



*Ulrich Middeldorf*



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PICTURE COLLECTOR'S MANUAL,

ADAPTED TO THE PROFESSIONAL MAN, AND THE AMATEUR;

BEING A

DICTIONARY OF PAINTERS,

CONTAINING FIFTEEN HUNDRED MORE NAMES THAN IN ANY OTHER WORK,

TOGETHER WITH AN

ALPHABETICAL ARRANGEMENT OF THE SCHOLARS,

IMITATORS, AND COPYISTS OF THE VARIOUS MASTERS.

AND

A CLASSIFICATION OF SUBJECTS,

SHEWING THE NAMES OF THOSE WHO PAINTED IN THE SEVERAL  
DEPARTMENTS OF ART,

THUS AFFORDING, IN ALL UNCERTAIN CASES, A CLUE BY WHICH THE JUDGMENT  
MAY BE GUIDED, THE OPINION STRENGTHENED, AND THE DOUBT REMOVED.

BY JAMES R. HOBBS.

IN TWO VOLUMES.

VOL. II.

ALPHABETICAL ARRANGEMENT OF SCHOLARS AND MASTERS,

AND

CLASSIFICATION OF SUBJECTS.

LONDON:

T. & W. BOONE, 29, NEW BOND STREET.

1849.



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# DICTIONARY OF PAINTERS.

## SECOND PART.

*Containing the names of the principal Masters, with those of their Pupils, Copyists, and Imitators alphabetically arranged under each.*

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### AA (THIERRY VANDER),

born at the Hague, 1731, died 1809; a pupil of J. H. Keller, painted in conjunction with G. Metz, flowers, fruit and birds, but has not left any easel pictures.

PENNING (Nicholas Lewis), born 1764; a pupil of Vander Aa: painted landscapes, shipping and stabling, which had some merit.

### ABATE (DON BARTOLOMEO), della Gata.

PETRI (Dominic), a disciple of Abate, is celebrated for the many works he executed in his own country, also for his miniatures, which he painted in a neat and effective manner.

### ABBATI (NICOLO DEL),

born 1512; died 1572; a pupil of Begarelli, and supposed to have been instructed by Correggio: painted some historical subjects in the style of Primaticcio.

MODANESE (John Baptist), painted similar subjects to Nicolo Abbati; two historical pieces of the Acts of St. Peter and St. Paul, are all his known works now remaining.

### ABBIATI (FILIPPO),

born 1640; died 1715; a scholar of Nuvalone; painted history in oil and in fresco, and excelled in the latter.

MAGNASCO (Alessandro), called Lissandrino, born 1681; died 1747; studied under Abbiati: but painted public processions, military exercises, and Bambocciate, and was called the Michael Angelo della Battaglie of the Genoese school.

### ABTS (WOUTER).

BIE (Adrian de), born 1594; died 1623; pupil of Rodolph Schoof, and of Wouter Abts: painted history and portrait, sometimes on jasper, porphyry, and other precious stones.

### ACH, or ACHEN (JOHN VAN),

born 1566; was a pupil of Jerrigh, a portrait painter, and afterwards under Bartholomew Spranger, whose works he copied: he painted history and portraits, and his style was a compound of the German and Venetian Schools.

ISAACS (Peter), born in Holland, 1569; a pupil of Ketel, and afterwards of John Van Achen: occasionally painted historical subjects, but was more employed as a portrait painter.

SWITZER (Joseph), born 1570; studied at Rome under John Van Achen, whose manner he followed, and became a reputable artist.

**AELST (EVERT VAN),**

born 1602; died 1658; painted dead game and still life, military trophies, gold and silver vases, &c.

**AELST** (William Van), born 1620; died 1679; nephew of Evert: painted similar subjects to Evert, but far superior and more highly prized than those of Weenix.

**RUYSCH** (Rachel), born 1664; died 1750: a pupil of William Van Aelst, an eminent flower painter. Painted similar subjects, scarcely inferior to those of Van Huysum.

**LELIENBERG** (G.), painted inanimate objects, dead birds, &c., similar to Van Aelst, but not equal to his works. Some of his pictures are dated 1663.

**WIT** (Emanuel), born 1607; was a pupil of Evert Van Aelst, but did not follow his style. See *Portraits and Interiors*.

**AELST (PETER VAN), the Younger.**

**CONINGSLOO** or **CONIXSLOO** (Giles), born at Antwerp, 1544; studied under Peter Van Aelst the Younger, Leonard Kroes, and Giles Mostaert; and painted landscapes in a style peculiar to himself, which has been much imitated by other artists.

**AERTSEN (PETER), called Pietro Longo,**

born 1519; died 1575; a pupil of Alaert Claussen; painted historical subjects, interiors of kitchens, and portraits.

**BEUCKELAER** or **BUCELTRAR** (Joachim), born 1530; died 1610: a pupil of Aertsen; painted interiors of kitchens, game, fruit, flowers, &c., very cleverly.

**CORNELISZ** (Cornelius), or Cornelius Van Haerlem; a pupil of Peter Aertsen; painted flower-pieces copied from nature: died 1638.

**PIETER** (Peter), born 1541; a pupil of Aertsen, became a reputable portrait painter.

**STRADA** or **STRADANUS** (John), born 1536; a pupil of Peter Aertsen, and others, adopted the style of Salviati, and painted history: died 1604.

**ALBANO (FRANCESCO),**

born at Bologna 1578; died 1660; a pupil of Calvart, was instructed in design by Guido, and studied also in the school of the Caracci; painted landscape with small figures, principally subjects from poetic or fabulous history.

**ALBANO** (Giovanni Battista), the brother and disciple of Francesco, was a successful imitator of his style.

**ANGÉ** (Francis P'), born 1675; adopted Albano as his model, and in that style painted a number of historical pictures.

**BALEN** (John Van), born at Antwerp, 1611; son and pupil of Hendrick Van Balen; painted history and landscape, with boys, Cupids, nymphs bathing, &c., the airs of his heads resembling the style of Albano.

**BELLINI** (Giacinto), born at Bologna; was a scholar of Albano, in whose manner he painted, his portraits possess much of the graceful style of that master.

**BESENI** (Paolo Emilio), born at Reggio, 1624; died 1666; painted in the graceful manner of Albano: his principal pictures are in the church of St. Pietro, at Reggio.

**BOCCACINI** (Francesco), born at Cremona, 1684; died 1750; sometimes imitated the style of Albano, and was fond of mythological subjects.

**BONCUORE** (Giovanni Battista), born 1645; died 1699; studied under Albano, and painted history with considerable reputation; one of his most esteemed works is an altar-piece at Rome.

**BONINI** (Girolamo), was a pupil of Albano, whom he assisted in many of his works, particularly in the palaces at Bologna.

**CAMPAGNA** (Hyacinth), studied in the school of Brizio, Senior, after whose death he was engaged with Albano.

**CATALANI** (Antonio), called il Romana, was a pupil of Albano, whose style he imitated closely: he painted easel pictures, also some larger works for the churches at Bologna.

**CIGNANI** (Carlo), born 1628; died 1719; painted history in a style of his own, combining the colouring of Guido with the grace of Albano, his principal works are in fresco.

**CORTESE** (Jacopo) called il Borgognone, studied under Albano, Guido, and Giulio Romano,

- and painted some historical works, but his principal subjects were battle-pieces, in which he greatly excelled : died 1676.
- DOMENICHINO**, born at Bologna, 1581 ; accompanied Albano to Italy to study the works of Correggio and Parmegiano, and painted history and landscapes in an admirable style : died 1641.
- DUCCI** (Virgil), a pupil of Francesco Albano, painted scriptural subjects for the churches, &c.
- FERRAJUOLI** (Nunzio), born at Naples, 1661 ; a pupil of Giordano and of Guiseppe del Sole, studied the works of Albano, Claude Lorraine, and others, and formed an agreeable style of his own, not unlike that of Albano.
- FURINI** (Francesco), born at Florence, 1604 ; was called the Guido and Albano of the Florentine school, and particularly excelled in designing the naked figure : died 1646.
- GALLI** (Giovanni Maria), born 1625 ; studied under Albano, whose graceful style he followed with some success : died 1665.
- JANSSENS** (Victor Honorius), born at Brussels, 1664 ; died 1739 ; his subjects were usually historical, easel size, in which he made Albano his model, and in that style was unequalled.
- MOLA** (Pietro Francesco), born 1609 ; studied under Guiseppe Cesare de Arpino, and Francesco Albano, but did not adopt the style of either of those masters.
- MOLA** (Giovanni Battista), born about 1620 ; studied under Simon Vouet, and Francesco Albani, and at Rome from the works of Annibale Caracci, four of his landscapes in the Salviati Palace are universally attributed to Albano.
- MASSARI** (Lucio), born at Bologna, 1569 ; died 1633 ; a disciple of Passerotti and the Caracci ; in one of his pictures appears to have imitated the style of Albano, particularly in the glory of the angels, which is entirely in his manner.
- MENZANI** (Philip), a Bolognese, and favourite pupil of Albano, after the decease of his master painted very feebly and soon died, in 1660.
- MORELLI** (Bartolomeo), called il Sianon ; studied under Francesco Albano ; and painted history with some reputation, particularly in fresco, and some of his works are considered equal to those of Albano : died 1683.
- ORLAY** (Richard Van), born 1652 ; became celebrated as a painter of historical subjects, small size, in style and composition more resembling the Italian than the Flemish school, particularly that of Albano, Pietro da Cortona and Niccolo Poussin : died 1732.
- SACCHI** or **OUCHE** (Andrea), born at Rome, 1594 ; studied under Albano, and was his most distinguished disciple, but afterwards improved his style by studying the works of Raffaele, Polidoro di Caravaggio and the Antique Marbles, and executed several works both in oil and in fresco : died 1661.
- SALVI** (Giovanni Battista), called il Sasso Ferrato, born 1603 ; occasionally imitated the style of Albano ; his pictures generally represent the Virgin and Infant Christ, or a female saint, and he seldom ventured upon more complicated subjects : died 1685.
- SGHIZZI** (Andrea), of Bologna, studied under Albano, Lucio Massari, and Francesco Brizzio, and was much employed in theatres and palaces, in architectural decorations : flourished about 1640.
- SPERANZA** (Giovanni Battista), born 1610 ; was a pupil of Albano, and acquired considerable celebrity as a painter of history, particularly in fresco : died 1640.
- SOLE** (Antonio Maria del), born 1597 ; studied under Francesco Albano, and excelled in landscapes decorated with groups of figures, gracefully designed and composed in the style of Albano : died 1677.
- TARUFFI** (Emilio), born 1630 ; studied under Albano, and painted landscapes in his style, which he decorated with figures elegantly grouped and correctly designed : died 1694.
- VACCARO** (Francesco), born 1636 ; studied under Albano, but is chiefly known as a painter of perspective and architectural views.
- VIOLA** (Giovanni Battista), born 1576 ; was a scholar of Caracci, of Breughel, and of Paul Bril ; and frequently painted landscape in their style, in which the figures were introduced by Albano : died 1622.

## ALBERTI (MICHELE),

born at Rome ; a disciple of Volterra : painted similar subjects, viz. Scripture history for the churches, &c.

**ALBERTI** (Cherubino), born 1552 ; died 1615 ; son of Michele ; painted history in oil and fresco, but is better known as an engraver.

**ALBERTI** (Giovanni), born 1558 ; died 1601 : excelled in landscape and perspective ; the figures were usually inserted by Cherubino his brother.

**ALBERTI (DURANTE),**

born 1538; died 1613: painted history in oil and in fresco, chiefly for the churches at Rome.

ALBERTI (Pietro Francesco), born 1584, son of Durante: painted history in the style of his father.

**ALBERTI (CHERUBINO)—See ALBERTI MICHELE.**

GHISONI (Ottavio), flourished about 1610: studied under Cherubini Alberti, and painted some fresco works for the churches in Genoa.

GIOVANNI (John de St.), painted after the manner of Cherubini Alberti, and of Sandrini.

**ALBERTI (DOMENICO GUISEPPE).**

Of his works we have no account.

TROGER (Paul), a pupil of Domenico Alberti, born at Zell, 1695; died about 1760: acquired considerable reputation as a painter of history and landscape.

**ALBERTINELLI (MARIOTTO),**

born at Florence 1475; died 1520.

FRANCIBRAGIO (Marc Antonio), born 1483; died 1524: studied under Albertinelli, and painted some fresco works at Florence in the style of Andrea del Sarto, but very inferior.

PONTORMO (Jacopo Carucci da), born 1493; studied under Mariotti Albertinelli, but designed and coloured in the manner of Andrea del Sarto, and from prints by Albert Durer: died 1556.

**ALDROVANDINI (TOMMASO),**

a Bolognese, born 1653; died 1736: painted architectural subjects and landscapes, enriched with buildings, the figures introduced by Franceschino and Cignani.

BOLOGNINI (Carlo), born 1678; died 1738; scholar of Aldrovandini and Giulio Troglio: painted architectural views and perspective, and excelled in fresco.

TONELLI (Joseph), a Florentine, born 1668: studied the frescoes of Aldrovandini, and painted history for the churches and monasteries.

**ALDROVANDINI (POMPEO).**

Of his works we have no account.

OSSONI (Joseph), born in Bologna, 1692; studied theatrical architecture under Pompeo Aldrovandini, and figures under Dominic Viani.

**ALEN or OLEN (JOHN VAN),**

born at Amsterdam, 1651; died 1698: painted landscapes and fowls in the style of Melchior Hondekoeter.

GRAAF (John), studied under John Van Alen, and painted landscapes; also markets, fairs, &c. in the style of Bamboccio.

**ALGARDI (—).**

Of his works we have no account.

BIANCHI (Thomas), flourished about 1650; studied the works of Algardi, and painted architecture and perspective.

**ALIENSE—See VASSILACCHI.****ALLEGRIINI, called da Gubbio Francesco,**

born in Italy, 1587; died 1663: a pupil of Cesare de Arpino: painted history in oil and in fresco for the churches.

ALLEGRIINI (Flaminio and Angelo); sons of Francesco, painted similar subjects, and in a similar style, to their father.

**ALLORI (ALESSANDRO)**, called Bronzino,  
born at Florence 1535; died 1590; studied the works of M. A. Buonarroti: painted history in oil and in fresco, and excelled as a portrait painter.

**BUONTALENTI** (Bernardo), called dalle Girandole; studied under Bronzino, and painted history and portrait; but is more celebrated as an architect than as a painter.

**CARDI** (Lodovico), called Cigoli, born 1559; died 1613; studied under Bronzino, and from the works of Buonarroti and others; but more resembled Correggio in style than either Caracci, Schedone, or Baroccio.

**MANZUOLI** (Maso), called Maso di S. Friano, born 1537; died 1575; is ranked by Vasari as equal to Battista, Naldini, and Alessandro Allori: he painted history for the churches.

**QUISTELLI** (Lucretia); studied under Alexander Allori, and painted portraits and other subjects with much skill.

**ALLORI (CRISTOFORO)**, also called Bronzino,  
born at Florence, 1577; died 1621: studied under his father, Alessandro; but painted in a totally different style.

**ALTISSIMO** (Cristoforo del), studied under Bronzino: painted historical subjects, and was excellent in portraits: flourished about 1600.

**BIZZELLI** (Giovanni), born at Florence, 1566; died 1612; scholar of Bronzino: painted sacred and fabulous history, also portraits, and was much employed by private persons.

**DANDINI** (Cesare), born 1598; died 1658; studied under Cristoforo Allori, and painted history, large and small, also cabinet pictures, correctly designed and pleasingly coloured, but much laboured.

**LOMI** (Aurelio), born 1566; died 1620: studied under Bronzino and Cardi, and painted in fresco in the style of both combined.

**MONANNI** (Monanno), a disciple of Cristoforo Allori: painted history for the churches with some reputation.

**MOSNIER** (John), born 1600; died 1656: studied under Cristoforo Allori, and distinguished himself as a painter of history.

**ROSSI** (Zanobio), flourished about 1570, and after the death of Cristoforo Allori, his master, finished a picture left imperfect by him.

**VANNI** (Giovanni Battista), born 1599; a disciple of Cristoforo Allori: painted history with some reputation.

**ALLORI (AGNOLO)**—See **BRONZINO**.

**AMALTEO (POMPONIO)**,  
born 1505; died 1576: was a disciple of Pordenone, and painted history with some reputation.

**SECCANTE** (Sebastiano), a disciple of Pomponio Amalteo: was a reputable painter of history and portrait.

**AMATO (GIOVANNI ANTONIO)**, called Il Vecchio,  
born 1475; died 1555: painted history in the style of Perugino.

**CORSO** (Giovanni Vincenzio), born at Naples about 1490; studied under G. A. Amato and Pierino del Vaga, and painted history, mostly for the churches.

**LAMA** (Giovanni), born 1508; studied under Antonio Amato, and others, and painted history, chiefly for the churches.

**LOCA** (Battista); studied under G. A. d'Amato, but afterwards adopted the manner of Andrea da Salerno, an eminent painter of history.

**NEGRONE** (Pietro), born 1495; died 1565; was a disciple of Antonio d'Amato and of Marco Calabrese, and painted history for the churches.

**PAPA** (Simone il Giovine), born 1506; died 1609; studied under Antonio d'Amato, and became a reputable painter of history.

**TURCO** (Cesare), born 1510; died 1660; studied under Giovanni d'Amato and Andrea Sabbatini, and painted history for the churches with considerable reputation.

**AMEROM (H. J. VAN)**,  
born 1777; a scholar of Besters, of J. H. Prins, and of Moritz: painted village scenes, interiors, and portraits.

PITLOO (Anthony Smlneck), born 1791; died 1837; studied design under Ameron, and painted views of Rome, Naples, Sicily, &c.

### AMICONE, or AMIGONE (OTTAVIO),

born at Brescia, 1605; died 1661; a disciple of Antonio Gandini, a celebrated fresco painter, whose works are chiefly to be found in the churches in Italy.

GHITI (Pompeo), born 1631; studied under Ottavio Amigone, and G. B. Discepoli, and painted both in oil and in fresco, correctly designed, but tame and spiritless in colouring.

### AMICONE, or AMIGONE (JACOPO),

born at Venice, 1675; died 1752; a scholar of Gandini; excelled in fresco paintings, which are chiefly to be found in the churches in Italy.

WAGNER (Joseph), born 1706; studied under Jacopo Amigone; but we have no account of his works.

### ANDRIESEN (JURIAN).

Of his works we have no account.

BULTIUS (John); a pupil of Jurian Andriessen: painted several fine landscapes of large dimensions: flourished about 1785.

DUBOIS (Christopher), born 1766; died 1837; a pupil of Jurian Andriessen and of Joseph Marinkele; had a gold medal for the best landscape.

DUPRE (Daniel), born in Amsterdam, 1752; a celebrated landscape painter; and a pupil of Andriessen, travelled through Italy and Switzerland, and exhibited in 1812, 13 and 14, some fine pictures in the manner of Vander Ulst.

GRANDJEAN (John), born in Amsterdam, 1752; a pupil of Versteegen and of Jurian Andriessen: painted history, landscapes, and family pieces; the most remarkable of which was his history of Telemachus.

KRUPFER (James), born in Amsterdam, 1761; studied design under Isaac Schmidt, and painting under Jurian Andriessen, and produced some fine Arcadian landscapes.

TROOSTWYCK (Walter John Van), born at Amsterdam, 1782; studied design under Anthony Andriessen, and painting under Jurian.

VOOGD (H.), born at Amsterdam, about 1766; a pupil of Jurian Andriessen: visited Italy, and painted several beautiful views of the environs of Rome, and was called the Claude Lorraine of Holland.

### ANESI (PAOLO),

born at Florence; flourished about 1720, and painted landscapes with considerable reputation, his works are in the palaces and private collections at Florence.

ZUCCARELLI (Francesco), born 1712; studied under Paolo Anesi, and painted landscapes with small figures in a pleasing and elegant style, one of which is always represented with a gourd or bottle round his waist: died 1788.

### ANGOSCIOLA (SOPHONISBA),

born 1533; studied design under Bernardino Campi, and colouring and perspective under Bernardo Gatti, called Sejaro, and painted portraits and historical subjects, small size, touched with great spirit and ease, and extremely graceful and natural in their attitudes.

ANGOSCIOLA (Lucia), sister of Sophonisba, painted portraits in delicacy of colouring and fidelity of resemblance not inferior to Sophonisba.

ANGOSCIOLA (Europa), also a sister of the above, painted similar subjects and was considered little inferior to either Lucia or Sophonisba.

ANGOSCIOLA (Anna Maria), was so distinguished for her likenesses, that most of the noble ladies of the country sat to her.

ANGOSCIOLA (Minerva), one of the four sisters of Sophonisba, was also celebrated for her paintings, and lived to a good old age, she flourished about 1570.

**ANSALDO (GIOVANNI ANDREA),**

born 1584; died 1638; painted history in oil and in fresco, in the style of Paolo Veronese and others of that school.

ASSERETTO or AXARETI (Giovacchino), studied under G. A. Ansaldo, and Lucian Borzone, and painted history for the churches and convents at Genoa, his son Guiseppo also painted in his style.

BADAROCCO (Guiseppo), called il Sordo, was a pupil of Ansaldo, but studied the works of Andrea del Sarto, and painted history in a reputable manner.

BASSI (Bartolomeo), a Genoese, painter of perspective, studied under G. A. Ansaldi; he flourished about 1630.

FERRARI (Orazio), born 1606; died 1657; was a scholar of Ansaldi, and became a reputable painter of history.

**ANTONILEZ (DON JOSEPH),**

born in Spain, 1636; died 1676; studied under Sebastian Ricci, and painted history, portraits, and landscapes.

BARCO (Alonzo del), scholar of Antonilez, painted landscapes in an excellent style with great reputation.

**ANTONIO MARK—See RAIMONDI.**

**ANTONIO (DON)—See VITE ANTONIO.**

**ANTONISSEN (H. J.)**

DINTER (Gerard Van), born 1745; a pupil of H. J. Antonissen, painted landscapes and animals, with much talent: died 1820.

**APOLLODORO (—), called IL PORCA.**

BILLONI or BISSONI (Giovanni Battista), born at Padua, 1576; died 1636; studied under Apollodoro, an eminent portrait painter, and painted history and portraits for the churches and monastic institutions, in which he was much employed.

**APOLLONIO (JACOPO),**

born at Bassano, 1584; died 1650; was a scholar of Bassano, whom he resembled in style, but was less vigorous in his touch.

ZAMPAZZO (Giovanni Battista), born 1620; studied under Jacob Apollonio, and imitated his style, some of his altar-pieces were little inferior to those of Apollonio.

**ARCIMBOLDI (GUISEPPE),**

born 1533; died 1593: was portrait painter to the Emperors Maximilian and Rodolph; and possessed the singular faculty of giving to vegetable or animal subjects, pots, kettles, &c., when viewed at a distance, the form of the human figure, &c.

BACCIO (del Bianco), a Florentine; born 1604; died 1656; studied under Biliwert, and possessed a similar talent for whimsicalities as Arcimboldi.

BOCAZZE (Battista), called il Begio, possessed a similar talent to Arcimboldi, Baccio del Bianci and others.

**ARPINO—See CESARI DE.**

**AREN'TS or ARENDTS (JOHN),**

born 1758; died 1805: a pupil of J. Ponce, excelled in landscapes and perspective.

LEEN (Wm. Van), born 1753; died 1825; studied under Arents, T. Kuypers, and J. Ponce, and painted flowers and fruit, gracefully designed and coloured true to nature.

**ARETUSI (CESARE),**

born at Bologna; flourished about 1590; studied under Bagnacavallo, copied the historical works of the most celebrated masters, and painted portraits in the style of Correggio.

**FIORINI** (Giovanni Battista), born in Bologna, 1590; painted several scriptural subjects, in conjunction with Cesare Aretusi.

**ARETINO—See SPINELLO.****ARLEMENSE (JAMES).**

**MONSTRAART** (John), a pupil of James Arlemense, painted portraits with considerable skill, and was patronized by the English Court: died 1555.

**ARTOIS (JAQUES),**

born at Brussels, 1613; died 1665; is said to have studied under Wildens, but painted landscapes in the style of Titian.

**HOUSEMAN** or **HUYSMAN** (Cornelius), studied the landscapes of Artois, and painted views in the forest of Soignies in the vicinity of Antwerp, in a bold style, decorated with figures and cattle, also frequently painted the figures and animals in the landscapes of Artois, and others.

**ASHFIELD (EDMUND),**

born in England; painted occasionally in oil, but is more celebrated for his portraits in crayons: he flourished in the reign of Charles II. and was a pupil of Michael Wright.

**LUTTERELL** (Henry), born in Dublin, 1650; studied portrait painting in crayons under Ashfield, whom he soon surpassed, and is said to have approached Holbein; some of his portraits are on copper.

**ASSARETO or AXARETI (GIOVACCHINI),**

a pupil of Lucian Borzone, and Giovanni Ansaldi, painted history for the churches.

**TASSARA** (John Baptist), of Ferrara, studied design under John Andrew Ferrara, and painting of Axareti, and painted history with some reputation: died 1657.

**ASSELYN (JOHN), called CRABETJE,**

born at Antwerp, 1610; studied under Esaias Vandervelde, and painted landscapes in the clear bright style of Claude Lorraine, the other parts of his picture resembling Bamboccio.

**MOUCHERON** (Frederick), born at Embden, 1633; a pupil of Asselyn, painted landscapes, enriched with buildings, and architecture in a pleasing style, but not equal to Both or Berghem, the figures usually by Adrian Vandervelde or John Lingelbach.

**PLATTENBERG** or **PLATTEN** (Matthew Van), born at Antwerp, 1600; painted storms and calms by sea, and by land, in conjunction with John Asselyn.

**ROMAIN** (de la Rue), painted landscapes after the manner of Asselyn, Swaneveldt, and Both, in an excellent style.

**AUDENARDE or OUDENARDE (ROBERT VAN),**

born at Ghent, 1663; died 1743; a pupil of Mierhop, Van Cleef, and Carlo Maratti, under whom he became a reputable painter of history.

**PILSON** (Francesco), born 1676; is said to have been a pupil of R. van Audenarde, but we have no account of his works.

**VOLXUM** (John Baptist Van), born at Ghent, 1769; a pupil of R. Van Audenarde, painted history with some reputation.



**AUGUSTINI (JOHN),**

born at Groningen, 1725; painted portraits and flowers, with considerable merit.

**DRIELST** (Egbert Van), born 1746; died 1818; a pupil of Augustini and others, painted woody landscapes in a charming style.

**MENAGEOT** (William Francis), born in London, 1744; a pupil of Augustini and others at Paris, visited Rome, and painted history and allegorical subjects, which are much admired: died 1816.

**NUMAN** (Herman), born 1744; studied under Augustini, and painted portraits and flowers, also landscapes and figures, his works are numerous and much admired: died 1820.

**AUREGGIO (ANTHONY).**

**TORESANI** (Andrew), of Brescia, a pupil of Aureggio, whom he soon surpassed, painted landscapes, sea-views, and embarkations, he also painted portraits true [to nature and charmingly coloured, he visited Venice, and studied from the works of the best masters, his landscapes are painted from nature.

**AZZOLINI (GIOVANNI BERNARDO),**

painted history chiefly for the churches and convents at Genoa, he flourished about 1510.

**BOTTA** (Marco Antonio), a pupil of Azzolini, born at Genoa, 1572; died 1648; painted history and portraits with some reputation.

**BAAN (JOHN DE),**

born at Haerlem 1633; died 1702; painted portraits in the style of Vandyck, some of whose works he copied.

**APPELMAN** (Barent, or Bernard), sometimes painted landscapes in the back grounds of John de Baan's pictures.

**BAAN** (Jacob), son of John, whom he studied under; painted portraits, finely handled, but not equal to his father.

**BODECKER** (John Francis), born 1660; died 1727; a scholar of John de Baan; painted in the manner of his instructor, and was much employed.

**GODYN** (Dionysius), a pupil of John de Baan; painted historical subjects.

**LAVESQUE** (Jacob), born 1624; was a pupil of Rembrandt, whose style he abandoned, and imitated that of John de Baan.

**RAVESTYN** (Nicholas Van), born 1661; died 1694; became a pupil of John de Baan, and painted portraits in his style.

**ROER** (James Vander), born 1648; was a reputable painter of portraits in the style of John de Baan, whom he studied under: died 1699.

**VECQ**, or **WETH** (James la), born 1625; painted history and portrait, chiefly the latter, in the flimsy and feeble manner of John de Baan.

**VOLLEEVENS** (John), born 1649; died 1728; a scholar of Maas, derived his principal improvement from his studies under John de Baan.

**BACHELIER (—).**

**PELICHY** (Gertrude), exhibited at the Academy of Bruges, a copy of a painting by Bachelier, representing a Horse defending itself against a Wolf: died 1825.

**SUVEE** (Joseph Benedict), a pupil of Bachelier, painted history with more of grace and harmony in the design than of vigour in the colouring: died 1807.

**BACKER (ADRIAN DE),**

born 1643; studied in Italy, and painted historical subjects with great ability: died 1686.

**LUBIENETSKI** (Christopher), born 1659; died 1719; followed the style of Adrian de Backer, both in history and portrait.

**BACKEREEL (GILES),**

is said to have been a good landscape painter.

**HOUSEMAN**, or **HUYSMAN** (James), was a pupil of Giles Backereel, and a reputable painter of history and portrait; born 1656; died 1696.

**BACKEREEL (JAMES).**

GENOELS (Abraham), who was a pupil of James Backereel; painted portraits, but not possessed of any great merit: born 1640.

**BACKHUYSEN (LUDOLPH),**

born 1631: died 1709; a pupil of Everdingen, and of Dubbels; an eminent painter of sea views: painted those subjects in a style scarcely inferior to the younger Vandervelde.

DAM (Wouter), born 1726; died 1786; made designs after Ludolph Backhuysen.

DUBBELS (John), a scholar of Backhuysen; painted similar subjects in imitation of his style with great success: flourished about 1720.

MADDERSTEG (Michael), born 1659; is said to have been the ablest scholar of Backhuysen, and to be sometimes mistaken for that master.

RIETSCHOOFF (John Klaasze), born 1652; a scholar of Backhuysen: painted sea pictures so much in his style, as sometimes to be mistaken for those of Backhuysen.

RIETSCHOOFF (Henry), born 1678; died 1728; sometimes copied Backhuysen with incredible exactness.

SCHOTEL (John Christian), born 1787; died 1838; painted sea-views from nature, his constant study and natural disposition, leading him to endeavour to rival Backhuysen.

VITRINGA (William), a scholar of Backhuysen, imitated his style, but was not equal to him in design or in colouring.

**BADAROCCO (GUISEPPE), called il Sorlo,**

by studying the works of Andrea del Sarto, became a reputable painter of history: died 1657.

BADAROCCO (Giovanni Raffaele), son and pupil of Guiseppe; painted history in the style of Pietro da Cortona.

**BADENS (FRANCIS),**

born 1571; died 1603; painted history and portraits, also subjects of gallantry, in the latter of which he excelled.

NEULANT (John), born 1569; died 1628; a scholar of Frans and of Francis Badens; painted history and landscape, small size, and highly finished.

**BADILE (ANTONIO),**

born 1480; was the first of the Veronese painters who divested himself of the Gothic style that had hitherto prevailed; he painted history and portraits, but excelled in the latter.

CAGLIARI (Paolo), or Paolo Veronese, was a pupil of Badile, and also studied the works of Michael Angelo and Raffaele; he painted history, and his taste was more suited to large than to small compositions.

FARINATO (Paolo degli Uberti), a pupil of Antonio Badile; painted history in a style sometimes resembling Giulio Romano, and occasionally like Paolo Veronese.

**BAGNACAVALLO (BARTOLOMEO), called Ramenghi,**

was a pupil of Francia, and assisted Raffaele in some of his works.

ARETUSI (Cesare), born at Bologna; flourished about 1590; studied under Bagnacavallo, and copied the works of the most celebrated masters.

BENVENUTO (Giovanni Battista), called Ortolano, born 1490; died 1525; studied under Bagnacavallo, and painted history.

PRIMATTICCIO (Francesco), a scholar of Ramenghi, and also of Giulio Romano; painted history, in which he appears to have imitated the style of Parmegiano.

TIBALDI (Pellegrino), called Pellegrino da Bologna, was a pupil of Bagnacavallo, but appears to have emulated the style of Buonarrotti: died 1600.

**BALASSI (MARIO),**

born 1604: studied under Passignano, in whose style he painted

some pictures, but his chief excellence consisted in his copying the ancient masters.

**GIUSTI** (Antonio), a pupil of Cesare Dandini, and of Mario Balassi; painted landscape, animals, and history, with equal success.

**SCACCIATI** (Andrea), a pupil of Balassi, and also of Lorenzo Lippi, excelled in painting flowers and fruit.

### **BALDI (LAZZARO),**

born 1623; a pupil of Pietro da Cortona: painted history, elegantly composed and beautifully coloured: died 1703.

**CAVEDONE** (Giacomo), born 1557; studied the naked figure under Baldi and Passerotti, and colouring from the works of Titian and the Caracci: died 1660.

### **BALDOVINETTI (ALESIO),**

born 1425; died 1499; painted history and portraits, in oil and in fresco, in the dry Gothic style that then prevailed.

**GHIRLANDAIO** (Domenico), called Corradi, a pupil of Baldovineti; painted historical subjects, in which he usually introduced portraits after the life: died 1493.

### **BALEN (HENRY or HENDRICK VAN),**

born 1560; died 1632; studied under Van Oort, and from the most celebrated masters of the Roman school, and excelled in history and landscape.

**BALEN** (John Van), a son and disciple of Hendrick; painted history and landscape, and in the airs of his heads resembles Albano.

**BREUGHEL** (John), called Velvet Breughel; frequently painted the landscapes in Van Balen's pictures.

**CLERCK** or **KLERCK**, supposed to have been a scholar of Van Balen; painted history for the churches in the style of Van Balen, but in his easel pictures resembles Van Balen and Rottenhaemer.

**SNAYERS** (Peter), born 1593; a scholar of Van Balen: painted history and portrait, with some success, but excelled in landscape and battle-pieces, and in colouring sometimes approaches to the splendour of Rubens.

**SNEYDERS** or **SNYDERS**, studied first under Van Balen, and for some time excelled in painting huntings and animals, also fruit and still life, and was frequently employed by Rubens to paint the animals, fruit, &c., in his pictures.

**VANDYCK** (Sir Anthony), born 1599; was first a pupil of Van Balen, and afterwards of Rubens: died 1641.

### **BALESTRA (ANTONIO),**

born at Verona, 1666; studied in the school of Antonio Bellucci, and under Carlo Maratti, and designed after the works of Raffaello, Annibale Caracci, Correggio and others: died 1720.

**CIGNAROLLI** (Giovanni Battino), born 1709; studied under Primati and Balestra, and was one of the best painters of the modern Venetian school: his subjects are usually devout.

**HARTZOEKER** (Dirk), or Theodore, born 1696; studied under Balestra, at Rome, and painted history and portrait with some success: died 1740.

**NOGARI** (Joseph), scholar of Balestra; painted history and portrait, mostly half lengths, in excellent taste, and gracefully coloured.

**ROTARI** (Conte Pietro), a pupil of Balestra; studied from the works of Titian and other great masters, and painted history and portrait in an admirable style: died 1762.

**SALI** or **SALIS** (Carlo), imitated the style of Balestra, whose disciple he was, with great success.

### **BANDINELLI (BACCIO),**

born 1497; died 1559; endeavoured to paint history in the style of Michael Angelo, but his colouring was very inferior to his design.

**SALVIATI** (Francesco Rossi), born 1510; a scholar of Rossi, of Andrea del Sarto, and

afterwards of Bandinelli ; became distinguished as the most able artist of that time at Rome ; he painted Scripture history and poetical subjects : died 1563.

**TITI** (Santo di), born 1538 ; died 1603 ; a disciple of Agnolo Bronzino, and afterwards of Baccio Bandinelli ; painted history for the churches, but excelled in architecture and perspective.

**BAPTIST (JOHN)**, called Monnoyer,

born 1635 ; died 1669 ; was intended as a painter of history, but applied himself to flower painting, in which he excelled, but was not equal to Van Huysum. His son Anthony painted in the same style.

**BARKER** (Samuel), imitated Baptist, and would probably have excelled in that branch, but died young, in 1727.

**ECKHARDT** or **ECCARDT** (John), born 1740 ; studied under Baptist and Van Loo, and obtained considerable reputation as a portrait painter : died 1769.

**FONTENAY** (Jean Baptist Blain de), born 1654 ; was a pupil of Monnoyer, and painted vases, fruit, flowers and insects, in a similar style : died 1715.

**LAMBERT**, the celebrated General of Oliver Cromwell's time, is said to have painted flowers in the manner of Baptist.

**VERBRUGGEN** (Gaspar Peter), born 1668 : painted flowers in conjunction with Terwesten, who usually inserted the figures. His style more resembles Monnoyer than Van Huysum.

**BARBALUNGA (ANTONIO RICCI)**,

born 1600 ; studied under Domenichino, whose style he followed with some success : he painted history for the churches at Rome.

**CANINI** (Giovanni Agnolo), born 1617 ; studied first under Domenichino, and afterwards under Barbalunga, and painted several fine altar-pieces for the churches at Rome.

**MAROLI** (Domenico), born 1622 ; a scholar of Ricci, called Barbalunga : studied the Venetian masters, and became an excellent colourist.

**SCILLA** or **SILLA** (Agostino), born 1629 ; was a scholar of Ricci, called Barbalunga, and also of Andrea Sacchi, and painted fresco in an admirable style.

**BARBIERS (PETER BARTZ)**,

born at Amsterdam, 1772 ; a pupil of his father, Bartholomew Barbiers : painted historical subjects and landscapes : died 1837.

**BARBIERS** (Bartholomew), born 1740 ; a pupil of Peter Barbiers, his father : painted landscapes and perspective.

**COENE** (Constantine Faithful), pupil of Barbiers : painted history with considerable reputation.

**HORSTOK**, a pupil of Jelgerhius and of Peter Barbiers : painted portraits, easel pictures and altar-pieces, and excelled in perspective : died 1825.

**JELGERHIUS** (J. R.), born 1770 ; a pupil of his father, and also of P. Barbiers : painted landscapes, shipping, and interiors of churches, &c. : died 1836.

**KERCKOFF** (D.), born 1766, a pupil of P. Barbiers : painted landscapes, views of towns, and villages, which were highly esteemed : died 1821.

**BARLOW (FRANCIS)**,

born in England, 1626 ; studied under Shepherd, a portrait painter, but excelled in painting domestic fowls, ducks, fish, &c. : died 1702.

**PAERT** or **PEART** (Henry) ; studied under Barlow and Stone, but is chiefly known as a copier of some historical paintings in the Royal collection, and as sometimes painting portraits : died 1697.

**BAROCCIO (FEDERIGO)**,

born at Urbino, 1538 ; a pupil of Battista Venetiano, and of

**Bartolomeo Genga**; was ambitious of emulating Correggio in his colouring, and Raffaele in design : died 1612.

**ANTONIANO** (Anthony), a pupil of Baroccio : flourished about 1570.

**BANDIERI** (Benedictino), flourished about 1600 : in style resembles Baroccio, whose pupil he is supposed to have been.

**BELLINI** (Filippo), born about 1594 ; was one of the most successful imitators of the style of Baroccio.

**BOURDON** (Sebastian), born 1616 ; adapted his pencil to the delicate manner of Baroccio, with great success.

**CATALANI** (Antonio), called the Sicilian, born 1560 ; formed his style from studying the works of Baroccio at Rome : died 1630.

**CRESPI** (Giovanni Maria), studied from the works of several great masters, and copied those of Baroccio, whose style he preferred.

**LANCONELLO** (Cristoforo), flourished about 1586 : painted history for the palaces in Bologna, in the style of Baroccio, whose disciple he is supposed to have been.

**PAGGI** or **PAGI** (Giovanni Battista), born 1554 ; in his first productions appears to have imitated the suavity of Baroccio ; they are more distinguished by grace than by energy : died 1629.

**PELLEGRINI** (Felice), born 1567 ; a disciple of Baroccio : painted history with considerable reputation.

**PELLEGRINI** (Vincenzio), brother of Felice, was also educated in the school of Baroccio, and painted several pictures for the churches in Perugia.

**RIDOLFI** (Claudio), born 1560 ; a pupil of Baroccio, acquired his style, and painted several pictures for the churches in Ancona : died 1644.

**TERENZI** (Terenzio da Urbino) ; a disciple of Baroccio, is said to have possessed the extraordinary talent of imitating the works of the old masters, so as to deceive the most experienced judges : died 1620.

**TORELLI** (Felice), born 1686 : painted historical subjects in the manner of Baroccio, with great vigour and correctness of design.

**VANNI** (Francesco Cavaliere), born 1563 ; imitated with success the style of Baroccio ; and approaches him nearer than even some of his own pupils : died 1610.

**VIVIANI** (Anthony), called *Il Sordo*, a pupil of Baroccio ; was much employed by Pope Pius V.

**BAUR** (**JOHN WILLIAM**),

born 1610 ; studied under F. Brentel, and painted views of Rome, battles, skirmishes, &c. : died 1640.

**GOUBEAU** (Francis) ; a pupil of John William Baur : painted similar subjects to his master, but in a more elevated style, and with better taste than Bamboccio, or Jan Miel.

**BEALE** (**MARY**),

born 1632 ; died 1697 ; studied under Sir Peter Lely, and improved her style by copying some pictures by the Italian masters ; also copied many of Vandyck's portraits. Her own portraits possess much of the Italian air and style.

**HODLEY** (Mrs. Sarah) ; a pupil of Mrs. Beale : painted portraits with great skill : died 1743.

**BEAUMONT** (**SIR GEORGE HOWLAND**),

studied the works of Claude, and painted landscapes, partaking of Italian and English scenery : born 1753 ; died 1827.

**JACKSON** (John), born in Yorkshire, 1778 : a pupil of Sir George Beaumont : painted portraits, in some of which he may be said to have rivalled Reynolds : died 1831.

**BEAUMONT** (**CLAUDIO**),

born 1694 ; died 1766 : copied the works of Raffaele, the Caracci, and Guido, and imitated Trevisani in the vigour of his tints. He was much employed in the royal palaces, and in other public edifices.

**BLANSERI** (Vittorio), born 1735 ; died 1775 ; was educated in the school of Beaumont,

and considered one of his best scholars; he usually painted large, and his works are in the palaces and the churches at Turin.

MURA (Francesco de), called Franceschiello, born about 1696: painted in the royal palaces at Turin, in competition with Claudio Beaumont.

### BECERRA (GASPAR),

born 1520; died 1570: is said to have studied the works of Buonarroti, and to have introduced his forms and colour to the Spanish school.

BARROSA (Miguel), born 1538; died 1590; a scholar of Becerra: was employed by Philip II. in the Escorial.

MINGOT (Teodosia); a disciple of Becerra, is believed to have visited Italy, where his principal works perished in the conflagration of the Prado: died 1680.

### BEELDEMAKER (JOHN),

born 1636: painted hunting pieces of the stag, fox, &c. in which he greatly excelled.

BEELDEMAKER (Francis), son of John, born 1669; died 1736; a pupil of his father, and also of William Doudyns: painted historical subjects and portraits, which were greatly admired.

### BEER (JOSEPH DE),

born 1550; died 1596: studied under Francis Floris, and became a reputable painter of history.

BLOEMART (Abraham), born 1567; died 1647; a pupil of Joseph de Beer, and of Francis Floris: formed a style of his own, making nature his model, particularly in landscape, in which he excelled.

UYTENWÆL (Joachim), born 1566; died 1624; was a scholar of Joseph de Beer, and painted history in the style of Bartholomew Spranger.

### BEGA (CORNELIUS),

born 1620; died 1684: was one of the best pupils of Adrian Ostade, and painted similar subjects, interiors of Dutch cottages, peasants regaling, &c.; the figures somewhat larger than those of Ostade.

KOOGEN (Leonard Vander), born 1610; died 1681; was a fellow-pupil of Cornelius Bega, whom he resembled in touch and colour, and painted similar subjects, but generally of a different size to Bega, and some of them as large as life.

### BELLINI (GIOVANNI),

born 1422; the founder of the Venetian school by introducing the practice of painting in oil; was frequently in bad taste, and his colouring dry and inharmonious: died 1512.

ALIBRANDI (Girolamo), born 1470; died 1524: a pupil of Bellini and of Leonardo da Vinci; painted in the style of the latter, his works are chiefly in the convents and churches at Messina.

ARALDI (Alessandro), born 1470; died 1528: was a pupil of Bellini, and painted history for the churches.

BASAITA (Marco), was a competitor of Bellini, whom he surpassed in composition.

BELLINIANO (Vittore), studied under Giovanni Bellini, and painted history for the churches and convents at Venice; flourished about 1526.

BISSOLO (Pierre Francesco), born at Venice; flourished about 1520: studied under Bellini, but in some of his works resembles the elder Palma.

CODA (Benedetto), a disciple of Bellini; painted some pictures for the churches: died about 1520.

CONEGLIANO (Giovanni Battista), painted in the style of Giovanni Bellini, and was equal to him in expression, but inferior in colouring: lived about 1475.

- CORDEGLIAGHI** (Gianetto), was one of the best scholars of John Bellini ; he is said to have died young.
- GAVASIO** (Giovanni Giacomo), flourished about 1512, and painted history in the style of Giovanni Bellini.
- GIORGIONE** (Giorgio), called Barbarelli, a pupil of Bellini ; studied and designed from the works of Leonardo da Vinci, and also painted in the style of Bassan, he united the style of Titian and Paolo Veronese, and sometimes approached the purity of Correggio in his carnations : died 1511.
- LIBERALE** (Veronese), born 1451 ; imitated the style of Bellini and of Andrea Mantegna, and finished so highly as to give his pictures the appearance of miniatures.
- LOTTO** (Lorenzo), studied under Previtalo, and afterwards under Bellini, and on leaving him, adopted the manner of Giorgione ; some of his works will bear comparison with those of Raffaele or Correggio : died 1560.
- MARCONI** (Rocco), by Rodolph is said to have been a disciple of Palma, but by Zanetto, with more probability of Bellini, he was a good designer, and excelled as a colourist : flourished about 1505.
- MARZIALE** (Marco), imitated Giovanni Bellini, and painted historical subjects in a dry formal style : flourished from 1488 to 1506.
- MAZZONI** (James), painted figures in the ancient style, very beautifully and naturally, before the good colouring and designing of Bellini appeared : about 1420.
- MARTINI** (Giovanni), a fellow pupil of Giovanni Bellini and of Pellegrino di St. Daniello ; painted in a style little inferior to Bellini.
- MONTAGNA** (Benedetto), flourished about 1500 ; he painted so much in the style of Bellini, that his works are mistaken for those of that master.
- MONTAGNA** (Bartolomeo), brother of Benedetto, also painted in the style of Bellini.
- MORETTO** (Christopher), designed upon the style of Raffaele, and coloured well, with the contour of Bellini : flourished about 1540.
- MORETTO** (Giolamo), was a pupil of Bellini, but his works as a painter are but little known.
- PALMA** (Jacopo il Vecchio), born about 1540 ; in his first style partook of the formality and dryness of Giovanni Bellini.
- PARMESE** (Christopher), is said to have been a fellow pupil with Previtalo under Bellini : about 1520.
- PELEGRINO** (di San Daniello), or Udine Martino di, born 1480 ; was a disciple of Giovanni Bellini, and painted several pictures for the churches at Udine.
- PONTE** (Francesco da), if not a pupil of Bellini was in the early part of his life one of the most precise followers of his style.
- PREVITALO** (Andrea), was one of the most distinguished scholars of Giovanni Bellini, and painted history with great reputation : died about 1528.
- RIMINI** (Lactantius da), a scholar of John Bellini ; flourished about 1550.
- RONDINELLO** (Nicolo), was a disciple of Bellini, whose style he followed with success, but never equalled : died about 1520.
- TITIAN** (Tiziano Vecelli), called Da Cadore, was at one time a disciple and servile imitator of John Bellini, but quitted his style upon seeing the works of Giorgione.
- UTRECHT** (Christopher di), painted historical subjects and portraits, in the manner of Pietro Perugino, and of John Bellini, but with more perfection and delicacy than was usual in those times : died 1557, aged 59.

## BELLINI (GIACOPO),

born 1405 ; died 1470 ; a pupil of Gentile di Fabriano : painted history and portrait, in the latter of which he excelled.

BELLINI (Gentile), born 1421, died 1501 ; studied under his father Giacopo, and painted similar subjects, possessed of extraordinary merit.

## BELLOTTI (PIETRO),

born 1625 ; died 1700 ; a disciple of Forabosco : painted history and portraits, and had a taste for caricature.

FASOLO (Giovanni Antonio), born 1528 ; a pupil of Bellotti, and afterwards of Paolo Veronese ; painted history in a style that would not have disgraced Cagliari.

## BELLUCCI (ANTONIO),

born 1654 ; was a scholar of Domenico Difinito, a painter of the modern Venetian school, and painted for the churches and convents at Venice and Verona.

**BALESTRA** (Antonio), born 1666; a scholar of Bellucci, and afterwards of Carlo Maratti, whose style he adopted, designed after the antiques and the works of Raffaele, Annibale Caracci, and others; and painted history with considerable merit: died 1720.

**TASCA** (Cristoforo), born 1667; studied the works of Antonio Bellucci, and Carlo Loti, and painted several pictures for the public edifices at Venice: died 1737.

### BEMMELL (WILLIAM VAN),

born 1630; died 1703; a disciple of Herman Zachtleven: painted battle-pieces, views in Holland and Italy, with water-falls, ruins, &c.

**BEMMELL** (Peter Van), son of William, born 1669, died 1723; also painted landscapes, but both his works and his father's are little known in this country.

### BENEFIALE (MARCO),

born 1684; died 1764; painted history sometimes in the manner of Caracci, and at others of Domenichino.

**ANGIOLIS** (Dominic), a disciple of Marco Benefiale, was a good designer and an excellent colourist: he was living in 1776.

**COSTANTINI** (Ermengild), a Roman painter of the school of Benefiale: painted history for the churches and for the apartments of the Prince of Borghese: lived in 1760.

**PONFRENI** (John Baptist), a painter of the school of Benefiale; painted various historical subjects: he lived in Rome in 1770.

### BERGHEM or BERCHEM (NICHOLAS),

born at Haerlem, 1624; had several masters, the last of whom was John Baptist Weenix, whom he resembles in his early pictures, he painted landscapes, cattle, and figures, enriched with architectural ruins, exquisitely penciled, and beautifully coloured: died 1683.

**BEGEYN** or **BEGYN** (Abraham), born 1630; painted landscapes and cattle in the manner of Berghem, the figures and animals well designed and pleasingly coloured.

**BERNARD** (John), born in Amsterdam, 1765; was a good designer and copied with success some pictures of Berghem, and of Paul Potter: died 1833.

**BENT** (John Vander), born 1650; died 1690; studied under Adrian Vandervelde and Philip Wouvermans, but most resembles Berghem, and his landscapes, figures and cattle may easily be mistaken for the works of that master.

**BLINKVLIET** (M.); his manner so closely resembles that of Berghem, that his works are often mistaken for those of Berghem.

**BOTTI** (Gaudenzio), born 1698; studied the works of Berghem, and exhibited a particular genius for painting and designing landscapes, in his manner: died 1775.

**BULLINGER** (John Balthasar), born 1713; painted landscapes in which he imitated the styles of Both and of Berghem.

**CARRE** (Michael), born 1666; was a pupil of Nicholas Berghem, but preferred and adopted the style of Vander Leeuw: died 1728.

**CODDE** (Charles), a landscape painter, born 1640; united the manner of John and Andrew Both, and of Nicholas Berghem: died 1698.

**COLONI** (Adam), called the Old, born 1634; painted landscapes and cattle in the style of Berghem, but excelled in village fairs, markets, and rural sports: died 1675.

**FERG** (Paul Francis), born 1689; usually painted the sports and employments of peasants, or markets on the sea-shore, which he painted much in the style of Berghem, or Wouvermans: died 1740.

**GAELEN** (Alexander Van), born 1670; a pupil of John Van Hughtenburg, by copying the works of Berghem, Wouvermans, and other celebrated masters, greatly improved his touch: died 1728.

**GLAUBER** (John), born 1646; studied under Nicholas Berghem, and copied the works of the best Italian painters, many of his works are in the style of Gaspar Poussin; Glauber usually painted the landscapes, and Laresse the figures: died 1726.

**HOOGE** (Peter de), born about 1643; studied under Berghem, but in style more resembles Mieris or Metzua, his favourite subjects were the interiors of apartments in Holland with the sun shining through a window: died 1798.

**HUGHTENBURG** (James Van), born 1639; studied under Nicholas Berghem, and acquired great proficiency as a landscape painter, his works are highly prized.



**HUYSUM** (Justus Van, the Elder), born 1659; was educated under Nicholas Berghem, and painted landscapes and animals, laboriously finished, but with too much yellow about them to be pleasing: died 1716.

**IBBOTSON** (Julius Cæsar), born in Yorkshire, studied painting for his amusement, and produced some landscapes in the style of Berghem, that were greatly admired. Mr. West styled him the Berghem of England: died 1817.

**JARDYN** or **JARDIN** (Karl du), was a scholar of Berghem, whom in colour and touch he greatly resembled, but his works are more conformable to the taste of Italy than Holland.

**MAAS** or **MAES** (Dirk or Theodore), born 1656; was a pupil of Mommers and afterwards of Berghem, but left that admirable painter to place himself under John Van Hughtenburg, a battle painter, whose style he followed with considerable reputation: died 1715.

**MEER** (John Vander, the Younger), studied under Berghem, and painted similar subjects, landscapes with cattle and pastoral figures, and though in his pictures generally inferior to Berghem, in painting sheep he is said to have equalled, if not surpassed his instructor: died 1688.

**SYBRECHT** or **SIBRECHT** (John), born 1625; imitated the style of Nicholas Berghem, and Karl du Jardyn with wonderful success: died 1703.

**TYSSENS** (Augustine), born about 1655; studied the works of Nicholas Berghem, and became one of the most successful followers of his style: died 1722.

**VISSCHER** (Theodore or Dirk), born 1650; studied under Nicholas Berghem, and painted landscapes and cattle in his style, but with a more negligent touch: died 1707.

**WILS** (John), was the master of Berghem, who sometimes inserted the figures in Wils' landscapes; his pictures are frequently attributed to Berghem and to Claude Lorraine.

**WEENINX** (John Baptist), born 1621; painted landscapes, sea-ports, figures, and animals, in which he has perhaps only been surpassed by Berghem, who was one of his pupils: died 1660.

### **BERGMULLER (JOHN GEORGE),**

born 1687; died 1762: was a scholar of Andrew Wolff: and several of his works are in the churches and cabinets at Augsburg.

**GOETZ** (Gottfried Bernard), was a scholar of Bergmuller, but we have no account of his works as a painter.

**HOLZER** (John), born 1708; a pupil of Bergmuller, executed several works in fresco for the churches and other public edifices at Augsburg.

### **BERKHEYDEN (JOB),**

born 1637; died 1698; studied from nature, and painted views on the Rhine, village festivals, feasts, conversations of Boors, &c. in the manner of D. Teniers, also painted portraits in conjunction with his brother Gerard.

**BERKHEYDEN** (Gerard), born 1645; died 1693: besides painting pictures in conjunction with his brother, painted views of churches, interiors of towns in Holland and Germany, embellished with small figures, which were usually inserted by his brother Job.

**BLICK** (H), painted an interior of a church in Holland very like the manner of Berkheyden.

**KEUN** (Henry), born 1738; painted in the manner of Berkheyden, views of towns, correctly designed, the perspective well kept, and the figures neatly touched: died 1788.

### **BERNAERT (NICASIUS),**

born 1593; died 1673; studied under Francis Snyders, whose style he imitated, and as a painter of animals was scarcely inferior to him.

**DESPORTES** (Francis), born 1661; studied under Bernaert, and usually painted huntings of animals, in which the dogs are spiritedly depicted and extremely natural; he also painted flowers and insects, in which he excelled: died 1743. His son, Claude Francis, also painted animals in the style of his father with some success: died 1774.

### **BERNINI (JOHN LOUIS).**

**GAULI** (Giovanni Battista), called Baccicia, born 1639; studied at Rome under Bernini, and under Mario Nuzzi da Fiori, and painted history and portraits with considerable repute; died 1709.

**KNELLER** (Sir Godfrey), born 1648; studied in the school of Rembrandt, and under Ferdinand Bol; also at Rome under Carlo Maratti and Bernini; then visited England, and acquired great reputation as a portrait painter, but executed some that were highly discreditable to his talents: died 1723.

**RAMAJUOLI** (Priore Andrew), a scholar of Bernini; exhibited at an early age much talent as a painter, but we have no account of his works: he lived about 1665.

**BERREGUETTE (ALONZO),**

studied under Michael Angelo, and was much employed by Charles V. in his palace at Madrid: died 1545.

**PRADO** (Blas de), born 1497; a scholar of Berreguette: painted much in the style of Parmegiano; his subjects were history and portraits: died 1557.

**BERTIN (NICHOLAS),**

born 1677; died 1736; studied under Jouvenet and the elder Boullongne: he painted history and landscape, both large and small.

**TOCQUE** (Jean Louis), born 1696; studied under Bertin and Hyacinth Rigand, but devoted himself to portrait painting, and met with flattering encouragement: died 1772.

**BERTOLOTTI (PHILIP),**

employed himself as a portrait painter with much success; he flourished about 1610; his son was also equally esteemed in that branch.

**BORZONE** (Luciano), born 1590; died 1645; a scholar of Bertolotti: painted history, at first without much merit, but he afterwards improved greatly.

**BESTERS (ALBERT JAMES),**

studied the art in Holland, and painted summer and winter landscapes, spiritedly touched and extremely natural in the colouring: died 1819.

**AMEROM** (H. J. Van), born 1777; a scholar of Besters, of J. H. Prins, and of Moritz: painted village scenes, interiors and portraits.

**BIANCHI (FRANCESCO),**

born 1447; painted history with considerable reputation, and is said to have been the instructor of Correggio: died 1510.

**GELARDI** (Pietro), born 1679; a pupil of Bianchi, of Franceschini, and of Gioseffo dal Sole: painted history with much reputation, and excelled in fresco works.

**BIE, or BEY (ADRIAN DE),**

born 1594; died 1623; studied under Wouter Abts and Rodolph Schoof, painter to Louis XIII., and painted history and portrait; his penciling was so neat, and his colouring so delicate, that he frequently painted on jasper, porphyry, and other precious stones.

**ROOS, or ROSS** (Theodore), a pupil of Adrian de Bie, and also of his brother John Hendrick; painted history and portraits, which were highly esteemed, especially the latter: died 1698.

**BIGIO (FRANCIS),**

born 1445; died 1525; excelled in painting architectural subjects, landscapes and animals.

**BIGI** (Angelo), was a scholar of Francis, his brother: he flourished about 1530.

**MAZZIERI** (Antonio di Donnino), studied under Francis Bigio, and distinguished himself as a painter of battle-pieces and landscapes; born about 1520.

**URSINO**, a Florentine scholar of Francis Bigio; gave promise of great talent, but died young.

**BILIVERT (GIOVANNI),**

born at Florence, 1576; died 1644; studied under Cardì, called Cigoli, to whose style he added the expression of Santo da Titi, and the splendour of Paolo Veronese: he painted history.

**BACCIO** (del Bianco), was a pupil of Bilivert, but is most celebrated for his whimsical subjects.

**MONTALATICI** (Francesco), was a scholar of Bilivert, with whose style he blended that of Passignano: died 1661.

**MORANDI** (Giovanni Maria), born 1622; was a pupil of Bilivert, and afterwards of Pietro da Cortona, whose style he endeavoured to imitate: he painted history and portrait: died 1717.

**BIMBI (BARTHOLOMEW),**

a pupil of Lorenzo Lippi; painted flowers, fruit and animals, in an excellent style: died 1728.

**FORTINI** (Benedict), a pupil of Bartholomew Bimbi; painted flowers and fruit, which were highly esteemed.

**BISSET (CHARLES EMANUEL),**

born 1633: painted history, conversations, concerts, &c., in the French taste, neatly penciled, but in colouring rather cold and grey.

**MONY** (Louis de), born 1698; studied under Van Kessel, Biset and Philip Vandyck, but painted in the style of Gerard Douw.

**BLESS, or BLES (HENRY DE),**

born 1480; died 1550; painted landscapes and figures, generally Scriptural subjects, in the style of J. Patenier; he always painted an owl, in some part of his pictures, by which they may at all times be known.

**MOSTAERT** (Francis), born 1520; studied under H. de Bles, and painted landscapes, his twin brother Giles introducing the figures; he was a good painter of historical subjects: died 1557.

**BLOCKLANDT (ANTHONY DE MONTFORT),**

born 1532; a pupil of Abraham Bloemart and of Francis Floris, always followed the manner of Floris, and painted history, the profiles of his female figures approaching the taste of Parmegiano: died 1683.

**KETEL** (Cornelius), studied under A. Blocklandt, and excelled in portrait; he also painted allegorical subjects: died 1602.

**MIREVELT** (Michael Jansen), a pupil of Blocklandt; painted history and portrait, in the latter of which he greatly excelled.

**BLOEMAERT (ABRAHAM),**

born 1567; died 1647; a pupil of De Beer and of Francis Floris: formed a style of his own, and painted landscape, in which he greatly excelled.

**BLOCKLANDT** (Anthony de Montfort), a pupil of Bloemart and of Francis Floris; painted history in the style of Floris: died 1583.

**BOTH** (John and Andrew), pupils of Bloemaert: painted landscapes in conjunction, John painting the landscapes, in which he made Claude Lorraine his model, and Andrew inserting the figures, which he designed after the manner of Bamboccio.

**CUYP or KUYP** (Jacob Gerritz), called Old Cuyp; studied under Abraham Bloemart, painted landscapes and cattle, views in the neighbourhood of Dort, and occasionally battles, &c.: died 1649.

**DRILLENBURG** (William Van), born 1625; a pupil of Bloemaert; quitted his style to imitate the charming landscapes of John Both.

- HALS** (Dirk, or Theodore), a pupil of Abraham Bloemaert ; painted animals and huntings, but quitted his style, and painted village festivals, merry makings, and drolls : died 1656.
- HONTHORST** (Gerard), a pupil of Abraham Bloemaert : painted in oil and in fresco, and endeavoured to imitate the style of Michael Angelo Caravaggio : died 1660.
- HONTHORST** (William), brother of Gerard, was also a pupil of Bloemaert, but painted historical subjects in the style of his brother, and excelled in portraits : died 1683.
- KNUPFER** (Nicholas), born 1603 ; died 1660 ; a pupil of Bloemaert : became an excellent painter of historical subjects of a small size, and also of battle-pieces.
- POELEMBERG** (Cornelius), born 1586 ; studied under Bloemaert, and at Rome, where he attached himself to the style of Adam Elsheimer, which he afterwards quitted to study the works of Raffaele : died 1600.
- VALK** (Peter), born 1584 : formed his style by studying the works of Bloemaert, and distinguished himself as an historical painter ; also excelled in portraits and landscapes : died 1641.
- VERBRUGGEN** (Henry), born 1588 ; studied under Abraham Bloemaert, and afterwards at Rome, and painted many pictures for the public edifices and private collections in that city : died 1640.
- WEENINX** (John Baptist), born 1621 ; was a pupil of Abraham Bloemaert, whom he soon surpassed. He then studied under Nicholas Moojaert, to whose style he was much attached. He painted history, portraits, landscapes, sea-ports, animals, and live and dead game, but excelled in sea ports, with numerous figures, in which he has only been excelled by Nicholas Berghem, who was one of his disciples : died 1660.

**BLOEMEN** (JOHN FRANCIS VAN), called **ORIZONTI** ; painted landscapes, and appears to have imitated the fine style of Gaspar Poussin.

- COSTANZA** (Placido), born at Rome, 1688 ; was much employed in introducing figures into the works of other artists, particularly those of Van Bloemen.
- LINT** (Henry Van), painted landscapes, views in the vicinity of Rome, in style somewhat resembling those of Van Bloemen, called **Orizonti** : died 1680.
- RENIER** (Wenceslaus Laurent), born 1686 ; painted history, but excelled in battle-pieces, in which he resembled Van Bloemen : died 1743.

**BLOND** or **BLON** (JAMES CHRISTIAN LE), born 1670 ; pupil of Carlo Maratti : painted portraits in miniature in water colours, &c. for snuffboxes, bracelets, rings, &c. : died 1741.

- WOLTERS** (Henrietta), born 1692 ; studied under Le Blond, whom she soon surpassed, both in delicacy of touch and brilliancy of colouring : died 1741.

**BOBRUN** (LOUIS).

- RENARD** (Simon de St. Andre), born 1614 ; studied under Louis Bobrun, and was reputed a good portrait painter : died about 1690.

**BOCCACINI** (BOCCACIO),

born 1460 ; died 1518 : was a pupil of Perugino, and the master of Garofalo : he painted history less beautiful in composition, &c. but more varied in colour than the works of Perugino. His pictures adorn the churches in Cremona.

- CAMPI** (Galeazzo), born 1475 ; a disciple of Boccacini : imitated the style of Perugino, but was inferior to him both in design and in execution : died 1536.

**GAROFALO** (Benvenuto Tisio), a pupil of Boccacini, and afterwards under Raffaele, whom he resembles in the airs of his heads, and in correctness of design : painted history and landscape in oil and in fresco, and usually painted a gilliflower in the corner of his pictures, from which he took the name of Garofalo : died 1559.

**BOEL** (PETER),

born 1626 ; died 1680 ; was a pupil of Snyders, and an excellent painter of animals, birds, flowers and fruit.

- TYSENS** (Nicholas), born 1680 : painted dead game, flowers and military accoutrements, and occasionally birds, fowls, &c. in the manner of Boel or Hondekoeter : died 1719.

**BOIS (AMBROSE DU),**

born in Antwerp, 1543: visited Paris, and was esteemed as an excellent painter. The following pupils—

GERAMBERT (Henry), TERSELEN (Pasquier), OUNET (Gabriel), and DUMÉE (William), were the first after the death of Francis I. to bring to perfection the art of painting in France. Their works are to be seen in the Louvre, the Tuilleries, at St. Germain, and at Fontainebleau: they flourished about 1580.

**BOIS (CORNELIUS)—See DUBOIS.****BONCUORE (GIOVANNI BATTISTA),**

born 1645; studied at Rome under Albano, and painted history with considerable reputation: died 1699.

RESANI (Arcangelo), born 1670; a scholar of Giovanni Battista Boncuore, chiefly excelled in painting huntings and animals, which were highly esteemed: died about 1735.

**BOIT (CHARLES),**

an eminent painter on enamel; visited England in the reign of Queen Anne, and was highly esteemed as a painter in enamel.

ZINCKE (Christian Frederick), studied under Boit, and not only surpassed him, but even rivalled Petitot; his usual price was from twenty to thirty guineas: he painted numerous portraits of the royal family of George II. and III. and also one of the King of France: died 1767.

**BOL (HANS JOHN),**

born 1534: copied some pictures by the most eminent masters, but is chiefly known as a painter of landscapes and views in the vicinity of Amsterdam: died 1593.

SAVERY (Jaques), born 1543; a pupil of John Bol: painted landscapes and animals, in a dry hard style: died 1602.

**BOL (FERDINAND),**

born 1611; died 1681: was a pupil of Rembrandt, whose manner he always adhered to; he painted history and portraits, some of the latter of which may be mistaken for the work of Rembrandt.

BISCHOP (Cornelius), born 1630; was a disciple of Ferdinand Bol, whose style he nearly approached, both in history and portraits, and by some is thought equal to Bol: died 1674.

KNELLER (Sir Godfrey), born 1648; died 1723: studied in the school of Rembrandt, and also under Ferdinand Bol, and subsequently became a disciple of Carlo Maratti, and of Bernini; he excelled in portraits, but some of his works are very indifferently painted.

WOLFF (Benjamin), born 1758; a pupil of Frisch, studied under Battoni, and painted the portrait of Admiral de Ruyter, after Ferdinand Bol, for the Government: died 1825.

**BOLANGER (JOHN),**

born 1606; studied under Guido, whose style and composition he imitated closely: he painted Scriptural and profane history: died 1660.

CAULA (Sigismondo), born 1637; a pupil of John Bolanger: studied the works of Titian and Tintoretto, and in his historical subjects combined the manner of Tintoretto with the fire of Paolo Veronese.

**BOLOGNA (FRANCO DA),**

was head of that school in Bologna from which came Vitali, Simone, the Jacopi, and other masters: he painted history, in which he is said to have excelled Giotto: flourished about 1303.

VITALI, a scholar of Franco da Bologna, and by some said of Giotto: painted in a careful and highly finished manner, resembling miniature.

**BOMBELLI (SEBASTIAN),**

born 1635; died 1685: a scholar of Guercino: painted history, and copied the works of Tintoretto and of Paolo Veronese, but subsequently devoted himself entirely to portraits. Most of his works have perished.

DANHAUER, born 1675; died 1733; a pupil of Bombelli: painted history and portraits.  
GHISLANDI (Fra Vittore), called Fra Paoletto; studied under Bombelli, and by an attentive study of Titian's works, became a good portrait painter. He attempted history, but without much success: died 1743.

**BONECHI (MATTHEW).**

BETTI (Sigismund), a pupil of Matthew Bonechi: painted history in oil and in fresco, and several of his works are in the churches at Genoa, Savona, and Turin: flourished about 1720.

**BONISOLI (AGOSTINO),**

was a scholar of Albano, whom he assisted in his works: flourished about 1660.

MASSAROTTI (Angelo), a pupil of Bonisoli, and afterwards of Carlo Maratti: painted history in a style partaking more of the Cremonese than the Roman school.

**BONONE (CARLO),**

born 1569; was a pupil of Mazzuoli, called Il Bastacuolo, and copied some of the works of Caracci, whom he approaches in his small pictures, but in his larger works most resembles Paolo Veronese: died 1632.

BONONE (Lionello), born 1659; studied under Carlo, his uncle, but never rose above mediocrity.

BERLINGHIERI (Camillo), called Ferraresino, born 1596; a scholar of Bonone: painted history: died 1625.

SARTI (Ercole), called Il Muto di Ficarolo, born 1593; is said to have combined the correct drawing of Bonone, with the rich colouring of Scarcellino: died 1637.

RIVAROLA (Alfonso), born 1607; was the most distinguished disciple of Carlo Bonone, and one of the ablest artists of the Ferrarese school: died 1640.

**BOONEN ARNOLD),**

born 1669; died 1729: was a pupil of Godfrey Schalcken, in whose style he painted a few pictures with very great success.

BOONEN (Gaspard), scholar of Arnold, his brother; imitated his style with great success, particularly in his portraits and candlelight pieces: died 1729.

BOONEN (Gaspard), son of Arnold, painted portraits with some reputation, but very inferior to his father.

PROUK (Cornelius), born 1691; a scholar of Arnold Boonen; excelled in portraits, which he executed with great fidelity: died 1759

QUINCKARD (John Maurice), born 1688; a pupil of Arnold Boonen, and afterwards of Christopher Lubienetski and of Nicholas Verkolie: painted familiar scenes, but particularly excelled in portraits: died 1772.

RENTINCK (Arnold), born 1712; a pupil of Arnold Boonen, of Nicholas Verkolie, and of the Chevalier De Moor; painted portraits and cabinet pictures, which were highly esteemed.

TROOST or TROST (Cornelius), was a scholar of Arnold Boonen, and painted historical subjects, scenes from comedies, conversations and gallant subjects in a pleasing, but somewhat loose and indelicate style, and acquired the name of the Dutch Watteau; he was also distinguished as a portrait painter: died 1750.

VANDYCK (Philip), born 1680; studied under Arnold Boonen, and painted small pictures in his style, but very superior to those of Boonen: died 1752.

**BONVICINO (ALESSANDRO), called Il Moretto,**

born 1514; a pupil of Titian, whose style he approached; excelled in portraits, and by many is placed on a footing with Titian.

MORONI (Pietro), a pupil of Domenico his father, and of Paolo Veronese, studied the works of Titian, and was considered one of the most correct designers of the Venetian school: died 1625.

**BONZI (PIETRO PAOLO)**, called **IL GOBBO**,

and by some **Il Gobbo di Frutti**, from his excellence in painting fruit, both in oil and in fresco, which he generally disposed in the former in baskets or dishes, and painted easel size; also painted historical subjects, but with no great reputation or skill: born 1580; died 1640.

ANGELO (Michael Cerquozzi), called **Dalle Battaglia**, from his skill in painting battles; was a pupil of Bonzi, and painted fruit and flowers in his style, he was also a scholar of Bamboccio, and painted similar subjects to him: born 1600; died 1660.

**BORGOGNONE (JACOPO CORTESE)**, called **IL BORGOGNONE**, born 1621; a scholar of Albano and of Guido; painted history, but after seeing Giulio Romano's *Battle of Constantine*, he devoted himself to those subjects, in which he arrived at the highest degree of perfection: died 1676. (See **CORTESE**.)

CASANOVA (Francesco), born 1732; studied under Simonini, a painter of battle-pieces, in the manner of Borgognone, whose style he adopted.

EVERARDI (Angelo), born 1647; studied under John de Hert and Francis Monti, and at Rome, from the battle-pieces of Borgognone, and painted in a style that was greatly admired: died 1678.

MONTI (Francesco), a pupil of Pietro Ricci, and also of **Il Borgognone**: excelled in battle-pieces and horses, which he designed in a spirited and masterly style: died 1712.

PAGANINI (Guglielmi Capodoro), born 1670; studied under Calza and Borgognone, whose works he studied to imitate, and became a reputable painter of battles, &c.

PARROCEL (Joseph), studied in the school of Borgognone, and became an eminent painter of battles, and was occasionally employed on historical subjects; died 1704.

PINACCI (Joseph), born 1642; was a pupil of Livio Mehus, and afterwards of Borgognone, and was celebrated as a painter of battles and of portraits.

QUERFURT, of Vienna, painted battle-pieces, some of which resemble copies of Borgognone, Vander Meulen, or Parrocel.

RESCHI (Pandolfo), was one of the best pupils of Borgognone, and painted battle-pieces with considerable reputation, also imitated the style of Salvator Rosa, and excelled in painting architecture and perspective; died 1699.

RUGENDAS (George Philip), studied the works of Borgognone and the prints of Tempesta, and painted battles and skirmishes of cavalry with considerable ability; died 1742.

SIMONE (Anthony de), painted battle-pieces, in which he imitated the manner of Borgognone; also country scenes with small figures: died 1721.

TILLEMANS (Peter), born 1684; made excellent copies after Borgognone, Teniers, and other masters, and painted some clever compositions of his own, viz. landscapes with small figures, sea ports, huntings, races, &c.: died 1754.

VERHOEK (Peter Cornelius Dahl), born 1642; a pupil of Abraham Hondius; studied the works of Borgognone, and distinguished himself as a painter of battles and skirmishes of cavalry, also painted landscapes, which were greatly admired.

VERHOEK (Gysbert or Gilbert), born 1644; painted similar subjects to those of his brother, representing battles, skirmishes of cavalry, landscapes, &c. in an excellent style.

**BORZONE (LUCIANO)**,

born 1590; died 1645; a pupil of Bertolotti: painted history and portraits.

ASSERETTO, or AXARETO (Giovacchino), born 1600; a pupil of Luca Borzone, and also of Giovanni Andrea Ansaldi: painted history for the churches and convents at Genoa: died 1649.

BORZONE (Carlo), son of Luciano: painted portraits in the style of his father, but much superior.

**BORZONE** (John Baptist), another son of Luciano : painted history, designed and coloured in the style of his father, with figures as large as life.

**CHIESA** (Sylvester), a pupil of Luciano Borzone : painted history with much reputation, and excelled in portraiture ; died 1650.

**MAINERO**, or **MUNERO** (Giovanni Battista), born 1610 ; was a scholar of Luciano Borzone, and painted historical subjects, small size, which were greatly admired, but abandoned that branch for portrait painting : died 1657.

**MONTI** (Giovanni Battista), born 1610 ; was a pupil of Luciano Borzone, and a reputable painter of history, but more distinguished as a portrait painter : died 1657.

### **BOS, or BOSCHE (JEROME),**

born 1470 ; died 1530 : painted sprites, devils, incantations, and some subjects of a more serious and devotional class ; he generally painted on a white ground, and laid his colours on so lightly, as to give them an air of transparency.

**BREUGHEL** (Peter, the Elder), was a pupil of Koeck, but paid more attention to the works of Jerome Bos ; he painted wild and romantic scenery, views in the Alps, &c. His son Peter, called Hellish, painted frightful subjects, devils, spectres, witches, and all kinds of horrible shapes and appearances : died 1642.

**FRITZ** or **FRITS** (Peter), born 1635 ; painted apparitions, incantations, &c. in the style of Jerome Bos, and occasionally emblematical designs : died 1682.

**MANDYN** (John), born 1450 ; painted drolleries and incantations in the manner of Jerome Bos : died 1510.

**TERBEECH** (Francis), painted village festivals, &c. also imitations of Jerome Bos, but principally in water colours and loosely executed.

### **BOS or BOSCHE (LOUIS JANSEN),**

born 1450 ; painted flowers in crystal vases, half filled with water, with dew-drops, insects, &c. also small portraits, with very great success : died 1507.

**Bos or BOSCHE** (Jacob Vanden), born 1636 ; excelled in painting fruit of various kinds, plums, cherries, peaches, &c : died 1676.

### **BOSCHAERT (THOMAS WILLEBORTS),**

born 1613 ; studied under Gerard Segers, and in Italy from the best masters, and painted several altar-pieces for the churches in Flanders, in some of his heads closely resembling Vandyck, and not unworthy of comparison with either Rubens or Vandyck : died 1656. (See **WILLEBORTS**.)

**BERKMANS** (Henry), born 1629 ; studied under Boschaert, Wouvermans, and Jordaens, and painted historical subjects, but excelled in portraits : died 1679.

**BAPTIST** (John), a pupil of Thomas Willeborts Boschaerts ; visited England during the civil war, and was assistant to Sir Godfrey Kneller and to Sir Peter Lely, he also painted some portraits : died 1691. (See **GASPARS**.)

### **BOSCOLI (ANDREA),**

born about 1550 ; a pupil of Santo da Titi : painted history with some reputation, but excelled in portraits : died 1606.

**MARUCELLI** (Giovanni Stefano), born 1646 ; a pupil of Boscoli : distinguished himself as a painter of history.

### **BOTH (JOHN and ANDREW),**

pupils of Abraham Bloemaert ; painted landscapes in the style of Claude, with figures designed after the manner of Bamboccio. John died in 1650 : and Andrew in 1656.

**BULLINGER** (John Balthazar), born 1713 ; painted landscapes, in which he imitated the styles of Both and of Berghem.



**BISBINK** (Bernard), a Dutch painter, was a pupil of John Both.

**CODDE** (Charles), born 1640; imitated the manner of John and Andrew Both, and of Nicholas Berghem: died 1698.

**DRILLENBERG** (William Van), born 1625; studied under Abraham Bloemaert, but quitted his style to imitate the charming landscapes of John Both.

**ERMELS** (John Francis), born 1641; painted history, but excelled in landscapes, which he painted in the manner of Both, whose style he imitated pretty closely: died 1693.

**LAP** (John), a Dutch painter, executed some fine designs of landscapes, in the style of J. Both, and is also said to have painted some in oil.

**HEUSCH** (William de), born 1638; was a scholar of John Both, and painted landscapes in the charming style of that master, harvest time, and huntings, &c. which are sometimes attributed to Both: died 1702.

**PIEMONT** (Nicholas), born 1659; painted landscapes which bear a strong resemblance to those of Both, and although not equal to the works of Both, are greatly admired: died 1709.

**PORTENGEN** (Peter), painted some landscapes in the manner of John Both, but his trees are touched in a very inferior manner to those of Both: he was living in 1838.

**ROMAIN** (de la Rue), painted landscapes after the manner of Asselyn, Swanweldt, and Both, with very great talent.

**SMEES** (John), supposed to have died about 1729; painted landscapes ornamented with ruins and figures in the taste of Both.

**VERSCHURING** (Henry), born 1627; was a scholar of Both, and occasionally painted landscapes with ruins, &c. but his best pictures represent battle-pieces, attacks of banditti, and plundering of villages; died 1690.

**WILS** (John), painted landscapes in the manner of John Both, the figures of which were inserted by Wouvermans and Berghem; to the latter of whom, and also to Claude, his best works are usually attributed.

### **BOTSCHILD (SAMUEL),**

born 1640; painted history, &c. for the Court of Saxony, and was keeper of the Gallery at Dresden: died 1707.

**FEHLING** (Henry Christopher), studied under Botschild, whom he accompanied to Italy, and was much employed in adorning the palaces of the Elector of Saxony: died 1725.

### **BOTTICELLI (SANDRO, or ALESSANDRO),**

born 1437; died 1515: a pupil of Lippi; painted Scriptural and poetical history, and also portraits; he usually introduced a great number of figures into his historical pictures.

**LIPPI** (Filippino), the Younger, born 1460; studied under Botticelli, and painted historical subjects, but excelled in grotesque ornaments, trophies and antiquities: died 1505.

### **BOUCHER (FRANCIS),**

born 1704; was a pupil of Le Moine, and occasionally painted history and hunting pieces, but he was most successful in pastoral subjects, although far inferior to his countryman Watteau; he also painted portraits: died 1770.

**BOLOSMEY** (Benjamin), born 1766; is said to have been a pupil of Boucher, and to have painted portraits in oil and in crayons.

**PRINCE** (John Baptist le), born 1733; a pupil of Vien and of Boucher, excelled in conversation pieces, rural festivities, and pastorals, and the interiors of grand rooms: died 1781.

### **BOULANGER (JOHN),**

born 1606; died 1660: was a pupil of Guido, in whose style he painted several historical pictures.

**COSTA** (Thomas), scholar of John Boulanger; painted much, both in oil and in fresco, and generally introduced perspective into his pictures: died 1692.

### **BOULLONGNE (BON),**

born 1648; studied the works of Correggio and the Caracci, but

painted in the style called *Pastici*, that is, an imitation of other masters, without being copies. He also copied a work of Guido's, and another after Pierino del Vaga, with such precision, that it was impossible to distinguish them from the originals: died 1717.

CASES (Peter James), born 1676; died 1754; a pupil of Houasse and of Bon Boullongne, may be considered one of the first painters of the French school: he painted historical and other subjects, the King of Prussia has two pictures by him in the style of Correggio.

CLERK (Sebastian), born 1677; a pupil of Bon Boullongne: painted history for the churches: died 1763.

RAOUX (John), born 1677; a scholar of Bon Boullongne: painted history, but attached himself principally to fancy subjects and portraits: died 1734.

SANTERRE (Jean Baptist), born 1631; a pupil of Bon Boullongne: painted history, but excelled in domestic subjects and portraits: died 1717.

TOURNIERES (Robert), born 1676; studied under Bon Boullongne, and painted history with some reputation. His small pictures are in the manner of Schalcken or Gerard Douw: died 1752.

### BOULLONGNE (LOUIS), the Elder,

born 1609; died 1674: painted history, and copied the works of the ancient masters, so as to puzzle some of the best judges.

BERTIN (Nicholas), studied under the elder Boullongne: painted history, and was employed by Louis XIV. His small size pictures are the best: born 1677; died 1736.

### BOULLONGNE, (LOUIS), the Younger,

born 1674; died 1734; a pupil of his father, he also copied the great masters, particularly Raffaele, and excelled in historical and allegorical subjects.

GALLOCHE (Louis), pupil of Louis Boullongne, the Younger: visited Italy, and on his return painted historical subjects: died 1761.

### BOURDON (SEBASTIAN),

born 1616; died 1671; excelled in several branches of the art, copied a picture of Claude Lorraine, from recollection only, in a manner that surprised even Claude himself; also imitated the style of Andrea Sacchi and of Correggio, and painted landscapes in the style of Titian.

LOIR (Nicholas), born 1624; a pupil of Sebastian Bourdon: painted history and landscapes; his best pictures are of an easel size, and in the manner of Gaspar Poussin; died 1679.

PARMENTIER (James), born 1658; died 1720; a pupil of Sebastian Bourdon: painted history and portraits.

PRON (James), born 1639; was a scholar of Sebastian Bourdon, and painted landscapes in his style: died 1700.

SCHUUR (Theodore Vander), born 1628; entered the school of Sebastian Bourdon, and acquired great celebrity by some historical pictures which he exhibited; also copied the works of Raffaele and Giulio Romano, in which he succeeded very happily: died 1705.

### BOUT and BODEWYNS,

flourished about 1700; they painted in conjunction, landscapes in composition like Velvet Breughel and Teniers, Bout always inserting the figures. Bout also painted winter pieces with numerous figures, after the manner of Breughel: and Flemish fairs and conversations like that of Teniers.

PONT (Nicholas du), born 1660; died 1712; painted landscape and architecture, in which the figures were inserted by Francis Bout.

**MICHAUX** (Theodore), born 1676 ; studied under Francis Bout, and painted landscapes and merry makings, in which he imitated the charming style of David Teniers the Younger : he was living in 1730.

**BRAKENBERG (RENIER),**

a pupil of Mommers and of Schendel : painted similar subjects, boors carousing, &c., but more in the manner of Adrian Ostade, although greatly inferior to him.

**WINTER** (Giles), born 1650 ; was a scholar of Renier Brakenberg, whose manner he imitated with great success, and painted similar subjects : died 1720.

**BRAY (SOLOMON DE),**

born 1597 ; died 1664 ; painted a number of portraits, both large and small, for persons of distinction in the Netherlands.

**BRAY** (Jacob), son and pupil of Solomon, was skilful in designing naked figures, also in drawing on paper with black and red chalk : died about 1664.

**DINGMANS** (Adam), born 1637 ; was a pupil of Solomon de Bray : he died in 1704.

**BREA (LODOVICO),**

flourished about 1500 ; painted history, chiefly for the churches at Genoa.

**PIAGGIA** (Teramo), a disciple of Lodovico Brea ; painted several works for the churches at Genoa, in conjunction with Antonio Semini : flourished about 1547.

**SEMINI** (Antonio), studied under Lodovico Brea and Pietro Perugino, and successfully followed the style of the latter : died 1549.

**BREE (MATTHEW IGNATIUS VAN),**

born 1773 ; a pupil of Schaecken : painted many historical pictures, in which he was greatly distinguished : died 1839.

**BREE** (Philip James Van), a pupil of his brother Ignatius, was also much extolled for his historical productions : died 1840.

**CARPENTERO** (John Charles), born 1784 : a pupil of Van Bree : painted history and landscapes, in the latter of which he greatly excelled : died 1823.

**BRENTEL (FREDERICK),**

born 1570 ; died 1622 ; painted historical subjects and landscapes.

**BAUR** (John William), born 1610 ; studied under Brentel, and afterwards in Italy, and painted views of Rome and its environs, battles, skirmishes, marches, processions, &c. also painted in water colours and on vellum : died 1640.

**BREUGHEL (JOHN), called VELVET BREUGHEL,**

younger brother of Peter, born 1615 ; painted wakes, fairs, fruit, flowers, &c. like old Breughel, but very superior in every respect : died 1642.

**BAAN** (John de), born 1633 ; died 1702 : studied first under Pieman, who followed the manner of Velvet Breughel, and afterwards under Backer ; afterwards came to England, and painted portraits in the style of Vandyck.

**BALEN** (Henry), born 1560 ; died 1632 : painted several subjects from Ovid's *Metamorphoses*, the landscapes of which were usually painted by Velvet Breughel.

**BALTEN** (Peter), born 1540 ; died 1611 : painted similar subjects and in a similar style to Velvet Breughel.

**BOUT** and **BODEWYNS** painted in conjunction landscapes with figures composed in the style of Breughel and Teniers, the figures very little inferior to Velvet Breughel's ; flourished about 1700.

**BREDA**, or **BREDAEL** (Peter Van), born 1630 ; died 1681 : painted landscapes in the style of John Breughel, but not equal to him.

- BREDA** (John Van), born 1685 ; painted landscapes in the style of Breughel, and battles, skirmishes, &c., in the manner of Wouvermans ; his distances are very blue.
- BYSS** (John Rodolph), born 1660 ; died 1738 : painted historical subjects, landscapes, &c., the latter in the cold tone of Breughel.
- CALL** (John Van), born 1655 ; copied the landscapes of John Breughel : died 1705.
- FOUQUIERES** (Jacques), born 1580 ; studied under Breughel, but adopted a different style and more true to nature : died 1659.
- GRASDORP** (William), born 1579 ; a pupil of Savery, made some fine copies after Breughel : died 1636.
- GYZEN** (Peter), born 1636 ; a pupil of Velvet Breughel, painted views on the Rhine, &c., in the style of Zachtleven, with figures in the manner of Breughel, but badly coloured, his reds, greens and yellows predominating too much.
- HOLLANDAIS** (John le), born 1494 ; painted landscapes very *recherchée* ; Breughel is said to have endeavoured to imitate him : died 1553.
- KESSELL** (John Van), imitated the highly finished style of John Breughel, and painted small landscapes, &c. : died 1696.
- MOMPER** or **MOMPERT** (Jodocus), painted landscapes, the figures of which were frequently introduced by John Breughel : died 1638.
- OOSTEN** (J. V.), this artist painted small landscapes, richly filled in the style of Velvet Breughel.
- ROTTENHAEMER**, born 1564 ; painted small historical subjects, the landscape or backgrounds of which were frequently painted by John Breughel, and sometimes by Paul Bril : died 1606.
- RYCKAERT** (Martin), born 1591 ; died 1636 : a pupil of Verhaecht ; painted views in the vicinity of Rome, occasionally decorated with figures by John Breughel.
- SAVERY** (Roland), born 1576 ; painted landscapes, in style somewhat resembling those of Bril or Breughel, and embellished with historical subjects, figures, animals, insects, reptiles, &c.
- SEGERS** (Daniel), born 1590 ; died 1660 : his taste leading him to paint flowers and fruit, he became a pupil of John Breughel, who at that time painted those subjects.
- STALBENT** (Adrian), born 1580 ; died 1660 : painted landscapes with small figures in a style resembling that of Velvet Breughel, but occasionally a little too green in the trees.
- STEENWYCK** (Henry), a scholar of John de Vries ; excelled in architectural and perspective subjects, interiors of churches, &c., usually decorated with figures by Breughel, and others, and frequently represented by torchlight : died 1603.
- VINCK** (J.), whose name is attached to a landscape, in manner, composition, and taste appearing to belong to the seventeenth century, is thought to have studied the works of Vinckenbooms, Breughel, and Paul Bril.
- VINCKENBOOMS** (David), born 1578 ; painted landscapes in the style of Roland Savery, and John Breughel, sometimes decorated with Scriptural subjects, also fairs, merry makings, &c.
- VIOLA** (Giovanni Battista), a scholar of Annibale Caracci ; painted landscape in his style, also in that of Breughel and Bril, with whom he sometimes painted in conjunction : died 1622.
- WAAL** (Lucas de), born 1591 ; a pupil of John Breughel, whose style he followed with great success ; painted mountainous lands and waterfalls, and occasionally battles and attacks of cavalry, well composed and touched with great spirit and animation.

### BRICCIO or BRIZIO (FRANCESCO),

born 1574 ; studied under Passerotti, and in the school of Lodovico Caracci, and painted history, architectural views, and perspective : died 1623.

**AMBROGI** (Domenico), a scholar of Brizio ; painted history in oil and in fresco, and excelled in architecture and perspective : flourished about 1653.

**SGHIZZI** (Andrea), a pupil of Albano of Massari, and of Francesco Brizio ; excelled in architectural views and perspective, and was much employed in the theatres, &c., at Bologna : he flourished about 1640.

### BRONZINO (AGNOLO),

born at Florence, 1511 ; died 1580 : studied under Caracci, called Pontormo, and assisted him in his works.

**BUTTERI** (Giovanni Maria), was a scholar of Agnolo Bronzino, and painted history with some reputation, but not equal to his master.

**TITI** (Santo da), born 1538; died 1603: was a scholar of Agnolo Bronzino, and also of Baccio Bandinelli, and painted history and portraits, also architecture and perspective, with great skill.

### BROWN (JOHN),

born in Edinburgh about 1752: studied the works of Michael Angelo, Murillo, Titian, and Correggio, and established himself as a portrait painter, in black lead pencil, small size: died 1787.

**STAYMAN** (Francis), a pupil of John Brown, a portrait painter, was, before the arrival of Cipriani, considered the best historical painter in the kingdom; he also painted portraits, and although not without merit, he was a strong mannerist, and his figures are extremely coarse: died 1776.

### BRUN (CHARLES LE),

born 1620; died 1690; studied under S. Vouet, but in style and manner resembles Annibale Caracci; he painted history, and his Magdalens are universally admired.

**FOSSE** (Charles de la), a disciple of Le Brun; visited Italy, and studied the works of Rubens and of Paolo Veronese, whose colouring he endeavoured to imitate: died 1716.

**GENOELS** (Abraham), born 1640; was employed by Le Brun to paint the backgrounds for his battles of Alexander.

**IMBERT** (Joseph Gabriel), born 1666; was a pupil of Charles le Brun, and of Vander Meulen, but did not follow the style of either; he painted historical subjects, principally for the churches and convents at Marseilles: died 1749.

### BUONI (SILVESTRO DE),

a pupil of his father Buono de Buoni, and also of Zingaro; painted some considerable historical works for the churches at Naples; died 1480.

**EPIFAMO** (Raimondi), a pupil of S. Buoni, excelled in history: died 1482.

**TESAURO** (Bernardo), born 1440; a pupil of Buono, painted history with considerable reputation, principally for the churches in Naples.

### BUONAROTTI (MICHAEL ANGELO),

born 1474; died 1564: studied under Ghirlandaio, and painted his first great work in competition with Leonardo da Vinci; he is said never to have painted in oil, two paintings supposed to have been in oil, having been proved to be in distemper, whilst the David and Goliah attributed to him are now said to be by Sebastian del Piombo, and two others by Jacopo da Pontormo.

**ABBATI** (Nicolo del), born 1519; died 1572: in his compositions exhibited the sublimity of Michael Angelo, the symmetry of Raffaele, the truth of Titian, and the greatness of Correggio, with the grace of Parmegiano.

**ABBONDIO** (Alexander), a scholar of Buonarotti; infused colours in wax, with which he represented historical subjects, he also painted portraits: flourished about 1580.

**ALBERTI** (Giovanni), born 1558; died 1601: studied the works of Buonarotti and other great masters, and excelled in landscape and perspective.

**ALESIO** (Mateo Perez de), flourished about 1585; painted chiefly in fresco, in the style of Michael Angelo.

**ALLORI** (Alessandro), called Bronzino, born 1535; died 1590: studied the works of Buonarotti, and painted history in oil and in fresco.

**ANDRE** (Jean), born 1622; studied under Carlo Maratti, and from the works of Michael Angelo and Raffaele, and painted history and portraits.

**ARISTOTILE** (Bastiano), a scholar of Perugino; studied the cartoons of Buonarotti, and painted with some reputation in history and portraits.

**ARLAND** (James Anthony), born 1688; died 1743; is said to have imitated in bas-relief a marble group of Jupiter and Leda, by Buonarotti, so closely, it was difficult to distinguish them when placed together.

- BANDINELLI** (Baccio), born 1497 ; died 1549 ; endeavoured to paint history in the style of Michael Angelo ; his design was correct, but his colouring wretchedly bad.
- BECCAFUMI** (Domenico), called Mecherino, born 1484 ; copied the works of Buonarotti, and painted history in oil, fresco, and distemper, with considerable reputation.
- BECCERRA** (Gaspar), born in Spain, 1520 ; studied the works of Buonarotti, whose forms he introduced to the Spanish school, with a suitable tone of colour.
- BERREQUETTE** (Alonzo), studied under Michael Angelo, and was much employed by Charles V. in his palace at Madrid : died 1545.
- BRONZINO** (Agnolo), born 1511 ; studied the works of Michael Angelo, the grandeur of whose style is discernible in all his productions : died 1580.
- BROWN** (John), born 1752 ; studied the works of Michael Angelo, Titian and others, then came to London and established himself as a portrait painter.
- BUGIARDINI** (Giuliano), born 1481 ; studied under Michael Angelo, and painted history, hard in outline, and disagreeable in colouring.
- BUNACORSI**, called Pierino del Vaga, an assistant of Raffaelle ; next to Michael Angelo was said to be the first designer of the Florentine school : died 1540.
- CAGLIARI**, or Paolo Veronese, studied under A. Badile, and from the works of Michael Angelo and Raffaelle : died 1558.
- CAMPELLO**, a Portuguese, studied painting under Michael Angelo, and made great progress in the art : flourished about 1540.
- CAMBIASO** (Luca), born 1527 : studied the works of Michael Angelo and Raffaelle, and was much employed in the churches and other public edifices.
- CARACCI** (Annibale), born 1560 ; was more adapted for profane, than for sacred subjects, and his manner partakes more of that of Buonarotti, and of the antique or Roman, than of the Bolognese school ; died 1609.
- CARSTENS** (Asmus Jacobo, a Swede), studied the works of Raffaelle and Buonarotti, and painted history and portraits : died 1798.
- CESPEDES** (Pablo), called Cedaspe, born 1538 ; studied the works of Michael Angelo, and painted history, chiefly in fresco, for the churches ; in colouring he is said to approach Correggio : died 1608.
- CLOVIO** (Giulio Giorgio), born 1498 ; studied under Giulio Romano, and painted history equal to Buonarotti : died 1578.
- CONCA** (Sebastian Cavaliere), born 1676 ; studied the works of Buonarotti, and others, and was much employed in decorating the churches : died 1764.
- CESARI** (Bernardino), was an excellent copyist of the works of Buonarotti : flourished about 1600.
- CORTONA** (Pietro Berettino da), born 1596 ; considered of the Roman school, studied from the works of Buonarotti and others, and painted historical subjects, small and large : died 1669.
- COYPEL** (Antoine), born in Paris, 1661 ; studied the works of Raffaelle, Buonarotti, and Pietro da Cortona, but did not profit much by so doing ; he painted historical subjects : died 1722.
- GHIRLANDAIO** (Rodolpho), born 1485 ; studied under Buonarotti and Bartolomeo di St. Marco, and assisted Raffaelle in one of his pictures ; some of his early productions are in the dry style of Perugino : died 1560.
- GIORDANO** (Luca), born at Naples, 1632 ; made designs from the works of Michael Angelo and others, painted history in general : died 1704.
- GRANACCI** (Francesco), a pupil of Dominic Ghirlandaio, greatly improved his style by copying Buonarotti's designs : died 1544.
- HEMSKERCK** (Martin Van Veen), born 1498, died 1551 : attempted to imitate the manner of M. A. Buonarotti, but without success.
- HORFELIN** (Antonio L.), born 1587 ; studied the works of Michael Angelo and Raffaelle, and acquired a grandeur of design and harmony of colour, that distinguished him amongst the Spanish painters : died 1660.
- INDACO** (Francis del), studied the works of Buonarotti, and became a better painter than his brother James : he flourished about 1500.
- LEECE** (Matteo da), painted history, and attempted the style of Buonarotti, but without success.
- LOTI** or **LOTH** (Giovanni Carlo), a pupil of Liberi, imitated M. A. Buonarotti in design, colouring, and vigorous contrast of light and shadow : died 1698.
- LIBERI** (Cavaliere), studied the works of M. A. Buonarotti, Raffaelle, Correggio, and Titian, and formed a style partaking of the beauties of all : died 1687.
- LINDAER** (Giacomo), born 1488 ; a pupil of Ghirlandaio ; improved his style by copying the works of Michael Angelo : died 1556.

- MARNASCO** (Alessandro), born 1681; is styled the Michael Angelo della Battaglia of the Genoese school: died 1747.
- MARCELLA**, or **MARSIGLIA** (Guglielmo da), born 1475; painted in fresco, in the style of M. A. Buonarrotti: died 1537.
- MIGNARD** (Peter, the Elder), born 1610; studied the works of Buonarrotti and others, but followed the style of Raffaele; he painted history and portraits: died 1695.
- MONTAVA** (Raphael da), painted a number of small histories from the designs of M. A. Buonarrotti; he was a scholar of Pierino del Vaga: flourished about 1530.
- MORE** (Sir Anthony), studied the works of M. Angelo Buonarrotti and others, but devoted himself to an imitation of Holbein: died 1576.
- OLLANDA** (Francis di), improved himself in the school of Michael Angelo, and painted history for the churches in Portugal: died about 1560.
- ORSI** (Lelio), called Lelio da Novellara, by some is said to have been a pupil of Buonarrotti, and by others of Correggio, whose pictures he occasionally copied: died 1587.
- PALMA** (Giacopo, the Younger), studied the works of Buonarrotti, but does not resemble him in any respect: died 1628.
- PARMEGIANO**, or **MAZZUOLI** (Francis), studied the works of Buonarrotti and Raffaele, but adopted a new style, which led to the remark that the soul of Raffaele had passed into the person of Parmegiano.
- PASSEROTTI** (Ventura), born at Bologna, 1586; a pupil of his father, Bartolomeo, and of his brother Ventura, was chiefly employed in portrait painting, and in drawing with a pen, or crayon subjects, that would admit of the swell of the muscles being strongly exhibited, in the style of M. A. Buonarrotti.
- PINO** (Marco da), born 1520; studied under Beccafumi called Mecherino, and afterwards under Daniello da Volterra, and is said to have profited by the lessons of Buonarrotti; he painted some pictures for the churches in Rome; died 1587.
- PROMBA** (Sebastian del), born 1485; a disciple of Bellini and of Giorgione; was assisted in some of his works by Buonarrotti, in whose manner he composed and designed: died 1547.
- PRETI** (Cavaliere Mattei), called Il Calabrese, born 1613; studied the works of Raffaele, Buonarrotti and Annibale Caracci, and was a scholar of Lanfranco, and afterwards of Guercino; generally painted gloomy and terrific subjects, martyrdoms, &c.: died 1699.
- PROCCACINI** (Camillo), born 1546; studied the works of Buonarrotti, to which may be attributed the terrible and gigantic, so often found in his works: died 1626.
- PUGET** (Peter Paul), born 1623; in some of his works resembles Michael Angelo, in colouring and design: died 1695.
- RAZZI** (Cavaliere Giovanni Antonio), in one of his pictures resembles the grandeur of Michael Angelo: died 1554.
- REYNOLDS** (Sir Joshua), born 1723; visited Italy, and copied and sketched such parts of the works of Raffaele and Michael Angelo as he thought would be most conducive to his future excellence: died 1792.
- ROCCO** (James), scholar of Volterra; was assisted in his studies by copies of designs from the works of Buonarrotti: died 1600.
- ROSSO** (Il), called Maitre Roux, born 1496; studied the works of Andrea del Sarto, Michael Angelo and Parmegiano, but painted in a style peculiarly his own: died 1541.
- ROTA** (Martino), twice copied the famous Judgment by Michael Angelo, in large and small, which has been engraved.
- SARTO** (Andrea del), a pupil of Basili and of Pietro da Cosimo; was more indebted to his study of the works of Michael Angelo, Leonardo da Vinci, Masaccio and Ghirlandaio, than to any instruction he received from his masters; his design partakes of the style of Michael Angelo Buonarrotti: died 1530.
- SCHAGEN** (Giles Van), born 1616; copied a picture of Christ and St. John, after Michael Angelo Buonarrotti: died 1668.
- SPEZZINI** (Francesco), a scholar of Cambiasi and Castelli; derived great benefit from studying the works of Raffaele, Giulio Romano, and Michael Angelo: died 1500.
- SCHOREL**, or **SCHOREEL** (John), studied the works of Michael Angelo and other great masters, and painted history and landscape: died 1562.
- STRADA**, or **STRADANUS** (John), born 1536; studied the works of Raffaele, Michael Angelo and the antique, but in some measure he adopted the style of Salviati; he painted history, animals, huntings and battles, in oil and in fresco: died 1604.
- TIBALDI** (Pellegrino), born 1527: a disciple of Bartolomeo Ramenghi, called Il Bagnacavallo: painted both in large and in small, and was a worthy emulator of the great style of Buonarrotti: died 1600.
- VAGA** (Pierino del), born 1500; studied under Ghirlandaio, and afterwards from the antique and the works of Michael Angelo, and next to him is said to have been the greatest designer of the Florentine school: died 1547.

VANNINI (Ottavio), studied the designs of Raffaello and Buonarroti, but painted in a feeble and ineffective manner : died 1643.

VASARI (Georgio), born 1512; studied under Buonarroti, and from the frescoes of Raffaello, and formed a style in which he discovers his predilection for Michael Angelo : died 1576.

VELASQUEZ (de Silva don Diego), a pupil of Herrera and Pacheco; studied the works of Michael Angelo, Raffaello, Titian, Tintoretto, and others, and painted history and portraits : died 1660.

VENUSTI (Marcello), called Mantuano, a pupil of Pierino del Vaga; but was more indebted for the fame he acquired to the study of the works of Buonarroti, from whose designs he sometimes painted : died 1576.

VOLTERRA (Daniele Ricciarelli), a pupil of Razza, called Il Sodoma, and afterwards of Baldassare Peruzzi; was chiefly indebted for the reputation he acquired to the instruction of Buonarroti, who sometimes assisted him in his works : died 1566.

VYTH, or VEYTH (John Martin), born 1650; attached himself to the study of Buonarroti, whose great style is discernible in all his works.

WOODFORDE (Samuel), born in Somersetshire, 1764; visited Italy, studied the works of the great masters, particularly Raffaello and Michael Angelo, and painted history and portraits with considerable success : died 1817.

ZAMBRANO (Juan Luis), born 1599; designed a picture of St. Christopher and the Guardian Angel, in the great style of Michael Angelo : died 1639.

### BYLART, or BYLERT (JOHN),

born 1603; studied under his father, a painter on glass, and became a reputable painter of history and battle-pieces; his figures are usually smaller than life : he was living in 1661.

FOUCHIERE (Bertram de), born 1609; a pupil of Vandyck, and afterwards of Bylart; visited Rome, and attached himself to the style of Tintoretto, which he soon abandoned for that of Ostade and Brouwer, whom he imitated with extraordinary success : died 1674.

JONG (Ludolf de), born 1616; died 1697; studied under Zachtleven, Palamedes and Bylart, and painted easel pictures of battles and huntings, also portraits, in which he excelled.

KAMPEN (Jacob Van), born 1650; a pupil of Bronkhorst, whose manner he approached, also that of Bylart : painted historical subjects, the figures as large as life.

WILLAERTS (Abraham), son of Adam, whom he studied under, afterwards under John Bylart, and finally under Simon Vouet, became a reputable painter of history : died 1670.

WYTMAN (Matthew), born 1650; was a pupil of Verschuring, and first painted landscapes, then became a scholar of Bylart, and applied himself to painting conversations and domestic subjects; he also painted flowers and fruit, which were not without merit : died 1689.

### CABEL, or KABEL (ADRIAN VANDER),

born 1631; studied under Van Goyen : painted landscapes, with animals and figures, also sea ports; his animals and figures in the manner of Castiglione, and his landscapes similar to Salvatore Rosa, and in colouring he sought to imitate Caracci or Mola : died 1695.

GLAUBER (John), born 1646; the disciple of Nicholas Berghem, spent some years in studying and copying the works of the best painters in Italy, and two years at Lyons with Andrew Vander Cabel : died 1726.

RYCKX (Nicholas), born 1637; painted with great facility, much in the style of Vander Kabel : he represents with the greatest truth caravans, the dresses of the inhabitants are carefully observed; his figures, horses and camels, are designed and touched with spirit, and his colouring is very good : died 1695.

### CAGLIARI (CARLO), son of Paolo,

born 1570; finished several works of his father's after his decease, and executed some excellent compositions of his own : died 1596.



**CAGLIARI (PAOLO)**—See **VERONESE**.

**CAGLIARO (CARLO)**, son of Paolo,

born at Venice, 1570; finished several of his father's works after the decease of Paolo, and painted some excellent compositions of his own, the best of which are little inferior to those of Paolo.

**TURCHI** (Alessandro), born 1582; was a pupil of Riccio, called Brusasorci, and afterwards of Carlo Cagliari; his best performances are painted in the style of the Caracci: he frequently painted on black marble: died 1648.

**CAIRO (CAVALIERE FRANCESCO)**,

born 1598; studied under Morazzone, and painted history in the style of Paolo Veronese, and sometimes of Rubens, but in his portraits most resembles Titian: died 1674.

**DAVID** (Lodovico Antonio), born 1648; studied under Cavaliere Cairo, Ercole Procacini, and under Carlo Cignani; painted history with considerable reputation.

**CALVART (DENIS)**,

born 1555; painted landscapes, first from nature; he visited Bologna, and studied under Prospero Fontana, carefully copying the works of Correggio and Parmegiano, and afterwards went to Rome and studied under Sabbattini, and from the works of Raffaele. His style is more of the Italian than the Flemish cast, his figures well grouped, touch delicate, and colouring pleasing: died 1619.

**ALBANO** (Francesco), born at Bologna, 1578; died 1660: entered the school of Denis Calvart, and was assisted by Guido in learning to design; studied also in the school of the Caracci, and became one of the most agreeable painters of the Roman school. His pictures are usually small size, from poetic or fabulous history.

**BERTUSIO** (Giovanni Battista), was a pupil of Calvart, and studied afterwards in the school of the Caracci, he painted history in the manner of Guido.

**DOMENICHINO**, or **DOMENICO** (Zampieri), born at Bologna, 1581; studied first under Denis Calvart, afterwards in the school of the Caracci, also from the works of Correggio and Parmegiano, and was considered the most distinguished disciple of the Raffaele school: died 1641.

**FERRANTINI** (Gabiello), called *Degli Occhiale*, born at Bologna; studied under D. Calvart, and became a reputable painter of history both in oil and in fresco: flourished about 1588.

**GOTTI** (Vincenzio), born at Bologna; studied under Denis Calvart, together with Guido, whom he accompanied to Rome and Naples: died 1636.

**GUIDO** (Reni), born 1574; studied under Denis Calvart, and afterwards in the school of the Caracci, but formed a style of his own, at one time imitating Passerotto, and at another M. A. Caravaggio: died 1642.

**SEMENTI**, or **SEMENZA** (Giacomo), born 1580; was a pupil of Calvart, and afterwards of Guido, whose style he followed very closely: died 1638.

**SPISANO** (Vincenzio), called *Lo Spisanelli*, born 1595; studied at Bologna in the school of Denis Calvart, whose style he adopted and followed without deviation: died 1474.

**CALZA (ANTONIO)**,

born 1653; studied under Carlo Cignani, but after copying several of the works of Borgognone, he adopted his style: died 1714.

**PAGANINI** (Guglielmo Capodoro), born at Mantua, 1670; was a disciple of Antonio Calza, and afterwards under Borgognone, whose works he studied to imitate.

**CAMBIASO (LUCA)**, son of Giovanni,

born 1527; studied under his father, whom he soon surpassed: afterwards visited Florence and Rome, studied the works of

Michael Angelo and Raffaele, and was much employed in the churches and other public edifices : died 1585.

ANSALDO (Giovanni Andrea), born 1584 ; studied under Cambiasi, painted history both in oil and in fresco ; he formed a style somewhat in the manner of Paolo Veronese : died 1638.

CAMBIASO, or CANCIAGIO (Orazio), son of Luca, studied under and assisted his father, whom he accompanied to Spain, but we have no account of his works.

CASTELLI (Bernardo), born 1557 ; was a scholar of Andrea Semini, and of Lodovico Canciagio, in whose style he painted history and portraits : died 1629.

CASTELLI, or CASTELLO (Giovanni Battista), born 1500 ; died 1570 ; in style resembles Raffaele, with a colour more approaching the Venetian school, but less elegant in design than Luca Cambiasso.

PAGGI, or PAGI (Giovanni Battista), born 1554 ; studied under Luca Cambiasi, and acquired some reputation as a painter of history ; his first productions were rather distinguished by grace than energy, in which he appears to have imitated the suavity of Baroccio : died 1629.

SPEZZINI (Francesco), born at Genoa ; flourished about 1578 ; was a scholar of Luca Cambiasi, and afterwards studied under Giovanni Battista Castelli : died about 1590.

TAVARONE (Lazzaro), born at Genoa, 1556 ; was a favourite disciple of Luca Cambiasso, whom he accompanied to Spain, and assisted in his great work in the Escorial : he was also distinguished as a portrait painter : died 1641.

### CAMILO (FRANCISCO),

born at Madrid, about 1635 ; was a scholar of Pedro de la Cuevas, under whom he became a reputable painter of history : died 1671.

VARGAS (Andrew de), a native of the city of Crema, in Italy ; went to Madrid to learn painting, under the instructions and example of Francis Camillo, and was so ardent in the pursuit that in a short time he equalled his master, which so excited his jealousy and ill-humour, that he obliged him to return into his own country, where he painted a great number of works both in oil and in fresco : he died at the age of 60, 1674.

### CAMPAGNOLA (GIULIO),

born at Padua, about 1530 : excelled in miniature, and painted a few portraits in oil that were not without merit.

TORISANI (Andrew), a celebrated painter of Brescia. His drawings were executed with much taste and delicacy of finish, in imitation of Campagnola and Tiziano.

### CAMPI (GALEAZZO),

born 1475 : is said to have been a disciple of Boccacini, but his style is an imitation of Perugino, but very inferior in design and expression, although good in colouring : died 1536.

ALENI (Tommaso), born 1500 ; a disciple of Galeazzo Campi, he painted history in his style, and approached him so nearly that it is difficult to distinguish their works ; died about 1560.

### CAMPI (GIULIO), son of Galeazzo,

born 1500, was educated under Giulio Romano, and afterwards improved himself by studying the works of Raffaele, to which he united the colouring of Pordenone and Titian : died 1572.

CAMPI (Antonio Cavaliere), younger brother and scholar of Giulio : painted history in oil and fresco, in the latter of which he vainly attempted the style of Correggio.

CAMPI (Bernardino), born 1522. Studied under Giulio Campi and Hippolita Costa ; also from the works of Raffaele, Giulio Romano, and Correggio. In composition and design he resembles Giulio Romano : died 1584.

CATTAPANI (Luca), born 1570 ; studied under, and copied the works of Campi so closely, as to deceive even good judges. He was not so successful in fresco as in oil.

PEDONI (John), a Cremonese painter ; was a scholar of Giulio Campi, who, in a manuscript on painting, says, that he was deserving of remembrance for his works in his own country, in Brescia, and other places : he lived about 1590.

**CAMPI (ANTONIO CAVALIERE),**

younger brother and scholar of Giulio: painted history in oil and fresco, in the latter of which he vainly attempted the style of Correggio.

**BEDUSCHI (Antonio)**, born 1276; was a disciple of Antonio Campi, in whose style he painted history.

**CAMBERA (Lactanzio)**, born 1584; studied under Antonio Campi, and painted history with some reputation: died 1616.

**GAMBARA (Lattanzio)**, born 1541; studied under Antonio Campi, and afterwards under Girolamo Romanino, and to the style of Campi added a rich tone of Venetian colouring, almost approaching Pordenone: died 1574.

**CAMPI (BERNARDINO),**

studied under Giulio Campi and Hippolita Costa; also from the works of Raffaello, Giulio Romano, and Correggio, and was chiefly employed in the churches in Italy.

**ANGOSCIOLA, or ANGUSSOLA (Sophonisba)**, born 1533; studied design under Bernardino Campi, and colouring and perspective under Bernardo Gatti, called Sejaro: died 1626.

**CUNIO (Daniel)**, a scholar of Bernardino Campi. Painted several works from the cartoons of his master: he flourished about 1540.

**MAGNANI (Cristofano)**, born near Cremona; was a scholar of Bernardino Campi, and painted history and portraits with no little reputation: flourished about 1580.

**MAINARDI (Andrea)**, born at Cremona; flourished from 1590 till 1623. He was one of the ablest disciples of Bernardino Campi, and in conjunction with his nephew, Marc Antonio Mainardi, executed several considerable works at Cremona: painted history and portraits with no little reputation.

**MALAGAVAZZO (Coriolana)**, born about 1555; was a disciple of Bernardino Campi, and is more known as the coadjutor of that eminent artist than by any works of his own.

**LEONE (Girolamo da)**, learned designing and painting of Bernardino Campi: he flourished about 1560.

**MARILIANO (Andrew)**, a painter of Pavia; studied in the school of Bernardino Campi in the year 1581.

**MEDA (Joseph)**, a scholar of Bernardino Campi; painted various works in fresco and in oil: he flourished about 1565.

**TROTTI (Cavaliere Giovanni Battista)**, called Il Malosso, born at Cremona, 1555; was brought up in the school of Bernardino Campi; he did not follow his style, but studied the works of Correggio, and imitated the brilliant manner of Bernardo Gatti, called Il Sojaro, the most successful follower of the style of Correggio; the airs of his heads are graceful and expressive, but he was apt to repeat himself, and there is frequently a sameness in his characters and attitudes; he painted several pictures representing the Conception of the Virgin, for the churches at Piacenza, and other places, but his most esteemed works are his frescoes at Parma; and one of his best was a picture of Pieta, at Cremona, dated 1607: died about 1612.

**VIADANA (Andrew da)**, went in 1578 as a disciple under Bernardino Campi, from whose instructions he became a reputable painter.

**CANAL or CANALETTI (ANTONIO),**

born at Venice, 1697; visited Rome, and on his return to Venice drew several fine views of that city and its environs; then came to England, and painted a perspective view of the inside of King's College Chapel, Cambridge.

**CANAL (Bernardo)**, born 1725; studied under and painted some pictures in the style of his uncle, and afterwards went to Rome, where he assumed the title of Count Bellotti, and painted architectural views, and perspective, which were greatly admired: died 1780.

**GUARDI (Francesco)**, born 1712; studied under Canaletti, and painted similar subjects, inferior in perspective and the chiaro-oscuro, yet so near a resemblance as sometimes to be mistaken for the works of that master.

**JAMES (William)**, a landscape painter and dealer in pictures. When Canaletti was in England, he became his pupil or assistant.

**MARIESCHI** (Jacopo), son of Michele, born at Venice, 1711; after being instructed by his father, became a scholar of Gasparo Diziani, and painted architectural subjects and views of Venice, in the style of Canaletti, but not equal to Francesco Guardi: died 1794.

**VANVITELLI** or **VANVITEL** (Gaspar), born 1647; excelled in painting architectural and perspective subjects, and represented views of Rome and of different cities and sea-ports in Italy, with a precision approaching to those of Venice by Canaletti: died 1736.

**CANO (ALONZO)**, called the Michael Angelo of Spain, born 1600; studied under Pacheco, and Juan del Castillo, and executed many admirable works for the churches and convents at Madrid.

**ATHANASIVS** (Don Pedro), born 1638; died 1688: was a scholar of Alonzo Cano, and painted history; his works are chiefly in the churches and convents at Granada, Seville, and Madrid.

**BARNUEVO** (Don Sebastian de Herrera), born at Madrid, 1619; studied under Cano, and painted history with some success.

**BOCCACENAGRA** (Don Pedro Atanasio), born at Granada, 1638; was a scholar of Cano, but improved himself by studying the works of de Moya and Vandyck; he painted history: died 1688.

**CANO** (Francesco), son of Francesco Lopez, was a scholar of Alonzo Cano, painted history, one of his principal works, the History of the Virgin Mary, is at Madrid: died 1667.

**CIEZAR** (Miguel Geronimo), born at Granada, Spain; studied under Alonzo Cano, and painted history with great reputation: died 1677.

**GUEVARA** (Don Juan Ninno de), born at Malaga, 1631; studied under Manrique, who had been a scholar of Rubens, and afterwards under Alonzo Cano, and adopted a style that was a compound of both: died 1698.

**HERREKA** (Don Sebastian de), born at Madrid, 1610; studied under Alonzo Cano, and painted history and portraits with some reputation: died 1671.

**MARTINEZ** (Ambrosio), born about 1630; was educated in the school of Alonzo Cano, and painted history for the churches, &c.: died 1674.

**MESA** (Alonzo de), born at Madrid, 1628; a scholar of Alonzo Cano; painted history with considerable reputation, and executed several works for the public edifices in that capital.

**RISVENNO** (Giuseffo), born in Granada, about 1640; was a scholar of Alonzo Cano, and painted history. Several of his works are in the churches of his native city: died 1721.

**CANTARINI (SIMONE)**, born 1612; was a disciple of Pandolfi, and afterwards of Guido, whom he approached so nearly, that by some he is called another Guido: died 1648.

**CRESTI**—See **PASSIGNANO**.

**CRETI** (Donato), born 1671; studied at Bologna, under Lorenzo di Passinelli, whose style he blended with that of Simone Cantarini, forming a manner which has little claim to originality: died 1747.

**PASINELLI** (Lorenzo), born at Bologna, 1629; studied under Simone Cantarini, and Flaminio Torre, but adopted the style of Paolo Veronese in some respects: died 1700.

**PERUZZINI** (Giovanni), born 1629; a disciple of S. Cantarini; possessed a lively genius, and became a reputable painter of history both in oil and fresco: died 1694.

**ROSSI** (Girolamo), called de Rubeis the Elder, born in Rome, 1630; studied under Simone Cantarini: and although a good painter of history, is more known as an engraver.

**CANTI (GIOVANNI)**, flourished about 1700: he painted landscapes and battle-pieces, which were greatly admired; but in historical painting did not rise above mediocrity.

**BAZZANI** (Guiseppe), born at Reggio, 1701; was a scholar of Canti, and studied the works of Rubens, whose style he followed, he painted in fresco: died 1769.

**RAINIERI** (Francesco), born at Mantua about 1680 ; was a scholar of Giovanni Canti, and painted similar subjects ; representing landscapes and battle-pieces. His pictures are little inferior to those of his instructor : died 1758.

### CANUTI (DOMENICO MARIA),

born 1620 ; was the scholar of Guido, and one of his favourite disciples ; he painted many magnificent works for the churches : died 1678.

**BURRINI** (Giovanni Antonio), born 1656 ; studied first under Canuti, but being enamoured of the style of Paolo Veronese, he studied his works until he became a mannerist.

**CACCIUOLI** (Giovanni Battista), born near Bologna 1635 ; scholar of Domenico Mario Canuti. Painted history, several of his works are in the churches at Bologna : died 1675.

**CRESPI** (Giovanni Maria), born 1665 ; studied under Angelo Toni Domenico Canuti and others, and copied Titian, Tintoretto and Paolo Veronese : died 1747.

**HAFNER** (Padre Anthony Maria), born in Bologna, 1654 ; learned drawing of Canuti, he went to Genoa, and thence to other cities, in all of which he left some proofs of his talent in figures and in portraits.

**SOLE** (Giovanni Guisepppe dal), born 1654 ; studied under D. M. Canuti, and afterwards under Lorenzo Passinelli, whose style he imitated with great success : died 1714.

### CAPPELINI (GIOVANNI DOMENICO),

born at Genoa, 1580 ; studied under G. B. Paggi, and was a successful imitator of his style, though less dignified in his composition : died 1651.

**PIOLA** (Domenico), brother of Pellegro, born 1628 ; received his first instructions from his brother, and after his death from Giovanni Domenico Capellini : died 1703.

### CARACCI (THE),

**ALBANO** (Francesco), born at Bologna, 1578, died 1660 ; studied in the school of the Caracci, and became one of the most agreeable painters of the Roman school. His pictures are usually small size, from poetic or fabulous history ; his male figures usually lean, and without masculine beauty.

**ALLOISI** (Baldassare), born at Bologna, 1758 : studied under the Caracci, whose style he retained in all his compositions.

**ANGELI** (Julius Cæsar), a skilful painter of Perugia, and a scholar of the Caracci ; in his own country are to be found many beautiful paintings by his hand : he lived in the year 1613.

**BAGNACAVALLO** (Bartolomeo), born at Bologna, died 1542 ; studied under Francia, and assisted Raffaele in some of his works : his own compositions in the churches of Bologna were subjects of admiration and of imitation by the Caracci.

**BEAUMONT** (Cavaliere Claudio), born at Turin, 1694 ; died 1766 ; copied the works of Raffaele, the Caracci, and Guido, but imitated the manner of Trevisani in the vigour of his tints : he was employed in the royal palaces of Turin, and in other public edifices.

**BAGLIONE**, or **BAGLIONI** (—), adopted the style of the Caracci, particularly in landscapes, also painted history, animals, fruit, and domestic subjects and drogeries.

**BERTUSIO** (Giovanni Battista), born at Bologna ; studied first under Calvart, and afterwards in the school of the Caracci, and painted history in the manner of Guido, correct in drawing, but cold and chalky in the colouring.

**BISCHOP** (John de), born 1646 ; died 1686 : his paintings in oil are not without merit, but he excelled in imitating the style of the Caracci and others in small pencil drawings so closely, that the master he intended to imitate was instantly recognized.

**BOLOGNA** (Lattanzio da), was a scholar of the Caracci, and decorated many of the saloons and palaces at Rome with historical subjects : died about 1597.

**BONELLI** (Aurelius), was a scholar of Caracci, and a most perfect painter : he flourished about 1580.

**BONONE** (Carlo), born 1569 ; copied some of the principal works of the Caracci, and approaches their style in his small pictures, but in his larger works most resembles Paolo Veronese ; died 1632,

**BONZI** (Pietro Paolo), born 1580 ; called by many *il Gobbo de frutti*, from his excellence in painting fruit ; studied under the Caracci ; in history and landscape he did not rise above mediocrity : died 1640.

- BOULLONGNE (Bon)**, born at Paris, 1648, elder son of Louis; studied the works of Correggio and the Caracci, and painted in the style called *Pastici*, that is, in imitation of other masters, without being copies: died 1717.
- BUNCONTI (John Paul)**, having early shewn his inclination to painting, left his home in 1680, and went to Florence, where he learnt drawing under Bartolomeo Passarotti, and painting under Caracci, and for his merit was styled the Prince of the Academy.
- CAVEDONE (Giacomo)**, born near Modena, 1557; studied in the school of the Caracci, and afterwards under Baldi and Passerotti, to study the naked figures; and colouring, at Venice, from the works of Titian; his style is a mixture of that of the Caracci and Titian: died 1660.
- CONCA (Sebastian Cavaliere)**, born 1676; studied fresco painting under Francesco Solimene, and afterwards painted portraits, small size, touched with great freedom and well coloured. He next visited Rome, and studied the works of Buonaratti, Raffaele, and the Caracci, and was much employed in decorating the churches and chapels in every part of Italy: died 1764.
- COYPEL (Antoine)**, son and pupil of Noel, born in Paris, 1661; visited Rome, and studied the works of Raffaele, Buonarotti, and the Caracci, but did not profit much by so doing.
- CRESPI (Daniello)**, born at Milan, 1590; studied under G. B. Crespi, called Cerano, and afterwards under Giulo Cesare Proccacini, but appears to have adopted the style of the Caracci, with the softness and colouring of Titian: he painted both in oil and in fresco with equal success.
- DOMENICHINO or DOMENICHO (Zampieri)**, born at Bologna, 1581; studied first under Denis Calvart, afterwards in the school of the Caracci, and from the works of Correggio and Parmegiano; by N. Poussin he is ranked next to Raffaele: died 1641.
- DONDUCCI (Giovanni Andrea)**, born in Bologna, 1575; studied under the Caracci, and painted landscapes entirely in their style.
- ERRANTE (Guiseppe)**, born 1760; distinguished himself by imitating the works of Raffaele, Titian, the Caracci, Domenichino, but above all, Correggio.
- FAVA (Il Conte Pietro)**, born at Bologna, 1669; was a scholar of Passinelli, but preferred the style of the Caracci; died 1744.
- FRANCHI (Lorenzo)**, born at Bologna, 1582; studied under Proccacini, whose style he quitted for that of the Caracci: died 1630.
- GAGLIARDI (Cavaliere Bernardo)**, born at Citta di Castello, 1609; studied under Avanzino Nucci, and afterwards at Rome, from the works of the Caracci and Guido, and painted some altar-pieces and other works for the churches: died 1660.
- GALANINO (Baldassare Alloisi)**, born 1578; studied under the Caracci, and painted historical subjects for the churches at Rome, and at Bologna: died 1638.
- GILIOLI (Giacinto)**, born at Bologna, 1584; entered the school of the Caracci, and painted history with some reputation: died 1655.
- GUIDO (Reni)**, born at Bologna, 1574; was a pupil of Calvart and the Caracci, and next to Domenichini was considered their best scholar: he did not however adopt their style, but formed one of his own: died 1642.
- KUPETZKI (John)**, studied the works of Correggio and the Caracci, and painted some historical pictures for the Emperor Joseph II. at Vienna; died 1740.
- LANFRANCO (Cavaliere Giovanni)**, born 1581; was a pupil of Agostino Caracci, but in his shadows more resembles Caravaggio; he however painted some excellent pictures: died 1647.
- LIBERI (Cavaliere Pietro)**, born 1605; was one of the ablest designers of the Veronese school. His historical compositions resemble the Caracci, but one of them, representing the Story of Job, is in the mixed style of Caravaggio and Calabrese: died 1687.
- LOMBARDI (Giovanni Domenico)**, born 1612; was instructed by Pietro Paolini, and improved his style by studying the works of the Caracci: died 1752.
- LOTTI (Bartholomew)**, scholar of Viola: painted landscapes very beautifully, with the taste of the Caracci.
- MARCUCCI (Agostino)**, born in Sienna: studied in the school of the Caracci, and afterwards under Pietro Facini, and painted some pictures for the churches at Bologna.
- MATTEI (Paolo da)**, called Paoluccio, born 1662; was the scholar of Luca Giordani, and like him, wonderfully expert in imitating Raffaele, Guido, Titian, Correggio, Caracci, and other celebrated masters, so closely as to deceive good judges.
- MATTIOLI (Girolamo)**, a Bolognese. Had he earlier left the school of Lorenzo Sabatino, and followed that of Caracci, which he afterwards did, his pictures would have been more worthy of note.

- MERCATI** (Giovanni Battista), born about 1660; was an imitator, if not a scholar of Pietro da Cortona, and painted history in his style; but in some of his pictures he resembles the Caracci in the variety and expression of his heads, and in the ample folds of his drapery.
- MIEL** (Jan), born 1599; one of the ablest disciples of Gerard Seghers; visited Lombardy, and studied the works of Correggio and the Caracci, and painted historical pictures, but afterwards painted pastoral scenes, Bambocciate, &c.
- MILANI** (Aurelian), born 1675; a pupil of Cesare Gennani, and of Lorenzo Passinelli; studied the works of the Caracci, and next to Carlo Cignani, was the nearest approach to their style: died 1749.
- MIRADORO** (Luigi); flourished from 1639 to 1651: he studied the works of Panfilo Nuvalone, but afterwards adopted a style more resembling the Caracci.
- MITELLI** (Agostino), born at Bologna, 1609; was a distinguished painter of perspective and architectural views, and studied the figure in the school of the Caracci.
- NASELLI** (Francesco), born at Ferrara; studied the works of the Caracci and Guercino, which he imitated with surprising exactness, but afterwards devoted himself to the manner of his countryman, Guiseppe Mazzuoli, and became an eminent painter of history: died 1630.
- PARMEGIANO** (Fabrizio), painted landscapes in fresco, in which, like some of the landscapes of the Caracci, there is more of the ideal than natural.
- PANCOTTO** (Pietro), studied under the Caracci, and was one of the most eccentric and most surprising artists of the Bolognese school: died about 1630.
- PROCCACINI** (Giulio Cesare), born 1548; is said to have been brought up in the school of the Caracci, but appears to have formed his style from the great principles of Correggio: died 1626.
- RAGGI** (Pietro Paolo), born about 1650: painted some historical pictures in the style of the Caracci. His instructor is not known: died 1724.
- RAIBOLINI** (Francesco), sometimes called Francia, born 1450; resembling in his first style Pietro Perugino, but after studying the works of Mantegna, became a model of study to the Caracci and their school: died 1575.
- SECCHIARI** (Giulio), born at Modena, was educated at Bologna in the school of the Caracci; he visited Rome, where he acquired considerable reputation: died 1631.

## CARACCI (ANNIBALE),

born at Bologna, 1560; was the disciple of his cousin Lodovico, and studied the works of Titian, Tintoretto, Paolo Veronese, Correggio and Raffaele. His taste was more adapted for poetical or profane subjects, than for Scriptural, and his manner partakes more of the style of M. A. Buonarotti, and of the antique or Roman, than of the Bolognese school: died 1609.

**BADALOCCHIO SISTO**, or **ROSA SISTO**, born 1581; studied under Annibale Caracci, whom he assisted in some of his works: died 1650.

**BALESTRA** (Antonio), born 1666; studied in the school of Antonio Belucci, and under Carlo Maratti, whose style he adopted; he designed after the antiques and the works of Annibale Caracci, Correggio and others: died 1720.

**BRIL** (Paul), born at Antwerp, 1554; died 1626; studied under Daniel Voltelmans, and was first employed in painting the tops of harpsichords; afterwards visited Italy with his brother, studied Titian, and having copied some of his landscapes, adopted his style, but sufficiently varied to be considered as his own. He painted several excellent easel pictures, which Annibale Caracci embellished with figures.

**BRUN** (Charles le), born at Paris, 1620; died 1690: studied under Simon Vouet, but in style and manner somewhat resembled Annibale Caracci, he painted Magdalens in large size, also the battles of Alexander, so universally known and admired.

**BUONCONTI** (John Paul), learnt drawing under Bartolomeo Passarotti, and painting under Annibale Caracci, and subsequently studied the works of Correggio, and then visited Rome: he died 1605.

**CARACCI** (Antonio), called **Il Gobbo**, born at Venice, 1583; studied under Annibale, whose spirited touch and beautiful expression he imitated closely, and bid fair to excel the whole of the Caracci family: died 1618.

- CAPPELLA** (Simon), born at Naples, 1591; studied at Rome under Annibale Caracci, and on his return painted history with great success: died 1641.
- CARACCIUOLI** (Giambattista), born 1580; studied under Michael Angelo Caravaggio, whose vigorous style he followed; but afterwards adopted that of Annibale Caracci, and imitated him so closely that his pictures are sometimes taken for the works of Annibale.
- CAVEDONE** (Giacomo), born 1599; studied in the school of the Caracci, and for colouring from the works of Titian, many of his figures are considered equal to those of Annibale Caracci: died 1660.
- CIGNANI** (Carlo), born at Bologna, 1628; studied under Cairo, Albano, and from the works of Annibale Caracci, Correggio, Guido and Raffaele, and formed a style of his own, combining the colouring of Guido with the grace of Albano, but somewhat of a more elevated character: died 1719.
- CORNEILLE** (Michael), the younger, born 1642; studied under his father, and from the works of Annibale Caracci; and was employed by Louis XIV. in his palaces of Versailles, Trianon, and Fontainebleau: died 1708.
- FABRIZZI** (Antonio Maria), born 1594; studied under Annibale Caracci, painted history, touched with freedom, and ingeniously composed; but after losing his master, he fell into great irregularities of design and execution.
- FACINI** (Pietro), born 1562: studied under Annibale Carracci. In his early pictures his touch was free, his composition grand, and his colouring equal to Tintoretto; but his latter productions are neither so correct, nor tasteful in design.
- FRESNOY** (Charles Alphonse du), born in Paris, 1616; was employed in copying the select works of Annibale Caracci, in the Farnesian Gallery, and in studying the works of Raffaele and the antique: died 1665.
- GAMBERUCCI** (Cosimo), flourished about 1610; and painted history for the churches in Florence, somewhat in the style of Annibale Caracci; there are many easel pictures by him in private collections.
- GRIMALDI** (Giovanni Francesco), called Il Bolognese, born 1606; studied under Annibale Caracci, and became a skilful and correct designer of the figure, but excelled in landscape, which he painted in the grand style of his instructor: died 1680.
- MASSARI** (Lucio), born at Bologna, 1569; studied first under Bartolomeo Passerotti, and afterwards in the school of the Caracci. His style more resembles Annibale than Lodovico, and in some of his works he approaches so near to Annibale that he may be easily mistaken for him, although he generally painted cheerful and pleasing subjects, he sometimes exhibited the tragic and terrific: died 1633.
- COST** (Jacob Van), the Elder, born 1600; studied the works of Annibale Caracci, and other great masters, and produced some pictures so closely resembling those of Annibale Caracci, as to astonish the most distinguished judges: died 1671.
- PANICO** (Antonio Maria), was a disciple of Annibale Caracci, whom he accompanied to Rome, where he painted his celebrated picture of the Mass, in which he is supposed to have been assisted by Annibale Caracci: died 1652.
- STANZIONE** (Cavaliere Massimo), born in Naples, 1585; was a disciple of Giovanni Battista Caracciolo, whose style is discernible in all his works. He visited Rome, studied the works of Annibale Caracci, and painted several considerable works for the churches at Naples; also many easel portraits for the private collections: died 1656.
- TACCONE** (Innocenzio), was a disciple of Annibale Caracci, whom he accompanied to Rome, and assisted in many of his works.
- TALAMI** (Orazio), born at Reggio, 1625; was a scholar of Pietro Desani, and afterwards studied at Rome under Annibale Caracci, and distinguished himself on his return to Reggio as a reputable painter of history and architecture, both in oil and in fresco: died 1699.
- VIOLA** (Giovanni Battista), born at Bologna, 1576; was a scholar of Annibale Caracci, whose style of landscape painting he very successfully adopted, also that of Breughel and Paul Bril, with whom he sometimes painted in conjunction: died 1622.

## CARACCI (LODOVICO),

born at Bologna, 1555; studied under Fontana, and also from the works of Titian, Tintoretto, and Paolo Veronese, at Venice; Passignano and Andrea del Sarto, at Florence; Giulio Romano, at Mantua; and Parmegiano and Correggio, at Rome, but always preferred those of Correggio, whom he endeavoured to imitate.



He painted history, and particularly excelled in religious subjects, his drawing is correct, the airs of his heads graceful, and colouring excellent : died 1619.

**ALBINI** (Alessandro), born about 1575 ; a disciple of Lodovico Caracci, whom he imitated with considerable success ; he painted history, and his principal works are in the churches at Bologna : died about 1610.

**BRIZZIO**, or **BRICCIO** (Francesco), born 1574 ; died 1623 : studied under Passeroti, and in the school of Lodovico Caracci, and painted history and perspective.

**CALICI** (Achilles), born about 1665 ; studied under Prospero Fontana, and afterwards under Lodovico Caracci, whose style he adopted.

**CAMULLO** (Francesco), a Bolognese, was a faithful follower of Lodovico Caracci, from whose designs he painted some good pictures : died 1620.

**CARACCI** (Agostino), elder brother of Annibale, born at Bologna, 1558 ; studied first under Fontana, then under Passeroti, and afterwards became the disciple of Lodovico.

**CARACCI** (Annibale), born at Bologna, 1560 ; was the disciple of his cousin Lodovico, and studied the works of Titian, Tintoretto, and Paolo Veronese at Venice ; those of Correggio at Parma ; and the antiquities and compositions of Raffaele, at Rome. He was more adapted for poetical or profane subjects than for sacred ; and his manner partakes more of the style of M. A. Buonarroti, and of the antique or Roman, than of the Bolognese school.

**CARACCI** (Francesco), called Franceschino, born 1595, the disciple of Lodovico, whom he attempted to rival : was a good designer of naked figures, but somewhat deficient in his colouring : died 1622.

**CAVAZZONI** (Francesco), born 1559 ; studied under Bartolomeo Passerotti, and afterwards of Lodovico Caracci.

**FANZONE** (Ferrando), born 1562 ; painted some fine pictures at Ravenna, in the style of Lodovico Caracci : died 1645.

**GARBIERI** (Lorenzo), born 1580 ; was educated in the school of Lodovico Caracci, with whose style he combined the vigorous light and shade of Caravaggio ; died 1654.

**MACCHI** (Julius Cæsar), a Bolognese painter, brother of Florio Macchi, and scholar of Lodovico Caracci ; worked with great success in Bologna : he flourished about 1600.

**MACCHI** (Florio), born at Bologna ; was a disciple of Lodovico Caracci, and flourished about 1620 : he painted several pictures for the churches at Bologna. His most admired work is a fine fresco of the Annunciation, in the church of Il Spirito Santo, which has been frequently mistaken for a work of Lodovico.

**PINELLA** (Antonia). This lady was instructed by Lodovico Caracci, to whose style she adhered, and painted some pictures for the churches ; her most celebrated performance is her picture of St. John the Evangelist, painted from a design of Lodovico Caracci : died 1640.

**ROSSI** (Eneas), a Bolognese painter, and scholar of Lodovico Caracci, painted historical subjects : he flourished about 1610.

**TIARINI** (Marco da), born 1577 ; studied under Prospero Fontana, Bartolomeo Cesi, and Domenico Cresti, called Passignano, in whose style he had painted some pictures, when hearing of the fame of Lodovico Caracci, he immediately commenced studying his works, for the purpose of improving his own style, which he accomplished so successfully that he appeared to have been educated in that school : died 1688.

**VALESIO** (Giovanni Luigi), born at Bologna, was brought up in the school of Lodovico Caracci, and painted some pictures for the churches at Bologna, amongst which, the most admired are the Scourging of Christ ; the Annunciation ; and St. Roche curing the persons afflicted with the plague.

## CARACCI (AGOSTINO),

born at Bologna, 1558 ; studied first under Fontana, then under Passeroti, and afterwards became the disciple of Lodovico, and assisted his brother in painting fabulous subjects ; it is believed that many of his pictures of that kind pass for the works of Annibale : died 1602.

**LANFRANCO** (Cavaliere Giovanni), born at Parma, 1581 ; studied under Agostino Caracci, and sometimes aimed at an imitation of Correggio, his shadows being managed more in the style of Caravaggio : died 1647.

**MACERATA** (Guiseppino da), born about 1600; said to have been a disciple of Agostino Caracci: his works bear the character of that school, and he sometimes resembles Guido in composition.

### CARAVAGGIO (POLIDORO CALDARA DA),

born at Caravaggio, in the Milanese, in 1495; was a disciple of the school of Raffaele; he rigidly observed the forms and costumes of the ancients, and gave to the heads, draperies, and attitudes of the figures the semblance of Athenian art.

**BUSO** (Aurelio), born at Crema, flourished about 1520; studied under Polidoro da Caravaggio, and Il Maturino, and assisted them in their works.

**CARDISCO** (Marco), called Il Calabrese, born in Calabria, flourished about 1508; is supposed to have been a scholar of Polidoro da Caravaggio, in whose style he painted with considerable reputation: died 1542.

**CORTONA** (Pietro Berettini da), born 1596; considered of the Roman school, studied under Carpi and from the works of Raffaele and Polidoro da Caravaggio; he painted historical subjects: died 1669.

**GUINACCIA** (Deodato), born about 1515; studied under Polidoro da Caravaggio, and painted history in his style.

**LAMA** (Giovanni), born 1508; studied under his father Matteo Lama, Giovanni Antonio Amati, and received some instructions from Polidoro Caravaggio. He painted historical subjects for the churches in Naples: died 1579.

**MATURINO** (—), born at Florence, 1490; studied under Raffaele, and was the coadjutor of Polidoro da Caravaggio, in conjunction with whom he was much employed: died about 1528.

**PAGANI** (Francesco), born 1531; studied the works of Polidoro da Caravaggio and Maturino, and produced some works which procured him great reputation.

**PALMA** (Jacopo Il Giovine), born at Venice, 1544; studied the works of the principal masters of the Venetian school, he afterwards visited Rome, and devoted his studies to the antique statues, the works of M. Angelo, Raffaele, and above all, the classical designs of Polidoro da Caravaggio, and may be ranked next to Tintoretto and P. Veronese: died 1628.

**ROSSELLI** (Matteo), born 1578; studied first Pagani and Passignano, and improved his style by studying and copying the works of Raffaele and Polidoro da Caravaggio: died 1654.

**RUZIALE** (Francesco), called Il Polidorino: flourished about 1550. He was a disciple of Polidoro da Caravaggio, whose style he followed with so much success as to acquire the name of Il Polidorino.

**SACCHI** (Andrea), born at Rome, 1594; was the most distinguished disciple of Francesco Albano, but improved his style by studying the works of Raffaele, Polidoro da Caravaggio, and the antique marbles: died 1661.

### CARAVAGGIO (MICHAEL ANGELO),

born 1569; painted likenesses, with a servile obedience to nature, copying even her defects; his saints and heroes, resembling the porters who served him for models; afterwards visited Venice, and adopted the style of Giorgione; from thence went to Rome, and was employed in painting fruit and flowers: died 1609.

**CAMPINO** (Giovanni), born about 1590; studied at Antwerp under Abraham Janssens, and attached himself to the works of Caravaggio, whose manner he imitated.

**CARACCIUOLI** (Giambattista), born at Naples, 1580; studied first under Imperato, and next under Michael Angelo Caravaggio, whose vigorous style he followed; but afterwards visited Rome, and adopted that of Annibale Caracci: died 1641.

**CAROSELLI** (Angiolo), born 1573; studied under M. A. Caravaggio, whose bold and vigorous colouring he imitated closely, but with a graceful elegance of design not possessed by that master.

**COOPER** (F.), painted fruit and flowers in imitation of M. A. Caravaggio: died about 1743.

**FRANCESE** (Valentine), was an imitator of Michael Angelo da Caravaggio; his manner was good in colour, and free in touch.

- GUERCINO** (Giovanni Francesco Barbieri), born at Cento, 1590; had three styles, the first was like M. A. Caravaggio, full of deep shades, strong lights, and the flesh of a yellow tinge: died 1666.
- GUERRIERE** (Giovanni Francesco), born in the Roman states; painted in the manner of Caravaggio and Guercino: flourished about 1673; his instructor is unknown.
- GUIDO** (Reni), born at Bologna, 1574; studied under Calvart and the Caracci, and next to Domenichino was considered their best scholar; but he afterwards formed a style of his own, at one time imitating Passerotti, and at another approaching Caravaggio: died 1642.
- LANFRANCO** (Cavaliere Giovanni), born at Parma, 1581; studied under Agostino Caracci, and sometimes aimed at an imitation of Correggio, his shadows being managed more in the style of Caravaggio: died 1647.
- LINSCHOOTEN** (Adrian Van), born 1590; studied at Rome under Spagnoletti, and like him adopted the bold and vigorous style of Michael Angelo Caravaggio: died 1678.
- LUINI** (Tommaso), born 1597; attached himself to the style of M. A. Caravaggio, and painted history with some reputation.
- MANFREDI** (Bartolomeo), a pupil of Roncalli, might be styled another Caravaggio, but that his works display a superior choice of forms, and more dignified taste in design.
- MUSSO** (Niccolo), studied under M. A. Caravaggio, and painted several altar-pieces for the churches; his style resembles that of Caravaggio; he flourished about 1618.
- PAGANI** (Francesco), born 1531; studied the works of Polodori di Caravaggio and Maturino, Pontormo considered one of his first pictures that he painted at Florence equal to Michael Angelo: he died young, 1561.
- PALMA** (Jacopo il Giovine), born at Venice, 1544; studied the works of Titian and Tintoretto, and at Rome from Michael Angelo, Raffaelle, and others; but in colouring most resembles the Venetian school: died 1628.
- RIMALDI** (Orazio), born 1598; studied under Aurelio Lomi, and Orazio Lomi, called Gentileschi, and in the early part of his life followed the principles of M. A. Caravaggio, which he afterwards abandoned for the more graceful style of Domenichino: died 1630.
- SEGHERS** or **SEGRS** (Gerard), born 1589; a scholar of Van Balen and of Janssens; visited Rome and studied under Manfredi, who had been a pupil of M. A. Caravaggio, and adopted his style: died 1651.
- SERANI** (Giovanni Andrea), born 1610; in his first productions resembles Guido, but afterwards approached the principles of M. A. Caravaggio: died 1670.
- SPADA** (Lionello), born at Bologna, 1576; was an eminent disciple of the school of the Caracci; but afterwards adopted a mixed style of the Caracci and M. A. Caravaggio: died 1622.
- SPAGNOLETTI** (Guiseppe Ribera), born 1589; studied in Spain under Ribalta, and at Naples under M. A. Caravaggio, whose powerful and effective style he adopted; his subjects were usually of a gloomy and austere kind, which he treated with a horrible fidelity: died 1656.
- VALENTINE** (Peter), born 1600; was a pupil of Simon Vouet, but afterwards visited Rome, and attached himself to the style of M. A. Caravaggio: died 1632.
- ZURBARAN** (Francesco), a Spanish painter, disciple of Pablo Roelas; painted history in his style, but afterwards adopted the more bold and vigorous manner of Caravaggio, at the same time adhering closely to nature: died 1662.

### CARDI (LODOVICO), called CIGOLI and CIVOLI,

born 1559; was a scholar of Allori, and afterwards of Santo di Titi; studied the works of M. A. Buonarotti, Andrea del Sarto, and Pontormo, but particularly those of Correggio, whose style he approached so closely, that by some he is considered nearer than the Caracci, Schidone, or Baroccio: died 1613.

- ALLORI** (Cristoforo), studied first under his father, afterwards under Santo da Titi, and finally under L. Cardi, called Cigoli, and formed a style totally different from that of Alessandro.
- BILIVERT** (Giovanni), born 1576.; studied under Cardi called Cigoli, to whose style he added the expression of Santo da Titi and the splendour of Paolo Veronese: died about 1644.
- COMODI** (Andrea), a pupil of L. Cardi, imitated the style of every master, whether in landscape or history, and was particularly successful in copying Raffaelle: died 1638.
- FETI** (Domenico), born 1589; studied under Cigoli, but afterwards adopted the bold and vigorous style of Giulio Romano; his works are chiefly easel size: died 1624.

**LELLI** (Giovanni Antonio), born 1591; studied under L. Cardi, called Cigoli; painted history, chiefly cabinet size: died 1640.

**LOMI** (Aurelio), born 1556; studied under Bronzino, and Cardi, called Cigoli, and painted in fresco in the style of both combined: died 1620.

**MEDICI** (Pietro), born 1586; was a scholar of Lodovico Cardi called Cigoli, by whose instruction he became a reputable painter of history: died 1648.

**PAGANI** (Gregorio), born 1558; was a pupil under Santo di Titi, and Lodovico Cardi, called Cigoli, whose style he imitated: died 1605.

**ROSSI** (Eneas), a Bolognese painter; studied under Lodovico Caracci, and painted history for the churches: flourished about 1610.

### **CARDISCO (MARCO), called IL CALABRESE,**

is supposed to have been a scholar of Polidoro di Caravaggio, in whose style he painted with considerable reputation: died 1542.

**IRACE** (Severo), born about 1500; studied under Marco Cardisco, or Calabrese, and painted history for the churches with some reputation.

### **CARDUCCI (BARTOLOMEO),**

born 1560; studied under Federico Zuccherò, and painted history chiefly in fresco; his Descent from the Cross, is considered equal to any of the productions of Raffaele: died 1610.

**FERNANDEZ** (Francesco) born 1604; studied under Bartolomeo Carducci, and became an eminent painter of history; died 1646.

**SOTO** (John di), a pupil of Bartolomeo Carducci: painted historical subjects with much skill: died 1620.

### **CARDUCCI (VINCENZIO),**

born 1568: was the brother of Bartolomeo, by whom he was instructed, and after his decease finished several of his works: died 1638.

**CASTELLI** (Felix), born in Madrid, 1602; was the scholar of Vincenzio Carducci, and painted history with some reputation: died 1656.

**OBREGON** (Pedro de), born 1598; a disciple of Vincenzio Carducci, proved a reputable painter of history, particularly in pictures of an easel size: died 1658.

**RICCI** (Francesco) born 1617; studied under Vincenzio Carducci; his design is incorrect, but his colouring is vigorous, and his draperies remarkably flowing and elegant: died 1684.

**ROMAN** (Bartolomeo), born 1598; was a scholar of Vincenzio Carducci; studied under Velasquez, an eminent painter of history: died 1659.

**VELA** (Cristoval), a Spaniard, born at Jaen, 1598; was first a scholar of Pablo de Cespedes, and afterwards of Vincenzio Carducci: he painted history with some reputation: died 1658.

### **CAROSELLI (ANGIOLI),**

born at Rome, 1573; studied under M. A. Caravaggio, whose bold and vigorous colouring he imitated closely, but with a graceful elegance of design not possessed by that master.

**LAURI** (Filippo), born 1623; studied under Caroselli: he usually employed his landscapes with subjects from fabulous history, bacchanals, &c. They are generally easel size: died 1694.

**PAOLINI** (Pietro), born 1608; was a pupil of Angelo Caroselli, but his colouring more resembles the Venetian than the Roman school: died 1681.

### **CAROTO (GIOVANNI), brother of Giovanni Francesco,**

by whom he was instructed, and whose manner he imitated, both in his historical pictures and portraits, but not equal to his brother: died about 1550.

**CANNERI** (Anselm), a disciple of John Caroto: painted many subjects, both in oil and in fresco, and was held in great esteem as a painter: he flourished about the year 1500.

**CARPACCIO (VITTORIO),**

flourished about 1500 ; worked for the churches and other public edifices in Venice, in competition with Bellini.

**CARPACCIO** (Benedetto), supposed to have been a son or nephew of Vittorio ; painted history for the churches, one of which is dated 1537.

**MANSUETA** (John), a scholar of Victor Carpaccio, painted after the manner of his master with great care ; in the school of St. Mark, in Venice, are five pictures by him, of the miracles and actions of that saint : he flourished about 1500.

**SANTA-CROCE** (Francesco Rizzo da), entered the school of Vittorio Carpaccio, but adopted a more modern and unrestrained style : he died about 1530.

**CARPI (UGO DA),**

born in Rome, 1486 ; died about 1530 ; of his works as a painter we have no account.

**KETEL** (Cornelius), born at Gouda, 1548 ; occasionally imitated Ugo da Carpi, in using the ends of his fingers instead of brushes. His portraits of Democritus and Heraclitus were painted in that manner : died 1602.

**CARPINONI (DOMENICO),**

born 1566 ; studied at Venice under Palma, and copied his works and those of Bassano, and painted some compositions of his own, correctly designed and vigorously coloured : died 1658.

**CARPINONI** (Martiale), born 1644, grandson of Domenico, by whom he was instructed : painted several altar-pieces and other works for the churches : died 1722.

**CARPIONI (GIULIO),**

born in 1611 ; studied under Varotari, called Paduanino, and, like him, followed the splendid style of Paolo Veronese. He usually painted easel pictures of Bacchanals, sacrifices, and such subjects as admitted of numerous figures : died 1674.

**CARPIONI** (Carlo), son of Giulio, was instructed by his father, and painted in his style, but was more distinguished as a portrait painter.

**CIGNAROLLI** (Martino), born at Milan ; studied at Verona, in the school of Carpioni, and became an excellent painter of landscapes, easel size : flourished about 1720.

**PEREZZOLI** (Francesco), commonly called Il Ferrarino, born in Verona ; studied painting under Giulio Carpioni, whose manner he followed, as he was admired for the wildness of his painting : he died 1722.

**RAGGI** (Pietro Paulo), born at Vienna, about 1650 ; painted some historical pictures in the style of the Caracci ; also some landscapes, embellished with figures, representing pastoral or Bacchanalian subjects, with shepherds and satyrs, in the style of Benedetto Castiglione and Giulio Carpioni. His portraits possess great merit : died 1724.

**CARRENHO (DON JUAN DE MIRANDA),**

born in Spain, 1614 ; studied under Pedro de las Cuevas, and painted fresco in a tone of colouring between Titian and Vandyck ; he also excelled in portrait painting : died 1685.

**LEDESMA** (Joseph de), born 1630 ; studied at Madrid under Juan Carrenho, and painted history for the churches there : died 1670.

**CARUCCI—See PONTORMO.****CASALI (ANDREA),**

born about 1720 ; supposed to have studied under Sebastian Conca ; visited England about 1748, and was much employed in

decorating the seats of the nobility : also painted several historical subjects : died about 1770.

DURNO (James), born in England, 1750 ; studied first under Andrea Casali, and afterwards under Mr. West, and painted two pictures for Boydell's Shakspeare : died 1795.

### CASANOVA (FRANCESCO),

born in London, 1732 ; went to Venice, and studied under Francesco Simonini, a painter of battle-pieces in the manner of Borgognone, whose style he adopted ; besides battle-pieces, he also painted landscapes with figures, and cattle, marine, and pastoral subjects.

LOUTHERBOURG (Philip James de), born about 1734 ; studied under Francesco Casanova, and became a very popular painter of battles, huntings, sea-pieces, and landscapes with figures and cattle, in which last he appears to have imitated the charming style of Nicholas Berghem : died 1812.

### CASEMBROT (ABRAHAM),

flourished about the middle of the 17th century ; and was one of the ablest artists of his time in landscapes, marines, sea-ports, and storms : he occasionally painted history.

GIANETTI (Filippo), studied under Casembrot, and painted landscape in so bold a style as to acquire the appellation of the Luca Giordano of landscape : flourished about 1685.

### CASOLANI (ALESSANDRO),

born 1552 ; studied under Roncalli, and became a reputable painter of history : died 1606.

CAPITELLI (Bernardino), born at Servia about 1617, was the scholar of Casolani, and afterwards of Manetti, but is little known as a painter.

CASOLANI (Ilario), by some called Mancini, the son and disciple of Alessandro, whom he assisted in his fresco works : painted several pictures in oil for the churches, but not equal to his fresco paintings.

FOLLI (Sebastino), studied under A. Casolani, and excelled in fresco.

### CASSANA (NICOLO), called NICOLETTO,

eldest son of Giovanni Francesco, born 1659 : studied under his father, and assisted him in his works : he painted historical subjects and portraits : died 1713.

PASQUETTI (Fortunatus), a Venetian painter, studied under Nicholas Cassana, and became famous for his likenesses in portraits : he also painted historical subjects, but not with equal success.

### CASSANA (GIOVANNI FRANCESCO),

born at Genoa, 1611 ; studied under Strozzi, and painted historical subjects and portraits, but excelled in the latter : died 1691.

BAMBINI (Nicolo), born 1651 ; died 1736 : studied first under Mazzoni, and then under C. Maratti, and sometimes imitated the manner of Libera ; some of his works have been greatly improved by the vigorous penciling of Cassana.

LANGETTI (Giovanni Battista), born 1635 ; studied under Pietro da Cortona, and G. F. Cassana ; his usual subjects were the heads and busts of old men, hermits, philosophers, &c. : died 1676.

### CASTAGNA (ANDREA DEL),

born in Tuscany, 1409 ; studied under Masaccio, and painted in fresco and in distemper, in the dry and gothic style that then prevailed, but after learning the art of painting in oil from Domenico

Veneziano, he improved his manner and executed several considerable works for the churches in Florence : died 1480.

PALLAJUOLO or POLLAJUOLO (Pietro), having studied under Andrea Castagna, became distinguished as a portrait painter : died 1498.

CASTELLI (BERNARDO),

born at Genoa, 1557 ; was a scholar of Semini, and of Lodovico Canciagio, in whose style he painted history and portraits : died 1629.

FERRARI (Giovanni Andrea), born 1593 ; studied first under Bernardo Castelli, and afterwards under Strozzi, and painted history, landscape, animals, fruit, and flowers, easel size : died 1669.

CASTELLI (VALERIO), son of Bernardo,

born at Genoa, 1625, a pupil of Fiasella ; studied at Milan and Parma from the works of the most celebrated masters, and painted battle-pieces, which display all the fire of Tintoretto, and the taste of Paolo Veronese.

BISCHINO (Bartolomeo), born 1630 ; studied under Valerio Castelli, and painted many considerable works, but died young.

CASTELLI (FRANCESCO DA),

born in Flanders, 1586 ; visited Rome, and painted historical subjects, generally of a small size, which were greatly admired : died 1636.

LAIRE (Sigismund), born about 1575 ; studied under Francis di Castello, a Flemish miniature painter, the best method of painting in small without hardness : died 1661.

CASTILLO (JUAN DEL),

born at Seville, 1584 ; studied under Luis de Vargas, and became a reputable painter of history ; his works are principally at Seville and Granada : died 1644.

MOYA (Pedro de), born at Granada, 1610 ; was for some time a disciple of Juan del Castillo : died 1666.

CASTIGLIONE (GIOVANNI BENEDETTO),

born at Genoa, 1616 ; formed a style of his own ; he painted history, landscapes, cattle, and portraits, with great ability : died 1670.

BERTOLOTTI (Giovanni Lorenzo), born 1640 ; studied under Francesco Castiglione, and painted history, excellent in composition and transparent in colouring.

CABEL or KABEL (Vander), born 1631 ; painted landscapes similar to Salvator Rosa, and figures and animals in the manner of Castiglione, and in colouring sought to imitate Caracci or Mola : died 1694.

CASSANA (Abatte Giovanni Agostino), called L'Abate Cassana, born at Venice, 1664 ; painted history and portraits with considerable skill, but preferred animals and fruit, which he painted in the style of Castiglione, imitating with the utmost precision the varied plumage of the birds, and the hair of the different animals : died 1720.

CASTIGLIONE (Francesco), son and scholar of Benedetto ; imitated his style closely, and many of his works are considered to be by Benedetto : he painted history, landscape, and animals.

LEEUW (Gabriel Vander), 1643 ; studied under his father Sebastian, and improved his style by studying the works of Benvenuto Castiglione and Bosa di Tivoli, particularly the latter, whom he imitated closely in some of his works : died 1688.

CATS (JAMES),

born in Altona, near Hamburg, in 1741 ; studied under James Xavery and James Schultz ; his talent was for landscapes orna-

mented with figures and animals, but he sometimes painted other subjects : died 1629.

**DRIELST** (Egvert Van), born 1746 ; a pupil of James Cats, studied the works of Ruysdael, Hobbema, and Wynants. He usually painted wooded landscapes, with a ruinous cottage and decayed trees, &c. : died 1818.

### CAVEDONE (GIACOMO),

born 1557 ; studied in the school of the Caracci, and for colouring, from the works of Titian. His style is a mixture of that of the Caracci and Titian : died 1660.

**CAVAZZA** (Giovanni Battista), born about 1620 ; studied under Cavedone and Guido, and painted several pictures for the churches at Bologna.

**CORRADI** (Octavio), studied under Giacomo Cavedone, but was chiefly celebrated for his copies of other eminent masters : died 1643.

**TORRE** (Flaminio), born 1621 ; studied under Jacopo Cavedone, and afterwards under Guido Reni, but his greatest excellence lay in his copying the pictures of the most eminent masters.

### CAXES (EUGENIO),

born 1577 ; painted several altar-pieces, and other pictures for the churches at Madrid.

**ARNAU** (Juan), a Spaniard, born at Barcelona, 1595 ; a scholar of Eugenio Caxes, painted history and was chiefly employed in the churches and convents in Spain : died 1693.

**FERNANDEZ** (Luis), born 1594 ; was a scholar of Eugenio Caxes, and a reputable painter of history in oil and in fresco : died 1654.

**LANCHARES** (Antonio), born at Madrid, 1586 ; was a scholar of Eugenio Caxes, and distinguished himself as a painter of history : died 1658.

**VALPUESTA** (Pedro), born in Old Castile, 1614, was a disciple of Eugenio Caxes, and the most successful imitator of his style : died 1668.

### CAXES (PATRICCIO),

born at Avanza ; master unknown ; was employed by Philip II. in the palace of Madrid, and painted Scripture history, which was all destroyed when that edifice was burnt.

**POLO** (Diego), the Elder, born 1560 ; studied at Madrid, under Patriccio Caxes ; and was a reputable painter of history ; some of his works in the Escorial, and in the palace at Madrid, prove him to have been an excellent colourist, and a tolerably good designer : died 1600.

### CELESTI (ANDREA),

born at Venice, 1637 ; studied under Matteo Ponzoni, and painted somewhat in his manner but without being an imitator, he painted history large and easel size, in outline resembling Paolo Veronese, and was fond of using a purple tint not unlike the manner of Rubens : died 1706.

**CALVETTI** (Albert), a Venetian painter, was a pupil of Celesti, and painted history for the churches and convents in Italy : died about 1708.

### CERQUOZZI (MICHAEL ANGELO), called DELLA BATTAGLIA,

born at Rome, 1600 ; studied under Bonzi, called Gobbo del Frutto, and painted fruit and flowers in his style, then battle-pieces, and obtained the name of della Battaglia, and finally under Peter de Laer, and painted similar subjects : died 1660.

**TOLEDI** (Juande de), born in Spain 1611 ; son of Miguel, an obscure painter by whom



he was instructed, also by Aniello Falcone, and at Rome by Michael Angelo Cerquozzi, and painted history, battle-pieces, and sea-views, with distinguished reputation : died 1665.

### CERVA (GIOVANNI BATTISTA),

born in Milan, flourished about 1550, he studied under Gaudenzio Ferrari, but mention is made of only one of his works, the Incredulity of Thomas, which is said to be excellent both in design and in colouring.

LOMAZZO (Giovanni Paolo), born at Milan, 1538 ; studied under Giovanni Battista della Cerva ; painted history, landscape, and portraits, with equal ability, and some reputation.

### CERVELLI (FEDERIGO),

born at Milan, flourished about 1690 ; studied under Pietro Ricci, called il Lucchese, whom he equalled in freedom of pencil and surpassed in correctness of design.

RICCI (Sebastiano), born 1659 ; studied at Venice under Federigo Cervelli, and afterwards contemplated the great masters of the Lombard school ; he came to England in the reign of Queen Anne, and painted among other works the hall of the Chapel at Chelsea College ; he possessed a similar talent to L. Giordana, of being able to imitate the style of the great masters that had preceded him, and he frequently sold his imitations of Paolo Veronese, as originals ; died 1734.

### CESARI (CAVALIERE GUISEPPE) called D'ARPINO ;

born at Naples, 1560 ; went to Rome and studied under Nicolo Pomerancia, but did not adopt his style, his historical works possess but little merit, but his battle-pieces and processions exhibit great fire and spirit ; in some of his smaller works the lights are in gold and exquisitely finished : died 1640.

ABATINI (Guido Ubaldo), born at Citta di Castello, flourished about 1590, was a disciple of Cavaliere Guiseppe Cesari, a distinguished painter in oil and in fresco : died 1656, aged about 60.

ALLEGRI, (called da Gubio Francesco), born in Italy, 1587, died 1663 ; scholar of Cesari de Arpino, painted history in oil, and in fresco for the churches and palaces at Rome.

BARRY (James), born at Cork, 1741 : was a self-taught artist, and his style at a first glance, resembles that of Guiseppe Cesari, and might be taken for an imitation of his works, though at an immense distance, his drawing and colouring being both defective ; died 1806.

CESARI (Bernardino), brother of Guiseppe ; assisted Guiseppe in his works, and painted some pictures of his own in his brother's style ; he was also an excellent copyist of the works of Michael Angelo : died young.

CORENZIO (Belisario), a Greek. Studied under Tintoretto, and made rapid progress ; he painted many figures in fresco for the churches in Venice, mostly in the style of Cesari d'Arpino ; born 1558, died 1643.

MANENTI (Vincenzio), born in 1600 ; the son of an obscure artist. Studied at Rome under Guiseppe Cesari and Domenichino ; several of his works are in the churches at Sabina ; died 1674.

MOLA (Pietro Francesco), born at Coldra in the Milanese State, 1609 ; studied under Guiseppe Cesari di Arpino, at Rome, and afterwards visited Bologna, and became a disciple of Francesco Albani, but did not adopt the style of either of them, he afterwards studied the works of Guercino, Titian, Tintoretto, Paolo Veronese, and Bassan, and painted history, the figures designed in a style worthy of the Caracci, and landscape in which the trees resemble Salvator Rosa.

ORSI (Prospero), born at Rome ; flourished under Pope Sixtus V. ; and painted history in imitation of the style of the Cavaliere Guiseppe Cesari d'Arpino.

PARASOLE (Bernardino) ; studied under Guiseppe Cesari, and had begun to distinguish himself as an historical painter, when he died in the bloom of life.

### CESI, or CESIA (CARLO,

born in the Papal States, 1626 ; studied under Pietro da Cortona,

and painted history; his principal work was the Judgment of Solomon: died 1686.

MASSAROTTI (Angelo), born at Cremona, 1665; studied under Agostino Bonisoli, and afterwards visited Rome, and became a scholar of Carlo Cesi, but his style partakes more of the Cremonese than the Roman taste: died 1723.

### CESI (BARTOLOMEO),

born at Bologna, 1556. Studied under Bezzi, called Nosadella, and afterwards from the works of Pelegrino Tibaldi, and painted in competition with the Caracci; he painted both in oil and in fresco, and Guido is supposed to have formed his style from the study of Cesi's works.

BARBIANI (Giovanni Battista), born at Ravenna, flourished about 1635; was a scholar of Cesi, painted mostly in fresco, but occasionally in oil; his works are chiefly in the churches of Italy, Bologna, and Ravenna.

TIARINI (Alessandro), born at Bologna, 1577; studied first under Prospero Fontana, afterwards under Bartolomeo Cesi, and at Florence under Donzenico Cresti, called Passignano, in whose style he had painted some pictures, when hearing of the fame of Lodovico Caracci, he immediately commenced studying his works, for the purpose of improving his own style, which he accomplished so successfully that he appeared to have been educated in that school.

### CESPEDES (PABLO), called CEDASPE,

born at Cordova, 1538; studied the works of Michael Angelo Buonarroti, at Rome, and painted history chiefly in fresco for the churches; in colouring, he is said to approach the beauties of Correggio: died 1608. His principal works are, the Annunciation; the Nativity; and the Last Supper.

CONTRERAS (Antonio), born at Cordova (Spain), in 1600, died 1654. Studied under Cespedes, and became one of the most celebrated painters of history and portraits of his day.

VELA (Cristoval), born 1598; a scholar of Pablo de Cespedes, and of Vincenzo Carducci; he painted history, correctly designed, but languid and weak in the colouring; died 1658.

ZAMBRANO (Juan Luis), born at Cordova, 1599; was a disciple of Pablo de Cespedes, and a successful follower of his style; died 1639.

### CHAMPAGNE (PHILIP DE),

born at Brussels, 1602, visited Paris in 1621, and met with great encouragement as a landscape painter. In colouring he was excellent, but his pictures, although natural, were without life or animation: he was intimate with Fouquiere and N. Poussin, but did not adopt the style of either of them: died 1674.

ALIX (John), a Frenchman, was a scholar of Philip de Champagne; but there is no account of his works.

MORIN (John), born at Paris, about 1602; was a pupil of Philip de Champagne, and for some time painted history and portrait.

### CHATEL (FRANCIS DU),

born at Brussels about 1625; was the favourite scholar of D. Teniers the younger, painted village festivals, &c. in his style.

MEDINA (Sir John), born 1660, was a scholar of Francis du Chatel, whose colouring he was desirous of imitating, particularly in his carnation tints, and afterwards improved by studying the works of Rubens, he painted portraits with considerable success: died 1711.

**CHIAVISTELLI (JACOPO),**

born at Florence, 1621. Studied first under Fabrizio Boschi, afterwards under Baccio di Bianchi, and devoted himself entirely to fresco painting : died 1698.

**BOTTI** (Rinaldo), a Florentine, was one of the best scholars of Jacopo Chiavistelli, and had a thorough knowledge of painting architecture, which he executed in various houses, palaces, churches, and other places, with his kinsman, Lorenzo del Moro, who was a painter of fruit, flowers, animals, and figures, in which art both were continually employed.

**FORTINI** (Benedict), followed the school of Chiavistelli, and besides painting architectural frescoes in good taste was esteemed in flowers and fruit, the painting of which he learned of Bartholomew Bimbi : he flourished in the seventeenth century.

**CICERI (BERNARDINO),**

born at Pavia, 1650. Studied under Sacchi, and afterwards at Rome, and was much employed in painting for the churches and private collections in Pavia.

**CRISTONA** (Gioseffo), born at Pavia, 1664 ; was the scholar of Bernardo Ciceri, and excelled in landscape, and views in the environs of Rome, which he designed well, and with great accuracy.

**CIEZAR (MIGUEL GERONIMO),**

born at Granada, Spain. Studied under Alonzo Cano, and painted history with great reputation : died 1687.

**CIEZAR** (Joseph de), flourished 1656, was the scholar of Miguel, and excelled in history, landscape, and flowers : died 1696.

**CIGNANI (CARLO),**

born at Bologna, 1628 ; studied first under Albano, and afterwards from the works of Raffaele, Annibale, Caracci Guido, and others, and formed a style of his own, combining the colouring of Guido, with the grace of Albano ; died 1719.

**BONI** (Giacomio), born 1688 ; is said to have studied under Cignani, whose style is discernible in many of his pictures : died 1766.

**BONDI** (Andrew and Francis), were pupils of the celebrated Carlo Cignani : they flourished about 1680.

**BONESI** (Giovanni Girolamo), born about 1656 ; scholar of Giovanni Viani, painted several pictures for the churches and public edifices at Bologna, in the style of Carlo Cignani : died 1725.

**BENCOVICH** (Federigo), flourished about 1753 ; in style somewhat resembles Carlo Cignani, his master ; he was principally employed in easel pictures.

**CIGNANI** (Felice), son and scholar of Carlo, born 1660 ; painted history with considerable reputation, but by way of amusement only, and for the churches : died 1724.

**DOMINI** (Girolamo), born 1681 ; studied under Francesco Stringa, Guiseppe del Sole, and Carlo Cignani : painted history, large and small, and several altar-pieces and easel pictures in a masterly style : died 1739.

**FRANCESCHINI** (Cavaliere Marc Antonio), born 1648 ; studied first under Giovanni Battista Galli, and afterwards under Carlo Cignani, whom he assisted in his works : died 1722.

**GALLI** (Francesco), born at Bologna, 1659 ; studied under Lorenzo Passinelli, and afterwards under Carlo Cignani ; he painted similar subjects to those of his brother : died 1739.

**LAMBERTI** (Bonaventura), born at Carpi, about 1653 ; one of the ablest scholars of Cignani ; painted history, large and easel size ; many of his works are greatly admired : died 1721.

**LAMBONI** (Matteo), born at Bologna ; was one of the ablest disciples of Carlo Cignani, and painted history with considerable reputation : he flourished about 1700.

**LAUTERI** (Camilla) ; was a disciple of the celebrated Cignani. Some paintings by her are greatly extolled for goodness of design, and careful finishing.

**LEGNANI** (Stefano Maria), born at Milan, 1660 ; was instructed by his father Cristoforo, and afterwards by Carlo Cignani and Carlo Maratti, and by copying the works of the best masters, formed a pleasing style of his own.

**LUCY** (Charles), born in London in 1692 ; went to Forli, under the protection of Cav. Carlo Cignani, in whose flourishing school he studied for eight years, after which he went to Bologna, and formed his style from the works of the best masters.

**MANCINI** (Francis), was a disciple of Carlo Cignani ; he painted a large picture of Alexander in the palace of the Vatican, and many other works

**PADERNA** (Paolo Antonio), born 1649 ; studied under Guercino, and afterwards under Carlo Cignani, and acquired some celebrity as an historical painter, but was more distinguished for his landscapes : died 1708.

**CIGNANI (FELICE)**, son and scholar of Carlo, born 1660 ; painted history with considerable reputation, but by way of amusement only, and for the churches : died 1724.

**CIGNANI** (Paolo), born at Bologna, 1709. Studied under his cousin Felice, and executed the subject of St. Francis appearing to Joseph, a candlelight piece, in a very effective style : died 1764.

**CIGNAROLLI (MARTINO)**, born at Milan. Studied at Verona, in the school of Carpioni, and became an excellent painter of landscapes, easel size : flourished about 1720.

**CIGNAROLLI** (Scipione), born at Milan. Studied first under his father, Martino, and was afterwards the pupil of Tempesta, whose style he successfully imitated ; he visited Rome, and studied from the works of Salvator Rosa and Gaspar Poussin, each of whose works he also imitated with great success.

**CIMABUE (GIOVANNI)**, born at Florence in 1240, was the reviver of the modern art of painting, and amused himself when a boy in drawing horses, figures, buildings, or any objects that met his view, or presented themselves to his imagination. He excelled in naked figures and in portrait painting : died 1300.

**GADDI** (Gaddo), born in Florence, 1239 ; his style is a mixture of the Greek, with that of Cimabue : he died in 1312.

**GOBBIO** (Roderic), an illuminator of the school of John Cimabue ; was a friend of Giotto and of Dante, who has repeatedly celebrated him in his poems ; he painted the books in the Pontifical Choir, and died in 1330.

**GIOTTO**, sometimes called Ambrogiotto, born near Florence, 1276 ; was instructed by Cimabue, whom he soon surpassed, and quickly divested himself of the stiffness and formality of the Greek painters.

**UGOLINO**, a Senese, was a scholar of Cimabue, whose style he would obstinately follow, although he saw that of Giotto was more approved : he died in 1349.

**CIPRIANI (GIOVANNI BATTISTA)**, born at Pistoia, about 1727 ; studied first under an English artist named Heckford, and afterwards under Gabbieani ; came to England in 1755, and executed a few large works for the Duke of Richmond, and other noblemen, but is chiefly celebrated for his admirable drawings : died 1785.

**GRESSE** (John Alexander), born in London, 1741 ; went to Italy, and studied some years under Cipriani, and also received some instruction under Zucarelli : died 1794.

**GRIGNON** (Charles), born in Russell Street, Covent Garden, 1754 ; was a pupil of Cipriani, and gained the silver palette from the Society of Arts for the best drawing of the human figure ; at Palermo, in 1798, Lord Nelson sat to him for his portrait : died 1804.

**HAYMAN** (Francis), born in Exeter, 1708, a scholar of John Brown, a portrait painter of London ; before the arrival of Cipriani was considered the best historical painter in the

kingdom. Although not without merit, he was a strong mannerist, and his figures are extremely coarse : died 1776.

LOWE (Mauritius), the pupil of Cipriani, and a student at the Royal Academy ; painted history, but never attained any degree of eminence : died 1793.

**CIRCIGNANI (NICOLO)**, called **DALLE POMERANCIO**, born at Pomerancio, in Tuscany, 1516 ; studied at Rome, and painted history for the churches with considerable reputation : died 1588.

**CELIO** (Gaspar Cavaliere), the scholar of Circignani, called Pomerancio ; painted history, and several of his works are in the churches at Rome : died 1640.

**CESARI** (Guiseppe), called D'Arpino, born at Naples, 1560, went to Rome, and studied under Nicolo Pomerancio, but did not adopt his style. He painted both in oil and in fresco ; in some of his smaller works the lights are in gold, and exquisitely finished : died 1640.

**CIRCIGNANI** (Antonio), son of Nicolo, born at Pomerancio, 1560 ; studied under and assisted his father in his works, and after his decease, painted history in his style : died 1620.

**NUERI** (Avanzino), of the city of Castello, at Rome ; entered the school of Nicolo Pomerancio, and was soon able to work so well, that he had a hand in almost all the pictures ordered by Pope Sixtus V. : he died in 1629, aged 77.

**RONCALLI** (Cavaliere Cristoforo), called Dalle Pomerancio, born at Pomerancio, 1552 ; studied at Rome under Nicolo Circignani, and from the works of the best masters, and became an eminent painter of history ; his pictures exhibit a mixture of the Roman with the Tuscan style of design.

**CLAUDE LORRAINE**, or **CLAUDE GELEE**, born at Champagne, in Lorraine, about 1600 ; studied under Agostino Tassi, but nature was his principal guide, and the splendid scenery in the vicinity of Rome the models from which his landscapes were designed ; his pictures, though small, are embellished with superb architectural temples, ruins and statues, and the perspective is so admirably kept, that the eye appears to wander over an immense space of hill, dale, and mountain, without fatigue, whilst the varied changes of the atmosphere, the dewy mists of the morning, the burning noon tide rays, or the mellow tints of the evening, alike shed a charm on all we behold ; his marines and sea-ports also vie with his landscapes for superiority, and nothing can exceed the purity of his skies, or the brilliant reflection of the sun, upon the gentle undulating waters ; the copies of his works are very numerous : died 1682.

**ASSELYN** (John), called Crabetje, born at Antwerp, 1610 ; died 1660 ; studied under Esaias Vandervelde, and was one of the first of the Flemish painters who adopted the clear and bright style of landscape painting, in which he chose particularly to imitate the manner of Claude Lorraine, although in other parts of his picture he seemed fond of making Bamboccio his model ; his landscapes are enriched with the ruins of noble buildings, skies warm, touch free and firm, figures and animals well drawn, judiciously disposed and greatly admired.

**BEAUMONT** (Sir George Howland), born 1753, at Coleorton, whose shady woods and green hills formed his study and subject ; he afterwards visited Italy, studied the works of Claude, and compared the various tints of an Italian sky with the productions of that delightful master, making designs from the most interesting objects, and on his return painted landscapes, introducing a ruined temple, or a Gothic church according as his landscape partook of English or Italian scenery, he assisted in forming the National Gallery and bestowed thereon some of his finest pictures : died 1827.

**BOTH** (John and Andrew), studied under Abraham Bloemaert, and afterwards at Rome. John made Claude Lorraine his model, and painted landscape ; Andrew inserting the figures, which he designed after the manner of Bamboccio.

- BOURDON** (Sebastian), born 1616; copied a picture of Claude Lorraine from recollection only, to the surprise even of Claude himself, also imitated the style of Andrea Sacchi and Correggio.
- CORTESE or COURTOIS** (Guglielmo), also called il Borgognone; studied at Rome under Pietro da Cortona, and by some it is said under Claude Lorraine, but adopted the style of Carlo Maratti and Guercino: died 1697.
- DOMENIQUE** (John), was a scholar of Claude Lorraine, and one of the most successful copyists and imitators of his style: died 1684.
- FERRAJUOLI** (Nunzio), born 1661; studied the works of Albano, Paul Bril, Poussin, Salvator Rosa, and Claude Lorraine, and formed an agreeable style of his own, not unlike Albano.
- FRIER** (—), painted views in Italy in the manner of Claude.
- GRIFFIER** (John), son of old Griffier, was a good copyist of Claude Lorraine.
- MEER** (John Vander), the Elder, born 1627; visited Italy, and on his return to Holland, painted landscapes with cattle and figures; also marine views, the latter from their sunny brilliancy of colouring, remind us of the sea ports of Claude: died 1691.
- MOORE** (Jacob), born in Edinburgh, 1640; formed his style from studying the works of Claude, his pictures usually represent views of the interior and of the vicinity of Rome.
- PATEL** (Peter), a celebrated landscape painter; was a pupil of Simon Vouet, but evidently adopted the style of Claude Lorraine in some of his pictures, but without much success, his figures are however superior to those of Claude: died 1703.
- POUSSIN** (Gaspar Dughet), born 1613; brother-in-law and pupil of Nicholas Poussin; painted landscapes at first hard and dry in manner, but upon seeing some of Claude's he adopted a style that was more mellow and agreeable; died 1665.
- RUBENS** (Sir Peter Paul), born 1577; painted history and landscape, in the latter of which he reminds us of the grandeur of Titian, whilst the picturesque forms of his trees, the deep shadows and glooms, the watery sunshine, and the dewy verdure, form a striking contrast with the charming productions of Claude Lorraine.
- SWANEVELDT** (Herman), born 1620; was a disciple of Gerard Douw, but his taste for landscape induced him to visit Italy, where he became a pupil of Claude Lorraine, and was one of the most celebrated painters of his time: died 1690.
- TASSI** (Agostino), whose family name was Buonamici, was born in Rome, 1566; he studied under Paul Bril, in whose style he painted landscapes, also sea views, storms, and calms, in which he was very successful, but his chief merit consists in his having been the master of Claude Lorraine: died 1642.
- WILS** (John), born at Haerlem, is little known, his best works being attributed to Claude Lorraine and to Berghem, who was his pupil, he also painted landscapes in the manner of John Both, the figures of which were inserted by Wouvermans and Berghem.
- WILSON** (Richard), a celebrated English landscape painter, painted views of Italy and of England, and frequently painted the same subject three or four times over, which has given rise to a suspicion as to the genuineness of some of his works, he has been absurdly stiled the English Claude, but it is difficult to say why, their styles being so very different. In one respect they agreed, and that was in the bad taste of their figures: died 1782.
- WOOTTON** (John), an English landscape painter: was a pupil of John Wycke, and particularly excelled in representing the sports of the turf and the field, he sometimes imitated the style of Claude Lorraine, and Gaspar Poussin: died 1765.

### CLEEF or CLEEVE (MARTIN),

brother of Henry, was a disciple of Francis Floris, and also of Gaspar de Crayer, whose works he finished after Crayer's decease: he painted some altar-pieces, but his easel pictures of historical subjects, in which the backgrounds were painted by his brother Henry, are most esteemed.

**JORDANS** (John), born at Antwerp, 1539; studied under Martin Cleef, and painted landscape, history, village festivals, fires and moonlight, with considerable success: died 1599.

### CLEEF or CLEEVE (JOHN VAN),

born 1646; studied first under P. Gentile, and afterwards under Gaspar de Crayer, whom he assisted in many of his works; and

in correctness of design, and purity of colouring, resembles, without being an imitator : died 1716.

AUDENARDE or OUDENARDE (Robert Van), born at Ghent, 1663 ; first studied under Mierhop, afterwards under John Van Cleef, and finally Carlo Maratti, under whose tuition he became a respectable painter of history : died 1743.

### CLEYN or KLEYN (FRANCIS DE),

born at Rostock ; studied at Rome, and excelled in painting grotesques : he came to England in the reign of James I. who employed him in making designs for tapestry ; he also decorated the houses of some of the nobility with pictures in the style of Parmegiano : died 1658.

DOBSON (William), born in London, 1610, a pupil of Francis Cleyn ; copied some works of Titian and Vandyck, and by him was recommended to Charles I. whose portrait he painted, and was called by the King the English Tintoretto : died 1646.

### CLOVIO (GIULIO GIORGIO),

born 1498 ; studied first under Giulio Romano, and painted history equal to Buonarrotti, and portraits equal to Titian ; but abandoned that manner for miniature painting, in which every insect or object, although on so diminutive a scale as to require the use of optics, is delineated with the utmost precision : died 1518.

BUONTALENTI (Bernardo), called dalle Girandole, born at Florence about 1536 ; died 1608 ; studied oil painting under Salviati and Bronzino, and miniature painting under Clovio ; his colouring is good, and there is a dignity of expression in his Madonnas, as well as in his portraits.

TORRE (Bartolomeo), a scholar of John Anthony Lappoli, and of Giulio Clovio, was chiefly employed in illuminating books, and in painting anatomical subjects : died 1554.

### COCK (MATTHEW),

born at Antwerp, 1500 ; painted landscapes, avoiding the stiff and Gothic style then in vogue : died 1554.

KAYNOT (John), born at Malines in 1520, a pupil of Matthew Cock ; painted landscapes with great judgment. He had two brothers, Roger and Nicholas, who painted the same subjects as him : he died in 1583.

### COCLERS (LOUIS BERNARD),

born 1740 ; a pupil of his father, John Baptist Coclers. Went to Italy to study ; he executed a number of portraits, amongst others that of the poet John de Kruyff : he also painted several cabinet pictures in the manner of Mieris, G. Douw, and Metz. u.

FASSIN (Nicholas Henry Joseph), born at Liege, 1728, a pupil of Coclers ; studied at Antwerp from the works of the great masters, and in Italy and Switzerland from nature, and painted landscapes and portraits : died 1811.

FRANCE or DEFRANCE (Leonard), born 1735 ; studied under J. B. Coclers, and afterwards in Italy, and on his return to Liege, painted historical subjects, landscapes, game, flowers, and fruit, and interiors, both large and easel size : died 1805.

### CODA (BENEDETTO),

born at Ferrari, 1640 ; a disciple of Bellini, painted some pictures for the churches, which are highly creditable performances : died about 1520.

CODA (Bartolomeo), son of Benedetto ; painted history in the style of his father, but far surpassed him : he flourished about 1528.

**COELLO (ALONZO SANCHEZ),**

born in Portugal, 1539; chiefly resided in Spain, where he received some instructions from Moro, whom he succeeded in the favour of Philip II. King of Spain, who used to call him "Titiano Portugues." He usually represented Saints at the altar; many of his works are in the Escorial: died 1590.

**CRUZ (Juan Pontoja de las),** born at Madrid, 1568; studied under Alonzo Sanchez Coello, and painted historical subjects with some reputation, but excelled in portrait: died 1610.

**MUGNOZ OR MUNNOZ (Sebastian),** born in Spain, 1654; studied under Claudio Coello, and in Italy under Carlo Maratti, and on his return to Spain executed several historical works in the flimsy style of the modern Italians: died 1690.

**COIGNET (GILES),** called **GILES** of Antwerp,

born at Antwerp, 1530; studied under Antonio Palermo, and painted many historical subjects, in oil and in fresco, but succeeded best in those of an easel size: died 1600.

**CORNELISZ (Cornelius),** commonly called **Cornelius Van Haerlem**, born at Haerlem, 1562; studied under Peter le Long the younger, and afterwards under Francis Pourbus, and Giles Coignet, at Antwerp; he painted flower-pieces copied from nature, delicately finished and well grouped; also historical compositions: died 1638.

**COLA (GENARO DI),**

born at Naples, 1320; was a pupil of Maestro Simone, whose style he followed closely; he painted Scripture history: died 1370.

**STEFANONE (Maestro),** born at Naples, about 1325; was a disciple of Gennaro di Cola, painted both in oil and in fresco, the latter of which have almost entirely perished, and of the former, an altar-piece representing the Virgin Mary and Magdalen weeping over the Dead Christ, is still well preserved, a proof that painting in oil was known before the pretended discovery by John Van Eyck: died 1390.

**COLONNA (MICHAEL ANGELO),**

born 1600; studied under Gabriel Ferrantino and Girolamo Curti, called **Il Dentone**, an eminent painter of perspective and architecture, whom he assisted in his works, and was considered the best fresco painter of his time.

**MITELLI (Agostino),** born 1609; was a distinguished painter of perspective and architectural views, and studied the figure in the school of the Caracci. He executed numerous works at Bologna in conjunction with M. A. Colonna, which, though inferior to those of **Il Dentone**, are yet very creditable performances.

**PIZZOLI (Giovacchino),** born in Bologna, 1652; was a scholar of Michael Angelo Colonna, his paintings obtained for him a creditable character as an artist.

**ROMANI (Joseph),** an Italian, and scholar of Michael Colonna, applied himself to designing, painting, and architecture: he painted both in oil and in fresco, and his works were much admired: died 1680.

**SGHIZZI (Andrew),** of Bologna; studied under Albano, afterwards under Lucius Massari, and subsequently under Francesco Briccio. In love with geometry, he learned under the instructions of Colonna, of Metelli and of Dentone, and succeeded to such perfection that he was always employed in theatres: he flourished about 1640.

**COLYNS (DAVID),**

born at Amsterdam, painted history, small size, with numerous figures well grouped, neatly penciled, and with a spirited touch.

**CONNINCK OR KONINCK (Solomon),** born 1609; studied under Colyns and Mostaert, but subsequently adopted the style of Rembrandt; he painted historical subjects, small size, well composed, and admirably coloured.



**COMODI (ANDREA),**

born in Florence, 1560. Studied under L. Cardi, called Cigoli, and afterwards went to Rome for improvement; he possessed the talent of being able to imitate the style of every master, whether in landscape or history, and was principally employed in copying those in the churches and convents: in copying Raffaele he was particularly successful: died 1638.

**STEFANESCHI** (Giovanni Battista), born in the Florentine State, 1582; was a monk, and was instructed in design by Andrea Comodi, and afterwards under Pietro da Cortona, and was chiefly employed in copying in miniature the works of Raffaele, Correggio, Titian, Andrea del Sarto, and others: died 1659.

**COMPE (JOHN TEN),**

born in Amsterdam, in 1713; was a pupil of Dirk Dalens, jun., a painter of landscapes, &c.; he made different views of the Hague and of other cities, which are all well ornamented with figures and animals. His best pictures very much resemble those of Vander Heyden: died 1761.

**EKELS** (John), born at Amsterdam in 1724; studied design under Thierry Dalens, jun., and made some views of the city in the manner of John Ten Compe, but somewhat inferior to him: he died at Amsterdam in 1781.

**TORENBURG** (Gerard), born at Amsterdam, in 1737; a pupil of J. Ten Compe and of C. Pronk; painted views of towns and landscapes, which often rivalled those of his master in beauty. He also made very pretty designs, and a copy after the view of the Downs by Philip Wouvermans: he died in 1785 or 1786.

**CONCA (SEBASTIAN CAVALIERE),**

born 1676; studied fresco painting under Francesco Solimene, and afterwards painted portraits, small size, touched with great freedom and well coloured. He next visited Rome, and studied the works of Buonarrotti, Raffaele, and the Caracci, and was much employed in decorating the churches and chapels in every part of Italy: died 1764.

**BATTONI** (Pompeo), born at Lucca, 1708; studied under Sebastian Conca and Augustin Masucci, but took more delight in copying Raffaele, and the antiques; he painted many altar-pieces for the churches in Italy.

**CASALI** (Andrea), born about 1720; is supposed to have studied under Sebastian Conca; visited England about 1748; and was much employed in decorating the seats of the nobility, also painted several historical subjects: died about 1770.

**CAMPOLI** (Placido), born at Messina, 1693; studied at Rome under Sebastian Conca, but was more indebted to his study of the works of Raffaele, and of the antique marbles, than to the instruction of his master, he became distinguished as a painter of history, particularly in fresco: died 1743.

**GIAQUINTO** (Corrado), born at Molfetta, studied first under Francesco Solimene, and afterwards under Sebastian Conca, whose style he followed, his best works are in fresco, he flourished about 1750.

**LAPIS** (Gaetano), born at Cagli, in Italy, 1704; studied under Sebastian Conca, and painted in a free and original style, with great fire, and correctly designed; there is a fine picture by him in the Borghese Palace representing the Birth of Venus: died 1776.

**MONOSILIO** (Salvatore), born at Messina, about 1700; studied under Sebastian Conca, whose style he followed with some reputation.

**PALADINI** (Iiterio), born at Messina, 1691; studied at Rome under Sebastian Conca, but derived more advantage from the study of the great masters and of the antique, than from his instructor: died 1743.

**PRECIADO** or **PREZIADO** (Don Francesco), born at Seville, 1713; a scholar of Domingo Martinez, entered the school of Sebastian Conca, and on leaving that academy painted some pictures for the public edifices at Rome: died 1789.

**SALVIONI** (Rosalba Maria), scholar of Sebastian Conca; when only fifteen years of age, copied very exactly some pictures of Carlo Maratti, and of other good masters, she also painted portraits with extraordinary skill: died 1708.

**SERENARI** (Gasparo), born at Palermo; visited Rome, and studied under Sebastian Conca, and on his return to Sicily, distinguished himself as a painter of history, both in oil and fresco: flourished about 1570.

### CONTE (JACOPO DEL),

born in Florence, 1510; studied in the school of Andrea del Sarto, under whom he painted history, but is most distinguished for his portraits of noted personages of his time, he generally introduced a great number of figures into his compositions, elegant in their attitudes, correct in design, and beautifully coloured: died 1558.

**PULZONE** (Scipio), called Gaetano, born 1550; a disciple of Jacopo del Conte, painted history, elaborate and minute in style, correctly designed and harmoniously coloured: died 1558.

### COOPER (SAMUEL),

born in London, 1609. This celebrated miniature painter studied under John Hoskins, his uncle, whom he soon surpassed, and was called the Miniature Vandyck. His portraits possess a freedom approaching to oil painting, but his labour was bestowed upon the head only; he gave to his countenances an appearance of flesh and blood, beautifully blending his carnations with his other tints; his hair is loose and flowing, but below the face, his drawing is defective, notwithstanding which, he is considered superior to any of his countrymen, and his works are highly esteemed: died 1762.

**COOPER** (Alexander), brother of Samuel, also studied under John Hoskins, and painted miniature, but not equal to his brother; he excelled in landscape in water colours.

**SEYMOUR** (Colonel), nearly related to the Duke of Somerset and Earl of Hereford; painted in water colours and crayons; in the latter he copied from Cooper a head of Sir John Robson, Lieutenant of the Tower; he also designed historic heads and portraits with a pen.

### CORENZIO (BELISARIO), a Greek,

studied under Tintoretto, and made rapid progress, he painted many pictures for the churches, mostly in the style of Cesari d'Arpino, he seldom painted in oil, and when he adopted the Venetian style, he still preserved a manner of his own: died 1643.

**RODIGUEZ** (Giovanni Luigi), born in Palermo, 1597; studied in Naples under Belisario Corenzio, and became a reputable painter of history: died 1620.

**STANZIONE** (Massino), born 1585; was a pupil of G. B. Caracciolo, whose style is discernible in all his works, he also studied fresco painting under Belisario Corenzio, and portrait painting under Fabrizzio Santafede: died 1656.

### CORNEILLE (MICHAEL), the Elder,

born at Orleans, 1603; studied under Simon Vouet, in whose style he painted several works for the churches.

**CORNEILLE** (Michael), the Younger, born 1642; studied under his father, and afterwards at Rome from the works of Annibale Caracci, and on his return to Paris was employed by Louis XIV. in his palaces: died 1708.

**CORNEILLE** (John Baptist), brother of Michael the Younger, was also instructed by his

father; he afterwards visited Rome, and on his return was employed in several public works at Paris; he painted, in the church of Notre Dame, St. Peter delivered from Prison; and at the Carmelites, the Vision of St. Theresa: died 1695.

### CORNEILLE (JOHN BAPTIST),

was instructed by his father; he afterwards visited Rome, and on his return was employed in several public works at Paris: died 1695.

GILLOT (Claude), born at Langres, France; studied under J. B. Corneille. His usual subjects were fauns, satyrs, and grotesque pieces, neatly handled and well coloured, but he is better known as an engraver: died 1722.

### CORNELIO or CORNELISZ (JAMES),

born in Holland, 1471; master not known; painted history for the churches in Holland, of which an altar-piece, representing the Descent from the Cross, with Mary Magdalen sitting at the foot of it; also another, of the Circumcision, and one of the Passion of our Saviour, is highly commended: died 1567.

SCHOREL or SCHOREEL (John), born in Holland, 1495; studied first under William then under James Cornelisz and afterwards under John Mabuse and Albert Durer, and sometimes imitated the style of Raffaele, he painted history, landscape and portrait: died 1562.

### CORNELISZ (CORNELIUS),

commonly called Cornelius Van Haerlem, born 1562; studied under Peter le Long, the Younger, Francis Pourbus and Giles Coignet, and painted battle-pieces and flowers, the latter copied from nature and well grouped: died 1638.

DELFT (Cornelius), a pupil of his father, James William Delft, and of Cornelius Cornelisz of Haerlem, was a good painter of inanimate objects.

LASTMAN (Peter), born at Haerlem, 1541; studied under Cornelius Cornelisz, and afterwards travelled to Italy for improvement; he painted history, and was the master of Rembrandt who appears to a certain extent to have adopted his style: died 1649.

### CORONA (LEONARDO),

born at Murano, 1561; studied under Rocca da St. Silvestro, a painter of no note, who employed him in copying the works of Titian and Tintoretto; he also painted some compositions of his own, said to be so much in the manner of Titian, as to be easily mistaken for a production of his: died 1605.

PERANDA (Santo), born at Venice, 1566; was first a scholar of Palma the Younger, and afterwards of Leonardo Corona, of Murano; his first performances are in the hasty manner of Palma, but after visiting Rome, and studying the works of the great masters he adopted a more finished and correct style: died 1638.

### CORREGGIO (ANTONIO),

born at Correggio, 1494; died 1534; the family name was Allegri, or Leti; by some he is said to have been a pupil of Bianchi, by others of Mariani, but he is generally believed to have had some instructions from Andrea Mantegna, and to have worked under Raffaele; his style is, however, peculiarly his own, and excites the admiration of every great master of the art; in

his grand compositions, or in his easel pictures, he is equally powerful and seductive : he painted both in oil and in fresco.

- ABBATI** (Nicolo del), born at Modena, 1512 ; died 1572 ; studied under Begarelli, and is supposed to have been instructed by Correggio ; he painted the celebrated picture of the Martyrdom of St. Peter and St. Paul, now in the Gallery of Dresden : he combined the symmetry of Raffaele, the sublimity of Michael Angelo, the truth of Titian, and the greatness of Correggio, with the grace of Parmegiano.
- AINZ**, or **ENZO** (Joseph), with Hoefnagel, Breughel, Sadeler, and other painters, were in the pay of the Emperor Rodolpho II. ; he was sent to Rome and to Venice to copy the best pictures and statues, especially the Leda by Correggio, which was greatly admired : he flourished about 1600.
- ALLEGRI** (Pomponio), born at Correggia, 1522 ; son of Correggio, by whom he was instructed, and after his death, by Rondani ; painted history ; in Parma is a work in fresco by him, of Moses shewing the Israelites the Tables of the Law.
- ANSELMI** (Michael Angiolo), called the Michael Angelo of Lucca, born at Lucca about 1491 ; studied under Il Sodoma, but some of his works at Parma, of which there are several, are an imitation of the manner of Correggio ; died 1554.
- APPIANI** (Andrea), an Italian, born in the Upper Milanese, 1754 ; studied under Guido, and afterwards formed a graceful style of his own, almost rivalling that of Correggio : he painted equally well in fresco and in oil.
- ARETUSI** (Cesare), born at Bologna, flourished about 1590 ; studied the works of Bagnacavallo, and made copies of the historical works of the most celebrated masters ; also painted portraits in the style of Correggio, and was much employed by the Dukes of Parma and Ferrara : many of his portraits are taken for originals by Correggio.
- BALESTRA** (Antonio), born 1666 ; studied in the school of Antonio Belucci, and at Rome under Carlo Maratti, whose style he adopted ; he designed after the antiques and the works of Raffaele, Annibale Caracci, Correggio, and others : died 1720.
- BAROCCIO** (Federigo), born 1528 ; a pupil of Battista Venetiano, and of Bartholomew Gonga, was ambitious of emulating Correggio in his colouring, and Raffaele in his design : he painted many pictures for the churches in Genoa : died 1612.
- BERNABEI** (Pier Antonio), called della Casa, born at Parma, flourished about 1550 ; and though educated under Parmegiano, he was a follower of the style of Correggio : he painted history in fresco.
- BISI** (Fra Bonaventura), born at Bologna, 1631 ; was a disciple of Lucio Massari, but was celebrated for his copying in a small size many of Guido's, Titian's, and Correggio's works, several of which are in the cabinet of the Duke of Modena : died 1662.
- BOCCACINO** (Camillo), son of Boccacio, born at Cremona, 1511 ; died 1540 ; studied under his father, and so nearly approached the style of Correggio, as to astonish every one, having never been in that painter's school.
- BONONE** (Carlo), born at Ferrara, 1699 ; copied some of the principal works of the Caracci, attentively studied those of Correggio, and of Paolo Veronese ; in his small pictures he resembles the Caracci, and in his larger works is like Paolo Veronese : died 1632.
- BONCONTE**, or **BUNCONTI** (John Paul), studied drawing at Florence, under Bartolomeo Passarotti, and painted in the school of the Caracci, and afterwards studied the works of Correggio, and painted history with considerable reputation : died 1605.
- BORZONE** (Francesco Maria), born at Genoa, 1725 ; painted landscapes, in which he united the style of Claude Lorraine, with Gaspar Poussin, with wonderful success ; he usually introduced marine views and shipwrecks : died 1769.
- BOULLONGNE** (Bon), born 1684 ; studied the works of the Caracci, and of Correggio, and painted in the style called Pastici, that is, in imitation of other masters, without being copies : died 1717.
- BOURDON** (Sebastian), born 1616 ; imitated the style and composition of Andrea Sacchi, and of Correggio, and adapted his pencil to the delicate manner of Baroccio with great success.
- BROWN** (John), born in Edinburgh, about 1752 ; studied the works of Michael Angelo, Murillo, Titian, and Correggio, then came to London, and established himself as a portrait painter in blacklead pencil, small size, and died in 1787.
- CALVART** (Denis), born at Antwerp, 1555 ; painted landscapes first from nature ; afterwards visited Bologna, and studied under Prospero Fontana, carefully copying the works of Correggio and Parmegiano, and afterwards went to Rome and studied under Sabbattini, and from the works of Raffaele. His style is more of the Italian than the Flemish cast.

- CAMPI** (Antonio), younger brother and scholar of Giulio Campi : painted history in oil and in fresco, in the latter of which he vainly attempted the style of Correggio.
- CAMPI** (Bernardino), born 1522 ; studied under Giulio Campi, and Ippolita Costa, and from the works of Giulio Romano and Correggio, and was chiefly employed for the churches in Italy ; in composition and design he resembles Giulio Romano : died 1584.
- CAPPELLI** (Francesco), born in Modena ; was educated in the school of Correggio, and afterwards went to Bologna, and was chiefly employed in painting for private collections. One of his pictures is in the style of Correggio in every respect.
- CARACCI** (Lodovico), born at Bologna, 1555 ; studied the works of Titian, Tintoretto, Paolo Veronese, Andrea del Sarto, Giulio Romano, Parmegiano and Correggio, but always preferred the latter, whom he endeavoured to imitate : died 1619.
- CARACCI** (Annibale), born 1560, cousin and disciple of Lodovico : studied the works of Titian, Tintoretto, and Paolo Veronese, at Venice, and those of Correggio at Parma, and Raffaele at Rome ; he was more adapted for profane than for sacred subjects, and his works are more in the manner of M. A. Buonarroti, and of the antique or Roman than of the Bolognese school : died 1609.
- CARDI** (Lodovico), called Cigoli, born 1559 : was a pupil of Allori, and afterwards of Santo di Titi ; he studied in Florence from the works of M. A. Buonarroti and others, and approached Correggio so nearly, that he is considered superior to the Caracci, or even Baroccio : died 1613.
- CARPI** (Girolamo da), born at Ferrara, 1501 ; studied under Garafola, and afterwards copied the works of Parmegiano and Correggio so closely, particularly the latter, that many of his works were, and probably still are, taken for that master's ; he also painted many compositions of his own for the churches, in which he displays a mixture of the Roman and Lombard style : died 1556.
- CASES** (Peter James), born in Paris, 1676, died 1754 ; studied first under Houasse, and afterwards Bon Boullongne, and may be considered one of the first painters of the French school ; the King of Prussia has two pictures by him in the style of Correggio.
- CESPEDES** (Pablo), called Cedaspe, born at Cordova, 1538 ; studied the works of Michael Angelo Buonarroti, at Rome, and painted history chiefly in fresco for the churches ; in colouring, he is said to approach the beauties of Correggio : died 1608.
- CIGNANI** (Carlo), born at Bologna, 1628 ; studied first under Battista Cairo, next under Albano, and afterwards from the works of Raffaele, Annibale Caracci, Correggio, and Guido, and formed a style of his own, combining the colouring of Guido with the grace of Albano, to which he added something of a more elevated character.
- CUNNINGHAM** (Edmund Francis), born in Scotland, about 1742 ; visited Italy, where he studied and copied the works of Correggio, Parmegiano, and other great masters, and attained considerable excellence : died 1724.
- DANDINI** (Pietro), born at Florence, 1646 ; studied first under Valerio Spada, and afterwards under his uncle Vincenzio ; he visited Italy, resided with Paolo Veronese ; and also at Parma and Modena, studying the works of Correggio, and on his return to Florence, was much employed, both in oil and in fresco, in subjects from sacred and fabulous history : died 1712.
- DOMENICHINO** or **DOMENICO** (Zampieri), born at Bologna, 1581 ; studied under Denis Calvart, and afterwards in the school of the Caracci, then visited Italy, and studied the works of Correggio and Parmegiano, and painted several subjects for the churches at Rome ; by N. Poussin he is ranked next to Raffaele : died 1641.
- ERRANTE** (Guiseppe), born in Sicily, 1760, after studying there visited Rome, and distinguished himself by imitating the works of Raffaele, Titian, the Caracci, Domenichino, but above all, Correggio.
- FERRARI** (Gregorio de), born in the Genoese States, 1644 ; was a scholar of Fiaselli called Sarazana, but after studying the works of Correggio, he adopted his style, and resembles him in the airs of his heads, and in some of his figures, but is inferior in composition, and in colouring : died 1726.
- FERRARI** (Abate Lorenzo) born at Genoa, 1680 ; son of Gregorio, by whom he was instructed ; surpassed his father in correctness of design, and like him imitated the grace of Correggio, but aiming at delicacy fell into languor : died 1744.
- FRANCHESCHINI** (Baldassare), called il Volterrano, born 1621 ; studied under Roselli and Giovanni di San Giovanni, and copied the works of Correggio, at Parma : he painted history and portraits in an excellent style, also landscapes richly embellished with figures : died 1689.
- GANDINI** (Giorgio), called del Grano, born at Parma ; is said to have been a disciple of Correggio, who occasionally retouched some of his pictures : died young in 1538.

- GATTI** (Bernardo), called Sojaro, born at Cremona; studied under Correggio, and is the nearest approach to his style of any of his pupils; amongst his best pictures are a *Reposo*; and the *Nativity*; and a *Pieta*: died 1575.
- GATTI** (Gervasio), also called Sojaro, nephew of Bernardo, born at Cremona, flourished about 1578; studied the works of Correggio, and imitated his style very closely: he also adopted the style of the Caracci in some of his works with great success, and excelled as a portrait painter.
- GATTI** (Uriele), flourished about 1601; is supposed to have been brother of Gervasio, in whose style he painted, but somewhat inferior to him.
- GEROLA** (John), a painter of Reggio, was a scholar of the famous Correggio, but we have no description of his works.
- GIORGIONE** (Giorgio), born 1478; a pupil of Giovanni Bellini, studied and designed from the works of Leonardo da Vinci, and in his carnations sometimes approached the purity of Correggio, also painted in the style of Guido, and by uniting those of Titian and Paolo Veronese, produced that admirable blending of tints that forms the charm of Venetian colouring: died 1511.
- GRANO** (George del), of Mantua, was a scholar of Correggio, and a good painter of historical subjects in his style.
- HEINTZ** (Joseph), born at Berne, Switzerland; studied the works of Correggio, and imitated his style with some success. His best pictures are *Jupiter and Leda*, *Diana and Acteon*, and the *Rape of Proserpine*.
- IMPARATO** (Giorlamo), son of Francesco, flourished at Naples about 1620; was instructed by his father; afterwards visited Venice, Lombardy, and Parma, and improved himself by studying the works of Correggio. He painted history, but not equal to his father.
- KUPETZKI** (John), born in Bohemia, 1667; studied under Claus, a Swiss painter, whom he accompanied to Italy, and assisted in his works; also studied the works of Correggio, and the Caracci, and painted some historical pictures for the Emperor Joseph II. of Vienna; in colouring he resembles Rembrandt, and in designing the human figure may be compared to Vandyck: died 1740.
- LANFRANCO** (Cavaliere Giovanni), born at Parma, 1581; studied under the Caracci, and painted both in oil and in fresco, and sometimes aimed at an imitation of Correggio, but never arrived at his excellence, his shadows being more in the manner of Caravaggio: died 1647.
- LIBERI** (Cavaliere Pietro), born at Padua, 1605; was a scholar of Varotari, called Paduanino, and one of the ablest designers of the Veronese school. He studied the works of M. A. Buonarrotti, Raffaele, Correggio, Titian, and others, and formed a style partaking of the beauties of all; his historical pictures resemble the Caracci, and his fabulous subjects are more in the manner of Titian: died 1687.
- LOTTO** (Lorenzo), born in Bergamo, 1490, was a pupil of Revitate, and of Bellini, on leaving whom he adopted the manner of Giorgione, and in elegance of forms and beautiful expression of the heads, his works will bear comparison with those of Raffaele or Correggio: he painted historical subjects, and excelled in portraits.
- MENGIS** (Antonio Raffaele), born 1728; a pupil of his father Ishmael, by whom he was employed in copying in miniature some of Raffaele's works. He also painted some historical pictures in oil, in one of which he resembles the celebrated "*Notte*" of Correggio; by some he is said to be equal, if not superior, to Raffaele, in composition and expression, and to have combined the grace of Correggio with the colouring of Titian; by others he is said to have seen much and invented little: died 1779.
- MERANO** (Giovanni Battista), born at Genoa, 1632; was a scholar of Valerio Castelli, by whose advice he studied the works of Correggio. One of his best performances is the *Murder of the Innocents*, which is ingeniously composed and harmoniously coloured: died 1700.
- MIEL** (Jan), born 1599; a pupil of Seghers and of Andrea Sacchi; studied the works of Correggio and the Caracci, and painted some historical pictures for the churches, but excelled in easel pictures of fairs, markets, &c. called *Bambocciate*.
- MORINA** (Giulio), born at Bologna, was a pupil of Lorenzo Sabbattini, but improved himself by studying the works of the Caracci, and in the airs of his heads was emulous of imitating the works of Correggio: he painted history with considerable reputation.
- ORSI** (Lelio), born at Reggio, 1511; from the similarity of his style and the graceful airs of his heads, is supposed to have been a disciple of Correggio, whose pictures he occasionally copied; amongst others, his famous *Notte*, which is a remarkably fine copy: died 1587.

- POR** (Danicle de), of Parma, practised with the scholars of Correggio and Parmegiano, and formed a manner extremely pleasing to the admirers of painting: died about 1566.
- PROCCACINI** (Giulio Cesare), born 1518; said to have been educated in the school of the Caracci, but to have formed his style from the great principles of Correggio, and also to have studied from the works of Raffaelle; painted historical subjects, one of which is so much in the manner of Correggio, that it has been engraved as a work of that master: died 1688.
- PROCCACINI** (Ercole), Junior, born 1596, was educated in the school of Giulio Cesare Proccacini, whose style he followed with success: he painted an altar-piece, in which he has imitated the grandeur of Correggio, and was particularly excellent in flower pieces: died 1676.
- PRUDHON** (Peter Paul), born 1760, at Cluny, in Burgundy; visited Rome, and on his return painted numerous historical pictures, somewhat incorrect in design, but in colouring and composition excellent. He was sometimes called the French Correggio: died 1823.
- ROSER** (M.), born 1737, was a scholar of Louthembourg, but quitted landscape painting, and devoted himself to the repairing of old pictures, particularly those of Correggio, Raffaelle, and Titian, in which he succeeded admirably: died 1804.
- SALIMBENI** (Cavaliere Ventura), son of Arcangiolo, by whom he was instructed: visited Parma and Modena, and studied the works of Correggio and Parmegiano, and executed several works for the churches and other public edifices: died 1613.
- SAMMACHINI** (Orazio), born at Bologna, 1532, a pupil of Pellegrino Tibaldi; studied the works of Correggio, but adhered to the style of the Lombard school; he painted many pictures for the churches: died 1577.
- SCHIDONE** or **SCHEDONE** (Bartolomeo), born 1560, was a pupil of the Caracci, and studied attentively the works of Raffaelle and Correggio, particularly the latter, and in the airs of his heads approached nearer than any other of his numerous followers. His large works are extremely rare; died 1616.
- SOLARI** (Andrew), born at Milan, was a contemporary of Correggio, a graceful designer and an excellent colourist: he flourished about 1530.
- SPAGNOLETTA** (Guiseppe Ribera), born 1589; studied in Spain under Franceseo Ribalta, and at Naples under M. A. Caravaggio: he sometimes attempted to enliven and embellish his style by imitating the grandeur of Raffaelle and the grace of Correggio. He painted historical subjects and portraits half-length: died 1656.
- TAGLIASACCHI** (Giovanni Battista), was a scholar of Guiseppe del Sole, and painted history in the style of that master, but acquired a more graceful and elegant design from an attentive study of the works of Correggio, Parmegiano and Guido: died 1737.
- VANNI** (Francesco), born 1563, a pupil of Arcangiolo Salimbeni, and afterwards of Giovanni de Vecchi, imitated with success the style of Baroccio, and copied the works of Correggio and Parmegiano: died 1619.

## CORTONA (PIETRO BERETTINO DA),

born at Cortona, 1596; studied under Carpi, and afterwards from the works of Raffaelle, Buonarotti, and Polidoro di Caravaggio; he painted historical subjects, the figures not scrupulously correct, nor the heads of his females strictly beautiful, but very graceful, and agreeably coloured; his easel pictures do not appear so well finished as might be expected from such a master: died 1669.

- BADAROCO** (Giovanni Raffaelle), son of Guiseppe, born at Genoa, 1648; studied under his father, then under Carlo Maratti, but preferred the style of Pietro da Cortona; he painted many historical pictures of an easel size.
- BALDINI** (Pietro Paolo), a disciple of Pietro da Cortona, painted history with considerable reputation.
- BALDI** (Lazzaro), born 1623; studied at Rome under Pietro Cortona, and acquired an elegant style of composition, and a beautiful strong tone of colouring: died 1703.
- BELLAVIA** (Mark Antony), a Sicilian, worked in Rome with the scholars of Pietro da Cortona, and it is believed was of that school. He flourished about 1690.
- BONIFACCIO** (Francesco), born 1637; was a scholar of Pietro da Cortona, and a reputable painter of history in the style of that master.
- BORGHESE** (Giovanni Ventosa), studied under Pietro da Cortona, assisted him at Rome, and after his decease finished several of his works that were left imperfect.

- BOTTALA** (Giovanni Maria), a Genoese, born in 1613. Studied under Pietro da Cortona, whose style he followed; his works are principally in the churches at Naples and Geneva; he was called Raffaellino, but bears no resemblance to him in style.
- CASSIANI** (Padre Stefano), born at Lucca; painted in fresco in the style of Pietro da Cortona, for the churches in that city: flourished about 1670.
- CASTELLUCCI** (Salvi), born 1608; studied under Pietro da Cortona, and closely imitated his style; his pictures, which are numerous, are much admired, both large and easel size: died 1672.
- CESI** or **CESIA** (Carlo), born 1626; was a pupil of Pietro da Cortona, and painted history; his principal work was the Judgment of Solomon: died 1686.
- CRISTOFANI** (Fabio), and Pietro Paolo, flourished about 1720; they executed some works in Mosaic, after designs by Pietro da Cortona and others.
- CIARPI** (Baccio), born at Rome, 1578. Studied under Santi da Titi, and became a reputable painter of history; he was the master of Pietro da Cortona: died 1642.
- COLI** (John), painted in conjunction with Philip Girardi; they were both of them disciples of Pietro da Cortona, and worked together at Rome in public and in private. John died in 1681, aged 47.
- CORTESE** or **COURTOIS** (Gulielmo), called Il Borgognone; studied at Rome under Pietro da Cortona, but adopted the style of Carlo Maratti in his compositions and the airs of his heads; and Guercino in boldness of relief and his azure backgrounds: died 1697.
- DANDINI** (Vincenzio), brother of Cesare, born at Florence, 1607; studied first under his brother, and afterwards at Rome, under Pietro da Cortona, whose style he followed very closely.
- DUVAL** (Nicholas), born at the Hague, 1644: visited Italy, studying the works of the modern masters, and the antiques, and became a disciple of Pietro da Cortona, whose style he adopted and followed very closely.
- GABBIANI** (Antonio Domenico), born in Florence, 1562; studied under Subtermans and Dandini, also portrait painting under Titian and Tintoretto, and copied many pictures of Pietro da Cortona: died 1720.
- GABRIELLI** (Camillo), born at Pisa; studied under Ciro Ferri, and is said to have introduced the style of Pietro da Cortona to the artists of his own country; he painted both in oil and in fresco.
- GABRIELLO** (Onufrio), born at Messina, 1616; studied under Antonio Ricci, called Barbalunga, and afterwards under Pietro da Cortona; he travelled to Venice for improvement, and on his return to Sicily, was much employed in the churches and convents, as well as for the nobility; he also painted portraits with great success: died 1706.
- GATTI** (Abate Don Bartholomew della), an illuminator of the highest reputation; painted also several large pictures for the churches in emulation of Pietro Perugino and Cortona: died 1461.
- GEMIGNANO** (Giacinto), born 1611; a disciple of N. Poussin, and afterwards of Pietro da Cortona, and in composition resembles the former, but in colouring and architectural taste is more like Cortona: died 1681.
- GHERARDI** (Filippo), born 1643; a pupil of his father, Bastiano Gherardi, and of Pietro da Cortona; visited Venice to improve himself in colouring, and painted history and battle-pieces: died 1701.
- GISMONDI** (Paolo), called Paolo Perugino, was born at Perugia, and studied under Pietro da Cortona; he painted history with some reputation in oil and in fresco: flourished about 1668.
- GIORDANO** (Luca), born at Naples, 1632; was a scholar of Spagnoletto, and assisted Pietro da Cortona in some of his works, and from imitating and copying several of the Venetian masters, formed a style that partook of them all: died 1704.
- LANGETTI** (Giovanni Battista), born at Genoa, 1635; was a pupil of Pietro da Cortona, and afterwards of G. F. Cassani; his usual subjects were the heads and busts of old men, philosophers, &c.: died 1676.
- MARRACCI** (Giovanni), born at Lucca, 1637; was a scholar of Pietro Paolini, and afterwards of Pietro da Cortona. He painted several historical pictures for the churches at Rome and at Lucca: died 1704.
- MEHUS** or **MEUS** (Livio), born 1630; studied at Rome under Pietro da Cortona, and at Venice to improve himself in colouring, and painted history sometimes in the manner of Salvator Rosa: died 1691.
- MELANI** or **MILANI** (Guiseppe and Francesco), brothers, were born at Pisa. Guiseppe was a painter of history, and Francesco of architectural views; they painted in conjunction. Both appear to have imitated the splendid style of Pietro da Cortona: Francis died in 1742; and Guiseppe in 1747.



- MERCATI** (Giovanni Battista), born about 1600; was an imitator, if not a scholar, of Pietro da Cortona, and painted history in his style, but in some of his pictures resembles Caracci.
- MOINE** or **MOYNE** (Francis), born at Paris, 1688; a pupil of Galloche, visited Rome, and appears to have emulated the splendour of Pietro da Cortona, and the dispatch of Lanfranco: he died in 1837.
- NASINI** (Cavaliere Guiseppe), born 1664; was one of the ablest disciples of Ciro Ferri, and painted some pictures from the designs of Pietro da Cortona. He was chiefly employed in fresco.
- NATALI** (Giovanni Battista), born about 1630; studied under his father Carlo Natali, and afterwards at Rome in the school of Pietro da Cortona, and was not an unworthy follower of his style: died 1700.
- ORLAY** (Richard Van), born at Brussels, 1652; painted historical subjects and portraits, in style and composition, more resembling the Italian than the Flemish school, particularly that of Albano, Nicolo Poussin and Pietro da Cortona: died 1732.
- PALOMBO** (Bartolomeo), born at Rome, 1612; was a scholar of Pietro da Cortona, from whose instruction he became a reputable painter of history.
- PAOLINI** (Pio), born at Udine; studied at Rome under Pietro da Cortona, and painted history for the churches with considerable reputation. His fresco works abound in that city: died 1681.
- PIETRI** (Pietro da), born at Rome, 1663; studied under Ghezzi Massarotti and Carlo Maratti, and painted history in the style of the latter, to which he united the taste of Pietro da Cortona; he also copied the works of Raffaele: died 1716.
- ROMANELLI** (Giovanni Francesco), born 1617; studied under Pietro da Cortona, on leaving whose school he altered his style, and adopted one more graceful in the forms, but less grand and splendid than Cortona: died 1662.
- VANNI** (Raffaele), born at Sienna, 1596; studied under his father, and at Rome under Antonio Caracci, but attached himself to the works of Pietro da Cortona, whose splendid style he has imitated in the greater part of his works: died about 1665.

## COSIMO (PIETRO DA),

born at Florence, 1441; was a disciple of Cosimo Roselli: he painted a number of historical designs and portraits for the nobility, but afterwards altered his style, and painted fantastical subjects, such as harpies, satyrs, monsters, and Bacchanals: died 1521.

- PONTORMO** (Jacopo Carrucci da), born at Pontormo, 1493; was first a scholar of Leonardo da Vinci, and next of Pietro Cosimo, and Mariotto Albertinelli, and afterwards of Andrea del Sarto; and painted equally well in fresco as in oil: he was as famous for his portraits as for his historical subjects; in general he designed and coloured entirely in the manner of Andrea del Sarto: died 1556.
- SARTO** (Andrea Vanucchi), called Andrea del Sarto, born at Florence, 1448; was first placed under the care of Giovanni Basili, an artist of little note, and afterwards entered the school of Pietro di Cosimo, but was more indebted to his studies of the frescoes of Masaccio and Ghirlandaio, and the cartoons of Leonardo da Vinci, and Michael Angelo Buonarroti, than from any instruction he received from his masters: his Baptism of Christ is an undisguised imitation of Albert Durer; his design partakes of the style of Michael Angelo, and he copied Raffaele very closely: died 1530.

## COSTA (LORENZO), the Elder,

born at Ferrara, flourished from 1488 to 1530; was a disciple of Francesco Francia, and similar to him in style, but somewhat inferior; his works are chiefly at Bologna.

**COLTELLINI** (Michele), born at Ferrara, flourished about 1520; is supposed to have been instructed by Lorenzo Costa, whom he resembles in style of composition, but is superior to him in the airs of his heads.

**GAROFALO** (Benvenuto Tisio), called Garofalo, because he usually painted a gillyflower in the corner of his pictures, was born in Ferrara, 1481; he studied under Panetti, Boccacini, Baldini and Costa, and also under Raffaele, whom he resembles in

the expression of his heads, and the correctness of his design : he painted both in oil and in fresco : died 1559.

**GRANDI** (Ercole), called Ercole di Ferrara ; was a pupil of Lorenzo Costo, whom he soon surpassed : he painted somewhat in the manner of Perugino : died 1531.

**HER** (Hannibal dall'), a scholar of Lorenzo Costa ; is mentioned by Malvasia as a good painter.

**HEUVICK** (Gaspard), born at Ouveuarde, 1550 ; went to Italy, studied under Lorenzo Costa, and painted history for the churches on a large scale, and in a reputable manner : died 1611.

**COSTA (IPPOLITO)**, son of Lorenzo, born at Mantua ; was a scholar of Girolamo, and is supposed to have also studied under Giulio Romano, from the similarity of their style : flourished about 1538.

**COSTA** (Lorenzo), was the son of Ippolito, by whom he was instructed.

**COTES (FRANCIS)**, born in London, 1726 ; was an eminent portrait painter in oil and crayons, but excelled in the latter, of which his pictures of the Queen holding the Princess Royal in her lap ; of Polly Jones, a frail Cyprian ; and of his own wife, are said to excel those of Rosalba in vivacity and invention, although perhaps unequal to them in softness : died 1770.

**COTES** (Samuel), was a younger brother of Francis, under whom he studied ; and although not equal to him, his pictures in crayons were highly and deservedly esteemed : he died in 1818.

**PEYRONNEAU**, a French painter in crayons ; came to England, about 1760, and exhibited four portraits, inferior to the productions of Mr. Cotes, but not without merit : he was living in Paris in 1783.

**RUSSELL** (John), born at Guildford in Surrey, 1744 ; studied under Francis Cotes, whose style he followed both in oil and crayons, particularly the latter, in which he painted many good portraits, though sometimes unnatural in the colouring : died 1806.

**COZZA (FRANCESCO)**, born in Sicily, 1605 ; studied at Rome under Domenichino, whose style and manner he imitated with considerable success ; he painted equally well in fresco and in oil : died 1682.

**COZZA** (Carlo), son of Giovanni Battista, born at Ferrara about 1700 ; studied under his father, whose style he imitated ; his best works are in the churches at Ferrara.

**PELEGRINI** (Francesco), born at Ferrara ; was a scholar of G. B. Cozza. Many of his works are in the churches : he flourished about 1740.

**CRABETH (WALTER)**, born at Gouda, 1570 ; studied under Cornelius Ketel, and became the most celebrated painter on glass of his time : died 1624.

**DUIVEN** (John), born at Gouda, 1600 ; studied under Walter Crabeth, and became a reputable painter of portraits : died 1640.

**VERBYL** (John Govertz), a Dutch painter, and pupil of Walter Crabeth ; excelled in painting on glass : died 1649.

**CRAYER (GASPAR DE)**, born at Antwerp, 1582 ; studied under Raffaele Coxcis ; son of Michael Coxcis, whom he far surpassed. His compositions usually consist of but few figures, which are grouped with great skill, and are generally religious subjects. His colouring is chaste and

tender, resembling the clear tinting of Vandyck. He occasionally painted portraits; died 1669.

**CLEEF or CLEEVE** (Martin), was a disciple of Francis Floris, and also of Gaspar de Crayer, whose works he finished after Crayer's decease; he painted history, and his easel portraits are most esteemed.

**CLEEF or CLEEVE** (John Van), born 1646; was a pupil of P. Gentile, and also of Gaspar de Crayer, whom he assisted in many of his works, and resembles in correctness of design and purity of colour, without being an imitator.

**HEUVELE** (Anthony Vander), an historical painter, and pupil of Gaspar de Crayer, visited Italy, where he remained several years; the churches of Belgium, and museums at Brussels possess many of his paintings.

**VERHAEGE** (Goesin de Gand), copied Gaspar de Crayer's picture of Alexander and Diogenes.

### CREDI (LORENZO),

born at Florence, 1452: was a pupil of Andrea Verrochio, but abandoned Verrochio's manner for that of Leonardo da Vinci, whose works he copied so closely, both in similarity of touch and colour, that it was scarcely possible to distinguish the copies from the originals: died 1530.

**CERAJUOLO** (Anthony del), a Florentine, a pupil of Ghirlandaio, and afterwards of Lorenzo del Credi, excelled as a portrait painter; he flourished about 1560.

**SOGLIANI** (Giovanni Antonio), born at Florence; studied under Lorenzo di Credi, but imitated the style of Bartolomeo di St. Marco: died about 1560.

### CREPU (NICHOLAS), a Fleming,

born 1680: painted flower pieces in a pleasing, natural style, and well coloured. His works were greatly esteemed, and brought considerable prices: died 1742.

**BOSCHAERT** (Nicholas), born at Antwerp, 1696; died about 1746; was a scholar of Crepu, a flower painter of some reputation, whom he soon surpassed: his pictures are delicately coloured, and disposed with great taste; he frequently inserted fruit and flowers into the pictures of other artists.

### CRESPI (DANIELLO),

born at Milan, 1590; was a pupil of G. B. Crespi, and of Giulio Cesare Proccacini, but appears to have adopted the style of the Caracci, with the softness and colouring of Titian: died 1630.

**CERESE** (Carlo), born at Bergamo, 1609, was a pupil of Daniello Crespi, and painted history principally for the churches, but excelled in portrait painting; died 1679.

### CRESPI (GIOVANNI BATTISTA),

born 1557; studied at Rome and at Venice, and painted historical subjects, spirited in style, and harmonious in colour, but badly designed, particularly in his naked figures, which sometimes appear distorted in their attitudes. He excelled in painting animals and birds of a cabinet size: died 1633.

**CRESPI** (Daniello), born 1590; studied first under G. B. Crespi, and afterwards under Giulio Cesare Proccacini, but appears to have adopted the style of the Caracci, with the softness and colouring of Titian. He painted both in oil and in fresco with equal success: he also painted portraits in a style superior to most of his contemporaries: died 1630.

**GILLARDINI** (Melchior), born at Milan, was a pupil of G. B. Crespi, whose imperfect works he finished after the decease of Crespi; also painted several grand pictures for the churches: died 1675.

**CRESCENZIO (DON JUAN BAPTIST),**

born in Madrid, 1611; excelled in painting architecture, fruit and flowers: died 1660.

**PEREDA** (Anthony), of Valladolid, a pupil of Pedro de la Cuevas, and of John Baptist Crescenzo, painted in the Italian style, and was much employed for the churches in Madrid, and in copying the celebrated works in the Escorial: died 1669.

**CRESPI (GIOVANNI MARIA),** called **IL SPAGNUOLO,**

born 1665; was a pupil of Domenico Canuti, and Cignani, and afterwards studied the works of Titian, Tintoretto, and Paolo Veronese; he also copied the works of Baroccio, whose style he preferred; he had a particular talent for portrait painting: died 1747.

**BRACCIOLI** (Giovanni Francesco), born 1698; died 1762; studied under Parolini, and afterwards at Bologna under Crespi, and on his return to Ferrara, was employed in the churches and convents of that place.

**PAVIA** (Giacomo), born at Bologna, 1655, a scholar of Crespi; painted history with some reputation, and was employed for several of the churches in his native city: died 1740.

**TERZI** (Cristoforo), born at Bologna, studied under G. M. Crespi, and acquired considerable reputation as a painter of historical subjects: he flourished about 1740.

**CRETI (DONATO),**

born at Cremona, 1671; studied at Bologna, under Lorenzo di Pasinelli, whose style he blended with that of Simone Cantarini, forming a manner which has little claim to originality: died 1747.

**FRATTA** (Domenico Maria), of Bologna, studied under the best masters in his own country and perfected himself in the school of Donato Creti, and became one of the best designers of his time, but his colouring was very inferior, he lived in the eighteenth century.

**PERONI** (Guiseppe), born at Parma, about 1700; studied at Bologna under Felice Torelli and Donata Creti, and afterwards at Rome under Augustino Masucci; and in his best pictures resembles the style of Carlo Maratti: died 1776.

**CRISCUOLO (GIOVANNI FILIPPO),**

born at Gaeta about 1495: studied first under Andrea da Salerno, and afterwards at Rome, under Pietro Perugino, but attached himself to the works of Raffaele. He was much employed for the churches and other public edifices at Naples: died 1584.

**CURIA** (Francesco), born in Naples, 1538; a pupil of Giovanni Filippo Criscuolo, studied at Rome from the works of Raffaele, and was much employed for the churches and convents: died 1610.

**CUEVAS (PEDRO DE LAS),**

born at Madrid, 1558; was more employed in painting historical subjects for private persons than in public works: died 1635.

**CAMILLO** (Francesco), born at Madrid about 1635; son of Domenico, and a pupil of Pedro de las Cuevas, became a reputable painter of history: died 1671.

**CARRENHO** (Don Juan de Miranda), born in Spain, 1614; studied under Pedro de las Cuevas, and painted fresco in a tone of colouring between Titian and Vandyck, excelling all his countrymen, except Murillo, in the tenderness of his carnations; he excelled also in portrait painting: died 1685.

**LEAL** (Simon de), born in Madrid, 1610; was a scholar of Pedro de las Cuevas, and distinguished himself both in history and in portrait, in the latter of which he resembled Vandyck: died 1687.

**LEONARDINO** (Joseph), born in Madrid; was a pupil of Pedro de las Cuevas, and one of the best painters of his time, he was distinguished for the freshness of his colouring, and the softness of his tints, and was appointed painter to the king: died 1656.

**MONTERO DE ROXAS** (Juan de), born at Madrid 1613; studied under Pedro de las

Cuevas, and also in Italy, painted history for the churches in Spain, some of which are highly commended : died 1680.

PEREDA (Anthony), of Valladolid ; first studied under Pedro de las Cuevas, and afterwards under John Baptist Crescenzo, an Italian painter who lived in Spain, he designed correctly and coloured well, imitating the Italian style of painting, he copied some of the principal paintings in the Escorial and painted many pictures for the churches in Madrid : died 1669.

### CURIA (FRANCESCO),

born in Naples, 1538 ; a pupil of G. F. Criscuolo and of Raffaelle, was much employed for the churches and convents, the airs of his heads are finely expressed, and his colouring is very natural : died 1610.

BORGHESE (Ippolito), born at Naples, flourished about 1620 ; a scholar of Francesco Curia, painted history with some reputation.

SANTAFEDE (Fabrizio), born at Naples, 1560 ; son of Francesco, by whom he was first instructed ; afterwards became a scholar of Francesco Curia, and then visited Rome, and studied the principal objects of art in that capital. On his return to Naples, he painted many considerable works for the churches, and other public edifices : died 1636.

### CURTI (GIROLAMO), called DENTONE,

born at Bologna, 1576 ; was first a disciple of Lionello Spada, but finding that his genius directed him rather to perspective than to a design of the figure, he applied himself to study the noble edifices erected from the plans of Giacomo Baronio, called il Vignola : many of his works are in the palaces at Bologna : died 1632.

COLONNA (Michael Angelo), born 1600 ; studied under Ferrantino, and afterwards under Curti, called il Dentone, in conjunction with whom he executed several works for the chapels in Bologna : died 1687.

SGHIZZI (Andrew), of Bologna ; a pupil of Albano, of Lucius Massari, of Dentone, and others, was much employed in the theatres and other public places in Bologna : he flourished about 1640.

### CUYLENBURG (—),

a Dutch painter of little reputation ; his subjects were caverns and subterraneous places, with figures something in the manner of Poelemberg, but larger in size and less transparent in colouring ; his nymphs bathing are also less delicate in their forms and less correct in the drawing, and his subjects from fabulous history, are less neatly finished than those of Poelemberg, and scarcely equal to those of Vertangen.

TROYEN (Rembrandt Van), born at Antwerp, 1600 ; painted caves, grottoes, ruins of ancient architecture, and other objects in the vicinity of Rome, in a style resembling that of Cuylenburg, his cabinet size pictures are preferable to his larger ones : died 1650.

### CUYP (JACOB GERRITZ), called OLD CUYP,

born at Dort, 1768 ; was a pupil of Abraham Bloemaert, and painted landscapes and cattle on the banks of the rivers, generally in that neighbourhood, also battles and encampments, agreeably coloured, and the water exceedingly transparent : died 1649.

CUYP (Albert), born at Dort, 1606 ; eldest son of the above, by whom he was instructed, afterwards made nature his guide, and far excelled his father in every respect : he

painted interiors of churches, horse fairs, skirmishes of cavalry, fruit, flowers, and portraits, and in colouring somewhat resembles Rembrandt: died 1667.

LEEUW (Sebastian Govertz Vander), father of Gabriel Vander Leeuw; was a pupil of Jacob Gerritz Cuyp, and a good painter of cows, sheep, &c.

### CUYP or KUYP (ALBERT),

eldest son of Jacob Gerritz Cuyp, by whom he was instructed, born at Dort, 1606; afterwards made nature his guide, and far excelled his father in every respect; his pictures frequently represent the borders of the Maes River, with shepherds and herdsmen tending their cattle, which, unlike those of his father, who usually confined himself to cows and sheep, represent a variety of species; his colouring is also varied according to the particular time of the day: he also painted moonlight pieces, in which the glittering rays were so admirably depicted on the surface of the water, as to make it appear a perfect illusion, but his winter scenes or frost pieces far excel all his other subjects: he painted interiors of churches, horse fairs, skirmishes of cavalry, fruit, flowers, and portraits, in a manner peculiarly his own, but in colouring not unlike Rembrandt: died 1667.

BURNET (James), born at Musselburgh in 1788; came to London in 1810; and on seeing the works of Paul Potter and Cuyp, he became ambitious of rivaling them; his subjects were cattle going out in the morning, cattle returning home in a shower, milking time, &c., which he coloured true to nature, and very transparent: died 1816.

DAM (Walter), born at Dordrecht in 1726; was pupil of Aart Schouman, and painted in the style of his master, but was not able to attain to his superiority; he finished by making designs after A. Cuyp and L. Backhuysen: died at Dordrecht in 1785 or 86.

DONGEN (Dionysius Van), born 1748; was a pupil of J. Xavery, in whose style he painted landscapes with cattle, but after studying the works of Potter, Cuyp, and Wynants, he imitated nature more successfully: died 1819.

KALRAAT (Bernard Van), born at Dort, 1650; died 1721; painted first in the manner of Albert Cuyp, whose disciple he was, landscape, cattle, and figures, views on the borders of the Maes, halts of travellers at inn doors, and sportsmen going to the chase, but very inferior to his instructor; he then adopted the style of Herman Zachtleven.

OSTADE (Isaac Van), brother and scholar of Adrian, born 1617; first painted similar in style and subject to his brother, but very inferior, but afterwards changed his manner and painted winter scenes, and persons skating, similar to the bold and admired productions of Albert Cuyp: died 1671.

RAVESTEYN (Hubert Van), born 1647; usually represented interiors of slaughter houses, and other disgusting subjects, but sometimes painted kitchens with servants at their several occupations, which in point of colour and the chiaro-oscuro, remind us of the admirable productions of Cuyp.

### DAEL (J. F. VAN),

born in Antwerp, 1671; was educated in the academy of that city, and distinguished himself as a painter of fruit and flowers, in which he is said to have equalled Spaendonck; the Empress Josephine, also Marie-Louise and Louis XVIII. gave him many commissions: died 1840.

KNIP (Henrietta Gertrude), born 1783; studied flower painting in water colours, under her father, and took lessons from in oil from J. F. Van Dael: she painted many pictures, one of which, a Bunch of Grapes, was sold for 500 florins: died 1842.

### DAHL (MICHAEL),

born at Stockholm, 1656; was instructed in portrait painting by E. Klocke; he visited England in 1688, and painted the por-

traits of Queen Anne and Prince George of Denmark, her husband: died 1743.

HUYSING (Hans), born in Stockholm; visited England in 1700, and studied under Dahl, whose manner he imitated.

RICHTER (Christian), born at Stockholm; visited England in 1702, and painted portraits both in oil and in miniature, in the manner of Dahl: died 1732.

### DALENS (DIRK),

born in Amsterdam, 1659; a pupil of his father William Dalens, a landscape painter, whom he soon surpassed, afterwards studied under John Voorhout, and painted large landscapes, generally marshy grounds, enriched with ducks and wild fowl, in the manner of Hondekoeter: died 1688.

COMPE (John Ten), born in Amsterdam, in 1713; was a pupil of Dirk Dalens, jun.: he made different views of the Hague and of other cities, which are well ornamented with figures and animals; his best pictures very much resemble those of Vander Heyden: died 1761.

### DALMASIO (LIPPO SCARABECCHI),

called Lippo Dalle Madonna, from the beautiful character he gave to the heads of the Virgin, was born at Bologna, and educated under Vitale, he flourished from about 1376 to 1410.

SOLARIO (Antonio), called Lo Zingaro, born in Naples, about 1382; went to Bologna and became a disciple of Lippo Dalmasio, and on returning to Naples distinguished himself as one of the ablest painters of that early period: died about 1455.

### DAM (WOUTER),

born 1626; was a pupil of Aart Schouman, in whose style he painted, but not equal to him; he made designs after A. Cuyp, and L. Backhuysen: died about 1785.

KELDERMAN (John), an amateur painter of flowers, fruit, and birds, born at Dordrecht in 1741; became a pupil of Wouter Dam: he left several pictures of flowers and fruit, rich in composition, and skilfully executed: he died at Dordrecht in 1820.

### DAMIANI (FELICE),

born at Gubbio, flourished from about 1580 to 1605; his style is a compound of the Roman and Venetian schools: and one of his principal works is the Martyrdom of St. Paul, at Castel Nuovo.

BASILI (Pietro Angiolo), born 1550; studied under Damiani, and afterwards Roncalli, whose manner he followed, and painted both in oil and fresco for the churches and convents in Italy.

### DAMINI (PIETRO),

born 1592; a disciple of G. B. Morelli, painted history, and some of his works are equal to Titian, but he frequently changed his style: died 1650.

HUSSEY (Giles), born in Dorsetshire, 1710; a pupil of Richardson, studied afterwards under Damini, by whom he was principally employed in copying pictures, and finishing those of his master, he also painted history and portrait: died 1788.

### DANDINI (CESARE),

born at Florence, 1595; studied first under Corradi, afterwards under Passignano, and finally under Cristoforo Allori; he painted

history large and small, correctly designed and pleasingly coloured, but extremely laboured, particularly in his cabinet size pictures : died 1658.

**BELLA** (Stefano della), born 1610 ; was a pupil of Cesare Dandini, but we have no account of his works : he died in 1664.

**GIUSTI** (Antonio), born at Florence, 1624 ; a pupil of Cesare Dandini, and of Mario Balassi : painted landscape, animals, and history, with equal success : died 1705.

**ROSSI** (Alessandro), born 1627 ; was a scholar of Cesare Dandini, and like him became a reputable painter of history : died 1679.

### DANDINI (VINCENZIO),

born 1607 ; studied under his brother Cesare, and afterwards at Rome, under Pietro da Cortona, whose style he followed very closely : he executed several large works for the churches.

**GABBIANI** (Antonio Domenico), born 1652 ; studied under Subtermans, and Vincenzo Dandini ; he painted many portraits and easel pictures, and generally selected subjects in which he could introduce children : died 1726.

**MARMI** (John Baptist), born 1659 ; learned drawing of Vincent Dandini, and painting of Livio Mehus ; he was sent to Rome, where he copied statues and pictures, and perfected himself in design. He visited Venice to improve himself in colouring, and painted history and portraits with considerable ability : died 1686.

### DANDINI (PIETRO),

born at Florence, 1646 ; a pupil of Valerio Spada, and afterwards of Vincenzo ; visited Italy, Parma, and Modena : studied the works of Correggio, and on his return to Florence was much employed, both in oil and in fresco, in subjects from sacred and fabulous history ; also possessed an extraordinary talent for imitating the old masters : he painted landscapes, portraits, battles, sea-pieces, fruit and flowers : died 1712.

**CORTESI** (Giovanna Marmocchini), born at Florence, 1670 ; studied under Livio Mehus, and Pietro Dandini, and was afterwards instructed in miniature by Hippolito Galantini, in which branch she became very eminent ; she usually worked in oil, but painted equally well in crayons : died 1736.

**DANDINI** (Ottaviano), son of Pietro Dandini, painted in the same style as his father, by whom he was instructed.

**LUCY** (Charles), born in London, 1692 ; was taught design by Pietro Dandini, and afterwards entered the school of Carlo Cignani, and studied from the best masters ; he excelled in portraiture.

### DAVID (JAMES LOUIS),

called the head and restorer of the French school, was born in Paris, in 1750 ; and studied under Vien, or Vienne ; he painted history, but in endeavouring to give an air of antique character to his works, he was too often cold and inexpressive, resembling coloured statuary more than nature, though at times he gave a striking reality to the productions of his pencil ; he is, however, entitled to a high rank amongst modern artists : died 1825.

**DUFAU** (Fortune), born at St. Domingo, was a pupil of David, and painted historical subjects with considerable success : died 1821.

**HENNEQUIN** (P. A.), born at Lyons, 1763 ; was a pupil of David ; painted history with considerable success : he died in 1833.

**LEFEBRE** (N.), born in the province of Liege ; was a pupil of David, and gave great hopes of becoming an excellent painter, but he died young in 1826.



**MICHAELLON** (Achilles Etna), born in Paris, 1796; studied under David, and other eminent painters, and painted history with considerable reputation: died 1822.

**ODEVAERE** (Joseph Dionysius), born 1778; was a pupil of Suvee, and afterwards of David, and became celebrated as a painter of history and battles: he died in 1830.

**TOPINO-LEBRUN** (Francis John Baptist), born 1769; studied at Rome, and afterwards under David, and painted history with some reputation; died 1801.

### DAYES (EDWARD),

in early life practised as a miniature painter, and afterwards in landscape painting; his principal work was a picture of the Royal Procession to St. Paul's in 1789; he died in 1804.

**GIRTIN** (Thomas), born in London, 1773; was first a pupil of Fisher, and afterwards of Dayes, and painted landscapes in oil and in water colours, in the latter of which he excelled: died 1802.

### DELFINI (CARLO),

born in France; visited Italy, and resided at Turin, where he was made painter to the court, and also employed in the churches; but his works were destitute of either taste or judgment: he lived about 1670.

**BRAMBILLI** (Giovanni Battista), was a scholar of Carlo Delfini, and became a reputable painter of history: he flourished about 1770.

### DELFT (JAMES WILLIAM),

born in Delft in 1570, was a good painter of portraits; in 1592 he produced a painting representing the Chiefs of the Archers; and a family picture, where he is represented with his wife and children, of the size of life.

**DELFT** (Cornelius), pupil of his father, James William Delft, and of Cornelius Cornelisz of Haerlem; was a good painter of inanimate objects.

### DESANI (PIETRO),

born at Bologna, 1595; studied under Lionella Spada, and painted history, well composed and correctly designed, but somewhat hard in colouring: died 1647.

**TALAMI** (Orazio), born 1625; was a scholar of Pietro Desani, and afterwards studied at Rome under Annibale Caracci, a reputable painter of history and architecture, both in oil and fresco: died 1699.

### DESCAMPS (JOHN BAPTIST),

born in Dunkirk, 1714; painted history, village scenes, and family subjects with some reputation: died 1791.

**LEGILLON** (John Francis), born at Bruges, 1739; was a pupil of Mathias de Visch, and of John Baptist Descamps; he painted landscapes both in oil and in water colours, also interiors and country scenes, spiritedly touched and charmingly coloured: died 1797.

### DESHAYES (JEAN BAPTIST),

born at Rouen, 1729; studied successively under Colin de Vermont, Restout and Boucher; then visited Rome for improvement, and on his return painted historical subjects with some reputation: died 1765.

**MENAGEOT** (Francis William), born in London, 1744; went to Paris, and studied under Augustin, Deshayes, Boucher and Vien; and also at Rome. He painted historical and allegorical subjects with considerable reputation: died 1816.

**DEYSTER (LOUIS),**

born at Bruges, 1656; studied under John Maes, and afterwards visited Rome and Venice, studying from the antique, and the works of the best modern masters; he painted history, composed in a grand style, with flowing draperies, so arranged as not to hide the delicate formation of the limbs, the colouring warm, and with a freshness in the carnations resembling Vandyck: died 1711.

ERCKHOUT (Anthony Vander), born at Brussels, 1656; painted in conjunction with Louis Deyster, Erckhout painting the fruit and flowers, and Deyster the figures: died 1695.

**DIAMANTINI (GUISEPPE),**

born at Romagna about 1660; resided at Venice, and painted history for the churches, and for private collections: one of his chief productions is a painting of the Wise Men's Offering.

PIATI (Santo), a Venetian painter; studied under Diamantini, but being resolved to make a manner of his own, he applied himself indefatigably to the study of nature.

ROSALBA (Carriera). This lady, born in the Venetian States, 1675, was first instructed by Diamantini, and for some time applied herself to oil painting, which she afterwards abandoned for miniature and crayons, and carried these branches to such a pitch of perfection that few artists can be said to have equalled her: died 1757.

**DIEPRAAM (ABRAHAM),**

born at the Hague, 1655; studied first under Dirk Stoop, the father of Abraham Stoop, the battle painter, and next under Hendrick Zorg; but afterwards adopted the style of Adrian Brouwer, and painted drolleries and drunken frolics, but not equal to Brouwer.

WULFRAET (Matthias), born at Arnheim, 1648; studied under Abraham Diepraam, a painter of drolleries and drunken frolics, whose subjects he did not adopt, but painted with considerable success conversations, and assemblies of persons in higher life; also portraits and historical subjects: died 1727.

**DIEST (ADRIAN VAN),**

born at the Hague, 1655; studied under his father, a painter of sea-pieces, and on coming to England was employed by the Earl of Bath in painting views on the coast of Devon and Cornwall, which possess considerable merit, are transparent in colouring, and the distances well kept; he also painted portraits which possess great merit: died 1704.

COLONI (Henry Adrian), called the Young, born 1668; studied under his father, and his brother-in-law, Van Diest, in whose landscapes he frequently inserted the figures, sometimes in the manner of Salvator Rosa, whose style of landscape he imitated: died 1701.

STEVENS (John), a landscape painter, imitated Van Diest, and was principally employed in painting pictures to be placed over doors and chimney-pieces, but occasionally painted small pictures: died 1722.

**DIETRICH or DIETRICY (CHRISTIAN WM. ERNEST),**

born in Saxony, 1712; studied landscape painting under Alexander Thiele, but his principal talent lay in imitating the works of Rembrandt, Ostade, Poelemborg, and Salvator Rosa; he was an excellent colourist, and painted some historical landscapes in capital style: died 1744.

BONCOUR (Anna Charlotte Didier de), born at the Hague in 1748; was a pupil of Thierry

Knippers : she painted some good portraits, and copied among others two paintings after Dietricy, which exhibit great merit : died 1802.

**KLENGHEL** (John Christian), born near Dresden, 1731 ; was a scholar of Dietricy, in whose varied style he painted landscapes and historical subjects, which are much admired in his own country : was living in 1790.

**DISCEPOLI (GIOVANNI BATTISTA),**

born at Lugano, 1590 ; painted history for the churches at Milan, with considerable reputation : he died in 1660.

**GHITI** (Pompeo), born near Brescia, 1631 ; studied under Ottavio Amigoni, and at Milan, under G. B. Discepoli, and on his return to Brescia executed several works, both in fresco and in oil, correct in design, but tame and spiritless in colouring.

**DODOENS or DOUDYNS (WILLIAM),**

born 1630 ; was a pupil of Alexander Petit : he visited Italy, studying, copying, and designing from the ancient masters, and from the antique statues ; he painted history in an admirable style, and more like that of the Italian than the Flemish school : died 1697.

**BELDEMAKER** (Francis), son and pupil of John, and afterwards a scholar of Dodoens ; painted historical subjects and portraits, which were greatly admired.

**RAVESTEYN** (Nicholas Van), born at Bommel, 1661 ; was the son of Henry Ravesteyn, a painter little known, and was afterwards a scholar of William Doudyns ; but his genius leading him to portrait painting, he became a pupil of John de Baan, who was at that time in high repute : died 1649.

**SACOT** (Daniel), born at the Hague ; a pupil of William Doudyns, and an historical painter ; having acquired considerable skill, departed for Italy to continue his studies, where he remained several years : died 1691.

**TERWESTEN** (Augustine), born 1649 ; studied under John Wieling, and afterwards under William Doudyns ; then visited Rome, copied Raffaele's portraits, and studied the works of Titian and Tintoretto : died 1711.

**VERHULST** (Peter), born at Dordrecht ; was a pupil of William Doudyns, and a painter of flowers, fruit, and insects, after the manner of Otho Marcellus.

**WISSING** (William), born at Amsterdam, 1656 ; studied historical designs and portrait painting under Doudyns, and then came to England, and assisted Sir Peter Lely, whose style he imitated closely : died 1687.

**DOES (JACOB VANDER),**

born at Amsterdam, 1623 ; studied under Nicholas Moojaert, and afterwards at Rome, and painted landscapes with figures and animals, chiefly sheep and goats, touched with a beauty of penciling that could hardly be surpassed, but gloomy and cold in the colouring ; he afterwards adopted the style of Bamboccio, and painted similar subjects : died 1673.

**BIE or BYE** (Mark de), born 1612 ; was a disciple of Vander Does, in whose style he painted landscapes and cattle.

**DOES** (Simon Vander), son and pupil of Jacob, painted similar subjects to his father, in a similar style, but more agreeably coloured ; also portraits and domestic subjects in the style of Netscher.

**DOES** (Jacob), younger son and pupil of Jacob ; painted similar subjects to his father, but quitted that style and became a pupil of Gerard Lairesse : died 1693.

**DOES (SIMON VANDER),**

born 1653 ; a pupil of Jacob, his father ; painted landscapes and cattle in a similar style ; also portraits and domestic subjects in the style of Netscher.

**WAARD** (Anthony de), born at the Hague, 1686 ; was a pupil of Simon Vander Does, and painted history, portraits, landscapes, and animals ; some pretend he was a better painter than Van Gool.

**DOLCI (CARLO),**

born at Florence, 1616; studied under Jacopo Vignali; and painted history, very highly finished, the flesh resembling ivory; he was particularly fond of sacred subjects, Heads of our Saviour and the Virgin, Magdalens, &c. which are much admired for their tranquil expression of devotion, plaintive sorrow, and patient suffering; his Madonnas exhibit uncommon delicacy and pathetic feeling; some of his pictures, as large as life, are in the gallery at Florence, but they are not finished so highly as his other works.

**DOLCI** (Agnes), daughter of Carlo; copied some of her father's works, and painted some pictures of her own composition, but very inferior to those of Carlo.

**LONI** or **LOMI** (Alessandro), born 1655; was a scholar and imitator of Carlo Dolci, and was frequently employed in copying his works, which he did so closely it was scarcely possible to distinguish them from the originals: died 1702.

**MARINARI** (Onorio), born at Florence, 1627; was a disciple of Carlo Dolci, whose finished and laboured manner he imitated so closely, that it was difficult to distinguish their works. His principal works are at Florence, and many of his easel pictures are to be found in private collections: died 1715.

**OOSTERHOUDT** (Thierry Van), born 1756; studied the works of Raffaele, Carlo Dolci, and other celebrated masters; and painted portraits and other subjects: died 1830.

**DOMENICHINO** or **DOMENICO (ZAMPIERI),**

born at Bologna, 1581; studied under Denis Calvart, and afterwards in the school of the Caracci; he afterwards accompanied Albano to Italy, to study the works of Correggio and Parmegiano, and painted history and landscape in an admirable style, generally enriched with architecture and beautiful figures, and was considered the most distinguished disciple of the Raffaele school; his design is pure and grand, and heads full of grace and beauty, and by N. Poussin he is ranked as next to Raffaele: died 1641.

**BARBALUNGA** (Antonio Ricci), born 1600; was a pupil of Domenichino, whose style he followed closely: died 1640.

**BENEFIAL** (Marco), born 1684; painted history, sometimes in the manner of the Caracci, and at others of Domenichino: died 1764.

**CAMASSEI** (Andrea), born 1602; was a pupil of Domenichino, and of Andrea Sacchi; his works are greatly admired: died 1648.

**CANINI** (Giovanni Agnolo), born 1617; was a pupil of Domenichino, and of Barbalunga, and painted several fine altar-pieces for the churches: died 1666.

**CASTRO** (Giacomo), born about 1597; was a pupil of G. B. Caraccioli, and of Domenichino, and painted history for the churches: died 1687.

**CERRINI** (Giovanni Domenico), born 1606; a pupil of Guido and Domenichino, whose style he combined; painted history: died 1681.

**COSTANZA** (Placido), born 1688; painted historical subjects, and in his larger works aspired to an imitation of Domenichino: died 1759.

**ERRANTE** (Guiseppe), born 1790; distinguished himself by imitating the works of the Caracci, Domenichino, Correggio, and other great masters.

**FARRELLI** (Giacomo), born 1624; painted history, and endeavoured to imitate the style of Domenichino, but without success: died 1706.

**GENTILESCHI** (Artemisia), daughter of Orazio: studied attentively the works of Domenichino, and painted history and portraits with great success: died 1642.

**GRIMALDI** (Francesco), born in Naples; studied under Domenichino, and painted architectural subjects, well coloured, and in good taste: died 1609.

**GUIDO** (Reni). This celebrated master was the pupil of Calvart and the Caracci, and next to Domenichino was considered their best disciple: died 1642.

**LANFRANCO** (Cavaliere Giovanni), born 1581; a pupil of Agostino Caracci; sometimes aimed at an imitation of Correggio, and painted the heads of his angels in the style of Domenichino: died 1647.

- MANENTI** (Vincenzo), born 1600 ; studied under Guiseppe Cesari and Domenichino, and painted history : died 1674.
- MARIA** (Francesco di), born 1620 ; was a scholar of Domenichino, and painted historical subjects, which are sometimes mistaken for his works : died 1690.
- PASSERI** (Giovanni Battista), born 1610 ; is said to have been a follower of Domenichino, whose portrait he painted : died 1679.
- Po** (Pietro del), born 1610 ; studied at Naples under Domenichino, and painted history ; his easel pictures are the best.
- POUSSIN** (Nicholas), born 1594 ; improved his colouring by copying Titian, but afterwards applied himself to studying the works of Raffaele and Domenichino.
- RIMALDI** (Orazio), born 1598 ; a pupil of Aurello and Orazio Lomi ; painted first in the style of M. A. Caravaggio, and afterwards in that of Domenichino : died 1630.
- RUGGIERI** (Giovanni Battista), was a disciple of Domenichino and of Francesco Gessi, and painted history for the churches : died 1659.
- SALVI** (Giovanni Battista), born 1605 ; is supposed to have studied under Domenichino, but occasionally imitated the style of Guido, Albano, Raffaele and Baroccio : died 1685.
- SPIERS** (Albert Van), born 1666 ; studied the works of Domenichino, Raffaele, and Giulio Romano, but in colouring resembles Paolo Veronese : died 1718.
- TARICCO** (Sebastiano), born 1645 ; is supposed to have formed his style from the works of Guido, the Caracci, and Domenichino : died 1710.
- TAVELLA** (Carlo Antonio), born 1688 ; a scholar of Tempesta, painted landscapes, the figures sometimes introduced by Domenichino and others : died 1738.
- TESTA** (Pietro), born 1611 ; is said to have been a pupil of Pietro da Cortona, of Paolini, and of Domenichino, and from the ancient architecture of Lucca, and to have painted history : died 1650.
- VANLOO** (Charles Andrew), born 1705 ; copied the best pictures of Raffaele, Domenichino, Guido, Carlo Maratti, and the Caracci : died 1765.
- VIEN** (Joseph Maria), a pupil of Charles Natoire, designed from the antique and the works of Guido, Guercino, Domenichino, and others.
- ZACCOLINI** (Padre Matteo), born 1590 ; was a distinguished painter of history and perspective, and is said to have instructed Domenichino and the Poussin, although not so stated in his life : died 1630.

## DOSSI (DOSSO),

born near Ferrara, about 1490 ; studied under Lorenzo Costa ; then visited Rome and Venice in company with his brother Giovanni, and after studying the works of the best masters, painted landscapes in a style of their own ; Giovanni painted the landscapes, and Dosso the figures, he also excelled in portraits : died 1560.

- CAPELLINI** (Gabriale), born at Ferrara ; studied under Dosso Dossi, and painted history for the churches.
- DIANTI** (John Francis), a Ferrarese painter, followed the manner of Dossi, and flourished about the year 1560.
- FILIPPI** (Camillo), born at Ferrara, about 1550 ; studied under Dosso Dossi, and painted history with some reputation : died 1574.
- MAZZUOLI** (Guiseppe), born 1525 ; a pupil of Dosso Dossi, painted history, in colour partaking of the style of Titian, and in breadth of light and shade worthy of the school of Correggio : died 1589.
- PANICCIATI** (Jacopo), born at Ferrara, about 1510 ; was a disciple of Dosso Dossi, and painted history in his style, but more elaborate in composition, and painted with more freedom.
- ROSELLI** (Nicolo), is supposed to have been a pupil of Dossi, but in some of his works resembles Garofalo : died 1568.
- SURCHI** (Giovanni Francesco), was a disciple of the Dossi, whom he assisted in their principal works, and whom he resembles in his figures, but in colouring, although more vigorous, is less harmonious : died 1590.

## DOUFFLEST (GERARD),

born at Liege, 1594 ; studied under Tanlier, and afterwards

at Antwerp under Rubens, and painted some good historical pictures for the churches : died 1660.

CARLIER (J. William), born 1640 ; was a pupil of Doufflest and of B. Flemael ; he painted history : died 1675.

### DOUW (GERHARD),

born at Leyden, 1613 ; was a pupil of Kowenhoorn, a painter on glass, and afterwards studied under Rembrandt : he painted interiors, conversations, and sometimes landscapes, small size, and wrought up beyond any other artist, uniting the rich and glowing colouring of Rembrandt with the polish and suavity of extreme finishing, yet with a spirited touch of light and shade, and minuteness of precision, so nearly approaching to nature as to become a perfect illusion ; he first painted portraits : died 1674.

BESSCHEY (J. F.), born 1739 ; a painter of landscapes and figures : sometimes painted interiors, portraits, and history ; and also made a number of copies from the works of Moucheron, G. Douw, Rembrandt, Terburg, &c. : he died in Antwerp, in 1799.

BREKELENCAMP, a Dutchman, born 1650 ; was a scholar of G. Douw, but formed his style by a mixture of that of Douw with Rembrandt. His pictures represent the interior of Dutch cottages, with figures, in which the airs of the heads have a natural expression ; his touch is light and spirited, and his works are held in considerable estimation.

BUYS (Van), a Dutch painter of the seventeenth century, worked in the manner of Mieris, and of Gerhard Douw ; his paintings are but little known out of Holland.

COILERS (Louis Bernard), born 1740 ; painted a number of pictures in the manner of Mieris, Douw, and Metz, and excelled in portraits : died 1817.

ELST (Peter Vander), a Dutch painter, and a pupil of Gerhard Douw, painted night pieces, with indistinct figures by the light of flambeaux.

GEORGET (John), an eminent painter on porcelain, painted the subject of Douw's Dropsical Woman, in an admirable style : died 1822.

HECKELL (G. Van), was a close imitator of G. Douw, whose disciple he is supposed to have been : flourished about 1670.

HEUSCH (Abraham), born 1650 ; studied under Christian Striep, and painted herbs and plants of different kinds, insects, serpents, and reptiles, with singular neatness and fidelity, and finished so highly that they will bear comparison with the highly wrought productions of Mieris and Gerhard Douw : died 1712.

HOOGE (Peter de), born about 1643 ; studied under Berghem, but in manner more resembles Mieris or Metz ; his favourite subjects were the interiors of apartments in Holland, the sun shining through the window and illuminating a part of the room, so as to produce a pleasing natural effect, his figures although less finished than those of Mieris or Gerhard Douw, are more spirited and sufficiently neat : died 1708.

LAGUY (William Joseph), born 1738 ; a pupil of Beldieu, studied the works of Douw, Metz, Paul Potter and others, from whose works he designed and painted many pictures, also portraits, but not with equal success : died 1798.

MABUSE or MALBRUGUIS (John), born in the latter part of the 14th century ; painted history and portrait in the style of Albert Durer, but finished as highly as Mieris, or Gerhard Douw : died 1562.

METZU (Gabriel), born 1615 ; master unknown, painted in the manner of Gerhard Terburg, less minute in detail and less laboured in finish than the works of Gerhard Douw, or Mieris, but superior in lightness of touch, and in harmony of colouring.

MONY (Louis de), born at Breda, 1698 ; studied under Van Kessel, Emanuel Biset, and Philip Vandyck, but painted in the style of Gerhard Douw, highly finished, spiritedly executed, and finely coloured.

MOOR (Karel de), born at Leyden, 1656 ; studied first under Gerhard Douw, afterwards under Abraham Vanden Tempel, and subsequently under Godfrey Schalcken. He first painted portraits and domestic subjects, which were greatly admired ; and afterwards history, in which he succeeded equally well : died 1738.

MULREADY (William), Royal Academician ; painted the Convalescent, equal to Gerhard Douw.

NEVEU (Mathys), born 1647; a pupil of Toormsleit and Gerhard Douw, painted similar subjects, but not equal to those of Gerhard Douw: died 1721.

PAPE (Adrian), a pupil of Gerhard Douw; painted interiors worthy of the school from which he sprung.

POTUIL (Henry), a painter little known, and of whom only one picture is mentioned in the catalogue of Hoet and Terwesten, it represents an animated conversation of peasants. It is said that he imitated with great art the manner of the celebrated Gerhard Douw.

REMBRANDT (Van Ryn), born 1606, on the banks of the Rhine; from which he derives his name, is said in the early part of his life to have finished his paintings nearly as high as those of Gerhard Douw: died 1674.

SCHALCKEN (Godfrey), born 1643; was a pupil of Hooge Straeten, and afterwards of Gerhard Douw, under the latter of whom he acquired great delicacy of finish: died 1706.

SLINGLELANDT (Peter Van), born 1640; was a scholar of G. Douw, whose highly finished style he followed, and as far as patience and polish is considered, may be said to have equalled if not surpassed his instructor, his paintings are often mistaken for those of Mieris or Gerhard Douw: died 1691.

STAVEREN (John Van), flourished about 1680; he was a scholar of Gerhard Douw, whose style he imitated closely.

SWANEVELDT (Herman), an eminent landscape painter, is said to have been a scholar of Gerhard Douw, whose style of painting he for some time followed: died 1690.

TOL (Domini Van), was a copyist and imitator of the style of Gerhard Douw, and painted similar subjects to those of Gerhard Douw: he was living in 1680.

TOURNIERS (Robert), born 1676; studied under Bon Boullongne, and painted small pictures, in the manner of Schlacken or Gerhard Douw, but not equal to them: died 1752.

VANDYCK (Philip), born 1680; painted several pictures in the manner of Mieris or Gerhard Douw, but not equal to them: died 1752.

VERBRUGGEN (Andrew Gysbert), born at Leyden in 1633; a pupil of Gerhard Douw; passed some time in England, and then settled at Delft, where he painted a number of portraits and cabinet figures: died 1729.

WEENINX (John Baptist), a pupil of Berghem, of Bloemaert, and of Moorjaert, finished some small pictures equal to Mieris or Gerhard Douw.

WOLFF (Benjamin), born 1758; copied Gerhard Douw's picture of the Dropsical Woman, the same size as the original, in an admirable style: died 1825.

## DREGT (JOHN VAN),

born at Amsterdam; was an eminent landscape painter, and gained the gold medal from the academy there for the best design: he died in 1807.

DUPRE (Daniel), born 1572; studied under John Van Dregt and Jurian Andriessen, and became celebrated as a painter of landscapes with figures: died 1817.

## DRILLENBERG (WILLIAM VAN),

born at Utrecht, 1625; was a pupil of Bloemaert, but quitted his style to imitate the charming landscapes of John Both, but was not equal to that master either in composition or in colouring.

BEURS (William), born 1656; was a scholar of Drillenberg, in whose style he painted landscapes with considerable success, also flowers and portraits.

HOUBRAKEN (Arnold), born 1660; a pupil of William Van Drillenberg and of Samuel Hoogstraeten: painted portraits and small historical subjects, the latter without much merit.

## DROST (N.),

born at Amsterdam, 1638; was a pupil of Rembrandt, whose manner he followed for some time, but after visiting Italy became greatly improved.

MEER (John Vander), born at Schoonhoven, 1640; visited Rome and studied under N. Drost and Carlo Loti, and painted historical subjects and portraits: died 1711.

## DUC (JOHN LE),

born at the Hague, 1636; studied under Paul Potter, and imi-

tated his style so closely that his pictures were frequently mistaken for the works of that master, he afterwards painted conversations, assemblies, card and musical parties, &c. : died 1695.

DUC (James), born 1626; painted conversations in the style of John le Duc, but not equal to those of John.

### DUCQ (JOSEPH FRANCIS),

was a pupil of M. Suvee at Paris in 1787: he afterwards visited Rome, and on his return to Belgium, painted history and portraits with considerable reputation: died 1829.

DUBOIS (Dominic Francis), a memorable painter of history, studied under Joseph Francis Ducq and Van Bree: died 1810.

### DURER (ALBERT),

born at Nuremberg in Germany, 1471; studied under Michael Wolgemuth; he painted history and portrait, excellently coloured, and highly finished, but formal in outline, the tints not well blended; his draperies stiff and heavy; and his aerial perspective very faulty; notwithstanding which his pictures are to be found in the most distinguished situations: died 1528.

ALTDORFER (Albert or Albrecht), born at Ratisbon in Germany, 1488; is said to have been a scholar of Albert Durer, but is better known as an engraver, some of his works are at Ratisbon.

ALDEGREVER (Henry), born at Westphalia, 1502; was a disciple of Albert Durer, whose manner he followed, but less correct in design, and more muscular in his bodies. One of his principal works is a Nativity, which is much commended by De Piles: died 1562.

BALDUNG (Johansen or Hans), born about 1480; died 1540: painted in the style of Albert Durer.

BURGMAIR (Hans, or John), born 1474; studied under Albert Durer, some of his works are much in the style of that master, and possess great merit.

CRANACH or KRANACH (Lucas), born at Kranach, in 1472; was the contemporary of Albert Durer; he generally painted portraits and figures at half length, heads of old men and women, his draperies and designs being suited to the Gothic modes of the time.

GALIEGOS (Ferdinand), of Salamanca, imitated Albert Durer so closely that he is thought to have been his disciple: he flourished about 1480.

MABUSE or MALBRUGIUS (John), born in the latter part of the 14th century; painted history and portraits, well coloured, and correctly designed, much in the style of Albert Durer, but finished as high as the productions of Mieris, or Gerhard Douw.

PENS, PENTZ, or PEINS (Gregory, called George), born in 1500; was a pupil of Albert Durer, and after leaving his school went to Italy to improve himself: died about 1550.

PONTORMO (Jacopo Carucci da), born 1493; a pupil of Leonardo da Vinci, and of Andrea del Sarto and others, and a distinguished painter of history and portrait, afterwards executed works which were undisguised copies from the prints of Albert Durer: died 1556.

SARTO (Andrea Vanucchi), called Andrea del Sarto, in his early time was an undisguised imitator of Albert Durer: died 1530.

SCHAEUFLIN (Hans John), the Younger, born at Nuremberg about 1487; is supposed to have been a disciple of Albert Durer, whom he resembles in style: died about 1550.

SCHOREL or SCHOREEL (John), born in Holland, 1495; was a pupil of Cornelisz, of Mabuse, and of Albert Durer, and imitated the style of Raffaele: died 1562.

WIRIEX (John), was an excellent designer with the pen, and an imitator of Albert Durer.

### DUVENEDE (MARC VAN),

born at Bruges, 1674; visited Italy, and became a disciple of Carlo Maratti, whom he resembles in composition, he painted many grand works for the churches: died 1729.

LEEPE (John Anthony), born 1644; painted landscapes and sea-pieces, the figures were



usually introduced by Duvenede or Kerkhove, and the landscapes were in the manner of Gënoels or Gaspar Poussin : died 1720.

### EKELS (JOHN),

born at Amsterdam in 1724 ; studied design under Thierry Dalen, jun., and made some views in the city in the manner of John Ten Compe, but somewhat inferior to him ; he left many small paintings in his manner, distinguished by good finish and a happy effect of light and shade : he died at Amsterdam in 1781.

EKELS (John), jun., son and pupil of John Ekels, born at Amsterdam, in 1759 ; he painted conversations, interiors, familiar scenes and portraits ; his works are distinguished by a light and delicate penciling, and a vigorous colouring, and are copied from nature with great truth : he died at the age of 65, in 1793.

### ELSHEIMER (ADAM),

born at Frankfort, 1574 ; died 1620 ; studied under Philip Uffenbach, and in Italy from the splendid scenery and works of art in the vicinity of Rome, and those of the best ancient and modern masters ; he painted landscapes superior to those of his master, and in a style that was peculiarly his own, into which he introduced small figures, distinguished by their exquisite finishing and faithful representation of nature, and in which he has not been excelled by any artist whatever ; he generally represented his subjects by candlelight, torchlight, or moonlight.

ERNESTO (James), born 1558 ; studied in Italy under Adam Elsheimer, and painted landscapes and historical subjects in oil and in fresco.

ERVEST (James), a pupil of Adam Elsheimer, excelled in painting ships and naval engagements.

MOOJAERT or MOYAERT (Nicholas), born at Amsterdam, about 1600 ; is said to have formed his style by imitating the works of Adam Elsheimer, he painted landscapes and figures.

POELEMBERG (Cornelius), born 1586 ; studied under Abraham Bloemaert, and Adam Elsheimer, in whose style he first painted, which he afterwards quitted to study the works of Raffaele : died 1660.

TENIERS (David), the Elder, born at Antwerp, 1582 ; was educated in the school of Rubens, and afterwards under Adam Elsheimer, he painted rural sports, temptations of St. Anthony, &c. died 1649.

### EMPOLI (JACOPO CHIMENTE DA),

born in the Florentine States, 1454 ; studied under S. Friano, whose style is discernible in all his works : he painted both in oil and in fresco, and was superior to most of his contemporaries : died 1640.

FICHERELLI (Felice), born 1605 ; a pupil of Empoli, was an excellent painter of history ; he copied Andrea del Sarto very closely : died 1660.

ZABALLI (Virgil), a scholar of Empoli ; was a great copyist of the old masters : died 1685.

### ENGELBRECHTSEN (CORNELIUS),

born at Leyden, 1648 ; imitated the works of John Van Eyck, and is said to be the first of his countrymen that painted in oil, and to rank amongst the first of the Flemish artists : he painted history : died 1533.

CLAESSON (Arnold) born 1498 ; studied under Engelbrechtsen, and painted history in his style, and afterwards in that of John Schoreel : died 1564.

- CORNEILLE, or CORNELISZ (Lucas), called the Cook, was a pupil of Engelbrechtsen, and painted history and portrait : he was painter to Henry VIII.
- KUNST (Cornelius), born 1493, a pupil of Cornelius Engelbrechtsen ; painted history, correctly designed and well coloured : died 1544.
- LEONE (Arto), called Coriario, born 1498 ; studied under Engelbrechtsen, and painted history, sacred and profane, the figures as large as life.
- LEYDEN, or HUYGENS (Jacob), born 1494 ; was a pupil of Cornelius Engelbrechtsen, in whose school he made such progress as to be able to do without any other master : he painted history : died 1533.

### EPIFANIO (RAIMONDI),

born at Naples, 1440 ; studied under Sylvester Buono, and painted historical subjects, in which he excelled : died 1482.

SABBATINI (Andrea), born 1485 ; studied under Epifanio Raimondi, and from the works of Perugino, then entered the school of Raffaele, and painted in his style, but not equal to Giulio Romano : died 1550.

### ESCALANTE (JUAN ANTONIO),

born at Cordova, 1630 ; studied under Francesco Ricci, and painted historical subjects with considerable reputation, particularly one of St. Catalina, and an altar-piece of the Dead Christ in the style of Titian : died 1670.

GONZALEZ (Pedro Ruiz), born at Madrid, 1633 ; was a pupil of Escalante, but quitted his manner for the bolder style of Don Juan de Carrenho : died 1709.

### ESPAGNOLETTA—See RIBERA.

### ESPINOSA (GIACINTO GERONIMO DE),

born at Valencia, 1600 ; studied under Ribalta, and painted history in boldness of design and vigour of colouring resembling Guercino ; he painted many easel pictures for private collections : died 1680.

GOMEZ (Vicente Salvador), born 1645, a scholar of Espinosa ; painted history in fresco, also landscapes, animals, and architectural views.

RAMIREZ (Joseph), born 1626 ; was a pupil of Espinosa, in whose style he painted history : died 1686.

### EVERARDI (ANGELO),

born in Brescia, 1647 ; studied under John de Hert and Francesco Monti, and painted in his manner, but afterwards studied the best masters at Rome, particularly the battle-pieces of Bourgoynone : died 1680.

Bocchi (Faustino), born 1659 ; was a pupil of Everardi, called Fiammingo, in whose style he painted battle-pieces, skirmishes of cavalry, &c., on a small scale.

### EVERDINGEN (ALBERT), or ALDRET,

born 1621 ; was a pupil of Roland Savery, and of Peter Molyn, both of whom he greatly excelled : he painted rocky landscapes, storms at sea, torrents, waterfalls, &c., selected from the wild and romantic scenery of the coast of Norway and the Baltic, which forcibly remind one of Salvator Rosa ; his small pictures are most prized : died 1673.

BACKHUYSEN (Ludolph), was a pupil of Everdingen, and also of Dubbels, an eminent painter of sea views ; he imitated nature in all her forms, storms, calms, rocks, clouds,

&c., and next to the younger Vandervelde, is justly esteemed. In his storms he is said to be even superior to Vandervelde: died 1709.

**EDEMA** (Gerard), born 1652; was a pupil of Everdingen, and painted sea views, principally on the coast of Norway, with rocks, cliffs, and other wild scenery, the figures usually inserted by John Wycke: died 1700.

**NIMEGUEN**, or **NYMEGEN** (Gerard Van), painted mountainous landscapes, with figures and animals, in the style of Ruysdael, Everdingen and Pynacker: died 1808.

**EVERDINGEN** (CÆSAR VAN),

born 1606; studied under Bronkhorst, and painted history, portraits, and landscapes, designed well and forcibly coloured.

**BLANCKOFF** (John Teunisz), born 1628; studied under Tierling and Cæsar Everdingen, and painted sea views and storms, on the coast of Italy.

**EYCK** (HUBERT VAN),

born at Maaseyk, on the borders of the Meuse, 1366; was the founder of the Flemish school, and celebrated for his works in distemper, before the introduction of oil; one of which representing the Lamb, taken from the Apocalypse, was in the Louvre at Paris; and a copy of it, painted by Michael Coxcis, for Philip I. of Spain, is in the Escorial; it contains numerous figures, painted in a hard stiff manner, but with great truth and nature in the heads, and the landscape well coloured.

**EYCK** (John Van), younger brother and scholar of Hubert, painted history and landscape: died 1441.

**GELDERSBLOEM** (Lawrence), painted history, and was one of the best pupils of Hubert Van Eyck.

**EYCK** (JOHN VAN),

younger brother and scholar of Hubert, born at Maaseyk, on the borders of the Meuse, in 1370: painted history and landscape, the trees, plants, and even the heads of the figures, copied from nature, exquisitely penciled and richly coloured, but from using too much red lake, in mixing his colours, the blue in his draperies have turned green, and the flesh colour looks thick: died 1441.

**ENGELBRECHTSEN** (Cornelius), born at Leyden, 1468; formed his style by imitating the works of John Van Eyck, and is said to have been the first of his countrymen who painted in oil: died 1533.

**GOES** (Hugo Vander), born at Bruges, 1405; studied under Van Eyck, and painted history with considerable reputation; the heads of his females are particularly graceful, and his penciling inexpressibly neat, the foregrounds of his pictures are usually embellished with plants and pebbles in a curious manner: died about 1480.

**MEIRE** (Gerard Vander), born at Ghent, was one of the earliest painters in oil after Van Eyck: he flourished about 1450.

**MESSINA** (Antonello da), born at Messina, 1426; is said by Vasari to have been instructed in the art of painting in oil by John Van Eyck of Bruges, and to have imparted the secret to Domenico Veneziano. But this account is doubted by later authorities.

**ROGER**, of Bruges, was a disciple of John Van Eyck; he painted on a larger scale than his master: he was born about 1366.

**EYCKENS** (PETER), called the Old,

born at Antwerp, 1599; was an eminent painter of historical subjects, and usually enriched the backgrounds with architecture and landscape; his figures were mostly copied from nature, his colouring agreeable, and his carnations delicate, particularly in his nymphs and boys; he painted basso-relievos and marble vases

with great spirit, and was frequently employed to insert the figures in the landscapes of other masters : died 1649.

EYCKENS (John and Francis Van), sons of Peter, born at Antwerp, John in 1625, and Francis in 1632 ; studied under their father, and excelled in painting fruit and flowers : John died in 1669, and Francis in 1673.

LEYSSENS (Michael), born 1684 ; was a pupil of Peter Eyckens, and afterwards visited Rome, and studied from the antique and ancient masters : died 1710.

PIETERS (John), born 1687 ; was a scholar of Peter Eyckens, he came to England, and was employed by Sir Godfrey Kneller in painting the draperies and background of his portraits : died 1727.

### FABRIANO (GENTILE DA),

supposed to have been born at Verona about 1360 ; painted historical subjects for the churches and palaces at Florence, Rome, and various other places in Italy : died about 1440.

BELLINI (Giacopo), born at Venice, 1405 ; was a pupil of Gentile da Fabriano, and excelled in history and portrait.

BELLINI (Gentile Cavaliere), was a pupil of his father Giacopo, and painted portraits in his style.

FRANDINO (Octavius), is mentioned by Malvasia as a contemporary of Gentile da Fabriano, and as excelling him as a painter of history in 1412.

### FABRICIUS (CHARLES),

born at Delft, 1624 ; excelled in perspective, and was highly esteemed as a portrait painter : died 1654.

VERMEER (John), born 1632, called Vandermeer ; was a pupil of Fabricius, whose manner he followed, and has a just title to the name of the modern Dutch Titian : he lived in 1667.

### FACINI (PIETRO),

born at Bologna, 1562 ; studied under Annibale Caracci. In his early pictures his touch was free, his composition grand, and his colouring equal to Tintoretto ; but his latter productions are neither so correct, nor tasteful in design : died 1602.

CASTELLI (Annibale), born at Bologna ; studied under and imitated the manner of Pietro Facini : he flourished about 1695.

GANGLIONI (Bartholomew), is mentioned by Malvasia as a pupil of Facini, but we have no description of his works or style.

MARCUCCI (Agostino), born at Sienna ; was a pupil of the Caracci, and afterwards of Pietro Facini, and painted some pictures for the churches at Bologna.

MIRANDOLA (Dominic Maria), was dissatisfied with the Caracci, and adhered to the style of Pietro Facini.

TAMBIVIMI (Giovanni Maria), born at Bologna ; was a pupil of Pietro Facini, and afterwards of Guido Reni, and painted history with considerable reputation : he flourished about 1640.

### FAGE (RAIMOND DE LA),

born in Languedoc, 1648 ; drew with the pen, or with Indian ink, and obtained considerable eminence in that branch : died 1690.

KESSELL (Nicholas Van), born in Antwerp, 1684 ; painted village festivals in the style of Teniers, the figures designed in the manner of Le Fage, and nearly equal to Teniers : he also painted portraits.

### FAISTENBERGER (JOSEPH),

born at Inspruck, 1768 ; a celebrated landscape painter ; took the works of Gaspar Poussin and Jacob Glauber for his models, and usually decorated his scenes with elegant buildings, architectural

ruins, waterfalls, &c. ; his trees are grand and picturesque, leaves light and spirited, and colouring true to nature. Bredael and Hans Graaf usually inserted the figures.

FAISTENBERGER (Anthony), the brother and pupil of Joseph, and painted similar subjects to his brother, and so closely, that it is difficult to distinguish their works.

### FALCIERI (BIAGIO),

born near Verona, 1628 ; studied under Libera, and painted history in the manner of the Venetian school : died 1703.

COMENDICH (Lorenzo), born in Venice ; was a pupil of Falcieri, and afterwards of Francis Monti, the battle painter, whose style he preferred and followed : died 1700.

MARCHESINI (Alessandro), born 1664 ; a pupil of Biagio Falcieri, and of Carlo Cignani ; painted historical subjects, easel size, and generally fabulous : died 1738.

### FALCONE (ANIELLO),

born at Naples, 1600 ; studied under Ribera, called Spagnoletto, and afterwards visited Rome, where he painted battles, marchings, and encampments ; his figures well drawn, colouring clear and vigorous, and composition excellent, in the style of Salvator Rosa, whose master he was : died 1680.

LIONE (Andrea de), a scholar of Belisarius Greco, and afterwards of Salvator Rosa ; imitated the manner of Falcone : died 1765.

RECCO (Cavaliere Guiseppe), born 1634 ; a pupil of Falcone ; particularly excelled in huntings, dead game, fish, and similar subjects : died 1695.

TOLEDO (Juan de), born in Spain, 1611 ; visited Italy, and became a pupil of Aniello Falcone ; he painted history, sea views, and battle-pieces : died 1665.

ROSA (Salvator), pupil of Falcone ; painted battles, landstorms, shipwrecks, banditti, &c. : died 1673.

### FALENS (CHARLES VAN),

born at Antwerp, 1684 : died 1733 ; imitated Wouvermans in subject and manner with considerable success.

BARNET (John), was a modern painter of exteriors, in the manner of Falens.

### FASOLO (GIOVANNI ANTONIO),

born at Vicenza, 1528 ; studied first under Belotti, and afterwards in the school of Paolo Veronese, and painted history in a style that would not have disgraced Cagliari : died 1572.

MAGANZA (Alessandro), studied under his brother Giovanni Battista ; also under Antonio Fasolo, and from the works of Paolo Veronese and Zelotti, and painted Scripture history.

### FERNANDEZ (FRANCESCO),

born 1604 ; studied under Bartolomeo Carducci, and became an eminent painter of history, and was much employed by Philip IV. in his palaces, and also in the churches and convents in Spain : died 1646.

DONOSO (Josepho), born 1628 ; studied under his father, and afterwards under Francesco Fernandez, and excelled in perspective and architecture : died 1686.

### FERNANDEZ (LUIS),

born at Madrid, 1594 ; was a scholar of Eugenio Caxes, and a reputable painter of history, in oil and fresco : died 1654.

HERRERA (Francesco de), the Elder, born in Spain, 1576 ; the disciple of Luis Fernandez :

painted history in oil and in fresco for the churches; but he excelled in painting fairs, markets, merry-makings, and the interiors of kitchens, ale-houses, &c. : died 1656.

**PACHECO** (Francesco), born at Seville, 1580; a disciple of Luis Fernandez; is said to have studied some time in Italy. He painted history, correct in design, but feeble in execution, and dry in manner: died 1654.

### FERRANTINI (GABRIELLO),

born at Bologna; was a pupil of Denis Calvart, and a reputable painter of history: he flourished about 1588.

**BORBONI** (Matthew), a Bolognese, scholar of Gabriel Ferrantini and of the Bellini, became a very clever fresco painter and figurist: he flourished in 1614.

**COLONNA** (Michael Angelo), born 1600; a pupil of Gabriel Ferrantini and of Girolamo Curti, called Dentone; painted architecture and perspective for the churches, &c., in Italy.

### FERRARI (GAUDENZIO), or GAUDENZIO MILANESE,

born in the Milanese territory, 1484; is said to have been the pupil of Perugino, and by some, of Scotto and Luini; but profited most by studying the works of Leonardo da Vinci; also assisted Raffaele and Pierino del Vaga; his principal works are in fresco, and exhibit much of the character of Raffaele and Giulio Romano: died 1550.

**CERVA** (Giovanni Battista), born in Milan; was a pupil of Gaudenzio Ferrari, and painted history: he flourished about 1550.

**FIGINO** (Ambrose), was a pupil of Lomazzo, and in historical subjects approached nearer to Gaudenzio Ferrari than any other of the Milanese painters; he also painted portraits: he flourished in 1590.

**LANINI** (Bernardino), born about 1522; was a disciple of Gaudenzio Ferrari, whose style he imitated with the utmost precision: died 1578.

### FERRARI (GIOVANNI ANDREA),

born 1598; studied first under Bernardo Castelli, and afterwards under Strozzi, and painted history, landscape, animals, fruit, and flowers, easel size, finished with great beauty and precision: died 1669.

**CARBONE** (Giovanni Bernardo), born 1614; was a pupil of Giovanni Andrea Ferrari: painted history in good style, but excelled in portraits: died 1667.

**CERVETTO** (Sebastian), of Genoa, a scholar of John Andrew Ferrari; having terminated his course of studies under him, applied himself to copying the ancient masters and others: he lived about 1640.

**CASTIGLIONE** (Giovanni Benedetto), born 1616; was a pupil of G. A. Ferrari, of Battista Paggi, and also of Vandyck, but formed a style of his own: he painted history, landscape, with cattle, and also portraits: died 1670.

**PODESTA** (Andrea), born at Genoa, about 1620; went to Rome and studied under Giovanni Andrea Ferrari, but it does not appear that he reached any celebrity as a painter.

**TASSARA** (John Baptist), born in Genoa, learned design of John Andrew Ferrari, and painting of Giovacchino Axareto, and executed many works for his relations: died 1657.

### FERRI (CIRO),

born at Rome, 1634; was the scholar of Pietro da Cortona, whose style he imitated so closely, that it is difficult to distinguish their works; his works are to be found in the churches and the cabinets of the nobility: died 1689.

**BESOZZI** (Ambrogio), born at Milan, 1648; died 1706; scholar of Gandini, and afterwards of Ciro Ferri: painted architectural views, friezes, basso-relievos, and other decorative works in which he excelled.

**GABRIELLI** (Camillo), born at Pisa; studied under Ciro Ferri, and is said to have intro-

duced the style of Pietro da Cortona to the artists of his own country : he painted both in oil and in fresco.

**CARPINONI** (Martiale), born at Clusone, 1644 ; grandson of Domenico, by whom he was instructed, and afterwards under **Ciro Ferri** ; painted several altar-pieces and other works for the churches : died 1722.

**GALETTI** (Filippo Maria), born 1664 ; was a pupil of **Ciro Ferri** ; painted numerous historical subjects and portraits, which were greatly admired : died 1742.

**LUTI** (Cavaliere Benedetto), born 1666 ; was a pupil of **Gabbiani** and of **Ciro Ferri**, but adopted a style of his own ; he painted history and portraits : died 1724.

**MARMI** (John Baptist), born in Florence, 1659 ; learned drawing of **Vincent Dandini**, and painting of **Livio Mehus** ; he was sent to Rome under the direction of **Ciro Ferri** and **John Maria Morandi**, where he copied statues and pictures, and perfected himself in design : died 1686.

**MEHUS**, or **MEUS** (**Livio**), born 1630 ; a pupil of **Pietro Cortona** ; sometimes painted in conjunction with his fellow-pupil, **Ciro Ferri** : died 1691.

**MILANI** (Guiseppe Maria), born at Pisa, 1678 ; was a scholar of **Camillo Gabrielli**, and like him imitated the style of **Pietro da Cortona** and **Ciro Ferri**. He particularly excelled in painting perspective views.

**MONTANINI** (**Pietro**), called **Petrucchio Perugino**, born at Perugia, 1619 ; was first a scholar of **Ciro Ferri**, and afterwards of **Salvator Rosa**, in whose bold and romantic style he designed his landscapes ; but very inferior in his figures : died 1689.

**NASINI** (Cavaliere Guiseppe), born near Sienna, 1664, one of the ablest disciples of **Ciro Ferri** : was chiefly employed in fresco.

**ODAZZI** (**Giovanni**), born at Rome, 1633 ; studied first under **Ciro Ferri**, and afterwards under **Giovanni Battista Gauli**, called **Bacciccio**, and proved but a feeble imitator of his style : died 1731.

**PASQUALINI**, or **PASCALINI** (**Giovanni Battista**), born near Bologna about 1600 ; was a pupil of **Ciro Ferri**, but never reached any great eminence in the art.

**REDI** (**Tommaso**), born 1665 ; was a pupil of **Domenico Gabbiani**, and afterwards of **Carlo Maratti** and of **Ciro Ferri**, and was much employed for the churches and other public edifices.

**ROMANELLI** (**Urbano**), born at Viterbo about 1664 ; was instructed by his father, and after his decease by **Ciro Ferri** ; some of his works are in the churches there : died 1682.

### FETI (DOMENICO),

born at Rome, 1589 ; studied under **Cigolo**, but afterwards adopted the bold style of **Giulio Romano** ; he painted Scripture history, chiefly easel size : died 1624.

**BORGANI** (**Francesco**), a native of Mantua, flourished about the 17th century, was a scholar of **Domenico Feti**, whose style he did not follow, but imitated with some success the graceful manner of **Parmegiano**.

**GUERRI** (**Dionysius**), a Veronese painter, scholar and imitator of **Domenico Feti**, designed and coloured with so much freedom, that many mistook his works for those of his master : he flourished about 1630.

**LIS** or **LYS** (**John Vander**), born 1570 ; studied under **Henry Goltzius**, whom he imitated closely, but on seeing the works of **Titian**, **Tintoretto**, **P. Veronese** and **Domenico Feti**, completely altered his manner : he painted historical subjects and rural sports, large and easel size : died 1629.

### FIAMMINGO (DIONYSIUS),

commenced as a landscape painter, but on visiting Bologna acquired great freedom in figures ; he then visited Rome and copied the works of the great masters, and on returning to Bologna opened an academy, and had, amongst other disciples,

**GUIDO** (**Reni**), who was born at Bologna, 1574 ; who on leaving **Fiammingo** became the scholar of **Denis Calvart**, and afterwards entered the school of the **Caracci**, and who next to **Domenichino** was considered their best scholar ; **Guido** afterwards became the master of **Enrico Fiammingo**.

### FIASELLI (DOMENICO), also called SARZANA,

born at Genoa, 1589 ; studied first under **Aurelio Lomi**, and

afterwards Battista Paggi, then visited Rome for improvement, and particularly attached himself to the works of Raffaele; he painted in conjunction with Arpino and Passignano, and in colouring was superior to most of the Genoese school, but his chief excellence lay in portrait painting: died 1669.

- AIROLA** (Donna Angelica Veronica), born in the 17th century; was a pupil of Fiaselli, and painted some pictures for the churches in Genoa.
- CASTELLI** (Valerio), born 1625; was a pupil of Fiaselli, and studied from the great masters; his favourite subjects were battle-pieces, in which he displays all the fire of Tintoretto, with the taste of Paolo Veronese: died 1659.
- CAPURRO** (Francesco), was a pupil of Domenico Fiaselli, but afterwards studied under Spagnoletto, whose style he adopted.
- FERRARI** (Gregorio de), born 1614; was a pupil of Fiaselli, but after studying the works of Correggio, he adopted his style: died 1726.
- GENTILESCHI** (Francesco), son and pupil of Orazio, studied afterwards under Domenico Fiaselli, and excelled in historical subjects.
- MERANO** (Francesco), surnamed Paggio; studied under Domenico Fiaselli whose style he followed with some success.
- ODERICO** (Giovanni Paolo), born 1613; was a pupil of Domenico Fiaselli, and painted history with some reputation, but particularly excelled in portraits.
- SALTARELLA** (Luca), born 1610; was a pupil of Domenico Fiaselli, and an excellent painter of history: died 1635.
- VERDURA** (John Stephen), studied under Domenico Fiaselli, and painted several pictures, but of no great merit.
- VILLANOVA** (Lazarus), studied design and colouring under Domenico Fiaselli, with whom he continued many years assisting him in his works.
- ZERBI** (John Vincent), was a scholar of Domenico Fiaselli; he painted other subjects, but excelled in portraits: lived in 1674.

### FIDANO (ORAZIO),

a Florentine pupil of John Bilivert, whom he assisted in his works; painted history in a reputable manner: he flourished about 1642.

- MELISSI** (Agostino), was a pupil of Fidano, and was much employed in painting cartoons for tapestry, from designs by Andrea del Sarto: he flourished about 1675.
- MORANDI** (Giovanni Maria), born 1622; was a pupil of Fidano, and also of Antonio Bilivert; he painted history for the churches and for private collections, he also painted portraits.
- MORAZZONE** (Francesco), called il Monte Pulciano, a Florentine, and scholar of Orazio Fidano: painted history for the churches.

### FIORAVANTI (—),

was an Italian painter of still life, carpets, musical instruments, vases, fruit and flowers, which he imitated with great precision, and coloured well.

- ANGELO** (Michael), called Campidoglio, was a scholar of Fioravanti, and painted fruit and flowers in a bold and vigorous style.

### FIORE (COLA ANTONIO DEL),

born in Naples, 1375; studied under Francesco Simone, and painted several altar-pieces for the churches; his most celebrated work is a picture of St. Jerome extracting a Thorn from the Lion's foot: died 1444.

- BUONO** (Buoni de), born at Naples, 1430; studied under Cola Antonio del Fiore, whom he assisted in his works, many of his own compositions are in the churches at Naples: died 1465.



**FLAMEEL or FLEMAEL (Bertholet),**

born at Liege, 1614; studied under Gerard Douffliet, afterwards visited Genoa, Milan, Florence, and Rome, designing from and copying the works of the best masters, and on returning to France was employed in decorating the palace of Versailles, and some of the churches in Paris: he excelled in architecture, with which he usually enriched the backgrounds of his pictures: died 1675.

**CARRIER (J. William),** born in Liege, in 1640; was a pupil of Douffliet and of B. Flemael; some of his works are in the galleries of St. Petersburg and of Dusseldorf: he died at Liege in 1676.

**FISEN (Engelbert),** born at Liege in 1665; was a pupil of Bertholet Flemael; he went to Italy and studied there with zeal and effect. There is by him in a church at Liege a Crucifixion, with the Virgin, St. John, and the Magdalen: he died at Liege in 1733.

**LAIRESSE (Gerard),** born 1640; studied design by copying the pictures of B. Flemael and other celebrated masters, and painted historical subjects and portraits with considerable reputation; in his manner approaching to that of Nicholas Poussin: died 1711.

**FLESHIER or FLECHIERE (B.),**

painted a large fruit-piece, which was thought worthy of a place in Sir Peter Lely's collection; also another in that of King Charles I.; there is likewise at Lord Dysart's, at Ham House, a landscape and two pretty small sea-pieces, by Fleshier.

**LARON (Marcellus),** born 1653; studied under B. Flechiere, and was employed by Sir Godfrey Kneller, to paint the draperies in his pictures, but his chief talent lay in copying other masters, particularly Bassan; he painted conversation pieces and portraits: died 1705.

**FLINCK or FLINK (GOVAERT),**

born at Cleves, 1614; studied under Jacobsq, and afterwards under Rembrandt, whose style he imitated closely, and although inferior to him in colouring and the chiaro-oscuro, is frequently mistaken for Rembrandt; he painted history and portrait: died 1660.

**SPILBERG (John),** born 1619; was a pupil of Govaert Flink, and after leaving his school, he became celebrated as a painter of history and portrait: died 1690.

**FLORIO or FLORIS (JACOBELLO),**

the son and scholar of Francis Floris, painted history in the Greek style, but not without merit: he lived in 1421.

**CRIVELLO (Carlo),** was the pupil of Jacobello Florio, and flourished about 1500; he painted historical subjects.

**FLORIS (FRANCIS),**

born at Antwerp, 1520; studied under Lambert, whose style he imitated so closely, that it is difficult to distinguish their works; he afterwards visited Rome, and attached himself to the manner of Michael Angelo Buonarotti, and, like him, was apt to exhibit the muscular parts too prominently: he painted history for the churches, and has been very improperly styled the Raffaele of Flanders, there being no similarity in their works.

**BEER (Joseph de),** born 1550; was a pupil of Francis Floris, and a reputable painter of history: died 1596.

**BLOCKLANDT**, (Anthony de Montfort), studied under Abraham Bloemaert and Francis Floris, and always followed the manner of the latter, in the profiles of his female figures approaching near to that of Parmegiano : died 1583.

**BROECK** (Crispin Vanden), born about 1550 ; was a disciple of Francis Floris, and painted history with some reputation.

**CLEEF**, or **CLEEVE** (Henry Van), born 1510 ; painted some excellent landscapes, and frequently introduced the backgrounds into the pictures of Francis Floris : died 1589.

**CLEEF**, or **CLEEVE** (Martin Van), was a disciple of Francis Floris, and also of Gaspar de Crayer, and painted altar-pieces and historical subjects, easel size.

**FLORIS** (Jacobello), son and scholar of Francis Floris ; painted history in the Greek manner, but not without merit ; he generally introduced animals into his pictures.

**FRANCK**, or **FRANCKEN** (Jerome), born 1540, a disciple of Francis Floris : painted historical pictures and portraits : died 1611.

**FRANCK**, or **FRANCKEN** (Ambrose), brother of Jerome ; also studied under Francis Floris, and painted history.

**FRANCKS**, or **FRANCKEN** (Francis), called Old Francks ; was a pupil of Francis Floris, and painted history with considerable reputation : died 1616.

**HEERE** (Lucas de), born 1534, a pupil of Francis Floris ; was employed in some works for the public edifices, and also in portraits, in which he excelled ; he painted the portrait of Queen Elizabeth and several of the English nobility : died 1584.

**MENTON** (Francis), born 1550 ; was a disciple of Francis Floris, and painted history and portraits with considerable reputation : died 1609.

**PORBUS**, or **POURBUS** (Francis), the Elder ; was instructed by his father, and also by Francis Floris, but excelled them both ; he painted history, also landscapes and animals, and portraits : died 1580.

**SAMELING** (Benjamin), born 1520 ; studied under Francis Floris, in whose style he painted history and portrait : died 1571.

**VOS** (Martin de), born 1520 ; studied under his father, Peter de Vos, and afterwards under Francis Floris, and from the great masters of the Roman school ; he painted history and portrait, and frequently introduced the landscapes into Tintoretto's pictures : died 1604.

## FONTANA (PROSPERO),

born at Bologna, 1512 ; was a pupil of Francucci, called da Imola, but adopted the style of Giorgio Vasari, and in splendour of colouring is sometimes equal to Paolo Veronese ; he excelled in history and portrait : died 1597.

**CALICI** (Achilles), born at Bologna about 1665 ; studied first under Prospero Fontana, and afterwards under Lodovico Caracci, whose style he adopted.

**CALVART** (Denis), born 1555 ; painted landscapes from nature ; afterwards visited Bologna, and studied under Prospero Fontana, carefully copying the works of the great masters ; he painted history in a style more resembling the Italian than the Flemish school : died 1619.

**CARACCI** (Agostino), born at Bologna, 1558 ; was a pupil of Fontana, afterwards of Passerotti, and finally of his brother, Annibale Caracci, in whose style he painted fabulous history : died 1602.

**FIAMMINGO** (Dionysius), went to Bologna with some knowledge of drawing, particularly in landscapes, and studied with Sabbatini ; he then went to Rome, where he copied from the statues and best paintings, and on returning to Bologna, he opened a school, and had among other disciples, Guido Reni : died 1619.

**TIARINI** (Alessandro), born 1577 ; was a pupil of Fontana, of Cesi, and of Domenico Cresti, called Passignano, but improved his style by studying the works of Lodovico Caracci : he painted history and portrait, and his productions were highly esteemed : died 1668.

## FORTEBUONI (ANASTATIO),

born at Florence ; studied under Domenico Passignano, and afterwards at Rome, and painted some good pictures for the churches.

**VANNINI** (Ottavia), born 1588 ; a pupil of Giovanni Battista Mercati, also of Anastatio

Fontebuoni and Domenico da Passignano, the latter of whom he assisted in his works ; painted history, but without much merit : died 1643.

### FORABOSCO or FERABOSCO (GIROLAMO),

born at Venice about 1600 ; was particularly excellent in portrait painting, and ranked amongst the first Venetian painters of his time ; he painted the portraits of the Doges Contarini and Pesaro, which are admirably coloured, and so full of nature that they almost appear as if speaking : died about 1660.

BELLOTTI (Pietro), born at Venice, 1625 ; scholar of Forabosco, painted history and portraits, chiefly the latter, and had also a taste for caricature : died 1700.

### FOSSE (CHARLES DE LA),

born in Paris, 1640, a disciple of Le Brun ; visited Italy and studied the works of Rubens and Paolo Veronese, whose colouring he aimed to imitate, and was considered one of the best painters of the French school : his compositions were gaudy, but his figures rather too short and clumsy, and his draperies somewhat stiff : died 1716.

BERCHET (Peter), a Frenchman, born 1659 ; died 1720 ; scholar of Charles de la Fosse. Came to England, and was employed in decorating the houses of some of the nobility with historical subjects, but he afterwards confined himself to easel pictures, mythological and Bacchanalian.

MAROT (François), born at Paris, 1667 ; was a scholar of Charles de la Fosse, and painted history in the style of that master : died 1719.

PARROCEL (Charles), son of Joseph, born at Paris, 1689. Studied first under his father, and afterwards under Charles de la Fosse, and on leaving whom he went to Italy, and on his return to Paris acquired considerable reputation, and although not equal to his father, his battle-pieces and huntings possess great merit, and are sometimes mistaken for those of Joseph : died 1752.

PESNE (Anthony), born 1710 ; studied under his father an eminent engraver, and afterwards under Charles de la Fosse ; he painted history and portrait, but excelled in the latter : died 1770.

### FRANCESCA (PIETRO DELLA),

sometimes called Pietro Borghese, was born at Borgo San Sepolcro, 1398 ; he painted battles in a very spirited manner, the horses and figures well designed, and with great animation ; also historical subjects, one of which is much in the style of Raffaele : died 1484.

MELOZZO (da Forli), a native of Forli ; flourished about 1472. By Lanzi he is called Francesco, and supposed to have been a pupil of Ansovino da Foli ; but by others, of Pietro della Francesca. He is said to have been the first painter who executed figures in perspective on vaults and ceilings. In style he resembles Andrea Mantegna : was living in 1494.

### FRANCESCHINI (BALDASSARE), called IL VOLTERRANO,

born 1621 ; was a pupil of Roselli, and also of Giovanni di San Giovanni, and completed his studies by copying the works of Correggio ; he painted history, landscapes, and portraits : died 1689.

BRNZI (Maximilian), a Florentine nobleman ; studied design under Franceschini, and painting under Ciro Ferri ; he flourished about 1700.

- FRANCHI** (Antonio), born 1634 ; a pupil of Pietro Paolini, and afterwards of Baldassare Franceschini, was a reputable painter of history : he flourished about 1650.
- ORSI** (Benedetto), was a disciple of Baldassare Franceschini, and a reputable painter of history : he flourished about 1650.
- PALLONI** (Michael Angelo), born 1637 ; studied under Baldassare Franceschini, and painted history with great spirit and skill.
- TEMPESTA** or **TEMPESTINO** (Domenico), born 1652 ; was a scholar of Baldassare Franceschini, and painted landscapes and portraits with some reputation.
- ULIVELLI** (Cosimo), born 1625 ; was a pupil of Baldassare Franceschini, in whose style he painted history : died about 1680.

### FRANCESCHINI (CAVALIERE MARC ANTONIO),

born at Bologna, 1648 ; studied first under Giovanni Battista Galli, and afterwards under Carlo Cignani, whom he assisted in his works ; he became an excellent artist, both in fresco and in oil, uniting to the taste and grandeur of his instructor a novelty of style that was peculiarly his own ; he painted many works for the churches of Bologna and other places : died 1729.

- ALDROVANDINI** (Tommaso), an Italian, pupil of Franceschini, and Carlo Cignani, excelled in perspective and architectural views.
- BISTOIA** (Luke Anthony), born in Bologna, 1672 ; a pupil of Bartolomeo Castellani, and assisted Franceschini in some of his works.
- BONI** (Giacomo), born 1688 ; was a scholar of Franceschini, who assisted him in many of his works.
- CACCIANIGA** (Francesco), born 1700 ; was a pupil of Franceschini, and was principally employed in the churches and edifices at Ancona.
- CAIRO** (Ferdinando), born 1666 ; was a pupil of M. A. Franceschini, whom he assisted in some of his works : died 1682.
- GAROFALINO** (Giacinto), born 1666 ; was a disciple of Franceschini, in whose style he painted history with tolerable success : died 1724.
- GRAZIANI** (Ercole), born 1688 ; was a pupil of Donato Creti, but more resembles M. A. Franceschini in his design and colouring : died 1765.
- GATTI** (Girolamo), born 1682 ; was a pupil of Franceschini, and painted several works for the churches in Bologna : died 1726.
- GILARDI** (Pietro), born 1679 ; a pupil of Bianchi, of M. A. Franceschini, and of Gioseffo dal Sole ; painted history with great reputation.
- MARCHESI** (Guiseppe), born 1699 ; a pupil of M. A. Franceschini and of Aurelio Milani ; painted history for the churches, combining the correct design of Milani with the vigorous colouring and bold foreshortening of Franceschini.
- MONTICELLI** (Michele Angelo), born 1678 ; studied under M. A. Franceschini and Domenico Viani, and excelled in painting landscapes and battles.
- PEDRETTI** (Guiseppe), born 1694 ; was a pupil of Franceschini, and painted a number of pictures for the churches : died 1770.
- PRINA** (Peter Francis), practised some years in the school of Franceschini, and excelled in architecture and perspective.
- QUANI** (Luigi), was a pupil of Guercino, and of Carlo Cignani, and executed several works in conjunction with Franceschini : died 1717.
- ROSSI** (Antonio), born 1700 ; was a pupil of M. A. Franceschini, whose favourite disciple he became : died 1773.
- ZANARDI** (Gentile). This lady, who was instructed by M. A. Franceschini, possessed an extraordinary talent for copying the old masters ; and painted historical subjects of her own composition.
- ZIPONDI** (Antonio), born 1637 ; was a pupil of M. A. Franceschini, and became a reputable painter of history : died 1730.

### FRANCESCHINI (GIACOMO),

son and pupil of Marc Antonio, born at Bologna, 1672 ; painted some good pictures in the style of his father.

- PEDRETTI** (Guiseppe), born 1694 ; a pupil of Giacomo Franceschini ; painted a number of pictures and altar-pieces for the churches and other public edifices : died 1770.

**FRANCHI (ANTONIO),**

born in Lucca, 1634 ; studied first under Pietro Paolini, and afterwards at Florence under Baldassare Franceschini, and became a reputable painter of history ; his easel pictures are chiefly in private collections : died 1709.

**GIBERTONI** (Joseph), a pupil of Antonio Franchi ; painted landscapes in good taste and well coloured ; he also painted historical subjects : died 1769.

**FRANCIA (FRANCIS)—See RAIBOLINI.****FRANCKS (FRANCIS), called OLD FRANCKS,**

born at Antwerp, 1544 ; was a pupil of Francis Floris, and painted historical subjects from the Old and New Testaments with some reputation ; his easel pictures are, however, preferable to his larger works : died 1616.

**GUALDORP or GELDORP** (Gortzius), born 1553 ; was a pupil of Francis Francks, and at his decease studied under Pourbus, and became one of the most reputable artists of his time ; he painted history and portraits, but excelled in the latter : died 1618.

**FRANCKS (JOHN BAPTIST), son of SEBASTIAN,**

was instructed by and painted in the style of his father, which he afterwards greatly improved by studying the works of Rubens and Vandyck ; he first painted historical subjects, but is most celebrated for his easel pictures, representing the interiors of saloons or galleries, decorated with busts and statues, with gallant assemblies, conversations, and musical parties, the walls decorated with pictures, in which the style of the masters they are intended to represent is imitated so closely that it is impossible not to recognise them.

**FRANCK** (Maximilian and Gabriel), imitated the style of John Baptist Francks ; but very inferior to him, and also very unequally : Gabriel died in 1648, and Maximilian in 1651.

**FRANQUAERT (JACQUES),**

born at Brussels, 1596 ; visited Italy to study painting and architecture, and on his return home decorated the church of the Jesuits in Brussels, and executed several other works of minor importance : died about 1666.

**BRUIN** (Anne Francis), was a relation and pupil of Jacques Franquaert ; but we have no account of her works or style.

**FRANZ (PETER),**

born 1659, of Dutch parents ; fixed his residence at Amsterdam, where John Nieulandt became his pupil ; but we have no account of his works.

**NIEULANDT** (John), a pupil of Peter Franz and Frances Badens ; painted history and landscape, small size, and very highly finished : died 1628.

**FRATELLINI (GIOVANNA).**

This lady, born at Florence, 1666 ; was taught miniature painting by Ippolito Galantini, oil painting under A. D. Gabbiani, and crayon under Domenico Tempesta, and in the latter is equal to Rosalba ; she painted numerous portraits for the principal nobility

and most illustrious personages of that time, and occasionally in enamel, with considerable success: died 1731.

**SIRIES** (Violante Beatrice), born 1770; was instructed in crayon painting and in water colours by Giovanna Fratellini, and painted historical subjects, fruit, flowers, and portraits; but excelled in the latter: died about 1770.

### FREMINET (MARTIN LE CHEVALIER),

born at Paris, 1567; studied the works of M. A. Buonarotti, but in endeavouring to imitate his grand style became outre and extravagant, giving an appearance of contortion to the muscles when he wished to make them more prominent: died 1619.

**BREVIL** (Toussaint), was a scholar of Martin Freminet, and was appointed painter to the King of France after the death of Primaticcio, whose unfinished works he completed.

### FULLER (ISAAC),

born in England, 1606; studied in France under Perrier, and attempted historical painting, but without success; but in portrait painting he was more fortunate: died 1672.

**RILEY** (John), received his instructions from Isaac Fuller and Gerard Zoust, and obtained considerable reputation, until the fame, more than the merit of Sir Godfrey Kneller obscured it; he is often confounded with Sir Peter Lely: died 1691.

### FURINI (FRANCESCO),

born at Florence, 1604; studied first under his father, Filippo, called Sciameroni; and afterwards under Passignano and Roselli; and was called the Guido and Albano of the Florentine school. He particularly excelled in designing the naked figure, and usually selected such subjects as admitted of them, such as Adam and Eve; Nymphs bathing, &c.; and even his Magdalens were as much exposed as his nymphs: died 1646.

**BERTUCCI** (Lorenzo), a Florentine, scholar of Furini; painted figures in a very spirited manner, but not equal to Furini: died 1680.

**GALESTRUZZI** (Giovanni Battista), born at Florence, 1618; was a pupil of Furini, and afterwards studied at Rome in the Academy of St. Luke; but his works are little known: died 1678.

**PIGNONE** (Simone), born 1614; was a pupil of Donato Cresti, and afterwards of Furini, of whom he was the most distinguished disciple and imitator; he visited Venice to improve his style of colouring, and painted fabulous subjects, which he treated with unwarrantable licentiousness, and in colouring resembles Guido: died 1698.

**RINALD** (Santi), called Il Tromba, was born in Florence, and became a pupil of Furini; but his genius leading him to paint battle-pieces and landscapes, he adopted those subjects: died 1690.

### FYT (JOHN),

born in Antwerp, 1625; painted live and dead game, wild boars, dogs, hares, fruit, flowers, and birds, particularly partridges, which he painted with the utmost precision, and also the dogs, in which he was unequalled; it is impossible for art to resemble nature more nearly: died 1671.

**CONINCK**, or **KONINCK** (David), born 1636; studied under Fyt, and painted flowers, fruit, and animals, much in the style of his master: he died in 1689.

**HONDIUS** (Abraham), born 1638; painted with equal skill landscapes, huntings of wild animals, boars, deer, wolves, foxes, &c. in a manner little inferior to Snyders or Fyt; he also painted conflagrations and candlelight subjects.

**GAAL (BARENT),**

born at Haerlem, 1650; studied under Philip Wouvermans, and painted similar subjects; hunting parties, battles, horse fairs, roadside inns, &c. but inferior to Wouvermans, both in drawing and in colouring: died 1671.

**KOENE** (Isaac), born at Haerlem, 1615; died 1713; painted landscapes and waterfalls in the style of Jacob Ruysdael, under whom he studied; the figures inserted by Barent Gaal.

**GAAL (THOMAS),**

born in 1739; settled at Middelburgh, and was one of the founders and directors of the academy of that city; he painted his own portrait; also birds and flowers with talent: died 1817.

**KOSTER** (Simon de), born 1767; after receiving lessons in painting from Thomas Gaal, went in 1788 to London, where he worked with success: he died in that city in 1831.

**GABBIANI (ANTONIO DOMENICO),**

born in Florence, 1652; studied under Subtermans and Dandini, and copied many pictures by Pietro da Cortona; also studied portrait painting under Titian and Tintoretto, and painted the portraits of the Grand Duke Ferdinand and the Princesses Violante and Anna Louisa; he generally selected for his easel pictures subjects in which he could introduce children, in which he excelled: died 1726.

**CIPRIANI** (Giovanni Battista); studied under an English artist, named Heckford; and afterwards under Gabbiani, and painted history; but is chiefly celebrated for his drawings: died 1785.

**FRATELLINI** (Giovanna). This lady was born in Florence, in 1666, and was taught miniature painting by Ippolito Galantiui, oil painting by A. D. Gabbiani, and crayon under Domenico Tempesta: died 1731.

**FRATELLINI** (Lorenzo Maria), son of Giovanna, born at Florence, 1690; after receiving some instructions from his mother, he was placed under Gabbiani, who taught him to paint in oil, in miniature, and in crayons; he painted portraits in a delicate style; also animals, fruit, and flowers, and occasionally historical subjects: died 1729.

**LUTI** (Cavaliere Benedetto), born at Florence, 1666; studied under Gabbiani, and afterwards under Ciro Ferri, but adopted a style of his own; he painted history and portrait: died 1724.

**HUGFORD** (Ignatius Henry), born in Pisa in 1703, of a noble English family; was placed by his father under Anthony Dominic Gabbiani.

**REDI** (Tommaso), born at Florence, 1665; studied under Domenico Gabbiani, and afterwards at Rome under Carlo Maratti, and Ciro Ferri, and was employed in several works for the Palazzo Pitti; he also painted some pictures for the churches and other public edifices, and is spoken of as an eminent portrait painter; his colouring partakes of that of Carlo Maratti: died 1726.

**GABRIELLI (CAMILLO),**

born at Pisa; studied under Ciro Ferri, and is said to have introduced the style of Pietro da Cortona to the artists of his own country: he painted both in oil and in fresco.

**MILANI** (Guiseppe), was born at Pisa, and was a scholar of Camillo Gabrielli, and like him imitated the style of Pietro da Cortona, and Ciro Ferri: he excelled in perspective views.

**GADDI (GADDO),**

born in Florence, 1239; his style is a mixture of the Greek with

that of Cimabue, and one of his best pictures, representing the Crucifixion, is in the Florentine Gallery : died 1312.

**FERRARA** (Antonio da), born at Ferrara ; was the disciple of Gaddi, and an eminent painter of history : flourished about 1500.

**VICINO** or **VISINO**, a painter of Pisa, and a disciple of Gaddo Gaddi, worked in the great gallery of the cathedral at Pisa, upon some figures in mosaic.

### **GADDI (TADDEO),**

born in Florence, 1300 ; received some instruction from his father, and afterwards from Giotto, whom he is said to have surpassed in colouring, and in the airs of his heads : died 1352.

**CASSENTINO** (Jacopo da), born about 1275 ; was a pupil of Taddeo Gaddi, and painted history in fresco and distemper, in his style.

**MILANO** (John da), a favourite and confidential disciple of Taddeo Gaddi, who recommended his two sons, Angelo and John, to him, to be perfected in the art of painting ; worked in the manner of old Giotto, and was celebrated in his country, Florence, where he died.

### **GADDI (AGNOLO),**

son of Taddeo, born 1324 ; studied under him, was assisted by Giotto, and painted in a similar style to his father, but somewhat superior : died 1387.

**CENNINI** (Cennino da), was a scholar of Agnolo Gaddi, and painted in fresco and in water colours : he flourished about 1380.

**TEVIO** (Stephen da), a Veronese painter ; having learned the principles of painting under Liberale Veronese, introduced himself in Florence to the school of Angelo Gaddi, and remained a long time studying the best masters there : he flourished about 1520.

**VENEZIANO** (Antonio), born in 1510 ; it is disputed whether this artist was born at Venice and studied at Florence, under Agnolo Gaddi, or born at Florence and studied at Venice—upon equally good authority ; he is said to have carried fresco painting to a higher degree of perfection than it had previously attained : died 1584.

### **GAGLIARDI CAVALIERE (BERNARDINO),**

born 1609 ; studied under Avanzino Nucci, and afterwards from the works of the Caracci and Guido, and painted some altar-pieces and other works for the churches : died 1660.

**FERRETTI** (Horatio), of Perugino, born in 1639 ; learned design and painting of Cavaliere Bernardino Gagliardi : he painted in oil and in crayons, and also designed with the pen, particularly portraits in small.

### **GAINSBOROUGH (THOMAS),**

born at Sudbury, Suffolk, 1727 ; a celebrated landscape and portrait painter ; studied nature, and painted English scenery in a manner peculiar to himself, and occasionally resembling Watteau, he painted portraits with considerable success, but failed in attempting those of Foote and Garrick ; his subjects usually represent a rising ground, with a few figures sitting down, and some cattle grazing ; but sometimes a single figure only. He frequently made copies of Rubens, Teniers, and Vandyck's pictures, which at first sight might be mistaken for originals : died 1788.

**CONSTABLE** (John), born in Essex, 1776 ; painted landscape somewhat in the manner of Wilson or Gainsborough, but sufficiently distinct to be considered a style of his own ; his pictures usually exhibit a mill-stream or dam : died 1837.



**FROST** (George), born at Ousden, in Suffolk; produced at an early age some excellent landscapes in oil and water colours, in the manner of Gainsborough, of whose style he was an ardent admirer and close imitator: died 1821.

**HOPNER** (John), born in England, 1759; his style was formed from an attentive study of the works of Sir Joshua Reynolds, yet he was far from a copyist; occasionally he imitated his manner, but he concealed his plagiarism by many winning and original graces; in portraits he far excelled Gainsborough; those of women are decidedly the best: died 1810.

**KIRBY** (John Joshua), born in Suffolk, 1617; became intimate with Gainsborough, and painted landscapes in a pleasing style; also perspective, which was his favourite subject: died 1774.

### **GALANTINI (IPPOLITO),**

called **IL CAPPUCINO**, and sometimes **IL PRETE GENOESE**, born at Geneva, 1627; studied under G. B. Stefaneschi, and painted several pictures for the churches; one of which, the *Tribute Money*, in the Florentine Gallery, is considered his best performance: died 1706.

**CORTESI** (Giovanni Marmocchini), born 1670; was a pupil of Livio Mehus, also of Pietro Dandini, and of Ippolito Galantini; she usually worked in oil but painted equally well in crayons: died 1736.

**FRATELLINI** (Giovanni); this lady was born at Florence in 1666, and was taught miniature painting by Ippolito Galantini, oil painting under A. D. Gabbiani, and crayon under Domenico Tempesta, in the latter of which she is in no respect inferior to Rosalba; she also painted delicately in enamel: died 1731.

**STROZZI** (Bernardo), called **Il Cappucino**, and sometimes **Il Prete Genoese**, as also was Ippolito Galantini, was born at Genoa, 1581, and became a disciple of Pietro Sorri; he painted both in oil and in fresco: died 1644.

### **GALASSI (GALASSO),**

born at Ferrara, 1380: master unknown; painted a few pictures in fresco for the churches at Ferrara, most of which have been destroyed by the ravages of time.

**TURA** (Cosimo), called **Cosimo da Ferrara**, born in Ferrara, 1406; was a disciple of Galasso Galassi, and painted several subjects in the dry Gothic style which prevailed at the time in which he lived: died 1469.

### **GALEOTTI (SEBASTIANO),**

born at Florence, 1656; studied first under A. Gherardini, and afterwards at Bologna, under G. G. dal Sole, and executed some considerable works in fresco for the churches in Italy: died 1746.

**MEUCCI** (Vincent), a Florentine painter, born in 1693; studied design under Sebastian Galeotti, and afterwards under Gioseffo dal Sole. He visited Lombardy and Venice, and copied the works of the best masters there; also painted some works of his own, which met with universal approbation: died 1756.

### **GALLOCHE (LOUIS),**

born in Paris, 1670; was a scholar of Louis Boullogne; afterwards visited Italy, and on his return painted historical subjects: died 1761.

**MOINE** or **MOYNE** (Francis), born at Paris, 1688; was a scholar of Louis Galloche, under whom he became one of the most promising artists of his country: died 1737.

### **GAMBARA (LATTANZIO),**

born at Brescia, 1541; studied first under Antonio Campi, and afterwards under Romanino, and to the style of Campi added a

rich tone of Venetian colouring, almost approaching Pordenone : died 1574.

BRESCIANO (Gioviti), born at Brescia, flourished about 1500 ; was a scholar of Gambari, and a reputable painter of history, in oil and in fresco.

### GANDINI (ANTONIO),

born in Brescia ; studied under Paolo Veronese, whose style he followed with something of the manner of Palma ; his works are chiefly in the churches at Brescia : died 1613.

AMICONE or AMIGONE (Ottavio), born at Brescia, 1605 ; died 1661 ; was a disciple of Antonio Gandini, and chiefly excelled in fresco paintings.

BARBIERE (Francesco, called Legnano), born at Legnano, died 1698 ; studied first under Gandini, and afterwards under Pietro Ricci, and painted history and landscape in a reputable manner.

BESOZZI (Ambrogio), born 1648 ; was a scholar of Gandini, and afterwards of Ciro Ferri, and painted architectural views, &c. in which he excelled.

### GARBIERI (LORENZO),

born at Bologna, 1580 ; was a pupil of Lodovico Caracci, with whose style he combined the vigorous light and shade of Caravaggio, he usually painted martyrdoms and such like gloomy subjects.

FOLCINI (John Baptist), a Florentine, scholar of Lorenzo Garbieri ; would undoubtedly have shone as a painter if he had not been carried off early in life by the contagion of 1640.

GARBIERI (Carlo), son of Lorenzo, painted history in the style of his father.

### GARBO (RAFFAELINO DEL),

born in Florence, 1476 ; studied design under Filippino Lippi ; and painted history both in oil and in fresco : died 1534.

MONTECARLO (Bastiano), was a disciple of Raffaellino del Garbo, but we have no account of his works.

### GAREMYN (JOHN),

born at Bruges in 1712 ; had for his master in painting Louis Roons, Benage of Ypres, and afterwards studied under Matthias de Visch, and painted history : died 1799.

IMBERT DES MOTTELETES (Henry), born at Bruges, in 1764 ; was a pupil of Garemyn, and a skilful restorer of paintings ; he painted in oil, made many designs after nature, in crayons, and succeeded especially in copying the ancient masters : died 1837.

LEDOULX (Peter), born in Bruges, 1730 ; studied successsfully at the Academy of his native city, and upon leaving that establishment, was among the number of the pupils of John Garemyn ; he painted views of towns, a collection of insects, and 383 different flowers.

### GAROFALO (BENVENUTO TISIO), called GAROFALO,

because he usually painted a gilly-flower in the corner of his pictures, born in Ferrara, 1481 ; studied successively under Panetti at Ferrara, Boccacini at Cremona, Baldini at Rome, and Costa at Mantua, and afterwards under Raffaele, whom he resembles in the expression of his heads, and the correctness of his design. His colouring is warmer than that of Raffaele : his Madonnas gracefully attired, and the heads of his old men digni-

fied and expressive; his small pictures are very valuable, and only to be found in the best collections: died 1559.

**CARPI** (Girolamo da), born 1501; studied under Garofola, and afterwards copied the works of Parmegiano and Correggio so closely, particularly the latter, that his works are still frequently taken for that master's: died 1556.

**PANETTI** (Domenico), born 1460; was first the master of Garofalo, and afterwards became his pupil; he painted history for the churches: died 1530.

**ROSELLI** (Nicolo), born at Ferrara; is supposed to have been brought up in the school of the Dossi, but in some of his works he appears to have imitated the style of Benvenuto Garofalo: he flourished about 1568.

**ZACCHETTI** (Bernardino), born at Reggio, flourished about 1523, and painted history in the style of Garofalo.

**GATTI (BERNARDO)**, called **SOJARO**, born at Cremona; studied under Correggio, and is the nearest approach to his style of any of his pupils; some of his large works at Cremona are admirable; died 1575.

**ANGOSCIOLA**, or **ANGUSSOLA** (Sophonisba), born at Cremona, 1533; studied design under Bernardino Campi, and colouring and perspective under Bernardo Gatti, called Sojaro; and designed many historical subjects, with figures of a small size, touched with great spirit and ease, natural and graceful in their attitudes: died 1626.

**SPRANGHER** (Bartholomew), born at Antwerp, 1546; studied first under John Madyn, a painter of some reputation, afterwards under Francis Mostaert, and finally under Bernardino Gatti (called Sojaro), who had been a disciple of Correggio: died 1623.

**TROTTI** (Cavaliere Giovanni Battista), called **Il Malosso**, born at Cremona, 1555; was brought up in the school of Bernardino Campi; he did not follow his style, but studied the works of Correggio, and imitated the brilliant manner of Bernardo Gatti, called **Il Sojaro**: died about 1612.

**GATTI (GERVASIO)**, also called **SOJARO**, nephew of Bernardo, born at Cremona, flourished about 1578; he studied the works of Correggio, and imitated his style very closely; he also adopted the style of the Caracci in some of his works with great success, and excellent as a portrait painter, in which he was much employed.

**GATTI** (Uriele), flourished about 1601; is supposed to have been brother of Gervasio, in whose style he painted, but somewhat inferior to him.

**GAULI (GIOVANNI BATTISTA)**, born at Genoa, 1639; studied under Bernini and Mario Nuzzi da Fiori, and painted history for the churches in Genoa; he was also distinguished as a portrait painter: died 1709.

**CAPPELLI** (Giovanni Antonio), born 1664; was a pupil of Ghiti, of Passinelli, and of Baccici, and painted history for the churches, chiefly in fresco.

**CIVALI** (Francesco), born at Perugia, 1660; studied under G. A. Carloni, and afterwards under Gauli, called Baccici, and became a reputable painter of history, but excelled in portrait painting: died 1703.

**MAZZANTI** (Lewis), born in Orvieto, Spain, 1676, a disciple of Baccici: painted in Naples in competition with Solimene.

**ODAZZI** (Giovanni), born 1633; was a pupil of Ciro Ferri, and afterwards of Giovanni Battista Gauli, called Baccici, and was a feeble imitator of his style: died 1731.

**GEERAERTS (M. J.)**, was the pupil of Michaux, who had been a pupil of Rubens, and was a celebrated painter of bas-reliefs.

**GRÉE** (Peter), born at Antwerp in 1743; was a pupil of M. J. Geeraerts, who cultivated his taste for bas-reliefs: he died in Dublin in 1789.

**LONSLINGH** (Francis Joseph), born at Brussels in 1743 ; a pupil of Geeraerts ; united the taste of the Flemish and Italian schools, and painted a number of pictures, principally portraits.

**SAUVAGE** (M.), born at Tournay, 1744 ; studied at the Academy of Antwerp, where he brilliantly distinguished himself ; he essayed different styles, but the success of Geeraerts, with whom he was on friendly terms, decided him for bas-relief : he died in 1818.

### GENGA (BARTOLOMEO),

born at Urbino, 1518 ; son and disciple of Girolamo, in whose style he painted some historical pictures : died 1558.

**BAROCCIO** (Federigo), born at Urbino, 1528 ; studied the principles of painting under Battista Venetiano, and perspective from Bartolomeo Genga. He was ambitious of emulating Correggio in his colouring, and Raffaele in design : died 1612.

### GENGA (GIROLAMO),

born at Urbino, 1476 ; died 1551 ; was a disciple of Luca Signorelli, whom he assisted in his works, and afterwards studied with Raffaele in the school of Pietro Perugino, and was chiefly employed in the public edifices at Rome and Florence.

**MINZORCHI** (Francesco), born 1513 ; formed his style from the works of Mario Parmegiano, and afterwards in the school of Genga, and became an excellent colourist, by imitating the works of Pordenone.

### GENNARI (CESARE),

born in Cento, 1641, younger brother of Benedetto ; was also instructed by his uncle Guercino, whose style he followed with success, but not equal to his brother. He painted landscapes in fine taste, also some original compositions for the churches and convents : died 1688.

**GIONIMA** (Simon), born in Padua, in 1656 ; son of Francis, a Dalmatian painter ; was taken to Bologna and taught painting by Cesare Gennari, and afterwards lived in Vienna, where he was never in want of employment.

**MILANI** (Aureliano), born at Bologna, 1675 ; was a scholar of Cesare Gennari, and afterwards of Lorenzo Passinelli, but devoted himself to an attentive study of the works of the Caracci ; and with the exception of Carlo Cignani, approached nearest to them, and contributed greatly to support the credit of the Bolognese school : died 1749.

### GENNARI (GIOVANNI BATTISTA),

born near Ferrara ; was the brother-in-law and instructor of Guercino ; there is a fine picture by him of the Virgin, attended by several Saints and Angels, at Bologna, in the style of Proccacini, dated 1606.

**GAMBANNI** (Guiseppe), born at Bologna, 1680 ; was a pupil of Lorenzo Pasinelli, and afterwards of Gennari ; he followed the style of Gennari, in his handling and colouring, but particularly excelled in the latter ; his works may be found in various parts of Italy : died 1674.

### GENOELS (ABRAHAM),

born at Antwerp, 1640 ; was a scholar of James Backereel ; at first he painted portraits, which do not possess any very great merit ; but after studying perspective under Firelans, he became one of the best landscape painters of his country.

**BUNNICK** (John Van), born at Utrecht, 1654. A Dutch landscape painter, and scholar of Zachtlevén ; was assisted in his studies by Tempesta, Carlo Maratti, Abraham Genoels, and Ferdinand Vouet, and further improved himself by designing the scenery round Rome.

**LEEPE** (John Anthony), born at Bruges, 1664 ; became eminent as a painter of landscape and sea-pieces, storms, and calms, which he designed from nature with the utmost precision, the figures being usually introduced by Duvenede and Kerkhove ; his landscapes are like those of Genoels, and frequently in the style of Gaspar Poussin ; his sea-pieces are considered the best : died 1720.

**GENTILE** (called **LUIS PRIMO**),

born in Brussels, 1606 ; visited Italy when young, and applied himself to portrait painting ; he painted many persons of distinction ; also some historical works, in so different a style as to raise a doubt in many as to their being the production of the same master : died 1670.

**CLEEF** or **CLEEVE** (J. Van), born at Venloo, 1676 ; studied first under P. Gentile, and afterwards under Gaspar de Crayer, whom he assisted in many of his works : died 1716.

**GENTILESCHI** (**ORAZIO**), called **LOMI**,

born at Pisa, 1563 ; studied under his half-brother, Aurelio Lomi, and afterwards under Agostino Tassi, whose landscapes he frequently decorated with figures ; he also painted history for the churches and other public edifices : died 1647.

**RIMALDI** (Orazio), born at Pisa, 1598 ; studied first under Aurelio Lomi, and afterwards at Rome, under Orazio Lomi, called Gentileschi, and made the works of the great masters, and the beauties of the antique, his particular study. In the early part of his life, he followed the principles of M. A. Caravaggio : died 1630.

**GESSI** (**FRANCESCO**),

born at Bologna, 1588 ; was one of Guido's ablest disciples, and most successful imitators of his style ; his early pictures for suavity of colour and delicacy of pencil nearly approach the excellence of that great master : died 1649.

**CORREGGIO** (Francis), a Bolognese ; scholar of Gessi, painted two pictures in the church of Santa Maria del Servi, of the Madonna, and St. Luke, and other Saints : he flourished about 1652.

**RUGGIERI** (Giovanni Battista), called del Gessi, born at Bologna ; flourished during the pontificate of Urban VII. ; was first a disciple of Domenichino, and afterwards of Francesco Gessi, and his works are sometimes mistaken for those of Guido : died 1659.

**RUGGIERI** (Ercole), called del Gessi, brother of Giovanni Battista ; was educated in the same school, and imitated the style of Francesco Gessi so closely that it is difficult to distinguish their works : died young.

**GHEEST** (**WYBRAND DE**),

born in Friesland, about 1591 ; visited Italy, and sketched from the principal statues and the works of the most celebrated masters, and painted history with considerable reputation : died 1643.

**POTMA** (James), born in Friesland, about 1610 ; was a scholar of Wybrant de Gheest, and an eminent painter of history, portraits, and landscapes ; but was particularly so in the latter : died 1684.

**GHERARDINI** (**ALESSANDRO**),

born in Florence, 1655 ; studied under Alessandro Rossi, and became a reputable painter of history in oil and fresco : died 1723.

**GALEOTTI** (Sebastiano), born 1566 ; was a pupil of Alessandro Gherardini, and executed some considerable works for the churches in Italy.

**GHEZZI** (**PIER LIONE**),

born at Rome, 1674 ; son and pupil of Guiseppe Ghezzi ; painted

some historical works and portraits, but excelled in caricature : died 1755.

ODAM (Girolamo), a Roman painter, born in 1681 ; was instructed in design and painting by Carlo Maratti, and in architecture, assisted by Fontana ; in designing with the pen by Cav. Pietro Leoni Ghezzi, and in landscape painting by Dominic Marchisi.

GHEZZI (GUISEPPE), son of Sebastian, born 1634 ; studied under his father, and also under Pietro da Cortona, whose style he adopted : died 1721.

PIETRI (Pietro da), born at Rome, 1663 ; studied successively under Ghezzi, Mazzarotti, and Carlo Maratti, and painted history in the style of the latter, to which he united the taste of Pietro da Cortona : died 1716.

Ghiberti (Lorenzo de), born in Florence, 1454 ; painted history, and is said to have obtained considerable reputation by the grandeur of his design : died 1528.

MASSOLINO (Pancale da) ; studied design under Lorenzo Ghiberti, and colouring from Gerard della Carmina, and painted history in the manner of Giotto : died 1415.

SPINELLO (Gaspar or Paris), son of Aretino Spinello ; studied under his father, and also under Lorenzo Ghiberti, and painted history in oil and in fresco : died 1426.

Ghirlandaio (Domenico), called CORRADI, born in Florence, 1449 ; was a disciple of Alessio Baldovinetti, and painted historical subjects, in which he usually introduced portraits after the life, and was fond of designing the antiquities of Rome, the baths, columns, amphitheatres, &c. : died 1493.

BALDINELLI (Baldwin), a native of Florence, was a scholar of Domenico Ghirlandaio, and flourished about the year 1500.

BARBATELLI (Bernardino, called Pocetti), born at Florence, 1542 ; died 1612 ; studied under Ghirlandaio, and excelled in painting every species of animals, fruit, and flowers ; also painted historical subjects, sacred and profane.

Buonarotti (Michael Angelo). This sublime painter, whose works in fresco have been so often copied in oil by his disciples and others, was a pupil of Ghirlandaio.

FEI (Alessandro), born 1538 ; was a pupil of Ghirlandaio, and a good painter of history in fresco.

Ghirlandaio (David), a Florentine painter, the brother and scholar of Domenico Ghirlandaio, both painted and worked in mosaic : he died in 1525.

Ghirlandaio (Rodolpho), nephew and pupil of Domenico Ghirlandaio, born in Florence, 1485 ; studied under him, and afterwards at Rome, under Raffaele and Buonarotti, and assisted Raffaele in one of his pictures of the Virgin and Child : died 1560.

GRANACCI (Francesco), born in Florence, 1477 ; studied under Domenico Ghirlandaio, at the time M. A. Buonarotti was also a pupil, and greatly improved his style by copying Buonarotti's cartoons : died 1544.

INDACO (James dell'), a Florentine, scholar of Domenico Ghirlandaio ; worked in Rome, in conjunction with Pinturicchio : he died in Rome, at the age of 68.

INDACO (Francis dell'), a Florentine, and brother of James dell' Indaco ; was a scholar of Domenico Ghirlandaio ; he studied the works of Buonarotti, and became a better painter and modeler than his brother James : he flourished about 1500.

LINDAN (Giacomo), born 1448 ; was a pupil of Ghirlandaio, and improved his style by copying the works of Michael Angelo : died 1556.

MAINARDI (Bastiano), of St. Gimignano, was brother-in-law and scholar of Domenico Ghirlandaio, in whose style he painted : he lived about 1490.

MINGA (Andrew del), born in Florence ; was a fellow-pupil of Buonarotti, in the school of Ghirlandaio.

PULIGO (Domenico), born 1475 ; a scholar of Domenico Ghirlandaio ; studied the works of Andrea del Sarto, and painted history in a style equal to Ghirlandaio : died 1627.

**SALINCORNO** (Mirabello), a scholar of Ghirlandaio; with his friend and companion, Girolamo Crocefissajo, painted for the obsequies of Buonarroti.  
**SARTO** (Andrea del), born 1448; was more indebted to the cartoons of Leonardo da Vinci and Michael Angelo Buonarroti, and the frescoes of Masaccio and Ghirlandaio than to any instructions he received from his masters.

### GHIRLANDAIO (RODOLPHO),

nephew and pupil of Domenico Ghirlandaio, born in Florence, 1485; studied also at Rome, under Raffaele, whom he assisted in one of his pictures, and his early productions are in the dry style of Perugino: died 1560.

**CERAJUOLI** (Anthony del), was a pupil of Rodolpho Ghirlandaio, and of Lorenzi Credi; and excelled in portraits: he flourished about 1560.

**GOTTI** (Baccio), a scholar of Rodolpho Ghirlandaio; went into France, and served Francis I.: he flourished about 1530.

**NUNZIATA** (Toto del), was a scholar of Rodolpho Ghirlandaio, and a reputable painter of history.

**PESCIA** (Mariano da), born at Pescia about 1525; was a disciple of Rodolpho Corradi, called Il Ghirlandaio, and assisted that master in several of his works: died 1550.

**PORTELLI** (Charles), of Valambrosa; a scholar of Rodolpho Ghirlandaio; painted a great many works and altar-pieces in the city of Florence, and flourished about 1560.

### GHISOLFI or GISOLFI (GIOVANNI),

born at Milan, 1632; was a pupil of Girolamo Chignola, and also of Volpini, and was much indebted to Salvator Rosa for his taste and method of penciling; he painted some historical pictures and altar-pieces, but excelled in perspective views and sea-ports: died 1683.

**PANINI** (Cavaliere Giovanni Paoli), born 1691; was a scholar of Lueatelli, and studied in Rome from the vestiges of antiquity, but in taste, style, and manner endeavoured to imitate Ghisolfi: died 1758.

**RACCHETTI** (Bernardo), born at Milan, 1639; was a scholar of Giovanni Ghisolfi, in whose style he painted architecture and perspective views which are not unfrequently taken for those of his master: died 1702.

### GHITI (POMPEO),

born near Brescia, 1661; was a pupil of Ottavio Amigoni, and also of G. B. Discepoli, and painted in fresco and in oil; he was correct in drawing, but tame and spiritless in colouring.

**AVOGARDO** (Breseiano), was a scholar of Ghiti, whose style he followed, with a mixture of Venetian colouring.

**CAPPELLI** (Giovanni Antonio); studied under Ghiti and Pasinelli, and at Rome, under Baccici, and painted history for the churches, chiefly in fresco.

### GIBSON (RICHARD), called the DWARF,

born in Cumberland, 1620; was a pupil of De Cleyn, but improved his talent by copying many of Lely's portraits: he painted the portraits of Charles I., and also that of Oliver Cromwell: died 1709.

**ROSE** (Susan Penelope), daughter of Richard Gibson, the Dwarf, by whom she is said to have been instructed in the art; painted portraits in water colours with great freedom, also miniatures: died 1700.

### GILARTE (MATTEO),

born 1647; was a pupil of F. Ribalta, and an eminent painter of history, both in oil and fresco: died 1700.

**HIDALGO** (Joseph Garcia), born in Spain, 1659; studied under Matteo Gilarte and Nicholas Vellacis, and at Rome under Giacomo Brandi.

**GILLARDINI (MELCHIORE),**

born at Milan; studied under G. B. Crespi, whose imperfect works he finished after his decease, and painted several grand pictures for the churches.

**CANE** (Carlo), born 1618; studied under Melchione Gillardini and Morazzone, and adopted the style of the latter: died 1666.

**GILLOTT (CLAUDE),**

born in France; was a pupil of J. B. Corneille. His usual subjects were fawns, satyrs, and grotesque pieces, neatly handled, and well coloured: died 1722.

**LANCRET** (Nicholas), born in Paris, 1690; studied first under Gillott, and afterwards under Watteau, whose style he imitated so closely, that his works sometimes pass for those of Watteau: died 1743.

**WATTEAU** (Anthony), born 1684; was a pupil of Claude Gillott, whom he soon surpassed, and improved his colouring by studying the works of Rubens: died 1721.

**GIONIMA (SIMONE),**

born in Padua, in 1656; son of Francis, a Dalmatian painter; studied under Cesare Gennari, and painted history with considerable reputation.

**GIGNIMA** (Antonio), born 1697, at Padua; studied first under his father, Simone Gionima, and afterwards under Aureliano Milani; painted several altar-pieces for the churches.

**GIORDANO (LUCA), called LUCA FA PRESTO,**

born at Naples, 1632; died 1704; studied first under Ribera, called Spagnoletto; afterwards went to Rome and assisted Pietro da Cortona in some of his works; and then visited Venice and studied the works of Titian and Paolo Veronese; he made designs from the works of Raffaelle, Giulio Romano, Michael Angelo, and others, and copied Bassan and Titian so closely, that many of his works are taken for originals; many of his pictures are also imitations of Tintoretto and Guido, and he appears by his frequently copying those masters to have formed a style that partook of the manner of each and all of them.

**BOUJAS** (Don Juan Antonio), born 1672; studied under Giordano, and painted history: died about 1726.

**FERRAJUOLI** (Nunzio), also called Degli Afflitti, born in the kingdom of Naples, 1661; studied first under Luca Giordano, and afterwards under Guiseppe del Sole, under whom he learnt to design figures well.

**FIAMMINGO** (Anselm), was a scholar of Luca Giordano, whose pictures he copied so closely, that it was difficult to distinguish them from Giordano's.

**FRANCESCHITTO**, a Spanish painter; studied in Naples under Giordano, and was superior to all his other disciples.

**GIANETTI** (Filippo), was a pupil of Casembrot, and painted landscape in so bold a style, as to acquire the appellation of the Luca Giordano of landscape.

**LAMA** (Giovanni Battista), born at Naples, 1560; was a pupil of Luca Giordano; painted history, and was also much employed in mythological subjects, easel size.

**MATTEI** (Paolo da), born 1662; was the scholar of Luca Giordano, and like him very clever in imitating Raffaelle, Guido, Titian, Correggio, and other celebrated masters: died 1728.

**MIGLIONICO** (Andrea), born at Naples; was a scholar of Luca Giordano, and painted history with some reputation.

**ROSSI** (Aniello), a Neapolitan painter; scholar of Giordano; copied the works of his master exceedingly well.

**SIMONELLI** (Joseph), a pupil of Luca Giordano; approached his master in softness and harmony of colouring: died 1710.



**VINCENTI** (Andrew), a scholar of Giordano ; painted upon glass with Francis della Torre, and Dominic Cosia, Neapolitan painters, to ornament caskets and cabinets, following their master in manner of colouring.

**VISO** (Andrew), pupil of Giordano : painted many large historical subjects, but was most adapted for small figures.

**WALTON** (Parry), copied Giordano's picture of the Cyclops : died about 1700.

## **GIORGIONE** (**GIORGIO**), called **BARBARELLI**,

born at Castel Franco, in the Frioul, 1478 ; studied under Giovanni Bellini, and carefully designed from the works of Leonardo da Vinci ; in his carnations he sometimes approached the purity of Correggio, and by uniting the style of Titian and Paolo Veronese he produced that admirable blending of tints that forms the charm of Venetian colouring ; he also painted in the style of Guido and Bassan ; he painted history and portrait : died 1511.

**BORDONE** (Paris), born at Treviso, 1513 ; studied a short time under Titian, but imitated the style of Giorgione : died 1588.

**CANOVA** (Antonio), the celebrated sculptor, born in the Venetian territory, 1757 ; painted several pictures, the principal merit of which is said to lie in the colouring, which somewhat resembles that of Giorgione, the execution being very indifferent.

**CARAVAGGIO** (Michael Angelo), born 1569 ; died 1609 ; painted Scriptural subjects in the style of Giorgione, and was afterwards employed in painting fruit and flowers.

**FOREST** (Jean Baptiste), born in Paris, 1636 ; studied under his father, and afterwards at Rome under Francesco Mola, and imitated the works of Titian and Giorgione, and on his return to France was considered one of the best landscape painters of his time : died 1712.

**LOTTO** (Lorenzo), born 1490 ; studied under Previtali and Bellini, and on leaving him adopted the manner of Giorgione, and painted history and portrait : died 1560.

**MORTO** (da Feltro), born at Florence, 1468 ; devoted himself to the study of the grotesque, so called from the word *grotta*, and was employed by Giorgione to paint the ornaments in some of his important works : died 1513.

**PALMA** (Jacopo il Vecchio), first painted in the dry style of Bellini, but by studying the works of Giorgione acquired the rich and harmonious tone of colour somewhat approaching the style of Titian.

**PIOMBO** (Sebastian del), born 1485 ; was a pupil of Giovanni Bellini, and afterwards of Giorgione, which style he preferred ; and after the death of Raffaele, was considered the most distinguished artist in Rome : died 1547.

**RICCIO** (Domenico), called Brusasorci, studied the works of Giorgione and Titian, and in colouring resembles the former, but in design is more like Parmegiano : died 1567.

**RICHTER** (H.), at the sale of Lord Northwick's pictures in 1838, there was an historical painting in the style of Giorgione, which was attributed to Richter.

**SANTA-CROCE** (Girolamo Rizzo da), flourished from about 1520 till about 1549, and is said to have approached nearer to the style of Giorgione and Titian than any artist of his time.

## **GIOTTI**, sometimes called **AMBROGIOTTI**, and sometimes **GIOTTO DI BONDINI**, was born near Florence in 1276 ; and was instructed by Cimabue, whom he soon surpassed, and quickly divested himself of the stiffness and formality of the Greek painters ; he was correct in design, and blended his tints with a peculiar softness : the airs of his heads are also finely expressed ; he was the first artist who gave to his portraits an air of truth and resemblance.

**AGHINETTI** (Mark di Guccio), worked in Florence with many other painters, after the manner of Giotto : he lived about 1370.

**BICCI** (Neri), son of Lorenzo Bicci, a Florentine, was one of the latest masters after the manner of old Giotto, whose style he endeavoured to alter and modernize : he flourished about 1450.

**BOLOGNA** (Frank da), a celebrated illuminator, was superior to Giotto, and was the head of the Bolognese school of that period : he flourished about 1303.

- CAVALLINI (Pietro), born at Rome, 1279; studied under Giotto; his principal works are at Rome; and he is said to have painted upwards of 1300 pictures, most of which have perished.
- FAENZA (Pace da), was instructed in the school of Giotto, and assisted him in many of his works.
- GADDI (Taddeo), studied under Giotto, whom he is said to have surpassed in colouring, and in the airs of his heads.
- GADDI (Agnolo), son of Taddeo; studied under his father, and also under Giotto, and painted in a similar style to his father, but somewhat superior: died 1387.
- LAPO (Stephen), grandson and pupil of Giotto; painted perspective, but in a superior style to his instructor: died 1359.
- LORENZETTI (Ambrogio), born 1257; is said to have been a pupil of Giotto, and an excellent painter of history and perspective: died 1340.
- MEMINI (Simone), born 1285; is said to have been a scholar of Giotto, in whose style he painted: died 1345.
- MILANO (John da), a favourite disciple of Taddeo Gaddi, worked in the manner of Giotto.
- SERAFINI (Serafino da), in the cathedral at Modena there is a painting representing the Crowning of the Virgin, which is inscribed with his name, and is painted in the style of Giotto: it is dated 1385.
- SPINELLO (Arefino), born 1328; studied under Jacopo di Casentino, and painted history in a superior style, equal to Giotto in design, and superior in colouring.
- STEFANO, called Il Fiorentino, the old Florentine painter, born in 1301; was a disciple of Giotto, whom he greatly excelled in every department of the art: died 1350.
- STEFANO (Tommaso), son and disciple of the above, born at Florence, 1324; attached himself to the style of Giotto, whom he followed so closely, that he acquired the appellation of Giotto: died 1356.
- VITALE, a Bolognese painter; is said by Malvasia to have been a pupil of Franco da Bologna, but Baldinucci says he was a scholar of Giotto.

### GIOVANNI (JOHN DE ST.),

born in the States of Florence; went to Rome and painted after the manner of Cherubini Alberti and of Sandrini, and found full employment, particularly in fresco.

FRANCESCHINI (Baldassare), called Il Volterrano, born at Volterra, 1621; studied first under M. Sorella, and afterwards under Roselli and Giovanni di San Giovanni, and completed his studies by copying the works of Correggio at Parma: died 1680.

### GIUSTI (ANTONIO),

born at Florence, 1624; studied under Cesare Dandini and Mario Balassi, and painted landscapes, animals, and history, with equal success: died 1795.

SAGRESTANI (John Camillus), born 1660; studied under Antonio Giusti and Romolo Panfi, and finally in Venice under Carlo Cignani, and painted both in oil and in fresco.

### GLAUBER (JOHN),

born 1646; studied under Nicholas Berghem, and copied the works of the best Italian masters, particularly Gaspar Poussin; he also studied under Picart, a flower painter, and Andrew Vander Cabel; his taste and manner is entirely Italian, and his scenes are usually from the environs of Rome, or near the Alps; Lairesse usually painted the figures in his landscapes.

FAISTENBERGER (Joseph), born 1678; took the works of Poussin and John Glauber for his models, and became highly celebrated as a landscape painter; Bredael and Hans Graaf usually inserted the figures.

GLAUBER (John Gottlieb), brother and pupil of the above; studied also under Jacob Knuyf; he painted landscapes similar to those of John, and his works are often attributed to his brother; Lairesse also frequently painted the figures in his landscapes.

HUYSUM (John Van), the celebrated flower painter; painted landscapes and figures, also in the style of Glauber, which are more estimable for their neatness than for originality of style.

MEYERING (Albert), painted large landscapes embellished with ruins, and decorated with figures, representing historical and fabulous subjects in the manner of Glauber and Gerard Lairesse: died 1744.

### GOLTZ or GOLTZIUS (HENRY),

born 1588; was a pupil of Jaques Leonhard, and studied at Rome from the old masters, he painted numerous pictures, and excelled in the nude figure, his colouring is clear but cold, and his pictures are particularly transparent: died 1617.

GREBBER (Peter), born at Haerlem, 1590; studied under his father Peter Grebber, and afterwards became a pupil of Henry Goltzius, and painted history and portraits in a good style.

LIS or LYS (John Vander), born 1570; was a pupil of Henry Goltzius, whom he imitated so closely, that their works are not easily distinguished: died 1629.

### GOOL (JOHN VAN),

born 1750: painted landscapes and cattle, in which he attempted the style of Paul Potter, but at a very humble distance, his penciling is neat and clean, but his drawing is incorrect.

WAARD (Anthony de), born 1689; was a pupil of Simon Vander Does, and painted history, landscapes and animals, some consider him a better painter than Van Gool.

### GOYEN (JOHN VAN),

born 1596; studied under Schilperoot, John Nicolai, and Esaias Vandervelde, and painted landscapes and cattle, views in Holland on the banks of rivers, with boats full of figures, and occasionally sea-ports and marine views; his pictures frequently have a greyish cast: died 1656.

CABEL or KABEL (Adrian Vander), born 1631; studied under Van Goyen, and painted landscapes with figures, also sea-ports, his figures like Castiglione, and his landscapes similar to Salvator Rosa: died 1695.

CROOS (A. Van), the younger; painted views of towns and landscapes, which very much resemble those of Peter Molyneux, and are infinitely different from those of Croos the elder, he also painted ships and sea views in the manner of J. Van Goyen.

STEEN (Jan), born 1636; was a pupil of Nicholas Knupfer, a painter of history, and is supposed to have been also of Van Goyen, but did not paint in his style, his subjects were merry makings, and festivals of the ale-house, &c.: died 1689.

### GRAAFS (HANS or JOHN),

born at Vienna, 1680: studied under John Van Alen, and painted markets and fairs in the style of Bamboccio, with numerous figures; he had also a good taste for landscape: died 1734.

FERG (Paul Francis), born at Vienna, 1689; studied under Hans Graaf, and from the prints of Colletts and Le Clerc, and painted landscapes, markets, and the pastimes of peasants, much in the style of Wouvermans, or Berghem: died 1740.

### GRAZIANI (ERCOLE),

born at Bologna, 1688; studied under Donati Creti, but more resembles Franceschini in his design and colouring, he painted a prodigious number of pictures for the churches and public edifices in Bologna, and at Piacenza: died 1765.

PALTRONIERI (Pietro), was a distinguished painter of perspective and architectural views, in which the figures were introduced by Ercole Graziani: died 1741.

**GREBBER (PETER),**

born at Haerlem, 1590 ; studied under his father, and was afterwards a pupil of Henry Goltzius, and painted historical subjects, and in a grand style.

**GRAUW (Henry)**, born at Hoorn, in Holland, 1627 ; the scholar of Peter Grebber, and afterwards of Jacob Van Kempen the younger, copied the works of the great masters ; and particularly excelled in naked figures : died 1682.

**HELMBRECKER (Theodore)**, born 1624 ; studied under Grebber, and afterwards visited Rome, Florence, Naples, and other cities for improvement, he painted history and landscape : died 1694.

**INGHEN (Wm. Van)**, born 1651 ; studied first under Grebber, and afterwards under Carlo Maratti, and painted history and portraits with great success : died 1709.

**LELY (Sir Peter)**, born 1616 ; studied under Grebber of Haerlem, and afterwards came to England, and succeeded Vandyck, he painted history and portraits, principally the latter, in the style of Vandyck, but not equal to him : died 1680.

**ZAAANREDAM (Peter)**, born 1597 ; was a pupil of Francis Peter de Grebber, in 1628 ; he painted perspectives and interiors of churches.

**GREUZE (JOHN BAPTIST),**

born at Tournus in France, 1726 ; was one of the most distinguished artists of the modern French school, he evinced extraordinary talent in domestic, moral and affecting subjects, and has been called the Lachausseé of painters : died 1805.

**KRANS (George Melchior)**, born at Frankfort, 1759 ; studied under J. H. Tischbien, and afterwards at Paris, under J. B. Greuze. He painted landscapes and figures, which were much esteemed.

**GRIFFIER (JOHN), called the OLD,**

born at Amsterdam, 1645 ; studied first under a flower painter, and afterwards under Roland Roghman, through whom he became acquainted with Rembrandt, Ruysdael, Adrian Vandervelde, and Lingelback, all of whom he imitated, also Poelemborg and Teniers, and so closely, that many of his copies of those masters pass as originals, particularly such as are in imitation of Teniers ; his usual subjects were landscapes and views of the Rhine, with boats, cattle, and numerous figures : died 1718.

**BREYDEL (Charles)**, born at Antwerp, 1677, died 1744 ; was a scholar of Rysbraeck, the landscape painter : his subjects were views on the Rhine, in the manner of Griffier ; but he is more reputed as a painter of battle-pieces and attacks of cavalry, &c.

**GRIFFIER (Robert)**, called the Young, son of John, was born in London, 1688 ; was instructed by his father, and painted similar subjects, views on the Rhine, in which he introduced numerous figures delicately handled, in the style of Herman Zachtleven.

**GRISSONI (GUISEPPE),**

born at Florence, 1700 ; was a pupil of Tommaso Redi, and painted history and portraits, but particularly excelled in the latter : died 1769.

**HOARE (William)**, born at Eye, in Suffolk, about 1707 ; studied under Grisoni, an Italian painter, and afterwards at Rome, he painted history, but was chiefly esteemed as a portrait painter : died 1792.

**GROENEDAEL (CORNELIUS),**

born 1785 ; studied in the Academy at Paris, and painted history and portraits in an excellent style, his works were greatly admired.

**GRYPMOED (Geelig)**, born 1760 ; studied under Groenedael, who employed him on paintings of large dimensions, to ornament apartments : died 1788.

**GROS (JEAN LE),**

born in Paris, 1671; died 1745; practised as a portrait painter with considerable reputation.

**GEORGET (John)**, an eminent painter on porcelain, copied the Tomb of Francis I. by Gros, and the Dropsical Woman, by Gerard Douw, in an admirable style: died 1823.

**GRYPMOED (GEELIG),**

born at Zwolle, 1760; was a pupil of D. A. Prudhomme, of H. Meyer, and of Groenedael, and painted history and landscape, generally on a large scale: died 1788.

**UITTENBOGAARD (Isaac)**, born at Amsterdam, in 1767; a pupil of G. Grypmoed; painted landscapes ornamented with animals, also fruit and dead game: died 1811.

**GUERARDS or GERARDS (MARK),**

born at Bruges, in Flanders, 1560; a painter of history, landscape, and portraits; came to England in 1580, and was appointed painter to Queen Elizabeth. His works are numerous, particularly his portraits, which are neatly finished, and enriched with pearls and jewels; his carnations delicately coloured, and with a prevalent blueish tint: died 1635.

**LIEMAKER (Nicholas)**, called Rose, born 1575; was a pupil of Mark Guerards, and afterwards of Otho Venius, and became one of the esteemed painters of the Flemish school: died 1647.

**GUERCINO or GIOVANNI (FRANCESCO BARBIERE),**

born at Cento, 1590; studied first under G. B. Cremonini, and afterwards under Benedetto Gennari; had three styles: his first was like M. A. Caravaggio, full of deep shades and strong lights, and the flesh of a yellow tinge; the second and best, a composition of the Roman, Flemish, and Venetian schools, grander in design, sweeter in colouring, and finer in the expression of the heads—those of the females insidiously charming, but the men very inferior; in the last he attempted Guido's graceful and elegant forms, and his silvery tone of colouring, but in vain, his men exhibiting little more than youthful vulgarity or emaciated age: died 1666.

**BAHMA (Andero)**, painted a picture of Joseph interpreting the dream: in the style of Guercino.

**BERGONZINI, or BURGONZONI (Lorenzo)**, born at Bologna, 1656; studied first under Bolognini, and afterwards under Guercino, he attempted historical subjects, but devoted himself afterwards entirely to portrait painting: died about 1700.

**BOMBELLI (Sebastian)**, born at Udina, 1635; died 1685; was a scholar of Guercino, he painted history, and copied the works of Tintoretto and Paolo Veronese, but subsequently devoted himself entirely to portraits.

**BONATI (Giovanni)**, born at Ferrari, 1635. Studied under Guercino, and at Rome under Francesco Mola, and was employed in several historical works for the public edifices: died 1681.

**CARAVAGLIO (Bartolomeo)**, is said to have been a pupil of Guercino, but his style does not indicate it: he flourished about 1670.

**COURTOIS or CORTESE (Gulielmo)**, a pupil of Pietro da Cortona, resembles Guercino in the boldness of his relief, and in his backgrounds: died 1697.

**DEZUBLEO or SOBLEO (Michele)**, studied under Guido, and painted history, combining the grace and purity of Guido, with the vigour of Guercino.

**ESPINOSA (Giacinto Geronimo de)**, born at Valencia, 1600; studied under Ribalta, and painted history in boldness of design and vigour of colouring resembling Guercino: died 1680.

- GAVASETTI** (Camillo), born at Modena, flourished about 1625 ; painted historical works in fresco for the churches, which Guercino considered the finest in that city.
- GENNARI** (Bartolomeo), born at Cento about 1589 ; a relation of Guercino, whose style he rather emulated than copied in the expression of his heads, and vigorous style of his colouring : died 1658.
- GENNARI** (Benedetto), born in Cento, 1633 ; the nephew of Guercino, whom he assisted in his works, and copied so closely that it is difficult to distinguish his copies from the originals : died 1715.
- GENNARI** (Cesare), born in Cento, 1641 ; younger brother of Benedetto ; was also instructed by his uncle Guercino, whose style he followed with success, but not equal to his brother. He painted landscapes in fine taste : died 1688.
- GHEZZI** (Sebastiano), was a scholar of Guercino, and painted history with some reputation.
- GUERRIERE** (Giovanni Francesco), born in the Roman States ; painted in the manner of Caravaggio and Guercino, his instructor is unknown : he flourished about 1670.
- LANA** (Lodovico), born 1597 ; studied under Ippolito Scarsellino, and painted history, in which he united the taste of Guercino with the vigorous colouring of Tintoretto : died 1646.
- LOTI** or **LOTH** (Giovanni Carlo), a pupil of Liberi, imitated the style of M. A. Buonarroti, but afterwards adopted the vigorous style of Guercino : died 1691.
- MEI** (Bernardino), born at Siena ; painted from 1636 till 1653 ; in his works he sometimes resembles the Caracci, and sometimes Guercino : his master is unknown.
- MOMBELLO** (Sebastian), born in Priuli ; was an excellent portrait painter. He studied in the school of Francis Barbieri (called *Il Guercino*), in Bologna.
- MONDINI** (Fulgenzio), born at Bologna ; was a scholar of Guercino, and painted history with considerable reputation : he flourished about 1658.
- NASELLI** (Francesco), studied the works of the Caracci and Guercino, and imitated them with surprising exactness : died 1639.
- NUNEZ** (Pedro), born in Seville, 1614 ; visited Rome, and is said to have been a scholar of Guercino, and a reputable painter of history and portraits : died 1654.
- PADERNA** (Paolo Antonio), born at Bologna, 1649 ; studied first under Guercino, and afterwards under Carlo Cignani, and acquired some celebrity as an historical painter, but was more distinguished for his landscapes : died 1708.
- PAGLIA** (Francesco), born at Brescia, 1636 ; was educated in the school of Guercino ; painted history and portraits : died about 1700.
- PERUZZI** (Baldassare), born 1481 ; in his Judgment of Paris, and the Sybil's Prophecy, has shewn a divine enthusiasm, according to Lanzi, that neither Raffaele, nor Guido, nor Guercino, who have painted so many Sybils could surpass : died 1636.
- PIAZZETTA** (Giovanni Battista), on visiting Bologna, was so struck with the works of Guercino, that he adopted his vigorous opposition of light and shadow : died 1754.
- PRONTI** (Padre Cesare), born 1626 ; studied under Guercino, and painted some altar-pieces for the churches : died 1708.
- QUAINI** (Luigi), born 1643 ; was a disciple of Guercino, and afterwards of Carlo Cignani, and painted in conjunction with Franceschini, he painted the landscapes, and Franceschini the figures.
- ROMEGIALLO** (Giovanni Pietro), born 1739 ; became a scholar of Agostino Masucci, but formed his style by copying the works of Guercino, Guido, and Pietro da Cortona.
- ROSSI** (Pasquale), born 1641 ; studied and copied the works of the best Venetian masters and painted history in the fine style of Guercino : died 1700.
- SCARAMUCCIA** (Luigi), called *Il Perugino*, born at Perugia, 1616 ; an indifferent painter of history, he frequented the school of Guido, and is said also to have studied under Guercino : died 1680.
- SERRA** (Christopher), was a pupil of Guercino, and taught Christopher Savolini design and painting : he flourished about 1650.
- STRINGA** (Francesco), born at Modena, 1635 ; was a scholar of Lodovico Lana, and improved his style by studying the works of Guercino and other celebrated masters : died 1709.

## GUIDO (RENI),

born at Bologna, 1574 ; studied successively under Calvart and the Caracci, and next to Domenichino was considered their best scholar ; he did not however adopt their style, but by studying the peculiar excellencies of other masters, formed a style of his

own, at one time imitating Passerotti, at another Caravaggio, he usually designed the eyes of his figures large, the mouth small, the nostrils closed, and the toes rather too much joined: died 1642.

- ALBANO** (Francesco), born at Bologna, 1578; died 1660: was a pupil of Denys Calvart, and was assisted by Guido in learning to design.
- APPIANI** (Andrea), Italian, born in the Upper Milanese, 1754; studied under Guido, and afterwards formed a graceful style of his own, almost rivalling that of Correggio; painted equally well in fresco and in oil: died 1818.
- BEAUMONT** (Cavaliere Guido), born 1694; died 1726: copied the works of Guido.
- BENEDETTIS** (Domenico de), born at Piedmont, 1610; studied under Santafede, and afterwards under Guido, whose graceful and elegant style he imitated with success.
- BERETTONI** (Nicolo), born 1627; was a pupil of Carlo Maratti, but in his early works more resembles Guido: died about 1680.
- BERTUSIO** (Giovanni Battista), painted history in the manner of Guido, but more cold and chalky in colouring.
- BIANCUCCI** (Paolo), born 1583; was a scholar of Guido, whose style he followed, some of his works resemble those of Sasso Ferrato: died 1653.
- BISI** (Fra Bonaventura), was celebrated for copying in small many of Guido's, Titian's, and Correggio's works: died 1662.
- BOLOGNINI** (Giovanni Battista), born 1611; was one of the best scholars of Guido Reni; he painted history, and several of his works are in the churches at Bologna: died 1638.
- BOULANGER** (John), born 1606; entered the school of Guido, in whose style he painted several historical pictures: died 1660.
- BOULLONGNE** (Bon), born 1648; painted in imitation of other masters, and copied a picture of Guido's, and another by Pierino del Vaga: died 1717.
- BRIZZIO** (Filippo), studied under Guido, and painted history; his works are to be found in the churches at Bologna.
- BRUNETTI** (Sebastian), born at Bologna; painted in the manner of Guido, but in colouring was rather cold and heavy.
- CAGNACCI** (Guido), born 1600; was a scholar of Guido, whose style he followed, but at an humble distance: died 1680.
- CAMPANA** (Tommaso), born at Bologna, was a pupil of Guido, and left proof of his talent in two pictures of the Life of St. Cecilia, which would not disgrace his preceptor.
- CANTARINI** (Simone), born 1612; was a disciple of Pandolfi and afterwards of Guido, whom he approached very nearly: died 1648.
- CANUTI** (Domenico Maria), born 1620; was the scholar of Guido, and one of his favourite disciples: died 1678.
- CARBONI** (Francesco), was a pupil of Tiarini, but imitated the style of Guido.
- CATTANIO** (Costanzo), born at Ferrara, 1602; studied at Bologna under Scarsellino and Guido Reni; his usual subjects were soldiers and banditti; but he sometimes painted history: died 1665.
- CAVAZZI** (Giovanni Battista), born at Bologna about 1620; studied under Cavedone and Guido, and painted several pictures for the churches at Bologna.
- CERRINI** (Giovanni Domenico), called Il Cavaliere Perugino, born at Perugia, 1606; studied first under Guido, and then under Domenichino, whose styles he combined: died 1681.
- CERVI** (Bernardo), born at Modena; studied under Guido, and painted some works in fresco for the churches there, but died young in 1630.
- CESI** (Bartolomeo), born at Bologna, 1556; studied under Bezzi, called Nosadella, and afterwards from the works of Pelegrino Tibaldi, and painted in competition with the Caracci; Guido is supposed to have formed his style from the works of Cesi.
- CIGNANI** (Carlo), born 1628; died 1719; painted history in a style of his own, combining the colouring of Guido with the grace of Albano, his principal works are in fresco: died 1719.
- CITTADINI** (Pier Francesco), called Il Milanese, born at Milan, 1616; studied in the school of Guido, and painted history for the churches with considerable reputation: died 1681.
- COPPA** (Cavaliere), or Giarolo Antonio, born 1596; studied under Guido, whom he resembles in design, colouring, and composition: died 1665.
- CORTESE** (Jacopo), called Il Borgognone, born in Franche-Comte in 1621; studied under his father, an artist of no note; then went to Bologna, and received instructions

- from Albano and Guido, and painted some historical works, but upon seeing Giulio Romano's *Battle of Constantine*, he devoted himself to those subjects: died 1676.
- DANEDI** (Gioseffo), also called *Montalto*, brother of Giovanni, born at Treviglio, 1618; studied under Guido Reni, and painted history for the churches: died 1688.
- DENYS** (Jacques), born at Antwerp, 1647; studied under Erasmus Quellinus, and afterwards at Rome and Venice, copying the works of Raffaele, Giulio Romano, Guido and Titian; he painted several historical pictures and portraits.
- DESUBLEO** or **SOBLEO** (Michele), born in Flanders; studied under Guido, painted history for the churches at Bologna and at Venice, in which the grace and purity of Guido is combined with the vigour of Guercino.
- DINARELLI** (Julian), a painter of Bologna, was a scholar of Guido Reni, and painted in the church of St. Dominic in Bologna: he flourished about 1635.
- FERRARI** (Luca de), born 1605; studied under Guido Reni, whom he resembles in the airs of his heads and graceful style: died 1654.
- FIAMMINGO** (Enrico), born in Flanders; studied first under Ribera, and afterwards under Guido, in whose style he painted some pictures for the churches at Rome, but somewhat darker in the tinting.
- FURINI** (Francesco), born at Florence, 1604; was called the *Guido* and *Albano* of the Florentine school, and particularly excelled in designing the naked figure: died 1646.
- GAGLIARDI** (Cavaliere Bernardino), born 1609; was a pupil of Nucci, and afterwards studied at Rome from the works of the Caracci and Guido: died 1660.
- GALLINARI** (Pietro), called *Pietro del Signore Guido*, born at Bologna; was the favourite disciple of Guido Reni, in whose manner he painted a few historical pictures, which are said to have been retouched by Guido: died 1669.
- GENTILESCHI** (Artemisia), born at Rome, 1590; was the daughter of Orazio, whom she accompanied to England, and painted some portraits of the nobility; also a fine picture of *David with the Head of Goliath*, for Charles I. After leaving England, she received some instruction from Guido, and studied attentively the works of Domenichino, in portraits she excelled her father: died 1642.
- GESSI** (Francesco), born at Bologna, 1588; was one of Guido's ablest disciples, and most successful imitators of his style: died 1649.
- GIORGIONE** (Giorgio), born 1478; studied under Bellini and from the works of Leonardo da Vinci, and sometimes approached the purity of Correggio, he also painted in the style of Guido: died 1511.
- GIORDANO** (Luca), born 1632; studied under Spagnoletto, and from the works of Titian and Paolo Veronese, and copied Bassan and Titian, also imitated Tintoretto and Guido so frequently, that he seems to have formed a style partaking of each and all of them.
- GUERCINO**, or **GIOVANNI** (Francesco Barbieri), born 1590; had three styles, in one of which he attempted Guido's graceful and elegant forms of his silvery tone of colouring: died 1666.
- HUBER** (John Rodolph), born 1668; was a pupil of Gasper Meyer and Werner, but improved his style by contemplating the works of Raffaele, Guido, and the Caracci: died 1779.
- LAURI** or **LAURIER** (Peter), born in France; went to Bologna, studied under Guido, and painted numerous pictures for the churches there.
- LOLI** (Lorenzo), born at Bologna, about 1612; studied under Guido, and from being considered his favourite disciple, obtained the name of *Reni*.
- MACERATA** (Guiseppe da), born about 1600; was a pupil of the Caracci, but some of his works in composition resembles Guido, and may almost be considered a copy.
- MARESCOTTI** (Bartolomeo), born at Bologna in 1591; was educated in the school of Guido Reni, of whose style he was a slight and unsuccessful imitator: died 1636.
- MARIA** (Cavaliere Ercole), called *Ercolino di Guido*, a native of Bologna, was a favourite disciple of Guido Reni, whose works he imitated and copied with such precision, that he is said to have deceived Guido himself: he died at Rome, about 1640.
- MANNOZZI** (Giovanni), called *Da San Giovanni*, born 1590; was a scholar of Matteo Roselli; he painted an incredible number of works for the churches in Florence, and some frescoes at Pistoia, in which he frequently represented his angels as females; he painted a picture of *Night*, as a contrast to Guido's *Aurora*: died 1648.
- MATTEI** (Paolo da), born 1662; was wonderfully expert in imitating Guido and other celebrated masters, so as to deceive good judges.
- MISSIROLI** (Thomas), of Faenza; learned colouring of Guido Reni, in Bologna; he also studied sculpture, but did not arrive at success in both till he was sixty-three years of age: he died in 1699.



- NANBURGO** (Michael), studied in the famous school of Bologna, and is believed to have learned painting of Guido Reni.
- NATALI** (Carlo), called *Il Guardolino*, born at Cremona, about 1590; studied first under Andrea Mainardi, and afterwards under Guido Reni. One of his best works is a picture of St. Francesca Romagna, which, if it does not reach excellence, is above mediocrity: died 1683.
- NUVULONE** (Carlo Francesco), eldest son of Panfilo, born at Milan, 1608; studied first under his father, and afterwards under Giulio Cesare Proccacini, whose style he abandoned to study the works of Guido Reni; and some of his pictures so nearly approached his style, that it obtained for him the appellation of the Guido of Lombardy: died 1661.
- PERUZZI** (Baldassare), called *Baldasare dá Siena*; born in the territory of Siena, 1481. His first master is unknown; but on visiting Rome, he formed an acquaintance with Raffaele, whose style he admired and imitated, particularly in his works in fresco. In his Judgment of Paris, and in the Sibyl's prediction to Augustus, he is not surpassed by either Guido, or Guercino: died 1536.
- PIGNONE** (Simone), born at Florence, 1614; studied first under Domenico Cresti, called *Passignano*, and afterwards under Francesco Furini, of whom he is the most distinguished disciple and imitator. He excelled in painting subjects of the fable, which he sometimes treated with an unwarrantable licentiousness, and in his colouring resembles Guido: died 1698.
- RANDA** (Antonio), born at Bologna; was first a scholar of Guido, and afterwards studied under Lucio Massari. His works are chiefly to be seen in the churches at Bologna and at Ferrara: flourished about 1640.
- REYNOLDS** (Sir Joshua), born in Devonshire, 1723; was a pupil of Hudson, and studied and copied the works of the ancient masters in Italy, but rarely copied the whole of any work, except the St. Michael by Guido, and a small picture of the School of Athens: died 1792.
- RICCHI** (Pietro), called *Il Lucchese*, born at Lucca, 1606; studied first under Passignano, and afterwards under Guido Reni: in colouring he resembles the former, but in graceful forms the latter: died 1675.
- RIVERDITI** (Marc Antonio), painted some pictures for the churches, in which he imitated the style of Guido Reni very closely: died 1744.
- ROMEGIALLO** (Giovanni Pietro), born at Morbegno, in the Valteline, in 1739; formed his style by copying the works of Guercino, Guido, and Pietro da Cortona.
- ROSSI** (Muzio), born at Naples, 1626; studied under Massimo Stanzioni, and afterwards at Bologna, under Guido, and painted an altar-piece for the Certosa representing the Nativity, which is considered a prodigy of juvenile ability: died young in 1651.
- RUGGIERI** (Giovanni Battista), a pupil of Domenichino and of Francesco Gessi; painted history in a style that resembles Guido so closely, that his works are frequently taken for Guido's: died 1659.
- RUSTICI** (Francesco), born 1595; studied the works of Annibale Caracci and Guido, but painted with an originality of style peculiarly his own: died 1625.
- SALVI** (Giovanni Battista), called *Il Sassoferrato*, born near Urbino, 1605; is supposed to have studied under Domenichino, but occasionally imitated the style of Guido, Albano, Baroccio, and even Raffaele: died 1685.
- SANDRART** (Joachim), born at Frankfort on the Maine, 1606; visited Venice, where he copied some of the finest pictures of Titian, Guido, P. Veronese, and Vandyck: died 1768.
- SAVONANZI** (Emilio), born at Bologna, 1580; studied first under the Caracci, and then under Guido, whose style he attached himself to, and approached so nearly, that his works are frequently mistaken for those of Guido: died 1638.
- SCARAMUCCIA** (Luigi), called *il Perugina*, frequented the school of Guido, and painted several pictures for the churches and other public edifices.
- SEMENTI** or **SEMENZA** (Giacomo), born at Bologna, 1580; studied first under Denis Calvart, and afterwards under Guido Reni, of whose style he was one of the most successful followers; his pictures of the Martyrdom of St. Cecilia; the Marriage of St. Catherine; and the Crucifixion, at Bologna, have been taken for Guido's: died 1638.
- SIRANI** (Giovanni Andrea), born at Bologna, 1610; was a disciple of Guido Reni, and finished several of his works after the decease of that master; his first productions resemble the second style of Guido: died 1769.
- SIRANI** (Elisabetta), daughter of G. A. Sirani, born at Bologna, 1638; was instructed in the art by her father, but attached herself to an imitation of the style of Guido: she is

said to have painted upwards of 150 pictures and portraits, most of them of a large size : died 1664.

**SOLIMENE** (Francesco), born 1657 ; contemplated the works of Pietro da Cortona, Lanfranco, and Il Calabrese, whose powerful effect of light and shade he softened by adopting the sweetness and amenity of Guido and Carlo Maratti.

**STANZIONE** (Cavaliere Massimo), born 1585 ; is said to have emulated the graceful design and colouring of Guido so closely, that he was called *il Guido Reni di Napoli*.

**TARICCO** (Sebastiano), born 1645 ; is supposed to have formed his style from studying the works of Guido, Domenichino, and the Caracci, died 1710.

**TORRE** (Flaminio), born 1621 ; was a pupil of Cavedone and of Guido Reni, but his chief excellence lay in copying the pictures of the old masters : died 1661.

**TREVISANI** (Cavaliere Francesco), born 1656 ; painted a picture of Antony and Cleopatra, as a companion to the Rape of Helen by Guido : died 1746.

**VACCARO** (Andrea), born 1598 ; painted first in the style of M. A. Caravaggio, but afterwards adopted principles founded on the grace and amenity of Guido : died 1670.

### HACKAERT or HACKERT (JOHN),

born in Amsterdam, 1636 ; master unknown ; travelled through Germany and Switzerland, designing from the most romantic views he met with, and selecting such objects as had an agreeable wildness ; such as broken grounds, caverns, grottoes, and mountainous views : died 1699.

**VELDE** (Adrian Vander), was a pupil of Wynants, one of the ablest landscape painters of his time, he frequently introduced the figures into Hackaert's landscapes.

### HAERLEM (CORNELIUS CORNELISZ),

called Cornelius Van, born at Haerlem, 1652 ; studied under Peter Aertsen, and at Antwerp under Francis Pourbus and Giles Coignet, and excelled as a painter of history and portrait : died 1638.

**LIEVENS** (John), born 1607 ; copied Haerlem's picture of Democritus and Heraclitus so closely, that his works may be mistaken for the originals : died 1663.

**PETERS** (Gerard), born 1580 ; was a pupil of Cornelius Cornelisz, called Cornelius Van Haerlem ; and became a celebrated painter of conversations, gallant assemblies, and portraits.

### HALS (FRANCK),

born at Mechlin, 1584 ; was a disciple of Karl van Mander, and an admirable portrait painter, in which he was only excelled by Vandyck ; his colouring is chaste and vigorous, and his heads full of life and character : died 1666.

**BROUWER, or BRAUWER** (Adrian), born at Haerlem, 1608 ; died 1638 ; studied under F. Hals and Adrian Ostade, but adopted a style differing from both. His study was the ale-house, and his drunken associates the subjects of his pencil.

**DELEN** (Dirk, or Theodore Van), studied under Franck Hals, and painted similar subjects, such as portraits and conversations, but his favourite subjects were the insides of churches and temples filled with figures, which were usually introduced by Van Harp, Wouvermans, and others of his time : died about 1680.

**OSTADE** (Adrian Van), born 1610 ; was a fellow pupil with Brouwer, under Franck Hals, and painted similar subjects, usually representing the interiors of Dutch kitchens, with peasants smoking, drinking, &c., which he treated in a very humorous manner : died 1685.

**ROESTRAETEN** (Peter), born 1679 ; was a pupil of Franck Hals, whose style he followed in portrait painting with success ; he also painted vases of gold, silver, and crystal, musical instruments, china, shells, &c. : died 1698.

**VINNE** (Vincent Vander), born at Haerlem, 1629 ; studied under Franck Hals, whose style he imitated closely ; his portraits, in spirited touch and truth of character, remind us of those of Hals : died 1702.

**HARDIME (SIMON),**

born at Antwerp, 1672; excelled in flowers and fruit, which he designed correctly, and coloured well: died 1737.

**HAL** (Nicholas Van), born at Antwerp, 1668; painted historical subjects with some reputation, correct in drawing, and well coloured; he was also employed by Hardime in painting the figures of Nymphs and Genii in his landscapes: died 1738.

**HARDIME** (Peter), born 1678; brother and scholar of Simon, painted similar subjects, but greatly excelled his brother in the beauty of his colouring, and in the arrangement of his groups: died 1748.

**LEYSSENS** (Nicholas), born at Antwerp, 1661; decorated with figures the works of Hardime, Bosschaert, and Verbruggen: died 1710.

**HASSEL (WILLIAM),**

a painter of portraits in oil and in miniature, in which latter style he executed an oval head of Mr. Hughes, author of the Siege of Damascus: lived in the reign of Charles II.

**LAMBERT** (George), born in England, 1710; was a scholar of Hassel, and afterwards imitated the style of Wootton, but far surpassed him: died 1765.

**HAYMAN (FRANCIS),**

born in Exeter, 1708, a scholar of John Brown, a portrait painter of London; before the arrival of Cipriani was considered the best historical painter in the kingdom; he painted several subjects for Vauxhall Gardens, four of which Mr. Tyers, the proprietor, removed to his own house, and placed copies there instead. Although not without merit, he was a strong mannerist, and his figures are extremely coarse: died 1776.

**ABBOTT** (Lemuel), born in Leicestershire, was a scholar of Francis Hayman, and painted portraits with some celebrity; the heads of his men sometimes approach to excellence: died 1803.

**HOLLAND** (Sir Nathaniel Dance), born in London, 1734; having studied under Francis Hayman, went to Italy for improvement, and distinguished himself as a painter of history and portraits: died 1811.

**WALE** (Samuel), born in London; practised painting, in which he imitated the manner of Francis Hayman, and executed several decorative pictures for ceilings: died 1786.

**HECK (NICHOLAS VANDER),**

born at the Hague, 1580, was a scholar of John Naeghel; painted historical subjects and landscapes, but excelled in the latter. His pictures are well designed, powerful and natural in colouring, and executed in a masterly style; died 1638.

**HECK** (Martin Hemskirk Vander), son of Nicholas, by whom he was taught: usually painted landscapes, with old castles or other antiquated edifices in the dark style of Roland Roghman—the Castle of Egmont he painted very often.

**HEEM (JOHN DAVID DE),**

born at the Hague, 1600; died 1675; painted fruit and flowers, vases in gold, silver and crystal, musical instruments, and other objects of still life; his pictures in which he introduced crystal vases are considered superior to those of every artist who preceded him; his insects are very highly finished, beautifully coloured, and extremely natural.

**BRÖECK** (Elias Vander), born at Antwerp, about 1650; studied first under Ernest Stuken, and afterwards under Mignon, and painted fruit, flowers, and reptiles with

tolerable success, and more in the loose and natural manner of De Heem than of his instructors.

**HEDA** (William Klaasæ), born 1594; painted fruit, flowers, and still life, in the manner of De Heem, and imitated him so closely, that his pictures are frequently mistaken for those of De Heem: died 1678.

**HEEM** (Cornelius), son of John, born at Utrecht, 1623; painted similar subjects, which although well coloured and highly finished, are very inferior to those of his father. His brother John also painted similar subjects, but still farther off perfection than those of Cornelius.

**HULST** (Peter Vander), born 1652; studied historical painting without success, and afterwards devoted himself to landscape painting, with flowers and insects, which are not so highly finished as those of De Heem, but are well designed and agreeably coloured: died 1708.

**MIGNON** (Abraham), born 1639; studied under Murel a flower painter, and afterwards from the works of John David de Heem, and in the beauty and freshness of his flowers is only surpassed by John Van Huysum: died 1679.

**MORTEL** or **MOORTEL** (John), born 1650; was an eminent painter of fruit, flowers, and still life, in the manner of De Heem, Van Huysum, Rachel Ruisch or Mignon, and equal to the latter, or to De Heem: died 1719.

**OOSTERWICK** (Maria Van), born 1630; was a pupil of De Heem, and a celebrated paintress of flowers and fruit, which she grouped with extraordinary taste, and finished with excessive neatness and delicacy: died 1693.

**ROODTSEUS** (James), born 1619; was a scholar of John David de Heem, in whose style he painted; his works are highly esteemed: died 1669.

**STOMME** (—), a Flemish painter; studied under David de Heem. At the Hotel de Ville, at Louvain, is a picture by him, which is composed of a ham and some accessories; and the Museum at Brussels possesses one by him of a table covered with cloth, upon which are a glass, a pitcher reversed, a plate with some broiled fish upon it, a knife, and some other objects.

**WALSCAPEL** or **WALTSKAPELLE** (James), painted flowers and fruit in the style of John David de Heem; some of which possess great merit.

### HELMBRECKER (THEODORE),

born at Haerlem, 1624; studied under Grebber, together with Sir Peter Lely, and visited Rome, Florence, Naples, and other cities for improvement. He painted both history and landscape; he also painted a picture representing a convent, in the Italian style of architecture, with a number of men, women, and children receiving victuals from the monks. He sometimes painted conversation pieces, fairs, beggars, and the marching of troops, and occasionally imitated the style of Bamboccio with success: died 1694.

**SPALTHOF** (N.), a Dutchman, born about 1636; studied in Italy and excelled in painting fairs, Italian markets, with a variety of cattle and other figures, carnivals, and merry makings, ingeniously composed, and designed in the Italian taste, yet retaining the style of Theodore Helmbrecker: died 1691.

### HELST (BARTHOLOMEW VANDER),

born at Haerlem, 1613; was an eminent portrait painter. He occasionally painted historical subjects, but excelled in portraits: died 1670.

**ROODTSEUS** (John Albert) son of Albert Roodtseus, born at Hoorn, 1615; was a disciple of Peter Lastman, under whose tuition he became one of the most eminent portrait painters of his time, but was not equal to Vander Helst: died 1674.

### HEMSKERCK (MARTIN VAN VEEN), called MARTIN,

born at Hemskerck, near Haerlem, 1498: died 1574. Studied under John Lucas and John Schoreel, and painted a picture exactly

in the style of Schoreel; but in attempting to imitate the manner of M. A. Buonarotti, his design was frequently overcharged, his draperies clumsy, and his heads without either grace or beauty.

GOUDA (Cornelius Van), born at Gouda, in Holland, 1510; studied under Martin Hemskerck, whose manner and style he imitated very closely: died 1550.

### HENRIET (ISRAEL),

born at Nancy, 1607; visited Italy, studied under Antonia Tempesta, and painted landscape, but without much success: died 1661.

DERVET (Claude), born at Nancy, 1600; studied under Henriët, and became a good painter of history and portraits.

BELLANGE (James), born 1610; studied under Israel Henriët, and S. Vouet, but we have no description of his works or style.

### HERRERA (FRANCESCO DE), the Elder,

born in Spain, 1576, the disciple of Luis Fernandez; painted history in oil and fresco for the churches; but he excelled in painting fairs, markets, merry-makings, and the interiors of kitchens, ale-houses, &c.: died 1656.

IRIARTE (Ignazio de), born in Biscay, 1620; was a scholar of Francesco de Herrera, but his inclination leading him to landscape, he quitted his former style, and studied from nature: died 1685.

REYNA (Francesco de), born at Seville; was a disciple of Francesco de Herrera, the Elder, and had given proof of the most promising talents, but died in the prime of life, 1659.

VELASQUEZ (Don Diego da), born 1594; this most distinguished painter of the Spanish school, received his first instructions under Herrera, and afterwards studied under Pacheco: died 1678.

### HERREYNS (WILLIAM JAMES),

an historical painter, born at Antwerp in 1743; in 1765 gained the principal prize for design after nature at the Academy of that city, and was named the same year Professor of Design. The Emperor Joseph II. in a visit he made to the Low Countries in 1781, paid him a visit, and in 1780 the King of Sweden solicited him to settle in his kingdom, which he resisted, but was made historical painter to that King: died 1827.

SPAENDONCK (Gerard Van), born in Holland, 1746; a pupil of Herreyns, visited Paris and practised as a miniature painter; but his genius leading him to flower painting, he devoted himself to that branch and acquired great celebrity: died 1822.

### HEYDEN (JOHN VANDER),

born at Gorcum, 1637; painted views of cities, temples, palaces, and other public edifices, which he finished so minutely you might almost count the bricks, his figures were usually introduced by Adrian Vandervelde, or Lingelbach; died 1702.

CORT (Henry de), died 1775; painted a river scene which he finished equal to Vander Heyden.

MURANT (Emanuel), born 1622; was a pupil of Philip Wouvermans, he painted ruined buildings in Holland, which he finished with a neatness and accuracy that is only surpassed by the extraordinary productions of Vander Heyden: died 1700.

SCHOENMAKER (Peter John), born at Dordrecht in 1755; painted views of towns after the manner of Vander Heyden.

### HIGHMORE (JOSEPH),

born in London, 1692; was an eminent historical painter, but

excelled in portraits, he painted the portraits of George I. and II. and several of the nobility of that period: died 1780.

BEARE (George), painted a portrait in the style of Highmore, of John IV. Duke of Bedford: also a portrait of Thomas Chubb the Deist, which was engraved by Bockman: died 1747.

### HILLIARD (NICHOLAS),

born at Exeter, 1547; studied the works of Hans Holbein, and became principal drawer of small portraits to James I.; he painted the portrait of Mary Queen of Scots, and that of Queen Elizabeth, with many persons of her Court, especially ladies. His penciling was neat, but his colouring was weak, and his carnations were always pale; the jewels and ornaments were minutely expressed, and even the hairs of the head and beard might almost be counted, but he seldom ventured upon more than the head, although particularly celebrated for his skill in drawing the eyes and hands: died 1619.

OLIVER (Isaac), born in England, 1556; was a pupil of Hilliard, and afterwards under Federigo Zuccaro, and became eminent as a miniature painter, and perhaps never was excelled by any artist of any country, if we except a few of the smaller works of Holbein: died 1617.

### HIRE (LAWRENCE DE LA),

born at Paris, 1606, died 1656; studied under Vouet, and painted history and landscape, but without success; his figures are badly designed, and the limbs disproportionate: his landscapes, which are the most pleasing, are also exceedingly faulty, and although highly finished, appear cloudy and indistinct, from the badness of the perspective.

CHAVEAU (Francis), born in Paris, 1613; studied under Lawrence de la Hire, and designed small pictures in the style of that master: died 1676.

### HOBBEMA (MINDERHOUT),

born at Antwerp, 1611; is said to have been instructed by Solomon Ruysdael, but nature was his principal guide. His subjects were generally views in Haerlem wood, and he was particularly fond of describing a sandy road or slope, diversified with shrubs and plants, which conducted the eye to some remote object, a cottage embosomed in a clump of trees, a ruin, grove, or piece of water. His colouring is extremely natural, skies light and floating, and the various changes of the day, the rising and setting of the sun, are admirably depicted, and his trees are not unlike those of Jacob Ruysdael, he admitted but few figures into his pictures, and these were usually introduced by Teniers, Ostade, or Vandervelde: died 1699.

DRIELST (Egbert Van), born 1767; studied the works of Ruysdael, Hobbema, and Wynants, and painted woods, landscapes, with farms, cottages, &c., he disposed his figures with taste and judgment, designed correctly, and coloured well: died 1818.

RONTBOUT (I.), a painter of landscapes; his pictures have so much analogy with those of Minderhout Hobbema, that they are often confounded with those of that celebrated master.

NIMEGUEN or NYMEGEN (Gerard Van), painted landscapes in the style of Ruysdael, A. Van Everdingen, and Pynaker, and copied the pictures of Ruysdael, Wynants, Hobbema, and others: died 1808.

**STRAETEN** or **STRETEN**, born 1665; painted landscapes resembling those of Ruysdael or Hobbema, and some of his productions are not greatly inferior to the works of those masters.

**VELDE** (Andrian Vander), born 1639; was a pupil of Wynants, one of the ablest landscape painters of his time, and frequently decorated with figures the pictures of Hackaert, Hobbema, and others: died 1672.

### HOGARTH (WILLIAM),

born in London, 1697. The works of this celebrated painter of conversation pictures and portraits, are almost too well known to require description; but the fact of the principal characters introduced therein being family portraits, may not be so. Such however is the case in his representation of the Wanstead Assembly; the Rake's Levee; Southwark Fair; and the Modern Midnight Conversation, almost all the characters in which were portraits. He attempted history, but without success: died 1764.

**COLLETT** (John), born in London, 1725; scholar of George Lambert, painted in a variety of ways, but his favourite subjects were pieces of humour in the style of Hogarth: died 1780.

**DAWES** (Philip), born in London, was a pupil of Hogarth, and painted an historical picture of Mortimer confined in Nottingham Castle, by order of Edward III., but never rose to any degree of eminence: died about 1780.

**PENNY** (Edward), born at Knutsford in Cheshire in 1714; came to London at an early age, and was placed under Hudson; afterwards went to Rome, where he studied some time under Marco Benefial, and was principally employed in painting small portraits in oil, which were generally admired; in 1816, several pictures were sold bearing his name, the subjects of which were interiors or domestic scenes, handled in a manner that forcibly reminds one of Hogarth, and not much unlike him in colour, although rather more chalky.

### HOLBEIN (HANS or JOHN),

born at Basle, 1498; died 1554. Studied under his father, whom he greatly surpassed. Painted history and portraits in oil, distemper, and sometimes in miniature; the principal of his portraits, which are very numerous, are Henry VIII., whom he painted several times; Anne of Cleves; and Sir Thomas More, then Lord Chancellor, and his family. He painted equally well in water colours as in oil. In general he painted on a green ground, but sometimes on a blue. His penciling was fine, his colouring strong, and his carnations like life itself; and he gave a rotundity to his flesh by which the originals may always be distinguished from the numerous copies there are of his works.

**AMBERGER** (Christopher), born 1485, died 1550; studied under Hans Holbein, in whose style he painted, and is sometimes mistaken for him.

**ASPER** (Hans John), born 1499, died 1571; painted portraits with so much life and character, that his reputation was little inferior to that of Holbein.

**HILLIARD** (Nicholas), born at Exeter, 1547; studied the works of Hans Holbein, and became principal drawer of small portraits to James I.; he painted the portrait of Mary Queen of Scots, and that of Queen Elizabeth several times, with many persons of her Court, especially ladies; but he seldom ventured upon more than the head, although particularly celebrated for his skill in drawing the eyes and hands: died 1619.

**HORREBOUTS** (Gerard), born at Ghent in 1498, was a good painter in the manner of Holbein; he was painter to Henry VIII. king of England, and also to Philip and Mary; and painted some pictures for various churches in Ghent: he died in London in 1558.

**LUTTERELL** (Henry), born 1650; studied portrait painting in crayons, under Ashfield, whom he soon surpassed, and is said to have approached Holbein, some of his portraits are on copper: died 1710.

OLIVER (Isaac), born 1556; a pupil of Hilliard of Zuccaro, became an eminent miniature painter, and perhaps never was excelled by any artist of this country, if we except Holbein.

STEVENS (Richard), a celebrated Dutch portrait painter, painted a picture of Queen Elizabeth, so much in the manner of Holbein, that by many persons it is ascribed to that master.

### HONDIUS (ABRAHAM),

born at Rotterdam, 1638; painted with equal skill, landscapes, huntings of wild animals, boars, deer, wolves, foxes, &c. in a manner little inferior to Snyders or Fyt; but his chief excellence was in the representation of dogs; he also painted conflagrations, towns on fire, and candlelight subjects.

BUSTLER, (—), a Dutch painter of history and portraits; painted a picture of three Boors, the landscape behind by Lancrink, and a little dog on one side by Hondius.

VERHOEK (Peter Cornelius Dahl), born 1642; was a pupil of Abraham Hondius, and also studied the works of Borgognone, and distinguished himself as a painter of battles; also painted landscapes in a pleasing style.

### HONDEKOETER, or HONDECOOTER (GILES),

born at Utrecht, 1583; in his landscapes imitated the style of Roland Savery, but the forms and foliage of his trees are more in the manner of Vinckenbooms; he generally introduced birds and fowls which he finished highly.

ALEN, or OLEN (John Van), born 1651; died 1698; painted fowls, landscapes, and still life, in the style of Melchior Hondecooter, whose pupil he was.

HONDEKOETER, or HONDECOOTER (Gysbrecht), son of Giles; studied under his father, and painted domestic fowls with considerable merit, but not equal to his father: died 1653.

HONDEKOETER (Melchior), born 1636, son of Gysbrecht; studied under his father, whom he soon surpassed; he was afterwards a pupil of Weeninix, and painted every description of domestic fowl, cocks, hens, ducks, chickens, peacocks, &c., whose plumage he imitated to the utmost perfection, and finished the landscapes, with which he ornamented the backgrounds so as admirably to harmonise and be in keeping with the figures: died 1695.

PRONK (Cornelius), born 1691; studied design under Francis Von Houten, and painting under Arnold Boonen; it is said that he made a design after a picture by Hondecooter, which was sold for 400 florins.

TYSENS (Nicholas), born at Antwerp, 1660; studied under his father, and excelled in painting still life, dead game, flowers, fruit, guns, swords, and other military weapons; he occasionally painted birds, fowls, &c. in the manner of Hondekoeter: died 1719.

VERHEYDEN (Francis Peter), born 1657; painted huntings of various animals, wild boars, &c. in the manner of Snyders, and fowls and dead game in the style of Hondecooter: died 1711.

VOET (Charles Boschaert), born 1670; was an excellent painter of plants and flowers, which he painted from nature, also birds which he coloured beautifully, and penciled delicately, and are little inferior to those of Hondecooter: died 1745.

### HONE (NATHANIEL),

born in Dublin, 1730; was a reputable portrait painter in oil and miniature, but chiefly in enamel, and possessed a powerful talent for caricature. His oil paintings are somewhat too red in the carnations, and the shadows not very clear: died 1784.

PLOTT (John), born at Winchester, 1732; was a pupil of Wilson, the celebrated landscape painter, but possessing little inclination or genius for that branch of the art; he studied portrait painting under Nathaniel Hone, and afterwards turned his attention to miniature in enamel and water colours, and occasionally painted in oil.



**HONTHORST (GERARD)**, called **GERARD DALLE NOTTE**, born 1592; studied under Abraham Bloemaert, and painted both in oil and in fresco, and endeavoured to imitate the style of M. A. Caravaggio; his usual subjects are candlelight pieces; his pictures are chiefly historical: died 1660.

**RUSTICI** (Francesco), born at Sienna, about 1595; studied under Francesco Vanni; for some time imitated the style of M. A. Caravaggio, and his pictures representing subjects by torchlight; he resembles Gerard Honthorst, but is somewhat more select in his forms, and more correct in his design.

**SANDRART** (Joachim), born 1606; was a pupil of Matthew Merian, Theodore de Bry, and Gerard Honthorst, and copied the works of Titian, Guido, Vandyck, and Paolo Veronese: died 1688.

**HOOGE (PETER DE)**,

born about 1643; studied under Berghem, but in manner more resembles Mieris or Metzu; his favourite subjects were the interiors of apartments in Holland, the sun shining through the window and illuminating a part of the room, so as to produce a pleasing and natural effect: died 1708.

**LAQUY** (William Joseph), born 1738; studied the works of G. Douw, P. de Hooge, Metzu and others, and painted a number of small pictures, agreeably composed and well coloured: died 1798.

**HOOGESTRAETEN (SAMUEL VAN)**,

born at Dort, 1627; was a pupil of Rembrandt, in whose dark style he painted portraits, but by degrees he adopted one more clear and pleasing to his employers; he also painted landscapes, sea-views, fruit, flowers, and still life, in an excellent style: died 1678.

**HOUBRAKEN** (Arnold), born 1660; was a pupil of William Van Drillenberg, and afterwards of Samuel Hoogstraeten, and painted portraits and small historical subjects, the latter without much merit.

**SCHALKEN** (Godfrey), born 1643; was a pupil of Hoogstraeten, and afterwards of Gerard Douw, under whom he acquired great delicacy of finish; he afterwards studied the works of Rembrandt, and painted portraits and small domestic subjects, chiefly candlelight pieces: died 1706.

**HOOGESTRAETEN (JOHN VAN)**, brother of Samuel Van,

born 1629; painted history and portrait with some reputation: died 1680.

**GELDER** (Arnold de), born 1645; studied under John Van Hoogstraeten, and afterwards under Rembrandt, whom he closely imitated in colouring, handling, and freedom of pencil: died 1727.

**HOORN (JORDANUS)**,

a painter of portraits and family pictures: died at Amersfort in 1833, at the age of 48 years.

**APPELDOORN** (John), a landscape painter and skilful designer; was a pupil of Jordanus Hoorn, a professor at Amersfort, where he was born in 1765. He painted but few pictures in oil.

**HORSTOK (JOHN PETER VAN)**,

born 1745; was a pupil of Barbieres, and cultivated perspective

with success ; he painted altar-pieces and historical subjects, easel size, also portraits : died at Haerlem, 1825.

VISSER (A. de), born at Rotterdam, 1762 ; studied under J. P. Van Horstok and B. P. Omevanck, and painted some pictures in conjunction with P. Barbieres ; his subjects were portraits and landscapes : died 1837.

### HORST (NICHOLAS VANDER),

born at Antwerp, 1598 ; was a pupil of Rubens, and acquired considerable reputation as a painter of history and portrait : died 1646.

MYTENS, or MEYSENS (John), born at Brussels, 1612 ; was a pupil of A. Van Opstal, and afterwards of Nicholas Vander Horst, and became eminent as a painter of portraits ; he also painted historical subjects.

### HOSKINS (JOHN),

an English portrait painter in oil and in miniature ; flourished in the reign of Charles I., whose portrait he painted, also that of his Queen and many of his court ; his drawing was correct, and his likenesses natural, but he was too red in his carnations : he died in 1664, leaving a son, who also painted miniature.

COOPER (Samuel), born in London, 1609 ; studied miniature painting under John Hoskins, his uncle, whom he soon surpassed, and was called the miniature Vandyck ; his portraits possess a freedom approaching to oil painting : died 1672.

COOPER (Alexander), brother of Samuel ; also studied miniature painting under John Hoskins, in which he was much esteemed, but was not equal to Samuel : he excelled in landscapes in water colours.

### HOUASSE (RENE ANTOINE),

born at Paris, 1645 ; was a disciple of Le Brun, and became a reputable painter of history : died 1710.

CASES (Peter James), born 1676 ; was a pupil of Houasse, and afterwards of Bon Boullogne, and may be considered one of the first painters of the French school ; some of his pictures are in the style of Correggio : died 1754.

### HOUBRAKEN (ARNOLD),

born at Dort, 1660 ; studied first under William Van Drillenburgh, and afterwards under Samuel Van Hoogstraeten, and painted portraits and small historical subjects, the latter without much merit.

GRAHAM (John), born in England ; studied in Holland under Houbraken and Terwesten, and painted historical subjects.

STAPHORTIUS (Abraham), was a good painter of portraits after the manner of Houbraken : he lived in 1650.

VANDEBURGH (Adrian), born at Dort, 1603 ; studied under Arnold Houbraken, and imitated the works of Mieris and Metz ; he painted with considerable success small portraits, domestic subjects, and conversations.

### HOUTEN (G. TEN),

a painter of portraits, lived about the middle of the 17th century ; in 1649 he painted the portrait of John Cloppenburg, Professor of Theology.

PRONK (Cornelius), born at Amsterdam, in 1691 ; studied design under Frans Von Houten, and painting under Arnold Boonen ; he excelled in portraits, which he executed with great fidelity : died 1759.

**HOYOUX (BERTIN),**

born at Jupulle, near Liège; was in some reputation about 1637; he painted portraits with talent, and made good likenesses.

**PONTEAU** (Michael), born at Liège, 1588; had Bertin Hoyoux for his first master; he went when very young to Italy, and passed there the greatest part of his life. Almost all his works remain in that country, where he was only known under the name of Pontiani: died 1650.

**HUDSON (THOMAS),**

born in Devonshire, 1701; was celebrated as a portrait painter, particularly of English country gentlemen, whom he generally represented in tie-wigs, blue velvet coats, and white satin waist-coats; he was the pupil of Richardson, and the master of Sir Joshua Reynolds: died 1779.

**ASTLEY** (John), an English portrait painter, born in Shropshire, was a scholar of Hudson; he possessed superior talents, and painted portraits with great reputation and success: died 1787.

**JENKINS** (Thomas), born in Devonshire; studied painting in London under Hudson, and went to Rome with Richard Wilson; but finding he possessed little talent as an artist, he abandoned the profession: died 1798.

**MORTIMER** (John Hamilton), born in Sussex, 1739; was instructed by his uncle, who was said to be a painter of talent above mediocrity; he was afterwards sent to London, and placed with Hudson, from whom he derived no advantage.

**PENNY** (Edward), born in Cheshire, 1714; was a pupil of Hudson, and painted sentimental and historical subjects, some of which are handled in the style of Hogarth, and are not unlike in colouring; but are rather more chalky.

**RENNELL** (Thomas), born at Chudleigh, Devonshire, 1718; was a pupil of Hudson, and on quitting him painted landscapes and portraits, the latter of which were greatly admired: died 1788.

**TOMS** (Peter), born in London; studied under Hudson; and although he ranked as a portrait painter, was chiefly employed in painting the draperies in the pictures of Sir Joshua Reynolds: died 1776.

**HUGFORD (IGNATIUS),**

born in Pisa, 1703; was a pupil of Anthony Dominic Gabbiani, and excelled as a painter of historical subjects: died 1758.

**FABBRINI** (Joseph Zanobi), born 1740; was a pupil of Ignatius Hugford, and became celebrated as a painter of history and portrait: died 1776.

**HUGHTENBURG (JOHN VAN),**

born at Haerlem, 1646; was a scholar of John Wyck, and afterwards of Vander Meulen, and was employed by Prince Eugene to paint the battles in which himself and the Duke of Marlborough took part; which he did with such precision, that the features of a Turk, Cossack, or Slavonian are easily distinguishable: died 1733.

**GAELEN** (Alexander Van), born at Haerlem, 1670; studied under John Van Hughtenburg, and by copying the works of Wouvermans, Berghem, and other celebrated masters, greatly improved his touch; his usual subjects were huntings of the wild boar, stag, or fox: died 1728.

**MAAS** or **MAES** (Dirk or Theodore), born 1656; was a pupil of H. Mommers, a painter of Italian markets; and afterwards of John van Hughtenburg, the battle painter, whose style he followed with considerable reputation: died 1715.

**HUYSUM (JUSTUS VAN), the Elder,**

born in Holland, 1659; was educated under Nicholas Berghem;

he painted landscapes and animals, which, though laboriously finished, have too much yellow about them to be pleasing; also history, portraits, battles, sea-pieces, fruit, and flowers, of which his fruit and flower-pieces are most esteemed: died 1716.

BYSS (John Rodolph), a Swiss, born 1660; died 1738; painted easel pictures of historical subjects, in which he tried to imitate the style of Lairesse, and the finish of Adrian Vander Werf; flower-pieces in the manner of Van Huysum, and landscapes in the cold tone of Breughel.

MORTEL (John), born at Leyden in 1650; was a good painter of flowers and fruit. His manner approached so near to that of Mignon, of Van Huysum, and of De Heem, that the copies that he made from the paintings of those masters still deceive the most skilful amateurs: he died at Leyden in 1719.

### HUYSUM (JOHN VAN),

born at Amsterdam, 1682; having studied the pictures of Mignon, and other artists of his style, and being ambitious to excel them, he made nature his guide, selecting the most beautiful flowers and the choicest fruit as the subjects of his pencil; he usually arranged his flowers in elegant vases, ornamented with bas-reliefs; and frequently introduced a bird's nest into his pictures; also insects, butterflies, dew-drops, &c.: died 1749.

EYNDEN (Francis Van), born 1694; painted landscapes in the manner of John Van Huysum, but not finished so highly: died 1742.

HOGENHUYZEN (Elizabeth Georgina), a pupil of D. J. Guicherit, born at the Hague, in 1776; imitated the manner of Rachel Ruisch; studied particularly the paintings of the celebrated Van Huysum, and designed assiduously after nature. She died at the Hague, in 1794, aged 18.

MIGNON (Abraham), born 1693; a pupil of Jacob Murel, an eminent flower painter; excelled in those subjects, in which he is perhaps only surpassed by those of John Van Huysum: died 1679.

ROBART (M.), was a pupil of the celebrated flower painter, John Van Huysum, and painted similar subjects: also live and dead game.

ROEPEL (Conrade), born 1679; was a pupil of Netscher, whose style he quitted for flower painting; his works are neatly finished, but not equal to those of Van Huysum or Rachel Ruisch.

RUISCH (Rachel), born at Amsterdam, 1664. This lady was a celebrated paintress of flowers and fruit; she studied under William Van Aelst, an eminent flower painter, whom she greatly surpassed, as well as every other artist, hardly excepting the admirable productions of Van Huysum: died 1750.

### IBBOTSON (JULIUS CÆSAR),

born in Yorkshire, studied landscape painting for his amusement, and produced some pictures so much in the style of Berghem, that the great Mr. West used to call him the Berghem of England, he also painted some historical pieces: died 1817.

RATHBONE (John), born in Cheshire about 1750; without the aid of an instructor became a respectable landscape painter; his pictures are frequently embellished with figures by Ibbotson, Anderson, and other contemporary artists: died 1807.

### IMPARATO (FRANCESCO),

born at Naples, flourished about 1565; was first a disciple of Crisculo, and afterwards of Titian, and painted several fine pictures for the churches in Naples.

CARACCIUOLI (Giambattista), born 1580; studied first under Imparato, and afterwards

under M. A. Caravaggio, whose vigorous style he followed, then imitated the style of Annibale Caracci so closely, that his works are often mistaken for those of Caracci : died 1641.

### IMPERIALE (FRANCESCO),

was a pupil of Carlo Maratti, but we have no account of his manner or style.

HOARE (William), born at Eye in Suffolk, about 1707 ; was a pupil of Imperiale, the disciple of Carlo Maratti, and copied the works of the best masters, but is chiefly known as a portrait painter : died 1792.

RAMSAY (Allan), born in Edinburgh, 1709 ; visited Italy and studied under Solimene, and afterwards was a pupil of Imperiale, but did not long follow historical painting, having met with more encouragement as a portrait painter : died 1784.

### INGHEN (WILLIAM VAN),

born at Utrecht, 1651 ; studied first under Grebber, and at Rome under Carlo Maratti ; afterwards at Venice, where the charm of colouring seems to have rendered him neglectful of design, he painted history and portraits with considerable success : died 1709.

SPIERS (Albert Van), born at Amsterdam, 1666 ; was a scholar of William Van Inghen, an historical painter of some eminence ; he visited Rome, and contemplated with admiration and delight the works of Raffaele, Giulio Romano, and Domenichino ; then went to Venice to perfect himself in colouring, and selected the works of Paolo Veronese for his guide, his design partakes more of the Roman than the Dutch school, and his colouring is decidedly Venetian : died 1718.

### IMOLA (INNOCENZIO FRANCUCCI DA),

generally known by the name of Imola, where he was born, was the pupil of Francesco Francia, and of Mariotti Albertinelli, he painted history in oil and in fresco, and some of his works appear to be from the designs of Raffaele : died 1550.

PRIMATTICCIO (Francesco), born at Bologna, 1400 ; was a pupil of Innocenzia da Imola, and of Giulio Romano, and painted history in oil and in fresco, in the latter of which he in some respects resembles Parmegiano.

FONTANA (Prospero), born 1512 ; was a pupil of Francucci, called da Imola, he painted history, in grandeur of design and splendour of colouring not unlike Paolo Veronese : died 1597.

### JACOBSQ (JURIAN),

born in Hamburg, 1610 ; studied under Francis Snyders, and excelled in painting huntings and chasings of wild animals in his style with great success, and little inferior to those of Snyders ; he afterwards devoted himself to history and portraits, in the former of which both in design and in colouring, the manner of Snyders is conspicuous : died 1664.

CARRE (Henry), born at Amsterdam, about 1657 ; was a pupil of Jurian Jacobsq, and afterwards of Jacques Jordaens, and painted landscapes and huntings in the manner of Snyders, he also painted peasants attending sheep, or herds of cattle, and sometimes conversations : died 1721.

### JACOBSQ (HUBERT), called GRIMANI,

born at Delft, 1590 ; visited Venice ; studied the works of the best masters, particularly Titian, and became an excellent colourist, his talent lay wholly in portrait painting : died about 1629.

**DERYCK** (Peter Cornelius), born 1658 ; studied under Hubert Jacobsq, called Grimani, but adopted the style of Bassan, whom he imitated so successfully, that good judges are frequently deceived ; he painted both in large and small, and executed several portraits, which were greatly admired : died 1630.

**FLINCK** or **FLINK** (Govert), born at Cleves, 1614 : studied first under Jacobsq, and afterwards under Rembrandt, whose style he imitated closely, and is frequently mistaken for that master : died 1660.

### **JANSEN** or **JOHNSON** (CORNELIUS),

born in Amsterdam, 1590 ; came to England in 1618 ; and painted some excellent portraits of James I. and family, his colouring is clear and natural, and his pictures are neatly finished, although somewhat stiff and formal, he generally painted on panel, and his draperies are for the most part black : died 1665.

**RUSSELL** (Theodore), nephew and pupil of Cornelius Jansen, and afterwards a pupil of Vandyck, lived in the reign of James I. and copied many of Vandyck's portraits on small panels in miniature.

### **JANSSENS** (ABRAHAM),

born at Antwerp, 1569 ; painted historical subjects for the churches in Flanders, and had no superior in colouring, except Rubens, with whom he was contemporary. His design is elegant, draperies well cast, and his carnations have all the appearance of real flesh. At Ghent is an *Ecce Homo*, and a *Descent from the Cross*, the latter of which is frequently taken for the work of Rubens ; but his best production, the *Resurrection of Lazarus*, is in the collection of the Elector Palatine : died 1631.

**CAMPINO** (Giovanni), born about 1590 ; studied at Antwerp, under Abraham Janssens, but on returning to Rome, imitated the works of Michael Angelo Caravaggio.

**FYT** (John), born in Antwerp, 1625 ; his usual subjects were live and dead game ; wild boars, hares, dogs, fruit, flowers, and birds, particularly partridges, in which the hair of the animals, and the plumage of the birds, were represented with the utmost precision ; and many of the pictures of Janssens, Crayer, Rubens and others, were embellished with those various subjects by him : died 1671.

**ROMBOUTS** (Theodore), born at Antwerp in 1597 ; was a scholar of Abraham Janssens. He visited Rome and Florence, and on his returning to Antwerp was employed in painting some pictures for the churches, he also painted concerts, gallant assemblies, merry-makings, mountebanks, taverns, and soldiers playing at cards, which he executed with taste and ingenuity : died 1637.

**SEGHERS** or **SEGERS** (Gerard), was a scholar of Henry Van Balen, and afterwards of Abraham Janssens, but painted in the style of M. A. Caravaggio, he painted historical subjects, musical conversations, &c. : died 1651.

### **JARDYN** or **JARDIN** (KARL DU),

born at Amsterdam, 1640 ; was a scholar of Nicholas Berghem, whom in colouring and touch he greatly resembles, but his works are more conformable to the taste of Italy than Holland, and generally exhibit the warmth and brilliancy of an Italian atmosphere ; skies clear and sparkling, landscape of the most pleasing scenery, with figures and animals exquisitely finished : his pictures are not much encumbered, a few figures, some animals, and a little background is the extent of his composition, he also painted some Scriptural subjects.

**DOES** (Jacob Vander), the Younger, born at Amsterdam, 1653 ; studied landscape painting under his father, and Karl du Jardyn, but afterwards applied himself to historical painting : died 1693.

**HOET** (Gerard), born 1648 ; was a pupil of Poeleberg, and painted historical paintings, small size, charmingly coloured, and elegantly designed, some of which are in the manner of Poeleberg and Karl du Jardyn : died 1733.

**MARNE** (John Louis de), born 1744 ; was one of the best landscape painters of his time, he was a pupil of Briard, but adopted the manner of Du Jardyn with great success : died 1829.

**SHELLINCKS** (William), born at Amsterdam, 1632 ; from his style is supposed to have been a pupil of Lingelbach, and in some of his pictures reminds us of Karl du Jardyn, he usually painted small size, and finished his pictures very highly : died 1678.

**ROMEYN** (William Van), a Dutch painter of landscapes, with cattle and figures so much in the style of Karl du Jardyn, he is supposed to have been instructed by him.

**SIBRECHT** or **SYBRECHT** (John), born at Antwerp, 1625 ; studied under his father and from the works of Nicholas Berghem and Karl du Jardyn, and copied them so closely, that some of his pictures are taken for originals : died 1703.

**SONJE** (John), a Dutch artist, flourished at Rotterdam in the 17th century, and produced more pictures than any artist of his time ; he painted mountainous and wooded landscapes in the Italian manner, and with so much truth that it is easy to distinguish the kinds by the foliage and form, his figures also have so agreeable a touch, and so great beauty, that they are sometimes attributed to Karl du Jardin.

### JELGERSMA (TAKO HAJO),

an excellent painter of shipping, born at Harlingen in 1702 ; was a pupil of W. Vtringa ; he studied also portrait painting, and settled at Haerlem, where he finished a great number of paintings : he died at Haerlem in 1795.

**BRANDHOF** (John Bernard), born at Ham, in Marksland, in 1738 ; was a pupil of Tako Hajo Jelgersma ; he established himself at Haerlem, and painted large pieces for apartments, but did not produce any easel pieces. His style was that of landscape : he died at Haerlem in 1803.

### JORDAENS (JACOB or JACQUES),

born at Antwerp, 1595 ; studied under Van Oort, but in colouring and touch most resembles Rubens : he studied the works of the great masters of Italy, particularly Paolo Veronese. His works are to be found in almost every church or public edifice in Flanders, two of which, the Martyrdom of S. Apollonio, and Christ disputing with the Doctors, are greatly admired ; the latter is often mistaken for the production of Rubens ; but his powers were more suited to fabulous history, or to the festive scenes of tumultuous revelry than to sacred subjects : died 1670.

**BERKMANS** (Henry), born in Holland, 1629 ; was a pupil of Wouwermans, of Boschaert, and of Jordaens, and painted historical subjects with some reputation, but was more esteemed as a portrait painter : died about 1679.

**BOCKHORST** (John Van), called Langen Jan, born at Munster in Germany, 1640 ; was a disciple of Jordaens, but is most like Vandyck in his portraits, although in colouring he sometimes resembles Rubens.

**CARRE** (Henry), born at Amsterdam, about 1657 ; was a pupil of Jurian Jacobsq, and afterwards of Jacques Jordaens, and sometimes painted in the manner of Snyders : died 1721.

**DONCKER** (Peter), born at Gouda ; studied under Jacob Jordaens, and afterwards visited Rome for improvement ; he painted similar subjects to Jordaens, and in a similar style : died 1688.

**FYT** (John), born in Antwerp, 1625 ; painted live and dead game, fruit, flowers, &c., and frequently ornamented the paintings of Jordaens and other masters with those subjects.

**KOOGEN** (Leonard Vander), born at Haerlem, 1610 ; died 1681 ; studied under Jacques Jordaens, and was a fellow pupil of Cornelius Bega, whom he resembles in his touch and colouring, but in general of a different size, and some of his figures are as large as life.

**REUVEN** (Peter), born at Leyden, 1650 ; studied at Antwerp, under Jacques Jordaens ; painted history and allegory. His colouring possessed all the brilliancy of the best painters of the Flemish school : died 1718.

**SNEYDERS** or **SNYDERS** (Francis), born at Antwerp, 1579 ; was a pupil of Van Balen, and excelled in painting kitchens and larders, stored with all kinds of dead game, fish, fruit, vegetables, &c. : in which the figures were usually introduced by Rubens or Jordaens : died 1657.

**JOUVENET** (FRANCESCO), brother of Jean ; studied under his brother, and became a good painter of portraits ; died 1749.

**BERTIN** (Nicholas), born at Paris, 1677 ; died 1736. Studied under Jouvenet and the elder Boulongne, painted history, and was employed by Louis XIV. for whom he painted Vertumnus and Pomona, and other works. In small proportions of figures and landscape scenery he possessed considerable talents, which he lost when he ventured on compositions of a larger size.

**RESTOUT** (John), born at Rouen, 1692 ; studied under Jouvenet, whose style he followed with considerable success, and if not equal to Jouvenet, was the nearest approach of his time : died 1768.

**JUANES** (JUAN BATTISTA), born at Valencia, 1523 ; confined his pencil to sacred subjects, which were grandly composed, coloured with great truth and beauty, and minutely finished ; he is sometimes called the Spanish Raffaele, from his resemblance to his style.

**RIBALTA** (Francesco), born at Valencia, 1551 ; appears to have formed his style from Juan Battista Juanes ; he also made copies from the works of Sebastian del Piombo : died 1628.

**KAY** or **KEY** (WILLIAM), born at Breda, 1520 ; studied with Francis Floris under Lambert Lombard, and painted history and portraits, the former with less spirit than those of Floris, but more correct in design ; his portraits have been compared to those of Sir Anthony More : died 1576.

**KAY** or **KEY** (Adrian Thomas), was a cousin and pupil of William Key, whom he surpassed in spirit and originality of composition.

**KAMPEN** (JACOB VAN), born 1650 ; was a pupil of Bronkhorst, whose manner he approached nearly, also that of Bylart : he visited Italy to improve himself in design and colouring, and painted historical subjects, the figures life size.

**GRAUW** (Henry), born at Hoorn, 1627 ; was a pupil of Peter Grebber, and afterwards of Jacob Van Kampen, the Younger ; he subsequently visited Rome and copied the works of the great masters, and painted some fine historical pictures : died 1682.

**KELLER** (JOHN HENRY), born in Switzerland, 1692 ; studied landscape painting under Gottfred Stuben, which he ornamented with figures after the manner of Teniers : died 1665.

**AA** (Thiery Vander), born at the Hague, 1731 ; was a pupil of John Henry Keller ; he painted fruit, flowers, and birds, but did not leave any easel pictures, being principally employed in the decoration of apartments : died 1809.



**KERCKHOVE (JOSEPH VANDEN),**

born at Bruges, 1669; studied under Quellinus, visited France and Italy, and on his return was much employed in painting history both in oil and in fresco, the backgrounds usually enriched with architecture: died 1724.

**LEEPE (John Anthony),** born at Bruges, 1604; was an eminent painter of landscapes, sea views, storms and calms; the landscapes in the style of Genvols and Gaspar Poussin, in which the figures are introduced by Kerckhove or Duvenede, his sea pieces are considered the best: died 1720.

**VISCH (Matthias de),** born 1702; was a pupil of Kerckhove: he visited Italy, studied the works of the best masters, and painted history and portrait with distinguished reputation.

**KESSELL (NICHOLAS VAN),** nephew of Ferdinand,

born in Antwerp, 1684; painted in the style of Teniers, merry makings, rustic conversations, and village festivals, the figures designed in the manner of Le Fage, and nearly approaching the excellence of Teniers in colouring; he afterwards painted portraits with but little success: died 1741.

**MONY (Louis de),** born at Breda, 1608; studied under Nicholas Van Kessel, Emanuel Biset, and Philip Vandyck, but painted in the style of Gerard Douw.

**WEYERMANS (James Campo),** born 1679; was a disciple of Van Kessel, and painted fruit, flowers, and still life, but his pictures are not above mediocrity: died 1747.

**KETEL (CORNELIUS),**

born at Gouda, 1548, studied under A. Blocklandt; he visited England in the reign of Queen Elizabeth, whose portrait he painted, and those of several of the nobility. In 1581 he went to Amsterdam, where he painted a large picture of the principal officers of the train bands, amongst whom he introduced his own portrait; he also painted the portrait of the King of Denmark, and occasionally imitated Ugo da Carpi, in using the ends of his fingers instead of brushes: died 1602.

**CRABETH (Walter),** born at Gouda, 1570; studied under Cornelius Ketel, and became the most celebrated painter on glass of any at that period: died 1624.

**ISAACS (Peter),** born in Holland, 1569; studied under Cornelius Ketel, and afterwards under John Van Achen, whom he accompanied to Germany and Italy; he occasionally painted historical subjects, but was more employed as a portrait painter, in which he excelled: died 1618.

**KNELLER (SIR GODFREY),**

born at Lubeck, 1648; died 1723. Studied in the school of Rembrandt, and also under Ferdinand Bol; then visited Rome; became a disciple of Carlo Maratti and of Bernini, and began to acquire some fame as a painter of portraits. He afterwards went to Venice and painted some family pictures and other portraits. In 1674 he came to England. The head-dresses of the women were then worn very high, but he did not paint them in the extreme of the fashion. There is a ridiculous stiffness in the neck-cloths of the men, and in the formal cut of their coats; whilst the dress of the women generally consists of nothing more than a chemise thrown open, and a robe de chambre loosely thrown over it. At Petworth is a fine head by him of Sir Isaac Newton,

which is one of his happiest efforts ; but some of his portraits of the Seymour family are alike discreditable to his talents.

- ALBERTS** (Gerard), born at Nimeguen ; painted some portraits after Kneller, which are well worthy of notice : he died between 1750 and 1760.
- BARKER** (Nicholas), born at Antwerp, 1684 ; studied portrait painting in his own country, and on visiting England was much employed by Sir Godfrey Kneller : died 1689.
- BOCKHORST** (John van), born in Holland in 1661 ; came to London and studied under Kneller, and on his return to his own country, painted history, battles, and portraits, in the two latter of which he excelled : he died in 1724.
- FANCATI** (—), an Italian ; copied the portraits of James and his Queen, with a pen, from the originals by Kneller.
- GASPARS** (John Baptist), born at Antwerp ; a pupil of T. W. Boschaert, visited England during the Civil War, and was much employed by General Lambert, and afterwards became an assistant to Sir Peter Lely and Sir Godfrey Kneller : died 1691.
- JERVAS** (Charles), born in Ireland ; was a pupil of Sir Godfrey Kneller, and painted portraits, in a flimsy style like fan painting, and without any merit.
- KNELLER** (John Zachary), brother of Sir Godfrey, born at Lubeck, 1636 ; painted architecture and still life, in oil and in fresco, and copied some of Sir Godfrey's pictures in water colours : died 1702.
- LAROON** (Marcellus), born at the Hague, 1653 ; studied under La Zoon, an obscure portrait painter, and also under B. Flechiere. His drawing was correct, and his colouring good, he excelled in drapery, and was employed by Sir Godfrey Kneller to paint the draperies in his pictures.
- MEDINA** (Sir John), born at Brussels, 1660 ; was a scholar of Francis du Chatel, whose colouring he was desirous of imitating, particularly in his carnation tints, and afterwards improved by studying the works of Rubens ; he came to England and painted portraits, in some of which he resembles Sir Godfrey Kneller.
- PIETERS** (John), born at Antwerp, 1667 ; a scholar of Peter Eyckens, an historical painter of some eminence ; came to England in 1685 ; but finding no employment as an historical painter, he offered his services to Sir Godfrey Kneller, who employed him to paint the draperies and backgrounds of his portraits. He excelled in copying the works of Rubens : died 1727.
- RICHARDSON** (Jonathan), an eminent English portrait painter, born about 1665 ; studied the art under John Riley, and became possessed of sufficient merit to secure a share of public patronage during the lifetime of Sir Godfrey Kneller and Dahl ; there is strength, roundness, and boldness in his colouring, but his men want dignity, and his women grace : died 1745.
- RILEY** (John), born in London, 1646 ; received instructions from Isaac Fuller and Gerard Zoust ; his talents were obscured by the fame rather than the merit of Sir Godfrey Kneller, and have since been depressed by being confounded with Lely : died 1691.
- SCHMUTZ** (J. Rudolf), a Swiss, born in the Canton of Zurich, 1670 ; was a scholar of Matthias Fuessli ; at first he applied himself to historical painting, but not succeeding in that branch he turned his thoughts to portraiture. He came to England when Sir Godfrey Kneller was in his zenith, attached himself to his style, and obtained a flattering share of the public favour : died 1715.
- WORSDALE** (James), an English portrait painter ; was a pupil of Sir Godfrey Kneller, but never arrived at any great eminence in the art : died 1767.

### KNUPFER (NICHOLAS),

born at Leipsic, 1603 ; died 1660. Studied first under Emanuel Nysens, an artist of some note, and afterwards under Abraham Bloemart, and became an excellent painter of historical subjects of a small size, also battle-pieces, three of which he painted for the King of Denmark, representing the victories of some of his ancestors.

**STEEN** (Jan), born at Leyden, 1636 ; studied under Nicholas Knupfer, a painter of history of some note, and afterwards under John Van Goyen ; and painted merry-makings and the frolics of the ale-house, &c., little inferior in delicacy of colouring to the charming productions of Mieris and Metzú : died 1689.

**VOYS** (Ary de Voys), born 1611 ; was a pupil of Nicholas Knupfer, and of Abraham

Vander Tempel; but followed the style of Peter van Slingelandt with great success, and sometimes imitated the manner of Brouwer, Poelemborg, and occasionally of Teniers: died 1698.

### KOECK or COECK (PETER),

born at Alost, 1500; studied at Brussels, under B. Van Orlay; afterwards visited Italy, and on his return painted several pictures for the churches; also painted portraits, and was employed by the Emperor Charles V.: died 1550.

AELST (Paul Van), a natural son and pupil of Peter Koeck; called also Peter Van Aelst; was a good painter of flowers and fruit.

BREUGHEL (Peter), the Elder, called the Droll; was a pupil of Peter Koeck, but paid more attention to the works of Jerome Bos: died 1705.

### KOEKHOEK (JOHN),

born at Middelburg in 1811; was the third son of John Herman Koekhoek, a very distinguished marine painter, and like his brothers Bernard Cornelius, Marinus Adrian, and Herman, studied under his father. This young artist, gifted with the most happy dispositions, and whose future promised to become brilliant, died in 1831. He has left some paintings of the sea, both calm and turbulent, which exhibit proof of a fine talent.

HACCOU (John Cornelius), born 1768; was a pupil of John Koekhoek, and painted winter pieces, and river scenes with vessels, moonlight pieces, and other charming landscapes: died 1839.

### KOOI (WILLIAM BARTEL VANDER),

born 1768; studied design under Frans Zwart and John Verrier, and perspective under Gerard Lairese, and painted landscapes in oil, under the direction of Verrier and Beekkerk; he also studied the works of the great masters, and copied some portraits by Vandyck: died 1836.

ANDRINGA (Tjeerd), born 1806; was a pupil of Vander Kooi, and had given some proof of talent as a painter; but died young.

IDSINGA (Wilhelmina Gertrude Van), born 1788; was a pupil of Vander Kooi; she copied the ancient masters, and painted some portraits in oil with great success; died 1819.

### KUPETZKI (JOHN),

born in Bohemia, 1667; studied under Claus, a Swiss painter, whom he accompanied to Italy, and assisted in his works; also studied the works of Correggio and the Caracci, and painted some historical pictures for the Emperor Joseph II. of Vienna; in colouring he resembles Rembrandt, and in designing the human figure may be compared to Vandyck: died 1740.

FUSSLI (John Caspar), born 1706; died 1781; was a pupil of Kupetzki, and became eminent as a portrait painter.

### KUYPERS (THIERRY),

born at Dordrecht in 1732 or 1733; was a pupil of A. Schouman, at the Hague; he painted landscapes after nature. His canvasses, of rather large dimensions, served to ornament apartments; he made, however, some easel pictures: died 1796.

HOFMAN (Peter), born at Dordrecht; a pupil of Joris Ponce, and of Thierry Kuypers;

was employed in paintings over chimney-pieces, and at his leisure hours made paintings of other kinds, highly finished : died 1837.

**LEEN** (William Van), born 1753 ; was a pupil of Thierry Kuypers, John Arends, and Joris Ponce ; he painted flowers and fruit, true to nature, and finely finished ; his pictures are highly esteemed : died 1821.

### LAER or LAAR (PETER DE),

born in Holland 1613 ; usually painted the sports and drolleries of vulgar life, called by the Italians *Bambocciate*, such as playing at bowls, rural festivals and fairs, also farrier's shops, cattle, conversations, huntings, and masquerades, the backgrounds usually decorated with the most remarkable objects in and near Rome : although inferior to Wouvermans in the neatness and delicacy of his touch, he surpassed him in energy and variety of character : died 1675.

**ASELINO**, a native of Holland and scholar of Vandervelde, painted battles, history, and animals, and practised with *Bamboccio* at Rome : he flourished about 1550.

**BOTH** (John), a pupil of Bloemart, made Claude Lorraine his model, and painted landscapes, Andrew Both inserting the figures which he designed after the manner of *Bamboccio*.

**CERQUOZZI** (Michael Angelo), called *Dalle Battaglia*, born at Rome, 1600 ; died 1660 : studied under Peter de Laer, called *Bamboccio*, and painted similar subjects, but his mobs instead of being Dutch or Flemish, resemble those of Italy, and the physiognomy of his features is also different. In one of his works he has represented an army of fanatics.

**DOES** (Jacob Vander), born 1623 ; a pupil of Nicholas Moojaert, painted landscapes, embellished with small figures, and afterwards adopted the style of *Bamboccio*, and painted similar subjects with great success : died 1673.

**DOMINIC** (Bernardo), born 1740 ; studied landscape painting under Brisch, and also painted what are called *Bambocciate*.

**GRAAF** (John), born 1680 ; a pupil of Van Alen ; painted markets, fairs, &c. in the style of *Bamboccio*, in which he introduced numerous figures : died 1734.

**GRAAT** (Barent or Bernard), born 1628 ; painted landscapes, imitating the manner of Peter de Laer in his animals, trees, and rural scenery : died 1709.

**LARGILIERE** (Nicholas de), born 1556 ; a pupil of Francesco Gobeau, painted landscapes, animals, fruit, flowers, and subjects of low humour or *Bambocciate*, also history and portraits : died 1646.

**LEMBEKE or LEMKE** (John Philip), was a pupil of George Strauch, and afterwards of Peter de Laer, he painted battles by sea and land, sieges, naval armaments and hunting pieces.

**MIEL** (Jan), born 1599 ; a pupil of Gerard Segers, and of Andrea Sacchi, painted historical subjects for the churches, also easel pictures of fairs, carnivals, markets, &c. in the style of *Bamboccio*, and in no respect inferior to him.

**OSSENBECK** (John Van), born at Rotterdam, about 1627 ; went to Italy, and distinguished himself as a painter of landscapes, with animals, fairs, and huntings, in the style of Peter de Laer, called *Bambocciate*, which he usually embellished with ruins and architecture ; his pictures though not equal to those of de Laer, possess great merit ; they are ingeniously composed, and the figures and animals are correctly designed, and touched with great spirit : died 1678.

**OLIVIERIE** (Domenico), born 1679 ; excelled in painting drolleries, fairs, and merry makings, in imitation of the style of Peter de Laer.

**STERN** (Ignacio), a pupil of Carlo Cignani, painted historical subjects, also concerts and conversations in the manner of *Bamboccio* : died 1746.

**STOOP** (Dirk or Theodore), was born in Holland about 1610 ; he adopted a similar style to Peter de Laer, called *Bamboccio*, and his best works are no way inferior. His pictures represent hunters and sportsmen on horseback, the halts of travellers, farrier's shops, and similar subjects, designed with a spirit and taste which have scarcely been surpassed by Philip Wouvermans, for whose works they have frequently been mistaken.

### LAGRENEE (LOUIS JOHN FRANCESCO),

born in Paris, 1727 ; painted history, allegorical subjects and

portraits, and was a member of the French Academy for painting : died 1787.

BARTIN (John), born at Montbar in France, was a pupil of Lagrenée, and an eminent painter of historical subjects : died 1809.

### LAIRESSE (GERARD),

born at Liege, 1640 ; studied design by copying the pictures of Bertholet Flemael and other celebrated masters, and painted historical subjects and portraits, his design was excellent, colouring good, touch firm, yet light, and his draperies after the Italian taste, those of the women were generally of silk, richly embroidered, his backgrounds enriched with architectural buildings, and his manner approaching to that of Niccolò Poussin : died 1711.

BYSS (John Rodolph), a Swiss, born 1660 ; died 1738 : painted history in oil and in fresco, allegorical or mythological subjects, also easel size, in which he tried to imitate the style of Laïresse.

DOES (Jacob Vander), the Younger, born at Amsterdam, 1653 ; studied under his father and Karl du Jardyn, whose style he quitted, and applied himself to historical painting under Gerard Laïresse, in which he succeeded admirably : died 1693.

ELLIGER or ELGER (Ottomar), born at Hamburg, 1666 ; studied under his father, and at Amsterdam, under Michael Van Musscher, and painted small portraits and conversations in his style ; was afterwards a pupil of Gerard Laïresse, and painted landscapes embellished with bas-reliefs, suited to the subject, the backgrounds enriched with ornamental architecture : died 1732.

HEEDE (William Van), born in Flanders, 1660 ; visited Italy, and left many proofs of his ability as an historical painter at Rome, Naples, and Venice, one of which, the Martyrdom of a Saint, bears a striking resemblance to the works of Gerard Laïresse : died 1728.

HOOZAAT (John), born 1654 ; was educated in the school of Gerard Laïresse, and became one of his ablest disciples : died 1712.

HUYSUM (John Van), born at Amsterdam, 1682 ; studied the pictures of Mignon the celebrated flower painter, also painted landscapes in the style of Glauber and Laïresse, which are more estimable for their neatness of execution, than originality of style or colouring : died 1749.

KOOI (William Bartel Vander), born 1768 ; had for masters in design Frans Zwart and John Verrier, and for perspective studied the works of Laïresse ; and after three years study commenced painting landscapes in oil, under the direction of Verrier and Beekkerck : died 1836.

LAIRESSE (John de), born at Amsterdam, in 1679 ; painted after the manner of his father, Gerard Laïresse, whose pupil he was : died 1728.

LAIRESSE (Ernest), brother of Gerard, born at Liege, 1635 ; painted animals and huntings in distemper.

LAIRESSE (James and John), younger brothers of Gerard, born at Liege, 1671 and 1674 ; distinguished themselves in painting flowers, fruit, and bas-reliefs, but not equal to those of Gerard : they died at Amsterdam in 1709, and 1724.

LAIRESSE (Ernest de), born at Liege in 1678 ; pupil of his uncle Gerard Laïresse ; designed all kinds of animals well. He painted in water colours, and studied some time in Italy : died 1718.

LAIRESSE (Abraham de), born at Amsterdam in 1631 ; a pupil of his father, Gerard de Laïresse ; painted similar subjects to his father, but inferior to him : he died at Amsterdam in 1739.

LUBIENETSKI (Theodore), born 1653 ; was a pupil of Laïresse, in whose style he painted history and landscape with considerable success : died 1716.

MEYERING (Albert), born at Amsterdam, 1635 ; painted large landscapes decorated with ruins of ancient architecture, and with figures representing historical or allegorical subjects, in the style of Laïresse : died 1714.

SOUKENS (Henry), born 1680 ; a pupil of his father, had a remarkable talent for imitating the works of the great masters, particularly the landscapes of Laïresse : died 1711.

TIDEMAN (Philip), born in Hamburg, 1657 ; studied first under Nicholas Maes, a

painter of history, and of some reputation, and afterwards at Amsterdam, under Gerard Lairese, whom he assisted in some of his works, and upon leaving his school was extensively employed in ornamenting the public edifices and principal mansions with historical and allegorical subjects, in the style of Lairese : died 1735.

### LAMA (GIOVANNI BATTISTA),

born at Naples, 1560 ; was a pupil of Luca Giordano ; painted history, and was also much employed in mythological subjects, easel size, which are admired for their elegant style and sweetness of colouring.

LANDULFO (Pompeo), born at Naples, 1515 ; studied under G. B. Lama, and painted history for the churches in that city : died 1590.

### LAMBER (JACOB),

an Anabaptist minister at Leuwarde ; was an amateur painter. It is said, though his manner did not indicate it, that he was a pupil of Rubens, and that he was the first master of Govert Flink : he painted history with considerable talent.

FLINCK or FLINK (Govert), born at Cleves, 1614 ; was a pupil of Jacobsq, and afterwards of Rembrandt, whose style he imitated closely, and is frequently mistaken for that master : died 1660.

### LANA (LODOVICO),

born 1597 ; studied under Ippolito Scarcellino, and painted history, in which he united the taste of Guercino with the vigorous colouring of Tintoretto.

STRINGA (Francesco), born at Modena, 1635 ; was a scholar of Lodovico Lana, and improved his style by studying the works of Guercino, and other celebrated masters, and painted several historical pictures for the churches and palaces at Venice : died 1709.

### LANCHARES (ANTONIO),

born at Madrid, 1586 ; was a pupil of Eugenio Caxes, and distinguished himself as a painter of history : died 1658.

POLO (Diego), the Younger, born at Burgos, 1620 ; a pupil of Lanchares, studied the works of Titian, and painted some historical subjects in an admirable style : died 1655.

### LANCRINCK (PROSPER HENRY),

of French extraction, born about 1628 ; studied at Antwerp, and first painted landscapes, selecting for his models the works of Titian and Salvator Rosa, but particularly attached himself to Titian's style of landscape ; he came to England, and was much employed by Sir Peter Lely in painting the grounds, landscapes, flowers, ornaments, and sometimes draperies in his pictures : died 1692.

BUSTLER, a Dutch painter of history and portrait, painted a picture of three Boors, the landscape by Lancrinck, and a little dog on one side by Hondius.

### LANFRANCO (CAVALIERE GIOVANNI),

born at Parma, 1581 ; was a pupil of Agostino Caracci, and whilst with him painted many pictures ; he sometimes aimed at an imitation of Correggio, but never arrived at his excellence. The heads of his angels are occasionally in the style of Domenichino, but his shadows are managed more in that of Correggio : died 1647.

**BENASCHI** (Giovanni Battista), born at Piedmont, 1634 ; studied at Rome, under Pietro del Po, and is supposed also to have studied under Lanfranco, whose manner he imitated so closely, that it is difficult to distinguish their works : died 1688.

**BRANDI** (Giacomo), born 1623, at Poli, near Rome ; studied first under Semento, and afterwards Lanfranco, and painted some admirable pictures in the style of the latter : died 1691.

**GINASSI** (Catenna), born at Rome, 1590. This lady studied painting under Lanfranco, and painted some historical pictures after his designs : died 1660.

**GIORGETTI** (Giacomo), born 1610 ; was a disciple of Lanfranco, under whom he became a reputable painter of history : died 1670.

**LANZANO** (Andrea), born at Milan, 1645 ; was a pupil of Scaramuccia, and afterwards of Carlo Maratti, whose style he quitted for that of Lanfranco ; he excelled in portraits : died 1712.

**FERRIER** (Francis), born at Macon, in Burgundy, about 1590 ; went to Rome, and entered the school of Lanfranco, of whose style he was a close imitator, but somewhat too dark in his colouring : died 1650.

**PRETI** (Cavaliere Mattia), called Il Calabrese, born in Calabria, 1613 ; studied the works of Raffaele, Buonarrotti and Annibale Caracci, and was also a scholar of Giovanni Lanfranco, and afterwards of Guercino : died 1699.

**RICCHIERI** (Antonio), born at Ferrara ; studied in the school of Giovanni Lanfranco, and painted some frescoes from his designs.

**SOLIMENE** (Francesco), born 1657 ; a pupil of his father Agnolo, also of Francesco di Maria, and of Giacomo del Po ; studied the works of Pietro da Cortona, Lanfranco, and Il Calabrese, whose powerful effect of light and shade he softened, by adopting the sweetness and amenity of Guido and Carlo Maratti : died 1747.

## LANGENDYK (THIERRY),

born at Rotterdam in 1748 ; pupil of D. A. Bisschop ; made some fine designs of combats and battles, which have been engraved. He could express the passions with the utmost truth, and the smaller details of his pictures had the most delicate finish ; he almost always made designs, and finished very few paintings : he died at Rotterdam in 1805.

**LANGENDYK** (John Anthony), son of Thierry Langendyk, born at Rotterdam in 1780 ; studied design under his father, and imitated his manner closely ; besides some coloured and some Indian ink designs, he left some very good engravings.

## LANINI (BERNARDINO),

born at Vercelli about 1522 ; was a disciple of Gaudenzio Ferrari, whose style he imitated with the utmost precision. He painted several works for the churches in Italy, in some of which he appears to have aimed at the inpressive style of Leonardo da Vinci, particularly in a picture of the Flagellation of Christ ; but in another of St. Catherine he came near to Titian : died 1578.

**SOLERI** (Giorgio), is supposed to have been a pupil of Bernardino Lanini, although he did not adopt his style ; he painted portraits and historical subjects, designed with a grace which reminds us of Correggio : died 1587.

## LANZANO (ANDREA),

born at Milan, 1645 ; studied under Scaramuccia, and afterwards in the school of Carlo Maratti, and painted in his style, which he subsequently quitted for that of Lanfranco ; he excelled in portraits : died 1712.

**PARODI** (Ottavia), born at Pavia, 1659 ; a scholar of Andrea Lanzano ; visited Rome, and studied for some years, and on his return to Pavia became a reputable painter of history : died about 1720.

**LAPIS (GAETANO),**

born at Cagli, 1704; was a pupil of Sebastian Conca; he painted history in a free and original style, with great fire, and correctly designed: died 1776.

**HAASTERT** (Isaac Van), studied design under Lapis, a Venetian painter, and produced some landscapes and city views neatly executed.

**LAPPOLI (GIOVANNI ANTONIO),**

born 1492: was a disciple of Dominico Pecori, and afterwards of Peruzzi, called Pontormo; he painted history for the churches in his native city: died 1552.

**TORRE** (Bartholomew), pupil of John Anthony Lappoli and of Giulio Clovio; excelled in illuminating missals, and in painting anatomical subjects: died 1554.

**LARGILLIERE (NICHOLAS DE),**

born in Paris, 1556; was a pupil of Francis Gobeau, and painted landscapes, animals, fruit, flowers, subjects of low humour, or Bambocciate, and afterwards history and portrait: died 1646.

**HENGST** (William), was a pupil of Rigaud, or Largilliere, and painted bas-reliefs and portraits, but although he had studied under two good masters, he made but little progress in the art: died about 1785.

**ODRY** (John Baptist), born in Paris, 1686; was a scholar of Nicholas Largilliere; he painted historical subjects for the churches; also portraits, hunting pieces and cavalcades, designed with correctness and spirit, and touched with facility and vigour: died 1755.

**SCHUPPEN** (Peter Van), the Younger, born in Paris about 1763; studied under Nicholas Largilliere, and is said to have been a reputable painter of history and portrait: died 1751.

**LAROON (MARCELLUS),**

born at the Hague, 1653; was a pupil of La Zoon, an obscure portrait painter; he excelled in drapery, his drawing was correct, and his colouring good; he was employed as an assistant by Sir Godfrey Kneller, but his chief talent lay in copying the old masters, particularly Bassan, he painted portraits and conversations: died 1705.

**PEMBROKE** (Thomas), was a pupil of Laroon, whose manner he imitated, both in history and portrait.

**LASTMAN (PETER),**

born at Haerlem, 1541; studied under Cornelius Cornelisz, and afterwards travelled to Italy for improvement; he painted history, and was the master of Rembrandt, who appears to a certain extent to have adopted his style: died 1649.

**LIEVENS** (John), born at Leyden, 1637; was a pupil of Van Schooten, and also of Lastman, and copied Haerlem's picture of Democritus and Heraclitus so closely, that it was difficult to distinguish one from the other: died 1663.

**PINAS** (John), born at Haerlem, 1597; master unknown; travelled to Italy with Peter Lastman, where he studied some years, and on his return to Holland distinguished himself as a painter of history and portraits. His style of colouring was strong, and rather too much inclined to the dark brown, or blackish tint.

**NEDECK** (Peter), born at Amsterdam, 1616; studied under Peter Lastman, and became a good painter of landscape: died 1678.

**ROODTSEUS** (John Albert), born at Hoorn, 1615; was pupil of Peter Lastman, under



whose tuition he became one of the most eminent portrait painters of his time : died 1674.

REMBRANDT (Van Ryn), born 1606 : was a pupil of Lastman, and to a certain extent appears to have adopted his style : died 1674.

### LAWRENCE (SIR THOMAS),

born at Bristol in 1769 ; amongst British portrait painters ranks next to Sir Joshua Reynolds ; he came to London in 1787, and became a student at the Royal Academy, and shortly afterwards found the demands for his portraits so great that he had no time to devote to the higher branches of the art ; his male heads possess vigour and characteristic expression, but the eyes of his females beam with mildness and love ; his colouring is beautifully lustrous, transparent and natural : died 1830.

HARLOW (George Henry), born in Westminster, 1787 ; was a pupil of Drummond, and afterwards of Sir Thomas Lawrence ; he painted historical subjects, but was more esteemed as a portrait painter : died 1819.

RAEBURN (Henry), born in Edinburgh ; went to Italy for instruction, and on his return exhibited a few paintings of historical subjects, but was most distinguished as a portrait painter, and in that branch was second only to Sir Thomas Lawrence : died 1823.

### LAZZARI (BRAMANTE) :

of his works we have no description.

SUARDI (Bartolomeo), called Bramantino, born at Milan ; flourished about 1520, and was the favourite disciple of Bramante Lazzari, whom he accompanied to Rome ; he is said to be superior in composition and design to any of his contemporaries in the Milanese school.

### LAZZARINI (GREGORIO),

born in Venice, 1654 ; was a scholar of Francesco Rosa, but abandoned his dark gloomy style when he became acquainted with Carlo Maratti : died about 1720.

MAINAGO (Silvester), born at Venice about 1680 ; a scholar of Gregorio Lazzarini ; possessed a fertile invention, and in his compositions exhibited genius and taste ; but the love of gain produced rapidity and negligence, and he became a feeble mannerist.

TIEPOLO (Giovanni Battista), born in Venice, 1697 ; was one of the last eminent painters of the Venetian school. He was a scholar of Gregorio Lazzarini, but imitated the manner of Giovanni Battista Piazzetta ; he afterwards studied with success the works of Paolo Veronese : died 1770.

### LEEMENS (—),

was a painter of dead game, guns, pouches, powder horns, &c., of some reputation.

PIERSON (Christopher), born at the Hague, 1631 ; was a scholar of Meyburg, and painted history and portrait, but afterwards adopted the style of Leemans, whom he soon surpassed, and painted similar subjects, in which he has scarcely ever been equalled ; he usually represented those objects on a white ground, in a manner approaching to illusion : died 1714.

### LEEW (GABRIEL VANDER),

born at Dort, 1643 ; son and pupil of Sebastian ; a good painter of cows, sheep, &c. ; improved his style by studying the works of Rosa da Tivoli, whom he sometimes imitated closely ; his scenes were sketched from nature, animals well drawn and touched with great spirit, but his colouring partakes more of the Roman than the Flemish school : died 1688.

**CARRE** (Michael), younger brother and pupil of Henry, born at Amsterdam, 1666; afterwards studied under Nicholas Berghem, but adopted the style of Vander Leew: died 1728.

**LEGNANI (STEFANO MARIA)**, called **LEGNANINO**, born at Milan, 1660; was instructed by his father Cristoforo, a portrait painter, and afterwards by Carlo Cignani and Carlo Maratti, and by copying the works of the best masters, he formed a pleasing style of his own, combining the manner of the Roman, Milanese, and Bolognese schools. He painted history, sacred and profane, both in oil and in fresco, with considerable success: died 1715.

**PORTA** (Andrea), born in Milan, 1656; studied the works of Legnano, and formed a style of colouring so vigorous and agreeable, as to be universally admired: died 1714.

**LEGILLON (JOHN FRANCIS)**, born at Bruges, 1739; was a pupil of Matthias de Visch and of John Baptist Descamps, and studied from the works of the best masters: he had a taste for landscape, especially for picturesque views, and also for interiors, in which the Flemish and Dutch schools excelled.

**SAN, or SON** (Gerard de), born at Bruges, 1754; studied design under Legillon, and painted a number of historical and family pictures, and was celebrated for his crayon drawings in three colours.

**VERBRUGGEN** (John), born in Holland: studied under Legillon, then came to England and painted sea-views: he died in 1780.

**LELIE (ADRIAN DE)**, born 1755; a pupil of Quertermond; painted architecture and perspective, also copied a number of portraits of Vandyck and Rubens, and some historical pictures of the best Italian masters, and was much employed as a portrait painter: died 1820.

**Rocco** (Peter), born in Switzerland about 1765; studied design and painting under J. C. Schutz and Adrian de Lelie, but afterwards devoted himself to portrait painting.

**LELY (SIR PETER)**, born in Westphalia, 1617; studied under Peter Grebber of Haerlem, and in 1641 came to England and succeeded Vandyck; he painted history and portraits, but was chiefly employed in the latter; his portraits are mostly ladies, usually represented down to the knees, and frequently with backgrounds; and though not equal to Vandyck in purity of colour, are sometimes more beautiful, and the eyes have a peculiarly languid expression; but his portraits of men are in every respect inferior to those of Vandyck; his portraits in crayons are not less esteemed than are those in oil: died 1680.

**BEAL, or BEALE** (Mary), born at Suffolk, 1632; died 1697; studied under Sir Peter Lely, and improved her style by copying some pictures by the Italian masters, in which manner she painted; also copied many of Vandyck's portraits with great purity and sweetness of colouring.

**BOKSHOORN, or BUCKSHORN** (Joseph), born at the Hague: went to London in 1670, where he died at the age of 35. The greatest part of his time was employed in copying the portraits of Sir Peter Lely and Sir Anthony Vandyck.

- CLARET (William), an English portrait painter; flourished about 1680; he studied under Sir Peter Lely, and copied many pictures by that master.
- DAVENPORT (—), was a scholar of Lely; and a good imitator of his manner: he died in the reign of King William, aged about 50.
- DAVISON (Jeremiah), studied chiefly under Sir Peter Lely, and excelled in painting satins; he painted the portraits of the Duke and Duchess of Athol: died about 1745.
- DIXON (John), disciple of Sir Peter Lely; painted both in miniature and crayons, but mostly the former; in water colours, both history and portrait, of which upwards of sixty were in Lord Orford's collection.
- EYDEN (John Vander), painted the draperies in, and copied some of Lely's portraits.
- GASPARS (John Baptist), born at Antwerp; scholar of Thomas Willeborts Boschaert; visited England during the Civil War, and was much employed by General Lambert, and at the Restoration became an assistant to Sir Peter Lely, and afterwards to Sir Godfrey Kneller.
- GAWDIE (Sir John), born in 1639; studied under Lely, and painted portraits with some success.
- GREENHILL (John), born in Salisbury, 1649; was one of the ablest scholars of Sir Peter Lely, whose style he imitated successfully in oil and in crayons: died 1676.
- HAYLS (John), an English portrait painter, lived in the reign of Charles II. He was the rival of Sir Peter Lely, and possessed an extraordinary talent for copying the works of Vandyck: died 1679.
- HOUSEMAN, or HUYSMAN (Cornelius), born at Antwerp, 1648; was a pupil of Giles Backereel, and a reputable painter of history and portraits; he visited England in the reign of Charles II., and painted one of the beauties at Windsor Castle, little inferior to Sir Peter Lely: died 1696.
- LANCRINCK (Prosper Henry), born about 1628; studied at Antwerp, and painted landscapes in the style of Titian and Salvator Rosa, he came to England, and was much employed by Sir Peter Lely in painting landscapes, flowers, &c. as backgrounds and ornaments to his pictures: died 1692.
- MEELE (Matthew), born 1664; was a pupil of Sir Peter Lely, and was highly esteemed at the Hague as a portrait painter: died 1724.
- RILEY (John), born in London, 1646; received instructions from Isaac Fuller and Gerard Zoust; his talents were obscured by the fame rather than the merit of Sir Godfrey Kneller, and have since been depressed by being confounded with Sir Peter Lely: died 1691.
- SADLER (Thomas), studied under Sir Peter Lely, and painted portraits and miniatures in his style.
- SUNMAN (H. P.) a Dutch portrait painter, came to England in the reign of Charles II., and after the death of Sir Peter Lely got into considerable business, but being surpassed by Riley in a portrait of that monarch, he retired to Oxford, and died in 1707.
- TILSON (Henry), was educated under Sir Peter Lely, after whose death, in 1680, he went to Italy, in company with Dahl, where he resided several years, copying and studying the works of the great masters; he excelled in painting portraits both in oil and crayons.
- WISSING (William), born at Amsterdam, 1656; studied historical designs and portrait painting under Doudyns, then came to England and assisted Sir Peter Lely whose style he copied so closely, that he obtained the favour of Charles II. and several of the nobility and ladies of his court: died 1687.

## LENS (ANDREW):

of his works we have no account.

CELS (Cornelius), born at Lierre, 1778; was a pupil of Andrew Lens, and a celebrated painter of historical subjects: died 1815.

FRANCOIS (Peter Joseph Celestin), born at Namur, 1759; was a pupil of Andrew Lens, and painted history and portrait with considerable reputation.

JACOBS (Peter Francis), born at Brussels, 1780; was a pupil of Andrew Lens, and a celebrated painter of historical subjects: died 1808.

LEYDEN (LUCAS JACOBS), called LUCAS VAN LEYDEN, born 1494; painted in oil, distemper, and on glass, with equal success in history, landscape, and portrait: his colouring was fresh and clear, touch light though finished, but his drawing in

the stiff Gothic style that then prevailed throughout Germany and Flanders: died 1553.

**CRABETH** (Francis), born in Mechlin, 1500; master unknown; painted historical subjects in the style of Lucas Van Leyden: died 1548.

**LIBERALE (VERONESE),** or *Liberale da Verona,*

born at Verona, 1451; was a scholar of Vincenzo di Stefano, but imitated the style of Bellini and of Andrea Mantegna; he finished his pictures so highly as to give them the appearance of miniatures, and introduced numerous small figures, horses, dogs, camels, &c.: he painted many altar-pieces, the principal of which represents the Marriage of St. Catherine: and was also much employed in illuminating books and missals: died 1536.

**TEVIO** (Stephen da), a Veronese; studied under Liberale, and afterwards in the school of Angelo Gaddi, and painted an infinite number of pictures possessed of great merit: he flourished about 1520.

**LIBERI (CAVALIERE PIETRO),**

born at Padua, 1605; was a scholar of Varotari, called Paduanino, and one of the ablest designers of the Veronese school; his historical compositions resemble the Caracci, but his fabulous subjects are more in the manner of Titian, and he sometimes painted in the mixed style of Caravaggio and Calabrese: died 1687.

**BAMBINI** (Nicolo), born 1651; died 1736; imitated the manner of Liberi, particularly in the heads of females; he was a correct designer and a chaste colourist.

**LOTI** or **LOTH** (Giovanni Carlo), born at Munich, 1632; studied under Liberi, but imitated the style of M. A. Buonarotti in design, colouring, and the vigorous contrast of light and shadow: died 1698.

**MARI** (Alessandro), born 1650; was a pupil of Domenico Piola, of Cavaliere Liberi, and of Lorenzo Pasinelli, and painted some pictures for the churches in Bologna; also imitated the ancient masters: died 1707.

**LICINIO (GIOVANNI ANTONIO),** called *IL PORDENONE,*

born 1484; studied the works of Pellegrino di San Daniello, and was the competitor of Titian; he painted both in oil and in fresco, and was much employed for the churches in Italy and in Germany, although unequal to Titian in design and in tenderness of tone, he rivals him in the energy of his style and in boldness of execution: died 1540.

**AMALTEO** (Pomponio), born at St. Vito in the Friuli, 1505, died 1576; was a scholar of Pordenone, painted history chiefly for the churches and public halls at Friuli, and at Belluno.

**BECARUZZI** (Francis), was a disciple of Pordenone, whose manner he followed, and painted both in oil and in fresco, with great success.

**CALDERARI** (Giovanni Maria), studied under Licinio, called *il Pordenone,* and painted so closely in his style as to deceive the best judges: died 1564.

**CAMPI** (Giulio), was a pupil of Giulio Romano, and afterwards improved himself in studying the works of Raffaele, to which he imitated the colouring of Pordenone and Titian: died 1572.

**GAMBARA** (Lattanzio), born in Brescia, 1541; was a pupil of Campi, and afterwards of Girolamo Romanino, and to the style of Campi added a rich tone of colouring almost approaching Pordenone: died 1574.

**GRASSI** (Giovanni Battista), is supposed to have studied in the schools of Pordenone and Titian, but most resembles the latter in his style.

MINZOCCHI (Francesco), formed his style from the works of Parmegiano, and became an excellent colourist by imitating the works of Pordenone.

PAOLINI (Pietro), born 1608 ; was a pupil of Caroselli, but in colouring more resembles the Venetian than the Roman school, and occasionally approaches the rich and harmonious tinting of Pordenone or Titian.

VECCHIA (Pietro da), born 1605 ; a pupil of A. Varotari, applied himself to an imitation of the works of Giorgione and Il Pordenone, and succeeded so well that his works are frequently taken for the productions of those masters : died 1678.

### LIEVENS (JOHN),

born at Leyden, 1607 ; studied first under Van Schooten, and afterwards under Peter Lastman, and copied Haerlem's pictures of Democritus and Heraclitus so closely that his works might have been mistaken for the originals. He also painted a number of historical subjects and portraits, and many easel size pictures for private collections : died 1663.

VERKOLIE (John), born at Amsterdam, 1650 : studied under John Lievens, but instead of following his style, he imitated the highly finished manner of Gerard Pietersz Van Zyl, whose style he adopted with success ; he was mostly employed upon portraits of a small size, but occasionally painted historical subjects, and conversations, which were well coloured and touched with neatness and delicacy : died 1693.

### LIGOZZI (JACOPO),

born at Verona, 1543 ; painted history in oil and in fresco ; the latter of which are much admired, and are chiefly representations of battles and triumphs. There are also several of his oil paintings in the churches at Florence, in which the style of Paolo Veronese is distinctly recognized : died 1627.

BALASSI (Mario), born 1604 ; studied under Ligozzi, Rosselli, and Passignano, and painted some original compositions in the style of the latter.

MASCAGNA (Donato), born 1579 ; was one of the ablest scholars of Jacopo Ligozzi, and painted several altar-pieces and other subjects for the churches at Rome : died 1636.

ICCO (Fclice), called Brusasorci, born 1550 ; was a pupil of his father, and afterwards of Jacopo Ligozzi, and painted several pictures of holy families and Madonnas with angels, which were greatly admired : died 1605.

### LINGELBACH (JOHN),

born at Frankfort, 1625 ; visited Rome, studied the works of antiquity and the great masters, and on his return to Holland painted markets, fairs, carnivals, mountebanks, quack doctors, and others, surrounded by crowds of people, the figures neatly penciled and agreeably coloured ; he also painted naval engagements and sea-ports, the figures habited in the costume of various nations. His landscapes are usually enriched with splendid architectural ruins and statues : died 1687.

GRIFFIER (John), called the Old, born 1615 ; imitated Lingelbach so closely, that many of his copies are taken for originals : died 1718.

HEYDEN (John Vander), born 1637 ; painted views of cities, temples, palaces, and other public edifices, embellished with numerous figures which were usually inserted by Adrian Vandervelde or Lingelbach : died 1712.

MOUCHERON (Frederick), called the Old, born 1633 ; studied landscape painting under John Asselyn, which were usually embellished with figures by Adrian Vandervelde or John Lingelbach : died 1686.

SCHRELLINCKS (William), born 1632 ; painted landscapes and sea-ports, decorated with figures, touched with great neatness and spirit ; and from his style of painting is supposed to have been a scholar of John Lingelbach : died 1678.

**LIPPI (LORENZO),**

born in Florence, 1606; studied under Roselli, but made the works of Santi di Titi his model, which he improved by adopting that of Federigo Baroccio in his draperies. At the court of Inspruck he painted several portraits in an excellent style: died 1664.

**BIMBI** (Bartholomew), a Florentine, disciple of Lorenzo Lippi, painted flowers, fruit and animals, in an excellent manner, also figures; he was born in the year 1648; and died at the age of 80.

**SCACCIATO** (Andrea), born at Florence, 1642; studied first under Mario Balassi, and afterwards under Lorenzo Lippi, the latter of which persuaded him to paint animals, flowers, and fruit, to which his genius seemed to incline: died about 1760.

**LIPPI (FRANCESCO FILIPPI), the OLD,**

born at Florence, about 1421; studied under Masaccio, and painted Scripture history entirely in his manner, his figures are generally life size: died 1469.

**BOTTICELLI** (Sandro or Alessandro), born at Florence, 1437; died 1515. Studied under F. Lippi: his principal works there are a Venus Anadyonome, and Venus attired by the Graces; he also executed several considerable works for Sixtus IV.: he generally introduced a number of figures into all his compositions, in one of which, representing the Adoration of the Magi, the variety and multitude are astonishing; for the family of the Medici he painted some portraits.

**GARBO** (Raffaelino del), born in Florence, 1476; studied design under Filippi Lippi and painted history both in oil and in fresco: died 1534.

**SELLARO** (James), a Florentine painter, was a scholar of Francesco Filippi Lippi: he flourished about the year 1430.

**LOFVERS (PETER),**

born at Groningen in 1710; a pupil of J. A. Wassenberg; was a famous painter of shipping and sea views; he frequently took sea voyages to study that element, which he imitated with great perfection. His paintings were highly prized in France, England, and Hamburg: he died in 1788.

**LOFVERS** (Henry), born at Groningen in 1739; a pupil of his father, Peter Lofvers; painted shipping, landscapes and flowers, in which he had great merit: he acquired much celebrity, and died at Groningen in 1805.

**LOIR (NICHOLAS),**

born in Paris, 1624; studied under Sebastian Bourdon, and afterwards at Rome, and painted history, landscapes, architecture, &c., but particularly excelled in women and boys; his best pictures are of an easel size, in the style of Gaspar Poussin, and one of the most esteemed of a larger kind, represents the Marriage of St. Catherine. Louis XIV. employed him in several considerable works in the Tuilleries, and Versailles: died 1679.

**TROY** (Francis de), born at Toulouse, 1645; was the son of Nicholas de Troy, a painter of little celebrity; studied under Nicholas Loir, and became one of the most celebrated masters of the French school: died 1730.

**LOMAZZO (GIOVANNI PAOLO),**

born at Milan, 1538; was a pupil of Giovanni Battista della Cerva, and painted history, landscape and portraits with considerable reputation.

**CHIOCCA** (Girolamo), a Milanese painter, and scholar of Lomazzo, was a clever artist, and beloved by his master.

**FIGINO** (Ambrose), a skilful Milanese painter, scholar of Lomazzo, in historical works approached nearer to Guadenzio Ferrari than any of the other Milanese painters.

### LOMBARD (LAMBERT),

born at Liege in 1500; visited Italy, and studied under Andrea del Sarto, but could never divest himself of his early dry and stiff manner; he is ranked, however, amongst the best painters of his time and country: he died in 1560.

**FLORIS** (Francis), born at Antwerp, 1520; studied under Lambert, whose style he imitated so closely that it is difficult to distinguish their works: died 1570.

### LOMBARDI (GIOVANNI DOMENICO),

born at Lucca, 1612; was a pupil of Pietro Paolini, and improved his style by studying the works of the Caracci, and painted some pictures in the manner of Guercino: died 1752.

**BENIGNI** (John), born in Lucca, 1737; learned the first rudiments of the art of George Dominic Lombardi, and afterwards studied at Rome in the school of Pompeo Battoni; he visited Lombardy to study and imitate the manners of the best masters of that school; and then painted portraits, historical pieces, and other subjects.

### LOMI (AURELIO),

born at 1555; studied first under Bronzino, and afterwards under Cardì, called Cigoli, and painted in fresco in the style of both combined, rich in colour, with a splendid display of drapery and accessories; his principal works are the Last Judgment, and St. Antonio da Padua: died 1620.

**BALLI** (Simon), studied under Aurelio Lomi, and painted sacred subjects, generally on copper, but sometimes painted large works: flourished about 1640.

**FIASELLI** (Domenico), also called Sarzana, born at Genoa, 1589. Studied first under Aurelio Lomi, and afterwards under Battista Paggi, then visited Rome for improvement, and particularly attached himself to the works of Raffaele.

**GENTILESCHI** (Orazio), called Lomi, born at Pisa, 1563; studied under Aurelio Lomi, his half-brother; afterwards visited Rome, and received some instruction from Agostino Tassi, whose landscapes he frequently decorated with figures, and painted several historical subjects for the churches and other public edifices; died 1647.

**GNOCCHI** (Pietro), flourished at Milan about 1600; was a scholar of Aurelio Lomi, whom he greatly excelled in correctness of design and elegance of expression.

**MONTANARI** (Augustin), a Genoese, with his brother John, learned painting of Aurelius Lomi, who in 1595 lived in Genoa; he next placed himself under John Baptist Paggi, but very soon died.

### LOTI or LOTH (GIOVANNI CARLO),

born at Munich, 1632; studied under Liberi, but imitated the style of M. A. Buonarotti, in colouring and vigorous contrast of light and shade; he afterwards visited Venice, and adopted the effective manner of Guercino: died 1698.

**BONO** (Ambrose), studied painting under John Charles Loth, or Loti, in Venice, and followed the manner of his master, from which style he never departed: flourished about the year 1690.

**BRUYN** (Cornelius de), born at the Hague, 1652; travelled to Rome and Venice, studied under Carlo Loti, and painted portraits with some success: died 1611.

**KENT** (William), born in Yorkshire, 1685; was sent to Rome in 1710, where he studied

- under Loti, and gained in the Academy the second-class prize. In 1719 he came to England, and through the interest of Lord Burlington, obtained considerable employment as a painter of history and of portraits, in which latter branch he did not succeed, his colouring being bad, and his drawing incorrect.
- MANZUOLI (Thomas, of San Friano), studied under Carlo Loti, and soon became superior to him, he excelled in portraits : died 1670.
- MEER (John Vander), born 1640 ; was a pupil of N. Drost, and of Carlo Loti, and painted historical subjects with figures as large as life, also portraits : died 1711.
- SAITER or SEITER (Daniel), born in Vienna, 1649 ; studied at Venice, under Carlo Loti : and painted altar-pieces and other works for the churches : died 1705.
- STRUDEL (Peter), born in the Tyrol, 1680 ; studied at Venice under Carlo Loti, under whose tuition he became a reputable painter of history ; he had embellished several of the churches and public edifices with his historical pictures when he died, 1717.
- SYDER (Daniel), called Il Cavaliere Daniello, born at Vienna, 1647 ; went to Venice, and became a scholar of Carlo Loti, whose style he followed with such success, that before he left school, it was difficult to distinguish his pictures from those of his instructor.
- TASCA (Cristoforo), born in Bergamo, 1667 ; went to Venice and studied the works of Antonio Bellucci and Carlo Loti, and painted several pictures for the public edifices in that city : died 1737.
- TERWESTEN (Matthew), younger brother of Augustine, born at the Hague, 1670 ; studied first under his brother, then under Daniel Mytens, and afterwards under William Doudyns. He visited Venice, attached himself to the study of the works of Titian, Tintoretto, and Paolo Veronese, and frequented the school of Carlo Loti : died 1735.

### LOUTHERBOURG (PHILIP JAMES DE),

born at Strasbourg, about 1734 (son of a miniature painter) ; studied under Francesco Casanova, and on leaving that school became a very popular painter of battles, huntings, sea-pieces, and landscapes with figures and cattle, in which last he, at that time, appears to have imitated the charming style of Nicholas Berghem : in parts of pictures he was uncommonly fine, but there is often a want of generality in the effect : died 1812.

- BOURGEOIS (Sir Francis), born in London, 1756 ; studied under Louthembourg, whose style he adopted in his landscapes and sea-pieces, he also painted battle-pieces occasionally : died 1811.
- FUESSLI (John Rodolph), born at Zurich, 1709 ; was a pupil of Melchior Fuessli and of the elder Louthembourg.
- ROSER (M.), born at Heidelberg, 1737 ; after studying from nature for some time, became a scholar of Louthembourg, but soon after quitted landscape painting and became a restorer of old pictures, he also copied several of the principal works of the Flemish school : died 1804.

### LUBIENETSKI (CHRISTOPHER), brother of Theodore,

born at Stettin, 1659 ; received some instructions from Sturn, and afterwards in the school of Adrian Backer, whose style he followed both in history and portraits with some success : died about 1719.

- QUINKHARD (John Maurice), born at Rees in Holland. in 1688 ; was at first a pupil of Arnold Boonen ; then of Christopher Lubienetski, and of Nicholas Verkolie ; he painted familiar scenes ; particularly excelled in portraits, and was employed by a great number of persons of high rank : he died at Amsterdam in 1772, aged 84.

### LUCATELLI (ANDREA),

born at Rome, 1540 ; painted views in the vicinity of Rome, in which he introduced monuments of stone and marble, the colours being imitated with surprising fidelity, and the bark and foliage of his trees with equal accuracy : died 1602.



**PANINI** (Cavaliere Giovanni Paolo), born 1691; studied under Lucatelli, an eminent painter of perspective, and from the monuments of ancient architecture in the vicinity of that city, and surpassed his instructors in the neatness and freedom of his touch, and the clearness of his colouring: died 1758.

**LUINI or LOVINI (BERNARDO)**,

born about 1480; is supposed to have been a pupil of Leonardo da Vinci, whose style no one could approach nearer than he did in design, colour, and the chiaro-oscuro, and in some of his works approaches very near to Raffaele: died about 1550.

**FERRARI** (Gaudenzio), or Gaudenzio Milanese, born in the Milanese territory, 1484; is said to have been the pupil of Perugino, and by some of Scotto and Luini; but profited most by studying the works of Leonardo da Vinci; also assisted Raffaele, and Pierino del Vaga: died 1550.

**LUINI (AURELIO)**, son of Bernardo,

born in Milan, 1530; painted in the style of his father, but was inferior to him in design and in the expression of his heads: died 1593.

**GNOCCHI** (Pietro), flourished at Milan about 1600; was a scholar of Aurelio Luini, whom he greatly excelled in correctness of design and elegance of expression.

**LUTI (CAVALIERE BENEDETTO)**,

born at Florence, 1666; studied first under Gabbianni, and afterwards under Ciro Ferri, but adopted a style of his own, distinguished by elegance of design, amenity of colouring, and a judicious management of light and shadow; he painted many excellent works for the churches: died 1724.

**BIANCHI** (Pietro), born at Rome, 1694; a scholar of Benedetto Luti, painted history, and one of his most esteemed performances is a picture of the Conception in the church of Sta. Maria degli Angeli at Rome: he died young.

**MESQUIDA** (William), studied in Rome under Benedetto Luti, and excelled in painting fruit and flowers, also figures and animals, and in copying the works of Rubens and Vanduyck, he was equally skilful: he occasionally painted portraits.

**NAZZARI** (Bartolomeo), born in the Bergamese State, 1699; was first a scholar of Angelo Trevisani, and afterwards at Rome under Benedetto Luti, and became a reputable painter of history and portrait, but excelled in the latter: died 1758.

**RATTI** (Giovanni Agostino), born at Savona, 1699; went early to Rome, and studied under Benedetto Luti. He occasionally painted historical subjects, of which the most deserving of notice are, his Life of St. John the Baptist, amongst which the Decollation is most admired. His principal merit was in painting theatrical decorations and caricatures: died 1775.

**VANLOO** (Charles Andrew), called Carlo, younger brother of John Baptist, born at Nice, 1705; was instructed in the rudiments of design by his brother, studied some time under Benedetto Luti, then went to Paris and gained the first prize for historical painting; he sometimes imitated the touch and colouring of Guido: died 1765.

**MAAS or MAES (DIRK or THEODORE)**,

born at Haerlem, 1656; studied under H. Mommers, a painter of Italian markets, into whose pictures he introduced the fruit, vegetables, &c.; he was afterwards a pupil of Nicholas Berghem, whom he quitted to place himself under John van Hughtenberg, the battle painter, whose style he followed with distinguished reputation: died 1715.

**GODEWYCK** (Margareta), born at Dort, 1627; was the pupil of Maas, and painted landscapes in a pleasing style; also flower pictures, with considerable reputation: died 1677.

**OUDEWYCK** (Adrian), a landscape painter, born at Haerlem; was a pupil of his father,

Evert Oudendyck. He copied the works of Adrian Vandervelde, and of Thomas Wyck, and he also painted views of towns, which D. Maas sometimes ornamented with figures.

### MAAS or MAES (NICHOLAS),

born at Dort, 1632; was a pupil of Rembrandt, and on leaving his school distinguished himself as a painter of historical subjects, small size, which in richness of tone and harmony of effect approached the admired works of that great master; in portraits, he avoided the dark style of Rembrandt for one that was more pleasing to the fair sex: died 1693.

KESSELL (Ferdinand Van), a pupil of his father, John Kessell; painted similar subjects, also landscapes, in which the figures were introduced by Maas, Eykens, and others: died 1696.

MOELART (Jacob), born at Dort, 1649; was a pupil of Nicholas Maas, under whom he became a reputable painter of history and portraits: died 1727.

VOLLEVENS (John), born at Gertruydenberg, 1649; was first a scholar of Nicholas Maas, but derived his principal improvement from his studies under John de Baan, one of the most eminent portrait painters in Holland: died 1728.

### MAAS (GODFREY),

born at Antwerp, 1660; by an assiduous study of Rubens, Vandyck, and other celebrated artists of his country, became one of the most distinguished historical painters of his time; his designs are more correct than is usual with the Flemish painters, and his colouring is excellent: died 1722.

DEYSTER (Louis), born at Bruges, 1656; studied under Godfrey Maas, and afterwards visited Rome and Venice, studying from the antique, and the works of the best modern masters; he painted history, composed in a grand style, and with a freshness in the carnations resembling Vandyck: died 1711.

### MABUSE or MALBRUGIUS (JOHN),

born near Hainault, towards the close of the 14th century; painted history and portraits, correctly designed, and fresh and clear in colouring, much in the style of Albert Durer, but finished as high as the productions of Mieris or Gerard Douw: he is said to have died about 1562.

AELST (Paul Van), a natural son and pupil of Peter Koeck, called also Peter Van Aelst; was a good painter of flowers and fruit, and copied very faithfully the pictures of John Mabuse.

SCHOREL or SCHOREEL (John), born near Alkmaer, in Holland, 1495; studied under William Cornelisz, and James Cornelisz, an historical painter of some celebrity, and was considered one of the most promising young artists of his time; he also studied under John Mabuse and Albert Durer, and imitated the style of Raffaele: died 1562.

### MAES (CONRAD VANDER),

was a painter of history and portraits, but of no great celebrity: he lived about 1550.

SCHOOTEN (George Van), born at Leyden, 1587; was a pupil of Conrad Maes, and painted similar subjects, but his works are little known, except in his native city: died 1658.

### MAINARDI (ANDREA),

was one of the ablest disciples of Bernardo Campi, and in conjunction with his nephew, Marc Antonio Mainardi, executed several considerable works at Cremona: he flourished from 1590 to 1623.

**MAGNANI** (Cristofano), born near Cremona; was a scholar of Bernardino Campi, and painted in fresco in conjunction with C. Malosso and Andrea Mainardi; also excelled in history and portraits in oil: he flourished about 1550.

**NATALI** (Carlo), born at Cremona, 1590; studied first under Andrea Mainardi, and afterwards under Guido Reni, and became a reputable painter of history: died 1683.

**MALO (VINCENZIO),**

born at Cambray about 1625; was first a disciple of Rubens, at whose death he became a scholar of D. Teniers the Younger, and afterwards went to Italy, where he distinguished himself as a painter of battles and landscapes; he also painted some altar-pieces for the churches at Genoa, which are finely coloured: died 1670.

**VASSALIO** (Antonio Maria), born at Genoa, flourished about 1670; he was a scholar of Vincent Malo, of Cambray, and excelled in painting landscapes, animals, fruit and flowers, &c.: he also painted historical pictures, in which he exhibited great ability,

**MAGANZA (GIOVANNI BATTISTA),** the Elder,

born at Vicenza, in 1509; was brought up in the school of Titian, but was more distinguished for his portraits than for his historical subjects: died 1589.

**SCOLARI** (Guiseppe), born at Vicenza; was a pupil of Giovanni Battista Maganza; he painted history, both in oil and in fresco, and many of his works are in Vicenza, Verona, and Venice: he flourished about 1580.

**MANETTI (DOMENICO),**

is said to have distinguished himself as a painter of historical subjects, easel size.

**CAPITELLI** (Bernardino), born at Servia, about 1617; was the scholar of Casolani, and afterwards of Manetti; but is little known as a painter.

**MANFREDI (BARTOLOMEO),**

born at Mantua, 1574; although a pupil of Roncalli, might be called another M. A. Caravaggio, did not his works display a superior choice of forms, and a more dignified taste in design; his subjects were usually banditti, armed soldiers, or assemblies of gamblers, and his pictures are frequently attributed to M. A. Caravaggio or Valentine.

**SEGENS** or **SEGHERS**, born at Antwerp, 1589; studied first under H. Van Balen, and afterwards under Janssens, but attached himself to the style of M. A. Caravaggio, and became a scholar of Bartolomeo Manfredi, and painted similar subjects: died 1651.

**MANGLARD (ADRIAN),**

born in Paris, 1688; went to Rome, and painted several landscapes and sea-pieces for the Villa Albani, the Palazzi Colonna, and other public edifices: died 1761.

**VERNET** (Joseph), studied at Rome, under Adrian Manglard, a painter of landscapes and sea-ports, and painted a great variety of similar subjects, which were much admired: died 1786.

**MANINI (JAMES ANTHONY),**

born in Bologna, 1650; was a pupil of Dominic Santi, and painted architectural views, which were highly esteemed: he flourished about 1700.

**BISOJA** (Luke Anthony), born 1572; studied perspective under Bartolomeo Castellani, and afterwards under James Anthony Manini, and Marc Antonio Chiarini, and painted several works for the churches in Crema and Placentia.

**MANRIQUE** (—),

is said to have been a pupil of Rubens; but we have no description of his works.

**GUEVARA** (Don Juan Ninno de), born at Malaga, 1631; studied under Manrique and Alonso Cano, and adopted a style that was a compound of both; also painted portraits in the manner of Vandyck.

**MANTEGNA (ANDREA)**, called **CAVALIERE**,

born near Padua, in 1431; was educated under Francesco Squarcione, and painted the Four Evangelists for the church of St. Sofia, at Padua; also the Martyrdom of St. James, in the church of the Eremitani; the latter in a dry, formal style, which he soon afterwards changed, and in his picture of St. Mark writing the Gospel, which he painted for the church of St. Giustina, the head of the Evangelist is depicted with an expression of the most fervid devotion: died about 1515.

**AVIBUS** or **PADUNANO** (Lauro), born at Padua; was a disciple of Squarcione, but distinguished himself by his close imitation of the style of Mantegna: lived about 1465.

**CAROTO** or **CAROTTO** (Giovanni Francesco), born at Verona, 1470; was a pupil of Liberale Veronese, and afterwards of Mantegna, whose style he imitated so closely in his easel pictures that his master used to sell them for his own productions: died 1546.

**CAROTO** (Giovanni), brother and pupil of the above; painted history and portraits in the same style as his brother, but not equal to him: died about 1550.

**CONNA** (Antonio della), born in Cremona; was a pupil of Mantegna, in whose style he painted historical subjects: he flourished about 1478.

**LAZZARI** (Donato), born in the Duchy of Urbino, 1450; studied under Fra Bartolomeo Corradini, and painted in fresco in the style of Mantegna, but excelled in portrait: died 1514.

**LIBERALE** (Veronese), or **Liberale da Verona**, born at Verona, 1451; was a scholar of Vincenzo di Stefano, but imitated the style of Bellini and of Andrea Mantegna; he finished his pictures so highly as to give them the appearance of miniatures: died 1536.

**MELOZZO DA FORLI**, by Lanzi called **Francesco**, is supposed to have been a pupil of Ansovine da Forli, or of Pietro della Francesca, but in style resembles Andrea Mantegna: he flourished about 1472.

**MONSIGNORI** (Francesco), born at Verona, 1455; was a pupil of Andrea Mantegna, and painted history with great success, not so correct in design as Mantegna, but superior in colouring: died 1579.

**MONTAGNANO** (Jacopo), born at Padua; painted history. One of his works, from correctness of design, and the handling of the drapery, may be compared to Mantegna: he flourished about 1500.

**RAIBOLINI** (Francesco), sometimes called **Francesco Francia**, born at Bologna, 1450; master unknown. His first style resembled Pietro Perugino, both in the airs of the heads, arrangement of composition, and tone of colouring; which he afterwards improved by studying the works of Andrea Mantegna.

**VERUZIO** (Francis), was a scholar of Andrew Mantegna; but we have no account of his works or style.

**MARATTI (CARLO)**,

born at Camerino, in Ancona, 1625; entered the school of Andrea Sacchi, whose favourite disciple he was; he studied the works of Raffaello, and became an elegant designer; his early productions were chiefly Madonnas and Holy Families, but he

executed larger works, both from scriptural and fabulous history ; his heads were sweetly penciled, but neither dignified nor graceful, and his colouring, though generally silvery and pleasing, is occasionally chalky and cold : died 1713.

**ANDRE** (Jean), born at Paris, 1662 ; studied under Carlo Maratti, and from the works of Michael Angelo and Raffaele : died 1753.

**AUDENARDE** or **OUDENARDE** (Robert Van), born at Ghent, 1663 ; first studied under Mierhop, afterwards under John Van Cleef, and finally Carlo Maratti, under whose tuition he became a respectable painter of history : died 1743.

**BADAROCO** (Giovanni Raffaele), son of Guiseppe, born at Genoa, 1648 ; studied under his father, then under C. Maratti, but preferred the style of Pietro da Cortona.

**BALESTRA** (Antonio), born 1666 ; studied in the school of Antonio Belucci, and at Rome under Carlo Maratti, whose style he adopted ; he designed after the antique and the works of Raffaele.

**BAMBINI** (Niccolo), born 1651 ; died 1736 ; studied first under Mazzoni, and then under C. Maratti, and sometimes imitated the manner of Liberi ; particularly in the heads of females.

**BATTONI** (Pompei), born at Lucca, 1708 ; studied under Sebastian Conca, and then under Agostino Masucci, but took more delight in copying the antique and the works of Raffaele ; he painted many altar-pieces for the churches in Italy, and some much admired pictures for private collections : died 1787.

**BERRETTONI** (Niccolo), born at Montefeltro, Italy, 1627 ; studied under Carlo Maratti, and in style and colouring so nearly approached him as to excite his jealousy ; his early works more resembled Guido : died about 1680.

**BLOND** or **BLON** (James Christian le), born at Frankfort, 1670 ; scholar of Carlo Maratti, on leaving whom he went to Paris, and was employed in painting portraits in miniature, in water colours, and in oil, for bracelets, rings, snuff boxes, &c.

**BOCCACINO** (Francesco), born at Cremona, 1680 ; studied first under Brandi, afterwards under Carlo Maratti, and sometimes imitated the style of Albano ; he was fond of mythological subjects, and his easel pictures are much esteemed : died 1750.

**BOTTANI** (Guiseppe), born at Cremona, 1717 ; studied under Masucci, and painted landscapes in the style of Gaspar Poussin, with figures like those of Carlo Maratti.

**BRUGGIERI** (John Dominic), born in Lucca, 1678 ; was a pupil of Carlo Maratti, and painted Scripture history : died 1754.

**BUNNINGK** (John Van), born 1654 ; studied landscape painting under Zachtleven and Tempesta, and afterwards entered the school of Carlo Maratti, and further improved himself by designing the scenery about Rome.

**CALANDRUCCI** (Giacomo), born 1646 ; was the disciple of Carlo Maratti, whose mode of colouring he imitated : died 1707.

**CANDARI** (Guiseppe), born at Rome, 1630 ; died 1682 ; studied under Carlo Maratti, whose style he imitated with great success.

**CHIARI** (Guiseppe), born at Rome 1654 ; studied first under Galliani, and afterwards under Carlo Maratti, whose works he finished after his decease ; he painted frescoes and easel portraits with equal success.

**CIGNAROLLI** (Giovanni Bettino), born 1709 ; painted devout subjects, enlivened with groups of angels and cherubs, the backgrounds enriched with landscape and architecture, the figures in the style of Carlo Maratti : died 1770.

**CORTESE** or **CORTOIS** (Gulielmo), was a pupil of Pietro da Cortona, but adopted the style of Carlo Maratti in his compositions, and the airs of his heads : died 1697.

**DUVENEDE** (Marc Van), born 1674 ; was a disciple of Carlo Maratti, whom he resembles in colouring and composition : died 1729.

**FERRONI** (Girolamo), born about 1681 ; was a scholar of Maratti, but we have no description of his works or style.

**FILOCAMO** (Antonio and Paolo). These two brothers were born at Messina, and educated under Carlo Maratti at Rome ; they executed a number of works in oil and in fresco, for the churches in Messina, but the oil paintings of Antonio surpass those of Paolo : they both died in 1748.

**GARZI** (Lodovico), born at Rome, 1640, (sometimes called Lodovico Garzi Romano) ; studied under S. Bocalli, and afterwards in the school of A. Sacchi ; in correctness of design and elegance of form, not inferior to Carlo Maratti, and in colouring he appears to have united the sobriety of Sacchi with the splendour of Pietro da Cortona.

**HOARE** (William), born at Eye, in Suffolk, about 1707 ; studied under Grissoni, an Italian

- painter then in London, and afterwards at Rome under Francesco Imperiale, the disciple of Carlo Maratti; and whilst there made many copies from the best masters.
- INGHEN (William Van), born at Utrecht, 1651; studied first under Grebber, and at Rome under Carlo Maratti; afterwards at Venice, where the charm of colouring seems to have rendered him neglectful of design: died 1709.
- JUVANI (Francesco), was a native of Rome, and a scholar of Carlo Maratti, but we have no account of his works as a painter.
- KNELLER (Sir Godfrey), born 1648; died 1723; studied under Rembrandt and Ferdinand Bol, and afterwards at Rome, from Carlo Maratti and Bernini, and acquired considerable reputation as a painter of portraits.
- LANZANO (Andrea), born 1645; a pupil of Scaramuccia, studied under Carlo Maratti, and painted in his style, which he subsequently quitted for that of Lanfranco: born 1712.
- LAUDATI (Joseph), born in Perugia in 1672; learned the principles of design of Peter Montanini, and in Rome, and had some partial and friendly instructions from Carlo Maratti.
- LAZZARINI (Gregorio), born in Venice, 1654; was a scholar of Francesco Rosa, but abandoned his dark gloomy style when he became acquainted with Carlo Maratti: died about 1720.
- LEGNANI (Stefano Maria), born at Milan, 1660; was instructed by his father Cristoforo, and afterwards by Carlo Cignani and Carlo Maratti, and by copying the works of the best masters, formed a pleasing style of his own, combining the manner of the Roman, Milauese, and Bolognese schools: died 1715.
- LOON (Theodore Van), born at Brussels, 1630; visited Italy, and in conjunction with Carlo Maratti studied the works of Raffaele; all his compositions are decidedly in the manner of Carlo Maratti; but although the colouring is generally good, it is occasionally too black and sombre in the shadows: died 1678.
- MASUCCI (Agostino), born at Rome, 1691; was a scholar of Carlo Maratti, his pictures usually represent Holy Families and Virgins; and in his small pictures he rivals Maratti: died 1758.
- MELCHIORE (Giovanni Paolo), born at Rome, 1664; was a pupil of Carlo Maratti, and painted history with considerable reputation: died about 1721.
- MUNNOZ (Don Sebastian), a Spaniard, born at Naval Carnero, in 1654; a disciple of Claudio Coello; visited Italy and studied in the school of Carlo Maratti, and on his return to Spain, executed some considerable works at Saragossa.
- MYTENS (Daniel), the Younger, born at the Hague, 1636; after being instructed for some time by his father, went to Rome, and formed an acquaintance with Carlo Maratti, and distinguished himself both as a painter of history and portraits: died 1688.
- ODAM (Girolamo), born 1681; was instructed in design and painting by Carlo Maratti, in designing with the pen by Cavaliere Pietro Leoni Ghezzi, and in landscape painting by Dominic Marchis.
- PARODI (Domenico), born at Genoa, 1668; studied the works of the great masters, and attached himself to the manner of Carlo Maratti, in whose style he painted his celebrated picture of Francesco di Salis.
- PASSERI (Guiseppe), born at Rome, 1654; was the favourite disciple of Carlo Maratti, of whose style he was one of the most successful followers; he also excelled in portraits: died 1714.
- PEREZOLLI (Francis), was a pupil of Giulio Carpione, and imitated Poussin and Carlo Maratti; but hard in style, and more resembling the German than the Italian school: died 1722.
- PIETRI (Pietro da), born at Rome, 1663; studied successively under Ghezzi Masarotti, and Carlo Maratti, and painted history in the style of the latter, to which he united the taste of Pietro da Cortona: died 1716.
- POZZI (Stefano), born at Rome; was a scholar of Carlo Maratti, and afterwards of Agostino Masucci, but is grander in style, and his colouring is more vigorous and chaste.
- PROCCACINI (Andrea), born at Rome, 1671; brought up in the school of C. Maratti; painted history in the style of that master: died 1734.
- REDI (Tommaso), born 1665; studied under Domenico Gabbiani, and afterwards at Rome under Carlo Maratti, and Ciro Ferri, and in colouring resembles Carlo Maratti: he painted numerous subjects sacred and profane, also portraits: died 1726.
- ROBATO (Giovanni Stefano), born at Savona, 1649; studied at Rome under Carlo Maratti; painted history with considerable reputation: died 1733.
- SALVIONI (Rosalba Maria), scholar of Sebastian Conca; copied very exactly some pictures of Carlo Maratti, and of other good masters; she also painted portraits with extraordinary skill: died 1708.

**SOLIMENE** (Francesco), born 1657 ; studied the works of Pietro da Cortona, Lanfranco, and Il Calabrese, whose powerful effect of light and shade he softened by an intermixture of that of Guido and of Carlo Maratti.

**SYDER** (Daniel), born at Vienna, 1647 ; was a pupil of Carlo Maratti, and one of his favourite disciples, in whose style he designed his figures, but his colouring was formed on the principles of the Venetian school : died 1724.

**TANCREDI** (Filippo), born at Messina, 1655 ; studied at Rome under Carlo Maratti, and painted history for the churches ; he was correct in design, and had an agreeable style of colouring : died 1725.

**TRASI** (Lodovico), born at Ascoli, 1634 ; was a scholar of Andrea Sacchi, and afterwards of Carlo Maratti, and resembles the latter in his easel pictures ; but in his large works and altar-pieces, he imitated the less laboured and more spirited manner of Sacchi : died about 1700.

**VLEYS** (Nicholas), of Bruges, went to Italy and frequented the school of Carlo Maratti, and painted with some reputation.

### MARC (ESTEVAN),

born in Valencia ; was a pupil of Pedro Orrente, under whom he became an excellent battle painter ; he also painted history, but was more distinguished for the former : died 1660.

**FALCO** (Juan Conchillas), was a pupil of Estevan Marc, and in colouring and design became distinguished as a painter of history.

**SOLOMAYOR** (Luis de), born at Valencia, about 1643 ; studied first under Estevan Marc, and afterwards under Don Juan de Carrentio, and painted history with some reputation ; his works are mostly in the convents and churches at Valencia : died 1673.

### MARCELLUS (OTHO),

born at Amsterdam, 1613 ; master unknown ; painted reptiles, insects, and curious plants, designed with surprising fidelity, and finished with extraordinary care ; he painted everything from nature, for which purpose he is said to have kept a museum of reptiles, insects, &c. : died 1673.

**MAIR** (La) ; this painter resided at Nimeguen in the 18th century ; he painted on a light ground, thistles and green herbage, mixed with serpents, lizards, and other reptiles ; also butterflies, in which he imitated nature very perfectly ; he followed the style of Otho Marcellus ; his works are often mistaken for those of that master.

**VERHULST** (Peter), born at Dordrecht ; was a pupil of William Doudyns, and a painter of flowers, fruit, and insects, after the manner of Otho Marcellus.

### MARCHESINI (ALESSANDRO),

born at Verona, 1664 ; was first instructed by Biagio Falcieri, and afterwards by Carlo Cignani, under whom he became a reputable painter of history, and was employed on several works in the churches and other public edifices ; he also resided some time at Venice, where he was chiefly employed in painting easel pictures of historical and fabulous subjects : died 1738.

**COMI** (Francis), was born dumb, in Verona ; his natural genius leading him to painting, he entered the school of Alessandro Marchesini, also that of John Gioseffo dal Sole, under whose instructions he became an excellent painter.

**SALI** or **SALIS** (Carlo), born at Bologna, 1688 ; was a pupil of Alessandro Marchesini, and also of Antouio Balestra, and became a reputable painter of history : died 1747.

### MARCHETTI (MARCO), called DA FAENZA,

painted historical subjects, elegantly designed, and was much employed by Pope Gregory XIII. in decorating the Vatican with grotesque and arabesque subjects : died 1588.

**MARCA** (Giovanni Battista Lombardelli), called Delli, born 1532 ; studied under Marco Marchetti, and assisted Raffaellino da Reggio, in some works in the Vatican : died 1587.

**MARIANI (GIOVANNI MARIA),**

a Genoese, born about 1615, at Ascoli; painted both in oil and in fresco, and excelled in architectural views and landscapes, in which the figures were often introduced by Valerio Castelli; he also painted historical subjects with considerable reputation.

**CASTELLI** (Joseph Anthony), born near Milan, studied under Giovanni Maria Mariani, and excelled in architecture and perspective.

**MARIANI (CAMILLO),**

born at Vicenza, was a celebrated painter, sculptor, and architect, and was much employed in the palaces and public edifices at Rome.

**SARACINO** (Carlo), called Venetiano, studied under Camillo Mariani, and afterwards imitated the manner of M. A. Caravaggio, and was much employed in the public edifices at Rome: died 1585.

**MARINKELE (JOSEPH),**

born at Rotterdam in 1732; was a painter of miniatures, which he executed with the utmost fidelity, and was much employed; died about 1775 or 6.

**DUBOIS** (Christian), born 1766; studied miniature painting under Joseph Marinkelle, and landscape painting under Jan Andriessen, and obtained the gold medal from the Society of Arts in 1820: died 1837.

**MARTINEZ (SEBASTIAN),**

born in Spain, 1602; was a reputable painter of history, and executed several considerable works for the churches and convents: died 1667.

**REYNOSO** (Don Antonio Garcia), born in Andalusia, 1623; studied under Sebastian Martinez, an artist of some eminence, and painted historical subjects, many of which are in the churches and principal colleges at Cordova: died 1672.

**MASSACCIO (MASO), called DI S. GIOVANNI,**

born in the Florentine territory in 1401; was first a disciple of Masolino di Panicale, whom he soon surpassed, and whose works he finished after his decease. He is regarded as the founder of a new style; although his first productions were rather stiff and formal. His works were the models from which Perugino, and even Raffaele, formed their style, and he appears to have excelled in the art far beyond any of his contemporaries. In the Gallery of Florence is the portrait of a young man which is highly esteemed: died 1443.

**CASTAGNA** (Andrea del), born in Tuscany, 1409; was a pupil of Massaccio, and painted in the dry Gothic style of that period, but improved his manner under Domenico Veneziano, and executed several considerable works at Florence: died 1480.

**GAZZOLI** or **GOZZOLI** (Benozzo), born at Florence, 1400; studied under Giovanni Angelico da Fiesole, but is more like Massaccio in grandeur of architecture, beauty of landscape, and tasteful arrangement of composition, his historical designs being principally subjects from the Bible, he also painted portraits: died 1478.

**LIPPI** (Francesco Filippo), called the Old, born at Florence about 1421; studied under Massaccio, and painted a picture of a Virgin and Child, with a Glory, and some other religious subjects entirely in his manner: died 1469.

**SARTO** (Andrea Vannucchi), called Andrea del Sarto, born at Florence, 1488; was a pupil



of Giovanni Basili and Pietro da Cosimo, and studied the works of Massaccio, Leonardo da Vinci, M. A. Buonarroti, and Ghirlandaio, to which he was chiefly indebted for the reputation he acquired: died 1530.

### MASSARI (LUCIO),

born at Bologna, 1569; was a pupil of Bartolomeo Passerotti; and studied afterwards in the school of the Caracci, whose style he so nearly approaches, that his works are often mistaken for those of Annibale Caracci, he generally painted cheerful and pleasing subjects, but occasionally exhibited the terrific and tragic: died 1633.

BISI (Fra Bonaventura), born at Bologna, 1631; was a disciple of Lucio Massari, but was most celebrated for his copies in small size of Guido, Titian, and Correggio's works: died 1662.

BRUNETTI (Sebastiano), born at Bologna, was a scholar of Massari, and afterwards in the school of Guido, in whose manner he painted.

FERRARI (Leonardo), born at Bologna, was a pupil of Lucio Massari, and painted some historical works, but is chiefly known as a painter of drolleries, and carnival amusements.

GHIZZI (Andrea), born at Bologna, 1570; studied under Massari, and Dentone, and excelled in painting architectural and perspective views: died 1618.

RANDA (Antonio), born at Bologna, studied under Guido, and afterwards under Lucio Massari, and painted history for the churches: flourished about 1640.

RIGHETTI (Mario), born at Bologna, about 1590; was a scholar of Lucio Massari, and painted several pictures for the churches of his native city: died about 1650.

### MASSAROTTI (ANGELO),

born at Cremona, 1655; studied under Agostino Bonisoli, and afterwards visited Rome, and became a scholar of Carlo Cesi, but his style partakes more of the Cremonese than the Roman taste: died 1723.

BENINI (Sigismondi), born 1675; studied under Massarotti, and painted landscapes highly finished and agreeably coloured, but the figures rather indifferent: died 1725.

BORRONI (Cavaliere Giovanni Angelo), born at Cremona, 1684; was a pupil of Massarotti and executed several pictures for the churches: died 1772.

FRASSI (Beter), born 1706; was a pupil of Massarotti, after whose death, he was extensively employed for the churches at Rome: died 1778.

PIETRO (Pietro da), born at Rome, 1663; was a pupil of Massarotti, and also of Carlo Maratti, but adopted the style of the latter.

### MASUCCI (AGOSTINO),

born at Rome, 1691; was a scholar of Carlo Maratti. His pictures usually represented Holy Families and Virgins, and in his small pictures he rivals his master in the character of his Madonnas and the pleasing arrangement of his compositions: died 1758.

BATTONI (Pompeo), born at Lucca, 1708; was a pupil of Sebastian Conca, and of Agostino Masucci, but copied the antique, and the works of Raffaello; he painted history sacred and profane.

BOTTANI (Giuseppe), born at Cremona, 1717; died 1784; studied under Masucci, and painted landscapes in the style of Gaspar Poussin, with figures like Carlo Maratto.

HAMILTON (Gavin), born at Lanark, Scotland; a descendant of an ancient family of that name, having a great inclination for historical painting, went to Rome when young, and became a scholar of Agostino Masucci; his principal subjects were from fabulous history: died 1797.

PERONI (Giuseppe), born at Parma, about 1700; studied at Bologna, under Felice Torelli

and Donato Creti, and afterwards at Rome under Agostino Masucci; was a tolerably correct designer, and in his best pictures resembles the style of Carlo Maratti.

**POZZI** (Stefano), born at Rome; was first a scholar of Carlo Maratti, and afterwards studied under Agostino Masucci. Several of his works are in the public edifices at Rome; in design he is grander than Masucci, and his colouring is more vigorous and chaste: died 1768.

**ROMEGIALLO** (Giovanni Pietro), born 1739; was a scholar of Masucci, but formed his style by copying the works of Guercino, Guido, and Pietro da Cortona.

**ROMEO** (Don Joseph), born in Arragon, 1701; studied at Rome under Agostino Masucci, and painted history for the churches: died 1772.

**MATSYS, or MESSIS (QUINTIN)**, called the **BLACKSMITH OF ANTWERP**, born at Antwerp, 1450; was one of the most eminent painters of his time in the dry minute style of that period. His most considerable work is an altar-piece, with two folding doors, in the chapel of the Circumcision, in the cathedral at Antwerp: died 1529.

**CLEEF, or CLEEVE (Joas Van)**, called Sosto Cleef; painted misers and others, counting out their money, also portraits in the style of Quintin Matsys, but with more force and vigour of colouring; he also painted historical subjects: died 1713.

**MATURINO (—)**, called **IL MATURINO**, born at Florence, 1490; was a pupil of Raffaele, and was much employed in conjunction with Polidoro di Caravaggio, in ornamenting the palaces at Rome: died about 1528.

**Buso (Aurelio)**, born at Crema; studied under Polidoro di Caravaggio and Il Maturino, and assisted them in their works.

**MATTEI (PAOLO DA)**, called **PAOLUCCIO**, born at Naples, 1662; was a pupil of Luca Giordano, and like him a successful imitator of Raffaele, Guido, Titian, Correggio, and other great masters, by which many good judges have been deceived: died 1728.

**MASTROLEO (Joseph)**, a Neapolitan painter; studied in the school of Paolo Mattei, whose style he successfully imitated.

**FILIPPIS (Nicholas de)**, the nephew and pupil of Don Vite Antonio, also studied in the school of Paolo de Mattei, and painted some very fine works in various churches in Triggiano.

**MAURER (JAMES)**, born in Switzerland, 1732; was a pupil in the Academy at Amsterdam, and painted some good historical subjects, also family pictures and portraits; he also painted landscapes, figures, and animals; he had a spirited and vigorous style of colouring: died 1780.

**GEELN (Christian Van)**, born at Utrecht, 1755; was a pupil of James Maurer, and painted landscapes, family pictures and portraits, which are said to be good likenesses: died 1826.

**MAZO (DON JUAN BATTISTA)**, born at Madrid, 1520; was a pupil of Velasquez, and copied the works of the old masters with surprising exactness, particularly those of Titian, Tintoretto, and Paolo Veronese; he excelled in history, portrait, and landscape: died 1670.

**MANUEL (Benet)**, was a pupil of Battista Mazo, and painted landscapes with figures, large

and small, with considerable reputation; many of his works are in the royal palaces of Spain: died 1670.

### MAZZONI (CESARE),

born at Bologna, 1678; studied under Lorenzo Pasinelli, and afterwards under Giovanni Gioseffo dal Sole, and painted history; several of his works are in the churches and other public edifices at Bologna: died 1763.

BAMBINI (Niccolo), born at Venice, 1651; died 1736; studied first under Mazzoni, and then under C. Maratti, and sometimes imitated the manner of Libera, particularly in his heads of females; he was a chaste colourist and a correct designer.

### MAZZUOLI (GUISEPPE), called IL BASTARUOLO,

born at Ferrara, about 1525; was educated in the school of Dosso Dossi; his early pictures are somewhat deficient in perspective, but he afterwards corrected that defect, and acquired a blandness of colouring which partook of the purity of Titian, and a breadth and intelligence of light and shade worthy of the school of Correggio: died 1589.

BONONE (Carlo), born 1569; was a pupil of Guiseppe Mazzuoli, and attempted to rival Scarcellini, but not succeeding, he copied some of the principal works of Paolo Veronese, whom he resembles in his larger works, but in his small pictures is more like the Caracci: died 1632.

MONA, or MONNA (Domenico), born 1550; was a pupil of Guiseppe Mazzuoli, and painted history with surprising facility, but with a great inequality; his works abound in the churches and other public edifices at Ferrara.

NASELLI (Francesco), born at Ferrara; studied and imitated the works of the Caracci and Guercino, but afterwards devoted himself to the manner of his countryman Guiseppe Mazzuoli, and became an eminent painter of history: died 1630.

### MEER (JOHN VANDER), the ELDER,

born at Schoonhoven, 1627; visited Italy, and on his return to Holland, painted landscapes, with cattle and figures, also marine views, the latter of which are greatly admired; his vessels are correctly designed, skies light and floating, and the water clear and transparent; his tints are warm and tender, and the sunny brilliancy of colouring reminds us of the sea-ports of Claude. He also painted battle-pieces, and designed his figures and horses with great spirit and animation: died 1691.

MEER (John Vander), the younger son of the above, was instructed by him, and afterwards under Berghem, and painted landscapes and cattle, with pastoral figures, in painting sheep he is said to have equalled if not surpassed his instructor: died 1688.

### MEHUS or MEUS (LIVIO),

born at Oudenarde, 1630; visited Florence and became a pupil of Pietro da Cortona, with whom he went to Rome to study the antique, and afterwards visited Venice, to improve himself in colouring. He painted a fine picture, the Sacrifice of Abraham, the figures of which are as large as life, somewhat in the manner of Salvator Rosa: died 1691.

CORTESI (Giovanna Marmocchini), born at Florence, 1670; this lady was a pupil of Mehus and of Pietro Dandini, and studied miniature painting under Ippolito Galantini, in which branch she became eminently skilful: died 1736.

MARMI (John Baptist), born in Florence, 1659; learned drawing of Vincent Dandini,

and painting of Livio Mehus; he was sent to Rome under the direction of Ciro Ferri and John Maria Morandi, where he copied statues and pictures, and perfected himself in design: died 1686.

**PINACCI** (Joseph), born in Sienna, 1642; studied first under Livio Mehus, and afterwards under James Cortesi; he then passed to Rome, when he turned his hand to portrait painting, he also painted battles and portraits, with considerable success.

### MENGS (ANTONIO RAFFAELLE),

born in Bohemia, 1728; was instructed by his father Ishmael, a miniature painter of no note, and was afterwards employed in copying the works of Raffaele, by some he is said to be equal if not superior to Raffaele, in his oil paintings, and to have been the sole bright luminary of modern times, possessing the purity of the antique, the composition and expression of Raffaele, the grace and chiaro-oscuro of Correggio, and the colouring of Titian; by others he is said to have seen much, and invented little, and that the contracted scale and idea of a miniature painter pervaded all his compositions: died 1779.

**BROMPTON** (Richard), an English portrait painter, and a scholar of Benjamin Wilson, visited Italy, and received some instruction from Raphael Mengs; at Venice he painted a picture representing a conversation piece, in which he introduced portraits of the Duke of York and several English gentlemen, then on their travels. Receiving but little encouragement in England as a portrait painter, he went to Petersburg, in 1782, where he was well received: he died in that city in 1790.

**FABBRINI** (Joseph), a Florentine painter, was a scholar of the celebrated Raphael Mengs; his works in the city of Florence shew the excellence he attained under this master, he painted history, &c., both in oil and in fresco.

**LONSLINGH** (Francis Joseph), born at Brussels, 1743; was a pupil of Geraerts, a landscape painter, who had studied under Michaux, and who might be considered the last of the school of Rubens; he afterwards visited Rome, and entered the school of Mengs, but painted in a style of his own, which united those of the Flemish and Italian schools.

**MARON** (Anthony), born in Vienna, 1731; studied at Rome under the celebrated Cavaliere Mengs, and acquired considerable reputation as a painter of history and portraits.

### MERCATI (GIOVANNI BATTISTA),

born about 1660; was an imitator if not a scholar of Pietro da Cortona, and painted history in his style, but he occasionally resembles Caracci, in the variety and expression of his heads, and in the ample folds of his drapery.

**VANNINI** (Ottavio), born at Florence, 1588; was a pupil of Giovanni Battista Mercati, also of Anastasio Fontebuono, and of Domenico da Passignano, whom he assisted in many of his works: died 1643.

### MERIAN (MATTHEW), the Younger,

son of an engraver of that name, was born in 1621; is said to have been the scholar of Sandrart, of Rubens, and of Vandyck; he painted history and portraits correctly, and partaking of the vigorous colouring of the Flemish school. In some of his pictures he appears to unite the depth of Rembrandt, with the tone of Rubens.

**HOLLAERT** (Wenceslaus), of Prague, was a pupil of Matthew Merian, and made some progress in the art, he painted in England and at Antwerp.

**MEYER** (Conrad), younger son of Dietrich, born at Zurich, 1618; after receiving some instruction from his father, went to Frankfort, and became a scholar of Matthew Merian; he painted a few historical subjects, but was more employed in portraits: died 1689.

**SANDRART** (Joachim), born 1606; was instructed in the rudiments of design by Matthew

Merian, and Theodore de Bry, and copied some of the finest pictures of Titian, Guido, Paolo Veronese, and Vandyck, and was also much employed for the churches : died 1688.

WERNER (Joseph), born at Berne, Switzerland, 1637 ; was the son of a painter of little celebrity, by whom he was first instructed, and afterwards became a scholar of Matthew Merian, whom he soon surpassed ; he painted in oil and fresco, but his predilection for high finishing, induced him to prefer miniature painting, which he carried to a perfection which has perhaps never been surpassed : his historical subjects are ingeniously composed, and designed with a correctness and taste very unusual in that confined branch of the art, but he excelled in portraiture.

### MESSINA (ANTONELLO DA)

born at Messina, 1426 ; is said by Vasari to have been instructed in the art of painting in oil by John Van Eyck of Bruges, and the first artist who painted in oil in Italy, and to have imparted the secret to Domenico Veneziano. But this account is doubted by later authorities ; a portrait inscribed Antonellus Messeneus, me fecit, 1494 ; are all of his works which are mentioned.

VENEZIANO (Domenico), born at Venice, 1420 ; was a disciple of Antonello da Messina, who had learned the secret of oil painting from John Van Eyck, and imparted it to Veneziano, who having formed an intimacy with Andrea de Castagna, and intrusted him with the secret, was treacherously assassinated in 1476. His principal works are at Florence.

### METZU (GABRIEL),

born at Leyden, 1615 ; master unknown, appears to have made the works of Gerard Terburg his models, whom he equals in the silky softness of his pencil and surpasses in the elegance and correctness of his design, his subjects are usually domestic scenes, ladies at their toilet, or playing on musical instruments, conversations, &c., but he sometimes painted fish stalls, women selling game, fruit, and vegetables ; in his best pictures his silks and stuffs are so natural, that their different textures may be distinguished ; his pictures are rarely to be met with.

CHARDIN (Simon), born at Paris, 1701 ; painted conversations and domestic subjects with such truth of effect and beauty of colouring, that his countrymen did not hesitate to place him on a footing with Gabriel Metzú.

COCLERS (Louis Bernard), born 1740 ; studied in Italy, and settled at Leyden, in 1769, he painted portraits, also cabinet pictures, in the manner of Mieris, Douw, and Metzú : died 1817.

GEEL (John Van), a Dutchman, was the scholar of Metzú, whose style he imitated so closely, that it is difficult to distinguish their works : he flourished about 1660.

HOOGE (Peter de), born about 1643 ; was a pupil of Berghem, but resembles Mieris or Metzú, he painted interiors of apartments with the sun shining through the windows, with figures more spiritedly painted, but less neat than those of Mieris or Metzú : died 1640.

LAQUY (William Joseph), born at Bruel, between Cologne and Bonn, in 1738 ; studied the works of Douw, Metzú, P. Hooge, and other celebrated masters, he then made the designs from three celebrated paintings of Douw, Koeck, and Paul Potter, and painted a number of small pictures : died 1798.

MUSCHER (Michael Van), was a pupil of Martin Zaagmoolen, of A. Van Tempel, G. Metzú, and Adrian Van Ostade, but adopted a style more resembling Francis Mieris, he painted conversations and portraits : died 1705.

NÆER (Eglon Hendrick Vander), a pupil of his father Arnold, and of Jacob Van Loo, painted historical and fabulous subjects, also conversations and gallantry, in the latter of which he appears to have imitated the style of Terburg and Netscher, and although less mellow and harmonious than those of Mieris or Metzú, they are highly esteemed : died 1703.

ODCKERKEN (William), born in 1650 ; painted an interior, with a Cook surrounded with his utensils, copied from one by Metzú, so closely, that if his name was not on it, it would pass for one by Metzú.

STEEN (Jan), born at Leyden, 1636 ; a pupil of Knupfer, and of John Van Goyen, occasionally painted similar subjects to Metz, spiritedly designed, and chastely and delicately coloured : died 1689.

TERBURG (Gerard), born in the province of Over-Yssell, 1608 ; generally painted conversations, musical parties, ladies at their toilet, and similar domestic subjects, which, though well coloured and finished with care, are neither elegant nor correct in design, and his pencil has nothing of the taste and dexterity so much admired in the pictures of Metz : died 1681.

VANDERBURGH (Adrian), born at Dort, 1693 ; studied under Arnold Boonen, and imitated the works of Mieris and Metz, he painted domestic subjects, conversations, and small portraits.

### MEULEN (ANTHONY FRANCIS VANDER),

born at Brussels, 1634 ; is generally considered of the French school ; he studied under Peter Snayers, a reputable battle painter, and attracted the attention of Le Brun. He accompanied Louis XIV. to the field in his different campaigns, and painted the various battles and sieges of that monarch in Flanders. He also painted huntings and cavalcades, in which the figures and horses are correctly drawn, and touched with great spirit ; his landscapes are distinguished by the freshness of his verdure, the beauty of the perspective, and the lightness and brilliancy of the skies : died 1690.

BAUDUINS (Anthony Francis), born in Flanders, 1640 ; studied under A. F. Vandermeulen, but his works as a painter are little known : died 1700.

BREYDEL (Charles), born at Antwerp, 1677 ; was a pupil of Rysbraeck, and painted landscapes in the manner of Griffier, and battle-pieces in the style of Velvet Brughel, and sometimes copied from the prints of Vander Meulen : died 1744.

FRANCK (Constantine), born at Antwerp about 1660 ; excelled in painting battles and sieges, which though inferior to Vander Meulen, possess great merit, but are sometimes dry and hard.

HUGHTENBURG (John Van), born at Haerlem, 1646 ; was a scholar of John Wyck, and afterwards of Vander Meulen ; he was employed by Prince Eugene to paint the battles and sieges in which himself and the Duke of Marlborough had taken part : died 1733.

IMBERT (Joseph Gabriel), born at Marseilles, 1666 ; was a pupil of Le Brun, the battle painter, and afterwards of Vander Meulen, but did not follow the style of either : died 1749.

MEULEN (Peter Vander), brother of Anthony Francis, was also a painter of battle-pieces, and in 1768 came to England, and was employed by King William (the rival of Louis), in celebrating his exploits.

NOLLET (Dominic), born at Bruges, 1640 ; a scholar of Jacob Van Oost, the Elder ; painted landscape, battles, and sieges, which he executed in a grand style ; and there is a great similarity between his pictures and those of Vander Meulen, to whom he was little inferior : died 1736.

QUERFURT (of Vienna) ; there are by this painter some battles, encampments, conflicts of cavalry, and hunting pieces, which are composed with genius, executed with facility and lightness, and touched ingeniously ; his battles sometimes resemble copies of Vander Meulen, Bourgonone, or Parrocel.

### MEUCCI (VINCENT),

a Florentine painter ; born 1693 ; was a pupil of Sebastiano Galeotti, and afterwards of John Gioseffo dal Sole ; he copied the works of the best masters, and painted numerous historical subjects from his own designs : died 1776.

BALDRIGHI (Guiseppe), born at Pavia, 1722 ; studied at Florence under Vincenzio Meucci, afterwards painted a large picture of the portraits of the family of Filippo Duke of Parma : died 1802.

**MEYER (CONRAD)**, younger son of Dietrich, born at Zurich, 1618; studied under his father, and afterwards under Matthew Merian, and painted a few historical subjects, but was more employed as a portrait painter: died 1689.

**WERDMULLER (Rudolf)**, born at Zurich, 1639; was a disciple of Conrad Meyer, and had given promise of uncommon abilities as a painter of history and portraits, when he was unfortunately drowned.

**WIRZ (John)**, born at Zurich, 1640; was a scholar of Conrad Meyer, and practised portrait painting with considerable success: died about 1700.

**MEYER (FELIX)**,

a Swiss painter, born 1653; studied under Francis Ermels of Nuremberg, a respectable painter of landscape, and in company with Roos and Rugendas, designed the most picturesque views in Switzerland; he afterwards visited Italy, and painted views in the environs of Rome, in which the figures were usually introduced by Roos and Rugendas: died 1713.

**BRANDMULLER (Gregory)**, born 1661; died 1691; studied under G. Meyer, also at Paris under Le Brun; he painted grand historical subjects with great spirit and fire, and excelled in portrait painting: died 1691.

**HUBER (John Rodolph)**, born in Switzerland, 1668; studied under Gaspar Meyer, and afterwards under Joseph Werner; he painted the figures in Tempesta's landscapes, and copied the works of the ancient masters: died 1748.

**STETTLER (William)**, born at Berne, in Switzerland; was first a scholar of Felix Meyer, at Zurich, and afterwards instructed in miniature painting by Joseph Werner, at Paris. His talents were not confined to miniature, but he was much employed in designing historical and other subjects for the booksellers: died 1708.

**MEYER (H. DE)**,

a landscape painter, born at Amsterdam in 1737; made a journey to England with W. Hendricks, and on his return occupied himself chiefly in making designs of landscapes in water colours and in Indian ink. In the Museum at Amsterdam there is a painting by him of the departure of William III. from Scheveling for England: died 1793.

**ABERLI (John Louis)**, a German, born 1786; was a pupil of H. Meyer, and painted with success landscapes and portraits.

**DRIELST (Egbert Van)**, was born in Groningen, 1746. His first essays were under Frantz, a painter upon tin in that city. He received at a later period some lessons from H. Meyer, at Haerlem, who made him draw from nature; he then studied the works of Hobbema, Wynants, and Ruysdael, and approached more to the manner and taste of the best masters of the preceding century than to those of the present time: died 1818.

**GRYPMOED (Geerleg)**, born at Zwolle, 1760; was a pupil of D. A. Prudhomme, of H. de Meyer, and of Groendael, and painted history and landscape, generally on a large scale: died 1788.

**MEYERING (ALBERT)**,

born at Amsterdam in 1715; studied under his father Frederick, and afterwards painted in conjunction with John Glauber; his pencil was particularly adapted for large landscapes; his views are agreeably diversified and embellished, with ruins of ancient architecture, decorated with figures, representing historical or fabulous subjects in the style of Gerard Lairese; the trees and buildings in grand taste, and the water peculiarly transparent: died 1714.

**APPEL** (Jacob), born at Amsterdam, 1680; died 1751; was a disciple of Vander Plaas and also of T. de Graaf; he painted landscape in the manner of Tempesta, and afterwards adopted the style of Meyering, and painted landscapes and portraits with some reputation.

### MIEL (JAN),

born near Antwerp, 1599; was a pupil of Gerard Segers, and one of his ablest disciples; he studied also under Andrea Sacchi, whom he assisted in his works. His inclination for the grotesque led him into frequent extravagancies or inconsistencies, and he abandoned history, took to painting carnivals, markets, fairs, huntings, &c., easel size, in which he excelled, and his works were greatly admired.

**BAUR** (John William), born at Strasburg, 1610; was a scholar of Frederick Brendel, and afterwards painted battles, skirmishes, marches, processions, &c., embellished with small figures, neatly touched, warm and glowing in colouring, and not unlike the style of Jan Miel: died 1640.

**GOUBEAU** (Francis), a painter of Antwerp; was a pupil of William Baur, but distinguished himself by painting his subjects a little more elevated than his master, and he is sometimes preferred to Bamboccio, or Jan Miel.

**GRAAF** (John), born at Vienna, 1680; was a pupil of John Van Alen, and painted markets and fairs in the style of Jan Miel or Peter de Laer.

**LARGILLIERE** (Michael de), born in Paris, 1556; was a pupil of Francis Goubeau, and painted landscapes, animals, fruit and flowers, also Bambocciate or low humour, and occasionally history, but was most esteemed as a portrait painter: died 1646.

### MIERIS (FRANCIS), the Elder,

born at Leyden, 1635; was a pupil of Abraham Toorn Vliet, an eminent painter on glass, and afterwards became a scholar of Gerard Douw, and was considered by many as superior to his instructor; he painted similar subjects, but of a somewhat more select and agreeable description, and there is the same minute accuracy and high finish in both their works; he occasionally painted portraits, which he finished in the same admirable manner: died 1681.

**BUYS** (Van), a Dutch painter of the seventeenth century, worked in the manner of Mieris, and of Gerard Douw; his compositions are highly spirited, and his draperies depicted with wonderful truth; his designs are pure, and his touch is finished, without being cold; his paintings are but little known out of Holland.

**COCLERS** (Louis Bernard), born 1740; was a pupil of his father John Baptist Coclers, and painted portraits and cabinet size pictures in the manner of Mieris, or Gerard Douw: died 1817.

**CRAMER** (Nicholas), born at Leyden, 1670; studied first under Mieris, and afterwards under Karl du Jardyn, whose style of design and manner of colouring he strictly imitated; he usually painted portraits and conversations: died 1710.

**HEUSCH** (Abraham), born 1650; a pupil of Striep; painted herbs and plants of various kinds, with reptiles and insects, touched with singular neatness, and finished equal to the high wrought productions of Mieris or Gerard Douw: died 1712.

**HOOGE** (Peter de), born about 1643; was a pupil of Berghem, but more resembles Mieris, or Metz, in his style; he usually painted the interior of a room, with the sun shining through the window, the figures habited in the mode of the time, but not finished equal to those of Mieris or Gerard Douw.

**MABUSE**, or **MALBRUGIUS** (John), born in the latter part of the fourteenth century; painted history and portrait, fresh and clear in colouring, and correctly designed, much in the style of Albert Durer, and finished as high as the productions of Mieris or Gerard Douw.



**MATON** (B.) one of the painters of the Dutch school, omitted by most authors; was a pupil of Gerard Douw, the master of Mieris, and painted the same subjects, usually on small panels.

**MELDER** (Gerard), born 1693; was much employed in copying in water colours the pictures of Mieris and of Vander Werf: died 1740.

**METZU** (Gabriel), born 1615; master unknown, made the works of Gerard Terburg his models, and painted conversations and domestic subjects, fish stalls, and women selling vegetables, fruit, &c., less minute in the detail, and less laboured in the finish, than the works of Mieris or Metz. u.

**MIERIS** (Francis), the Younger, son of William, born 1689; was instructed by his father, and painted similar subjects, but inferior in every respect. Although he sometimes copied the works of his father, their decided inferiority will prevent the least experienced collector from mistaking them.

**MIERIS** (John), son of Francis, the Elder; studied under his father, but finding himself unequal to him in delicacy of finish and minuteness; he attempted historical painting and portraits as large as life: died 1690.

**MIERIS** (William), youngest son of Francis; studied under his father, whose style he adopted with great success: died 1747.

**MUSCHER** (Michael Van), born at Rotterdam, 1645: studied under Martin Zaagnowlen, and subsequently under A. Van Tempel, G. Metz. u. and Adrian Ostade, but adopted a style more resembling Mieris: died 1705.

**MUYS** (William), born in 1712; painted some cabinet pictures in the manner of Mieris, and of Vander Werf: died 1763.

**MY** (Jerome Vander), born 1618; a painter of history and portrait; was a pupil of Mieris, in whose manner he finished his pictures, with a smooth and blended tint, but often wanting in vigour.

**NETSCHER** (Gaspar), born about 1638; was a pupil of Koeter, a painter of still life, and afterwards of Gerard Terburg; his pictures usually represent domestic subjects and conversations, and in delicacy of pencil and lustre of colouring remind us of Mieris or Terburg: he also excelled as a portrait painter: died 1684.

**SCHALCKEN** (Godfrey), born 1643; was a pupil of Solomon Hoogstraeten, and afterwards of Gerard Douw, and painted in the manner of Mieris and of G. Douw.

**SLINGELANDT** (Peter Van), born at Leyden, 1640; was a scholar of G. Douw, and his pictures are often mistaken for those of Mieris or Gerard Douw: died 1691.

**VANDERSBURGH** (Adrian), born 1693; studied under Arnold Houbraken, and imitated the works of Mieris and Metz. u.; he painted small portraits, domestic subjects, and conversations: died 1733.

**VANDYCK** (Philip), born 1680; painted similar subjects to Mieris and Metz. u., conversations, musical parties, and small portraits, but not equal to either of them: died 1732.

**WEENINX** (John Baptist), born 1621; a pupil of Abraham Bloemaert, finished some of his small pictures equal to Mieris or Gerard Douw; his subjects were history, landscape, and portrait: died 1660.

### **MIERHOP (FRANCIS VAN CUYCK DE),**

born at Bruges, 1640; particularly excelled in painting fruit, fish, game, &c. in the manner of Francis Snyders, and some of his works are frequently mistaken for those of Snyders.

**AUDENARDE** or **OUDENARDE** (Robert Van), born at Ghent, 1663; a pupil of Mierhop, studied afterwards under Carlo Maratti, and became a reputable painter of history: died 1743.

### **MIGNON** or **MINGON (ABRAHAM),**

born at Frankfort, 1639; studied under Jacob Murel, an eminent flower painter, whom he soon surpassed; he afterwards studied the works of De Heem, and in the beauty and freshness of his flowers and fruit, is perhaps only surpassed by Van Huysum, his insects are exquisitely finished, and the dew drops on his flowers and fruit have the appearance of real water: died 1679.

**BROECK** (Elias Vander), born 1650; a pupil of Ernest Stuveu, and afterwards of Mignon,

- painted fruit, flowers, frogs, and reptiles, with tolerable success; but more like De Heem than either of his instructors: died 1711.
- HULST** (Peter Vander), born 1652; painted landscapes with flowers and insects, selecting a wilder kind of plant than those of De Heem or Seghers, and introducing toads, frogs, lizards, &c., like them, and not finished so highly as those of Mignon or De Heem.
- HUYSUM** (John Van), born 1682; having studied the pictures of Mignon and other artists in his style, felt ambitious to excel in that branch of the art, and taking nature as his guide, soon surpassed them all; he frequently introduced a bird's nest with eggs into his pictures: died 1749.
- MERIAN** (Maria Sybilla), born 1647; studied under Jacob Murel, a painter of flowers and fruit, and afterwards under Abraham Mignon, and soon arrived at a perfection little short of her instructor: died 1717.
- MOORTEL** (John), born at Leyden 1650; was an eminent painter of fruit, flowers, and still life; his flower-pieces are inferior to those of Van Huysum or Rachel Ruysch, yet equal to those of Mignon, but his pictures of fruit are most admirable. His works are found in the choicest collections: died 1719.
- STUVEN** (Ernest), born 1657; a reputable painter of history and portrait, studied afterwards under Mignon, and became an excellent painter of flowers, although his pictures were not finished so highly, or coloured so delicately as those of Mignon.

### MILANI (AURELIANO),

born at Bologna, 1575; was a pupil of Cesare Gennari, and afterwards of Lorenzo Pasinelli, but devoted himself to the study of the Caracci's works, and next to Carlo Cignani was the nearest approach to them, and contributed greatly to support the credit of the Bolognese school: died 1749.

**GIONIMA** (Antonio), born 1697; studied under his father Simone Gionima, and afterwards under Aureliano Milani, and painted several altar-pieces for the churches in and about Bologna: died 1732.

**MARCHESI** (Giuseppe), called Il Sansone, born at Bologna, 1699; was first a scholar of Marc Antonio Franceschini, but afterwards studied under Aureliano Milani; he painted history for the churches at Bologna, uniting to the correct design of Milani, the vigorous colouring and bold foreshortening of Franceschini.

### MILE (FRANCESCO), sometimes called FRANCISQUE,

born at Antwerp, 1644; studied under Laurentius Franck, whom he soon surpassed, and attached himself to the style of Nicolo Poussin, whom he approached nearer than any other of his imitators. He painted history, but was more successful in what are called heroic landscapes, adorned with figures representing some historical or fabulous subject.

**RYSBRAEK** or **RYSBRECHTS** (Peter), born at Antwerp, 1657; was a pupil of Milé, and studied the works of Gaspar Poussin, whose style is discernible in all his compositions; his pictures are frequently passed off for the works of that master: died 1716.

**THEODORE** (—), was a scholar of Francesco Milé, and painted landscape in the style of that master.

### MINDERHOUT (—),

born at Antwerp, 1637; painted for his reception picture for the Hall of the Academy there, a View of the Port of Antwerp, with a variety of vessels and numerous figures. His works generally represent marine views and sea-ports, frequently those of Antwerp and Bruges; they are usually of a large size, bold in design, and spirited in touch, but they are not all equally good: died 1696.

**HUYSMAN** or **HOUSEMAN** (Cornelius), born at Antwerp, 1648; a pupil of Gaspar de

Wit, studied the landscape of Artois, into whose landscapes, and also those of Minderhout and Achtschelling, he frequently introduced the figures.

**RONTBOU (J.)**; his pictures have so much analogy with those of Minderhout and Hobbema, that they are often confounded with the works of those celebrated masters, but on a closer inspection a great difference in the execution may be seen.

### MIREVELT (MICHAEL JANSEN);

studied under Anthony de Montfort, called Blocklandt, and on leaving his school painted some altar-pieces for the churches at Delft; also portraits, in which he greatly excelled; he is supposed to have painted a greater number of portraits than any artist of his country: by Descamps it is estimated at 10,000, but Houbraken limits it to 5000. Vandyck painted the portrait of Mirevelt: died 1641.

**DELFT (James William)**, born 1619; studied under Mirevelt, whose style he followed with success: died about 1661.

**DUBORDIEU (Peter)**, lived about 1650: and painted portraits in the manner of Mirevelt, but with less of nobleness and transparency. Suiderhoof, Natalis, and Mathan have engraved his portraits.

**KLUYT (Peter Thierry, jun.)**, born at Delft, was one of the best of Mirevelt's pupils.

**MONTFOORT (Peter Geritz)**, an amateur painter of some merit, born at Delft; was a pupil of Michael Mirevelt.

**MOREELZE (Paul)**, born 1571; studied portrait painting under Mirevelt, but afterwards devoted himself to historical subjects and architectural views: died 1638.

**NES or NEES (John Van)**, born at Dort, about 1600; a scholar of Mirevelt; painted some historical subjects, which were deservedly admired; but subsequently devoted himself entirely to portrait painting, and met with great encouragement: died 1650.

**VLIET (Hendrick Van)**, a pupil of Mirevelt, for some time practised portrait painting, but was more successful as a painter of interiors of churches and temples, in the manner of De Wit.

### MITELLI (AGOSTINO),

born at Bologna, 1609; was a distinguished painter of perspective and architectural views, and studied the figure in the school of the Caracci. He executed numerous works at Bologna in conjunction with M. A. Colonna, which, though inferior to those of Il Dentone, are yet very creditable performances.

**MITELLI (Guiseppe Maria)**, son of Agostino; studied under his father, and also under Flaminio Torre, and painted history with considerable reputation; he frequently introduced the figures into the perspective views of Agostino: died 1718.

**MONTICELLI (Andrea)**, born at Bologna, 1640; studied under Agostino Mitelli, in imitation of whom he designed some architectural views; but he chiefly excelled in painting carpets, vases, flowers, fruit, and other articles of still life.

**QUAINI (Francesco)**, born at Bologna, 1611; was a scholar of Agostino Mitelli, under whom he became an eminent painter of perspective and architectural views, many of which are in the public edifices at Bologna: died 1680.

**SANTI (Domenico)**, born at Bologna, 1621; was a disciple of Agostino Mitelli, whom he nearly equalled in his perspective and architectural views; he also painted pictures of small size, which are frequently mistaken for the works of Mitelli.

### MOINE or MOYNE (FRANCIS LE),

born in Paris, 1688; was a pupil of Louis Galloche, under whom he became one of the most promising artists of his country; he visited Rome where the splendour of Pietro Cortona and the daring dispatch of Lanfranco seem to have charmed him more than the dignity of Raffaele or the sublimity of Michael Angelo: he died in 1737.

**BOUBHER** (Francis), born in France, 1704 ; was a scholar of Le Moine, and occasionally painted history and hunting pieces ; but was more successful in pastoral subjects, although far inferior to his countryman, Watteau.

**NATOIRE** (Charles), a Frenchman, born at Nismes, 1700 ; was a scholar of Francis Le Moine, after whose decease he finished the works left imperfect by his master : died 1755.

### MOLA (PIETRO FRANCESCO),

born at Coldra, in the Milanese State, 1609 ; studied under Guiseppe Cesare di Arpino, at Rome, and afterwards visited Bologna, and became a disciple of Francesco Albano, but did not adopt the style of either of those masters. The works of Guercino became next the objects of his admiration ; but aiming at a fresher and more harmonious colouring, he went to Venice, where he studied the best productions of the great masters of that school, Titian, Tintoretto, Bassan, and Paolo Veronese ; in a noble landscape resembling that in the far famed St. Peter Martyr, by Titian, the trees are painted in a grand style resembling that of Salvator Rosa.

**BONATI** (Giovanni), born at Ferrara, 1635 ; studied under Guercino and Mola, and was employed in several historical works for the public edifices : died 1681.

**CABEL** or **KABEL** (Adrian Vander), born 1631 ; a pupil of Van Goyen, painted landscapes with animals and figures, also sea-ports, his animals and figures like Castiglione, and his landscapes like Salvator Rosa ; in colouring he sought to imitate Mola or the Caracci, but he sometimes painted with too brown a tone : died 1695.

**FOREST** (Jean Baptiste), born in Paris, 1636 : studied under his father, and afterwards at Rome under Francesco Mola, and imitated the works of Titian and Giorgione, and on his return to France was considered one of the best landscape painters of his time : died 1712.

### MOLENAER (KLAAS) ;

this modern Dutch painter, of whom we have no account, excelled in painting winter scenes in Holland, with numerous figures skating, in which the distant cottages covered with snow, the trees stripped of their leaves, and the gloomy atmosphere, are all depicted with extreme effect, and true to nature.

**MANS** (Francis), a landscape painter, left a number of views of towns and villages in Holland, the winter pieces composed in the style of Klaas Molenaer, and represented with great truth and fidelity.

### MOLINAER (NICHOLAS MINS),

born at Amsterdam, 1627 ; painted interiors of farm houses, with rustic sports and employments, in the style of Ostade, but somewhat inferior : died 1686.

**BLOOT** (Peter), painted domestic subjects, boors dancing, drinking, &c. somewhat in the style of Molinaer, but in a low, vulgar manner, seldom omitting to introduce a child, or an animal in an unseemly posture, which even their delicate penciling, and mellow colouring, could not compensate for : died 1709.

**HESKERCK** (Sebastian Van), of Rotterdam, G. Van Spaan tells us lived in 1691. He painted, like J. Molinaer, conversations, scenes in cabarets, village doctors, and quarrels among drinkers. He was surnamed Hemskerck the peasant : all his works are not of equal merit.

**PIEMONT** (Nicholas), born at Amsterdam, 1559 ; studied under Martin Zaagmolen, a painter of no note, and afterwards was a pupil of Nicholas Molinaer, and became a celebrated landscape painter in the style of John Both : died 1709.

**SCHYNDAL** or **SCHENDEL** (Bernard), born at Haerlem, 1659 ; was a scholar of Hendrick Mommers, and painted assemblages of peasants regaling, fairs, merry-makings, and the interiors of Dutch kitchens, in the style of Molinaer.

**MOLINARI (ANTHONY),**

a Venetian, scholar of Anthony Zanchi, became a good painter of historical subjects : he lived in 1600.

**PIAZETTA** (Giovanni Battista), born at Venice, 1682 ; is said to have studied under Molinari, and to have adopted his manner with tolerable success : died 1754.

**MOLYN (PIETRO MULIER),** the Younger, called **TEMPESTA,** born at Haerlem, 1637 ; caught the rudiments of painting from his father, but having seen some hunting pieces by Francis Suyders, he imitated the style of that master with so much success, that his pictures were scarcely less esteemed than those of Suyders. He also painted sea storms and tempests, in which he represented the violent agitation of the waves, and the horrors of shipwreck in the most impressive manner, and thereby acquired the name of Tempesta ; his pictures are held in the highest estimation : died 1701.

**CROOS (A. Van),** the Younger, painted views of towns and landscapes, which very much resemble those of Peter Molyn, and are far different from those of Croos the Elder ; some of his pictures are dated 1643, and some 1667.

**EVERDINGEN (Albert),** or Aldret, born 1621 ; was a pupil of Roland Savery, and also of Peter Molyn, both of whom he far surpassed ; his scenery reminds us of Salvator Rosa : died 1675.

**TAVELLER (Carlo Antonio),** born at Milan, 1668 ; studied under Peter Molyn, called Tempesta, whose style he followed for some time, but after studying the works of Castiglione and Gaspar Poussin, he adopted one more suited to his taste : died 1738.

**MOMMERS (HENRY),**

born at Haerlem, 1650 ; was a disciple of Karl du Jardin, whose style he followed. He painted landscapes with animals, Italian views, with figures ; also fruit, flowers, &c. : died 1708.

**BRAKENBERG (Rènier),** born at Haerlem, 1649 (Dutch). Studied under Mommers, and also under Schendel, and painted similar subjects—boors feasting, dancing, &c.—but more in the manner of Adrian Ostade, although greatly inferior to him.

**DROOGSLOOT (—),** born at Dort, 1650 ; supposed to have been a scholar of Henry Mommers ; painted views of towns, villages, and cities so correct as to be known at first sight ; also fairs, markets, and village sports ; his landscapes are pleasantly coloured ; but his figures are mostly dumpy, badly designed, and vulgar in character.

**MAAS or MAES (Dirk, or Theodore),** born at Haerlem, 1656 ; studied under H. Mommers, a painter of Italian markets, into whose pictures he usually introduced the fruit, vegetables, &c. : died 1715.

**SCHYNDAL or SCHENDEL (Bernard),** born at Haerlem, 1659 ; was a scholar of Hendrick Mommers, and painted interiors of Dutch kitchens, peasants regaling, fairs, markets, &c., in the style of John Molinaer : died 1716.

**MOMPER or MOMPERT (JOOS, or JODOCUS),**

born at Antwerp, 1580 ; is supposed to have made nature his guide, and the romantic scenery of Switzerland his model, he painted in a bold style, and without that precise finishing usually adopted by the Flemish artists, and which is so much admired in Breughel and Savery ; his pictures are frequently decorated with figures, by the Elder Teniers, or by John Breughel, and Teniers frequently retouched the landscape : died 1638.

**FOUQUIERES (Jacques Chevalier),** born at Antwerp, 1580 ; was a pupil of Momper, and afterwards of John Breughel, but adopted a different style, and more true to nature ; resembling Titian in the colouring, but not in the scenery : died 1659.

**MONA, or MONNA (DOMENICO),**

born at Ferrara, 1550; was a disciple of Guiseppe Mazzuoli, called Il Bastaruola, and painted history with great facility, but with a surprising inequality. His best works cause a surprise that, with the possession of such extraordinary powers, he should have produced such indifferent productions as the majority which abound in the churches and other public edifices at Ferrara: died 1602.

**BAMBINI (Giacomo)**, born at Ferrara about 1560; studied under Domenica Mona, and painted historical subjects, principally for the churches and convents at Ferrara: died 1622.

**CREMER (Julius)**, commonly called Il Croma, of Ferrara; learned painting in the school of Domenica Mona, his fellow citizen, and painted much in public and in private after the manner of his master. His pictures were always in great esteem: one of them is dated 1600.

**MONDINI (FULGENZIO),**

born at Bologna; was a scholar of Guercino, and painted history with considerable reputation, his works are principally in the churches at Bologna: he flourished about 1658.

**PASIO (Anthony)**, a Bolognese, painted in fresco with Fulgentio Mondini, who inserted the figures.

**MONTANINI (PIETRO), called PETRUCHIO PERUGINO,**

born at Perugia, 1619; was first a pupil of Ciro Ferri, and afterwards of Salvator Rosa, in whose bold and romantic style he designed his landscapes but was not equal to him in his figures: died 1689.

**LAUDATE (Joseph)**, born 1672; learned the principles of design from Peter Montanini, and afterwards had some instructions from Carlo Maratti by which he was greatly improved.

**MONTI (FRANCESCO), called IL BRESCIANO DELLA BATTAGLIE,**

born at Brescia, 1646; was a pupil of Pietro Ricchi, and also of Il Borgognone; he excelled in painting horses and battles, which he designed in a spirited and masterly style, and thereby acquired the name of della Battaglie: died 1712.

**COMENDICK (Lorenzo)**, born in Venice; a pupil of Viagio Falcieri, and afterwards of Francesco Monti, the battle painter; excelled in subjects of that description, and was much employed in Milan, where he died, in 1700.

**EVERARDI (Angelo)**, born 1647; was a pupil of John de Hert, and afterwards of Francesco Monti, whose manner and colouring he acquired, and greatly improved by studying the works of Borgognone: died 1680.

**SPOLVERINO (Ilario)**, born at Parma, 1657; was a pupil of Francesco Monti, and occasionally painted historical subjects, but was more celebrated for his battle-pieces, attacks of banditti, and assassinations: died 1734.

**MONTI (FRANCESCO BOLOGNESE),**

born at Bologna, 1685; was educated in the school of Giovanni Gioseffo dal Sole; he painted history, and one of his best works, the Rape of the Sabines, was painted for Count Ranuzzi; he also left numerous works at Bologna: died 1768.

**SAVANI (Francesco)**, born 1721; learned the principles of drawing from Angelo Paglia

and Francesco Monti, and first painted in imitation of the manner of John Baptist Pittoni, but afterwards formed a style of his own: died 1722.

### MOOJAERT or MOOYAERT (NICHOLAS),

born at Amsterdam, about 1600; is said to have formed his style by imitating the works of Adam Elsheimer: he painted landscapes with figures, in the style of that master.

BERGHEM or BERGHEM (Nicholas), born at Haerlem, 1694. This celebrated landscape painter was, in the early part of his career, a pupil of Nicholas Moojaert.

DOES (Jacob Vander), born at Amsterdam, 1623; studied under Nicholas Moojaert, and afterwards at Rome; he painted landscapes, embellished with small figures and animals, chiefly goats, spiritedly touched, but gloomy and cold in the colouring; and he sometimes painted Bambocciate: died 1673.

WEENINX (John Baptist), born at Amsterdam, 1521; was a pupil of John Micker, of Abraham Bloemaert, and of Nicholas Moojaert, and was much attached to the style of the latter; in his landscapes, he is perhaps only excelled by Nicholas Berghem, who was one of his disciples: died 1660.

### MOOR (KAREL DE),

born at Leyden, 1656; studied first under Gerard Douw, afterwards under Abraham Vanden Tempel, and subsequently under Godfrey Schalcken. He first painted portraits and domestic subjects, which were greatly admired, and afterwards history, in which he succeeded equally well: died 1738.

CRAMER (Nicholas), born at Leyden, 1670; was first a pupil of Mieris and afterwards of Karel de Moor, whose style of design and manner of colouring he strictly imitated; his usual subjects were small portraits and conversations: died 1710.

LYONET (Peter), born 1708; a pupil of the Chevalier Karel de Moor; but afterwards entirely abandoned painting for other pursuits: died 1789.

RENTINCK (Arnold), was a good painter of portraits and of cabinet pictures, which are much esteemed. He was born at Amsterdam in 1712, and became a pupil of Arnold Boonen, of Nicholas Verkolie, and at last of the Chevalier De Moor.

### MORALES (LUIS), called EL DIVINO,

born at Badajoz, 1500; was a scholar of Pedro Campagna; his pictures generally represent the Head of our Saviour crowned with Thorns, or that of the Virgin in grief; they are penciled with great care, and in this respect bear some resemblance to Leonardo da Vinci: died 1586.

LABRADOR (Juan), born at Badajoz, 1530; was a pupil of Morales, but quitted his style, and devoted himself to fruit, flowers, and still life, in which he excelled every artist of his country: died 1600.

### MORANDI (GIOVANNI MARIA),

born at Florence, 1622; was a disciple of Antonio Bilivert, on leaving whom he went to Venice, and studied the works of the great colourists of that school; he afterwards visited Rome, and was much employed for the churches and for private collections. In design he resembles the Roman school, and in colouring seems to have aimed at the splendid style of Pietro da Cortona: died 1717.

BOCCIARDI (Domenico), born at Genoa, about 1586; was a pupil of Morandi, in whose style he painted history; he was a correct designer, and an agreeable colourist: died 1735.

MARMI (John Baptist), born in Florence, 1670; studied drawing under Vincent Dandini,

and painting of Livio Mehus, and afterwards under the direction of Ciro Ferri and Giovanni Maria Morandi; he copied statues and pictures, and perfected himself in design: died 1686.

**MORAZZONE (PIER FRANCESCO MAZZUCHELLI)**, called IL, born at Morazzone, in the Milanese, 1571. This self-taught artist went to Rome, and painted the Assumption of the Virgin, with the Apostles, and the Adoration of the Magi, for the churches there; he afterwards visited Venice, and studied the works of Titian, Tintoretto, and P. Veronese, whose style he imitated, and on his return to Rome, he again painted the Adoration of the Magi, in a style so superior that it appeared to have been painted by a different hand: died 1626.

**BIANCHI (Isidoro)**, born at Milan, 1626; was a pupil of Morazzone, and painted history in oil, and in fresco; but mostly in the latter: he died about 1670.

**CAIRO (Cavaliere Francesco)**, born at Milan, 1598; studied under Morazzone, and painted history in the style of Paolo Veronese, and sometimes Rubens; but in his portraits most resembles Titian: died 1674.

**CANE (Carlo)**, born near Milan, 1618; studied under Melchior, Gillardini, and Morazzone, and adopted the style of the latter in his historical subjects: died 1688.

**DANEDI (Giovanni Stefano)**, called Montalto, born in the Milanese States, 1608: studied under Morazzone, and painted history for the churches in Milan with considerable reputation: died 1689.

**MONDINI (Anthony)**, a Milanese painter; was a scholar of Morazzone; but few of his works are to be seen in his own country: he lived about 1620.

**MORE (SIR ANTHONY)**, born at Utrecht, 1519; studied first under John Schoreel afterwards in Italy, and from the works of Michael Angelo Buonarrotti and Raffaello, and on his return to Holland devoted himself to an imitation of Holbein; he designed in a bold and masculine style, but without the delicacy and clearness of that master; he went to Spain, and painted the portrait of Prince Philip, and whilst there copied some portraits of illustrious women which had been originally painted by Titian, and his copies were thought to approach near to the beauty of the originals; he went to England to paint the portrait of the Princess Mary, previous to her marriage with Philip. His talents were not confined to portraits; but he painted several historical pictures for the Royal Collection in Spain: died 1576.

**KAY or KEY (William)**, born at Breda, 1520; was a fellow-pupil with Francis Floris, under Lambert, and painted history and portrait, in the latter of which he excelled; and his portraits have been compared to those of Sir Anthony More: died 1576.

**UTRECHT (Christopher di)**, a pupil of Sir Anthony More; painted historical subjects and portraits, and acquired the name of the Great in Portugal, where he was called the great Vasco of Utrecht; he painted historical subjects and portraits, and his works were highly esteemed: died 1557.

**MOREELZE (PAUL)**, born at Utrecht, 1571; at first studied portrait painting under Miervelt, and afterwards studied at Rome, and on his return painted some historical subjects and architectural views: died 1638.

**PORTENGEN (Peter)**, a pupil of Paul Moreelze; painted historical subjects; also landscapes, the latter in the style of J. Both.



**MORO (GIOVANNI BATTISTA DI ANGELI)**, called **BAPTIST**, was a pupil of Francesco Torbido, called *Il Moro*, but improved his style by studying the works of Titian; he painted several pictures in oil and in fresco for the churches at Verona, sometimes in competition with Paolo Veronese.

**COELLO** (Sancho Alonzo), born in Portugal, 1539; resided chiefly in Spain, where he studied under Moro, whom he succeeded in the favour of Philip II. of Spain, who used to call him *Titiano Portugues*: died 1590.

**FIACCO** (Orlando), a Veronese, was an excellent designer, and a skilful painter of portraits; but whether he was a scholar of Baptist del Moro, Anthony Badile, or Francis Torbido, called *Il Moro*, is a matter of dispute: he flourished in 1588.

**MORONI (FRANCESCO)**,

born 1474; the son and disciple of Domenico, greatly excelled his father in the graceful style of his design and in the tenderness and suavity of his colouring. He was employed in painting several pieces for the churches in Rome; and succeeded equally in fresco as in oil: died 1529.

**CAVAZZOLA** (Paolo), of Verona; pupil of Francesco Moroni, executed numerous works, both in oil and in fresco, in the style of his master, and died young in 1520.

**MORONI (GIOVANNI BATTISTA)**,

born at Albani, in the Bergamese State, was a scholar of Alessandro Bonvincino, and was the most successful follower of his style, but somewhat inferior in invention and design, and next to Titian, was the best portrait painter of his time: he flourished from 1557 to 1578.

**TERZI** (Francesco), born at Bergamo, about 1520; was a pupil of Giovanni Battista Moroni, and painted history with considerable reputation: died about 1600.

**MORTIMER (JOHN HAMILTON)**,

born in Sussex, 1739; was instructed by his uncle, a painter of some merit; afterwards became a pupil of Hudson, but derived no advantage from him, he painted terrific subjects, wild and romantic landscapes, bands of smugglers, ferocious bandits, &c., and occasionally historical pictures: he died 1779.

**RILEY** (Charles Reuben), born in London, 1752; was placed under the tuition of Mr. Mortimer, and in 1778 received the gold medal at the Royal Academy for the best painting in oil, the *Sacrifice of Iphigenia*; he was afterwards chiefly employed in decorating the mansions of the nobility and gentry: died 1798.

**MORTO (DA FELTRI)**,

born at Florence, 1468; studied at Rome, and excelled in painting grotesques, he was employed by Giorgione to paint the ornaments in some of his important works: died 1573.

**FELTRINO** (Andrew), called *di Cosimo Rosselli*, excelled in figures and grotesque subjects, which he illustrated by new and pleasing inventions; he was a scholar of *Morto da Feltri*.

**MOSTAERT (JEAN)**,

born at Haerlem, 1499; was a disciple of Jacob Van Haerlem, under whom he became an eminent painter of history and portrait, and was equally successful in the latter as in the former; he painted

the portrait of Margaret, sister to Philip I. of Spain, and many also of the principal personages of his time : died 1555.

AERTS (Richard), born 1482; was a pupil of Jean Mostaert, and painted altar-pieces, and other pictures for the churches at Haerlem : died 1552.

ALBERT (Simonz), born at Haerlem, 1523; was a pupil of Jean Mostaert, and became highly distinguished as a painter of historical subjects.

RYCKAERT (Hertz), was a pupil of Jean Mostaert, and was a good painter of historical subjects; his great ability lay in designing the naked figure; his works are mostly dispersed about Friscia : died 1577.

### MOSTAERT (FRANCIS),

born near Antwerp, 1520; studied under Henry de Bles, and painted landscapes, in which his twin brother, Giles, usually inserted the figures.

SPRANGER (Bartholomew), born at Antwerp, 1546; was a pupil of John Madyn, afterwards of Francis Mostaert, and finally of Bernardino Gatti, who had been a disciple of Correggio, he painted numerous easel pictures and portraits : died 1623.

### MOSTAERT (GILES),

the twin brother of Francis, was a pupil of John Mandyn, and became an excellent historical painter : he died in 1597.

CONINGSLOO or COONIXSLOO (Giles), born at Antwerp, 1544; studied first under Peter Van Aelst, afterwards under Leonard Kroes, and received some instruction from Giles Mostaert: he painted landscapes with a light pencil, his trees touched in a free and masterly style, and well coloured, though occasionally too green.

SOENS (John), born at Bois le Duc, about 1533; was a pupil of James Boon, and afterwards of Giles Mostaert, under whom he made great progress, and his landscapes were much admired : died 1611.

### MOUCHERON (FREDERICK), called the OLD,

born at Embden, 1633; studied landscape painting under John Asselyn, called Crabetje, his pictures are usually embellished with figures by Adrian Vandervelde and John Lingelbach, and his best works are those which he painted in the latter part of his life. His scenery is pleasing, the forms of his trees well selected, his foliage light, and apparently in motion; he frequently introduced a waterfall, rushing through the different parts of his pictures, which he enriched with buildings and architecture, and although not equal to Both, Berghem, and other distinguished landscape painters, his works find a place in the best collections : died 1744.

BESSCHEY (J. F.), born in Antwerp, 1739; was instructed by his father, Balthasar Besschey, a painter of landscapes and figures, and made several copies from the works of Moucheron, Wynants, Teniers, G. Douw, and others : died 1799.

ROMBORGH (—), a painter of Nimeguen, studied landscape painting from the works of the great masters, and painted in the style of Moucheron, he was living at the commencement of the eighteenth century.

### MOYA (PEDRO DE),

born at Granada, 1610; was a pupil of Juan de Castillo, he visited Antwerp, to see the paintings of Rubens, and other great masters, and was so delighted with those of Vandyck, that he was desirous of becoming his pupil, but was prevented by the death

of that master; he painted several altar-pieces for the churches at Granada: died 1666.

**BOCCACENAGRA** (Don Pedro Atanasio), born at Granada, 1638; was a pupil of Cano, and afterwards studied the works of Moya and Vandyck, he painted history and portrait, in some of which his works might be taken for the perfection of Vandyck: died 1688.

**MURANO (ANDREA DA),**

so called by Ridolfi, part 1. p. 20; was the master of Lewis Vivarini. In his picture of St. Peter the Martyr he painted that saint according to the custom of those times on a field of gold: he flourished before 1400.

**VIVARINI** (Lewis), of Murano; studied under Andrea da Murano, and painted history for the churches in Venice; some of his pictures are dated 1414.

**MUREL (JACOB),**

is said to have been an eminent flower painter, and the master of the two following esteemed artists.

**MERIAN** (Maria Sybilla), born at Frankfort, 1647; studied under Jacob Murel, a reputable painter of flowers and fruit, under whom she made surprising progress. She painted flowers, fruit, insects, and still life in miniature: died 1717.

**MIGNON, or MINGNON** (Abraham), born at Frankfort, 1639: was a pupil of Jacob Murel, whom he soon surpassed; he also studied the works of D. Heem, and is considered but little inferior to Van Huysum.

**MURILLO (BARTOLOMEO ESTEVAN),**

was born at Pilas, near Seville, in 1613: he studied first under Don Juan del Castillo, who was an indifferent colourist, his manner dark and inky, and distinguished by a blackness and heaviness in his shadows; he afterwards visited Madrid and entered the school of Velasquez, where, by studying and copying the works of Titian, Rubens, and Vandyck, he greatly improved his manner of colouring, he painted numerous pictures, both in oil and in fresco; his Virgins, Saints, and Saviours, are all stamped with the features of his country, and a characteristic expression of the eye; his colouring is clear, tender, and harmonious, possessing the truth of Titian, and the sweetness of Vandyck, yet without the servility of imitation, and his style may be said to hold a middle rank between the naturality of the Flemish and the graceful and elegant taste of the Italian schools: died 1685.

**BROWN** (John), born in Edinburgh, about 1752; studied the works of Michael Angelo, Murillo, Titian, and Correggio, then came to London, and established himself as a portrait painter in blacklead pencil, small size, and died in 1787.

**CARRENHO** (Don Juan de Miranda), born at Abiles in Spain, 1614; studied under Pedro de la Cuevas, and painted fresco in a tone of colouring between Titian and Vandyck, excelling all his countrymen, except Murillo, in the tenderness of his carnations; he also painted portraits: died 1685.

**GOMEZ** (Sebastiano), was a servant of Murillo, whose works he studied attentively and after the death of his master, painted some pictures for the churches at Seville.

**LORENTE** (Don Bernardo Germano), born at Seville, 1685; studied under his father, an artist of no note, but arrived at such eminence, that he was employed to paint the portrait of the infant prince of Philip V. of Spain; he also painted a picture of the Virgin as a shepherdess in the midst of her flocks, in the sweet and delicate style of Murillo: died 1757.

**OCHOA** (Francesco), born at Seville, 1644; was brought up in the school of Murillo,

whose style he followed so closely as to be mistaken for Murillo by even the most intelligent judges.

OSGRIO (Francesco Menaltes), a Spaniard; was brought up in the school of Murillo, and was one of the most successful imitators of his style: he flourished about 1725.

PINEDA (Antonio Perez de), born in Seville, 1640; was a disciple of Murillo, whose style he followed with considerable success. Several of his works are in the churches and convents at Seville: died about 1710.

VILLAVICENZIO (Don Pedro Nunez), born at Seville, 1635; studied first under Estevan Murillo, and afterwards under Matteo Pieti, called Il Calabrese, whose vigorous style he followed for a short time, but subsequently adopted the tender and harmonious tinting of Murillo: died 1700.

### MUSCHER (MICHAEL VAN),

born in Rotterdam, 1645; studied under Marti Zaagmoolen, an obscure artist, and subsequently under Van Tempel, G. Metz, and Adrian Ostade, but adopted a style more resembling Francis Mieris, but was not equal to him in harmony of colouring, or in the exquisite polish of his finishing; he painted conversations and portraits. His works are rarely met with out of his own country: died 1705.

ELLIGER, or ELGER (Ottomar), born at Hamburgh, 1666; was a pupil of Michael Van Muscher, and painted small portraits and conversations in his style: died 1732.

VALKENBERG (Theodore), born at Amsterdam, 1675; studied under Michael Van Muscher and John Weenix, from whose instructions he arrived at an unusual excellence in painting animals, huntings, and especially dead game, in which he particularly excelled; he also painted portraits with success: died 1721.

### MUYS (WILLIAM),

born at Schiedam, 1712; resided at Rotterdam. He painted portraits and pictures of large dimensions, also some cabinet pictures in the style of Mieris and of Vander Werf: he died at Rotterdam in 1763.

MUYS (Nicholas), born at Rotterdam in 1740, a pupil of his father, William Muys, and of Aart Schouman, at the Hague; painted cabinet pictures, portraits, and interiors: died 1808.

### MUZIANO (GIROLAMO),

born in Brescia, 1528; was instructed by Girolamo Romanino, and afterwards went to Venice, and studied the works of the great masters; he painted numerous historical pictures, the backgrounds of which are frequently embellished with landscapes, which remind the spectator of the style of Titian; he excelled in that branch of the art: died 1590.

NEBBIA (Cesare), born at Orvieto, in the Bergamese territory, about 1536; was the ablest scholar of Girolamo Muziano, whose style he adopted. He painted several pictures for the churches at Rome: died 1614.

### MYN (HERMAN VANDER),

born at Amsterdam, 1684; studied under Ernest Stuve, an eminent painter of fruit and flowers, whom he soon surpassed; but aspiring to a higher department of the art, he quitted Stuve, and devoted himself to historical subjects. In 1726 he came to England, and was employed in painting the portraits of several of the nobility, in which he carried to excess the laborious minuteness of his countrymen, faithfully imitating the lace, embroidery and

fringes, with the most patient precision. He had a sister Agatha, who came to England with him, and painted fruit and flowers, and dead game.

**HENGEL** (H. F. Van), born at Nimeguen, where he studied design; afterwards visited London, and became a pupil of Vander Myn, and painted many portraits, also cabinet size landscapes and conversations: died 1786.

**MYTENS (DANIEL)**, the Younger, born at the Hague, 1636; after being instructed for some time by his father, went to Rome, and formed an acquaintance with Carlo Maratti, whose works were the great object of his admiration, where he distinguished himself both as a painter of history and portraits: died 1688.

**HOOF** (Nicholas), born at the Hague, 1664; studied first under Daniel Mytens, and afterwards under Abraham Bloemart, and painted historical subjects; but succeeded better in portrait: died 1748.

**TERWESTEN** (Matthew), born at the Hague, 1670; was a pupil of Daniel Mytens, and also of William Doudyns, but attached himself to the study of the works of Titian, Tintoretto, and Paolo Veronese, and frequented the school of Carlo Loti: he painted historical subjects: died 1735.

**NALDINI (BATTISTA)**, born at Florence, 1537; was first a scholar of Jacob Carucci, called Il Pontormo, and afterwards under Agnolo Bronzino, and painted several altar-pieces for the churches: died 1590.

**BALDUCCI** (Giovanni), called Cosci, born at Florence; died 1600; studied under Naldini; afterwards visited Rome, Florence, and Naples, and painted history for the churches and palaces there.

**CURRADI**, or **CURRADO** (Francesco), born 1570; studied under Battista Naldini, whom he assisted in some of his works; his subjects were generally from sacred history, but he sometimes painted portraits.

**DADDI** (Cosimo), was a pupil of Battista Naldini, and painted history for the churches at Florence: died 1630.

**GAMBARUCCI** (Cosimo), was a pupil of Battista Naldini, and painted history for the churches somewhat in the style of the Caracci; there are many easel pictures by him in private collections: he flourished about 1610.

**MANZUOLI** (Maso), called Maso di San Friano; was a disciple of Pier Francesco di Jacopo, and of Carlo Portelli, and by Vasari is ranked as equal to Battista Naldini and Alessandro Allori: died 1575.

**PASSIGNANO** (Cavaliere Domenico), born at Passignano, 1558; was first a scholar of Naldini, and afterwards of Federigo Zuccaro, to whose style he was more adapted: died 1638.

**PIERI** (Stefano), born in Florence; studied under Battista Naldini, and painted several subjects from Scripture history for the churches at Rome.

**NEEF**, or **NEEFS (PETER)**, the Elder, born at Antwerp, 1570; was a scholar of Henry Steenwyck the Elder, and painted similar subjects—interiors of churches and convents—with great celebrity, which he finished with a neatness and precision that is altogether surprising. His knowledge of perspective was so correct, that he would exhibit in the small space of a cabinet picture the most vast and magnificent Gothic edifices, every ornament and decoration being designed with the utmost correctness, and into which he introduced, with infinite art, a variety of objects to diversify the scene. He frequently represented those objects by torchlight, which are, perhaps, the most pic-

turesque and desirable of his works; the figures were sometimes inserted by Teniers, John Breughel, and others: died 1651.

**BABEUR**, or **BABUREN** (Theodore Dirk), most of his pictures represent philosophers, players at cards, or on musical instruments, usually half-length figures, life size, the drawing tolerably correct, but the colour not very pleasing. There was a painter of that name, whose subjects were similar to those of Neefs; but it seems hardly possible to have been the same, from the dissimilarity of style and touch.

**NEEF**, or **NEEFS** (Peter), the Younger, son of the preceding artist, born at Antwerp, 1600; painted similar subjects to the father, but greatly inferior, both in neatness of finishing, and correctness of perspective: died 1658.

### NEER (ARNOLD VANDER),

born at Amsterdam, 1619; master unknown; excelled in painting views in Holland by moonlight, with groups of cottages, or fishermen's huts on the banks of a river or canal, with boats and figures, in which the moon, rising in cloudless majesty, sheds her silvery beams on every object, and reflected by the glittering of the water, produces the most fascinating and picturesque effect. He also painted sunsets, and in the glowing richness and harmony of his colouring, occasionally approached the excellence of Rubens and Rembrandt; nor was he less successful in winter pieces, with figures amusing themselves on the ice, in which he is only surpassed by the admirable productions of Albert Cuyp: died 1683.

**BORSUM** (Adam Van), a Dutchman, painted landscapes with animals in the manner of Vander Neer or Paul Potter, with a fine free touch, and a natural tone of colouring: he flourished about 1666.

**VERRYET** (Jacques), born at Antwerp; painted moonlights in the style of Vanderneer, as appears from a picture in Lord Northwick's Catalogue, in 1838.

**NEER** (**EGLON HENDRICK VANDER**), son and pupil of Arnold; was born at Amsterdam, in 1643; he was afterwards placed under Jacob Van Loo, and painted large and small portraits, and domestic subjects, which were much admired. His historical and family subjects have little to recommend them, but delicacy of colouring, and careful finishing; in conversations and gallant subjects he appears to have united the style of Terburg and Netscher: died 1703.

**WERF** (Adrian Vander), born at Rotterdam, 1659; was a pupil of Eglon Vander Neer, and copied pictures by Francis Mieris; he painted history, large and small, also portraits; his flesh generally has the appearance of ivory: died 1722.

### NES, or NEES (JOHN VAN),

born at Dort, about 1600; a scholar of Mirevelt; went to Venice, and studied some time at Rome and Venice, and on his return to Holland, painted some historical subjects, which were deservedly admired; but subsequently devoted himself entirely to portrait painting: died 1650.

**SBIECK** (—), a Dutch painter; worked in the manner of Nees, but far superior; the architectural parts of his pictures being wonderfully effective, and the colouring soft, quiet, and clear; his works are rare, and are highly valued.

**NETSCHER (GASPAR),**

born in Germany, 1638; was a pupil of Koeter, a painter of still life, and afterwards became a disciple of Gerard Terburg, whose style he followed so closely, that his pictures were held in nearly as high estimation as those of Terburg; they usually represent domestic subjects or conversations, and in delicacy of pencil remind us of Mieris and Terburg; he particularly excelled in white satin, silk, ermine, &c.; he sometimes painted historical and fabulous subjects, but these are not his best pictures; he also painted portraits, and met with great encouragement: died 1684.

**BLYHOOF** (John), the master of H. Cats; is said to have painted very much in the style of Netscher: he lived between 1627 and 1700.

**BRANT** (N.), born at the Hague; was a pupil of Gaspar Netscher. He had early promised great superiority, when he was cut off in the flower of his age.

**DOES** (Simon Vander), son and pupil of Jacob; painted similar subjects to his father, in a similar style, but more agreeably coloured; also portraits and domestic subjects in the style of Gaspar Netscher.

**HARING** (Daniel), born at the Hague, 1636; painted portraits in the manner of Gaspar Netscher, which, although inferior to that master, are much esteemed in Holland, where he was employed by the most considerable families: died 1706.

**NEER** (Eglon Hendrick Vanden), son and pupil of Arnold, born 1643; in conversations and domestic subjects appears to have imitated the style of Terburg and Netscher,

**NETSCHER** (Theodore), son and scholar of Gaspar, born in 1661; is said to have visited England in 1715, and met with great encouragement as a portrait painter: died 1732.

**NETSCHER (CONSTANTINE),** younger son of Gaspar,

born 1670; by an assiduous study of the pictures, sketches, and drawings, left by his father, and by a constant imitation of them, became an expert and successful follower of his style, and was extensively employed in portrait painting; he occasionally painted domestic subjects and conversations, but not equal to his father: died 1721.

**KINT** (Thierry), born 1676; was a pupil of Constantine Netscher; he painted as an amateur only, but with some degree of excellence: died 1756.

**KOENRAAT** (—), born at the Hague, 1676; studied under Constantine Netscher; his subjects were flowers, which he grouped with taste, and coloured with a great resemblance to nature: died 1747.

**ROEPEL** (Conrade), born at the Hague, 1679; for some time studied portrait painting under Constantine Netscher, which he quitted for flower painting. He painted some fruit and flower pieces, which although neatly finished, are not equal to Van Huysum, or of Rachael Ruysch: died 1748.

**NICOLAI (JOHN),**

was a disciple of Perugino, and painted several historical subjects for the churches, in fresco: he flourished about 1620.

**GOYEN** (John Van), born at Leyden, 1596; studied under Schilperoot, John Nicolai, and Esaias Vandervelde, and painted landscapes, cattle, &c., views in Holland, on the banks of rivers, with boats full of figures, and generally with a town or village in the distance, and occasionally marine views and sea-ports: died 1656.

**NIEULANT (WILLIAM VAN),**

born at Antwerp, 1584; studied first under Roland Savery, and afterwards at Rome under Paul Bril, whose style he for some time followed, but subsequently adopted a more bold and expeditious one. He painted views of the ruins of ancient architec-

ture, in the vicinity of Rome, drawn with neatness and precision, and bold and effective in colour : died 1635.

CALL (John Van), born 1655 ; copied the landscapes of John Bril, John Breughel, and William Van Nieulandt : his drawings are more esteemed than his pictures : died 1705.

### NIKKELEN (JOHN VAN),

born at Haerlem, 1649 ; was instructed by his father, a painter of perspective views, and the interiors of churches, in the manner of Van Vliet, but he afterwards applied himself to landscape painting, and was also greatly distinguished for his flower pieces on satin, by which he acquired considerable reputation : died 1716.

FREZEN (John George), born in 1701 ; was a pupil of John Van Nikkelen, and afterwards become one of the best scholars of Philip Vandyck : he painted history and portraits.

### NIMEGUEN or NYMEGEN (ELIAS VAN),

born at Nimeguen, 1667 ; finished many portraits, but never rose above mediocrity ; he was taught the rudiments of the art by an elder brother, an indifferent painter of flowers and portraits, and at an early age became a correct designer of the figure, with a competent knowledge of perspective and architecture : he excelled in painting landscapes and flowers : died 1745.

EYNDEN (Francis Van), born 1694 ; studied design under Romberg, and painting under Elias Van Nimeguen ; he painted landscapes in the manner of John Van Huysum, but did not finish with the same perfection ; he was principally employed in the decorations of apartments : died 1742.

NIMEGUEN (Tobias Van), younger brother of Elias, born at Nimeguen about 1670 ; was similarly instructed, and pursued the same branch of the art, in which he gained considerable reputation.

### NIMEGUEN (DIONYSIUS VAN),

born at Rotterdam in 1705, the son and pupil of Elias Van Nimeguen ; was a painter of history, portraits, bas-reliefs, flowers, and other ornaments : he died at Rotterdam in 1798, aged 93.

NIMEGUEN (Gerard Van), the son of Dionysius, and grandson of Elias Van Nimeguen ; was a pupil of his father, and whilst yet very young, painted the portrait of his Highness Prince William V., also some studies, mountainous landscapes, woody sites, traversed by streams of water, and ornamented with figures and animals in the style of Ruysdael, A. Van Everdingen, and of Pynacker, and succeeded so well in those kinds, that his pictures form part of the most distinguished collections. He made many copies after the pictures of J. Ruysdael, J. Wynants, J. Wils, J. Hakkert, and Hobbema : he died at Rotterdam in 1808, aged 73.

### NOGARI (GUISEPPE),

a celebrated Venetian painter, studied under Antonio Balestra, but formed a style of his own ; he painted many good pictures, half lengths, in excellent taste, gracefully designed, and well coloured : he flourished about 1740.

LONGHI (Alessandro), was a pupil of Guiseppe Nogari, and was chiefly distinguished as a portrait painter ; he published the Lives of the Venetian painters : died 1744.

PRESSLER (John Gottlieb), born 1739 ; was a pupil of Guiseppe Nogari, but abandoned the art of painting, and devoted himself entirely to engraving.



**NOTER (PETER FRANCIS DE),**

the son of an architect, was born at Walhem, near Malines, in 1779, and became a pupil of the sculptor Van Geel, under whom he learned to model after nature. In 1811 he devoted himself entirely to painting, and produced some excellent landscapes, shipping, interiors of towns and cathedrals, and winter pieces. Of his compositions, which are executed in a masterly manner, the most sought after by amateurs, are interior views of towns, and winter scenes: he imitated nature faithfully, and never endeavoured to produce effect, which would injure gracefulness and simplicity; his pencil was delicate, and in that respect resembled the Dutch schools: died 1842.

**NOTER** (Augustus Herman de), a painter of landscapes and winter scenes, was a pupil of his father Peter Francis Herman; he painted shipping pieces, and also landscapes, in the style of Wouvermans: died 1839.

**NUERI (AVANZINO),**

of the town of Castello, near Rome: studied basso-relievos, statues, and paintings, and afterwards entered the school of Nicolo Pomerancia, and was soon able to work so well, that he had a hand in almost all the pictures ordered by Pope Sixtus V: died 1629.

**GAGLIARDI** (Cavaliere Bernardino), born 1609; was a pupil of Avanzino Nueri, and afterwards studied from the works of the Caracci and Guido, and painted some altar-pieces and other works for the churches: died 1660.

**NUVOLONE (PANFILO),**

born at Cremona, one of the ablest disciples of Giovanni Battista Trotti; painted history in the style of that master: he flourished about 1608.

**MIRADORO** (Liugi), born at Genoa, flourished from 1639 till 1651; he studied the works of Panfilo Nuvolone at Cremona, but afterwards adopted a style more resembling Caracci, though less select in his forms, and less studied and expressive in his characters. He frequently made choice of, and was most successful in, the most terrific subjects. His design is bold and free, and his colouring chaste and harmonious.

**NUVOLONE (GUISEPPE), called IL PANFILO,**

born at Milan, 1619; younger brother of Carlo, painted history, but in a different style to his brother Carlo, and there is a striking contrast between their works, the compositions of Guiseppe are copious, and his lights and shadows well managed: died 1703.

**ABBIATI** (Filippo), born at Milan, 1640; was a scholar of Nuvolone, and painted history in oil and fresco, and excelled in the latter; died 1715.—There was another Milanese of the same period, named Joseph Abbiati, who was also a painter. but of little note.

**BOSELLI** (Felice), born at Piacenza in 1650; a disciple of Guiseppe Nuvolone, attempted historical painting, but not being very successful, changed his style, and became a reputable painter of animals, birds, and fish.

**NUZZI (MARIO), called MARIO DI FIORI,**

born at Penna, in the kingdom of Naples, 1603; was a scholar of Tommaso Salini, a flower painter of some celebrity; he painted similar subjects, and his pictures were held in high estimation,

and fetched considerable prices, but from some noxious quality in the preparation of the colours, his works soon lost their original freshness, and many of them have almost entirely perished: died 1673.

ARELLANO (Pedro), a Spaniard, born 1614; was a pupil of Juan de Solis, but not succeeding in historical painting, he painted fruit and flowers in the style of Mario di Fiori with considerable success: died 1689.

BETTINI (Domenico), born at Florence, 1664; studied under Jacopo Vignali and afterwards under Nuzzi, and painted fruit, flowers, birds and fish, with considerable success: died 1705.

GAULI (Giovanni Battista), called Baccici, born 1639; studied under Bernini and Mario Nuzzi da Fiori, and painted history for the churches with considerable success, he also painted several portraits of the Popes and Cardinals, and other persons of distinction.

VERNERTAM (Francis), born at Hamburgh, in 1658; was already well advanced in his art when he set out for Rome; he however abandoned his own manner to study that of Mario.

### OMMEGANCK (—),

born at Antwerp; was a celebrated painter of landscapes, and animals, and his productions when placed by the side of the ancient masters, were greatly admired, and eagerly purchased: died 1826.

BORREKINS (John Peter Francis), born at Antwerp, 1747; painted landscapes and historical subjects, the figures frequently were inserted by Ommeganck and other celebrated masters: died 1827.

FABER (Frederick Theodore), born at Brussels, 1782; studied under M. Ommeganck, and was one of his most distinguished scholars, he painted landscapes and other subjects in oil, and was also distinguished as a painter on porcelain.

KOUWENHOVEN (James), born at Rotterdam, 1777; a pupil of Ommeganck, a painter of landscapes with cattle; worked for the cabinets of his own country, and of England. He devoted much time to give lessons to a number of pupils: died in 1825.

MYIN (Henry Arnold), born at Antwerp, 1760; was instructed by Ommeganck, after whose manner he painted landscapes and animals, his works are found in many collections.

LENZEN (J. F.), born at Antwerp in 1790, a pupil of Mayn; painted landscapes and copied very happily different paintings of Ommeganck: he died near Antwerp in 1840.

VISSER (A. de), born at Rotterdam, 1672; studied under Ommeganck, and also frequented the Academy of Design at Antwerp, he painted landscapes and portraits: died 1837.

### OORT (ADAM VAN), son of Lambrecht,

born at Antwerp, 1557; studied under his father and was employed in several of the churches and public edifices in Brabant. In the early part of his life his pictures possessed great merit, but latterly they became tame and mediocre, he painted history, landscapes, and portraits: died 1641.

BALEN (Hendrick Van), born at Antwerp, 1560; studied under Adam Van Oort, and at Rome from the antique and the works of the most celebrated masters of that school; painted history and landscape, and particularly excelled in the naked figure. Many of his subjects were from Ovid's Metamorphoses, of which the landscapes, or backgrounds were usually painted by Velvet Breughel; his Judgment of Paris, is a masterly performance; he also painted some fine portraits, and was Vandyck's first master: died 1632.

FRANCKS (Sebastian), eldest son of Old Francks, born in Antwerp, 1573; studied under A. Van Oort, and painted battles, and skirmishes of cavalry, and afterwards landscapes and cattle, or subjects of sacred history, chiefly on copper, there are also two conversation pieces by him, in the palace of the Elector Palatine.

JORDAENS (Jacob, or Jacques), born at Antwerp, 1595; was a pupil of Van Oort, but in colouring and touch most resembles Rubens; he studied the works of the great masters of Italy, particularly Paolo Veronese: died 1670.

RUBENS (Sir Peter Paul), born at Antwerp, 1577; this celebrated master of the art,

whose many fine works have immortalized his name, was first a pupil of Tobias Verhaecht, a landscape painter of some reputation, and afterwards became a disciple of Van Oort, whose school he quitted to enter that of Otho Venius, at that time one of the most distinguished masters of the Flemish school.

**OOST (JACOB VAN), the Elder,**

born at Bruges, 1600; first studied the works of Rubens, and Vandyck, and afterwards visited Rome, and studied those of Annibale Caracci, and other great masters, and produced some pictures so closely resembling the works of Annibale, as to astonish the best judges, he was equally successful whether in history or portrait, and avoided crowding his pictures with figures unessential to the subject, his backgrounds are generally embellished with architecture: died 1671.

**NOLLETT (Dominic),** born at Bruges, 1640; was a pupil of Jacob Van Oost the Elder, he painted historical subjects, but was more distinguished by his landscapes, battles and sieges, which he executed in a grand style, there is a great similarity between his pictures and those of Vander Meulen: died 1736.

**OOST (Jacob Van), the Younger;** son and scholar of the preceding, studied first under his father, and then visited Rome for improvement, and on his return to Flanders, painted several pictures for the churches there, he was so excellent in portraits that some have ventured to compare his pictures to Vandyck: died 1713.

**OPIE (JOHN), an English artist,**

born near Cornwall, 1761; was a self-taught portrait painter, he painted domestic and rural subjects; old men, beggars, &c., designed with vigour, and with great truth and expression, he occasionally painted history, and in some of his works appears to have emulated the harmonious toning of Rembrandt or Titian: he died in 1807.

**CHAMBERLAIN (William),** born in London, studied in the Royal Academy, and afterwards under Opie, and followed portrait painting with considerable success: died 1807.

**OPSTAL (ANTHONY VAN):**

of this master we have no account.

**MYTENS (John),** born at Brussels, 1612; was a pupil of Van Opstal, and of Nicholas Vanden Horst, and became an eminent painter of portraits.

**OPSTAL (GASPAR JAMES VAN),**

born at Antwerp, 1660; copied the celebrated altar-piece by Rubens, of the Descent from the Cross, with the utmost fidelity, and excelled as a painter of history and portraits: died 1714.

**ROORE (James de),** born 1686; was a pupil of Louis Vander Bosch, and afterwards of Jaques Van Opstal, and painted historical subjects and conversations, the former like Van Orlay, and the latter like David Teniers, his works are highly esteemed: died 1747.

**ORCAGNA (ANDREA), called DI CIONE,**

born at Florence, 1329; was instructed in painting by his elder brother, Bernardo Orcagna, in conjunction with whom he painted some frescoes at Florence representing Paradise and the Infernal Regions; and at Pisa, the Last Judgment; in which, as was usual at that time, the figures were portraits. He painted in the hard style of that period: died 1389.

**BERNA (Sanese),** a scholar of Andrew Orcagna; painted in Florence, in Sienna, and in

Cortona, and in 1369 went to Arezzo to paint in St. Augustin the story of Marino Barattiere, who for avarice sold his soul to the devil, and was liberated by St. James : he died in the year 1381.

MARCO (Thomas di), a Florentine painter ; was a disciple of Andrea Orcagna, but we have no other memorial of him than one picture in the church of St. Andrew at Pisa : painted in 1392.

TRAINI (Francesco), born in Florence ; was the most distinguished disciple of Andrea Orcagna. A picture is mentioned of St. Tamaso d'Aguino, by this painter, which, in composition, colouring, and effect, is said to have surpassed the works of his master : died about 1430.

### ORLANDI (EDWARD),

born in Bologna in 1660 ; learned design in the school of Lorenzo Pasinelli : and after painting for some time, took to modeling in large and small with great success. He had a son, Stephen, born in 1680, who in painting and perspective arrived at great perfection.

ROSSI (Antonio), born in Bologna, 1700 ; was the favourite disciple of M. A. Franceschini ; he frequently decorated with figures, the architectural and perspective views of Orlandi.

STOM, or STOMME (Matthew), studied design under Orlandi, a painter of landscapes and battles, whose manner he followed, and became a reputable painter : died 1702.

### ORLAY (RICHARD VAN),

born at Brussels, 1652 ; was instructed by his father, Peter Van Orlay, an obscure portrait painter, and first applied himself to painting portraits in miniature, but afterwards became celebrated as a painter of historical subjects of a small size, in style and composition more resembling the Italian than the Flenish school, particularly that of Albano, Pietro da Cortona, and Nicolo Poussin. His backgrounds are usually embellished with architecture and fine perspectives : died 1732.

COXCIE or COXCIS (Michael), born 1497 ; studied under Richard Van Orlay, and afterwards at Rome under Raffaele, and painted history and portrait, some of the former much in the manner of Raffaele.

ROORE (James de), born at Antwerp, 1686 ; was a pupil of Louis Vander Bosch, and of Jacques Van Opstal, and painted historical subjects and conversations, the former in the style of Richard Van Orlay, and the latter like the younger Teniers.

### ORRENTE (PEDRO),

born at Murcia about 1560 ; visited Italy, and was a scholar of Giacomo Bassano, whose colouring he imitated, but in composition and design bears no resemblance to. He painted several pictures for the churches and convents, amongst which are St. Leocadia coming out of the Sepulchre ; the Nativity ; and Orpheus playing to the brutes ; which, together with four landscapes by him, were in the King of Spain's collection : died 1642.

LARRAGA (Apollinario), born in Valentia ; imitated the style of Pedro Orrente, and painted several pictures for the churches and convents at Valentia : died 1728.

MARC (Estevan), born at Valentia ; was a scholar of Pedro Orrente, under whom he became an eminent painter of battle-pieces ; he also painted historical subjects, but excelled in the former : died 1660.

PONTONE (Pablo), born in Valentia, 1606 ; was a pupil of Pedro Orrente, a disciple of Bassano, whose style he followed ; he painted history and portrait, and his colouring bears the character of the Venetian school : died 1670.

**SALMERON** (Cristobal Garcia), born 1603 ; studied under Pedro Orrente, and became a reputable painter of history and animals : died 1666.

## OS (VAN),

a modern Dutch painter, born 1744 ; particularly excelled in painting fruit and flowers, and although not equal to the delicate transparency of John Van Huysum, or Rachael Ruysch, his pictures are finely coloured and highly finished ; he also painted landscapes and sea views, but not equal to his other works : died 1818. He left two sons who were both distinguished artists.

**BRANDT** (Albert Jonas), born 1788 ; was a pupil of G. G. Van Os, and excelled in painting dead game, fruit and flowers ; his works are found in the choicest collections : died 1821.

## OSTADE (ADRIAN VAN),

born at Lubeck, 1610 ; was a fellow student with Brouwer under Frank Hals, and painted similar subjects to Brouwer, usually representing the interiors of ale-houses or kitchens, with Dutch peasants smoking and regaling, drunken frolics or quarrels, which he has treated in so humorous a manner that we forget the vulgarity of the objects to admire the fidelity of the scene. His colouring is rich, clear, and glowing, his penciling light and delicate, and though finished with an appearance of extreme polish, his touch is spirited and free. For his best works no price is considered too much : died 1685.

**BEGA** (Cornelius), born 1620 ; died 1684 ; was one of the best pupils of Adrian Ostade, and painted similar subjects, interiors of Dutch cottages, peasants regaling, &c., the figures somewhat larger than those of Ostade.

**BOISSIEUX** (John James), born at Lyons, 1725 ; painted similar subjects to Ostade, and also portraits.

**BRAKENBERG** (Renier), born at Haerlem, 1649 ; was a pupil of Mommers, and also of Schendel, and painted similar subjects, boors feasting, dancing, &c., but more in the manner of Adrian Ostade, although greatly inferior to him.

**BROUWER** or **BRAUWER** (Adrian), born at Haerlem, 1608 ; was a pupil of F. Hals and Adrian Ostade, but adopted a style differing from both.

**COQUES** (Gonzales), born at Antwerp, 1613 ; was a pupil of Ryckaert, and painted similar subjects in his style ; also in that of Ostade and Teniers, and afterwards painted portraits in the manner of Vandyck.

**DIETRICH** or **DIETRICY** (Christian William Ernest), born in Saxony, 1712 ; studied landscape painting under Alexander Thiele ; but his principal talent lay in imitating the works of Rembrandt, Ostade, Poelemborg, and Salvator Rosa ; he was an excellent colourist, and painted some historical landscapes in capital style : died 1744.

**DUSART** (Cornelius), born at Haerlem, 1665 ; was a pupil of Adrian Ostade, and painted similar subjects, drolls, conversations, boors regaling, quarrelling, &c., in the style of Ostade, but inferior to him in the colouring : died 1704.

**FOUCHIERE** (Bertram de), born 1609 ; was a pupil of Vandyck and of Bylart, and attached himself to the style of Tintoretto, which he abandoned for that of Ostade and Brouwer, whom he imitated with extraordinary success : died 1674.

**GOEBOUW** (Anthony), born at Antwerp, 1625 ; painted some historical pictures, but excelled in rustic sports and festivals, in the style of Teniers or Ostade.

**GROOT** (John de), born at Flessingen in 1650 ; had for his first master Adrian Verdeel, in 1666 ; he was afterwards a pupil of Adrian Van Ostade, and next of Francis Jong, of Haerlem ; but of no great repute.

**MOLINAER** (John), a Dutch painter of drolleries and merry-makings ; his pictures, though greatly inferior to Ostade's, are ingeniously composed, and coloured with a richness and harmony somewhat approaching him, but deficient in the beauty of his pencil, and the expression of his heads.

**MIERS** (—), born in Holland ; came to London about 1788, and acquired considerable

reputation by his landscapes, which were painted in imitation of Ostade, but somewhat inferior.

MUSSCHER (Michael Van), born 1645; was a pupil of Adrian Van Ostade, and other masters, but adopted a style more resembling Francis Mieris; he painted conversations and portraits: died 1705.

OSTADE (Isaac Van), brother and scholar of Adrian, born at Lubeck, about 1617; first painted similar subjects to his brother, in the same style, but very inferior, and afterwards changed his manner, and painted winter scenes and canals frozen, with groups of persons skating, &c. which approach to the admirable productions of Albert Cuyp, and are highly esteemed: died 1671.

RUYSDAEL (Jacob), born at Haerlem, 1636; this celebrated painter of landscapes and sea-pieces, whose productions are so well known, frequently employed Ostade, Adrian Vandervelde, or Philip Wouermans to insert the figures, by which their value is considered to be greatly increased: died 1681.

SCHAGEN (Giles Van), born 1616; was a pupil of Solomon Van Ravesteyn, and of Peter Verbeck; but painted interiors of Dutch kitchens and conversations in the style of Ostade: died 1668.

SCHENDEL or SCHYNDAL (Bernard), born 1659; was a pupil of Mommers, and painted conversations, merry-makings, and feasts, in design and colouring similar to Ostade, though somewhat inferior to him: died 1716.

### OUDENDYCK (EVERT),

born at Haerlem; painted landscape, embellished with stag-hunts, &c. In 1646 he was admitted into the Society of Painters of Haerlem. The catalogue of sales mention some of his paintings which have been sold at high prices.

OUDENDYCK (Adrian), a pupil of Evert Oudendyck; painted landscapes; also copied the works of Adrian Vandervelde, and of Thomas Wyck; and painted views of towns, which D. Maas sometimes ornamented with figures.

### OUWATER (ALBERT VAN),

born at Haerlem, 1444; was one of the earliest painters in oil, after Van Eyck. An altar-piece at Haerlem, representing St. Peter and St. Paul, is commended for correctness of design and the richness of the colouring, although somewhat stiff and laboured in the finishing. But his large picture of the Resurrection of Lazarus is said to be designed in a style superior to the practice at that early period: died 1515.

GERRARD OF HAERLEM, or GERRARD DE ST. JEAN, born in Haerlem, 1460; was the disciple of Albert Van Ouwater, under whom he studied for a short time; he painted history, and in correctness of design and beauty of colouring was superior to most artists of that time: died 1488.

### PACHECO (FRANCESCO),

born at Seville, 1580; a disciple of Luis Fernandez; is said to have studied some time in Italy. He painted history, correct in design, appropriate in composition, and noble and dignified in the airs of his heads; but poor in tone, feeble in execution, and dry in manner: died 1654.

CANO (Alonzo), called the Michael Angelo of Spain; was a pupil of Pacheco, and afterwards of Juan del Castillo, and executed many admirable works for the churches and convents at Madrid

VELASQUEZ (De Silva don Diego), born 1594. This most distinguished painter of the Spanish school was a pupil of Herrera, and afterwards of Pacheco; he studied the works

of Guido, Caravaggio, Buonarroti, Raffaele, and many other celebrated masters; but chiefly formed his style from that of Luis de Tristan; he painted history and portraits: died 1660.

**PADERNA (GIOVANNI),**

born at Bologna, 1600; was a pupil of Girolamo Curti, called Il Dentone, under whom he became an eminent painter of perspective and architecture, but not equal to Agostino Mitelli: died 1640.

**BIANCHI (Baldassare),** born at Bologna, 1614; studied first under G. Paderna, and afterwards under T. A. Metelli, and painted historical subjects with considerable reputation: died 1679.

**PAGANI (PAOLO),**

born 1661, in the Milanese State; studied, at Venice, the works of the best masters; he established a school there, and introduced a style of designing the naked, which, though bold and effective, is occasionally surcharged and extravagant. He was much employed, both for public edifices and for private collections: died 1716.

**PELLEGRINI (Antonio),** born 1674; was a pupil of Sebastian Ricci, and is said to have received some instructions from Paolo Pagani; his principal works are in fresco.

**PAGANI (GREGORIO),** son of Francesco,

born 1558; studied under Santa da Titi, and afterwards under Lodovico Cardi, called Cigoli, and painted some pictures in imitation of his style, which were highly esteemed: died 1605.

**ROSSELLI (Matteo),** born 1578; was a pupil of Gregorio Pagani, and afterwards of Passignano; but emulated the style of Lodovico Cardi, called Cigoli; he excelled in fresco painting: died 1650.

**PAGGI or PAGI (GIOVANNI BATTISTA),**

born at Genoa, 1554; studied under Luca Cambiasi; and in his first productions, which are distinguished more by grace than by energy, appears to have emulated the suavity of Baroccio; but he afterwards adopted a more robust and masculine style: died 1629.

**BENSO (Giulio),** born 1601; was a scholar of Paggi, and painted a few pictures for the churches, which more resemble the Bolognese than the Ligurian school.

**BRACELLI (Giovanni Battista),** born at Genoa; was a scholar of Paggi, and painted history in his style: died 1609.

**BRUNI (Giulio),** born at Piedmont; studied under Tavarone, and afterwards under G. B. Paggi, whose style he adopted, and became a reputable painter of history: he flourished about 1625.

**CAPPELLINI (Giovanni Domenico),** born at Genoa, 1580; studied under G. B. Paggi, and was a successful imitator of his style: died 1651.

**CASTELLI (Castellini),** born at Turin, 1579; studied under G. B. Paggi; painted history and portraits with considerable reputation. When Vandyck visited that city, they painted each other's portrait: died 1649.

**CASTIGLIONE (Giovanni Benedetto),** born 1616; studied under G. B. Paggi, Andrea Ferrara, and Vandyck, and formed a style of his own; he painted history, landscape, cattle, and portraits with great ability: died 1670.

**FIASELLI (Domenico),** also called Sarzana, born at Genoa, 1589; was a pupil of Aurelio Lomi, and of G. B. Paggi, but attached himself to the works of Raffaele; his chief excellence was in portrait painting: died 1669.

**GROPALLO (Pietro Maria),** born 1610; studied under Giovanni Battista Paggi, and painted historical subjects with considerable reputation: died 1672.

**MONTANARI (Augustin),** a Genoese, with his brother John, learned painting of Aurelio

Lomi, who in 1525 lived in Genoa; he next placed himself under John Baptist Paggi, but very soon died.

SCORZA (Sinibaldo), born in the Genoese State, 1589; was a scholar of Giovanni Battista Paggi, and excelled in painting landscapes, which he decorated with groups of figures and animals tastefully composed and touched with great spirit; he also painted easel pictures of sacred and fabulous subjects, which are found in the choicest collections: died 1631.

### PAGLIA (FRANCESCO),

born at Brescia, 1636; was a pupil of Guercino, and painted history; in colouring excellent, but incorrect in drawing; his best productions are his portraits: died about 1700.

PAGLIA (Anthony), son of Francis, born 1680; studied under his father, and after his death, under Sebastian Ricci, whose manner he followed; also copied the ancient masters, particularly Bassan, with extreme accuracy: died 1747.

PAGLIA (Angelo), son of Francis, born 1681; studied under his father, whose manner he followed; he was correct in design, and beautiful in colouring, especially in his Madonnas: died 1763.

### PAGLIA (ANGELO), son of Francis,

born at Brescia, 1681; studied under his father, whose manner he followed; he was correct in design, and beautiful in colouring, especially in his Madonnas, and his small ones were incomparable: died 1763.

PAGLIA (Joseph), son of Angelo; studied under and imitated the works of his father, and painted many works for the churches, which are deserving of notice: he died young.

SAVANI (Francesco), born 1721; studied design under Angelo Paglia, and painting in the manner of Giovanni Battista Pittoni; but afterwards formed a style of his own: died 1722.

### PALERMO (ANTONIO):

of his works we have no account.

COIGNET (Giles), called Giles of Antwerp, born at Antwerp, 1530; studied under Antonio Palermo, and painted many historical subjects in oil and in fresco, which he sometimes represented by moonlight or candlelight: died 1600.

### PALMA (JACOPO IL VECCHIO),

born about 1540. His style first partook of the formality and dryness of Giovanni Bellini; but by studying the works of Giorgione, he acquired a rich and harmonious tone of colour and tenderness in his carnations, in which he approaches the style of Tiziano. His works are more estimable for their harmony of colouring, and the careful style of finishing, than for boldness and correctness of design.

BENFATTO (Luigi), born at Verona, 1551; died 1611. The nephew and disciple, was at first a servile imitator of Paolo Veronese, but improved by practice under him, and after his death supported the splendour of the Venetian school by his imitation of that master; in some of his works he resembles Palma.

BISSOLO (Pierre Francesco), born at Venice; studied under Bellini, but some of his works resemble those of the elder Palma: flourished about 1520.

BONIFACIO (Veneziano), called Venetiano, born at Venice, 1491; died 1533; he studied under Palma and Titian, and partakes of the style of both those masters, but in colouring most nearly resembles the latter.

BOSCHINI (Marco), born at Venice, 1613; was educated in the school of Palma, whom he sometimes imitated, but occasionally attempted the bolder style of Tintoretto: died about 1600.



- CARPINONI** (Domenico), born 1566 ; studied under Palma, whose works he copied, and also those of Bassano ; and afterwards painted some compositions of his own : died 1658.
- COSSALE** or **COZZALE** (Orazio), born at Brescia ; in style resembles Palma, but without being a servile imitator : he died about 1610.
- GANDINI** (Antonio), born in Brescia ; studied under Paolo Veronese, whose style he followed, with something of the manner of Palma ; his works are chiefly in the churches at Brescia : died 1613.
- INGOLI** (Matteo), born at Ravenna, 1587 ; studied at Venice, under Luigi del Friso, but is said to have adopted the works of Palma and Paolo Veronese as his models ; his principal performance is a Last Supper, in one of the churches at Ravenna : died 1631.
- MALOMBRA** (Pietro), born at Venice, 1556 ; a scholar of Guiseppe Porta, called Salviati, although an imitator of the works of Palma, avoided the tameness of a mannerist, and in composition and design is more studied and correct than is usual in the Venetian school ; he is more admired in his historical pictures of an easel size than for his larger works : died 1618.
- MARCONI** (Rocco), is said to have been a disciple of Palma, but more probably of Giovanni Bellini, the other is impossible, as the dates will shew ; he painted history, correctly designed, and excellent in colouring : flourished about 1505.
- PALMA** (Antonio), nephew and scholar of Palma the Elder ; studied also under Titian ; and painted history for the churches, but without much merit.
- ROELLAS** (Pablo, or Juan de las), called by Palomino, El Doctor Pablo de las Roelas, born at Seville, 1560 ; visited Venice, and studied there some years, and on his return to Seville, painted history for the churches in the manner of Palma and Tintoretto : died 1620.
- VICENTINO** (Andrea), born at Venice, 1539 ; studied under the elder Palma, in whose style he painted several considerable works, representing subjects from the history of the Venetian Republic, in the palace of St. Mark ; he also painted easel pictures for private collections, of which one, representing the Anointing of Solomon King of Israel, in the Florentine Gallery, is favourably spoken of by Lanzi : died 1614.
- ZUGNI** (Francesco), born at Brescia, 1594 ; was a scholar of Palma, whom he surpassed in the impasto and vigour of his colouring, but was unequal to in the selection of his forms, and the ease of his attitudes ; he particularly excelled in fresco ; his works in oil possess great merit : died 1636.

### PALMA (JACOPO IL GIOVINE),

born at Venice, 1544, son of Antonio Palma, an obscure painter. Studied the works of the principal masters of the Venetian school, the bold style of Tintoretto having first attracted his attention ; but he became sensible of the superiority of Titian, whose works he studied with admiration and delight, and copied his celebrated picture of the Martyrdom of St. Lawrence. He afterwards visited Rome, and devoted his studies to the antique statues, the works of M. Angelo, Raffaele, and above all, the classical designs of Polidoro di Caravaggio, and may be ranked next to Tintoretto and P. Veronese. His colouring is distinguished by suavity and freshness, and although less lustrous than Paolo Veronese, approaches nearer to the tenderness and truth of Titian : died 1628.

- ALBERELLI** (Giacomo), born at Venice, flourished about 1600 ; was a disciple of Jacopo Palma the younger ; painted history with considerable success, and several of his works are in the public edifices at Venice : died about 1650.
- PERANDA** (Santo), born at Venice, 1566 ; studied under Palma the younger, and afterwards from Leonardo Corona ; and his first works are in the hasty manner of the former : died 1638.
- PIAZZA** (Paolo), born 1557 ; was a disciple of the younger Palma, but adopted a style of his own, pleasing and agreeable, but without much vigour : died 1621.
- PILOTTO** (Girolamo), was a pupil of the younger Palma, and a faithful follower of his style : he flourished about 1590.
- NOVELLO** (John Baptist) ; studied under the younger Palma, but exercised the art for his own amusement only.

**RAMA** (Camillo), was a disciple of the younger Palma, and an able follower of his style; he painted several altar-pieces and other works for the public edifices in Brescia: flourished about 1622.

**PALMEGIANI (MARIO DA FORLI),**

born at Forli; is believed to have been a disciple of Francesco Melozzo. He painted history; his early pictures dry and formal, seldom venturing beyond a St. Sebastian or a St. Jerome, which he loaded with absurd gilded accompaniments, usual at that time. His second style is more copious, and with a bolder outline: he flourished from 1513 to 1537.

**MINZOCCHI** (Francesco), born 1513; formed his style from the works of Mario Palmegiani, and afterwards in the school of Genga, and became an excellent colourist by imitating the works of Pordenone.

**PALTHE (GERARD JOHN),**

born in Overijssel, 1681; was a pupil of Jurian Pool, and painted portraits, familiar scenes, and interiors lighted by flambeaux.

**PALTHE** (John), born 1719; son and pupil of Gerard John Palthe; painted some pictures after the manner of Schalcken, but excelled in portraits: died 1769.

**PANETTI (DOMENICO),**

born at Ferrara, 1460; his instructor is unknown, and his first works were dry and Gothic, until Garofalo, who had been his pupil, returned from Rome, with the dignified style he had acquired in the school of Raffaello, when the master became the scholar, and so entirely altered his manner, that he became one of the most reputable artists of that period: died 1530.

**GAROFALO** (Benvenuto Tisio), called Garofalo, because he usually painted a gillyflower in the corner of his pictures, was born in Ferrara, 1481; he studied under Panetti, Boccacini, Baldini, and Costa, and also under Raffaello, whom he resembles in the expression of his heads, and the correctness of his design; he painted both in oil and in fresco: died 1559.

**PANFI (ROMOLO),**

a Florentine, scholar of Vignali; painted portraits large and small, and particularly excelled in landscapes and battle-pieces; he flourished in the 16th century.

**SAGRESTANI** (John Camillus), born 1660; studied under Antonio Giusti and Romolo Panfi, and finally in Venice under Carlo Cignani, and painted both in oil and in fresco.

**PANFILO (CAVALIERE CARLO FRANCESCO):**

of his works we have no account.

**PANZA** (Frederick), a Milanese; studied under Cavaliere Carlo Francesco Panfilo, and afterwards at Venice from the works of Titian and Paolo Veronese, both of whom he copied, and painted history for the churches: died 1703.

**PANINI (CAVALIERE GIOVANNI PAOLO),**

born at Piacenza, 1691; studied at Rome under Lucatelli, an eminent painter of perspective, and also from the monuments of ancient architecture in the vicinity of that city, which he represented with the utmost precision and accuracy, and decorated his pictures with figures gracefully and elegantly designed; he

usually painted easel size, but was not less capable of executing larger works; his figures are sometimes too large for his architecture, but this fault is by no means general: died 1758.

**JOLI** (Antonio), born at Modena, 1700; was a scholar of Panini, and eminent as a painter of perspective and architectural views, in the style of that master; he was also much employed at the theatres: died 1777.

**NOLLIKINS** (Joseph Francis), born at Antwerp, 1706; came to England, studied under Tillemans, and painted landscapes and domestic subjects; and was also much employed in copying the landscapes of Watteau, and the architectural views of Panini: died 1748.

**SERVANDONI** (Cavaliere Giovanni Geronimo), born 1695; studied under Giovanni Panini, whose style he followed; and was employed in decorating the Opera House at Paris, and in other works: died 1766.

### PANZA (FREDERICK),

a Milanese, studied under Carlo Francesco Panfilo, and at Milan from the works of Titian and Paolo Veronese, and sent many copies of both those masters to Milan; he also executed some larger works for the churches: died 1703.

**SASSI** (John Baptist), born at Milan; studied first under Frederick Panza, and afterwards at Naples under Francesco Solimene, and succeeded admirably in small works in his style: he flourished about 1690.

### PAOLINI (PIETRO),

born 1608; was a pupil of Caroselli, but in colouring more resembles the Venetian than the Roman school; and occasionally approaches the rich and harmonious tintings of Pordenone or Titian.

**FRANCHI** (Antonio), born in Lucca, 1634; studied first under Pietro Paolini, and afterwards at Florence under Baldassare Franceschini, and became a reputable painter of history, his easel pictures are chiefly in private collections: died 1709.

**LOMBARDI** (Giovanni Domenico), born at Lucca, 1612; was instructed by Pietro Paolini, and improved his style by studying the works of the Caracci, and the Venetian mode of colouring; he painted some pictures for the churches in the best manner.

**MARACCI** (Giovanni), born at Lucca, 1637; was a scholar of Pietro Paolini, and afterwards of Pietro da Cortona, and painted several historical pictures for the churches at Rome: died 1704.

**TESTA** (Pietro), called *Il Lucchesino*, born at Lucca, 1611; is supposed to have studied under Pietro Paolini, and painted history with some reputation: died 1650.

### PARIS (PETER DE):

of his works we have no account.

**PFEIFFER** (F. J. Jun.), the son and pupil of F. J. Pfeiffer, of whose works we have no account; painted some scenic decorations, &c. in the style of Peter de Paris, but more exact than that painter; he exhibited some capital pictures, which were much esteemed

### PARMA (DANIELLO DE):

of his works we have no account.

**ZUCCARO** or **ZUCCHERO** (Taddeo), born 1529; was employed by Daniello de Parma, a painter in some estimation, to decorate the Palazzo Mattei with some emblematical subjects, in the *chiaro-oscuro*.

**PARMEGIANO**, whose family name was **FRANCESCO MAZZUOLI**, born at Parma, in 1503; was the son of Pieri Ilario Mazzuoli, an obscure artist; he studied the works of Correggio with the greatest attention and success, and at sixteen years of age painted his picture of the Baptism of Christ by St. John; he then went to

Rome, where he painted the Circumcision for Clement VII., in which the light thrown on the principal figure appears to come from the Infant Jesus; after studying the works of Michael Angelo and Raffaele, he adopted a new style, which led to the remark that the soul of Raffaele had passed into the person of Parmegiano. His style is distinguished by a seductive elegance of contour, and the most captivating grace in his attitudes; his design is frequently more tasteful than correct, and his forms though beautiful, and the character of his heads full of sweetness and expression, are not always exempt from the appearance of affectation; in aiming at extreme delicacy he occasionally fell into meagreness and manner. He was generally an enchanting colourist, and a profound master of the magic of *chiaro-oscuro*: died 1540.

- ABBATI** (Nicolo del), born at Modena, 1512; died 1572; studied under Begarelli, and is supposed to have been instructed by Correggio; he painted history, in which he is said to have combined the symmetry of Raffaele, the sublimity of Michael Angelo, the truth of Titian, and the greatness of Correggio, with the grace of Parmegiano.
- AMIDANO** (Pomponio), born at Parma; is supposed to have been a disciple of Parmegiano: he flourished about 1595.
- BERTOJA** (Giacomo), born at Parma, 1515; was a pupil of Parmegiano, whose manner he closely imitated; he painted history in fresco.
- BLOCKLANDT** (Anthony de Montfort), born 1532; a pupil of Abraham Bloemart, and of Francesco Floris; always followed the manner of Floris, and painted history, the profiles of his female figures approaching the taste of Parmegiano: died 1583.
- BORGANI** (Francesco), a native of Mantua, flourished about the 17th century; was a scholar of Domenico Feti, whose style he did not follow, but imitated with some success the graceful manner of Parmegiano.
- CACCIANEMICI** (Francesco), born at Bologna; studied under Parmegiano, and was a good painter of history; flourished about 1530.
- CALVART** (Denys), born at Antwerp, 1555; studied under Prospero Fontana, carefully copying the works of Correggio and Parmegiano, and studied under Sabbatini and Raffaele; he painted history and landscape: died 1619.
- CARACCI** (Lodovico), born at Bologna, 1555; was a pupil of Fontana, and studied the works of Parmegiano and other great masters, but always preferred those of Correggio, whom he endeavoured to imitate: died 1619.
- CARPI** (Girolamo da), born at Ferrari, 1501; was a pupil of Garofalo, and afterwards copied the works of Parmegiano and Correggio so closely, particularly the latter, that his works are frequently taken for that master's: died 1556.
- CUNNINGHAM** (Edward Francis), born in Scotland, about 1742; studied and copied the works of Correggio, Parmegiano, and other great masters, and obtained considerable excellence: died 1793.
- DOMENICHINO** or **DOMENICO** (Zampieri), born at Bologna, 1581; studied under Denys Calvart, and afterwards in the school of the Caracci; then visited Italy and studied the works of Correggio, and painted several subjects for the churches at Rome; by N. Poussin he is ranked next to Raffaele: died 1641.
- DONDUCCI** (Giovanni Andre), called *Il Mastelata*, born in Bologna, 1575; studied under the Caracci, but attempted a style founded on a spirited and graceful design in imitation of the works of Parmegiano, in which the body of light is in the centre of the picture, and the extremities in deep shade.
- DRAGHI** (Giovanni Battista), born at Genoa, 1657; studied under Domenico Piolo, and painted history, in which he combines the design of the Bolognese school with the taste of Parmegiano. His oil paintings are superior to his fresco.
- FREMINET** (Martin le Chevalier), born in Paris, 1567; studied the works of M. A. Buonarrotti, and painted history in the style of Parmegiano: died 1619.
- MAZZUOLI** (Girolamo), was a cousin and scholar of Parmegiano, whose graceful style he followed with considerable success, and it is believed that several of his pictures, from their similarity of manner, have been attributed to Parmegiano, whose imperfect works he finished after the decease of that master; of his oil paintings, one of the most ad-

- mired is the Marriage of St. Catherine, in the church of the Carmelites, in which he appears to have emulated the graces of Correggio : he was living in 1590.
- MAZZUOLI** (Alessandro), son and scholar of Girolamo, painted history in the style of his father, but greatly inferior to him in every respect.
- MUSS** (Charles), an enamel painter, ranked high in that department of the art. His Holy Family after Parmegiano, is the largest enamel that ever was painted : died 1824.
- POR** (Daniele de), of Parma ; practised with the scholars of Correggio and Parmegiano, and formed a manner extremely pleasing to the admirers of painting.
- PRADO** (Galasso de), a Spanish painter, followed the manner of Parmegiano, and painted some works for the churches at Rome not inferior to that master.
- PRIMATICCIO** (Francesco), born 1490 ; was a pupil of Innocenzio di Imola and of Giulio Romano ; he painted history in oil and in fresco, and in his attitudes appears to have imitated the style of Parmegiano.
- PROCCACINI** (Camillo), son of Ercole, born at Bologna, 1546 ; was a pupil of his father, and studied from the works of M. A. Buonarotti and Parmegiano, in whose graceful style he painted his heads : died 1626.
- PONTE** (Giacomo de), usually called Bassano, son and pupil of Francesco and of Bonifacio Vincenzio ; studied the works of Titian and Parmegiano, and painted history and portraits ; he is said to have copied the designs of Parmegiano.
- SCHIAVONE** (Andréa) ; born 1522 ; taught himself designing from the prints of Parmegiano and others, and afterwards became a scholar of Titian : died 1582.
- TAGLIASACCHI** (Giovanni Battista), was a scholar of Guiseppe del Sole, and painted history in the style of that master, but acquired a more graceful and elegant design from an attentive study of the works of Correggio, Parmegiano, and Guido : died 1737.
- TRENTO** (Antonio da), born 1508 ; studied painting under Parmegiano, but by his advice, abandoned that branch of the art for that of engraving upon wood.
- TREVISANI** (Cavaliere Francesco), born 1656 ; was a pupil of Antonio Zanchi, and possessed the extraordinary talent of being able to imitate the old masters ; he was employed by the Duke of Modena in copying the works of Correggio, Parmegiano, and other distinguished painters : died 1746.
- VANNI** (Francesco Cavaliere), born at Sienna, 1563 ; was a pupil of his father, and of Arcangiolo Salembeni ; he imitated with success the style of Baroccio, and copied the works of Correggio and Parmegiano : died 1610.
- WEERDT** (—), born at Brussels ; studied at Antwerp under Christian Queburg, and afterwards in Italy from the works of Parmegiano, in whose style he painted several works for the churches in Flanders : died 1556.

## PARODI (DOMENICO),

born at Genoa, 1668, was the son of a sculptor, from whom he acquired the first element of design ; he entered the school of Bombelli, and by studying the works of Tintoretto and Paolo Veronese, became an excellent colourist ; he visited Rome, studied the works of the great masters, and attached himself to the manner of Carlo Maratti, in whose style he painted his celebrated picture of Francesco di Sales.

**CAMPORA** (Francesco), born at Genoa, 1712 ; studied under Domenico Parodi, and painted history with considerable reputation : died 1763.

## PAROLINI (GIACOMO),

born at Ferrara, 1663 ; studied at Turin under Cavaliere Peruzzini, and afterwards visited Bologna, and entered the school of Carlo Cignani ; he returned to Ferrara previous to the death of Scannivini, and finished some pictures left imperfect by that master. Though inferior to Cignani in the grandeur of his conception, and his masterly conduct of the chiaro-oscuro, he sustained the credit of his school by the elegance of his design and the suavity of his colouring, particularly in his carnations ; he was unusually success-

ful in designing female figures and children, and Bacchanals and festive dances remind us of the playful elegance of Albano; he was the last eminent painter of his country, and with him was buried the glory of the Ferrarese school: died 1733.

**BRACCIOLI** (Giovanni Francesco), born at Ferrara, 1698; studied first under Parolini, and afterwards at Bologna, under Crespi; and on his return to Ferrara, was employed in the churches and convents there: died 1762.

**GHEDINI** (Guiseppe), born at Ferrara, about 1710; was a pupil of Giacomo Parolini, and painted several good pictures for the churches there: died about 1770.

### **PARROCEL (JOSEPH),**

born at Brignoles, in Provence, 1648. This eminent painter of battles, the son of Bartholomew Parrocel, a painter of little note, was educated in the school of the Borgognone, and afterwards visited Venice to improve his colouring, which had hitherto partaken of the dark and cold manner of Cortese; his talents were not confined to battle-pieces, but he occasionally was employed on historical subjects. His battle-pieces are ingeniously and copiously composed, the design of his figures and horses correct and spirited, and his touch is marked with an enthusiasm admirably adapted to the subjects he represented: died 1704.

**MEULEN** (Anthony Francis Vander), born at Brussels, 1634; is generally considered of the French school; he studied under Peter Snayers, a reputable battle painter; he accompanied Louis XIV. to the field in his different campaigns, and painted the various battles and sieges of that monarch in Flanders, but without the fire and brilliancy that distinguishes the works of Borgognone or Parrocel. He also painted huntings and cavalcades, in which the figures and horses are correctly drawn, and touched with great spirit; his landscapes are distinguished by the freshness of his verdure, the beauty of the perspective, and the lightness and brilliancy of the skies: died 1690.

**PARROCEL** (Charles), son of Joseph, born in Paris, 1689; studied under his father, and afterwards under Charles de la Fosse, and acquired considerable reputation for his battle-pieces and huntings, which are sometimes mistaken for those of his father: died 1752.

**PARROCEL** (Ignatius), nephew of Joseph, born at Paris about 1680; is supposed to have studied under his uncle, as he painted similar subjects, and in a style which bears a strong resemblance to those of his uncle: died 1722.

**QUERFURT** (of Vienna); there are by this painter some battles, encampments, conflicts of cavalry, and hunting pieces, which are composed with genius, executed with facility and lightness, and touched ingeniously; his battles sometimes resemble copies of Vander Meulen, Borgognone, or Parrocel.

### **PASSEROTTI (BARTOLOMEO),**

born at Bologna about 1540; was first a scholar of Giacomo Barozzi, called Vignali, and afterwards a disciple and coadjutor of Taddeo Zuccari; as an historical painter he is very unequal, but in portrait painting he greatly excelled, and was considered little inferior to Titian in dignity of character and gracefulness of attitude: died 1595.

**BONCONTE**, or **BUNCONTI** (John Paul), studied drawing at Florence under Bartolomeo Passerotti, and painting in the school of the Caracci, and afterwards studied the works of Correggio, and painted history with considerable reputation: died 1605.

**BRICCIO** or **BRIZIO** (Francesco), born 1574; studied under Passerotti, and in the school of Lodovico Caracci, and painted history, architectural views, and perspective: died 1623.

**CARACCI** (Agostino), elder brother of Annibale, born at Bologna, 1588; was first a scholar of Prospero Fontana, afterwards of Passerotti, and finally of his cousin Lodovico Caracci: died 1602.

**CAVAZZONI** (Francesco), born 1559; was a pupil of Bartolomeo Passerotti, and after-

- wards of Lodovico Caracci, and painted historical subjects for the churches in an excellent style.
- CAVEDONE** (Giacomo), born 1557; was a pupil of the Caracci, and afterwards under Baldi and Passerotti, and painted in the style of Annibale Caracci, and in some of his works resembles Titian in colouring: died 1660.
- GUIDO** (Reni), born 1574; was a scholar of Denis Calvart, and afterwards studied under the Caracci, but formed a style of his own; at one time imitating Passerotti, and at another Caravaggio, but avoiding their defects: died 1642.
- MASSARI** (Lucio), born at Bologna, 1569; was a pupil of Bartolomeo Passerotti, and studied afterwards in the school of the Caracci, and in some of his works closely resembles Annibale Caracci: died 1633.
- PASSEROTTI** (Tiburzio), eldest son and disciple of Bartolomeo, born at Bologna, 1575; painted history and portraits in the style of his father: died 1612.
- PASSEROTTI** (Ventura), born at Bologna, 1586; studied design and colouring under his father Bartolomeo, and improved himself by the instructions of his brother Tiburzio, but his favourite occupation was to draw with a pen or crayon such subjects as occurred to his imagination, exhibiting the swell of the muscles in the style of Michael Angelo Buonarroti, whose works he particularly admired. His chief employment was in portrait painting, which, for their tone of colouring and faithful resemblance, were greatly admired.

### PASSIGNANO (CAVALIERE DOMENICO),

whose family name was Cresti; born at Passignano, near Florence, in 1558; was first a scholar of Battista Naldini, and afterwards of Federigo Zuccaro, to whose style his manner is more adapted; though neither correct in his design, nor select in his forms, he is ingenious and abundant in his compositions, and in the splendour of his habiliments and the richness of his architecture he resembles more the style of Paolo Veronese than any other of the Florentine painters; in the attitudes of his figures he sometimes reminds us of Tintoretto, and like him he occasionally painted so thin and oily that several of his works have already perished: died 1638.

- BALASSI** (Mario), born at Florence, 1604. Studied successively under Legozzi, Roselli, and Passignano, and painted some original compositions in the style of the latter, but his chief excellence seemed to consist in his copying the ancient masters.
- BOSCHI** (Fabrizzio), born at Florence about 1570; died 1642. Studied under Passignano, and executed several works in fresco for the convent of St. Lucia, and the churches in Florence.
- CARACCI** (Lodovico), born at Bologna, 1555; studied the works of Titian, Tintoretto, Paolo Veronese, Passignano, and other celebrated masters, but always preferred the style of Correggio: died 1619.
- CARLONI** (Giovanni Battista), born at Genoa, 1590; studied under Passignano, and became eminent as a painter in fresco: died 1630.
- CARLONI** (Giovanni), younger brother of Giovanni Battista, born at Genoa, 1594; was also a pupil of Passignano, and assisted his brother in some of his works; died 1680.
- DANDINI** (Cesare), born at Florence, 1595; was a pupil of Corradi, of Passignano, and of Cristoforo Allori, and painted historical subjects, large and small: died 1658.
- FERUCCI** (Nicodemo), born at Florence; was the favourite disciple of Passignano, whose style he followed with great success, and assisted him in most of his works in fresco: died 1650.
- FIASELLA** (Domenico), born at Genoa, 1589; painted in conjunction with Arpino and Passignano, but particularly attached himself to the works of Raffaele: died 1669.
- FONTEBUONI** (Anastasio), born at Florence; studied under Domenico Passignano, and afterwards at Rome, and painted some good pictures for the churches.
- FURINI** (Francesco), born at Florence, 1604; was a pupil of his father, and improved himself under Passignano and Toselli, and was called the Guido and Albano of the Florentine school; he painted history, scriptural and fabulous: died 1646.
- MONTELATICI** (Francesco), born at Florence about 1600; was a pupil of Bilivert, with whose style he blended that of Domenico Cresti, called Passignano: died 1661.

**RICCHI** (Pietro), called *Il Lucchese*, born at Lucca, 1606 ; studied first under Passignano, and afterwards under Guido Reni ; in colouring he resembles the former, but in graceful forms the latter. He painted several pictures for the churches at Lucca and at Udine : died 1675.

**ROSELLI** (Matteo), born in Florence, 1578 ; studied first under Gregorio Pagani, and afterwards under Passignano, and improved his style by studying and copying the works of Raffaele and Polidoro de Caravaggio : died 1650.

**SORRI** (Pietro), born 1556 ; was a pupil of Salimbene, and afterwards of Passignano, and improved his manner by studying the works of Paolo Veronese ; he painted history, landscape and portrait : died 1622.

**TIARINI** (Alessandro), born at Bologna, 1557 ; was a pupil of Passignano, in whose style he had painted some pictures, but afterwards attached himself to the school of the Caracci, and painted history and portrait : died 1668.

**VANNINI** (Ottavio), born 1588 ; was a pupil of Passignano, and assisted him in many of his works, and painted some few pictures from his own designs, but of no great merit : died 1643.

### PASINELLI (LORENZO),

born at Bologna, 1629 ; studied first under Simone Cantarini, and afterwards under Flaminio Torre ; then visited Venice, and adopted the style of Paolo Veronese in his splendour and magnificence, but the airs of his heads and the disposition of his colours appear to have been derived from another source, and he sometimes too nearly resembles Paolo Veronese, in his pompous and fantastical habiliments, and in his neglect of costume, he painted history both large and small, sacred and profane, and was more employed for private collections than for public edifices : died 1700.

**BARTOLINI** (Gioseffo Maria), born 1657, at Imola ; studied at Bologna, under Lorenzo Pasinelli, and painted history with considerable reputation : died about 1730.

**BASSI** (Francesco), the younger, born at Bologna, 1664 ; died 1693 ; was a scholar of Pasinelli, and painted history.

**CAPPELLI** (Giovanni Antonio), born 1664 ; was a pupil of Ghite, of Pasinelli, and of Bacci, and painted history for the churches, chiefly in fresco.

**CRETI** (Donato), born 1671 ; studied at Bologna, under Lorenzo di Pasinelli, whose style he blended with that of Simone Cantarini, forming a manner which has little claim to originality ; his colouring is harsh, and his design is often unnatural : died 1747.

**FAVA** (Il Conte Pietro), born at Bologna, 1659 ; was a scholar of Pasinelli, but preferred the style of the Caracci : died 1744.

**GALLI** (Francesco), born at Bologna, 1659 ; studied first under Lorenzo Pasinelli, and afterwards under Carlo Cignani, and excelled in architecture and perspective : died 1739.

**LORENZINI** (Fra Antonio), a Bolognese, born 1665 ; was a scholar of Pasinelli, but little is known of his works as a painter : died about 1705.

**MARI** (Alessandro), born at Turin, 1650 ; was first a scholar of Domenico Piola of Genoa, afterwards of Cavaliere Liberi at Venice, and subsequently of Lorenzo Pasinelli, at Bologna, on leaving whom he painted some pictures for the churches there.

**MAZZONI** (Cesare), born at Bologna, 1671 ; studied under Lorenzo Pasinelli, and afterwards under Giovanni Gioseffo dal Sole, and painted history.

**MILANI** (Aureliano), born at Bologna, 1675 ; was a scholar of Cesare Gennari, and afterwards of Lorenzi, Pasinelli, but most resembled Caracci, in his style : died 1749.

**MURATORI** (Domenico Maria), born at Bologna, 1662 ; was a scholar of Lorenzo Pasinelli, and resided chiefly at Rome ; he painted history for the churches there.

**MURATORI** (Teresa), born at Bologna, 1662 ; was a pupil of Emilio Taruffi, of Lorenzo Pasinelli, and of Gioseffo dal Sole, and a reputable paintress of history for the churches : died 1708.

**ORLANDI** (Edward), born in Bologna in 1660 ; learned design in the school of Lorenzo Pasinelli, and after painting for some time, took to modeling in large and small with great success. He had a son, Stephen, born in 1680, who in painting and in perspective arrived at great perfection.

**SOLE** (Giovanni Guiseppe dal), son of Antonio, born at Bologna, 1654 ; received the principles of design from his father, then studied under D. M. Canuti, and afterwards under Lorenzo Pasinelli, whose style he imitated with great success, and though inferior



to him in clearness and harmony of colour, he surpassed him in correctness and energy of design. His pictures are usually embellished with landscape and architecture, which he introduced with admirable taste: died 1719.

SPAGNA or SPAGNUOLO (Giovanni), studied under Perugino, and became a reputable painter of history: died about 1540.

ZANOTTI (Giovanni Pietro), born at Paris, 1674; went to Bologna, and became a scholar of Lorenzo Pasinelli, under whom he acquired an agreeable tone of colouring, a mellow pencil, and an intelligent acquaintance with the principles of the chiaro-oscuro; he painted several altar-pieces for the churches at Bologna: died 1765.

### PATENIER (JOACHIM),

born at Dinant, in the principality of Liége, 1480; resided chiefly at Antwerp, and acquired considerable reputation as a landscape painter; his pictures usually of a small size, are very highly finished, with a great number of small figures, designed with tolerable correctness and neatly touched; he also painted hunt-ings and battles, which at that early period were highly esteemed.

BLESS or BLES (Henry de) born 1480; died 1550; painted landscapes and figures, generally Scriptural subjects, in the style of J. Patenier; he also painted an owl in some part of his pictures, by which they may at all times be known.

### PENNI (GIOVANNI FRANCESCO), called IL FATTORE,

born at Florence, 1488; was the favourite disciple of Raffaëlle, and painted both in oil and in fresco, the latter of which have entirely perished, and the former rarely to be met with. His manner of designing was an imitation of Raffaëlle, which he never altered, and in his finishing and colouring closely resembles him; he particularly excelled in landscape: died 1529.

PISTOJA (Leonardo da), whose surname was Grazia, was a pupil of Giovanni Francesco Penni, a distinguished disciple of Raffaëlle, and painted history and portrait with considerable success, but particularly excelled in the latter.

### PENNY (EDWARD)

born at Knutsford, in Cheshire, in 1714; came to London at an early age, and was placed under Hudson; afterwards went to Rome, where he studied some time under Marco Benefial, and was principally employed in painting small portraits in oil, which were generally admired. He also painted sentimental and historical subjects; and at a sale at Fosters, in Pall Mall, in 1846, several pictures were sold bearing his name, the subjects of which were interiors or domestic scenes, handled in a manner that forcibly reminds one of Hogarth, and not much unlike him in colour, although rather more chalky.

SHAW (James), born at Wolverhampton; was a pupil of Edward Penny, and painted portraits with some reputation; there was an artist of the same name, a painter of horses and an exhibitor at the Royal Academy.

### PERANDA (SANTA),

born at Venice, 1566; was first a scholar of Palma the Younger, and afterwards of Leonardo Corona, of Murano. His first performances are in the hasty manner of Palma, but after visiting Rome, designing from the ancient statues, and studying the works

of the great masters, he adopted a more finished and correct style : died 1638.

**MAFFEI** (Francesco), born at Vincenza ; was a scholar of Santo Peranda, but afterwards became a follower of the style of Paolo Veronese, and painted history with considerable reputation, but he adopted so hasty and slight a mode of finishing his pictures, that many of them are nearly obliterated : he flourished about 1640.

**PONZONE** (Matteo), a Venetian, and a scholar of Santo Peranda ; was a painter of history ; and surpassed his instructor in the delicacy of colouring ; though inferior to him in the elegance of design.

**VINCENTINO** (Francesco Maffei), born at Vincenza ; flourished about 1600 ; was a scholar of Santo Peranda, but improved his style by studying the works of Paolo Veronese : died 1660.

**ZAMINBERTI** (Filippo), born 1585 ; was a pupil of Santo Peranda, and painted history in the style of his instructor ; also excelled in easel pictures of historical and fabulous subjects : died 1636.

### PEREDA (ANTHONY),

of Valladolid ; first studied under Pedro de las Cuevas, and afterwards under John Baptist Crescenzo, an Italian painter, who lived in Spain ; he painted historical subjects, designed correctly, and coloured well, and copied many of the celebrated works in the Escorial : died 1669.

**ARCO** (Alonzo del), born at Madrid, 1625 ; died 1700 ; was a disciple of Pereda, and painted history and portrait with considerable reputation.

### PERKOIS (JAMES),

born at Middelburgh in 1756 ; at first cultivated design as an amateur, and afterwards made it partly a means of subsistence. He painted portraits in miniature, heads for studies, and groups of figures. The academy of Middelburgh, of which he was one of the founders, possess his best works : he died in 1804.

**GAAL** (Peter), born at Middelburgh in 1770 ; received the first lessons of painting from his father, under whom he made some progress ; he was afterwards the pupil of J. Perkois, and of the celebrated Schweickardt at the Hague ; he visited London, Paris, and Germany, and then settled in his native city, where he painted portraits, landscapes, and animals, game alive and dead, and scenes of private life : died 1819.

### PERRIER (FRANCIS),

born at Macon in Burgundy about 1590 ; was a pupil of Lanfranco, and a close imitator of his style, but too dark in his colouring, and his figures deficient in grace : died 1650.

**FRESNOY** (Charles Alphonso da), born in Paris, 1616 ; was a pupil of Francis Perrier, and of Simon Vouet, but did not paint in the style of either ; his subjects were history and landscape : died 1665.

**FULLER** (Isaac), born in England in 1606 ; studied in France under Perrier, and attempted historical subjects, but without success, but in portrait painting he was bold and masterly : died 1672.

### PERUGINO (PIETRO VANUCCI),

the family name was Vanucci, but he is better known as Perugino, born near Perugia, 1446 ; is supposed by some to have studied at Florence, under Alexander Verrochio ; but the more general opinion is, that he was instructed by Benedetto Bonfiglio. He distinguished himself as an historical painter. Although in style, he exhibits some of that dryness and crudity that prevailed before

him, his works claim our esteem for their close adherence to nature, the simplicity of composition, and a certain grace, particularly in his female figures, which distinguish him from all his contemporaries, and in which we discover the germ of that transcendent beauty which afterwards characterized the productions of Raffaelle, his illustrious pupil. His colouring is equal to any artist of his time. In his altar-pieces there is little variety of invention. Of his cabinet pictures, one of the most esteemed, representing the Holy Family, is preserved in the sacristy of St. Pietro, at Perugia : died 1524.

- ALFANI** (Orasio di Paris), born at Perugia about 1530 ; died about 1583 ; was educated under Pietro Vanucci, and also studied and imitated the works of Raffaelle with great success, and of some Madonnas in private cabinets a doubt exists whether they are the products of that school or of Alfani.
- AMATO** (Giovanni), called Antonio Il Vecchio, born 1475 ; died 1555. Studied under Silvester Bruno and Perugino, and painted history in the style of the latter.
- ARISTOTILE** (Bastiano), born at St. Gallo, in the States of Florence ; was a scholar of Pietro Perugino : he lived to the age of 70, and died in the year 1551.
- ASSISI** (Andrea Luigi da), called Ingegno, born at Assisi, 1470 ; painted in fresco, was a scholar of Perugino, and a competitor of Raffaelle : died 1520.
- BECCAFUMI** (Domenico, called Mecherino), born at Sienna, 1484. Studied first under Cappana, an artist of little note, then under Perugino, and afterwards at Rome, designing from the antique statues, and copying the works of M. A. Buonarrotti and Raffaelle, and painted history in oil, fresco and distemper, with considerable reputation : died 1549.
- BOCCACINI** (Boccaccio), born 1460 ; died 1518 ; was a pupil of Perugino and the master of Garofalo ; he painted history, less beautiful in composition, but more varied in colour than the works of Perugino ; his pictures adorn the churches in Cremona.
- BONFIGLIO** (Benedetto), born at Perugia, flourished about 1506 ; and painted history in a style that was only excelled by Perugino.
- CAMPI** (Galeazzo), born at Cremona, 1475 ; is said to have been a disciple of Boccacini, but his style is an imitation of Perugino, but very inferior in design and expression, although good in colouring : died 1536.
- CAPORALI** (Julius), the son and disciple of Benedict, who was a pupil of Perugino ; imitated the style of his father, but afterwards abandoned painting for architecture : he flourished about 1540.
- CRISCUOLO** (Giovanni Filippo), born at Gaeta about 1495 ; studied first under Andrea da Salerno, and afterwards at Rome, under Pietro Perugino, but attached himself to the works of Raffaelle : died 1584.
- DANTI** (Teodora), born at Perugia, 1498 ; died 1573. This lady painted small pictures in the style of Pietro Perugino, alike excellent in design and colouring.
- DONI** (Adone or Done), born at Assisi, 1472 ; studied under Pietro Perugino ; painted history, but his style contains little of the Gothic manner of his instructor.
- FERRARI** (Gaudenzio), or Gaudenzio Milanese, born in the Milanese territory, 1484 ; is said to have been the pupil of Perugino, and by some, of Scotto and Luini ; but profited most by studying the works of Leonardo da Vinci ; also assisted Raffaelle and Pierino del Vaga : his principal works are in fresco, and exhibit much of the character of Raffaelle and Giulio Romano : died 1550.
- GATTI** (Abate Don Bartholomew della), an illuminator of the highest reputation ; painted several large pictures for the churches in emulation of Pietro Perugino and Cortona : died 1461.
- GENGA** (Girolamo), born at Urbino, 1476 ; died 1551 ; was a disciple of Luca Signorelli, whom he assisted in his works, and afterwards studied with Raffaelle in the school of Pietro Perugino, and was chiefly employed in the public edifices at Rome and Florence.
- GHIRLANDAIO** (Rodolpho), born 1485 ; studied under Buonarrotti and Bartolomeo di St. Marco, and assisted Raffaelle in one of his pictures ; some of his early productions are in the dry style of Perugino : died 1560.
- MASACCIO** (Maso), called di San Giovanni, born 1401 ; was a disciple of Masolino di Panicale, but formed a style of his own, constructed from the models upon which Perugino and even Raffaelle, are said to have founded theirs : died 1443.

**NICOLA** (John), was a disciple and countryman of Perugino : he painted some historical subjects in fresco : flourished about 1620.

**PACCHIAROTTI** (Jacopo), born at Sienna ; formed his first style by studying the works of Pietro Perugino, and afterwards improved himself by contemplating those of Raffaelle : flourished about 1535.

**PARIS** (Dominic de), and Horatio, his brother, were scholars of Pietro Perugino, and worked in their native city of Perugino : they flourished about 1520.

**PINTURICCHIO** (Bernardino), born at Perugia, 1454 ; was instructed by and assisted Perugino in many of his principal works, for which Raffaelle is supposed to have prepared the cartoons : died 1513.

**PISTOJA** or **PISTOJESE** (Gerino), is said by Vasari, to have been a scholar of Perugino, and to have flourished about 1520.

**RAFFAELLE** (Sanzio di Urbino), this great master of the art, whose transcendent abilities have justly entitled him to the appellation of the Prince of Painters, was in early life a pupil of Pietro Vanucci, called Perugino.

**RAIBOLINI** (Francesco), sometimes called Francesco Francia, born at Bologna, 1450 ; master unknown. His first style resembled Pietro Perugino, both in the airs of the heads, arrangement of composition, and tone of colouring ; which he afterwards improved by studying the works of Andrea Mantegna.

**SABBATINI** (Andrea), born 1485 ; studied under Epifanio Raimondi, and from the works of Perugino, then entered the school of Raffaelle, and painted in his style, but not equal to Giulio Romano : died 1550.

**SALIMBENI** (Arcangiolo), born at Sienna ; is said to have been a disciple of Federigo Zuccaro, but more resembles Pietro Perugino : he lived about 1560.

**SANGIORGIO** (Eusebius), a Perugian painter, and a scholar of Pietro Perugino : flourished about the year 1530.

**SCARAMUCCIA** (Luigi), called Il Perugino, frequented the school of Guido, and painted several pictures for the churches and other public edifices.

**SEMINI** (Antonio), born at Geneva about 1485 ; was a disciple of Lodovico Brea, and afterwards studied the works of Pietro Perugino, and became a successful follower of his style : died 1660.

**SOGGI** (Nicolo), born at Florence, 1474 ; was a pupil of Pietro Perugino, in whose style he painted history, but designed his figures in a more laboured manner, and somewhat more precise : died 1554.

**SPAGNA** or **SPAGNUOLO** (Giovanni), studied under Perugino, and became a reputable painter of history : died about 1540.

**VASQUEZ**, called the great Vasquez of Portugal, on account of the excellence of his figures ; has designed so exactly in the style of Perugino, that he is supposed to have been instructed by him : he died about 1480.

## PERUZZI (BALDASSARE),

born 1481 ; his first master is unknown, but on visiting Rome he became acquainted with Raffaelle, whose style he imitated, particularly in his works in fresco, he excelled in views of streets, palaces, and the interior of apartments, and painted some altar-pieces in oil, but those are extremely rare : died 1536.

**CAPPANA**, a Senese, worked in conjunction with D. P. Aretino, in decorating fronts of houses and palaces in chiaro-oscuro, and is believed to have been taught by Balthasar Peruzzi.

**VOLTERRA** (Daniele Ricciarelli), a pupil of Razza, called Il Sodoma, and of Baldassare Peruzzi, was chiefly indebted for the reputation he acquired, to the instruction of Buonarrotti, who sometimes assisted him in his works : died 1566.

## PERUZZINI (GIOVANNI),

born at Ancona, 1629 ; a disciple of S. Cantarini, called Pesaro ; possessed a lively genius, and became a reputable painter of history, both in oil and fresco ; several of his pictures are in the churches of his native city : died 1694.

**PAROLINI** (Giacomo), born at Ferrara, 1663 ; was a pupil of Peruzzini, and afterwards of

Carlo Cignani, and after the death of Scannavini, finished some pictures that were left imperfect by that master: died 1733.

**PETHER (ABRAHAM),**

born at Chichester in 1756; was instructed at an early age by George Smith, and attained great celebrity as a landscape painter, particularly in moonlight pieces, which he painted with surprising effect, in his day pictures his scenery is pleasing and luxuriant, his colouring and distances extremely tender and sweet, but there is sometimes a want of judgment in the distribution of light and shade, his forms are often repeated and exhibit the characteristics of a mannerist: died 1812.

**EDRIDGE (Henry),** born at Paddington, 1768; studied under Pether, and afterwards at the Royal Academy, he painted miniatures on ivory, and subsequently designed portraits on paper, with black lead and Indian ink, and finally used water colours, in which he combined the depth and richness of oil painting, with the freshness of water colours.

**PETITOT (JOHN), the Elder,**

born at Genoa, 1607; was a distinguished enameller and miniature painter; his portraits in miniature are carried to a perfection that may be said to be unexampled: he visited Italy, and painted in conjunction with Bordier, his brother-in-law; Petitot painting the heads and hands, and Bordier the hair and backgrounds. He painted the portrait of Charles I. and the royal family several times; and copied several pictures after Vandyck, which are considered his finest productions. Petitot may be called the inventor of painting in enamel. Bordier, who remained in England after Petitot left, was employed by the Parliament to paint a picture of the battle of Naseby, which they presented to Fairfax, their victorious general. He usually enamelled on gold and silver plates, and very rarely on copper: died 1691.

**BOIT (Charles),** a native of Stockholm, was an eminent painter on enamel. In the reign of Queen Anne he resided in England, having visited this country to follow his profession of a jeweller, but changed his pursuit for that of enamel painting. He afterwards went to France, and was much admired there, they having seen no other enamel painter since Petitot: he died in Paris, in 1726.

**LIPPARD or LIOTARD (John Stephen),** called the Turk, born at Geneva, 1702; having copied a miniature by Petitot, was sent to Paris, where he practised portrait painting in enamel and in crayons, in which latter he succeeded admirably: died 1776.

**PETIT (ALEXANDER):**

of his works we have no other account than appears hereunder.

**DOUDENS or DOUDYNS (—),** born 1630; was a pupil of Alexander Petit; he visited Italy, studying, copying, and designing from the ancient masters, and from the antique statues; he painted history in an admirable style, more like that of the Italian than the Flemish school: died 1697.

**PIAZZETTA (GIOVANNI BATTISTA),**

born at Venice, 1682; was a pupil of Molinari, and in his first style was distinguished by a brilliant and clear tone of colouring, but after seeing the works of Guercino, adopted the vigorous contrast of light and shade, which characterize the works of that master, and imitated his style with some success: died 1754.

**DAGIU or IL CAPELLA (FRANCESCO)**, born at Venice, 1714; was a pupil of G. B. Piazzetta, and painted historical subjects, chiefly for the churches at Bergamo and its vicinity: died 1784.

**KRAUSE (Francis)**, born 1706; was a pupil of G. B. Piazzetta, whose dark style he adopted; he painted historical subjects, Scriptural and fabulous, and occasionally portraits in crayon: died 1754.

**TIÉPOLO (Giovanni Battista)**, born 1697; was a pupil of Gregorio Lazzarini, but imitated the manner of Giovanni Battista Piazzetta, though in a clearer and livelier tone of colouring: died 1770.

**TISCHBIEN (John Henry)**, the Elder, born 1722; was a pupil of Vries, of Carlo Van Loo, and afterwards of Giovanni Battista Piazzetta, and painted history with some reputation: died about 1782.

### PICOLET (CORNELIUS):

of his works we have no other account than the following.

**WERF (Adrian Vander)**, born 1659; was a pupil of Cornelius Picolet, a portrait painter, and painted historical subjects and domestic scenes, large and small, highly finished, the flesh colour more resembling ivory than anything else.

### PIERRE (JOHN BAPTIST MARIA),

born at Paris, 1715; went to Rome, and studied some years, and on his return to Paris distinguished himself as a painter of history: died 1789.

**RECLAM (Frederick)**, born at Magdeburg, 1734; learnt the rudiments of design in his own country, then went to Paris, and became a pupil of J. B. Pierre, and on returning to Berlin painted landscapes and portraits with considerable success: died 1774.

**SCHELTMA (Jacob)**, born 1760; studied design under Baptist Pierre, and from the works of the best masters, and painted portraits and family pictures, which he sometimes represented in a landscape; he also copied some of Vandyck's paintings: died 1837.

### PIETRO (DELLA FRANCESCO):

of his works we have no other account than is found hereunder.

**SIGNORELLI (Luca)**, born at Cortona, 1439; was a disciple of Pietro della Francesco, whom he imitated so closely, that it was difficult to distinguish their works; he was one of the first Tuscan painters that drew the figure correctly, and one of the most able artists of the Florentine school: died 1521.

### PELLONI (GIAMBATTISTA):

of this painter we no other account than the following.

**KERN (Anthony)**, of Prague; studied painting in Venice under Giambattista Pelloni, and imitated his manner perfectly; the King of Poland was so pleased with one of his paintings, that he wished to have him in his service: died 1747.

### PINAS (JOHN),

born at Haerlem, 1597; master unknown; travelled to Italy with Peter Lastman, where he studied some years, and on his return to Holland, distinguished himself as a painter of history and portraits. Of his historical works, one of his most esteemed is a picture of Joseph and his Brethren, which is said to possess considerable merit. His style of colouring was strong, and rather too much inclining to the deep brown, or blackish tints: died 1660.

**PINAS (Jacob)**, born 1601; brother of John; studied under and imitated his style, and although not equal to John, his pictures possessed considerable merit, particularly his landscapes: died 1659.

**REMBRANDT (Van Ryn)**, this celebrated landscape painter, who was born on the banks of the Rhine, from which he acquired his name, was at one time a pupil of John Pinas, and

although he made nature his principal guide, he is considered to have adopted the dark style of his master : died 1674.

**PINO (MARCO DA),**

born at Sienna, 1520 ; studied under Beccafumi, called Mecherino, and afterwards under Daniello da Volterra, and is said to have profited by the lessons of M. A. Buonarrotti ; he painted several fine pictures for the churches at Rome : died 1587.

**MANCHETTI** (Michele), born at Genoa about 1550 ; studied under Marco da Pino, and acquired some reputation as a painter of history.

**PIOLA (DOMENICO),** younger brother of Pellegro,

born at Genoa, 1628 ; received his first instructions from his brother, and after his death was a pupil of Giovanni Domenico Capellini. He emulated the style of Pietro da Cortona in the lustre of his colouring and splendour of his compositions, and was particularly happy in his representation of children, which he designed from the casts of Fiammingo ; he painted in conjunction with Valerio Castelli, and for some time attached himself to the style of that master : died 1703.

**DRAGHI** (Giovanni Battista), born at Genoa, 1657 ; studied under Domenico Piola, and painted history, in which he combined the design of the Bolognese school with the taste of Parmegiano. His oil paintings are superior to his fresco.

**MARI** (Alessandro), born at Turin, 1560 ; was a pupil of Domenico Piola, of Cavaliere Liberi, and of Lorenzo Pasinelli, and subsequently painted some pictures for the churches at Bologna ; he also painted symbolical subjects : died 1707.

**TAVELLER** (Carlo Antonio), called il Solfarola, born at Milan, 1668 ; was a pupil of Peter Molyn, called Tempesta, and studied the works of Castiglione and Gaspar Poussin, and painted landscapes, in which the figures were sometimes introduced by Piola : died 1738.

**PIOMBO (FRANCIS SEBASTIANO DEL),**

called by *Vasari* SEBASTIANO VENEZIANO, born at Venice, 1485 ; was first a disciple of Giovanni Bellini, and afterwards of Giorgione, whose style he preferred, and was the most successful imitator of the harmony of his tones, and the breadth of his chiaro-oscuro. He first distinguished himself as a portrait painter, to which his powers were peculiarly adapted ; his pictures are boldly designed, full of character, heads and hands admirably drawn, with an exquisite tone of colouring, and extraordinary relief. His first historical picture, which established his reputation, was an altarpiece at Venice, which so nearly approached the rich and harmonious colouring of Giorgione, that it was for some time supposed to be the work of that master ; he studied also at Rome under M. A. Buonarrotti, and was considered the most distinguished artist there after the death of Raffaele.

**BUONAROTTI** (Michael Angelo), born 1474 ; died 1564 ; studied under Ghirlandaio, and painted his first great work in competition with Leonardo da Vinci ; he is said never to have painted in oil ; two paintings supposed to have been in oil having been proved to be in distemper, whilst the David and Goliath attributed to him are now said to be by Sebastian del Piombo, and two others by Jacopo da Pontormo.

**LAURETTI** (Tommaso), called Siciliano, born in Palermo ; studied under Sebastian del Piombo ; and afterwards visited Rome, and painted several works in fresco : died about 1610.

**RIBALTA** (Francesco), born at Valencia, 1544 ; a pupil of Juan Baptista Juanes ; painted

history for the churches in his style, and also made copies from the works of Sebastian del Piombo in the Royal Collection at Madrid: died 1628.

VALERIANO (Padre Guiseppe), born at Aguila; flourished at Rome, during the pontificate of Clement VIII.; and imitated the style of Sebastian del Piombo, but is more gloomy in his colouring; he painted several pictures of the life of the Virgin, of which the Annunciation is considered his best performance.

### PITTONI (GIOVANNI BATTISTA),

born at Vincenza, 1690; received his first instructions from his uncle, Francesco Pittoni; afterwards studied the works of the best masters of the Venetian school, and became an excellent colourist; though his forms are not distinguished by elegance, his drawing is tolerably correct, and his composition abundant and ingenious; his figures are generally smaller than life, and he was less successful when he attempted on a larger scale: died 1767.

SAVANI (Francesco), a Brescian, born 1721; was a pupil of Angelo Paglia, and of Francesco Monti, but first painted in imitation of John Baptist Pittoni; he afterwards formed a style of his own, and painted numerous works in Brescia and the provinces: died 1772.

### PLAT (LE):

of his works the only account we have is as follows.

MARISAL (Philip Charles), born at Ghent, 1698; received his first instructions from Le Plat, and afterwards became the founder of an academy for painting and design, architecture, portraits, &c.: died 1770.

### PLUMIER (—),

is said to have been an historical painter of some merit, but the naked parts of his figures are not very correctly drawn.

JUPPIN (John Baptist), born at Namur, 1678; visited Brussels, Rome, Naples, Bologna, and all the principal cities in Italy, studying from the works of the best masters, and painted history and landscape, in the latter of which the figures were inserted by Plumier: died 1739.

### PO (GIACOMO DEL), son of Pietro,

born at Rome, 1654; was first instructed by his father, and afterwards by N. Poussin; was chiefly occupied in ornamenting the saloons and mansions of the nobility, with emblematical and allegorical subjects; his talents are seen to most advantage in his frescoes: died 1726.

MARTIRELLI (—), born at Naples, 1670; was a scholar of Giacomo del Po, and first attempted history, but not succeeding, he applied himself to landscape painting, for which he was better adapted, and imitated Salvator Rosa in the romantic wildness of his scenery, as well as in the figures with which he embellished his works: died 1720.

SOLIMENE (Francesco), born near Naples, 1657; was a pupil of Francesco di Maria, and studied also under Giacomo del Po, but adopted the style of Lanfranco, and painted history, landscape, portraits and animals: died 1747.

### PO (PIETRO DEL),

born at Palermo, 1610; studied under Domenichino at Naples; afterwards visited Rome, and painted, amongst other works, a picture of St. Leone, for one of the churches there, but was more successful in easel size pictures, than in those of larger dimensions: died 1692.

BENASCHI (Giovanni Battista), born at Piedmont, 1634; was a pupil of Pietro del Po, but imitated the style of Lanfranco: died 1688.



## POELEMBERG (CORNELIUS),

born at Utrecht, 1586; having received the principles of the art from Abraham Bloemart, travelled to Italy for improvement, and on his arrival at Rome, he first attached himself to the style of Adam Elsheimer, which he afterwards quitted to study the works of Raffaele. He adopted a style of painting small landscapes, distinguished by the suavity and delicacy of colouring, and an agreeable choice of scenery mixed with architecture, into which he introduced figures as remarkable for the neatness of pencil, and clearness of the carnations, as they are deficient in design. There is, however, a polished and seductive brilliancy in his finishing, which gratifies the generality of observers; he frequently ornamented with his figures the architectural views of Steenwick, and the landscapes of Kierings. In King Charles' Catalogue, the portraits of his Majesty and of the children of the King of Bohemia, by Poelemborg, are mentioned: and in that of James II. there are sixteen pictures by him. His works were held in the highest estimation, both in Rome and in England: died 1660.

**BAAK** (Hattigh John), of Utrecht, gave in 1642 a landscape by himself, ornamented with figures, in the manner of Poelemborg, to the hospital of St. Job, at Utrecht, which sufficiently attests his talents as a painter.

**BASSEN** (B. Van), of Antwerp; ornamented cabinets and other pieces of furniture, in the manner of Poelemborg.

**BERNARDO** (M.), was a pupil of Cuylenburg, who had studied under Poelemborg, and excelled in painting rural and burlesque subjects: died in 1687.

**BRONCKHORST** (John Van), born at Utrecht, 1603; studied under Verburg, and afterwards under Peter Mattys, and painted the glass windows for the new church at Amsterdam; he afterwards became acquainted with Poelemborg, in whose style he painted several pictures, which were greatly admired.

**CUYLENBURG** (—), a Dutch painter of little reputation; his subjects were caverns and subterraneous places, with figures something in the manner of Poelemborg, but larger in size and less transparent in the colouring; his nymphs bathing are also less delicate in their forms and less correct in the drawing, and his subjects from fabulous history, are less neatly finished than those of Poelemborg, and scarcely equal to those of Ver-tangen.

**DIETRICH** or **DIETRICY** (Christian William Ernest), born in Saxony, 1712. Studied landscape painting under Alexander Thiele, but his principal talent lay in imitating the works of Rembrandt, Ostade, Poelemborg, and Salvator Rosa; he was an excellent colourist, and painted some historical landscapes in capital style: died 1744.

**DIXON** (John), a disciple of Sir Peter Lely; painted in miniature and in crayons, chiefly in the former, in water colours, many of which are copies of Poelemborg: died about 1715.

**GRIFFIER** (John), called the Old, born at Amsterdam, 1645; imitated Poelemborg and Teniers so closely, that many of his copies pass as originals: died 1718.

**HANSBERGEN** (J. Van), painted the Assumption of the Virgin, in the style of Poelemborg.

**HOET** (Gerard), born 1648; studied under his father, a painter on glass, and afterwards under Warnard Van Ruysen, who had been a pupil of Poelemborg, and painted cabinet size pictures of historical subjects, some of which are in the manner of Poelemborg, and others of Karel du Jardyn: died 1733.

**KIERINGS** or **CIERINCX** (James), born at Utrecht, 1570; painted some landscapes which Poelemborg embellished with figures; they are generally marked with the cypher  $\Phi$ : he died in 1646.

**LIS** or **LYS** (John Vander), born at Breda, 1600; was a disciple of Cornelius Poelemborg, whose manner he imitated in subject, colouring, and pencil, and although with less freedom and lightness of touch, they are sometimes taken for the productions of that master.

- RYSEN** (Warnard Van), born in Holland about 1600; was a pupil of Poelemborg, in whose style he painted landscapes with figures, which were highly esteemed.
- STEENREE** (George), born at Utrecht, 1600; studied under his uncle, Cornelius Poelemborg, whose style he followed with some reputation: died 1648.
- TOMBE** (Nicholas), born at Amsterdam, 1616; visited Italy, and painted conversations and landscapes, with caves, grottos, ruins, &c., embellished with small figures, in which he appears to have imitated the style of Cornelius Poelemborg: died 1676.
- UYTENBROEK** (Moses), called little Moses; appears to have been a scholar of Poelemborg, whose style he imitated; his landscapes are usually embellished with subjects from history or the fable: died 1650.
- VALKENBURG** (Theodore), studied under Cuylenburg, who had been a pupil of Poelemborg, afterwards under Weeninix, in whose style he painted: died 1721.
- VERTANGEN** (Daniel), born 1798; was a disciple of Poelemborg, and painted similar subjects, Nymphs bathing, Bacchanals, &c., inferior to those of Poelemborg, although frequently ascribed to him: died 1657.
- VERWILT** (Francis), born at Rotterdam, 1598; studied under Cornelius de Bois, a landscape painter, and became a successful imitator of Poelemborg; and although his landscapes differ in style, his figures closely resemble those of that master: died 1655.
- VOYS** (Ary de), born 1641; a pupil of Knupfer, sometimes imitated the manner of Poelemborg, but his best productions are portraits and conversations: died 1698.

### PONSE (JORIS),

born at Dordrecht in 1723: a pupil of A. Schouman; painted flowers, fruit, and birds; his cabinet pictures excelled more in good finish than in agreeable composition: he died at Dordrecht, 1783.

- ARENTS or ARENDTS** (John), born 1758; died 1805; a pupil of J. Ponse, excelled in landscapes and perspective.
- HOFFMAN** (Peter), born at Dordrecht; was a pupil of Joris Ponse, who employed him in painting subjects over chimney pieces; in his leisure hours he painted cabinet size pictures, which he finished very highly: died 1837.
- KELDERMAN** (John), an amateur painter of flowers, fruit, and birds, was born at Dordrecht in 1741, and became a pupil of Wouter Dam. The painters Joris Ponse, Versteeg, Van Stry and Van Leew, encouraged and guided him in his studies: died at Dordrecht in 1820.
- LAMME** (Ary), born 1748; was a pupil of Joris Ponse, and afterwards painted with much merit some large landscapes: died 1801.
- LEEN** (William Van), born at Dordrecht in 1753; was a pupil of John Arends, Thierry Kuypers, and Joris Ponse: and excelled in painting flowers and fruit: died 1825.
- VERSTEEG** (Michael), born in Dordrecht in 1756; was at first a pupil of John Van Wanum, next of Joris Ponse, and lastly of John Van Leen, who made him imitate and study the pictures of the first masters; he was inclined to landscapes, but his taste changed, and in the end he only painted interiors lighted by lamps and candles, in a highly finished manner, small size.

### PONTE (FRANCESCO DA), the Elder,

born at Vicenza, 1475; was the head of the family of the Bassans, and the founder of the school distinguished by their name. If not a disciple of Giovanni Bellini, he was in the early part of his life, one of the most precise followers of his style; such is his picture of St. Bartholomew in the Cathedral at Bassana, which displays much of the hard and laboured finish of Bellini; his style afterwards became less dry and Gothic, and his last works approached to the mellowness and freedom of the modern style, as is evident in the picture of the Holy Ghost, a grand composition, rich and harmonious in colour, and with a fine expression in the heads: died 1630.

- APOLLINO** (Jacopo), was a pupil of Bassano, and resembled him in style, but was not so vigorous in tone, nor so animated in touch: died about 1650.

- BOLERIS** (—), was famous for painting Bacchanalian and night pieces, and for animals of all sorts after the manner of Bassano.
- COLONI** (Adam), called the Old, born at Rotterdam, 1634; painted landscapes with cattle in the style of Berghem, and copied several of Bassan's pictures from the originals in the royal collection, and in the cabinets of the nobility: died 1675.
- GIORDANO** (Luca), born at Naples, 1632; studied under Ribera, called Spagnoletto, and from the works of Titian, Paolo Veronese, and other celebrated masters, and copied Bassan so closely, that many of his works are taken for originals: died 1704.
- LARON** (Marcellus), born 1653; was a pupil of La Zoon, an obscure artist, and of B. Flechiere, but his chief talent lay in copying the styles of different masters, particularly Bassan, in which he was very successful: died 1705.
- MAROLI** (Domenico), born 1662; was a scholar of Ricci, called Barbalunga, and painted some pastoral subjects in the style of Giacomo Bassan, which were greatly admired: died 1674.
- ORRENTE** (Pedro), was a scholar of Giacomo Bassan, whose colouring he imitated, but in composition and design bears no resemblance to: died 1642.
- PONTE** (Giacomo de), usually called Il Bassano; son of Francesco the Elder, born at Bassano, 1510; studied first under his father, and afterwards at Venice, under Bonifacio Veneziano, but his best improvement was derived from contemplating the works of Titian, and copying the designs of Parmegiano. By some he is supposed to have been a disciple of Titian, whose style he had adopted in his Flight into Egypt, and in his Nativity, two of his early productions, at which time he drew his figures larger than life; but this energy was not of long duration, and he eventually contracted his scale to a smaller proportion: died 1592.
- PONTE** (Francesco da), the Younger, son of Giacomo, brought up in the school of his father; went to Venice and was employed by the Government to decorate the public palace with a series of pictures, representing subjects from the history of the Republic. He painted several pictures for the churches at Venice, which, though less vigorous and harmonious in the colouring than those of Giacomo, are deservedly admired: died 1591.
- PONTE** (Giovanni Battista da), second son of Giacomo; was chiefly employed in copying the works of his father, which he did with a precision that deceived the most experienced; only one picture of his own composition is known, and that is an altar-piece in the church of St. Gallio: died 1613.
- PONTE** (Leandro da), third son of Giacomo, born at Bassano, 1558; was educated under his father, whose style he followed for some time; until having painted some portraits at Venice, which were highly extolled, he confined himself almost entirely to that branch of the art. Amongst other distinguished personages, he painted a portrait of the Doge Grimani: died 1623.
- PONTE** (Girolamo da), youngest son of Giacomo, born at Bassano, 1560; copied the pictures of his father so perfectly, as to pass at that time, as they have frequently done since, for the originals; he also painted some from his own designs, amongst which is Sta. Barbara kneeling before the Virgin: died 1622.
- RYCK** (Pcter Cornelius de), born 1568; was a pupil of Hubert Jacobsq, called Grimani, but adopted the style of Bassan, whom he imitated so closely, that good judges are frequently deceived: died 1630.
- SCARCELLA** (Ippolito), born 1560; was a pupil of his father Sismondi, and afterwards of Giacomo Bassano, and also studied and imitated the works of Paolo Veronese: died 1621.
- TINELLI** (Cavaliere Tiberio), born at Venice, 1586; was a pupil of Contarini, and afterwards of Leandro Bassano, whose style he followed; and whose works he copied so closely, and imitated with such success, that many of his pictures are frequently taken for originals by Bassano: died 1638.
- UCCELLO** (Paolo), called Mazocchi, born 1349; was a pupil of Antonio Veneziano, and painted subjects from such parts of the Old Testament, as enabled him to introduce animals and birds, in which he particularly excelled, and represented with so much truth and nature, that he might be called the Bassano of his time: died 1432.
- VINCENTE** (Bartolomeo), of Saragossa; studied the best works of the great masters, that adorn the walls of the Escorial, and copied a picture of Bassano so closely, that it is usually thought to be by that master: he died in 1700.

## PONTORMO (JACOPO CARUCCI DA),

born at Pontormo, in the Florentine State, 1493; was first a

scholar of Leonardo da Vinci, next of Pietro Cosimo, and Mariotti Albertinelli, and afterwards of Andrea del Sarto; and painted equally well in fresco as in oil. He was as famous for his portraits as for his historical subjects; in general he designed and coloured entirely in the manner of Andrea del Sarto; but he afterwards forsook the path he had trod with so much ability, and executed works which were undisguisedly copies from the prints of Albert Durer: died 1556.

**ALTISSIMO** (Christopher dell'), a Florentine, was a scholar of Pontormo, and afterwards of Bronzino, he painted historical pieces, and was also excellent in portraits: he flourished about 1660.

**BRONZINO** (Agnolo), born in Florence, 1511; studied under Carucci, called Pontormo, and from the works of Michael Angelo Buonarrotti, the grandeur of whose style is discernible in all his productions: died 1580.

**NALDINI** (Battista), born at Florence, 1537; studied under Jacopo Carucci da, called Pontormo, and afterwards under Agnolo Bronzino, and painted some pictures for the churches, designed correctly, and beautifully coloured: died 1590.

### PONZONE (MATTEO),

a Venetian, and a scholar of Santo Peranda; was a painter of history; and surpassed his instructor in the delicacy of colouring, though inferior to him in elegance of design. Some of his works are in the churches and other public edifices at Venice.

**CELESTI** (Andrea Cavaliere), born at Venice, 1637; studied under Matteo Ponzone, and painted somewhat in his manner, without being an imitator; in outline he resembles Paolo Veronese; he painted history large and easel size: died 1706.

### POOL (JURIAN),

born at Amsterdam, 1666; distinguished himself as a portrait painter, and passed the early part of his life at the Court of the Elector Palatine, by whom his works were much esteemed: died 1745.

**PALTHE** (Gerard John), born in 1681; a pupil of Jurian Pool; painted portraits, familiar scenes, and interiors lighted by flambeaux.

### PORBUS (FRANCIS), the Elder, son of Peter,

born at Bruges, 1540; was instructed first under his father, and afterwards under Francis Floris; both of whom he eventually surpassed. He painted history, landscapes and animals, and was one of the most distinguished portrait painters of his time. His landscapes were so exact, that every species of fruit and forest trees was easily distinguished. Though his productions partake somewhat of the dry formal style, his colouring is clear and chaste, particularly in his portraits, which are full of life and character: died 1580.

**CORNELISZ** (Cornelius), commonly called Cornelius Van Haerlem, born at Haerlem, 1562. Studied under Peter le Long the younger, and afterwards under Francis Porbus, and Giles Coignet, at Antwerp; he painted flower-pieces copied from nature, delicately finished and well-grouped; also historical compositions: died 1638.

**GORTZIUS** (Gualdorp), born at Louvain, 1553; studied first under Francis Franck, and afterwards under Porbus, and painted history and portraits with some reputation: died 1611.

**PORBUS** (Francis), the younger, born at Antwerp, 1570; after receiving some instruction at home, he went to Paris, where he met with much encouragement as a portrait painter, and also established his reputation as a painter of history: died 1622.

**SUBTERMANS** or **SUTERMANS** (Justus), born at Anwerp, 1597 ; was a pupil of William de Vos, and afterwards of Francis Porbus, and painted history and portraits with considerable reputation.

**PORTA** (**GUISEPPE**), called **SALVIATI**, born 1535 ; studied under Francis Salviati, a Florentine painter, then residing at Rome, and afterwards at Venice, and combined somewhat of the design of the Roman school, with the Venetian mode of colouring. He painted history for the churches and other public edifices : died 1585.

**MALOMBRA** (Pietro), born at Venice, 1556 ; was a pupil of Guiseppe Porta, called Salviati, and although an imitator of the works of Palma, he avoided the tameness of a mannerist. He is more admired in his historical pictures of an easel size, than for his larger works, and was also distinguished as a portrait painter : died 1618.

**PORTA** (**BACCIO DELLA**), called **FRA BARTOLOMEO DI S. MARCO**, born near Florence, 1469 ; became a disciple of Cosimo Roselli at Florence, and passed some years with that master ; then applied himself to a study of the works of Leonardo da Vinci, and by modeling and copying from the ancient basso-relievo acquired a breadth of light and shadow which is one of the most striking characteristics of his style. His first works were of a small size, and very highly finished : such are his two cabinet pictures in the Florentine Gallery, representing the Nativity and the Circumcision ; but in his fresco of the Last Judgment he evinced powers of a superior cast. His design approached to that of Raffaele in grace and grandeur, and he surpassed him in boldness of relief and in the richness of his colouring. His compositions usually represented the Virgin and the Infant surrounded by Saints, and embellished with magnificent architecture and groups of angels or celestial choristers, composed and designed with elegance and taste : died 1517.

**ALBERTINELLI** (Mariotti), born at Florence, 1475 ; was a pupil of Fra Bartolomeo, whose style he imitated with considerable success.

**IMOLA** (Innocenzio Francucci), called Da, was a pupil of Francis Francia, and of Mariotto, and in style partakes of that of Il Frate and Andrea dal Sarto.

**GHIRLANDAIO** (Rodolfo), nephew and pupil of Domenico Ghirlandaio, born 1485 ; studied under Raffaele and Buonarrotti, and also under Fra Bartolomeo di St. Marco, and assisted Raffaele in some of his pictures : died 1560.

**PISTOJESE** (Fra Paolo), was a favourite disciple of Fra Bartolomeo, and painted several pictures for the churches : he flourished about 1520.

**SOGLIANI** (Giovanni Antonio), born at Florence, was a pupil of Lorenzo Credi, but imitated the style of Fra Bartolomeo di St. Marco : died about 1560.

**PORTELLI** (**CARLO**),

of Vallambrosa, was a pupil of Rodolpho Ghirlandaio, and painted numerous altar-pieces and other works for the public edifices in Florence : he flourished about 1560.

**MANZUOLO** (Maso), called Maso di S. Friono, born at Florence, 1536 ; was first a disciple of Pier Francesco di Jacopo, and afterwards of Carlo Portelli, and is regarded as one of the ablest artists of the Florentine school of that time ; he excelled in history and portraits : died 1575.

**POTTER** (**PAUL**),

this admirable painter of animals, born at Enkhuysen, 1625, was

instructed in the art by his father: his landscapes are generally subordinate to his cattle, and seldom extend beyond a pasture, with the stump of a tree, a farm house, or a hovel; but they are represented with uncommon fidelity, and his animals are designed with a correctness that is beyond all praise; he chiefly excelled in painting cows, sheep, goats, &c. which he grouped in a most picturesque manner. A careless manner in the leafing of the trees, and a masterly ease and negligence in the skies and distances, combined with exquisite finishing of the animals, are the characteristics of his works. His pictures usually exhibit a brilliant effect of sunshine, and there is a lustrous glitter in his colouring which is peculiar to himself; his touch is firm and free, and his pencil unusually full and flowing, his cabinet pictures are, however, preferable to those of a large size. His works are rare, and irrespective of their merit, command high prices, on account of their scarcity: died 1654.

**BERNARD** (John), born in Amsterdam in 1765; was a good designer, and copied with success some paintings of Berghem and of Paul Potter: died in 1833.

**BORSUM** (Adam Van), a Dutch painter of landscapes with animals, in the manner of Vander Neer or Paul Potter, which he painted with a fine free touch, and a natural tone of colouring: flourished about 1666.

**BURNET** (James), born at Musselburgh in 1788, came to London in 1810, and on seeing the works of Paul Potter and Cuypp, he became ambitious of rivalling them; he therefore sallied out into the fields with his sketch-book in hand, and designed the picturesque objects that presented themselves to his notice. His subjects were cattle going out in the morning, cattle returning home in a shower, milking time, &c. which he coloured true to nature, and very transparent: died 1816.

**DONGEN** (Dionisius Van), born at Dordrecht in 1748, was a pupil of J. Xavery at the Hague; at first he painted landscapes with cattle, after the manner of his master; but he afterwards studied at Rotterdam the works of Potter, Cuypp, and Wynants, and imitated nature successfully: died at Rotterdam in 1819.

**DUC** (John le), born at the Hague, 1636; studied under Paul Potter, and imitated his style so closely, that his pictures were frequently mistaken for that master's, he afterwards left off cattle painting for conversations, assemblies, card-players, musical parties, and military parades: died 1695.

**GOOL** (John Van), born about 1750; painted landscapes with cattle, in which he attempted the style of Paul Potter, but is a very humble imitator.

**JANSON** (Jacob), born in Holland, flourished about 1784, and painted landscapes and cattle, much in the finished style of Paul Potter.

**KLOMP** (Abraham), a Dutch artist, flourished about 1688; he painted landscapes and cattle in the manner of Paul Potter, but very inferior in colouring, although correctly designed.

**LAQUY** (William Joseph), born 1738; a pupil of Beldieu, studied the works of Douw, Metz, Paul Potter, and others, from whose works he designed, and painted many pictures, also portraits, but not with equal success: died 1798.

**POTTER** (Peter), father of the celebrated Paul Potter, born at Enkhuysen, in Holland, about 1595, painted landscapes with sacred subjects. One of which, representing St. Paul the Hermit in the Desert, attended by an Eagle, prove him to have possessed considerable merit.

**ROY** (J. B. de), born at Brussels, in 1759; a painter of landscapes and animals; having taken a journey into Holland to see the chef-d'œuvres of that school; the style of Potter decided his taste. He never had any other master than nature, but succeeded by assiduous labour and study in producing works of the highest merit, and which are still admired.

**SEGOR** or **SEGHERS** (Hercules), born at the Hague about 1630; painted landscapes and animals in the style of Paul Potter, after whose death his pictures were held in great estimation. His landscapes exhibit agreeable scenery, and his cattle are correctly drawn and touched with great spirit: died about 1675.

## POUSSIN (NICHOLAS),

born at Andilly, in Normandy, 1594; was first placed under Quintin Varin, in 1612, and afterwards under Ferdinand Elle, a Flemish portrait painter, then studied from the prints of the works of Raffaello and Giulio Romano, and from casts of the finest statues; some of his first essays in painting were the pictures in the church of the Capuchins at Blois, and some Bacchanalian subjects for the chateau at Chiverny. On visiting Rome, he copied several of the pictures of Titian, and thereby improved his taste: he afterwards employed himself in painting pictures of an easel size, taken from fabulous or poetical history, and chiefly from Ovid: and such was the moderate price that he asked for them, which he constantly marked on the back of the canvas, that he did not amass any considerable fortune. His first style was an imitation of the colouring of Titian, which he afterwards abandoned, and adopted one less warm and more resembling the marble of the ancient statues than real flesh, but on the whole, as a colourist, was extremely unequal. In regarding his favourite pictures, representing subjects of the fable, or of heathen mythology, the mind is carried back into antiquity; and such was his veneration for the ancient statues and bas-reliefs, that he became as intimately acquainted with the rites and ceremonies of the ancients, as with those of his own time, and we are not less impressed with the beauty and grandeur of the scenery he displays in his landscapes, than with the dignified characteristics that distinguish his historical works. One of his best pictures, a Bacchanalian Triumph, is now in the National Gallery: died 1665.

BLANCHET (Thomas), born at Paris, 1617, died 1689; went to Rome, studied under A. Sacchi, where he became acquainted with N. Poussin, and profited greatly by their instructions.

CASAUBON (Frederick), born in Germany, 1623; studied at Amsterdam, and afterwards at Paris, under Charles le Brun, then visited Italy, and attempted the style of N. Poussin; but not succeeding in history he came to England, and applied himself to portrait painting: died 1690.

CAVALLINO (Bernardo), born at Naples, 1622; studied under Stanzioni, and painted many easel pictures of historical subjects, sacred and profane, in the style of Poussin, with a brilliancy of colour resembling Rubens: died 1656.

CHAMPAGNE (Philip de), born at Brussels, 1602; visited Paris in 1621, and met with great encouragement as a landscape painter. In colouring he was excellent, but his pictures, although natural, were without life or animation: he was intimate with Fouquiere and N. Poussin, but did not adopt the style of either of them: died 1674.

COYPEL (Noel), born in Paris, 1628; studied first under Poncet, and afterwards under Guerrier, and painted history in the style of Poussin and Le Seuer: died 1707.

GEMIGNANO (Giacinto), born at Pistoia, 1611; studied at Rome under N. Poussin, and afterwards under Pietro da Cortona, and in composition and design resembles Poussin, but in colouring and architectural taste is more like Cortona; his works are chiefly in the churches and convents at Rome: died 1681.

JOUVENET (John), born at Rouen, 1644; studied under his father, Lawrence Jouvenet, and also under Nicholas Poussin, and painted several pictures for the churches, grandly composed, correctly designed, and harmoniously coloured: died 1717.

LAIRESSE (Gerard), born 1640; studied design by copying the pictures of B. Flemael and other celebrated masters, and painted historical subjects and portraits with considerable reputation; in his manner approaching to that of Nicholas Poussin: died 1711.

MILE (Francis), sometimes called Francisque, born at Antwerp, 1644; was a pupil of Laurentius Franck, whom he soon surpassed, and attached himself to the style of

Nicholas Poussin, whom he approached nearer than any other of his imitators. He painted history, but was more successful in what are called heroic landscapes, adorned with figures, representing some historical or fabulous subject.

- ORLAY** (Richard Van), born 1652; became celebrated as a painter of historical subjects, small size, in style and composition more resembling the Italian than the Flemish school, particularly that of Albano, Pietro da Cortona, and Nicholas Poussin: died 1732.
- PEREZZOLI** (Francesco), born in Verona, studied painting under Giulio Carpioni, but after visiting Rome and Bologna, imitated Nicholas Poussin, and Carlo Maratti, but hard in style and more resembling the German than the Italian school: died 1722.
- Po** (Giacomo del), born 1654; son of Pietro, was a pupil of his father, and afterwards of Nicholas Poussin, but was chiefly occupied in ornamenting the saloons and mansions of the nobility, with emblematical and allegorical subjects: died 1726.
- STELLA** (James), born 1596; son of Francis Stella, studied the works of Raffaele, in company with Nicholas Poussin, which assisted him in forming his style, he painted history, but deficient of that sentiment and expression which characterize the works of Nicholas Poussin: died 1647.

### POUSSIN (GASPAR DUGHET), called GASPAR,

born at Rome, 1613; was the brother-in-law and scholar of Nicholas Poussin, and under his guidance became one of the most celebrated painters of landscape that the art has produced. His first manner was dry and hard, but when he had seen some of Claude's landscapes, he adopted one more mellow and agreeable. So great was his facility, that he is said to have sometimes finished a picture in a day. Two of his finest landscapes, one of Abraham and Isaac, the other, a Land Storm, are now in the National Gallery. His touch is firm and vigorous, and the foliage of each tree and plant bears the peculiar character of its species; his pictures are sometimes embellished with figures by Nicholas Poussin, usually representing some subject of history or the fable: died 1657.

- ALLAN** (David), born at Edinburgh, Scotland, 1735; died 1796; painted landscapes in the style of Gaspar Poussin; also bambocciate and portraits.
- BEISCH** (Joachim Francis), born at Munich, 1665; died 1748; painted landscapes, views in Italy, and battles, in the former of which he has imitated the graceful style of G. Poussin; his best pictures represent the battles fought by the Emperor Maximilian Emanuel; his scenes are picturesque, and full of spirit, and some of them in the manner of S. Rosa.
- BLOEMEN** (John Francis Van), called Orizonti; painted landscapes, and appears to have imitated the fine style of Gaspar Poussin.
- BORZONE** (Francisco Maria), youngest son of Luciano, born at Genoa, 1625; studied under his father, but abandoned historical painting for landscape, in which he united the styles of Claude Lorraine and Gaspar Poussin with wonderful success, and generally introduced views of the sea and shipwrecks; his composition is good, colouring tender and natural, trees delicately touched, and his pictures have a grand effect: died 1679.
- BOTTANI** (Guiseppe), born at Cremona, in 1717; died 1784; studied under Masucci, and painted landscapes in the style of Gaspar Poussin, with figures like those of Carlo Maratti.
- CIGNAROLLI** (Scipione), born at Milan; studied first under his father, Martino, and was afterwards the pupil of Tempesta, whose style he successfully imitated; he visited Rome, and studied from the works of Salvator Rosa and Gaspar Poussin, each of whose works he also imitated with great success.
- FAISTENBERGER** (Joseph), born at Inspruck, 1678, a celebrated landscape painter, took the works of Gaspar Poussin and John Glauber for his models, and usually decorated his scenes with elegant buildings, architectural ruins, waterfalls, &c.; his trees are grand and picturesque, leaves light and spirited, and colouring true to nature. Bredael and Hans Graaf usually inserted the figures.
- FERRAJUOLI** (Nunzio), born in the kingdom of Naples, 1661; was a pupil of Luca Giordano, and of Guiseppe del Sole, and studied the works of Paul Bril, G. Poussin,



- Salvator Rosa, and Claude Lorraine, and formed an agreeable style of his own, not unlike that of Albano.
- GLAUBER (John), born 1646; was the disciple of Nicholas Berghem, and copied the works of the best landscape painters in Italy, particularly those of Gaspar Poussin; and many of his pictures are in the style of that master: died 1726.
- LAMBERT (George), born in England, 1719; a pupil of Hassell; imitated the style of Wootton, but far surpassed him; he also painted landscapes, which may be compared to those of Gaspar Poussin: died 1765.
- LEEPE (John Anthony), born at Bruges, 1664; painted landscapes in the style of Genocls or Gaspar Poussin, in which the figures were usually introduced by Duvenade or Kerkhove: died 1720.
- LOIR (Nicholas), born 1624; a pupil of Sebastian Bourdon; painted history and landscapes; his best pictures are of an easel size, and in the manner of Gaspar Poussin: died 1679.
- MIERIS (William), youngest son of Francis; attempted landscapes, with historical or fabulous subjects, in the style of the Dutch Poussin, but without success, from his inability in designing the naked figure, and his ignorance of costume: died 1747.
- MOUCHERON (Isaac), son and pupil of Frederick; painted landscapes, the figures in which were introduced by Verkolie and others, the scenery and style of which resembles the grand manner of Gaspar Poussin: died 1744.
- ONOFRIO (Crescenzo da), born about 1650; was a pupil of Gaspar Poussin, and painted landscapes in the charming style of that master; he was principally employed for private collections.
- ROUSSEAU (James), born in Paris, 1626; visited Rome, and became an eminent painter of landscapes; his pictures usually represent classic scenery, embellished with magnificent architecture, and he appears to have taken for his model the works of Gaspar Poussin.
- RYSBRAECH or RYSBRECHTS (Peter), was a pupil of Francesco Milé, and studied the works of Gaspar Poussin, whose style is discernible in all his works, but is yet sufficiently distinct to secure him from the imputation of plagiarism, although they are frequently passed off for the works of that master: died 1716.
- TAVELLER (Carlo Antonio), called Il Solfarola, born at Milan, 1668; studied under Peter Molyn, called Tempesta, whose style he followed for some time, and after studying the works of Benedetto Castiglione and Gaspar Poussin, he adopted another, distinguished by more amenity and tenderness, and next to Antonio Travi, called Il Sestri, was considered the ablest landscape painter of the Genoese school; his landscapes are sometimes decorated with figures by Domenichino, Antonio Piola, and more frequently by Stefano Magnasio: died 1738.
- TAVERNER (M.), was an English amateur landscape painter, some of whose works, in the possession of the Earl of Harcourt, might be mistaken for the works of Gaspar Poussin: died 1772.
- WOOTTON (John), born 1720; painted landscapes in the style of Gaspar Poussin and Claude Lorraine, with considerable success, but particularly excelled in painting the portraits of horses and dogs.
- ZACCOLINI (Padre Matteo), born 1590; was a distinguished painter of history and perspective, and is said to have instructed Domenichino and the Poussin, although not so stated in his life: died 1630.

## POZZO (ANDREA),

born 1642; was first employed in copying the works of the best masters of the Venetian school, and painted some pictures in which he imitated the style of Rubens; he was more eminent in fresco than in oil, and greatly distinguished himself in portrait painting: died 1709.

CARLIERI (Alberto), born at Rome, 1672; was a pupil of Guiseppe de Marchi, and afterwards of Andrea Pozzo, and excelled in painting architectural views, embellished with historical figures.

GRECO (Gennaro), was a pupil of Andrea Pozzo, and painted historical subjects, in oil and in fresco, which he ornamented with perspective and whimsical designs: he lived about 1690.

**POZZO (DARIUS),**

a Veronese, besides being a skilful painter himself, deserves to be remembered as having been the first master of the famous Claude Ridolfi : he flourished about 1590.

**RIDOLFI (Claudio)**, born at Verona, 1560 ; was a pupil of Dario del Pozzo, and afterwards studied under Paolo Veronese and Federigo Baroccio, the latter of whose style he acquired, and by which his works were afterwards distinguished ; he painted history and portraits, which in colouring might vie with the best of the Venetian masters : died 1644.

**PRETI (CAVALIERE MATTIA), called IL CALABRESE,**

born in Calabria, 1613 ; went to Rome, and studied the works of Raffaele, Buonarotti, and Annibale Caracci, and was also a scholar of Giovanni Lanfranco, and of Guercino, under whom he studied some years, and acquired a firm manner of colouring, and great freedom of pencil. He visited Venice and Bologna, and painted some pictures for the public edifices, by which he acquired considerable reputation ; he usually made choice of the most terrific and gloomy subjects, such as martyrdoms and scenes of death, to which his sombre style of colouring was particularly appropriate. His triumph of Osiris, and a half-length figure of Homer, are in the manner of Guercino, and one of his pictures, representing a Saint coming out of a Tomb, is more like the colouring of Paolo Veronese. He painted several works in fresco for the churches in Naples : died 1699.

**LIBERI (Cavaliere Pietro)**, born 1605 ; a scholar of Varotari, called Paduanino, and one of the ablest designers of the Veronese school ; painted a picture representing the story of Job, in the mixed style of Caravaggio and Calabrese : died 1687.

**NEGRONE (Pietro)**, born in Calabria, 1495 ; studied under Antonio d'Amato, and also under Marco Calabrese, and painted history for the churches in Naples : died 1655.

**SOLIMENE (Francesco)**, born 1656 ; a pupil of his father, and also of Francesco di Maria and Giacomo del Po, contemplated the works of Pietro da Cortona, Lanfranco, and Il Calabrese, whose powerful effect of light and shade he softened by adopting the sweetness of Guido and of Carlo Maratti, and formed an excellent style of his own, partaking of the beauties of all : died 1747.

**VILLAVICENZIO (Don Pedro Nunez)**, born 1635 ; was a pupil of Murillo, and afterwards of Mattei Preti, called Calabrese, whose vigorous style he followed for a short time only : died 1700.

**PREVITALE (ANDREA),**

born at Bergamo : was one of the most distinguished scholars of Giovanni Bellini, and painted history with considerable reputation ; his early pictures, like those of Bellini, are somewhat Gothic in composition and design, but he afterwards adopted a more modern style : died 1528.

**LOTTO (Lorenzo)**, born in Bergamo, 1490 ; studied first under Previtale, and afterwards at Venice, under Bellini, and on leaving him adopted the manner of Giorgione ; but with a less bold touch, and less brilliancy in his colouring ; his carnations are, however, fine, and his draperies well cast ; he excelled in portraits, and sometimes introduced them into his historical compositions : died 1560.

**PRIMATI (SANTI):**

of this master we have no account.

**CIGNAROLLI (Giovanni Bettino)**, was a pupil of Santo Primati, at Venice, and afterwards

studied under Balestra, and was one of the best painters of the modern Venetian school; his subjects were usually devout, and enlivened with groups of angels and cherubs: died 1770.

### PRIMATTICCIO (FRANCESCO),

born at Bologna, 1490; studied first under Innocenzio da Imola; afterwards under Bartolomeo Ramenghi, called *Il Bagnacavallo*, and subsequently under Giulio, at Mantua; he painted in oil and in fresco, and in his attitudes appears to have imitated the style of *Parmegiano*; his touch was light, and his colouring lively.

**ABBATI** (Nicolo del), born 1512; a pupil of *Begarelli*, is supposed to have been also instructed by *Correggio*, and some of his historical pictures are in the style of *Primatticcio*.

**BAGNACAVALLO** (Giovanni Battista), born at Bologna; assisted *Primatticcio* in some of his works, and painted several pictures for the churches at Bologna.

**BARBIERE** (Domenico del), born at Florence, 1506; died 1570; was a disciple of *Il Rosso*, and after the death of *Primatticcio*, executed some fresco paintings after designs by that master.

**BREVIL** (Toussaint), was a scholar of *Martin Freminet*; and was appointed painter to the King of France after the death of *Primatticcio*, whose unfinished works he completed.

**CACCIANEMICI** (Vincenzio), born at Bologna about 1700. Studied under *Primatticcio*, whom he assisted in his works at *Fontainebleau*, and was also employed in conjunction with *Il Rosso*.

**MIGNARD** (Nicholas), born 1608; studied the works of *Primatticcio* and *Il Rosso*, and was employed in several works for the palace of the *Tuileries*, and also painted many portraits: died 1668.

### PROCCACINI (ERCOLE),

born at Bologna, 1520; painted history, graceful and correct in design, but somewhat languid in colouring; by *Lomazzo* he is said to have followed the style of *Correggio*: died about 1600.

**PROCCACINI** (Camillo), son of *Ercole*, born at Bologna, 1546; was first instructed by his father, and afterwards visited Rome, and studied the works of *M. A. Buonarrotti*, to which may be attributed the terrible and gigantic so often discernible in his works, whilst the gracefulness of his heads, and turns of his figures, may alike be attributed to the attentive study of *Parmegiano*. He possessed a fertile invention, and a commanding facility of hand. His colouring, particularly in fresco, is clear and vigorous, and his draperies cast with judgment and taste; but his arms, and the extremities of his figures, are frequently out of proportion: died 1626.

### PROCCACINI (ERCOLE JUNIORE),

son of *Carlo Antonio*, born at Milan, 1596; was educated in the school of *Giulio Cesare Proccacini*, whose style he followed with success, and painted several pictures for the churches and public edifices at Milan; in an altar-piece, at *Bergamo*, representing the *Assumption of the Virgin*, he has imitated the grandeur of *Correggio*. He also painted flower-pieces in great perfection: died 1676.

**BUSCA** (Antonio), was a pupil of *Ercole Proccacini*, in whose style he painted a *Crucifixion* equal to his master; but he afterwards became a mannerist, and frequently painted the same subjects.

**CORNARO** (Carlo), born at Milan, 1605; studied under *Ercole Proccacini*, and painted history for the churches at Bologna. His easel pictures are much admired: died 1673.

**DAVID** (Lodovico Antonio), born 1648; studied at Milan, under *Cavaliere Cairo* and *Ercole Proccacini*, and at Bologna under *Carlo Cignani*. Painted history for the churches and monasteries at Milan and Venice, some of which are more in the style of *Camillo Proccacini* than of *Ercole*: he also painted portraits in a very superior style.

**STORER** (Christopher), born at Constance, 1611; he travelled to Italy when young, and studied at Milan under Ercole Proccacini, and is said to have been a reputable painter of history: died 1671.

### PROCCACINI (GIULIO CESARE),

born 1518; is said to have been educated in the school of the Caracci, but to have formed his style from the great principles of Correggio, and also to have studied from the works of Raffaelle: painted historical subjects, one of which is so much in the manner of Correggio, that it has been engraved as a work of that master: died 1628.

**BIANCHI** (Federigo), born at Milan; a scholar of Giulio Cesare Proccacini, painted several works in fresco for the churches and monasteries at Milan.

**CIOCCA** (Ambrose), was a pupil of Giulio Cesare Proccacini, and painted history in the style of that master: flourished about 1620.

**CRESPI** (Daniello), born at Milan, 1590; was a pupil of B. Crespi and of Giulio Cesare Proccacini, but appears to have adopted the style of the Caracci, with the colouring of Titian: died 1630.

**NUVOLONE** (Carlo Francesco), studied under his father, and afterwards under Giulio Cesare Proccacini, whose style he abandoned for that of Guido. He painted history and portraits with great success: died 1661.

**OSSANA** (John Baptist), was a scholar of Giulio Cesare Proccacini, and painted history for the churches in the city of Milan: he flourished about 1630.

**ROVERE** (Giovanni Mauro), born 1570; was educated under the Proccacini, and followed the style of Giulio Cesare with considerable success; he painted historical subjects for the churches, and also easel size pictures: died 1640.

**SALMEGGIA** (Enea), born about 1556; was educated in the school of the Campi, and also in that of the Proccacini, but applied himself to the study of the works of Raffaelle, and was one of the most successful followers of his style.

**SANTAGOSTINO** (Giacomo Antonio), born at Milan, 1588; was a pupil of Giulio Cesare Proccacini, under whom he became a reputable painter of historical subjects.

### PRONK (CORNELIUS),

born at Amsterdam, in 1691; studied design under Frans Van Houten, and painting under Arnold Boonen; he excelled in portraits, which he executed with great fidelity, but preferred making views of towns and landscapes, in Indian ink and water colours; his designs found many amateurs; it is said that one, after a picture by Hondekoeter brought him 400 florins: he died in his native city in 1759.

**BEYER** (John de), born at Aran, in the Canton of Berne, Switzerland; studied under Cornelius Pronk at Amsterdam, and became a skilful master of design.

**HAAN** (Abraham de), born at Amsterdam; was a pupil of Cornelius Pronk, and has left some good portraits.

**TORBURG** (Gerard), born at Amsterdam, in 1747; a pupil of J. Ten Compe and of C. Pronk; painted views of towns and landscapes, which often rivalled those of his master in beauty. He also made very pretty designs, and a copy after the view of the Downs by Philip Wouvermans: he died in 1785 or 1786.

### PRONTI (PADRE CESARE),

born at Rimini, 1626. Studied under Guercino, and painted some altar-pieces for the churches, the backgrounds enriched with buildings, and admirably executed: died 1708.

**BARBIANI** (Andrea), born about 1680; is supposed to have studied under Padre Cesare Pronti, in whose style he painted history; several of his works are in the churches and public edifices at Ravenna: died 1754.

**PYNAKER (ADAM),**

born near Schiedam, 1621; visited Italy, studied the works of the most distinguished landscape painters, and made designs of the most picturesque objects in the environs of Rome; and on his return to Holland, became one of the most distinguished artists of his country, his pictures of a small size are most esteemed; his landscapes exhibit pleasing scenery, the sun breaking out behind the woods or mountains, and diffusing a brilliant glow over the face of nature; the skies clear, light, and floating, the trees and plants touched with spirit, and the whole embellished with ruins of ancient architecture, and decorated with figures and cattle, correctly drawn, and grouped with taste and elegance, and possessing sufficient merit to entitle them to a place in the choicest collection: died 1673.

**BESSCHEY (J. F.),** born 1739; a painter of landscapes: sometimes painted interiors, portraits, and history; and also made a number of copies from the works of Moucheron, Wynants, Pynaker, G. Douw, Teniers, Rembrant, Terburg, &c. He died in Antwerp, in 1799.

**NIMEGUEN or NYMEGEN (Gerard Van),** painted mountainous landscapes, with figures and animals, in the style of Ruysdael, Everdingen, and Pynaker: died 1808.

**VERHOEK (Gysbert or Gilbert),** born at Bodegraven, 1644; was the younger brother of, and studied under Peter Cornelius, and afterwards became a scholar of Adam Pynaker, whose style he did not adopt, but painted similar subjects to those of his brother; representing battles, marches of cavalry, and encampments: died 1690.

**QUAINI (FRANCESCO),**

born at Bologna, 1611; was a pupil of Agostino Metelli, under whom he became an eminent painter of perspective and architectural views, many of which are in the public edifices at Bologna: died 1680.

**CHIARINI (Marco Antonio),** born at Bologna, 1652. Studied first under Francesco Quaino, and afterwards under Domenico Santi; he excelled in painting architectural views in which the figures were sometimes introduced by Sigismondo Caula.

**QUALIO or QUAGLIO (GIULIO),**

born at Como, supposed to have been a pupil of Reschi, painted history, and executed several considerable works in fresco, which possess a grandeur of composition, and a freedom of pencil, which is not surpassed by any of his contemporaries: flourished about 1693.

**CARLONI (Carlo),** born at Como, 1686; was a pupil of Giulio Quaglio, and afterwards visited Rome and Germany, but we have no account of his works as a painter: died 1775.

**QUEBURG (CHRISTIAN),**

of Antwerp, from an engraved portrait of him with some Latin verses, he appears to have been an excellent painter of landscapes.

**GRIMMER (Jacob),** born at Antwerp, 1510; studied under Matthew Kock, and afterwards under Christian Queburg, and became an excellent painter of landscapes: died 1546.

**WEERDT (—),** born at Brussels, 1510; studied at Antwerp, under Christian Queburg, and painted landscapes, but afterwards adopted the style of Parmegiano, and painted several excellent works for the churches: died 1556.

**QUELLINUS (JOHN ERASMUS),**

born at Antwerp, 1629; was a pupil of his father, and made the

works of Paolo Veronese his particular study, he painted some splendid pictures in the church of St. Michael, at Antwerp, entirely in the manner of Paolo Veronese, and is justly ranked amongst the ablest artists of his country, who succeeded the golden era of Flemish art, under Rubens and Vandyck. His style is more tasteful and correct than the generality of his countrymen, and his colouring which partakes of the Venetian and Flemish style is brilliant and clear : died 1715.

**KERKHOVE** (Joseph Vanden), born at Bruges, 1669 ; studied under Quellinus, and painted history in oil and in fresco, the backgrounds usually enriched with splendid architecture : died 1724.

**SERIN** (John), born at Ghent, 1678 ; was a pupil of Erasmus Quellinus, whom he very nearly approached, he painted a great many altar-pieces at Ghent, and numerous portraits at the Hague.

**SCHOONJANS** (Anthony), born at Antwerp, 1650 ; studied under Quellinus, and on leaving him visited Italy for improvement, where he painted some pictures for the churches, which established his reputation : died 1726.

**VAILLANT** (Wallerant), born at Lisle, 1623 ; studied at Antwerp, under Erasmus Quellinus, and painted portraits in oil and in crayons, with considerable success.

### QUINKHART (JOHN MAURITZ),

born in Holland, 1658 ; was a pupil of Arnold Boonen, and also of Christopher Lubienetski, and Nicholas Verkolie, painted familiar scenes, but particularly excelled in portraits, and was employed by numerous persons of high rank and distinction : died 1784.

**MERTENS** (John Cornelius), born at Amsterdam in 1743 : died in that city in 1821. He was at first a pupil of Antony Elliger and of John Mauritz Quinkhart : he afterwards went to Antwerp, where he frequented the Academy. He returned to Amsterdam and painted in oil ; but soon abandoned that to devote himself to design and painting in crayons and water colours, in which he succeeded very well. He left many beautiful designs and portraits.

**STOLKER** (John), born at Amsterdam, 1721 ; studied portrait painting under J. M. Quinkhart, and excelled in interiors and domestic scenes : died 1785.

### RADEMACKER (GERARD),

born at Amsterdam, 1672 ; studied under A. Van Goor, a portrait painter of some reputation, then visited Rome, and studied the most interesting objects in that capital, his pictures usually represent sea-ports, embellished with magnificent buildings designed with precision, and touched with great care and spirit, many of his works are in the private collections at Milan : died 1702.

**WALRAVEN** (Isaac), born at Amsterdam, 1686 ; was a pupil of Gerard Rademacker. He had a genius for composition, a good tone of colour, and well understood the chiaro-scuro, but his design was incorrect, and his touch at times wanted boldness and lightness ; however he has made some excellent historical pictures : died 1765.

### RAES (NICHOLAS),

is said to have painted history with some reputation, but we have no further description of his works.

**TIDEMAN** (Philip), born in Hamburgh, 1657 ; studied under Nicholas Raes, at Amsterdam, and afterwards under Gerard Laresse, whom he assisted in his works. He painted historical and allegorical subjects : died 1735.

**RAFFAELLE (SANZIO DI URBINO)**, called the Prince of Painters, was the son and pupil of an artist of little note, and afterwards studied under Pietro Vanucci, called Perugino, his first productions were entirely in the style of that master, but he soon divested himself of its trammels, and although he designed the same subjects, we find in his subsequent productions nothing of the scantiness of the drapery, or the mannered minuteness and cold precision which characterize the works of Perugino; at Sienna, he made the sketches of the cartoons, to represent the principal events of the life of Æneas Silvius Piccolomini, a work more extensive and multiform than had ever yet been attempted; in his second style the principal improvement consists in the colouring and arrangement of the groups, the heads being full of expressive piety, whilst the expression of extreme sorrow, does not diminish their beauty; but the most extraordinary picture of all is the Transfiguration of Christ on Mount Tabor, in which Christ appears between Moses and Elias, invested with a robe of light which dazzles the eyes of the prophets, and the three well-beloved disciples who are kneeling in a lower part of the mountain; this immortal production was in oil, and the last work of that divine master. In all of the compositions of Raffaelle, the principal figure presents itself to the beholder at once, and there is never any necessity to search for it, the lights and shadows are blended with consummate skill, and the different groups are subordinate to the principal action. His style is rather Roman than Grecian, and without that ease and elegance in design which we discover in the Laocoon, the Apollo Belvidere, and the Gladiator.

- ABBATI (Nicolo del)**, born at Modena, 1512; died 1572. Studied under Begarelli, and is supposed to have been instructed by Correggio; he combined the symmetry of Raffaelle, the sublimity of Michael Angelo, the truth of Titian, and the greatness of Correggio, with the grace of Parmegiano.
- ALFANI (Orazio de Paris)**, born at Perugia about 1530; died about 1583; he was educated under Pietro Vanucci, and also studied and imitated the works of Raffaelle with great success.
- ANDREA (Jean)**, born at Paris in 1662; studied under Carlo Maratti, and from the works of M. Angelo and Raffaelle; he painted history and portraits with considerable success: died 1753.
- ASTA (Andrea dell')**, born at Naples, 1683; died 1721; was a scholar of Solimene, but his style is an imitation of Raffaelle; his subjects usually religious, and his two best pictures a Nativity and the Wise Men's Offering: died 1721.
- ASSISI (Andrea Luigi da)**, called Ingegno, born 1470; painted in fresco, was a scholar of Perugino, and a competitor of Raffaelle, as is evident in his works: died 1520.
- BAGNACAVALLO (Bartolomeo)**, born at Bologna, died 1542. Studied under Francia, and assisted Raffaelle in some of his works.
- BALASSI (Mario)**, born at Florence, 1604; a pupil of Roselli, and of Passignano, copied a picture of the Transfiguration by Raffaelle, so closely as to excite universal admiration.
- BALESTRA (Antonio)**, born 1666; a scholar of Bellucci, and afterwards of Carlo Maratti, whose style he adopted, designed after the antiques and the works of Raffaelle, Annibale Caracci, and others, and painted history with considerable merit: died 1720.
- BAROCCIO (Federigo)**, born at Urbino, 1528. Studied the principles of painting under Battista Venetiano, and perspective from Bartolomeo Genga. He was ambitious of emulating Correggio in his colouring, and Raffaelle in design, and was so attentive to the chiaro-oscuro, that he usually modelled his figures in wax before he painted them: died 1612.

- BATTONI** (Pompei), born at Lucca, 1708 ; studied under Sebastian Conca, and then under Augustine Masucci, but took more delight in copying the antiques and the works of Raffaele ; he painted many altar-pieces for the churches in Italy, and some much admired pictures for private collections.
- BEAUMONT** (Claudio), born 1694 ; died 1766 ; copied the works of Raffaele, the Caracci and Guido, and imitated Trevisani in the vigour of his tints, he was much employed in the royal palaces, and in other public edifices.
- BECCAFUMI** (Domenico), born 1484 ; studied and designed from the ancient statues, and copied the works of Buonarotti and Raffaele : died 1549.
- BOSCO** (Girolamo), a good, but a whimsical painter, seeing he could not be superior to Raffaele and the other great masters, whose works were in the Escorial in Spain, invented a new style which his own fancy made ; hence we see his St. Anthony surrounded by diabolical temptations in monsters, animals, chimeras, dragons, frightful birds, &c.
- BOULLONGNE** (Louis), the Younger, born at Paris, 1654 ; died 1734. Studied under his father, afterwards visited Rome, where he copied the works of the great masters, particularly Raffaele, he excelled in historical and allegorical subjects.
- BUNACORSI** called Pierino del Vaga, an assistant of Raffaele, next to Michael Angelo, was said to be the first designer of the Florentine school : died 1540.
- CAGLIARI** (Paolo), or Paolo Veronese, born at Verona, 1532. Studied under A. Badile, and also contemplated the works of Michael Angelo and Raffaele ; his taste was more suited to large than small compositions, and whenever his subject would admit of it, he introduced architecture, which was usually painted by his brother Benedetto, in grand style.
- CALCKAR** or **KALCKAR** (John Van), was the principal scholar of Titian, and imitated the works of Raffaele with great success : died 1546.
- CALVART** (Denis), born at Antwerp, 1555 ; painted landscapes first, from nature ; afterwards visited Bologna, and studied under Prospero Fontana, carefully copying the works of Correggio and Parmegiano, and then visited Rome and studied under Sabbatini, and from the works of Raffaele. His style is more of the Italian than the Flemish cast.
- CAMBIASO** or **CANCIAGIO** (Luca, son of Giovanni), born 1527 ; studied under his father, whom he soon surpassed ; afterwards visited Florence and Rome, studied the works of Michael Angelo and Raffaele, and was much employed in the churches and other public edifices : died 1585.
- CAMPANNA** (Pedro), born at Brussels, 1503 ; studied at Rome in the school of Raffaele, whose style he imitated with considerable success : died 1570.
- CAMPI** (Giulio), was a pupil of Giulio Romano, and afterwards improved himself by studying the works of Raffaele, to which he united the colouring of Pordenone and Titian : died 1572.
- CAMPOLO** (Placido), born at Messina, 1693 ; studied at Rome under Sebastian Conca, but was more indebted to his study of the works of Raffaele, and of the antique marbles than to the instruction of his master : died 1743.
- CANTARINI** (Simone), born at Pesaro, 1614 ; studied first under Giacomo Pandolfi, next under Claude Ridolfi, and afterwards under Guido Reni, then went to Rome, and studied the works of Raffaele ; he painted history, chiefly sacred, composed with much taste and judgment : died 1648.
- CARACCI** (Annibale), born 1560 ; cousin and disciple of Lodovico, studied the works of Titian, Tintoretto, and Paolo Veronese at Venice, and those of Correggio at Parma, and Raffaele at Rome, he was more adapted for profane than for sacred subjects, and his works are more in the manner of M. A. Buonarotti, and of the antique or Roman than of the Bolognese school : died 1609.
- CARAVAGGIO** (Polidoro da), born 1495 ; was a disciple of the school of Raffaele, by whom he was employed to paint the friezes in the Vatican.
- CARDUCCI** (Bartolomeo), born at Florence, 1560 ; studied under Federico Zuccherro, and painted history chiefly in fresco ; he painted many altar-pieces for the churches, one of which is considered equal to any of the productions of Raffaele : died 1610.
- CARSTENS** (Asmus Jacob), a Swede, studied the works of Raffaele and Buonarotti, and painted history and portrait : died 1798.
- CASTELLI** or **CASTELLO** (Giovanni Battista), called Il Bergarnasco, born at Bergamo, 1500 ; died 1570 ; in style resembles Raffaele, with a colour more approaching the Venetian school, but less elegant in design than Luca Cambiaso, with whom he sometimes painted in conjunction.
- CHERON** (Louis), brother of Elizabeth, born in Paris, 1660, visited Italy when young, and



- studied the works of Raffaele and Giulio Romano. He painted history, scriptural and fabulous, and was correct in design, but in colouring cold and feeble, and in composition tame and inanimate : died 1713.
- CIGNANI** (Carlo), born at Bologna, 1628 ; studied first under Battista Cairo, next under Albano, and afterwards from the works of Raffaele, Annibale Caracci, Correggio, and Guido, and formed a style of his own, combining the colouring of Guido with the grace of Albano, to which he added something of a more elevated character.
- COMODI** (Andrea), born in Florence, 1560 ; studied under L. Cardi, called Cigoli, and afterwards went to Rome for improvement. He possessed the talent of being able to imitate the style of every master, whether in landscape or history, and in copying Raffaele he was particularly successful : died 1638.
- CONCA** (Sebastian), born 1676 ; was a pupil of Solimene and afterwards studied the works of Buonarotti, Raffaele and the Caracci, and was much employed in decorating the churches and chapels in every part of Italy : died 1764.
- COOKE** (Henry), born in England, 1642 ; went to Italy. Studied under Salvator Rosa, and on his return, was employed by William III. in copying the Cartoons of Raffaele ; he finished the equestrian portrait of Charles II. at Chelsea College.
- CORTONA** (Pietro Berettino da), born at Cortona, 1596 ; studied under Carpi, and afterwards from the works of Raffaele, Buonarotti, and Polidoro di Caravaggio, he painted historical subjects, the figures not scrupulously correct, nor the heads of his females strictly beautiful, but very graceful and agreeably coloured, his easel pictures do not appear so well finished as might be expected from such a master : died 1669.
- CORREGGIO** (Antonio), born at Correggio, 1494 ; died 1534 ; the family name was Allegri, or Leti, by some he is said to have been a pupil of Bianchi, by others of Mariani, but he is generally believed to have had some instructions from Andrea Mantegna, and to have worked under Raffaele, his style is however peculiarly his own, and excites the admiration of every great master of the art, in his grand compositions, or in his easel pictures, he is equally powerful and seductive, he painted both in oil and in fresco.
- COXCIS** or **COXIS** (Michael), born at Mechlin, 1497 ; studied under Bernard Van Orlay, and afterwards at Rome under Raffaele, on leaving of whom he took with him a number of Raffaele's designs, which he afterwards used as his own, but the plagiarism was discovered, and his reputation decreased in consequence thereof ; he had, however, derived sufficient knowledge from that master as to be able to imitate his colouring, and to design his own female figures with grace and elegance.
- COYPEL** (Antoine), born 1661 ; studied the works of Raffaele, Buonarotti, and the Caracci, but did not profit much by so doing : died 1722.
- CRISCUOLO** (Giovanni Filippo), was a pupil of Andrea da Salerno, and of Pietro Perugino, but attached himself to the style of Raffaele : died 1584.
- CROSS** (Michael), an English artist, lived in the reigns of Charles I. and II., but is only remarkable for his skill in copying the works of the great masters ; at Venice he is said to have copied the Madonna of Raffaele, and left it in the place of the original, and the fraud was not discovered until it was too late to recover it.
- CURIA** (Francesco), born in Naples, 1538 ; a pupil of G. F. Criscuolo, studied from the works of Raffaele, and was much employed for the churches and convents : died 1610.
- DENYS** (Jacques), born at Antwerp, 1674 ; studied under Erasmus Quellinus, and copied the works of Raffaele, Giulio Romano, Guido, Titian, and Vanduyck : he painted history and portrait. His style is a compound of the Roman and Venetian schools.
- DOMENICHINO** or **DOMENICO** (Zampieri), born at Bologna, 1581 ; painted history and landscapes in an admirable style, generally enriched with architecture and beautiful figures, and was considered the most distinguished disciple of the Raffaele school ; his design is pure and grand, and heads full of grace and beauty, and by N. Poussin he is ranked as next to Raffaele : died 1641.
- ERRANTE** (Guiscippe), born in Sicily, 1760 ; after studying there visited Rome, and distinguished himself by imitating the works of Raffaele, Titian, the Caracci, Domenichino, but above all, Correggio.
- FERRARI** (Gaudenzio), born 1484 ; is said to have been a pupil of Perugino, but to have profited most by studying the works of Leonardo da Vinci and Pierino del Vaga ; painted works in fresco which exhibited much of the character of Raffaele, and of Giulio Romano.
- FLASELLA** (Domenico), born at Genoa, 1589 ; painted in conjunction with Arpino and Passignano, but particularly attached himself to the works of Raffaele ; his chief excellence was in portrait painting : died 1669.

- FLORIS** (Francis), born at Antwerp, 1520; studied under Lambert, and attached himself to the manner of M. A. Buonarotti, and was very improperly styled by his countrymen the Raffaello of Flanders: died 1416.
- FRANCESCA** (Pietro della), sometimes called Pietro Borghese, was born at Borgo San Sepolcro, 1398; his master is unknown; he painted battles in a very spirited manner, the horses and figures well designed, and with great animation; also historical subjects, one of which is much in the style of Raffaello: died 1484.
- FRESNOY** (Charles Alphonse du), born in Paris, 1616; studied under Francis Perrier and Simon Vouet, and from the works of Raffaello and the antique: died 1665.
- GAROFALO** (Benvenuto Tisio), called Garofalo, because he usually painted a gilly-flower in the corner of his pictures, born in Ferrara, 1481; studied successively under Panetti at Ferrara, Boccacini at Cremona, Baldini at Rome, and Costa at Mantua, and afterwards under Raffaello, whom he resembles in the expression of his heads, and the correctness of his design; painted both in oil and in fresco. His colouring is warmer than that of Raffaello; his Madonnas gracefully attired, and the heads of his old men dignified; his small pictures are very valuable, and only to be found in the choicest collections: died 1559.
- GASPARINO** (Gaspere), born at Macerata; flourished about 1585, and was a disciple of Girolamo di Sermonetta, whose style he followed, but in a less finished manner. His best picture, representing St. Peter and St. John healing the Lame Man in the Temple, is in the style of Raffaello.
- GEMIGNANO** (Vincenzio di San), born in Tuscany, 1490; visited Rome when young, and became the disciple of Raffaello, whose style he successfully imitated, and whom he assisted in some of his works; also painted some pictures of his own composition for the public edifices: died 1530.
- GENGA** (Girolamo), born at Urbino, 1476; died 1551; was a disciple of Luca Signorelli, whom he assisted in his works, and afterwards studied with Raffaello in the school of Pietro Perugino, and was chiefly employed as a coadjutor with Timoteo della Vite and Raffaello del Colle, in the public edifices at Rome and Florence.
- GHIRLANDAIO** (Rodolfo), nephew and pupil of Domenico Ghirlandaio, born in Florence, 1485; studied under him, and afterwards at Rome under Raffaello and Buonarotti, and also under Bartolomeo di San Marco, and assisted Raffaello in one of his pictures of the Virgin and Child: died 1560.
- GIORDANO** (Luca), born 1632, a pupil of Spagnoletto; studied the works of Titian and Paolo Veronese, and made designs from those of Raffaello, Giulio Romano, and others; also copied the works of Tintoretto and Guido: died 1704.
- GRAMMATICA** (Antiveduto), born near Rome, 1751; was a disciple of Domenico Perugino, under whose tuition he became a reputable painter of history. He was expelled from the Academy of St. Luke, for endeavouring to sell an original picture by Raffaello, belonging to that institution, and substituting a copy of his own in place thereof: died 1606.
- GUIDO** (Reni), born 1574; the pupil of Denis Calvart, and of the Caracci; is considered in some of his heads to be very little inferior to Raffaello: died 1642.
- HARLOW** (George Henry), born in Westminster, 1787; studied first under a landscape painter, named De Cort, afterwards with Mr. Drummond, and lastly with Sir Thomas Lawrence; he painted history, and also made an entire copy of Raffaello's Transfiguration, and was highly esteemed as a portrait painter on a small scale.
- HORFELIN** (Antonio L.), born at Saragossa, 1587; studied the works of Michael Angelo Buonarotti and Raffaello, and acquired a grandeur of design and harmony of colour that distinguished him among the Spanish painters: died 1660.
- HUBER** (John Rodolph), born in Switzerland, 1668; a pupil of Gaspar Meyer; profited more by contemplating the works of Raffaello, Guido, and the Caracci, and copied the works of Giulio Romano, Titian, Tintoretto, and others: died 1748.
- IMOLA** (Innocenzio Francucci da), generally known by the name of Imola, where he was born; was the pupil of Francesco Francia, and of Mariotto Albertinelli; painted history in oil and in fresco, and some of his works appear to be from the designs of Raffaello: died 1550.
- JANSSENS** (Victor Honorius), born at Brussels, 1664; was a pupil of Volders; studied the works of Raffaello, but appears to have made Albano his model: died 1739.
- JUANES** (Juan Battista), born at Valencia, 1523; he confined his pencil to sacred subjects, which were grandly composed, coloured with great truth and beauty, and minutely finished; he occasionally painted amongst his best productions, some in the style of Raffaello, and he is sometimes called the Spanish Raffaello: died 1579.

- LIBERI** (Cavaliere Pietro), born 1605 ; was a scholar of Varotari, called Paduanino, and one of the ablest designers of the Veronese school. He studied the works of M. A. Buonarroti, Raffaelle, Correggio, Titian, and others, and founded a style partaking of the beauties of all ; he was more employed in fabulous than in sacred subjects : died 1687.
- LOON** (Theodore Van), born at Brussels, 1630 ; visited Italy, and in conjunction with Carlo Maratti, studied the works of Raffaelle ; all his compositions are decidedly in the manner of Carlo Maratti : died 1678.
- LOTTO** (Lorenzo), born in Bergamo, 1490 ; was a pupil of Previtalo, and of Bellini, on leaving whom he adopted the manner of Giorgione, and in elegance of forms, and beautiful expression of the heads, his works will bear comparison with those of Raffaelle or Correggio ; he painted historical subjects, and excelled in portraits.
- LUINI** or **LOVINI** (Bernardo), born about 1480 ; is supposed to have been a pupil of Leonardo da Vinci, whose style no one could approach nearer than he did in design, colour, and the chiaro-oscuro, and in some of his works he approached very near to Raffaelle : died about 1550.
- MACHUA**, (of Granada, in Spain), was a celebrated painter in the manner of Raffaelle d'Urbino.
- MARATTI** (Carlo), born at Camurano in Ancona, 1625 ; entered the school of Andrea Sacchi, whose favourite disciple he was ; he studied the works of Raffaelle and became an elegant designer ; his early productions were chiefly Madonnas and Holy Families, but he executed larger works both from Scripture and fabulous history ; his heads were sweetly penciled, but neither dignified nor graceful, and his colouring, though generally silvery and pleasing, is occasionally chalky and cold : died 1713.
- MARMOLIZA** (Pedro de Villegas), born at Seville about 1520 ; in style and design resembles Raffaelle ; and his principal works are in the churches, and in the hospital of St. Lazaro at Seville : died 1599.
- MASACCIO** (Maso), born in 1401 ; a pupil of Masolino di Panicale ; is regarded as the founder of a new style, from which Perugino and even Raffaelle are said to have drawn their own ; he painted history and portrait : died 1443.
- MATTEI** (Paolo da), called Paoluccio, born at Naples, 1662 ; was a pupil of Luca Giordano, and like him a successful imitator of Raffaelle, Guido, Titian, Correggio, and other great masters, by which many good judges have been deceived : died 1728.
- MATURINO** (—), called il Maturino, born at Florence, 1490 ; was a pupil of Raffaelle, and was much employed, in conjunction with Polidoro di Caravaggio, in ornamenting the palaces at Rome : died about 1528.
- MENGS** (Antonio Raffaelle), born 1728 ; a pupil of his father Ishmael, by whom he was employed in copying in miniature some of Raffaelle's works ; he also painted some historical pictures in oil, in one of which he resembles the celebrated "Notte" of Correggio ; by some he is said to be equal, if not superior, to Raffaelle, in composition and expression, and to have combined the grace of Correggio, with the colouring of Titian ; by others he is said to have seen much and invented little : died 1779.
- MESSINA** (Salvo da), nephew of Antonello ; flourished about 1511. He is said to have been a successful follower of the style of Raffaelle ; and there is a picture by him in the sacristy of the cathedral at Messina of the Death of the Virgin, in the pure style of that master.
- MIGNARD** (Pcter), the Elder, born 1610 ; studied the works of Buonarroti and others, but followed the style of Raffaelle ; he painted history and portrait : died 1695.
- MODENA** (Pellegrini Munari), called Da, and sometimes called Aretusi ; studied in the school of Raffaelle, who, discovering his talent, selected him to assist in the great works he was then engaged in at the Vatican, for which he painted the histories of Jacob and Solomon. No scholar of Raffaelle approached nearer to him than he did, in the sublime character of his heads and the grandeur of his forms : died 1523.
- MOINE** or **MOYNE** (Francis le), born in Paris, 1688 ; was a pupil of Louis Galloche, under whom he became one of the most promising artists of his country ; he visited Rome, where the splendour of Pietro Cortona, and the daring dispatch of Lanfranco, seem to have charmed him more than the dignity of Raffaelle, or the sublimity of Michael Angelo : he died in 1737.
- MORE** (Sir Anthony), born at Utrecht, 1519 ; was a pupil of John Schoreel, and in Italy from the works of M. A. Buonarroti and Raffaelle : died 1576.
- MORETTO** (Christopher), a painter about the time of Bellini ; is said to have designed in the manner of Raffaelle, and to have coloured well : he died about 1540.
- OOSTERHOUDT** (Thierry Van), born in 1756 ; a pupil of R. Van Eynder, after studying for five years the works of Raffaelle, Carlo Dolci, Vandyck, Rubens, Vander Werf, and

- other masters, returned to his native town, where he made many portraits, and finished numerous compositions : died 1830.
- ORLAY (Bernard Van), called Bernard of Brussels ; was a pupil of Raffaele, and was much employed by the Emperor Charles V. ; he painted historical subjects and field sports : died 1540.
- PACCHIAROTTI (Jacopo), born at Sienna ; formed his first style by studying the works of Pietro Perugino, and afterwards improved himself by contemplating those of Raffaele. Many of his works are in the churches and private collections at Sienna : flourished about 1535.
- PALMA (Jacopo Il Giovine), born at Venice, 1544 ; studied the works of Tintoretto and Titian, also at Rome from the antique statues and the productions of Michael Angelo, Raffaele, and others, but more resembles the Venetian than the Roman schools : died 1628.
- PANETTI (Domenico), born at Ferrara, 1460 ; his instructor is unknown, and his first works were dry and Gothic, until Garofalo, who had been his pupil returned from Rome with the dignified style he had acquired in the school of Raffaele ; when the master became the scholar, and so entirely altered his manner that he became one of the most reputable artists of that period : died 1530.
- PARMEGIANO (Francesco), whose family name was Mazzuoli, was born in Parma, 1503 ; he first studied the works of Correggio, and afterwards those of Michael Angelo and Raffaele, and adopted a new style, which led to the remark, that the soul of Raffaele had passed into the person of Parmegiano ; he was generally an enchanting colourist, and a profound master of the magic of chiaro-oscuro : died 1540.
- PARRY (William), born in Flintshire, 1742 ; after studying in Mr. Shipley's school, and in the Duke of Richmond's gallery, became a pupil of Sir Joshua Reynolds ; on leaving Sir Joshua, obtained the patronage of Sir W. W. Wynne, by whom he was sent to Italy in 1770, where he painted for his patron a copy of the Transfiguration by Raffaele, at that time in the church of St. Pietro in Montorio : he died in England, 1790.
- PEARSON (Margaret), was the wife of a painter on glass, in which branch of the art she attained peculiar excellence ; amongst other fine specimens of her skill were two sets from the Cartoons of Raffaele, one of which was bought by the Marquis of Lansdowne, and the other by Sir Gregory Page Turner : died 1823.
- PENNI (Luca), brother of Giovanni, born at Florence, about 1500 ; was first instructed in the school of Raffaele, and afterwards under Perino del Vaga ; and after painting some pictures for the churches in Italy, came to England and was employed by Henry VIII. : died about 1550.
- PERUGINO (Pietro Vanucci), born 1446 ; was a pupil of Alexander Verrochio, or Benedetto Bonfiglio, but most probably the latter, and in his works we discover the germ of that transcendent beauty which afterwards characterized the productions of Raffaele, his illustrious pupil : died 1524.
- PERUZZI (Baldassare), born 1481 ; having formed an acquaintance with Raffaele, imitated his style, particularly in his works in fresco. His altar-pieces in oil are extremely rare : died 1536.
- PIETRI (Pietro da), born at Rome, 1663 ; studied under Ghezzi Massarotto and Carlo Maratti, and painted history in the style of the latter, to which he united the taste of Pietro da Cortona ; he also copied the works of Raffaele ; died 1716.
- PINTURICCHIO (Bernardino), born at Perugia, 1454 ; was a scholar of Pietro Perugino, whom he assisted in many of his principal works, both at Rome and Perugia, for which Raffaele is supposed to have designed and prepared the cartoons : died 1513.
- PIOMBO (Sebastian del), born 1485 ; was a pupil of Giovanni Bellini, and afterwards of Giorgione, whose style he preferred ; and after the death of Raffaele was considered the most distinguished artist in Rome : died 1547.
- POELEMBERG (Cornelius), born 1586 ; studied under Abraham Bloemart, and Adam Elsheimer, in whose style he first painted ; he afterwards studied the works of Raffaele, and painted small landscapes, distinguished by suavity and delicacy of colouring, into which he introduced small figures : died 1660.
- POUSSIN (Nicholas), born in Normandy, 1594 ; a pupil of Quintin Varin and of Ferdinand Elle ; studied from the prints of the works of Raffaele, and of Giulio Romano, and copied several of the pictures by Titian : died 1665.
- PRETI (Cavaliere Mattei), called Il Calabrese, born 1613 ; studied the works of Raffaele, Buonarrotti, and Annibale Caracci, and was a scholar of Lanfranco, and afterwards of Guercino ; he generally painted gloomy and terrific subjects, martyrdoms, &c. : died 1699.

- PROCCACINI** (Giulio Cesare), born at Bologna, 1548 ; is said to have been brought up in the school of the Caracci, but this is disputed by Bryan, who thinks it more probable that he formed his style from the great principles of Correggio, which he says are discernible in all his works, and adds, he passed some time at Rome, where the admirable productions of Raffaelle were particularly the objects of his attention : he painted history more dignified and correct, and more judicious than his brother Camillo : died 1626.
- RAFFAELINO** (del Colle), born at Citta del Sepolero ; was first a disciple of Raffaelle, and after the decease of Giulio Romano, whom he assisted in his principal works at Rome : flourished about 1546.
- REYNOLDS** (Sir Joshua), born in Devonshire, 1723 ; was a pupil of Hudson ; he afterwards visited Italy, and copied and sketched in the Vatican such parts of the works of Raffaele and Michael Angelo, as he thought would be most conducive to his future excellence : died 1792.
- ROMANO** (Giulio), born at Rome, 1492 ; was a scholar of Raffaelle, whom he assisted in many of his principal works, and painted several fine pictures of his own composition : died 1546.
- ROSER** (M.), born 1737 ; was a scholar of Louthembourg, but quitted landscape painting and devoted himself to the repairing of old pictures, particularly those of Correggio, Raffaelle, and Titian, in which he succeeded admirably : died 1804.
- ROSELLI** (Matteo), born in Florence, 1578 ; was a pupil of Gregorio Pagani, and afterwards of Passignano, and improved his style by studying and copying the works of Raffaelle, and of Polidoro di Caravaggio : died 1650.
- ROTA** (Martin), twice copied the famous Judgment by Buonarotti, and also some works of Raffaelle and of Federigo Zucchero.
- SACCO** (Scipio), a painter of Romagna ; painted history for the churches at Cesona, and is said to have been a scholar of Raffaelle.
- SABBATTINI** (Lorenzo), born at Bologna, about 1540 ; visited Rome, and studied the works of Raffaelle ; but in his smaller pictures endeavoured to imitate the graces of Parmegiano : died 1557.
- SABBATTINI** (Andrea), born 1485 ; studied the works of Perugino, and afterwards became a pupil of Raffaelle ; he painted history, in oil and in fresco, for the churches at Salerno and Naples : died 1550.
- SACCHI** or **OCHE** (Andrea), born at Rome, 1594 ; studied under Albano, and was his most distinguished disciple ; but afterwards improved his style by studying the works of Raffaelle, Polidoro di Caravaggio, and the antique marbles, and executed several works, both in oil and in fresco : died 1661.
- SALMEGGIA** (Enea), called *Il Talpino*, born 1566 ; studied at Milan, under Carlo Antonio Proccacini, and from the works of Raffaelle ; and was one of the most successful followers of his style : died 1626.
- SALVI** (Giovanni Battista), called *Il Sassoferrato*, born 1605 ; is supposed to have studied under Domenichino, but he occasionally imitated the style of Guido, Albano, Baroccio, and even Raffaelle : died 1685.
- SCHIDONE** or **SCHEDONE** (Bartolomeo), born 1560 ; was a pupil of the Caracci, and studied attentively the works of Raffaelle and Correggio, particularly the latter ; and in the airs of his heads approached nearer than any other of his numerous followers ; his large works are extremely rare : died 1616.
- SCHOREL** or **SCHOREEL** (John), born in Holland, 1495 ; studied first under William and James Cornelisz, and afterwards under John Mabuse and Albert Durer, and sometimes imitated the style of Raffaelle ; he painted history, landscape, and portrait : died 1562.
- SCHUUR** (Theodore Vander), born 1638 ; entered the school of Sebastian Bourdon, and acquired great celebrity by some historical pictures which he exhibited ; also copied the works of Raffaelle and Giulio Romano, in which he succeeded very happily : died 1705.
- SCHWARTZ** (Christopher), born 1550 ; was a pupil of Titian, and has been honoured by his countrymen with the appellation of the Raffaelle of Germany ; but why it is difficult to discover, as he appears to have aimed more at imitating the vigorous colouring of Tintoretto than the grandeur or majesty of the Roman and Florentine schools : died 1594.
- SEMINI** (Andrea), eldest son of Antonio, born at Genoa, 1510 ; studied first under his father, then under Pierino del Vaga, and afterwards visited Rome to contemplate the works of Raffaelle and the beauties of antiquity, and became a faithful follower of his style, though somewhat incorrect in design : died 1578.
- SEMINI** (Ottavio), younger son of Antonio, born at Genoa, about 1515 ; studied under his father, and also under Pierino del Vaga ; then visited Rome to study the works of

- Raffaelle, and painted a picture of the Rape of the Sabines, so much in the style of Raffaelle, that Proccacini mistook it for a work of that master.
- SERMONETA (Girolamo Siccolante), born 1504; was one of the ablest disciples of Pierino del Vaga, whom he assisted in his works, and in his oil paintings is compared to the disciples of Raffaelle, for the resemblance in his style to that illustrious head of the Roman school: died 1550.
- SESTO (Da), sometimes called Cesare Milanese, is supposed to have been a disciple of Leonardo da Vinci, and also painted in imitation of Raffaelle: died 1524.
- SEUER (Eustachius le), born at Paris, 1617; was a pupil of Simon Vouet, but was more indebted for his extraordinary reputation to his study of the antique statues, and the pictures of the Roman school; his style exhibits little of the character of his country, and the simplicity of his compositions, and purity of his colour, obtained for him the appellation of the French Raffaelle: died 1655.
- SPAGNOLETTO (Guiseppe Ribera), called Il Spagnoletto, born 1589; studied under Francesco Ribalta and Michael Angelo Caravaggio, and copied some of the works of Raffaelle and Correggio; he frequently painted historical figures, as well as portraits, half length: died 1656.
- SPEZZINI (Francesco), a scholar of Cambiasi and Castelli, derived great benefit from studying the works of Raffaelle, Giulio Romano, and Michael Angelo: died about 1590.
- SPIERS (Albert Van), born at Amsterdam, 1666; studied under William Van Inghen, an historical painter of some eminence, and afterwards from the works of Raffaelle, Giulio Romano, and Domenichino, but selected Paolo Veronese for his guide in colouring: died 1718.
- STRADA or STRADAINIS (John), born 1536; studied the works of Raffaelle, Michael Angelo, and the antique; but in some measure adopted the style of Salvati; he painted history, animals, huntings, and battles, in oil and in fresco: died 1604.
- STEFANESCHI (Giovanni Battista), born in the Florentine State, 1582; was a monk, and was instructed in design by Andrea Comodi, and afterwards under Pietro da Cortona, and was chiefly employed in copying in miniature the works of Raffaelle, Correggio, Titian, Andrea del Sarto, and others: died 1659.
- TERWESTEN (Augustine), born 1649; was a pupil of Dodoens, and afterwards visited Rome, and studied and copied the works of Raffaelle; but at Venice he devoted his attention to the colouring of Titian and Tintoretto: died 1711.
- TIBALDI (Peregrino), born 1527; was a pupil of Bartolemo Romenghi, and afterwards visited Rome, and studied the works of M. A. Buonarotti; but in his principal work, which established his reputation in Spain, he appears to have borne in mind Raffaelle's celebrated School of Athens: died 1600.
- URBINO (Crocchia), was celebrated as a painter, having studied in the school of Raffaelle: he flourished in 1530.
- VAL (Robert du), born at the Hague, 1664; studied under Nicholas Wieling, and was afterwards sent to England to put in order the Cartoons of Raffaelle, and was made Director of the Museum, and superintendent of his buildings, by William III. died 1732.
- VITE (Timoteo della da Urbino), born 1470; was a pupil of Francesco Francia, and afterwards visited Rome, and was employed by Raffaelle to assist him in painting his celebrated Sybils: died 1524.
- WOODFORDE (Samuel), born at Castle Cary, Somersetshire, 1764; studied from the works of the most celebrated masters, particularly those of Raffaelle and Michael Angelo, and copied in easel size the large picture by Paolo Veronese, of the family of Darius: died 1817.

## RAFFAELINO (DEL COLLE),

born at Citta del Sepolcro; flourished about 1546. He was first a disciple of Raffaelle, and after his death of Giulio Romano, whom he assisted in his principal works at Rome; of his own compositions, one exhibits a grandeur worthy of the great school in which he was educated: flourished about 1646.

GHERARDI (Cristoforo), called Doceno, born 1500, at Borgo St. Sepolcro; studied under Raffaellino del Colle, and painted both in oil and fresco, but principally the latter: died 1552.

SCAMINOSI (Raffaelle), was a pupil of Raffaellino del Colle, and painted history with considerable reputation: he flourished about 1610.

**SABBATTINI** (Andrea), a pupil of Raffaello, although inferior to Giulio Romano, greatly surpassed Raffaellino del Colle : died about 1550.

**VECCHI** (Giovanni de), born at Borgo St. Sepolcro, 1536 ; studied at Rome, under Raffaellino del Colle and Taddeo Zuccaro, and painted history with some reputation : died 1614.

**RAIBOLINI** (FRANCESCO), sometimes called FRANCESCO FRANCIA, born at Bologna, 1450 ; in his first style resembles Pietro Perugino, in the airs of his heads, the arrangement of his composition, and the tone of his colouring, which he afterwards improved by studying the works of Andrea Mantegna ; he painted history for the churches in Bologna ; his master is unknown. The Caracci studied from his works.

**IMOLA** (Innocencio Francucci) ; studied under Francesco Francia and Mariotto, but his style partakes of that of Il Frati and Andrea del Sarto ; some of his historical works are designed in the style of Raffaello, and his landscapes and perspective similar to that of Leonardo da Vinci : died about 1550.

**RAINIERI** (FRANCESCO),

born at Mantua, about 1680 ; was a pupil of Giovanni Canti, and painted similar subjects, landscapes and battle-pieces, in a style little inferior to his instructor, and although less vigorously coloured, the figures are usually better drawn : died 1758.

**RAINIERI** (Angelica), the wife of Peter della ; Anne Clotilde, the wife of Pietro della Vecchia ; and Lucretia, the wife of Peter Vandyck, were all daughters and disciples of Nicholas Rainieri, and excited the envy of the best painters in Venice by their great success.

**RAMSAY** (ALLAN),

born in Edinburgh, 1709 ; after learning the elements of design, he went to Italy, and was a scholar of Solimene, and afterwards of Imperiale ; he did not long follow his studies in historical painting, but devoted himself entirely to portraits. He came to London, and was introduced to George III. whose portrait he twice painted. Ramsay is described as an able painter, who acknowledged no other guide than nature : died 1784.

**CHALMERS** (Sir George), born at Edinburgh ; studied under Allan Ramsay, and afterwards at Minorca, where he painted a portrait of General Blakeney : died 1791.

**MARTIN** (David), born in Scotland ; studied under Allan Ramsay, whom he accompanied to Italy, and on his return painted portraits with great success : died 1797.

**NASMYTH** (Alexander), the father of landscape painting in Scotland, born in Edinburgh, 1750 ; studied in London under Allan Ramsay, and painted portraits, of which the principal one is a small sized oval picture of the poet Burns, but his talent lay in landscape painting, and to this he principally devoted himself ; his views are chiefly Scottish, and he particularly excelled in craggy mountainous scenes, deep ravines, wild torrents, and ruined castles : died 1840.

**REINAGLE** (Philip), was a pupil of Allan Ramsay, and first painted portraits possessed of little merit, afterwards landscapes, in which he succeeded somewhat better : died 1834.

**RAZZI** (CAVALIERE GIOVANNI ANTONIO), called IL SODOMA, born at Vercelli, in the Piedmontese, about 1479 ; was instructed in design by Giacomo del Ponte, but chiefly formed his principles by an attentive study of the works of Leonardo da Vinci, whose style is discernible in all his works. Though inferior to Leonardo in the beauty of his heads and noble-

ness of his forms, he exhibits much of the breadth of the chiaro-oscuro, and nearly equals him in perspective; whilst in his picture of St. Catherina de Sienna, he appears to have imitated the grace and beauty of Raffaello : died 1554.

ANSEMI (Michael Angelo), called the Michael Angelo of Lucca, born at Lucca about 1491; studied under Razzi, but some of his works are in the manner of Correggio : died 1554.

NERONI (Bartolomeo), born at Sienna; a disciple of Giovanni Antonio Razzi; painted history, but was more celebrated for his architectural and perspective views; in the church of the Derelippe a Descent from the Cross, which is painted entirely in the style of Razzi : flourished about 1573.

### REDI (TOMMASO),

born at Florence, 1665; studied under Domenico Gabiani, and afterwards at Rome under Carlo Maratti and Ciro Ferri, and on his return to Florence was employed in several works for the Palazzo Pitti; he also painted some pictures for the churches and other public edifices, and is spoken of as an eminent portrait painter, he designed elegantly and correctly, and his colouring partakes of that of Carlo Maratti, he painted numerous subjects, sacred and profane, also several poetic and many allegorical subjects : died 1726.

GRISSONI (Guiseppe), born at 1700; was a pupil of Tommaso Redi, and painted history and portraits, but particularly excelled in the latter : died 1769.

CAMPIGLIA (Giovanni Domenico), born at Lucca, 1692. Studied at Florence, under Tommaso Redi and Lorenzo del Moro, and afterwards at Bologna under Guiseppe del Sole; he painted historical subjects and portraits, and particularly excelled in drawing from the antique marbles.

### REGEMORTER (PETER JOHN VAN),

born at Antwerp in 1755; represented familiar scenes with great truth, also landscapes enriched with figures and animals, and excelled especially in painting moonlight pieces. He was also a skilful restorer of paintings, and the preservation of several chefs-d'œuvre is owing to his indefatigable labour.

BELLINGEN (John Van), born at Antwerp, 1770; was a pupil of Peter van Regemorter, and has left some good paintings of landscapes.

TYN (Lambert de), born at Antwerp, 1770; a pupil of Regemorter, painted interiors, candlelight, and moonlight pieces, and landscapes : died 1816.

### REGGIO or RHEGIO (RAFFAELINO DA), called RAFFAELINO,

born near Rhegio, 1552; was a pupil of Federigo Zuccaro, and painted history both in oil and in fresco, his best works are embellished with landscapes, correctly drawn and beautifully coloured : he painted history and portraits with considerable reputation : died 1580.

MARCA (Giovanni Battista Lombardelli), called Della, born at Montenuove, 1532; was first a scholar of Marco Marchetti da Faenza, and afterwards assisted Raffaellino da Reggio in some works in the Vatican, and imitated his style in a series of pictures of the Life of St. Francis : died 1587.

NOGARI (Paris), born at Rome, in the time of Pope Gregory XIII.; imitated the style of Raffaellino da Reggio, and was employed in the library of the Vatican. He also painted several pictures for the churches, both in oil and in fresco : died 1577.



**RICCI** (Giovanni Battista), born 1545 ; was a pupil and imitator of Raffaelino da Reggio, and painted history, both in oil and in fresco : died 1620.

## REMBRANDT (VAN RYN),

whose family name was Gerritz, was born on the banks of the Rhine, 1606, from which he acquired his appellation of Rembrandt Van Ryn ; he studied first under Jacob Van Zwaanenburg, and afterwards with Peter Lastman and Jacob Pinas, but made nature his principal guide, and the peasants who frequented his father's mill his models, and their manners and conversation the extent of his ideas ; he studied the grotesque figure of a Dutch boor, or the round contour of the barmaid of an alehouse with as much precision as the great artists of Italy would have imitated the Apollo Belvidere, or the Venus de Medici. In the early part of his life he finished his pictures nearly as high as those of Gerard Douw, but with a more spirited pencil, and with a richer tone of colouring ; but he afterwards adopted a mode of colouring and handling as opposite to it as possible, and even used his fingers, palette knife, or stick, to produce the effect he required. Though he acquired a distinguished reputation by his historical works, he is more deserving of admiration as a painter of portraits. As a designer, he cannot claim a high rank, particularly of the naked, his bodies being usually quite out of proportion, but in harmony of tones, perhaps with the exception of Titian, he is unequalled ; his portraits are faithful transcripts of his models, which he never attempted to dignify or to embellish. The Woman taken in adultery, and a Nativity by Rembrandt, are in the National Gallery : died 1674.

**BARKER** (Thomas, called Barker of Bath), born at a village near Pontypool in Monmouthshire, 1769 ; originally copied the works of the old Flemish and Dutch masters, Vanderneer, Rembrandt, Ruysdael, &c. which he imitated so closely that they could only be distinguished from the originals by the best judges : he died in 1847, aged 78.

**BERGEN** (Nicholas Van), born at Breda in Holland, 1670, died 1689 : painted historical subjects much after the style of Rembrandt.

**BERNADO** (Monsieur), a native of Denmark, born in 1624, having learned to paint of Rembrandt Van Ryn, entered the academy of Cuylenberg, and stayed there three years. He excelled in painting landscapes, also curious and burlesque subjects : died 1687.

**BESSCHEY** (J. F.), born in Antwerp, 1739 ; was a pupil of his father, Balthasar Besschey, a landscape painter, and made a number of copies from the works of Rembrandt, Teniers, Terburg, and other celebrated masters : died 1799.

**BOL** (Ferdinand), born 1611 ; died 1681 ; was a pupil of Rembrandt, whose manner he always adhered to, he painted history and portraits, some of the latter of which may be mistaken for the works of Rembrandt.

**BREKELENCAMP**, a Dutchman, born 1650 ; was a scholar of G. Douw, but formed his style by a mixture of that of Douw with Rembrandt. His pictures represent the interior of Dutch cottages.

**BRINCKMAN** (Philip Jerome), born 1709 ; studied under Delham, a landscape painter, and also painted history and portraits, in the latter of which he imitated Rembrandt : died about 1751.

**CONINCK** or **KONINCK** (Solomon), born 1609 ; studied under Colyns and Mostaert, but subsequently adopted the style of Rembrandt. He painted historical subjects small size, well composed and admirably coloured.

**CUYP** or **KUYP** (Benjamin), born 1615 ; adopted the style of Rembrandt, and painted small historical pictures, which in force of colour and intelligence of light and shadow, resemble the works of that great master.

- DIETRICH** or **DIETRICY** (Christian William Ernest), born 1712; studied landscape painting under Alexander Thiele, but his principal talent lay in imitating the works of Rembrandt, Salvator Rosa, and other great masters: died 1744.
- DOUW** (Gerhard), born at Leyden, 1613; a pupil of Rembrandt; painted interiors, conversations, and sometimes landscapes, small size, in which he united the rich and glowing colouring of Rembrandt with the polish and suavity of extreme finishing: died 1674.
- DROST** (N.), born at Amsterdam, 1638; died 1690; studied under Rembrandt, whose manner he followed for some time; then visited Italy, and improved his style of design by studying the finest productions of the art.
- DULLAERT** (Hayman), born at Rotterdam, 1636; a pupil of Rembrandt; usually painted cabinet size pictures and small portraits, and approached so near to the style of his master, as to be mistaken for him: died 1684.
- ECKBOUW** (Gerbrandt Vander), born at Amsterdam, 1621; studied under Rembrandt, and painted portraits and history, some of which are a close imitation of that master, and although his penciling is tame and spiritless in comparison, he approaches him more nearly in harmony of colouring: died 1674.
- ESELLENS** (James). It is believed that this painter, who was born at Amsterdam, was a pupil of Rembrandt, though there is no proof of the assertion. His light manner of painting but little resembled that master; he painted landscapes, views of cities, &c.
- FLINCK** or **FLINK** (Govert), born at Cleves, 1614; studied first under Jacobsq, and afterwards under Rembrandt, whose style he imitated closely, and is frequently mistaken for that master. His two principal works were, Solomon praying for Wisdom; and the portraits of the principal officers of the Artillery Company at Amsterdam: died 1660.
- GELDER** (Arnold de), born at Dort, 1645; studied first under John Van Hoogestraeten, and afterwards under Rembrandt, whom he closely imitated in colouring, handling, and freedom of pencil, frequently laying on his colours in masses, and bringing it into form with the stick of his pencil; he was most successful in portraits, some of which are attributed to Rembrandt: died 1727.
- GELDER** (Peter de), born in Holland; studied under Rembrandt, and imitated his style, but died young, about 1655.
- GRIFFIER** (John), called the Old, born at Amsterdam, 1645; studied first under a flower-painter, and afterwards under Roland Roghman, through whom he became acquainted with Rembrandt, Ruysdael, Adriaen Vandervelde, and Lingelbach, all of whom he imitated, also Poelemborg and Teniers, and so closely that many of his copies of those masters pass as originals: died 1718.
- GRIMOUX**, born in Paris, 1688; copied the works of Vandyck and Rembrandt, and painted history and portraits, but in a very inferior manner, having had no instructor: died 1740.
- HEERSCHOP** (Henry). There is a picture by him dated 1649; aged 22. It is stated underneath that he was a pupil of Rembrandt.
- HOOGESTRAETEN** (Samuel Van), born at Dort, 1627; was a pupil of Rembrandt, in whose dark style he painted portraits; but by degrees he adopted one more clear and pleasing to his employers; he also painted landscapes and sea-views, fruit, flowers, and still life, in an excellent style: died 1678.
- KEYSER** (Theodore de). There is in the Gallery at Amsterdam a fine painting by this master, of the Burgomaster deliberating on the reception to be given to Mary of Medicis; it is rich in colour, and nearly approaching to Rembrandt.
- KNELLER** (Sir Godfrey), born 1648; studied in the school of Rembrandt, and under Ferdinand Bol; also at Rome, under Carlo Maratti and Benini; then visited England, and acquired great reputation as a portrait painter, but executed some that were highly discreditable to his talents: died 1723.
- KONINGH** (Philip de), born at Amsterdam, 1619; studied under Rembrandt, and painted historical subjects and portraits in no respect inferior to his instructor, the latter particularly excellent, and partaking more of the chaste and tender tinting of Vandyck: died 1689.
- KUPETZKI** (John), born in Bohemia, 1667; studied under Claus, a Swiss painter, whom he accompanied to Italy, and assisted in his works; in colouring he resembles Rembrandt, and in designing the human figure may be compared to Vandyck: died 1740.
- LASTMAN** (Peter), born at Haerlem, 1541; studied under Cornelius Cornelisz, and afterwards travelled to Italy for improvement; he painted history, and was the master of Rembrandt, who appears to a certain extent to have adopted his style: died 1649.
- LAVESQUE** (Jacob), born in Dort, 1624; studied in the school of Rembrandt, and painted one picture, which, in penciling and colouring, strongly resembled that master; but abandoned that style for an imitation of John de Baan. His talent was confined to portrait painting: died 1674.

- MAAS** or **MAES** (Nicholas), born at Dort, 1632; was a pupil of Rembrandt, and on leaving his school distinguished himself as a painter of historical subjects, small size; in portraits, he avoided the dark style of Rembrandt for one that was more pleasing to the fair sex: died 1693.
- MERIAN** (Matthew), the Younger, son of an engraver of that name; was born in 1621, and is said to have been the scholar of Sandrart, of Rubens, and of Vandyck; he painted history and portrait; some of his pictures appear to unite the depth of Rembrandt with the tone of Rubens.
- MOOR** (Karel de), born 1556; was a pupil of Gerard Douw, and also of Abraham Vanden Tempel and Godfrey Schalcken; he painted history, domestic subjects, and portraits, the latter of which partake of the vigour of Rembrandt, with the delicacy of Vandyck: died 1738.
- NEER** (Arnold Vander), born at Amsterdam, 1619; master unknown; excelled in painting views in Holland by moonlight; he also painted sunsets, and in the glowing richness and harmony of his colouring, occasionally approached the excellence of Rubens and Rembrandt; nor was he less successful in winter pieces, in which he is only surpassed by the admirable productions of Albert Cuypp: died 1683.
- NERANUS** (A.), an historical painter, approached nearly to Rembrandt and Van Vliet. In the catalogue of the gallery of Cardinal Fesch was a picture by this painter, representing Pilate washing his hands after delivering Christ to the Jews: he flourished about 1646.
- ORIE** (John), an English artist, born near Cornwall, 1762; was a self-taught portrait painter; occasionally painted history, and in some of his works appears to have emulated the harmonious toning of Rembrandt or Titian: died in 1807.
- OVENS** (Jurian), born at Amsterdam, 1620; was educated under Rembrandt, and became an excellent colourist. He excelled in painting night pictures, and subjects by torch-light; he also painted portraits, which are esteemed for their truth and expression of character, and for the harmony of their colouring: died 1668.
- PALTHE** (Anthony), son of Gerard John, and brother of Adrian and John Palthe; painted portraits, which, although possessed of merit, did not equal those of his brother John. He painted with the hand of a master, and in the style of Rembrandt.
- PAUDITS** (Christian), born in Lower Saxony about 1618; received some instructions from an obscure German painter, then visited Amsterdam and entered the school of Rembrandt, and became one of his best disciples. His historical subjects are well composed, colouring vigorous and harmonious, and heads, especially those of old men, marked with dignity and expression.
- PFFENNINGER** (Henry), born at Zurich, 1749, a scholar of Balthasar Bullinger; visited Dresden, and by studying the best masters, particularly Vandyck and Rembrandt, who were his models, became a reputable painter of portraits, in which he was much employed: died about 1809.
- PINAS** (John), born 1597; master unknown; painted history and portrait, well designed, and strongly coloured, rather too much inclining to the deep brown or blackish tint; some imagine that Rembrandt took his style from Pinas: died 1660.
- PLAAS** (David Vander), born at Amsterdam, 1647; resided some years at Venice, and on his return to Holland painted portraits with considerable success; in his colouring he combined the vigour of Rembrandt with the truth of Titian: died 1704.
- RAVESTEYN** (John), born at the Hague, 1580; master unknown. This celebrated portrait painter was not surpassed in that branch of the art by any of his countrymen, if we except Rembrandt and Vander Helst. The portraits by this artist are found in the principal collections in Holland: died 1649.
- ROOYEN** (Gabriel Van), born at Utrecht, 1752; a pupil of James Van Rooyen; is said to have painted in the style of Rembrandt, but to have designed his figures badly: died 1817.
- SCHALCKEN** (Godfrey), born 1643; was a pupil of Hoogestraeten, and afterwards of Gerard Douw, under whom he acquired great delicacy of finish; he afterwards studied the works of Rembrandt, and painted portraits and small domestic subjects, chiefly candlelight pieces: died 1706.
- SENAVE** (J. A.), born at Loo, near Ypres; exhibited at Ghent, in 1823, a picture representing the workshop or study of Rembrandt, in which the artist has portrayed a great number of the painters of that period.
- VECA** (James da), born at Dort, 1625; was educated in the school of Rembrandt, whose excellent manner he successfully imitated, but afterwards abandoned for that of John de Baan; he painted history and portrait, chiefly the latter.

VERDOEL (Adrian), born in Holland, 1626 ; was a pupil of Rembrandt, and painted in his style, but very inferior to him in harmony of colouring : died 1681.

VICTOR or FICTOOR (Jan), a Dutch painter ; in style resembles Rembrandt, but with less depth and glow in colouring ; his pictures usually represent subjects from the Old Testament : died about 1670.

WET (Gerard de), born at Amsterdam, in 1616 ; was a pupil of Rembrandt, whose manner he followed ; he had a good tone of colour, and excelled in landscape : died 1679.

WILLEMANS (Michael), born 1630 ; was a pupil of Jacob Barker, and afterwards of Rembrandt, under whom he studied several years, and became a reputable painter of history : died 1697.

WULFHAGEN (Francis), born at Bremen, 1620 ; was a pupil of Rembrandt, in whose manner he painted ; his works are highly esteemed : died 1678.

### RESCHI (PANDOLFO)

born at Dantzic, 1643 ; studied under Giacomo Borgognone, and was one of his best scholars ; painted battle-pieces in his style with considerable reputation, and imitated with success the landscapes of Salvator Rosa ; also excelled in painting perspective and architectural views, of which there are several in the collections at Florence : died 1699.

QUAGLIA (Giulio), born at Como ; flourished about 1693 ; supposed to have been brought up in the school of Reschi ; painted history, and executed several considerable works in fresco.

### RESTOUT (JOHN),

a Frenchman, born at Rouen, 1692 ; studied at Paris, under Jouvenet, whose style he followed with considerable success, and if not equal to Jouvenet, was the nearest approach to him of that time. His principal works at Paris are the Death of Ananias, and the Pool of Bethesda : died 1768.

DESHAYES (Jean Baptist), born at Rouen, 1729 ; studied successively under Colin de Vermont, Restout and Boucher ; then visited Rome for improvement, and on his return, painted historical subjects with some reputation : died 1765.

RODE (Christian Bernard), born at Berlin, 1725 ; studied in Paris under Charles Vanloo and John Restout, then visited Italy, and met with flattering encouragement as a painter of history and portrait : died about 1795.

### REYN (JANS DE),

born at Dunkirk, about 1610 ; went to Antwerp, and became a scholar of Vandyck, whom he accompanied to England, and assisted in his works ; also painted history and portraits. M. Descamps says, " many of his works are taken for Vandyck's : " there is the same correctness of design, the same delicacy of colouring, and the same animation in his touch. There are several of his portraits in the private collections, which are little inferior to those of Vandyck : died 1678.

CORBEEN (H.), born in 1640 ; was a painter of history and portrait in the manner of Jans de Reyn.

### REYNESSEN (NICHOLAS) :

of his works we have no account.

NANTIEUL (Robert), born at Rheims, 1639 ; was instructed by Nicholas Reynessen, and was highly celebrated as a painter of portraits in crayons, and also painted in oil in an exquisite manner ; he was patronized by Louis XIV. : died 1678.

## REYNOLDS (SIR JOSHUA),

born at Plympton in Devonshire, 1723; at an early age drew likenesses of the friends and relations of his family with astonishing fidelity, and was in consequence thereof sent to London, and placed under Hudson, the most eminent portrait painter of that day; and whilst with him, he painted a portrait of an elderly female domestic, in which he exhibited such wonderful abilities, that even his preceptor grew jealous of his talents and rising fame. He visited Italy, and copied and sketched in the Vatican such parts of the works of Raffaele and Michael Angelo as he thought would be most conducive to his future excellence, but rarely copied the whole of a picture by any master, except the St. Michael by Guido, and a small copy of the School of Athens. At Florence he painted some portraits, and returned to England in 1752, and soon afterwards painted a whole length portrait of Admiral Kestel, in which he displayed such wonderful talent, that he was universally acknowledged to be the greatest painter that England had ever seen. Vandyck, Sir Peter Lely, and Sir Godfrey Kneller, were all thrown into the shade by his works; in taste, in facility, in happy invention, and in harmony of colouring, he was equal to the great masters of the renowned ages; in portraits he went beyond them: he died in 1792.

**BARRON** (Hugh), studied under Sir Joshua Reynolds, on quitting whom he practised as a portrait painter, but with little merit or success: died 1791.

**EDRIDGE** (Henry), born at Paddington, 1768; was a pupil of Pether, the landscape painter; painted miniatures on ivory, and also on paper, in Indian ink, and water colours, and is indebted to Sir Joshua Reynolds for his style, whose works he lost no opportunity of copying: died 1821.

**GARDNER** (Daniel), born in Westmoreland; became a student in the Royal Academy, and through his acquaintance with Sir Joshua Reynolds, acquired sufficient knowledge to enable him to become a fashionable portrait painter in a small size: died 1805.

**HOPNER** (John), born in England, 1759; his style was formed from an attentive study of the works of Sir Joshua Reynolds, yet he was far from a copyist; occasionally he imitated his manner, but he concealed his plagiarism by many winning and original graces; he was so much occupied as a portrait painter that he seldom turned his attention to landscapes, but when he did he was eminently successful: died 1810.

**HUDSON** (Thomas), born in Devonshire, 1701; was celebrated as a portrait painter, particularly of English country gentlemen, whom he generally represented in tie-wigs, blue velvet coats, and white satin waistcoats; he was the pupil of Richardson, and the master of Sir Joshua Reynolds: died 1779.

**HUMPHRY** (Ozias), born in Devonshire, 1742; an eminent miniature painter: came to London, by invitation of Sir Joshua, and was employed to paint the likenesses of the Queen and other branches of the Royal Family, and also numerous persons of distinction; he painted in oil, crayons and miniature with considerable success: died 1810.

**JACKSON** (John), born in Yorkshire, 1778; was a self-taught artist, until Lord Mulgrave having seen one of his portraits, placed him under the instruction of Sir George Beaumont, when he rose rapidly into repute, and was employed to paint the portraits of nearly half the nobility and gentry in the kingdom; in some of his portraits he may be said to have rivalled Reynolds: died 1831.

**LAWRENCE** (Sir Thomas), born at Bristol in 1769; amongst British portrait painters ranks next to Sir Joshua Reynolds: came to London in 1787, and became a student at the Royal Academy, and in 1795 was made a Royal Academician; he painted history and portrait, and, notwithstanding his high prices, crowds flocked to him for a sitting, during the latter part of his life: his heads were one hundred guineas each, and his whole lengths four hundred guineas: died in 1830.

**MARCHI** (Guiseppe), born at Rome; was brought to England by Sir Joshua Reynolds,

by whom he was much employed in painting draperies, and in forwarding his pictures : died 1808.

**MARTIN** (David), born in Scotland ; studied under Allan Ramsay, whom he accompanied to Italy, and on his return attended the Academy in St. Martin's Lane. His best picture was a half-length portrait of Franklin. He painted a portrait of David Hume, so much in the style of Sir Joshua Reynolds, that it was sold for one of that master's, and had nearly occasioned a lawsuit : died 1797.

**NORTHCOTE** (James), born at Devonport, 1746 ; a pupil of Sir Joshua Reynolds. Having painted a few pictures with some applause, visited Rome for further improvement, and on his return to England became a painter of history : died 1716.

**PARRY** (William), born in Flintshire, 1742 ; after studying in Mr. Shipley's school, and in the Duke of Richmond's Gallery, became a pupil of Sir Joshua Reynolds ; visited Italy, and copied Raffaele's Transfiguration for his patron Sir W. W. Wynne : died 1790.

**PEAT** (T.), born in 1788 ; painted a portrait, in which he appears to have imitated Sir Joshua Reynolds.

**ROMNEY** (George), born in Lancashire, 1734 ; a painter of portraits and historical subjects, shared a considerable portion of the public favour with Sir Joshua Reynolds and Mr. Gainsborough, and also painted for Mr. Boydell's Gallery : died 1802.

**ZOFFANY** (Johan), a German painter, born in 1735 ; came to England in 1761, and being recommended by Sir Joshua Reynolds, was permitted to paint the portraits of the Royal Family ; this established his reputation, and procured him employment and distinction ; he became an R. A. and realised a large fortune, but his latter portraits are very inferior to those of his earlier days : died 1810.

## RHO (PADRE DANESE).

**RAMELLI** (Padre Felice), born at Asti in Piedmont, 1666 ; was a disciple of Padre Danese Rho, of whose works we have no account, and became a celebrated painter of historical subjects and portraits in miniature, many of which he copied from the pictures in the Florentine Gallery : died 1740.

## RIBALTI (FRANCESCO),

born at Valencia, 1551 ; appears to have formed his style from Juan Baptista Juanes, also copied the works of Sebastiano del Piombo, which are in the Royal Collection at Madrid. One of his best productions is an altar-piece at Valencia, representing the Last Supper : died 1628.

**BAUSA** (Gregorius), born near Valencia in Spain, 1596 ; died 1656 ; was a scholar of Ribalta, and a reputable painter of history ; several of his works adorn the monasteries and churches in Valencia.

**ESPINOSA** (Giacinto Geronimo da), born at Valencia, 1600 ; studied under Ribalta, and painted history, in boldness of design and vigour of colouring resembling Guercino : died 1680.

**GILARTE** (Matteo), born at Valencia, 1647 ; was a pupil of Francesco Ribalta, and an eminent painter of history, in oil and in fresco : died 1700.

**SPAGNOLETTO** (Guisepe Ribera), born 1589 ; studied in Spain under Francesco Ribalta, and at Naples under M. A. Caravaggio ; he sometimes attempted to enliven and embellish his style by imitating the grandeur of Raffaele and the grace of Correggio ; he painted historical subjects, and portraits half-length : died 1656.

## RICCHI or RICCI (PIETRO), called IL LUCCHESE,

born at Lucca, 1606 ; was a pupil of Passignano, and afterwards of Guido Reni, and in colouring resembles the former, but in graceful design the latter ; he painted several pictures for the churches at Lucca, and at Udina : died 1675.

**BARBIERE** (Francesco), called Legnano, born at Legnano ; died 1698 ; studied first under Gandini, and afterwards under Pietro Ricci ; painted history and landscape in a reputable manner.

**CERVELLI** (Federigo), born at Milan ; flourished about 1690 ; studied under Pietro Ricci,

called *Il Luchese*, whom he equalled in freedom of pencil, and surpassed in correctness of design, and impasto of colour.

**MONTI** (Francesco), called *Il Bresciano delle Battaglie*, born at Brescia, 1646; studied under Pietro Ricchi, and afterwards under *Il Borgognone*, whose style he adopted, and excelled in painting battles and horses: died 1712.

### RICCI (ANTONIO),

born at Messina, 1600; studied under *Domenichino*, whose style he followed with great success, and painted history for the churches at Rome. (See also *BARBALUNGA*.)

**GABRIELLO** (Onufrio), born at Messina, 1616; studied under Antonio Ricci, called *Barbalunga*, and afterwards under *Pietro da Cortona*; was much employed in the churches and convents, as well as for the nobility; he also painted portraits with great success: died 1706.

### RICCI (FRANCESCO),

born at Madrid, 1617; studied under *Vincenzio Carducci*, and was employed by Philip IV. and Charles II. of Spain in several works of history and architecture; his design is incorrect, but his colouring is vigorous, and his draperies are remarkably elegant and flowing: died 1684.

**ARREDENDO** (Don Isidoro), born at Spain, 1654; died 1702; first studied under *Garcia*, and then under Ricci; painted history, and was made painter to Charles II. of Spain. *Palomino* speaks highly of his picture of the Incarnation.

**BENAVIDES** (Vincente de), born at Oran in Spain, 1637; studied under Francesco Ricci, but was chiefly employed for the theatres.

**COELLO** (Claudio), born at Madrid; was instructed by Francesco Ricci, but formed his style by studying the works of *Titian*, *Rubens*, and other celebrated masters: died 1693.

**ESCALANTE** (Juan Antonio), born at Cordova, 1630; studied under Francesco Ricci, and painted historical subjects with considerable reputation: died 1670.

**GONZALEZ DE VEGA** (Diego), born at Madrid, 1642; studied under Francesco Ricci, whose manner he followed; and painted several pictures for private collections: died 1697.

### RICCI (SEBASTIAN),

born at Belluno, 1659; studied under *Federigo Cervelli*, and afterwards at Florence, Modena and Parma, from the works of the great masters of the Lombard school; he came to England in the reign of Queen Anne, and painted amongst other works the Hall of the Chapel in Chelsea College. He possessed a similar talent to *Luca Giordano*, of being able to imitate other masters so as to deceive intelligent judges; but his most successful of all are his imitations of *Paolo Veronese*, many of which he disposed of as originals; although not correct in design, his figures are gracefully formed, and his colouring, though sometimes feeble and cold, is often silvery and agreeable: died 1734.

**ANTONITEZ** (Don Joseph), born at Seville, Spain, 1636; died 1676; studied under Sebastian Ricci, and painted history, portraits, and landscapes.

**ARREDENDO** (Don Isidoro), born at Spain, 1654; died 1702; first studied under *Garcia*, and then under Ricci; painted history, and was made painter to Charles II. of Spain.

**FONTEBASSO** (Francesco), born at Venice, 1709; studied under Sebastian Ricci, but is more known as an engraver than as a painter.

**GUARANA** (Giacomo), born at Venice, 1716; studied first under Sebastian Ricci, and

afterwards under Giovanni Battista Tiepolo ; he painted history, and many of his works are in the churches and palaces at Venice.

**PAGLIA** (Anthony), son of Francis, born 1680 ; studied under his father, and after his death under Sebastian Ricci, whose manner he followed ; also copied the ancient masters, particularly Bassan, with extreme accuracy : died 1747.

**PELLEGRINI** (Antonio), born at Venice, 1674 ; was a scholar of Sebastian Ricci, and is said to have received some instruction from Paolo Pagani ; he distinguished himself amongst the modern Venetians, by an ingenious invention and great facility in execution, but his works are feeble in colouring, and totally deficient of the chiaro-oscuro.

**VERACINI** (Augustin), born in Florence, 1689 ; studied under his father, Benedict, and afterwards under Sebastian Ricci, and became a distinguished painter of history in oil and in fresco : he was also celebrated for his skill in restoring paintings by the old masters : died 1762.

### **RICCIO (DOMENICO)**, called **BRUSASORCI**,

born at Verona, 1494 ; his first instructor is doubtful, but he improved his style by studying the works of Giorgione and Titian, and painted several subjects for private collections, entirely in the style of the latter, whilst his larger works partake of the colouring of Giorgione and the design of Parmegiano, but his chief merit lay in his fresco painting : he died 1567.

**CREARA** (Santi), a Veronese painter, scholar of Brusasorci ; painted many works both in public and in private, in the style of his master : he flourished about 1550.

**RICCIO** (Cecilia), daughter of Domenico Riccio, called Brusasorci ; not only copied very exactly the works of her father, but worked also from designs, and painted portraits exceedingly well : she flourished about 1590.

### **RICCIO (FELICE)**, called **BRUSASORCI**, the Younger,

born at Verona about 1550 ; was first instructed by his father, and afterwards under Jacopo Ligozzi, at Florence ; he painted several pictures of Holy Families, and Madonnas with angels, which were admired for the graceful air of their heads, and beautiful expression : died 1605.

**BASSETITI** (Marcus Antonio), born at Verona, 1588 ; died 1630 ; was a disciple of Felice Riccio, called Brusasorci, and afterwards studied Titian and Tintoretto, whose works he preferred, and painted some pictures for the churches and public edifices at Verona.

**OTTINI** (Pasquale), was a pupil of Felice Riccio, and in conjunction with Alexander Turchi, called Alexander Veronese, his fellow-student, finished some of Riccio's imperfect works, and is ranked amongst the most successful followers of his style : died 1630.

**TURCHI** (Alessandro), born at Venice, 1582 ; a pupil of Felice Riccio, and afterwards of Carlo Cagliari, at Venice, under whom he acquired an excellent manner of colouring ; painted historical subjects, large and small, the latter frequently on black marble : died 1648.

### **RICHARDSON (JONATHAN)**,

an eminent English portrait painter, born about 1665 ; studied the art under John Riley, and became possessed of sufficient merit to secure a share of public patronage during the lifetime of Sir Godfrey Kneller and Dahl, at whose decease he was considered at the head of his profession ; there is strength, roundness and boldness in his colouring, but his men want dignity, and his women grace ; his attitudes, draperies, and backgrounds are totally insipid and unmeaning : died 1745.

**HUSSEY** (Giles), born in Dorsetshire, 1710 ; a pupil of Richardson, studied afterwards



under Damini, by whom he was principally employed in copying pictures, and finishing those of his master ; he also painted history and portrait : died 1788.

**KNAPTON** (George), born in London, 1698 ; was a scholar of Richardson, and is chiefly known as a painter of portraits in crayons, in which he was much employed : died 1788.

### **RICKE (DANIEL).**

**MOERTELE** (G. Vander), an historical painter, who flourished about 1640, is said to have been a pupil of Daniel Ricke, of whose works we have no account ; he painted some altar-pieces, in conjunction with Lieven Vander Bossche, and John Van Couwenbergh.

### **RIDDER (ABRAHAM DE).**

**RIETHOORN** (John Albert Vander). From a portrait of this painter, made by his pupil, Abraham de Ridder, in 1690, at Haerlem, it appears that he was a pupil of Cornelius Visscher, and that he was one of the company of painters at Haerlem, in 1648.

### **RIDINGER (JOHN ELIAS),**

born at Ulm, in Suabia, 1695 ; was instructed by Christopher Resch ; he went to Augsburg, and became an eminent designer and painter of animals and huntings ; his works as a painter are few, and but little known, except in his own country.

**HAIID** (James Jacob), born near Wirtemberg, 1703 ; was a pupil of Ridinger, and painted portraits with some success : died 1741.

### **RIDOLFI (CLAUDIO),**

born at Verona, 1560 ; studied first under Dario dal Pozzo, an artist of little note ; afterwards under Paolo Veronese, and subsequently under Federigo Baroccio, whose style he acquired, and by which his works were afterwards distinguished ; he painted several pictures for the churches in Ancona, which in colouring might vie with the best of the Venetian painters ; and in elegance and correctness of design remind us of the Roman school ; he also painted portraits, in which he united dignity of colouring with a perfect resemblance : died 1644.

**AMIGAZZI** (John Baptist), studied under Claudius Ridolfi, and copied him so closely that many of his works are considered as originals by those who have not a perfect knowledge of the master : flourished about the year 1640.

**CIALDERI** (Girolamo), born at Urbino, 1599 ; studied under Claudio Ridolfi, and painted history in an excellent style ; also landscape, in which he usually introduced architectural designs in his backgrounds, with great taste and judgment.

**CONTARINI** (Simone), born at Pesaro, 1614 ; studied first under Giacomo Pandolfi, next under Claude Ridolfi, and afterwards under Guido Reni, then went to Rome, and studied the works of Raffaele ; he painted history, chiefly sacred, composed with much taste and judgment : died 1648.

**MARINI** (Benedetto), born at Urbino ; studied under Claudio Ridolfi, then visited Piacenza, and painted several altar-pieces in a style combining the Lombard and the Venetian schools : he flourished about 1625.

### **RIGAUD (HYACINTHE),**

born at Perpignan, France, 1659 ; was the son of Matthias Rigaud, an artist of little note, under whom he received his first instructions ; he commenced as a portrait painter, and met with very flattering encouragement ; then went to Paris, studied historical painting, and obtained the prize at the Academy ; having seen some portraits by Vandyck, he was so struck with them, that

he entirely abandoned historical painting for portrait, and made Vandyck his model. He frequently painted the portrait of Louis XIV., the principal nobility of the court, and many of the most illustrious personages in Europe. H. Rigaud is considered as one of the ablest portrait painters of the French school, and were it not for the enormous perukes wore at that time, by which his figures are disfigured, his works would undoubtedly possess a stronger claim to our admiration: died 1745.

**HENGST** (William), was a pupil of Rigaud and Largilliere, and painted bas-reliefs and portraits; but although he had studied under two good masters, he made but little progress in the art: died about 1785.

**RANC** (John), born at Montpellier, 1674; was a scholar of Hyacinthe Rigaud, whose style he followed with considerable success. He painted the portraits of the royal family, and also the king and queen of Portugal: died 1735.

**TOCQUE** (Jean Louis), born 1696; studied under Bertin and Hyacinthe Rigaud, but devoted himself to portrait painting, and met with flattering encouragement: died 1772.

### RILEY (JOHN),

born in London, 1646; was a pupil of Isaac Fuller, and Gerard Zoust, and excelled in portrait painting; he painted the portraits of Charles II., James II., and his Queen, and William and Mary, also that of the Lord Keeper North, in a style that would have done credit to either Lely or Kneller, whose fame rather than their talents threw Riley into the shade; his portraits have sometimes been mistaken for Lely's: died 1691.

**CLOSTERMAN** (John), born at Osnaburg, 1556; was employed by Riley in painting the draperies in his pictures, and after his decease in painting the portraits of several of the nobility: died 1713.

**MURRAY** (Thomas), born in Scotland, 1666; was a scholar of Riley at the time he was painter to William and Mary, and became as a portrait painter one of the most eminent artists of his time; he painted the portraits of the royal family, and many of the principal nobility: died 1724.

**RICHARDSON** (Jonathan), an eminent English portrait painter, born about 1665; studied the art under John Riley, and possessed sufficient merit to secure a share of the public patronage during the life-time of Sir Godfrey Kneller and Dahl: died 1745.

**RUSSEL** (Anthony); studied under Riley, but we have no description of his works or style: died 1743.

**SUNMAN** (H. P.); a Dutch portrait painter, came to England in the reign of Charles II., and after the death of Sir Peter Lely, was much employed, until being surpassed by Riley in a portrait of the King, he quitted that branch of the profession, and retired to Oxford.

### RINGGLI (GOTTHARD),

born at Zurich, 1575; instructor not mentioned, was employed by the Magistrates at Berne to paint some large pictures relative to the history of that city, which are commended as being ingenious in composition and correct in design.

**FUESSL** (Matthias), born at Zurich, 1598; studied under Gotthard Ringgli, and painted historical subjects, landscapes and portraits; but his usual subjects were battles, conflagrations, storms, and plundering of towns: died 1665.

**HOFFMAN** (Samuel), born at Zurich, 1589; studied under G. Ringgli, and afterwards in the school of Rubens, he painted history and portraits, but excelled in the latter: died 1648.

### RIVALZ (ANTHONY),

born at Toulouse, 1667; was instructed by his father, John Peter

Rivalz, and painted history with considerable reputation, his best works may be compared to those of Spagnoletto, they are few, and easel size; he also painted some historical subjects, for the public edifices, and for private collections: died 1735.

**SUBLEYRAS** (Peter), born 1669; was a pupil of Anthony Rivalz, and afterwards visited Paris, and painted several historical works for the churches in that city, and also in Italy, and many easel pictures for private persons, but excelled in portraits: died 1749.

### **RODE (CHRISTIAN BERNARD),**

born at Berlin, 1725; went to Paris and studied under Charles Vanloo and John Restout. He afterwards visited Italy, and met with flattering encouragement as a painter of history and portraits, and painted several altar-pieces for the churches at Berlin and other towns in Prussia: died about 1795.

**MECHAN** (James), born at Leipsic, 1748; was first a pupil of Bernard Rode, and afterwards in the Academy at Leipsic, and painted history and landscapes with considerable reputation.

### **ROELLAS (PABLO, or JUAN DE LAS),**

called by Palomino, El Doctor Pablo de las Roelas, born at Seville, 1560; visited Venice, and studied there some years, and on his return to Seville, painted history for the churches in the manner of Palma and Tintoretto. To a rich and harmonious colouring, acquired in the Venetian school, he added a correct design, and a perfect acquaintance with the anatomy of the human figure: died 1620.

**CARO** (Francesco Lopez), born at Seville, 1592; studied under Pablo de Roellas, and painted several pictures of the victories of Charles V., in the palace of the Prado, but excelled in portrait painting: died 1662.

**VARELA** (Francesco), born at Seville, 1606; was a scholar of Pablo de las Roellas, and painted history with considerable reputation; several of his pictures are in the private collections at Seville: died 1656.

### **ROGMAN or ROGHMAN (ROLAND),**

born at Amsterdam, 1597; master unknown, painted landscapes, which usually represent views in Holland, or the dark borders of Germany, naturally composed, but in colouring dark and disagreeable: died 1686.

**GRIFFIER** (John), called the Old, born at Amsterdam, 1645; was a pupil of Roland Roghman, but imitated Ruysdael, Rembrandt, and others: died 1718.

**HECK** (Martin Hemskerk Vander), son of Nicholas, by whom he was taught, usually painted landscapes, with old castles, or other antiquated edifices, in the dark style of Roland Roghman; he painted the Castle of Egmont very often.

### **ROLI (ANTONIO),**

born at Bologna, 1643; studied under Pietro da Cortona, and painted architecture, and perspective views, with considerable ability: died 1696.

**GIOVANNI** (Giacomo Maria), born at Bologna, 1652; studied under Antonio Roli, and painted some pictures for the churches there.

### **ROLI (GUISEPPE),**

born at Bologna, 1654; was a pupil of Domenico Maria Canuti,

and painted in fresco, several of his works are in the churches of his native city : died 1713.

**CACCIUOLI** (Joseph Anthony), studied under his father, Giovanni Battista Cacciuoli and afterwards under Gioseffo Roli, and painted history in oil and in fresco.

**ROMANELLI (GIOVANNI FRANCESCO),**

born at Viterbo, 1617 ; studied at Rome under Pietro da Cortona, but on leaving his school, he altered his style, and adopted one more graceful in the form, but less grand and splendid than that of Cortona, he painted Scripture history, and fabulous subjects, with equal success : died 1662.

**MONERI** (Giovanni), born in Piedmont, 1637 ; studied at Rome, under Romanelli ; in 1657 he painted a picture of the Assumption for the cathedral at Acqui, and another of the Presentation in the Temple, the latter of which is highly esteemed : died 1714.

**ROMANELLI** (Urbino), born 1654 ; son and pupil of Giovanni Francesco, and after his decease, of Ciro Ferri, painted Scripture history for the churches, some of which are favourably spoken of : died 1682.

**ROMANINO (GIROLAMO),**

born at Brescia, about 1504 ; master unknown. He made Titian his model, whose admirable style he has approached in many of his pictures in the churches of Brescia, in some of which we are particularly reminded of the great style of Titian : died 1566.

**GAMBARA** (Lattanzio), born at Brescia, 1541 ; was a pupil of Girolamo Romanino, and of Antonio Campi, and to the style of Campi added a rich tone of Venetian colouring, almost approaching Pordenone : died 1574.

**MUZIANO** (Girolamo), born in Brescia, 1528 ; was instructed by Girolamo Romanino, and afterwards went to Venice, and studied the works of the great masters ; he painted numerous historical pictures, the backgrounds of which remind the spectator of the style of Titian : died 1590.

**ROMANO (GIULIO),**

born at Rome, 1492 ; family name Pippi ; was placed in the school of Raffaelle, whom he assisted in many of his principal works. In his own compositions he evinces more fire than Raffaelle, but his contours are harsh and severe, and his colouring cold, crude, and inharmonious, which defects were counterbalanced by his extraordinary fecundity of imagination, and his learned acquaintance with history and the fable, in some of which he appears to have emulated the powers of M. A. Buonarotti. He afterwards painted his celebrated series of the History of the Trojan War : died 1546, leaving a son, Raffaelle Pippi, whom he had instructed in the art, and who possessed promising talents, but who died young, in 1560.

**BRANDENBERG** (John), a Swiss, born at Zug, 1660 ; died 1729 ; painted in oil and in fresco, and copied G. Romano in historical subjects and battle-pieces ; many of his works are in the churches and convents in Switzerland.

**BUNACORSI** (—), called Pierino del Vaga ; was a disciple and assistant of Raffaelle, and next to Michael Angelo is said to have been the first designer of the Florentine school, and in every respect equal to Giulio Romano : died 1540.

**CAMPI** (Bernardino), born 1522 ; studied under Giulio Campi and Ippolita Costa, and from the works of Giulio Romano and Correggio, and was chiefly employed for the

- churches in Italy; in composition and design he resembles Giulio Romano: died 1584.
- CAMPI** (Giulio), son of Galeazzo, born 1500; was educated under Giulio Romano, and improved himself by studying the works of Raffaele, to which he united the colouring of Pordenone and Titian: died 1572.
- CARACCI** (Lodovico), born at Bologna, 1555; studied the works of Titian, Tintoretto, Paolo Veronese, Andrea del Sarto, Giulio Romano, Parmegiano, and Correggio, but always preferred the latter, whom he endeavoured to imitate: died 1619.
- CASTELLI OF CASTELLO** (Giovanni Battista), born 1500; painted scriptural subjects, chiefly in fresco, and some of his works resemble those of Giulio Romano.
- CASTIGLIONE** (Bartholomew da), a disciple of Giulio Romano; painted many works from the designs of his master: flourished about 1550.
- CAVALLI** (Albert), is believed to have been a pupil of Giulio Romano, and painted in fresco with considerable reputation: flourished about 1540.
- CHERON** (Louis), born in Paris, 1660; studied the works of Raffaele and Giulio Romano, and painted history correct in design, but feeble in colouring, and in composition tame and inanimate: died 1713.
- CLOVIO** (Giulio Giorgio), born 1498; studied under Giulio Romano, and painted history equal to Buonarroti: died 1578.
- CORTESE** (Jacopo), called Il Borgognone; studied under Albano, Guido, and Giulio Romano, and painted some historical works, but his principal subjects were battle-pieces, in which he greatly excelled: died 1676.
- COSTA** (Ippolito), born at Mantua; was a scholar of Girolamo da Carpi, and is supposed to have also studied under Giulio Romano, from the similarity of their style: flourished about 1538.
- DENYS** (Jacques), born at Antwerp, 1647; studied under Erasmus Quellinus, and afterwards at Rome and Venice, copying the works of Raffaele, Giulio Romano, Guido and Titian; he painted several historical pictures and portraits.
- FARINATO** (Paolo degli Uberti), born at Verona, 1522; studied first under Antonio Badile, and afterwards under N. Goltino, and painted history for the churches, &c., in style resembling Giulio Romano, and sometimes like Paolo Veronese: died 1606.
- FERRARI** (Gaudenzio), born 1484; studied the works of Leonardo da Vinci, and assisted Raffaele and Pierino del Vaga; his works in fresco exhibit much of the character of Giulio Romano and of Raffaele: died 1550.
- FETI** (Domenico), born at Rome, 1589; studied under Cigoli, but afterwards adopted the bold style of Giulio Romano; he painted Scripture history, chiefly easel size: died 1624.
- GHIGI** (Teodoro), or Teodoro Mantuano; flourished about 1450; was a scholar of Giulio Romano, and one of his ablest disciples; he was employed after the death of Romano in finishing those works which he had left imperfect.
- GHISI** (Giovanni Battista Britani), called Mantuano, born at Mantua, about 1500; was the disciple of Giulio Romano, but is less known as a painter than as an engraver.
- GIORDANO** (Luca), born 1632; a pupil of Spagnoletto; made designs from the works of Raffaele, Giulio Romano, and others, and painted history with considerable reputation: died 1704.
- GUISONI** (Fermo), born at Mantua, was one of the favourite disciples of Giulio Romano, and painted some fine pictures from Romano's designs: died about 1590.
- HUBER** (John Rodolph), born at Basle, in Switzerland, 1668; studied first under Gaspar Meyer, whom he soon surpassed, and after his decease became the scholar of Joseph Werner: he visited Mantua, and copied the works of Giulio Romano; then went to Verona, became intimate with Tempesta, for whom he painted the figures in his landscapes, and copied the works of Bassan, Titian, Tintoretto, and P. Veronese: died 1748.
- INDIA** (Bernardino), son of Tullio, born at Verona, 1535; painted some works for the churches, in which he imitated the splendid style of Giulio Romano: died about 1590.
- LIGORIO** (Piero), born at Naples, 1493; studied at Rome under Giulio Romano and executed some fresco works there, but was more eminent as an architect, than as a painter: died 1573.
- LIONE** (John da), a scholar of Giulio Romano; worked upon the designs of his master, hoping that his works might be taken for Romano's: flourished about 1540.
- PAGNI** (Benedetto), born at Pescia; was educated at Rome under Giulio Romano, and afterwards went to Mantua, and distinguished himself as a painter of history.

- PAPACELLA** (Maso), of Cortona; studied under Giulio Romano, and executed many works in fresco: flourished about 1510.
- POUSSIN** (Nicholas), born 1594; was a pupil of Quinten Varin, and of Ferdinand Elle, and also studied from the works of Raffaele, and Giulio Romano, and painted both in oil and in fresco: died 1665.
- PRIMATTICCIO** (Francesco), born at Bologna, 1400; was a pupil of Innocenzia da Imola, and of Giulio Romano, and painted history in oil and in fresco, in the latter of which he in some respects resembles Parmegiano.
- RAFFAELINO** (del Colle), was first a disciple of Raffaele, and afterwards of Giulio Romano, whom he assisted in his principal works at Rome: flourished about 1546.
- RUBENS** (Sir Peter Paul), born at Antwerp, 1577; was a pupil of Tobias Verhaecht, and A. Van Oort, and afterwards of Otho Venius, he visited Venice, and studied the works of the most celebrated masters there, those of Giulio Romano engaging his particular attention.
- RUNCIMAN** (Alexander), born in Edinburgh, 1786; travelled to Italy and on his return painted a picture of Nausicaa, surprised by Ulysses, whilst at play with her maids, which is partly in the manner of Giulio Romano, and partly in that of Tintoretto: died 1785.
- SABBATTINI** (Andrea), called da Salerno; studied under Raimo, Epifanio, Perugino, and Raffaele, and painted history, which though inferior to Giulio Romano, greatly surpassed Raffaelino del Colle: died 1550.
- SCHUUR** (Theodore Vander), born at the Hague, 1628; was a pupil of Sebastian Bourdon, and painted history, also copied the compositions of Giulio Romano, and Raffaele: died 1705.
- SPEZZINI** (Francesco), born 1578; was a scholar of Luca Cambiasi, and afterwards studied under Giovanni Battista Castelli. Painted several pictures for the public edifices in that city: died young, about 1590.
- SPIERS** (Albert Van), born 1666; studied the works of Domenichino, Raffaele, and Giulio Romano, but in colouring resembles Paolo Veronese: died 1718.
- WIGMANA** (Gerard), born 1673; visited Italy, and is said to have studied the works of Titian, Raffaele, and Giulio Romano, and on his return acquired some reputation as a painter of history, cabinet size: died 1741.

### ROMBORGH (—),

a painter of Nimeguen, studied landscape painting from the works of the great masters, and painted in the style of Moucheron, he was living at the commencement of the eighteenth century.

**EYNDEN** (Francis Van), born at Nimeguen in 1694; had for his master in design Romborgh. About 1716, he studied painting under Elias Van Nimeguen, at Rotterdam, and was employed by that master with some of his disciples in painting chimney-pieces, and in general decorations of apartments. He painted by preference Arcadian landscapes, which he executed in the manner of John Van Huysum, but he did not finish with the same perfection: died 1742.

### RONCALLI (CAVALIERE CRISTOFORO), called DALLE POMERANCE, born at Pomerancio, 1552; studied at Rome under Niccolo Circignani, and from the works of the best masters, and became an eminent painter of history; his pictures exhibit a mixture of the Roman with the Tuscan style of design: died 1626.

- AGELIO** (Gioseffo), born at Sorrento; a scholar of Pomerancia, called Roncalli, painted landscapes in which he excelled, and usually painted the backgrounds for several of his contemporaries; lived about the middle of the sixteenth century.
- CASTELLI** (Avanzino da Citta di), born in the Papal States, 1552; studied under Roncalli, called Pomerancia, and painted many pictures for the churches at Rome: died 1629.
- CAVARAZZI** (Bartolomeo, called Crescenzi), born at Viterbo, about 1590; studied under Roncalli, called Pomerancia, and painted many pictures for the family of the Crescenzi, and for the churches at Rome: died 1625.
- DOMINIC** (Cavaliere), born at Rome, 1595; studied under and imitated the style of Pomerancia, and painted several considerable works for the Vatican: died 1640.

**MANFREDI** (Bartolomeo), born at Mantua, 1574 : although a pupil of Roncalli, might be called another M. A. Caravaggio, did not his works display a superior choice of forms and a more dignified taste in design ; his subjects were usually banditti armed, soldiers, or assemblies of gamblers, and his pictures are frequently attributed to M. A. Caravaggio, or Valentino.

**RONDANI (FRANCESCO MARIA),**

born at Parma, 1505 ; was educated in the school of Correggio, whom he assisted in some of his works, and approached so nearly that one of his pictures was mistaken for a work of Correggio's : he died about 1548.

**ALEGRI** (Pomponio), born at Correggio, 1552 ; son of Correggio, by whom he was instructed, and after his decease, by Rondani, painted history in fresco.

**FRATELLINI** (Giovanna) ; this lady, born at Florence, 1666, was taught miniature painting by Ippolito Galantini, oil painting under A. D. Gabbiani, and crayon under Domenico Tempesta, and in the latter is equal to Rosalba ; she painted numerous portraits for the principal nobility and most illustrious personages of that time, and occasionally in enamel, with considerable success : died 1731.

**RONDINELLO (NICOLO),**

born at Ravenna, about 1468 ; was a disciple of Giovanni Bellini, whose style he followed with some success, but never equalled, his design is dry and formal, heads less expressive, and colouring less vigorous than that of Bellini, and his works are chiefly to be found in the churches at Ravenna : died 1520.

**CARRARI** (Baldassare), born at Ravenna ; studied under Rondinello, and executed some works for the churches : flourished about 1512.

**COTIGNOLA** (Francesco da), called Zaganelli, lived at Rome about 1520, and studied under Nicolo Rondinello, whom he equalled in design, but was inferior to in colouring.

**ROODTSEUS (JOHN ALBERT),**

born at Hoorn, 1615 ; was a disciple of Peter Lastman, and became one of the most eminent portrait painters of his time, although not equal to Vander Helst, his portraits prove him to have possessed great ability ; died 1674.

**ROODTSEUS** (John), born at Hoorn, 1590 ; died 1648 : painted portraits with considerable ability.

**ROODTSEUS** (James), son and pupil of John, studied afterwards under De Heem, in whose style he painted : died 1669.

**ROONS (LOUIS) :**

of his works we have no account.

**GAREMYN** (John), born at Bruges in 1712 ; learned design at the Academy at Bruges, and had for his master in painting Louis Roons : he followed for some time the manner of Benaer of Ypres, and afterwards that of Matthias de Visch, and painted history : died 1794.

**ROOS (JOHN HENDRICK),**

born at Otterburg, on the Rhine, 1631 ; was a pupil of Julius du Jardyn, and afterwards of Adrian de Bie, an able designer of landscapes and cattle, whom he not only excelled, but became one of the most celebrated animal painters of his time, he also painted portraits with equal success.

**MEYER** (Felix), a Swiss painter, born 1653 ; studied under Francis Ermels of Nuremberg, a respectable painter of landscapes, and in company with Roos and Rugendas, designed

the most picturesque views in Switzerland ; he afterwards visited Italy, and painted views in the environs of Rome, in which the figures were usually introduced by Roos and Rugendas : died 1713.

Roos (Theodore), brother and pupil of Hendrick, and also of Adrian de Bie, painted history and portraits, but excelled in the latter : died 1698.

Roos (Philip), called Rosa da Tivola, son of Hendrick, born at Frankfort, 1655 ; painted landscapes and pastoral subjects, designed from nature : died 1705.

Roos (John Melchior), son of John Hendrick.—(See Rosa da Tivoli.)

### ROOS (PHILIP), called ROSA DA TIVOLI,

son of John Hendrick Roos, born at Frankfort, 1665 ; visited Rome, and designed every object from nature, having a kind of menagerie of animals for that purpose ; his pictures usually represent pastoral subjects, herdsmen with cattle, &c., which he frequently painted nearly as large as life, his groups are well composed, the landscapes in the backgrounds, and skies and distances treated in a masterly manner, and his cattle are designed with great truth and spirit : died 1705.

LEEuw (Gabriel Vander), born at Dort, 1644 ; studied under his father Sebastian, and afterwards improved his style by studying the works of Benvenuto Castiglione and Rosa da Tivoli, particularly the latter, whom he imitated closely in some of his works : died 1688.

Roos (John Melchior), son of John Hendrick, born at Frankfort, 1659 ; was a pupil of his father, and painted history and portraits, which he soon relinquished to paint landscapes in the style of his brother, but never equalled him, although his pictures possess great merit : died 1731.

### ROSA (SALVATOR),

born at Naples, 1615 ; was placed under the care of Francesco Francazani, then received some instruction from Anniello Falcone, an eminent painter of battles, and subsequently under Guiseppe Ribera, called Il Spagnoletto, whom he accompanied to Rome ; from Rome he went to Naples, where he painted an altar-piece representing the Incredulity of Thomas, but his powers were better adapted to easel pictures than to figures of larger dimensions, as is evident from his admirable picture of Attilius Regulus in the Earl of Darnley's collection : in his pictures of that description we equally admire the boldness of his scenery and the correct and spirited design of his figures ; his landscapes usually represent the lonely haunts of wolves and robbers, hollow glens, rocky precipices, or dreary wastes, with the trunk of a storm-struck oak spreading its shattered branches through the troubled air, and those gloomy regions peopled by assassins, outlaws, or ferocious banditti. His marines represent the desolate and shelvy shores of Calabria, whose frightful aspect is sometimes rendered doubly terrific by the fearful terrors of shipwreck ; he also represented battles and attacks of cavalry, in which the fury of the combatants, and the fiery animation of the horses, are perfectly delineated, and everything is of a piece ; his rocks, trees, and skies have the same rude and wild character which animates his figures : died 1673.

AVELLINO (Guilio), called Il Messinese, born at Messina, 1645 ; died 1700 ; was a scholar



- of Salvator Rosa, in whose style he painted landscapes, enriched with architecture, ruins, and figures.
- BEISCH** (Joachim Francis), born at Munich, 1665; painted landscapes, views in Italy, and battles, some of which are in the style of Salvator Rosa: died 1748.
- CABEL** or **KABEL** (Andrea Vander), born 1631; a pupil of Van Goyen; painted landscapes with animals and figures, also sea-ports; his animals and figures like Castiglione, and his landscapes like Salvator Rosa: died 1695.
- CIGNAROLLI** (Scipione), born at Milan; studied first under his father, Martino, and was afterwards the pupil of Tempesta, whose style he successfully imitated; he then visited Rome, and studied from the works of Salvator Rosa and Gaspar Poussin, each of whose works he also imitated with great success.
- COLONI** (Henry Adrian), called the Young, born 1688; studied under his father and his brother-in-law, Van Diest, in whose landscapes he frequently inserted the figures, sometimes in the manner of Salvator Rosa, whose style of landscape he imitated: died 1701.
- COOKE** (Henry), born in England, 1642; went to Italy. Studied under Salvator Rosa, and on his return was employed by William III. in copying the Cartoons of Raffaele; he finished the equestrian portrait of Charles II. at Chelsea College.
- DIETRICH** or **DIETRICY** (Christian William Ernest), born in Saxony, 1712; studied landscape painting under Alexander Thiele, but his principal talent lay in imitating the works of Rembrandt, Ostade, Poelenberg, and Salvator Rosa; he was an excellent colourist, and painted some historical landscapes in capital style: died 1744.
- EVERDINGEN** (Albert, or Aldret), born 1621; was a pupil of Roland Savery, and also of Peter Molyn, both of whom he far surpassed; his scenery reminds us of Salvator Rosa: died 1675.
- FALCONE** (Aniello), born at Naples, 1600; studied under Ribera, called Spagnoletto, and painted battle-pieces, marches, &c., and some of his pictures are like those of Salvator Rosa, whose master he was: died 1680.
- FERRAJUOLI** (Nunzio), born 1661; studied the works of Albano, Paul Bril, Poussin, Salvator Rosa, and Claude Lorraine, and formed an agreeable style of his own not unlike Albano.
- GARGIUOLI** (Domenico), was a fellow pupil with Salvator Rosa, and next to him the ablest disciple in the school of Falcone: died 1679.
- GHISOLFI** or **GISOLFI** (Giovanni), born at Milan, 1623; studied first under Girolamo Chignolo, then under Antonio Volpini, and was greatly indebted to Salvator Rosa for his taste and method of penciling; died 1683.
- GOPY** (Joseph), born at Nevers, in France; came to England, was patronized by the Prince of Wales, and painted landscapes in the style of Salvator Rosa: died 1763.
- HEUSCH** (Jacob de), born at Utrecht, 1657, nephew of William de Heusch, by whom he was instructed, and in whose style he painted similar subjects, views in Rome, &c., but he afterwards adopted that of Salvator Rosa, whose picturesque manner he imitated with great success: died 1701.
- LANCRINCK** (Prosper Henry), born about 1628; studied at Antwerp, and painted landscapes in the style of Titian and Salvator Rosa, he came to England, and was much employed by Sir Peter Lely, in painting landscapes, flowers, &c., as backgrounds and ornaments to his pictures: died 1692.
- LAZZARINI** (Gregorio), born in Venice 1654; was a scholar of Francesco Rosa, but abandoned his dark gloomy style when he became acquainted with Carlo Maratti: died about 1720.
- LIONE** (Andrew de), a Neapolitan painter; was a scholar of Belisarius Greco, and afterwards of Salvator Rosa. He painted some battle-pieces, in the palace of the Viceroy: died in Naples about 1675, aged 80.
- MARCHIE** (Alessio de), a Neapolitan; painted landscapes, sea-ports, and towns on fire, in which he followed the grand style of Salvator Rosa; flourished about 1710.
- MARTINOTTI** (Evangelista), born at Castel-Montferrato in 1634; was a scholar of Salvator Rosa, and excelled in painting landscapes, with figures and animals: died 1694.
- MARTINOTTI** (Francesco), born 1636; brother of Evangelista; was also a disciple of Salvator Rosa, and painted history: died 1674.
- MARTIRELLI** (—), born at Naples, 1670; was a scholar of Giacomo del Po, and first attempted history, but not succeeding, he applied himself to landscape painting, for which he was better adapted, and imitated Salvator Rosa, in the romantic wildness of his scenery, as well as in the figures with which he embellished his works: died 1720.
- MASSARO** (Niccolo), born at Naples, a scholar of Salvator Rosa; painted landscapes resembling those of his instructor in the scenery, but in colouring languid and weak;

his figures were usually painted by other masters, particularly by Antonio di Simone, a painter but little known : died 1704.

**MEHUS** or **MEUS** (Livio), born 1630 ; studied at Rome under Pietro da Cortona, and at Venice to improve himself in colouring, and painted history sometimes in the manner of Salvator Rosa : died 1691.

**MONTANINI** (Pietro), called Petruccio Perugino, born at Perugia, 1619 ; was first a pupil of Ciro Ferri, and afterwards of Salvator Rosa, in whose bold and romantic style he designed his landscapes, but was not equal to him in his figures : died 1689.

**NINEFE** (Cesare), born in Venice, 1659 ; was a disciple of Tintoretto, whose manner he followed, and also painted landscapes in the style of Salvator Rosa : died 1699.

**RESCHI** (Pandolfi), born 1643 ; was a pupil of Giacomo Borgognone, and painted battle-pieces in his style, also imitated with success the landscapes of Salvator Rosa : died 1699.

**SPIERINGS** (N.), born at Antwerp, 1633 ; instructor unknown ; went to Italy, when young, and distinguished himself as a landscape painter, and appears to have formed his manner by studying the works of S. Rosa : died 1691.

**ROSA (FRANCESCO DI)**, called **PACICCO DA**, born at Naples, about 1600 ; was brought up under Massimo Stanzione ; painted history ; his easel pictures are frequently found in the private collections at Naples, and some altar-pieces in the churches ; his style is correct, the beauty of his heads expressive, and his colouring tender and harmonious : died 1654.

**LAZZARINI** (Gregorio), born in Venice, 1654 ; was a scholar of Francesco Rosa, but abandoned his dark and gloomy style when he became acquainted with Carlo Maratti : died about 1720.

**ROSA (JOHN)**, born at Antwerp in 1591 ; a scholar first of John de Wael, and then of Francis Snyders, closely studied nature in painting flowers, fruit, and animals ; his manner was bold and lively, with birds he painted their eggs, with hares the dogs, with fishes cats ; in figures he followed the style of Anthony Vandyck, and painted many good portraits : he died in the year 1638.

**LEGI** (James), a Flemish painter, brother-in-law and pupil of John Rosa ; painted flowers, fruit, and animals in great perfection, touched with freedom, and finely coloured : he lived about 1630.

**ROSALBA (CARRIERA)**.

This lady, born in the Venetian States, 1675, was a pupil of Diamantini, and for some time applied herself to oil painting, which she afterwards abandoned for miniature and crayons, and carried these branches to such a perfection, that few artists can be said to have equalled her ; she painted the portrait of Frederick IV. King of Denmark, of which she made several copies, and upon visiting Paris, painted the Royal family, the princes of the blood, and most of the nobility ; her portraits are gracefully designed, and charmingly coloured : died 1757.

**COTES** (Francis), born in London, 1726 ; was an eminent portrait painter, in oil and in crayons, but excelled in the latter ; he is said to have equalled Rosalba in vivacity and invention, but to have been unequal to her in softness : died 1770.

**MELDER** (Gerard), born at Amsterdam, 1693 ; painted many pictures in oil with success, and by copying and imitating some miniatures by Rosalba, arrived at great proficiency in the art : died 1740.

**ROSI (ALESSANDRO),**

born at Florence, 1627; was a pupil of Cesare Dandini, and under him became a reputable painter of history; he also painted bacchanalian subjects, two of which were in the collection of the Grand Duke: died 1697.

**GBERARDINI (Alessandro)**, born in Florence, 1655; studied under Alessandro Rosi, and became a reputable painter of history, in oil and in fresco: died 1723.

**ROSSELLI (MATTEO),**

born in Florence, 1578; was a pupil of Gregorio Pagani, and afterwards of Passignano, and improved his style by studying and copying the works of Raffaele and Polidoro di Caravaggio, and sometimes emulated the style of Lodovico Cardi, called Cigoli; he painted history in oil and in fresco, but excelled in the latter: died 1650.

**BALASSI (Mario)**, born 1604; studied under Ligozzi, Rosselli, and Passignano, and painted some original compositions in the style of the latter.

**BOSCHI (Francesco)**, born at Florence, 1619; was a scholar of Matteo Rosselli; he finished some of the works left imperfect at the decease of his master, and painted several subjects of his own composition for the churches at Florence; but his chief merit lay in portrait painting: died 1675.

**FRANCESCHINI (Baldassare)**, called *Il Volterrano*, born 1621; was a pupil of Rosselli, and also of Giovanni di San Giovanni, and completed his studies by copying the works of Correggio; he painted history, landscapes, and portraits: died 1689.

**FURINI (Francesco)**, born at Florence, 1604; studied first under his father Filippo, called *Sciameroni*, and further improved himself under Passignano and Rosselli, and was called the *Guido* and *Albano* of the Florentine school; he particularly excelled in designing the naked figure, and sometimes painted *Magdalens*, which were equally as much exposed as his nymphs: died 1646.

**LIPPI (Lorenzo)**, born in Florence, 1606; studied under Rosselli, but made the works of *Santo da Titi* his model, which he improved by adopting that of *Federigo Baroccio* in his draperies; at the court of *Inspruck* he painted several portraits in an excellent style: died 1664.

**MANNOZZI (Giovanni)**, called *Da San Giovanni*, born at *San Giovanni*, in the Florentine States, 1590; was a scholar of Matteo Rosselli, whose correct and finished style not being suited to his taste, he was occasionally led into the most absurd extravagance: died 1648.

**VIGNALI (Jacopo)**, born in 1592; was a pupil of Matteo Rosselli, but in breadth of masses, and vigorous contrast of light and shade, more resembles *Guercino*: he painted history in oil and in fresco.

**ROSSELLI (COSIMO),**

born at Florence, 1416; master unknown; executed several works for the churches, also painted the portraits of *Picus Mirandola* and several of the nobility; his best picture represents *Christ preaching*, the landscape of which was painted by his pupil *Pietro da Cosimo*: died 1484.

**COSIMO (Pietro da)**, born 1441; a pupil of Cosimo Rosselli, whom he assisted in his works; also painted a number of historical subjects and portraits for the nobility, but afterwards altered his style, and painted fantastical subjects, *bacchanals*, &c.: died 1521.

**DONINO (Angelo di)**, was an excellent Florentine designer, and intimate friend of Cosimo Rosselli; and if the time he spent in designing had been employed in painting, he would have succeeded better: he died in 1500.

**PORTA** (Baccio della), called Fra Bartolo di St. Marco, born 1469 ; was a pupil of Cosimo Rosselli, and afterwards of Leonardo da Vinci ; he painted history, large and small, the latter in design approaching that of Raffaele : died 1517.

### ROSSETTI (GIOVANNI PAOLO),

born at Volterra ; studied under D. Ricciarelli, called di Volterra, and painted history with considerable reputation ; his most esteemed production is the Taking down from the Cross, at Volterra : flourished about 1568.

**PROVENZALE** (Marcello), born at Cento, 1575 ; studied under G. P. Rossetti, and became an eminent painter of history and portraits ; but is chiefly distinguished as a mosaicist : died 1639.

### ROSSO (IL), also called MAITRE ROUX,

born in Florence, 1496 ; studied the works of Andrea del Sarto, Michael Angelo Buonarroti, and Parmegiano ; but painted in a style peculiarly his own. Singular, though grand, his naked figures very beautiful, their attitudes graceful and expressive, a lively expression in the heads, with an effective management of light and shadow, and a daring execution, accompanied by a wildness and extravagance which exhibits the result of a fertile imagination ; he painted numerous pictures for the churches at Rome, and excelled also in fabulous subjects : died 1541.

**MIGNARD** (Nicholas), called Mignard of Avignon, born at Troyes, in Champagne, 1608 ; went to Fontainebleau, and studied the works of Primaticcio and Il Rosso, or Maitre Roux ; he was invited to Paris, and employed in several works for the palace of the Tuilleries ; was also much employed as a portrait painter ; his colouring is agreeable, his carnations lively, and his works harmoniously executed : died 1668.

### ROTTENHAEMER (JOHN),

born at Munich, 1564 ; was a pupil of Donouwer ; then visited Rome, and distinguished himself as a painter of historical subjects, small size, which retained somewhat of the German taste, but were touched with great neatness and spirit ; he afterwards studied the works of Tintoretto, whose style he imitated very successfully ; his backgrounds are frequently painted by Velvet Breughel, and sometimes by Paul Bril : died 1606.

**CLERCK or KLERCK** (Henry), born at Brussels, 1570 ; is supposed to have been a scholar of H. Van Balen, but resembles Van Balen and Rottenhaemer in his easel size pictures, which are most esteemed ; also painted history for the churches in the name of Van Balen.

**JORDAENS** (John), born at Delft, 1616 ; visited Italy, and on his return to Holland obtained considerable employment ; his style resembles that of Rottenhaemer ; he painted historical subjects with uncommon facility : died 1669.

### ROUSSEAU (JAMES),

born at Paris, 1626, where he studied the elements of design ; went to Rome, studied perspective and landscape, and designed the most remarkable views of the vicinity of that city, and became an eminent painter of landscapes and architectural views ; he came to England, and was employed by the Duke of Montague in ornamenting Montague House, and afterwards in painting several landscapes, and perspective views for the palace of Hampton Court. His landscapes generally represent classic

scenery, embellished with magnificent architecture ; and he appears to have taken for his model the works of Nicholas Poussin.

**MEUSNIER** (Philip), born at Paris, 1655 ; a scholar of Jacques Rousseau ; painted perspective and architectural views, and on leaving that master went to Rome, and passed several years designing the most magnificent buildings in that metropolis : died 1734.

### RUBENS (SIR PETER PAUL),

born at Antwerp, 1577 ; was placed under the tuition of Tobias Verhaecht, a landscape painter of some reputation, and afterwards became a disciple of Adam Van Oort, whose school he soon quitted to enter the academy of Otho Venius, at that time one of the most distinguished masters of the Flemish school. He visited Italy, and at Venice examined the works of the most celebrated Venetian masters, those of Giulio Romano engaging his particular attention. He painted history, portraits, animals, landscapes, fruit and flowers, and it would be difficult to decide in which he most excelled. His female forms have seldom any pretensions to grace or elegance, and he appears to have preferred the brilliancy of effect to the beauty of form. His animals, especially those of the ferocious kind, are painted with a spirit and energy that is unequalled. In his landscapes he reminds us of the grandeur of Titian, and they are in no respect inferior ; the picturesque forms of his trees and rocks, the deep shadows of his glades and glooms, the watery sunshine and the dewy verdure, form a striking contrast with the fascinating productions of Claude Lorraine : died 1640.

**ANGELIS** (Peter), born at Dunkirk, 1685 ; painted conversations and landscapes with small figures, and occasionally copied the pictures of Rubens and Snyders : died 1734.

**BACKEREEL**, or **BACQUERELLI** (William), born at Antwerp ; studied under Rubens, and painted history in competition with Vandyck, and although so different in style, his works were considered very little inferior to those of Vandyck.

**BARRETT** (Ranelagh), was a noted copyist of the works of Rubens and other great masters, and was much employed by Sir Robert Walpole, the Duke of Devonshire and Mr. Mead : died 1768.

**BAZZANI** (Guiseppe), born at Reggio, 1700, was a scholar of Canti, and studied the works of Rubens, whose style he followed ; he painted in fresco, and his works are to be found in Mantua, and the neighbouring convents : died 1769.

**BENOLI** (Ignatius), a priest, born at Verona ; studied the best works of Rubens and Vandyck, and painted them in miniature. He imitated their manner so closely that good judges have mistaken his copies for originals by those masters : he lived in 1724.

**BERG** (Matthias Vander), born at Ypres, Flanders, 1615, was a disciple of Rubens, and is known by the excellent copies he made of some of his pictures : died 1687.

**BINDES** (John), a Fleming, painted figures in imitation of Rubens, and portraits in the style of Vandyck ; he was a great friend of Peter Snyders, a celebrated painter of animals, and it is believed was a native of Antwerp : he died in 1670.

**BISCHOP** (John de), born at the Hague, 1646 ; painted in oil with some merit, but excelled in imitating in small pencil drawings the style of Rubens, Tintoretto, Vandyck, and other masters, so closely that the master he intended to imitate was instantly recognised : died 1686.

**BOCKHORST** (John Van), called Langen Jan, born at Munster, in Germany, 1640 ; was a disciple of Jordaens, but is most like Vandyck in his portraits, although in colouring he sometimes resembled Rubens.

**BOSCHAERT** (Thos. Willeborts), born 1613 ; studied under Gerard Segers and in Italy from the best masters, and painted several altar-pieces for the churches in Flanders ;

- in some of his heads closely resembling Vandyck, and not unworthy of comparison with either Rubens or Vandyck : died 1656. (See WILLEBORTS).
- BOYERMANS** (Theodore), born at Antwerp; studied under Rubens, whose style he followed with great success, distinguished by a correctness of design and delicacy of colouring which has frequently led to their being mistaken for Vandyck's.
- BREUGHEL** (John), called Velvet Breughel, because he usually dressed in that material, younger brother of Peter, born at Brussels, 1565; died 1642; was a disciple of Goekint, painted wakes, fairs, &c. like old Breughel, but very superior in every respect. He also painted many of the landscapes for Rubens' pictures, one of which, Adam and Eve in Paradise, the figures by Rubens, is considered his finest production.
- CAIRO** (Cavaliere Francesco), born at Milan, 1598; studied under Morazzone, and painted history in the style of Paolo Veronese, and sometimes Rubens; but in his portraits most resembles Titian: died 1674.
- CAVALLINO** (Bernardo), born at Naples, 1622; a pupil of Massino Stanzione; painted easel pictures in a superior manner from sacred and profane history, which he treated in the style of Poussin, but with the brilliant colouring of Rubens: died 1656.
- COELLO** (Claudio), born at Madrid; was a pupil of Francesco Ricci, but formed his style from the works of Titian, Rubens, and other celebrated masters: died 1693.
- COLLANTES** (Francesco), born at Madrid, 1599; painted history, also landscapes, in a fine style, with romantic scenery, richly coloured, resembling the works of Rubens.
- DELMONT** (Diodato), born in Flanders, 1581; was a pupil of Rubens, whom he accompanied to Italy, and painted several pictures for the churches at Antwerp: died 1630.
- DIEPENBECK** (Abraham Van), born 1607; was a scholar of Rubens, whose style he imitated with great success both in scripture and profane history, and in some of his productions is said to equal Vandyck: died 1675.
- DOUFFLEST** (Gerard), born at Liege, 1594; studied under Tanlier, and afterwards at Antwerp under Rubens, and painted some good historical pictures for the churches: died 1660.
- EGMONT** (Justus Van), born at Leyden, 1602; studied at Antwerp in the school of Rubens, whom he assisted in his works, and painted historical subjects large and small: died 1674.
- FOQUIERES** (Jacques Chevalier), born at Antwerp, 1580; a pupil of Mompert and of Breughel, was occasionally employed by Rubens in painting the backgrounds of his pictures: died 1659.
- FOSSE** (Charles de la), born in Paris, 1640; a disciple of Le Brun; visited Italy and studied the works of Rubens and Paolo Veronese, whose colouring he aimed to imitate, and was considered one of the best of the French school: his compositions were gaudy, but his figures rather too short and clumsy, and his draperies somewhat stiff: died 1716.
- FRANKS** (John Baptist), son of Sebastian; was instructed by, and painted in the style of his father, which he afterwards greatly improved by studying the works of Rubens and Vandyck. He first painted historical subjects, but is most celebrated for his easel pictures representing the interiors of saloons or galleries, the walls decorated with pictures, in which the style of the masters they are intended to represent is imitated so closely that it is impossible not to recognise them.
- FRANCK** (Maximilian and Gabriel), imitated the style of John Baptist Franck, but very inferior to him, and also very unequally: Gabriel died in 1648, and Maximilian in 1651.
- FYT** (John), born in Antwerp, 1625; his usual subjects were live and dead game; wild boars, hares, dogs, fruit, flowers, and birds, particularly partridges; in which the hair of the animals, and the plumage of the birds, were represented with the utmost precision, and many of the pictures of Janssen, Crayer, Rubens and others were embellished with those various subjects by him: died 1671.
- GAINSBOROUGH** (Thomas), born at Sudbury, Suffolk, 1727; a celebrated landscape and portrait painter; studied nature and painted English scenery in a manner peculiar to himself, and occasionally resembling Watteau. His subjects usually represent a rising ground, with a few figures sitting down, and some cattle grazing; but sometimes a single figure only. He frequently made copies of Rubens, Teniers, and Vandyck's pictures, which at first sight might be mistaken for originals: died 1788.
- GEERAERTS** (M. J.) was the pupil of Michaux, who had been a pupil of Rubens, and was a celebrated painter of bas-reliefs.
- GUEVARA** (Don Juan Ninno de), studied under Manrique, who had been a scholar of

- Rubens, and afterwards under Alonzo Cano, and adopted a style that was a compound of both : died 1698. There are several portraits by him in the manner of Vandyck.
- HARP** (Van —). His Christian name and the place or date of his birth are alike unknown, but it is certain that he was a pupil of Rubens, whose vigorous touch and brilliancy of colour he nearly approached. He copied some of Rubens' works on a smaller scale so closely that those pictures are frequently taken for the works of Rubens.
- HANSELANE** (P. Van), painted a copy from Rubens' celebrated picture of St. Roche interceding for the Plague to be stayed.
- HOECK** (John Van), born at Antwerp, 1600 ; studied under Rubens, was one of his best disciples, and approached nearer to his style than any of his numerous scholars ; but he excelled in portraits, which are remarkable for their resemblance, and little inferior to those of Vandyck : died 1650.
- HOFFMANN** (Samuel), born at Zurich, 1589 : studied under G. Ringgli, and afterwards in the school of Rubens. Painted history and portraits, but particularly excelled in the latter : died 1648.
- HORST** (Nicholas Vander), born at Antwerp, 1598 ; was a pupil of Rubens, and acquired considerable reputation as a painter of history and portrait : died 1646.
- JAMESONE** (George), born at Aberdeen, 1586 ; he studied under Rubens, excelled all his countrymen in portrait painting, and was called the Vandyck of Scotland, to whom some of his portraits have been attributed ; he occasionally practised in history and landscape : died 1644.
- JANSEN** or **JOHNSON** (Cornelius), born in Amsterdam, 1590 ; came to England in 1618, and painted some excellent portraits of James I. and family, and also of the principal nobility ; in some of his draperies he resembles Rubens.
- JANSSENS** (Abraham), born at Antwerp, 1569 ; painted historical subjects for the churches in Flanders, and had no superior in colouring, except Rubens, with whom he was contemporary. His design is elegant, draperies well cast, and his carnations have all the appearance of real flesh. At Ghent is an Ecce Homo and a Descent from the Cross, the latter of which is frequently taken for the work of Rubens ; but his best production, the Resurrection of Lazarus, is in the collection of the Elector Palatine : died 1631.
- JORDAENS** (Jacob or Jacques), born at Antwerp, 1595 ; was a pupil of Van Oort but in colouring and touch most resembles Rubens ; he studied the works of the great masters of Italy, particularly Paolo Veronese : died 1670.
- KOMPEN** (James Van), a Flemish painter and scholar of Rubens ; went to Rome, where he studied the works of the best masters, and applied himself to architecture with such success that when he returned to his own country he was employed to make the designs for the palace of Amsterdam, which was built from them : he died about the year 1660.
- LAENEN** (Christian Vander), born at Antwerp, about 1570, a pupil of Rubens ; painted interiors, or conversation pieces, chiefly of an amatory description ; his subjects were neatly composed, and figures well drawn, but are rarely met with in this country.
- LELIE** (Adrian de), born at Tilbourg in 1755 ; a pupil of Quertermond, at Antwerp ; applied himself to architecture and perspective ; then went to Dusseldorf, where he studied and copied a great number of portraits of Vandyck and of Rubens, also some historical pictures of the best Italian and Dutch masters : died 1820.
- LENS** (Bernard), the Younger, born in London ; was an eminent miniature painter, and is celebrated for his fine copies, in water colours, from Vandyck, Rubens, and other great masters : died 1741.
- LAMBER** (Jacob), an amateur painter, is said to have been a pupil of Rubens, though his manner does not indicate it, and to have been the first instructor of Govert Flink : he painted history with some talent.
- LONSLINGH** (Francis Joseph), born at Brussels, 1743 ; was a pupil of Michaux, who may be considered as the last master that belonged to what may be called the school of Rubens, because he had lived with several of Rubens' disciples ; he painted history and portrait, principally the latter : died 1799.
- MAAS** (Godfrey), born at Antwerp, 1660 ; by an assiduous study of Rubens, Vandyck, and other celebrated artists of his country, became one of the most distinguished historical painters of his time. His designs are more correct than is usual with the Flemish painters, and his colouring is excellent : died 1722.
- MANRIQUE** (—), is said to have been a pupil of Rubens, but we have no description of his works.
- MARIA** (Francesco di), born at Naples, 1620 ; was a scholar of Domenichino, and painted historical subjects, which may be mistaken by the inexperienced for the works of Domenichino ; he particularly excelled in portrait painting, some of which being exhibited at

Rome, together with a portrait by Rubens, and another by Vandyck, and submitted to the judgment of Niccolo Poussin, P. da Cortona, and Andrea Sacchi, the preference was given to that painted by Maria : died 1690.

- MARIENHOF (—), a Dutchman, born at Gorcum, 1550 ; master unknown ; studied and copied the works of Rubens, and afterwards settled at Brussels, and was much employed in painting small historical pictures, which he touched and coloured entirely in the manner of Rubens.
- MAZO (Vincenzo), born at Cambray, about 1625 ; was first a disciple of Rubens, at whose death he became a scholar of D. Teniers the Younger, and afterwards went to Italy, where he distinguished himself as a painter of battles and landscapes ; he also painted some altar-pieces for the churches at Genoa, which are finely coloured : died 1670.
- MEDINA (Sir John), born at Brussels, 1660 ; was a scholar of Francis du Chatel, whose colouring he was desirous of imitating, particularly in his carnation tints, and afterwards improved by studying the works of Rubens ; he came to England and painted portraits, in some of which he resembles Sir Godfrey Kneller.
- MESQUIDA (William), of Majorca : studied painting in Rome under Benedetto Luti, and became skilful. He was a good portrait painter, and also painted fruit and flowers, with figures, and animals alive and dead, but his greatest talent was for copying the works of Rubens and Vandyck, in which he was frequently employed.
- MOL (Peter Van), born at Antwerp, 1590, and brought up in the great school of Rubens ; painted history with no mean reputation, and was employed for some of the churches in Brabant and Flanders : died 1650.
- MURILLO (Bartolomé Estevan), was born at Pilas, near Seville, in 1613 ; he studied first under Don Juan del Castillo, who was an indifferent colourist, his manner dark and inky, and distinguished by a blackness and heaviness in his shadows. He afterwards visited Madrid, and entered the school of Velasquez, where by studying and copying the works of Titian, Rubens, and Vandyck, he greatly improved his manner of colouring ; he painted numerous pictures both in oil and in fresco, and his style may be said to hold a middle rank between the naturalty of the Flemish, and the graceful and elegant taste of the Italian school : died 1685.
- MYTENS (Daniel), the Elder, born at the Hague, ; was an admired painter in the reign of King James and Charles I. ; he is said to have studied the works of Rubens, and the backgrounds of his pictures are evidently in the style of that master.
- NEVE (Francis de), born at Antwerp, 1626 ; for some time studied the works and imitated the style of Rubens and Vandyck ; but he afterwards visited Rome, and was more distinguished as a painter of what are called heroic landscapes, with subjects from history or the fable : died 1681.
- OOST (Jacob Van), the Elder, born at Bruges, 1600 ; first studied the works of Rubens and Vandyck, and afterwards visited Rome, and studied the works of Annibale Caracci and other great masters ; he was equally successful whether in history or portrait, and avoided crowding his pictures with figures unessential to the subject ; his backgrounds are generally embellished with architecture : died 1671.
- OOSTERHOUDT (Thierry Van), born 1756 ; was a pupil of R. Van Eynden, and studied for five years the works of Rubens, Raffaele, Vandyck, and other great masters, after which he returned to his native town, and painted history and portraits with considerable reputation : died 1830.
- OPSTAL (Gaspar James Van), born at Antwerp, 1660 ; copied the celebrated altar-piece, by Rubens, of the Descent from the Cross, with the utmost fidelity, and excelled as a painter of history and portraits : died 1714.
- PANNEELS (William), born at Antwerp, about 1660 ; was a disciple of Rubens, but his works as a painter are little known.
- PEPIN (Martin), born at Antwerp, 1578 ; master unknown ; went to Italy, when young, where he remained several years, and after his return he painted a picture of the Taking down from the Cross, and acquired so much reputation thereby as to excite the jealousy of Rubens. He was certainly one of the greatest artists of his country : died 1641.
- PILES (Roger de), born 1545 ; painted portraits with some reputation ; his most successful were those of Boileau and Madam Dacier, which he designed and coloured in the style of Rubens : died 1709.
- PILTERS (John), born at Antwerp, 1667 ; a scholar of Peter Eyckens, an historical painter of some eminence ; came to England in 1685, but finding no employment as an historical painter, he offered his services to Sir Godfrey Kneller, who employed him to paint the draperies and backgrounds of his portraits. He excelled in copying the works of Rubens : died 1727.



- PENNEMAKERS**, was a pupil of Rubens, and painted historical subjects, as appears from a painting of the Ascension of our Saviour, in the Museum at Antwerp.
- POZZO** (Andrea), born at Trent, 1642; his instructor, an artist of little ability, having employed him in imitating the works of the most distinguished artists of the Venetian school, he became an excellent colourist. He painted four pictures of the Life of our Saviour, in which he imitated the style of Rubens; of his works in oil, one of the most esteemed is his picture of St. Francesco Borgia, but he was more eminent in fresco, in which he greatly distinguished himself: died 1709.
- QUELLINUS** (Erasmus), born at Antwerp, 1607; became a pupil of Rubens, under whom he made extraordinary progress in the art; his design though tinged with the taste of his country, is tolerably correct; his colouring brilliant and vigorous, and worthy of the school in which he was educated; he was well acquainted with perspective and architecture, with which he embellished the backgrounds of his historical pictures; and his landscapes are treated in a very pleasing style. He was not less eminent as a portrait painter: died 1678.
- ROMAN** (Bartolomco), born at Madrid, 1598; studied under Vincenzio Carducci, and afterwards under Velasquez, and painted history. Some of his pictures in colouring are said to resemble Rubens: died 1659.
- ROMBOUTS** (Theodore), born at Antwerp in 1597; was a scholar of Abraham Janssens. He visited Rome and Florence, and on his returning to Antwerp was employed in painting some pictures for the churches; he also painted concerts, gallant assemblies, merry-makings, mountebanks, taverns, and soldiers playing at cards, which he executed with taste and ingenuity: died 1637.
- ROORE** (James de), born at Antwerp, 1686; being employed to copy the St. Christopher of Rubens, did it with such exactness, as to surprise even Van Opstal, his master: died 1747.
- SCHAGEN** (Giles Van), born in Holland, 1616; a pupil of Solomon Ravesteyn; copied the Virgin and Child after Rubens, in an excellent style: died 1668.
- SCHUT** (Cornelius), born at Antwerp, 1660; was one of the most celebrated disciples of Rubens. He was employed on several works for the churches, and also painted historical and fabulous subjects for private collections: died 1660.
- SNAYERS** (Peter), born at Antwerp, 1593; was a scholar of H. Van Balen; painted history and portraits with considerable success, but was more distinguished as a painter of battle-pieces, and landscapes; his compositions are rich and ingenious, and his colouring sometimes approaches to the splendour of Rubens: died 1670.
- SNYDERS** or **SNEYDERS** (Francesco), born at Antwerp, 1579, was a pupil of H. Van Balen, and excelled in painting fruit and objects of still life, also animals and huntings, and was frequently employed by Rubens to paint the animals, &c. in his pictures: died 1657.
- SPOCKMANS** (Hubert), born in Antwerp, 1658; was a pupil of Peter Paul Rubens, and a distinguished historical painter.
- SOUTMAN** (Peter), born in Haerlem, 1590; was a disciple of Rubens, and is said to have painted historical subjects and portraits with considerable success: died 1653.
- TENIERS** (David), the Elder, born at Antwerp, 1582; was educated in the school of Rubens, and afterwards under Adam Elsheimer; he painted rural sports, temptations of St. Anthony, &c.: died 1649.
- TENIERS** (David), the Younger, born at Antwerp, 1610; studied under his father, and afterwards under Adrian Brouwer, and received some instructions in the art of colouring from Rubens, in whose style he painted several pictures, one of which, Mary Magdalen kneeling in a Grot, passed for many years as the production of Rubens, until the name of D. Teniers, Jun., was accidentally discovered in one corner of it: died 1694.
- THOMAS** (John), born at Ypres, in Flanders, about 1610; was educated in the school of Rubens, of which he proved himself a worthy disciple. He painted several considerable works for the churches in Germany: died 1673.
- THULDEN** or **TULDEN**, born in 1607; was one of Rubens' distinguished disciples, and assisted him in some of his principal works in the Luxembourg Gallery; also painted several pictures for the churches at Paris: died 1676.
- VANDYCK** (Sir Anthony), born at Antwerp, 1509; was the son of a painter on glass, and afterwards was instructed by Henry Van Balen, and ultimately became a disciple of Rubens. He painted history and portraits, in the former of which, if we cannot place him on a footing with Rubens, it will be admitted, that in correctness of design and the delicate expression of his heads, he surpassed him, and in portraiture was only excelled in that respect by Titian, who was not equal to Vandyck in his hands: died in 1641.
- WATTEAU** (Anthony), born 1684; was a pupil of Claude Gillott, whom he soon surpassed, and improved his colouring by studying the works of Rubens: died 1721.

**RUNCIMAN (ALEXANDER),**

born in Edinburgh, 1786; having a taste for drawing, he travelled to Italy, with his younger brother, John, also a promising artist, who died there. Soon after his return, in 1773, he settled at Edinburgh, and painted some historical pictures, amongst which was one partly in the manner of Giulio Romano, and partly in that of Tintoretto. He possessed a facility of pencil, and a considerable intelligence in colouring, and was not altogether deficient in design: died 1785.

**MOORE (Jacob)**, born at Edinburgh, about 1740; studied under Runciman, and afterwards visited Italy, and obtained considerable celebrity as a landscape painter. His style appears to have been formed by studying the works of Claude, and his pictures usually represent views of the Campagna and of the environs of Rome: died 1795.

**RUSCA (FRANCESCO),**

born in Milan; came to England in 1738, and painted a few pictures in a gaudy style, but not without some merit.

**ZANCHI (Antonio)**, born at Venice, 1639; was a scholar of Rusca, and painted historical subjects, but is more known for the number of his works than for their merit: died 1722.

**RUYSCH (RACHEL),**

born at Amsterdam, 1664; was a celebrated paintress of flowers and fruit; she studied under Wm. Van Aelst, an eminent painter of similar subjects, whom she soon surpassed, as well as every other artist, hardly excepting Van Huysum; her subjects are represented in so admirable a manner as to produce a perfect illusion, which is rendered more exquisite by the selection of her objects and her tasteful manner in grouping them: died 1750.

**HOGENHUYZEN (Elizabeth Georgiana)**, a pupil of D. J. Guicherit, born at the Hague, in 1776; imitated the manner of Rachel Ruysch; studied particularly the paintings of the celebrated Van Huysum, and designed assiduously after nature: she died at the Hague, in 1794, aged 18.

**MORTEL or Moortel (John)**, born 1650; was an eminent painter of fruit, flowers, and still life, in the manner of De Heem, Van Huysum, Rachel Ruysch or Mignon, and equal to the latter, or to De Heem: died 1719.

**OS (Van)**, a modern Dutch painter, born 1744, in the province of Zealand. He particularly excelled in painting flowers; and though not equal to the delicate transparency of John Van Huysum or Rachel Ruysch, they are finely coloured and highly wrought up. He also painted landscapes and sea-pieces, but far inferior to his other works: died in 1818, leaving two sons, who were both distinguished artists.

**ROEPEL (Conrade)**, born at the Hague, 1689; studied portrait painting under Constantine Netscher, but afterwards devoted himself to fruit and flower painting. His works, although neatly finished, are not equal to those of Van Huysum or Rachael Ruysch: died 1748.

**RUYSDAEL (SOLOMON),** elder brother of Jacob,

born at Haerlem, 1616; painted landscapes and views of rivers in Holland, in which he imitated the style of John Van Goyen, and was probably his scholar; they are poorly painted, and produce a slight and feeble effect: died 1670.

**HOBBEWA (Minderhout)**, born at Antwerp, 1611; is said to have been instructed by Solomon Ruysdael, but appears to have made nature his guide, and there is certainly no resemblance between the productions of Solomon Ruysdael and Hobbema, either in style, manner, or colouring.

## RUYSDAEL (JACOB),

born at Haerlem, 1636; instructor unknown. He became acquainted with N. Berghem, under whose advice he devoted himself to the art of painting. His landscapes represent the most interesting views in the neighbourhood of Haerlem, and occasionally the rocky borders of the Rhine, with cascades and waterfalls treated in so picturesque a style, that they may almost be said to be unrivalled; he designed every thing from nature, his trees and broken grounds are of the most pleasing form, his skies light and floating, and his verdure has an agreeable freshness almost peculiar to himself. He painted sea-views with equal success, and the figures are sometimes introduced by Ostade, Adrian Vandervelde, or Philip Wouwermans: died 1681.

DECKER or DEKKER (Francis), born in Holland; painted landscapes in a manner somewhat resembling Jacob Ruysdael. His pictures are to be met with in almost every collection in Holland.

DRIELST (Egbert Van), born 1746; studied the works of Ruysdael, Hobbema, and Wynants, and painted woody landscapes with farms, cottages, &c.; he disposed his figures with taste and judgment, designed correctly, and coloured well: died 1818.

DUBOIS (Cornelius), a landscape painter: lived about 1647, and followed the manner of Jacob Ruysdael.

FRAGONARD (Honore), born at Nice, 1733; studied at Rome, and excelled in landscape, in which he imitated Jacob Ruysdael; his landscapes are usually decorated with Bacchanals or nymphs, touched with great spirit, and particularly well coloured; he also represented the different seasons with great accuracy: died in 1807, leaving a son, who painted similar subjects to his father in a good style.

GRIFFIER (John), called the Old, born at Amsterdam, 1645; painted views on the Rhine, and copied the works of Rembrandt, Ruysdael, Vandervelde, Teniers, and others so closely, that many of his copies pass as originals: died 1718.

HOBBEEMA (Minderhout), born at Antwerp, 1611; is said to have been instructed by Solomon Ruysdael, but is more like Jacob in his trees; he studied however from nature, and his subjects are generally views of Haerlem, woods, a cottage embosomed in a clump of trees in the distance, or a ruin, grove, or piece of water, he admitted but few figures, and those were usually painted by Teniers, Ostade, or Vandervelde: died 1699.

KOENE (Isaac), born at Haerlem, 1615; died 1713; painted landscapes and waterfalls in the style of Jacob Ruysdael, under whom he studied; the figures inserted by Barent Gaal.

LINGELBACH (John), born at Frankfort-on-the-Maine, a painter of landscapes, sea-fights, &c. frequently embellished the landscapes of Wynants, Ruysdael, and others, with small figures: died 1687.

NYMEGEN or NIMEGUEN (Gerard Van), a painter of landscapes and portraits, born in 1735; made copies from the works of Jacob Ruysdael, Wynants, and others, and sometimes painted woody scenes with figures in the manner of Ruysdael: died 1808.

STRAETEN or STRETEN, born 1665; painted landscapes resembling those of Ruysdael or Hobbema, and some of his productions are not greatly inferior to the works of those masters.

## RYCKAERT (MARTIN),

born at Antwerp, 1591: studied under Tobias Verhaecht, an artist of considerable celebrity; afterwards went to Italy, studied several years, and returned to his own country with numerous designs which he had made of the most remarkable views in the vicinity of Rome, and became one of the ablest landscape painters of his time. His pictures are embellished with ruins of ancient architecture, rocks, mountains, and waterfalls, and his landscapes exhibit a grandeur of scenery not usually found in artists of his country, and are occasionally decorated with figures by John Breughel. Vandyck painted his portrait: died 1636.

**STOCCADE** (Nicholas de Helt), born at Nimeguen, 1614 ; was a pupil of Martin Ryckaert, in whose style he at first painted landscapes, but afterwards applied himself to historical subjects of a large size, in which he acquired considerable celebrity ; he was also distinguished as a portrait painter.

**RYCKAERT (DAVID)**, son of Martin, born at Antwerp, 1615 ; was first instructed in landscape painting by his father, but the fame of Brouwer and Teniers having reached him, he attempted similar subjects, and was eminently successful ; he painted assemblies of peasants regaling, musical parties, and the interiors of chemists' laboratories, spectres and incantations, the Temptations of St Anthony, &c. and occasionally attempted subjects of a more elevated character. He gave a lively and expressive character to his heads : his colouring is clear and transparent, and his pencil light and spirited. His pictures were so much admired that he could scarcely keep pace with the demand for them ; they are found in most of the collections in Flanders and Brabant, but seldom in this country.

**COQUES** (Gonzales), born at Antwerp in 1618 ; studied under David Ryckaert, and painted fancy subjects, conversations and gallant assemblies in his style, also in that of Ostade and Teniers, and afterwards portraits in the manner of Vandyck, miniature size, and with all the freedom of that celebrated master, although his heads rarely exceed 1½ inches in size ; he painted many fine pictures for Charles I., the Archduke Leopold, and the Prince of Orange.

**RYSBRAECK or RYSBRECHTS (PETER)**, born at Antwerp, 1657 ; was a pupil of Milé, and studied the works of Gaspar Poussin, whose style is discernible in all his compositions. His pictures are frequently passed off for the works of that master : died 1716.

**BREYDEL** (Peter), born at Antwerp, 1679 ; died 1750 ; studied under Rysbraeck, and painted feasts, assemblies, and conversations with numerous figures finely executed, agreeably coloured, and in the habit of the times, and generally some of the military order ; also portraits of a small size, and neatly finished.

**BREYDEL** (Charles), born at Antwerp, 1677 ; was a pupil of Rysbraeck the landscape painter, and painted views on the Rhine in the manner of Griffier ; but is better known as a painter of battle-pieces in the style of Velvet Breughel, and sometimes copied from the prints of Vander Meulen.

**RYSEN (WARNARD VAN)**, born in Holland, about 1600 ; was a scholar of Cornelius Poelemborg, and afterwards visited Italy, and on his return painted landscapes with historical figures in the manner of his instructor, which were highly esteemed.

**HOET** (Gerard), born at Bommel, 1648 ; studied under his father, who was a painter on glass, and afterwards under Warner Van Rysen, who had been a pupil of Poelemborg. He painted cabinet pictures of historical subjects, elegantly designed, and charmingly coloured, some of which are in the manner of Poelemborg, and others, of Karl du Jardin. His larger works are also grandly composed, and greatly admired : died 1733.

**SABBATTINI (ANDREA)**, called **DA SALERNO**, born at Salerno, about 1485 ; studied first under Raimo Epifanio, an artist of little celebrity, and at Perugia, from the works of Perugia, then visited Rome and entered the school of Raffaele,

by whom he was employed in painting some frescoes from his designs. He soon afterwards established himself at Naples, and was considered the ablest artist of that school ; his frescoes are mostly destroyed, but his easel pictures are frequently found in private collections. In design he was tasteful and correct, in colouring fresh and harmonious ; his attitudes elegant and select, and his masses of light and shadow conducted with intelligence ; and though inferior to Giulio Romano, he greatly surpassed Raffaele del Colle, and others of that rank: his muscles are sometimes too harshly delineated: died 1550.

**CRISCUOLO** (Giovanni Filippo), born 1495 ; studied under Andrea Sabbattini, called Andrea da Salerno, and afterwards at Rome under Pietro Perugino, but attached himself to the style of Raffaele ; he painted history for the churches and public edifices in Naples : died 1550.

**LOCA** (Battista), born at Naples ; flourished about 1540 ; he studied under Giovanni Antonio da Amato, but afterwards adopted the manner of Andrea da Salerno or Sabbattini, and became an eminent painter of history.

**SANTAFEDE** (Francesco), a Neapolitan ; was a pupil of Andrea Sabbattini, and executed many works for the churches : flourished about 1555.

**TURCO** (Cesare), born at Naples about 1510 ; was a pupil of Giovanni Antonio da Amato, and afterwards of Andrea Sabbattini, and painted history with considerable reputation : died 1560.

**SABBATTINI (LORENZO)**, called **LORENZINO DA BOLOGNA**, born at Bologna, about 1540 ; master not mentioned ; visited Rome, and improved himself by studying the works of Raffaele, whose style he imitated with great success ; but in his smaller pictures he endeavoured to imitate the graces of Parmegiano : died 1577.

**BONASONE** or **BONASONI** (Giulio), born at Bologna, 1498 ; studied under Sabbattini, and painted historical pictures for the churches ; one of which representing Purgatory, is said to possess great merit, but he is supposed to have been assisted in it by Sabbattini : died about 1570.

**CALVART** (Denys), born at Antwerp, 1555 ; painted landscapes first from nature, but afterwards copied the works of Correggio and Parmegiano, and studied those of Sabbattini and Raffaele, and painted history with more of the Italian than the Flemish style : died 1619.

**FIAMMINGO** (Dionisius), went to Bologna with some knowledge of drawing, particularly in landscapes, and being much pleased with the city and the artists living there, he stopped with Prospero Fontana, and afterwards with Sabbattini, and acquired great freedom in figures, and on returning to Bologna, he opened a school, and had among other disciples, Guido Reni : died in 1619.

**MATTIOLI** (Giolromo), a Bolognese : studied in the school of Lorenzo Sabbattini, but followed the style of the Caracci with more success.

**MORINA** (Giulio), born at Bologna : was a scholar of Lorenzo Sabbattini, but improved himself by studying the works of the Caracci, and in the airs of his heads seems to have been emulous of imitating the works of Correggio ; he painted history for the churches in Bologna.

**PASQUALINO** (Felix), a Bolognese ; studied under Lorenzo Sabbattini, but we have no account of his works : he lived in 1622.

**SACCHI (ANDREA)**,

born at Rome, 1594 ; was the son of Benedetto, an artist of little note ; then studied under Francesco Albano, and was his most distinguished disciple ; he afterwards improved his style, by studying the works of Raffaele, Polidoro de Caravaggio, and the

antique marbles, and executed several other works in oil and in fresco, many of which are in the public edifices at Rome, and are ranked amongst the most admired productions of art in that capital; he was regarded as the finest colourist of the Roman school: died 1661.

**BLANCHET** (Thomas), born at Paris, 1617; died 1689; went to Rome, studied under A. Sacchi, where he became acquainted with N. Poussin, and profited greatly by their instructions.

**BOURDON** (Sebastian), born at Montpellier, 1616: was instructed by his father, a painter on glass, and excelled in several branches of the art, but particularly in landscape; he also imitated the style and composition of Andrea Sacchi, and of Correggio, and adapted his pencil to the delicate manner of Baroccio with great success: died 1671.

**CAMASSEI** (Andrea), born 1602; was a pupil of Domenichino, and afterwards of Andrea Sacchi, and painted historical subjects and battle-pieces, which were greatly admired for their elegance of design and sweetness of colouring: died 1648.

**CICERI** (Bernardino), born at Pavia, 1650; studied under Sacchi, and afterwards at Rome, and was much employed in painting for the churches and private collections at Pavia.

**CRISTOFANE** (Fabius), executed several works at Rome, in mosaic, from the designs of Andrea Sacchi, and others, about 1630.

**GARZI** (Lodovico), born at Rome, 1640; studied under S. Bocalli, and afterwards in the school of Andrea Sacchi, and adopted a style that united the sobriety of Sacchi with the splendour of Pietro da Cortona: died 1721.

**LAURI** (Francesco), son of Balthasar, born at Rome, 1610; studied under Andrea Sacchi, and became a promising artist, but died young in 1635.

**MARATTI** (Carlo), born in 1628; was a pupil of Andrea Sacchi, and his favourite disciple, and afterwards studied the works of Raffaele, became a correct and elegant designer, and was much employed in painting Holy Families and other Scriptural subjects: died 1713.

**MIEL** (Jan), born 1599; a pupil of Gerard Segers and of Andrea Sacchi; painted historical subjects for the churches, also easel pictures of fairs, carnivals, markets, &c., in the style of Bamboccio, and in no respect inferior to him.

**SCILLA** or **SILLA** (Agostino), born at Messina, 1629; was a scholar of Antonio Ricci, and frequented the school of Andrea Sacchi, and also made designs from the works of Raffaele and the antique. He painted history for the churches in oil and in fresco: died 1700.

**TRASI** (Lodovico), born in 1634; was a pupil of Andrea Sacchi, and afterwards of Carlo Maratti, and resembles the latter in his easel size pictures, but in his larger works is more like Sacchi: died 1700.

### SACCHI (CARLO),

born 1617; studied first under an obscure painter named Rosso, and afterwards from the works of Paolo Veronese, and successfully imitated his style: died 1706.

**BERSOTTI** (Carlo Girolamo), born in 1645; was a disciple of Carlo Sacchi, and in style and colouring nearly approached him, but afterwards adopted one more resembling Guido: died about 1680.

**GATTI** (Tommaso), born at Pavia, 1642; studied under Carlo Sacchi, and afterwards at Venice, and studied the works of the great masters of that school, and painted several pictures for the churches with considerable reputation.

### SACHTLEVEN or ZAFITLEVEN (CORNELIUS),

born at Rotterdam, 1606; studied from nature; he painted landscapes, interiors of farm houses, and rustic amusements, in imitation of Teniers and Brouwer, touched with freedom and designed well; he also represented guard-rooms, the foreground containing drums, helmets, muskets, and other military accoutrements and implements of war: died 1673.

**JONG** (Ludolf de), born near Rotterdam, 1616; studied successively under C. Sachtleven, A. Palamedes, and John Bylaert; he painted easel pictures of battles and huntings, ingeniously composed and touched with great spirit, and excelled in portraiture: died 1697.

**SACHTLEVEN** or **ZAFTLEVEN** (**HERMAN**), brother of Cornelius, born at Rotterdam, in 1609; studied under Van Goyen, and painted similar subjects, views on the Rhine, with boats, and figures, the scenery very picturesque, skies and distances clear and well kept, his figures and buildings neatly penciled, with a kind of vapoury tint like Berghem, or Wouvermans, and rather blue in the distances; his subjects were usually copied from nature: died 1685.

**BEMMEL** (William), born at Utrecht, 1630; died 1703; studied under Herman Sachtleven, and painted battle-pieces, views in Holland and Italy, with waterfalls, ruins, &c., chiefly on the banks of rivers, with boats, barges, and other vessels, the figures well designed, and the distances well kept, the trees somewhat stiff and formal, but the skies usually clear, warm, and natural: his pictures are, however, occasionally somewhat too green.

**BUNNICK** (John Van), born at Utrecht, 1654; a Dutch landscape painter, and scholar of Sachtleven; visited Genoa, and was assisted in his studies by Tempesta; he afterwards studied under Carlo Maratti, Abraham Genoels, and Ferdinand Vouet, and further improved himself by designing the scenery round Rome.

**GRIFFIER** (Robert), called the Young, son of John, was born in London, 1688; was instructed by his father, and painted similar subjects, views on the Rhine, in which he introduced numerous figures delicately handled, in the style of Herman Sachtleven.

**GYZEN** (Peter), born at Antwerp, 1636; studied under John Breughel, called Velvet Breughel; painted views on the Rhine and other places, villages on the banks of rivers, &c. in the style of Sachtleven, adorned with figures well designed and highly finished. His small pictures are better than his larger ones.

**HANGEST** (Egbert Marinus Frederic de); an amateur painter, painted views on the Rhine, with rocky landscapes, in the manner of Sachtleven, with considerable success: died 1810.

**KALRAAT** (Bernard Van), born at Dort, 1650, died 1721: painted first in the manner of Albert Cuyp, he then adopted the style of Herman Sachtleven, and painted views on the Rhine, &c. with boats and figures, but not equal to Sachtleven.

**SOUJE** (John), a Dutch artist; a celebrated landscape painter, in the Italian style, also painted in that of Herman Sachtleven, but with a green touch less natural and not so well finished.

**VOSTERMAN** (John), born at Bommel, 1643; studied under Sachtleven, and became one of the most admired landscape painters of his time, his views are usually decorated with boats and small figures: died 1699.

## SADLER (RAFFAELLE).

**ADRIANO** (—), a Spanish monk, is said to have painted religious subjects, in the Carmelite convent at Cordova, in the style of Raffaele Sadler, of whose works we have no account.

## SALIMBENI (ARCANGIOLO),

born at Sienna, is said to have been a disciple of Federigo Zuccaro, but more resembles Pietro Perugino, lived about 1560, and painted some good pictures for the churches.

**GHISSONI** (Ottavio), born at Sienna, visited Rome, and studied under Cherubino Alberti, and at Genoa in 1610, under Salimbene, and painted some fresco works for the public edifices there, well coloured, but deficient in composition and design.

**SALIMBINI** (Cavaliere Ventura), called Bevilaqua, son of Arcangiolo, born at Sienna, 1557; after receiving some instruction from his father, he visited Parma and Modena, studied the works of Correggio and Parmegiano, and executed several works for the churches and public edifices at Rome: died 1613.

**SORRI** (Pietro), born 1556 ; was a pupil of Arcangiolo Salimbeni, and afterwards of Passignano ; subsequently studied the works of Paolo Veronese, whose style is discernible in all his works ; he painted history, landscapes, and portraits : died 1622.

**VANNI** (Francesco Cavaliere), born 1563 ; studied under his father, and afterwards under Arcangiolo Salimbeni, and imitated with success the style of Barocci, also copied the works of Correggio and Parmegiano : died 1610.

**SALINI (CAVALIERE TOMMASO),**

born in Rome, 1575 ; was a pupil of Baccio Pintelli, an artist of little note, but acquired considerable celebrity as a painter of history, his works are in many of the churches and public edifices at Rome, he also painted flowers and fruit with considerable success : died 1625.

**NUZZI** (Mario), called Mario di Fiori, born at Penna, in the kingdom of Naples, 1603 ; was a scholar of Tommaso Salini, a flower painter of some celebrity ; he painted similar subjects, and his portraits were held in high estimation, and fetched considerable prices, but from some noxious quality in the preparation of the colours, his works soon lost their original freshness, and many of them have almost entirely perished : died 1673.

**SALVI (GIOVANNI BATTISTA),** called **IL SASSO FERRATO,** born near Urbino, 1605 ; is supposed to have studied under Domenichino, but occasionally imitated the style of Guido, Albano, Barroccio, and also Raffaele, his pictures usually represent the Virgin and infant Christ, or a female saint, and he seldom ventured upon more complicated subjects : died 1685.

**BIANCUCCI** (Paolo), born 1583 ; was a scholar of Guido, whose style he followed ; some of his works resemble those of Sasso Ferrato or Salvi : died 1653.

**SALVIATI (FRANCESCO ROSSI),** called **IL,**

born at Florence, 1510 ; the son of Michael Angiolo Rossi ; studied first under Andrea del Sarto, and afterwards under Baccio Bandinelli, and became distinguished as the most able artist of that time at Rome. His pictures generally border on the gigantic ; he painted several poetical subjects in oil, many of them in only two colours, and some of his most esteemed works are of that description : died 1563.

**BUONTALENTI** (Bernardo), called **Dalle Girandole,** born at Florence about 1536 ; died 1608 : studied oil painting under Salviati and Bronzino, and miniature painting under Clovio : but he is more celebrated as an architect than as a painter.

**CINCINNATO** (Romulo), born at Florence, about 1525 ; studied under Francesco Salviati, afterwards visited Spain, and was employed by Philip II. in the Escorial. He painted Scripture history in oil and in fresco, he also painted some mythological subjects for the Duke del Infantado at Guadalaxara : died 1600.

**MALOMBRA** (Pietro), born at Venice, 1556 ; was a pupil of Guiseppe Porta, called Salviati, and although an imitator of the works of Palma, he avoided the taste of a mannerist ; he is more admired in his historical pictures of an easel size, than for his larger works, and was also distinguished as a portrait painter : died 1618.

**PORTA** (Guiseppe), called Salviati, born 1536 ; was a pupil of Francesco Salviati, a Florentine painter, then residing at Rome, he painted history for the churches, and other public edifices : died 1585.

**RUVIALE** (Francesco), called **Il Polidorino,** born in Spain ; was a pupil of Francesco Salviati, and also of Polidoro di Caravaggio whose style he followed with some success : flourished about 1550.

**STRADA** or **STRADANUS** (John), born at Bruges, 1536 ; studied under his father, and afterwards under Peter Aertsen, then visited Rome, and attached himself to the works of Francesco Salviati, whose style he in some measure adopted : died 1604.



**SAMACCHINI (ORAZIO),**

born at Bologna, 1532; was first instructed by Pelegrino Tibaldi, and afterwards studied the works of Correggio, and was employed to paint in fresco the chapel of the cathedral. He never adopted the principles of the Roman school, but returned to Bologna, confirmed in his adherence to the style of Lombardy: died 1577.

**PARMEGIANO (Tinti)**, was a scholar of Orazio Samacchini; in a chapel of the cathedral of Parma, in which his master had painted all the frescoes, he painted a picture in oil: flourished about 1600.

**SANDRART (JOACHIM),**

born 1606; was instructed in the rudiments of design by Matthew Merian, and Theodore de Bry, and copied some of the finest pictures of Titian, Guido, Paolo Veronese, and Vandyck, and was also much employed for the churches: died 1688.

**MERIAN (Matthew)**, the Younger; was the pupil of Sandrart, of Rubens, and of Vandyck, he painted history, Scriptural and otherwise, correctly designed and vigorously coloured, partaking somewhat of the Flemish school, and was also distinguished as a portrait painter.

**NATALIS (Michael)**, born at Liége, about 1589; is said to have been instructed by Joachim Sandrart, but we have no account of his works.

**SANDRINI (TOMMASO),**

born at Brescia, 1575; excelled in painting perspective and architectural views, and also painted history with some reputation, his works are in the public edifices at Milan and Ferrara: died 1631.

**BRUNI (Domenico)**, born at Brescia, 1596; studied under Sandrini, and became a reputable painter of architectural views, and perspective: died 1666.

**GIOVANNI (John de St.)**, (a place in the States of Florence), went to Rome and painted after the manner of Cherubini Alberti and of Sandrini, and found full employment, more particularly in fresco: he died at an early age in his own country.

**VIVIANI (Ottavio)**, called Codazzo; studied under Tommaso Sandrini, and afterwards under Agostino Tassi, and painted ruins of magnificent edifices, convents, churches, &c., far superior to either of his instructors: died 1674.

**SANTAFEDE (FRANCESCO),**

a Neapolitan; was the scholar of Andrea Sabbatini, called Da Salerno. Many of his works are in the churches at Naples, of which the most deserving of note is the Coronation of the Virgin: flourished about 1555.

**BENEDETTES (Domenico de)**, born at Piedmont, 1610; was a pupil of Guido and of Santafede, and imitated the style of the former, with considerable success; the palace of the King of Naples, and several churches are adorned with his works.

**SANTAFEDE (Fabrizio)**, son and pupil of Francesco, by whom he was first instructed in the art, afterwards became a scholar of Francesco Curia, and painted many considerable works for the churches in Naples: died 1636.

**SANTAFEDE (FABRIZIO),**

born at Naples, 1560; son of Francesco, by whom he was first instructed in the art; afterwards became a scholar of Francesco Curia, and then visited Rome, and studied the principal objects of art in that capital. On his return to Naples, he painted many considerable works for the churches, and other public edifices: died 1636.

**STANZIONE (Cavaliere Massimo)**, born in Naples, 1585; was a pupil of Caraccioli, and was assisted in portrait painting, by Fabrizio Santafede: died 1656.

**SANTI (DOMENICO),**

born at Bologna, 1621; was a disciple of Agostino Mitelli, whom he nearly equalled in his perspective and architectural views. The churches and public edifices at Bologna possess many of his works, embellished with figures by Guiseppe Mitelli, Domenico Maria Canuti, and others; he also painted pictures of a small size, which are frequently mistaken for the works of Mitelli.

**CANUTI (Domenico Maria)**, born at Bologna, 1620; was a pupil of Guido, and one of his favourite disciples; he painted many magnificent works for the churches: died 1678.

**CHIARINI (Marco Antonio)**, born at Bologna, 1652; was a pupil of Francesco Quaino, and afterwards of Domenico Santi; he excelled in painting architectural views, and his works were highly esteemed.

**MANINI (James Anthony)**, born in Bologna, 1650; a scholar of Domenico Santi, painted architectural views, which were highly esteemed: flourished about 1700.

**SARACINO (CARLO), called VENEZIANO,**

born at Venice; visited Rome, and studied under Camillo Mariani, and afterwards imitated the manner of Caravaggio; he was employed for several of the public edifices at Rome, and for the palaces of the nobility; he painted in oil, and also several fresco works, which are considered his best performances: died 1585.

**CLERCK (John le)**, born at Nancy, 1587; studied under Saracino, called Veneziano, and imitated his style so closely that his pictures are frequently mistaken for the works of that master: died 1633.

**SARTO (ANDREA VANUCCHI), called ANDREA DEL SARTO,**

born at Florence, 1448; was first placed under the care of Giovanni Basili, an artist of little note, and afterwards entered the school of Pietro di Cosimo, but was more indebted to his studies of the frescoes of Masaccio and Ghirlandaio, and the cartoons of Leonardo da Vinci, and Michael Angelo Buonarrotti, than from any instruction he received from his masters. He visited Florence with Francesco Bigio, in conjunction with whom he executed some works by which he acquired considerable reputation; he painted in fresco a series of twelve pictures of the life of John the Baptist, of which the cartoons are preserved in the Palazzo Rinuccini; his Baptism of Christ is in his early manner, an undisguised imitation of Albert Durer. His design partakes of the style of Michael Angelo; the heads of his Madonnas are rather pretty than beautiful, and are generally characterized by the formality of a portrait; his colouring is distinguished by the suavity and harmony of his tones, and his pencil is full and flowing: died 1530.

**BADAROCRO (Guiseppe)**, called Il Sordo, born at Genoa; was a scholar of Andrea Ansaldi, and by studying the works of Andrea del Sarto became a reputable painter of history: died 1657.

**BUDA (Bernard del)**, a scholar of Andrew del Sarto, was employed on various occasions by his master, especially in painting the rebels that fled away at the siege of the city of Florence: he lived in the year 1535.

**BUTI (Lodovico)**, born at Florence, about 1600; was a pupil of Santo da Titi, and imitated the works of Andrea del Sarto with great success; by some he is considered superior to Andrea del Sarto in his colouring.

**CARACCI** (Lodovico), born at Bologna, 1555 ; was a pupil of Fontana, and studied the works of Titian, Tintoretto, and Paolo Veronese, at Venice ; Passignano and Andrea del Sarto, at Florence ; Giulio Romano, at Mantua ; and Parmegiano and Correggio, at Rome ; but always preferred those of Correggio, whom he endeavoured to imitate : died 1619.

**CONTE** (Jacopo del), born in Florence, 1510 ; studied in the school of Andrea del Sarto, under whom he painted history, but is most distinguished for his portraits of noted personages of his time. He generally introduced a great number of figures into his compositions, elegant in their attitudes, correct in design, and beautifully coloured : died 1598.

**FICHERELLI** (Felice), called Felice Reposo, born at Florence, 1605 ; studied under Jacopo Empoli, and became an excellent painter of history ; he copied Andrea del Sarto closely, and is sometimes mistaken for that master : died 1660.

**FRANCIABIGIO** (Marco Antonio), or Francia Bigi, sometimes called Francia, born 1483 ; died 1524 ; studied under Albertinetti, and was the coadjutor, and also the competitor of Andrea del Sarto ; painted some fresco works at Florence, in the style of Andrea del Sarto, but very inferior.

**IMOLA** (Innocenzio Francucci), called Da ; was a pupil of F. Francia, and of Mariotto, and in style partakes of that of Il Frate and Andrea del Sarto.

**JACONE** (—), born at Florence ; painted history, and was an assistant of Andrea del Sarto ; many of his works in the churches at Cortona are boldly but extravagantly designed : died 1555.

**LOMBARD** (Lambert), born at Liege in 1500 ; visited Italy, and studied under Andrea del Sarto, but could never divest himself of his early dry and stiff manner ; he is ranked, however, amongst the best painters of his time and country : he died in 1560.

**MELISSI** (Agostino), born at Florence, flourished about 1675, and was much employed in painting cartoons for tapestry, from designs of Andrea del Sarto ; he also painted several pictures of his own composition : died 1738.

**NANNUCCIO**, a Florentine, pupil of Andrea del Sarto, was patronized by Cardinal Tournon, whom he accompanied to Florence, and painted with considerable reputation : he flourished about 1540.

**NELLI** (Suor Plautilla), a Florentine lady of noble extraction, born 1523 ; painted history, and in one of the churches in Florence there are two paintings by her, one of the Descent from the Cross, the other the Adoration of the Magi, the former of which is said to have been from a design by A. del Sarto : died 1588.

**PONTORMO** (Jacopo Carucci da), born 1493 ; was a scholar of Leonardo da Vinci, of Pietro Cosimo, of Mariotto Albertinelli, and afterwards of Andrea del Sarto, and painted history, designed and coloured entirely in his manner : died 1556.

**PULIGO** (Domenico), born in Florence, 1475 ; was brought up in the school of Domenico Corradi, called Il Ghirlandaio, whom he was considered equal to, and improved his style by an attentive study of the works of Andrea del Sarto ; he acquired considerable reputation by some easel pictures representing Madonnas and Holy Families, and also as a portrait painter : died 1527.

**Rosso** (Il), called Maitre Roux, born in Florence, 1496 ; studied the works of Andrea del Sarto, and of Michael Angelo and Parmegiano, but painted in a style peculiarly his own ; he executed numerous works for the churches at Rome and Florence : died 1541.

**SALVIATI** (Francesco Rossi), born 1510 ; a scholar of Andrea del Sarto, and afterwards of Bandinelli ; became distinguished as the most able artist of that time at Rome ; he painted Scripture history and poetical subjects : died 1563.

**SOLOSMEO**, a painter, is mentioned by Vasari as one of the scholars of Andrea del Sarto.

**SQUAZZELLA** (Andrea), a Florentine, and a pupil of Andrea del Sarto ; was employed by Francis I. of France, and flourished about 1520.

**STEFANESCHI** (Giovanni Battista), born in the Florentine State, 1582 ; was a monk, and was instructed in design by Andrea Comodi, and afterwards under Pietro da Cortona, and was chiefly employed in copying in miniature the works of Raffaello, Correggio, Titian, Andrea del Sarto, and others : died 1659.

## SAUNDERS (Mr.)

**BENWELL** (J. H.), studied in London, under Mr. Saunders, and painted pictures in a manner peculiar to himself, being a combination of crayons and water colours, which produced a pleasing effect, and were beautifully executed : died 1785.

**SAVERY (ROLAND)**, son of Jacques, born at Courtray, 1576; was instructed by his father, and painted landscapes, in style somewhat resembling those of Paul Bril or Breughel, embellished with small figures and animals; also insects, reptiles, &c.; he sometimes painted romantic scenery, stupendous rocks, and rapid cascades, neatly penciled, and highly finished: died 1639.

**EVERDINGEN** (Albert or Aldret), born at Alkmaer, 1621; studied first under Roland Savery, and afterwards under Peter Molyn, both of whom he greatly surpassed; he excelled in painting rocky landscapes, torrents, waterfalls, and storms at sea; his wild romantic scenery, selected from the coast of Norway, and the Baltic shores, remind us of Salvator Rosa: died 1675.

**GRASDORP** (William), born at Haerlem, 1579; was a pupil of Savery; he painted both large and small, and made some fine copies after that master, and also after Breughel: died 1636.

**GROBBER** (Francesco), born at Haerlem, 1579; studied under Roland Savery, and acquired some reputation as a painter of history and portraits: died 1636.

**HONDECOOTER or HONDEKOETER** (Giles), born at Utrecht, 1583; in his landscapes imitated the style and colouring of Roland Savery, but the forms and foliage of his trees are more in the manner of Vinckenbooms.

**MAJOR** (Isaac), born at Frankfort, 1576; visited Prague, and became a scholar of Roland Savery, at that time painter to Rodolphus II.

**MOMPER or MOMPERT** (Joos or Jodocus), born at Antwerp, 1580; is supposed to have made nature his guide, and the romantic scenery of Switzerland his model; he painted in a bold style, and without that precise finishing usually adopted by the Flemish artists, and which is so much admired in Breughel and Savery. His pictures are frequently decorated with figures by the elder Teniers, or by John Breughel, and Teniers frequently retouched the landscape: died 1638.

**NIEULANT** (William Van), born at Antwerp, 1584; studied first under Roland Savery, and afterwards at Rome under Paul Bril, whose style he for some time followed, but subsequently adopted a more bold and expeditious one. He painted views of the ruins of ancient architecture, in the vicinity of Rome, drawn with neatness and precision, and bold and effective in colour: died 1635.

**SAVERY** (John), born at Courtray, about 1590; was the nephew, and probably the scholar of Roland Savery, as he painted landscapes with figures, &c. in a similar style: died 1665.

**SCAMINOSI (RAFFAELLE)**, was a scholar of Raffaelino del Colle, and flourished about 1610; painted history with considerable merit, but is known as an engraver.

**LANCISI** (Thomas), born 1603; studied under Raffaele Scaminossi, but we have no account of his works.

**SCANNAVINI (MAURELIO)**, born at Ferrara, 1655; was first a scholar of Francesco Ferrari, and afterwards of Carlo Cignani (at Bologna), of whom he became one of the most distinguished disciples; there are many of his works at Bologna; one of his most esteemed productions is St. Bridget fainting before a Crucifix, supported by an Angel: died 1698.

**PAROLINI** (Giacomo), born at Ferrara, 1663; was a pupil of Peruzzi, and afterwards of Carlo Cignani, and finished some pictures by Scannavini, left imperfect at the decease of that master: died 1733.

**SCARAMUCCIA (LUIGI)**, called **IL PERUGINO**, born at Perugia, 1616; was the son of Giovanni Antonio Scara-

muccia, an indifferent painter of history, by whom he was instructed; he afterwards frequented the school of Guido, and is said also to have studied under Guercino; he painted several pictures for the churches and other public edifices in Perugia, Milan, and Bologna: died 1680.

LANZANO (Andrea), born at Milan, 1645; studied under Scaramuccia, and afterwards in the school of Carlo Maratti, and painted in his style, which he subsequently quitted for that of Lanfranco; he excelled in portraits: died 1712.

### SCARCELLA (IPPOLITO), called LO SCARCELLINO,

born at Ferrara about 1560; was the son of Sigismondo, from whom he received his first instruction; he afterwards visited Venice, and became a scholar of Giacomo Bassano, and also studied and imitated the works of Paolo Veronese. In Ferrara there is scarcely an edifice that does not possess some of his works. His compositions are ingenious and abundant, his colouring rich yet delicate, the airs of his heads sweet yet expressive, and the action of his figures easy and graceful; in his backgrounds, he generally introduced a portion of charming landscape, touched with spirit, and coloured with infinite nature; he also painted some admirable portraits of the most distinguished personages of his country: died 1621.

BONONE (Carlo), born 1569; was instructed by Mazzuoli, and was contemporary with Scarscellino, and being unequal to him in the tenderness of his tints and the beauty of his expression, he attempted to rival him in the boldness of his design and the vigour of his colouring: died 1632.

CATTANIO (Costanzo), born at Ferrara, 1602; studied at Bologna, under Scarscellino and Guido Reni; his usual subjects were soldiers and banditti; but he sometimes painted history: died 1665.

LANA (Lodovico), born in the Duchy of Modena, 1597; studied under Ippolito Scarscellino; painted history, in which he united the taste of Guercino with the vigorous colouring of Tintoretto: died 1646.

SARTI (Ercole), born 1593, a self-taught artist; afterwards entered the school of Carlo Bononi, and imitated the style of Ippolito Scarscellino: died 1637.

### SCHAEKEN (WILLIAM),

born at Weerd, 1755; learned landscape painting of John Borreken, at Antwerp; he afterwards studied history. In 1785, he went to Rome, and on returning to Antwerp, he was named Professor of the Academy of Fine Arts in that city, which he filled twenty-four years with general satisfaction; he formed in his time many artists of merit, among whom may be cited I. Van Bree.

BREE (Matteo Ignatius Van), born 1773; a pupil of Schaecken; painted many historical pictures, in which he was greatly distinguished: died 1839.

### SCHALCKEN (GODFREY),

born at Dort, 1643; was first a scholar of Solomon Van Hoogstraeten, and afterwards of Gerard Douw, under whom he acquired great delicacy of finish, and a competent acquaintance with the principles of light and shade, and established his reputation by painting small pictures of domestic subjects, chiefly represented by candlelight. On leaving the school of Gerard Douw, he studied the works of Rembrandt, which he soon abandoned, despairing to equal the vigorous touch and magical effect of that extra-

ordinary master of the art; he painted small portraits, with flattering encouragement; he came to England, and painted the portrait of King William III. by candlelight, as large as life, that being the prevailing taste in England at that period; he chiefly painted candlelight pieces: died 1706.

BOONEN (Arnold), born 1669; died 1729; was a pupil of Godfrey Schalcken, in whose style he painted a few pictures with very great success.

GERMYN (Simon), born at Dort, 1650; studied first under Godfrey Schalcken, and afterwards under Lodovick Smits, called Hartcamp, and painted fruit in a peculiar manner; but his pictures of that kind soon fading, he applied himself to landscape painting, which he practised till his death in 1719.

MOOR (Karel de), born at Leyden, 1656; studied first under Gerard Douw, afterwards under Abraham Vanden Tempel, and subsequently under Godfrey Schalcken. He first painted portraits and domestic subjects, which were greatly admired, and afterwards history, in which he succeeded equally well: died 1738.

MORRIS (R), who was a scholar of Godfrey Schalcken, died very young; there was in the collection of Mr. Tierens, at the Hague, a small cabinet picture by him, of an old man holding a screech-owl in his hand.

PALTHE (John), born 1719; son and pupil of Gerard John Palthe, painted some pictures after the manner of Schalcken, but excelled in portraits: died 1769.

SOUKENS (Henry), born 1680; painted historical and emblematical compositions and landscapes, and could imitate the chef-d'œuvres of the great masters, particularly Lairese; he also painted his own portrait, in the manner of Schalcken: died 1711.

TOURNIERES (Robert), born at Caen, 1676; was a pupil of Bon Boullongne, and painted history with some reputation; his small size pictures, which he painted in the manner of Schalcken or Gerard Douw, are the best: died 1752.

VERSTEEG (Michael), born 1756; was a pupil of John Van Wanum, and of Joris Ponce, and also of John Van Leen; he studied and imitated the best masters, and at first painted landscapes, but afterwards painted interiors or candlelight-pieces, in the manner of Schalcken or Neefs.

VREEM (Anthony), born in 1660; was a pupil of Godfrey Schalcken, and painted with great success, but died young.

WEELING (Anselme), born 1675; a pupil of an obscure painter, named Delany; devoted himself to studying and copying the most eminent masters of the Dutch school, particularly those of Adrian Vander Werf and Godfrey Schalcken, whose style he followed with great success: died 1749.

## SCHEDONE or SCHIDONE (BARTOLOMEO),

born at Modena, 1560; was a pupil of the Caracci, and formed his style from an attentive study of the works of Raffaele and Correggio, and it may be said that no follower of Correggio approached him so nearly. His large works are extremely rare; his small ones are held in the highest estimation, and are extremely valuable: died 1616.

CARDI (Lodovico), called Cigoli, born 1599; died 1613; studied under Bronzino and from the works of Buonarrotti, and others, but more resembled Correggio in style than either Caracci, Schedone, or Baroccio.

## SCHELFHOUT (—),

appears to have been the master of Nuyen, and a painter of some reputation, from the following account.

NUYEN (Wynand Joseph John); this artist, a relation and pupil of the famous painter Schelfhout, died at the Hague in 1839, at the age of twenty-seven. At sixteen years of age he obtained the prize from the Felix Meritis at Amsterdam, for the best landscape; his paintings are very recherchés, and ornament the first collections: at Haerlem there is a wooded landscape by him, which is one of his most esteemed works. In 1838 he exhibited at Ghent a winter-piece that attracted the attention of all the connoisseurs, and which charmed by the beauty of the colouring, and the faithful imitation of nature.

**SCHELLINCKS (WILLIAM),**

born at Amsterdam, 1632, from his style of painting is supposed to have been a scholar of John Lingelbach: he travelled through France, Italy, and Switzerland, and painted landscapes and sea-ports, decorated with figures, and touched with neatness and spirit; the brilliant and sunny effects in some of which remind us of Du Jardyn; his animals are correctly drawn, and his groups are tastefully composed. He usually painted small size pictures, and finished them very highly: died 1678.

**SCHELLINCKS (Daniel)**, born 1638, brother of William, by whom he is said to have been instructed, and in whose style he painted landscapes and sea-ports with considerable reputation: died 1701.

**SCHENDEL or SCHYNDAL (BERNARD),**

born 1659; was a pupil of Mommers, and painted conversations, merry-makings, and feasts, in design and colouring, similar to Ostade, though somewhat inferior to him: died 1716.

**BRAKENBERG (Renier)**, a Dutchman, born at Haerlem, 1649; studied under Mommers, and also under Schendel, and painted several subjects—boors feasting, dancing, &c.—but more in the manner of Adrian Ostade, although greatly inferior to him.

**SCHERER (—),**

was a portrait painter, as appears by the following account, but we have no description of his works.

**BLOCK (Daniel)**, born 1580; was a scholar of Scherer, a portrait painter, whom he greatly excelled, and was much employed in the Courts of Denmark and Sweden: died 1661.

**SCHIEBLINGS (—).**

Of this artist all that appears is that he was the Court painter, and master of the following celebrated artist.

**PREISLER (Daniel)**, born at Prague, in 1627; is said to have studied under Schieblings, the Court painter, and afterwards to have travelled through Bohemia and Hungary, and finally to have settled in Nuremberg, where he painted for the churches and for private collections with great success: died 1665.

**SCHILPEROOT (—),**

it appears, was the master of John Van Goyen, but we have no description of his works or style.

**GOYEN (John Van)**, born at Leyden, 1596; studied under Schilperoot, John Nicolai, and Esaias Vandervelde, and painted landscapes, cattle, &c. views in Holland, on the banks of rivers, with boats, full of figures, and generally with a town or village in the distance, and occasionally marine views and sea-ports: died 1656.

**SCHOOF (RODOLPH):**

from the following particulars appears to have been the master of Adrian de Bie; but we have no description of his works or style.

**BIE (Adrian de)**, born 1594; died 1623; pupil of Rodolph Schoof and of Wouter Abts; painted history and portraits, sometimes on jasper, porphyry, and other precious stones.

**SCHOOTEN (GEORGE VAN),**

born at Leyden, 1587; studied under Conrad Vander Maes, an artist of little celebrity, whom he surpassed both in history and portrait; but his works are little known except in his native city: died 1658.

LIEVENS (John), born at Leyden, 1607; studied first under Van Schooten, and afterwards under Peter Lastman, and painted a number of historical works, both large and easel size, which are highly esteemed; he also painted the portraits of Charles I. and his family: died 1663.

TEMPLE (Abraham Vander), born at Leyden, 1618, was a pupil of George Van Schooten, and painted small pictures of historical subjects, conversations and portraits, very highly finished, but not equal to F. Mieris the Elder, who was his pupil: died 1672.

### SCIOREL or SCHOREEL (JOHN),

born in Holland, 1495; studied under William and James Cornelisz, and afterwards under John Mabuse and Albert Durer, and painted historical subjects, in some of which he imitated the style of Raffaele, and though not entirely divested of the stiffness and formality of the Flemish painters of that period, he was superior to any that had preceded him; he also made designs of the views and antiquities of Jerusalem, and occasionally painted portraits: died 1562.

MORE (Sir Anthony), born at Utrecht, 1519; studied first under John Schoreel, and afterwards in Italy from the works of Michael Angelo Buonarotti and Raffaele, and on his return to Holland devoted himself to an imitation of Holbein: he designed in a bold and masculine style, but without the delicacy and clearness of that master; he went to Spain and painted the portrait of Prince Philip, and whilst there copied some portraits of illustrious women which had been originally painted by Titian, and his copies were thought to approach near to the beauty of the originals. He went to England to paint the portrait of the Princess Mary, previous to her marriage with Philip. His talents were not confined to portraits, but he painted several historical pictures for the Royal Collection in Spain: died 1576.

SCHWART (John), born in Holland, 1480; visited Italy for improvement, and painted history and landscape, the latter in the manner of John Schoreel: died 1541.

### SCHOTEL (JOHN CHRISTIAN),

born at Dordrecht in 1817; was at first a pupil of Meulemans, then of Schouman, under whom he was during two years, painting shipping in water-colours and Indian ink; he usually studied from nature, his constant aim and natural disposition prompting him to rival Backhuysen; he is said to have been equal to Vanderfelde in his calms, and to Backhuysen in his storms; he also painted history with considerable success; died 1838.

DYXHOORN (Peter Arnout), born in Rotterdam, 1810; was a pupil of M. Schouman, and of J. C. Schotel. The shipping and marine views by this artist are proofs of his great talents; his figures were sometimes introduced by H. Schmidt of Rotterdam: died 1839.

SCHOENMAKER (Peter John), born at Dordrecht, 1755; painted views of towns in the manner of Vander Heyden, and occasional shipping pieces, in which the figures were inserted by J. C. Schotel.

### SCHOUMAN (ARTUS),

born at Dort, 1710; was a scholar of Adrian Vander Berg, and painted historical subjects and portraits, but with no great merit; also birds, in which he excelled.

DAM (Walter), born at Dordrecht in 1726, was pupil of Artus Schouman, and painted in the style of his master, but was not able to attain to his superiority; he finished by making designs after A. Cuyp and L. Backhuysen: died at Dordrecht in 1785 or 86.

HEENCK (Jabez), born at the Hague, 1752; was a pupil of A. Schouman, and painted birds in the taste and manner of his master: died 1782.

KUYPERS (Thierry), born at Dordrecht in 1732 or 1733, was a pupil of A. Schouman, at



- the Hague; he painted landscapes, and established himself at the village of Voorschoten for the purpose of painting after nature. His canvasses, of rather large dimensions, served to ornament apartments according to the fashion of that time: he made, however, some easel pictures. He had much talent, but the irregular life he led, made him neglect his labours, and depreciated his works considerably: died at Dordrecht in 1796.
- MUYS (Nicholas), born 1740; was a pupil of his father, William Muys, and afterwards of Aart Schouman, and painted cabinet pictures, interiors, and portraits: died 1808.
- PONSE (Joris), born at Dordrecht in 1723; a pupil of A. Schouman; painted flowers, fruit, and birds; his cabinet pictures excelled more in good finish than in agreeable composition: died at Dordrecht, 1783.
- SCHOTEL (John Christian), born 1787; was a pupil of Meulemans, and afterwards of Schouman, and painted in oil and water-colours, and Indian ink. His usual subjects were shipping pieces, but he sometimes painted history: died 1838.
- UITERLIMMIGE (Walter), born 1739; was a pupil of A. Schouman; he painted portraits and birds, in the style of his master, but not equal to him: died 1784.
- VONK (H.), who lived in Middelburg about 1750, painted several saloons with birds and other subjects, in the manner of A. Schouman.

### SCHROETER (—),

was the master of Peter Brandel, as appears from the following particulars, but we have no account of his works.

- BRANDEL (Peter), born at Prague, 1660; was a pupil of Schroeter, whom he soon surpassed. He painted several pictures for the churches at Prague and at Breslau, freely penciled and naturally coloured, but his shadows are sometimes too black.

### SCHULTZ (JOHN CHRISTOPHER),

born at Amsterdam, 1749; studied under his father, a landscape painter, and painted landscapes and animals, which possessed considerable merit: died 1812.

- CATS (James), born 1741; studied first under James Xavery, and afterwards under Schultz, and painted landscapes from nature, embellished with figures and cattle: died 1799.
- ROCCO (Peter), born in Switzerland, 1765 or 1766; studied under J. C. Schultz and Adrian de Lelie, and then settled as a portrait painter at Amsterdam.
- STORVISCH (Henry), born 1767; was a pupil of J. C. Schutz, and painted landscapes and cattle, particularly sheep, in which he excelled.

### SCHUUR (THEODORE VANDER),

born at the Hague, 1628; was a pupil of Sebastian Bourdon, and also copied the works of Raffaele and Giulio Romano, in which he succeeded happily. He painted history, ingeniously composed, and designed more in the Roman taste than in that of his country: died 1705.

- BRUYN or BRUIN (Cornelius de), born 1652; was a pupil of Theodore Vander Schuur, and painted landscapes, plants, animals, insects, and views, with boats and figures, also portraits: died 1728.

### SCHWART (JOHN),

born at Groningen, in Holland, 1840; visited Italy for improvement, and painted history and landscape with considerable reputation, particularly the latter, which resemble those of Schorel: died 1541.

- CRABETH (Adrian), born at Gouda, 1550; studied under John Schwart, a painter of history and landscape, whom he soon surpassed: died 1581.

### SCORZA (SINIBALDO),

born in the Genoese State, 1589; was a scholar of Giovanni

Battista Paggi, and excelled in painting landscapes, which he decorated with groups of figures and animals, tastefully composed and touched with great spirit; he also painted easel pictures of Scriptural and fabulous subjects, which are found in the choicest collections: died 1631.

SOPRANI (Raffaella), born at Genoa, 1612; studied under Benso, and afterwards was a pupil of Sinibaldo Scorza, and then of Godefroi Vals, under whom he studied landscape painting; he usually painted architectural subjects and perspective: died 1672.

### SEGERS or SEGHERS (GERARD),

born at Antwerp, 1589; was first a scholar of Henry Van Balan, and afterwards of Abraham Janssens; he visited Rome and attached himself to the style of M. A. Caravaggio, and became a scholar of Bartolomeo Manfredi, who had studied under Caravaggio, to whose style he added a richness of colour almost general in the painters of that country. He painted historical subjects and conversations, and soldiers playing at cards, half-length figures, which were greatly admired; also some pictures for the churches at Antwerp. He afterwards adopted the clear and splendid colouring of Rubens and Vandyck: died 1651.

FRANCOIS (Peter), son of Lucas, born in Mechlin, 1606; studied first under his father, and afterwards under Gerard Segers; he painted both history and portraits, generally less than life size, which were admired for beauty of colouring, and neatness of penciling: died 1654.

MIEL (Jan), born near Antwerp, 1599; was a pupil of Gerard Segers, and one of his ablest disciples; he studied also under Andrea Sacchi, whom he assisted in his works. His inclination for the grotesque, led him into frequent extravagancies or inconsistencies, and he abandoned history, took to painting carnivals, markets, fairs, huntings, &c. easel size, in which he excelled, and his works were greatly admired.

PETERS (Francis Lucas), born at Mechlin, 1606; was the son of an obscure painter, from whom he learned the elements of design, and afterwards became a pupil of Gerard Seghers; but he abandoned historical painting to devote himself to landscape, which he painted in a pleasing style, decorated with small figures, correctly drawn, and touched with neatness and spirit: died 1654.

### SEGERS OR SEGHERS (DANIEL), brother of Gerard,

born at Antwerp, 1590; became a disciple of John Breughel, who at that time painted flowers and fruit. He visited Rome, where he designed every curious plant or flower that he met with, and formed a rich collection of drawings of those objects. He frequently painted garlands or borders of flowers, in which the intervening space was enriched by historical subjects, which Rubens did not disdain occasionally to execute: died 1660.

ELLIGER or ELGER (Ottomar), born 1633; studied at Antwerp, in the school of Segers, and painted fruit and flowers in the high finished style of that master: died 1688.

HULST (Peter Vander), born 1652; painted landscapes with flowers and insects, selecting a wilder kind of plant than those of De Heem or Seghers, and introducing toads, frogs, lizards, &c. like them, and not finished so highly as those of Mignon or De Heem.

NEAL (Elizabeth); is said to have resided in Holland, and to have painted flowers so well as to have rivalled Seghers.

### SEMENTI OR SEMENZA (Giacomo),

born at Bologna, 1580; studied first under Denys Calvart, and

afterwards under Guido Reni, of whose style he was one of the most successful followers. He visited Rome, where he executed several works in fresco; he also painted in oil with considerable success: died 1638.

**BRANDI** (Giacomo), born 1623, at Poli, near Rome; studied first under Sementi, and afterwards under Lanfranco, and painted some admirable pictures in the style of the latter. His principal works are in the churches, and other public edifices at Rome: died 1691.

**SEMINI (ANDREA)**, eldest son of Antonio, born at Genoa, 1510; studied first under his father, then under Pierino del Vaga, and afterwards visited Rome to contemplate the works of Raffaelle and the beauties of antiquity, and became a faithful follower of his style, though somewhat incorrect in design: died 1578.

**CASTELLO** (Bernardo), born 1557; was a scholar of Andrea Semini, and of Lodovico Canciagio, in whose style he painted history and portrait: died 1629.

**SEMINI (ANTONIO)**, born at Geneva, about 1485; was a disciple of Lodovico Brea, and afterwards studied the works of Perugino, and became a successful follower of his style. His picture of the Nativity is considered equal to the juvenile productions of Raffaelle: died 1549.

**PIAGGIA** (Teramo), born in the Genoese State; was a disciple of Lodovico Brea, and in conjunction with Antonio Semini painted several works for the churches at Genoa, of which one of the most esteemed was the Martyrdom of St. Andrew, which somewhat resembles the style of Brea: flourished about 1547.

**SEMINI (OTTAVIO)**, younger son of Antonio, born at Genoa, about 1515; studied under his father, and also under Pierino del Vaga, then visited Rome to study the works of Raffaelle, and painted a picture of the Rape of the Sabines so much in the style of Raffaelle that Proccacini mistook it for a work of that master.

**BARGONE** (Giacomo), born at Genoa; studied under Semini, and painted history with some reputation; his execution was free, drawing correct, and the contour of his figures graceful.

**ROSSI** (Giovanni Stefano), born at Genoa, 1619; studied first under Semini, then under Sorri, and afterwards under Strozzi, and became distinguished as a painter of history: died 1679.

**SERMONETTA (GIROLAMO SICCOLANTE)**, born at Sermonetta, 1504; generally called Girolamo Sermonetta; was one of the ablest disciples of Pierino del Vaga, whom he assisted in his works. In his oil pictures he is compared to the disciples of Raffaelle, for the resemblance in his style to the illustrious head of the Roman school. There are few of his works except portraits in private collections: died 1550.

**GASPARINO** (Gaspare), born at Macerata; was a disciple of Girolamo Sermonetta, and painted history in his style, but in a less finished manner: flourished about 1585.

**SESTO (CESARE DA)**, sometimes called **CESARE MILANESE**, was one of the ablest disciples of Leonardo da Vinci, whose disciple he is supposed to have been; he also composed and painted historical subjects in imitation of Raffaele: died 1524.

**BERNAZZANO**, born at Milan; painted landscapes, animals, fruit and flowers, the figures usually introduced by Cesare da Sesto. He is said to have painted birds so naturally as to have attracted other birds.

**SIENA (MATTEO DA)**,

born at Sienna, about 1533; went to Rome to exercise his skill as a landscape painter in the Logie of the Vatican, and generally worked in conjunction with Nicolo Circignano, called Pomerancio, who painted the figures: died 1588.

**CRISCUOLO (Giovanni Angelo)**, brother of Giovanni Filippo; studied under Marco da Siena, and became a reputable painter of history: died 1580.

**SIGNORELLI (LUCA)**,

born at Cortona, 1439; was a disciple of Pietro della Francesco, whom he imitated so closely that it was difficult to distinguish their works. He was one of the first Tuscan painters that drew the figure correctly, and one of the most able artists of the Florentine school: died 1521.

**GENGA (Girolamo)**, born 1476; was a disciple of Luca Signorelli, whom he assisted in his works. He afterwards studied with Raffaele in the school of Perugino, and was chiefly employed, in conjunction with Timoteo della Vite and Raffaelino del Colle, in the public edifices at Rome and Florence: died 1539.

**SIMONE (ANTONIO DE)**,

painted battle-pieces, in which he imitated the manner of Borgognone; also country scenes with small figures: died 1724.

**MASSARO (Nicolo)**, born at Naples; was a pupil of Salvator Rosa, and painted landscapes designed in his manner, but in colouring rather languid and weak: the figures were usually inserted by other masters, particularly by Antonio de Simone: died 1704.

**SIMONE (MAESTRO)**,

born at Naples; was a disciple of Filippo Tesauero, and improved his style by studying the works of Giotto: flourished about 1325.

**COLA (Genaro di)**, born at Naples, 1320; was a pupil of Maestro Simone, whose style he followed closely. He painted Scripture history: died 1730.

**SIMONETTA (—)**,

of this painter we have no other account than the following.

**APPIANI (Francesco)**, born at Ancona, 1792; studied under Simonetta, and painted history in a pleasing and harmonious style. Most of his works are in the churches at Perugia.

**SIMONINI (FRANCESCO)**,

born at Parma, 1689; was a scholar of Ilario Spolverini; he excelled in painting battles and skirmishes of cavalry, his pictures are well composed, and touched with great spirit, and many of his works are in the private collections at Venice: died about 1760.

**CASANOVA (Francesco)**, born 1732; and studied under Francesco Simonini, a painter

of battle-pieces in the manner of Borgognone, whose style he adopted; he also painted landscapes with figures, and cattle, marine, and pastoral subjects.

**FIGIORE** (Cola Antonio del), born in Naples, studied under Francesco Simonini, and painted several altar-pieces for the churches; his most celebrated work is a picture of St. Jerome extracting a Thorn from the Lion's foot.

**SIRANI (GIOVANNI ANDREA),**

born at Bologna, 1610; was a disciple of Guido Reni, and resembled him in his first pictures, but he afterwards adopted a style more resembling the vigorous opposition of light and shade which are seen in the works of M. A. Caravaggio.

**TINTI** (Lorenzo), was a pupil of Giovanni Andrea Sirani, in whose style he painted some altar-pieces for the churches at Bologna: died about 1700.

**SIRANI (ELISABETTA),** daughter and pupil of Giovanni Andrea, born at Bologna, 1638; attached herself to the style of Guido, and is said to have painted upwards of 150 pictures and portraits, most of them of a large size. Her compositions are elegant and tasteful, design correct and firm, and there is a freshness and suavity in her colouring, especially in her demi-tints, that reminds us of the best works of Guido; she was particularly successful in the expressive character she gave to her Magdalens and Madonnas, which appear to have been her favourite subjects: died 1664.

**CANTOLFI** or **CANTOFOLI** (Ginevra), this lady was a pupil of Elisabetta Sirani, and painted history with some reputation.

**CORIALANO** (Theresa Maria), was taught design by her father, and perfected in painting under Elisabetta Sirani.

**SLINGELANDT (PETER VAN),**

born at Leyden, 1640; was a pupil of Gerard Douw, whose highly finished style he followed, and as far as finish can go may be said to have equalled, if not surpassed his instructor, for whose works his pictures are often mistaken; he generally painted a cat, a dog, or a mouse in his pictures, which he penciled so minutely that almost every hair was represented. Although stiff in composition and design his pictures command high prices: died 1691.

**FILICUS** (John), born in Holland, 1660; was a scholar of Peter Slingelandt, in whose manner he painted conversations or subjects from private life, also small portraits highly finished, but not equal to those of Slingelandt: died 1719.

**SLUYS** (Jacob Vander), born at Leyden, 1660; was a scholar of Ary de Voys, and afterwards of Peter Van Slingelandt, whose polished style he imitated, but without that laborious finish: died 1736.

**VOYS** (Ary de), born at Leyden, 1611; studied first under Nicholas Knupfer, and afterwards became a pupil of Abraham Vanden Temple, but adopted the style of Peter Van Slingelandt, whom he imitated with great success: died 1698.

**SMITH (THOMAS),** called **SMITH** of Derby, from his chiefly residing there, was a self-taught landscape painter, and may be said to be the first of the English artists who explored and displayed the charming scenery of his native country. His pictures were highly esteemed: died 1769.

**SMITH** (John Raphael), son of Thomas Smith of Derby, by whom he was instructed: practised portrait painting in crayons, and acquired considerable celebrity, as appears from his whole-lengths of Charles Fox, and Earl Stanhope: died 1812.

**SMITH (WILLIAM, GEORGE, and JOHN),**

are generally stated to have been born at Chichester, but with more probability at Guilford in Surrey; they all studied from nature. William, born in 1707, chiefly devoted himself to portrait painting, but occasionally painted landscapes, flowers, and fruit; and George, born in 1714, distinguished by the name of Smith of Chichester, excelled in landscape painting, and was highly esteemed in that branch of the art. John, born in 1717, also painted landscapes, very little inferior to his brother George. John and William died in 1764, and George in 1766.

**PARKER (John)**, studied in the Duke of Richmond's Gallery, and received some instruction from the Smiths of Chichester; then visited Rome, and on returning to England painted landscapes with some success.

**PETHER (Abraham)**, born at Chichester, in 1756; was instructed at an early age by George Smith, and attained great celebrity as a landscape painter, particularly in moon-light pieces, which he painted with surprising effect. In his day pictures his scenery is pleasant and luxuriant, but there appears to be a want of judgment in his distribution of light and shade: died 1812.

**SMITZ (LODOVIC), called HARTCAMP,**

born at Dort, 1635; acquired considerable reputation as a painter of flowers and fruit, but from his flimsy style of colouring his works are almost entirely obliterated: died 1675.

**GERMYN (Simon)**, born 1650; studied under Godfrey Schalcken and afterwards under Lodovic Smitz, called Hartcamp, and painted fruit in a peculiar manner; but his works of that description soon perishing, he applied himself to landscape painting with better success: died 1719.

**SNAYERS (PETER),**

born at Antwerp, 1593; was a pupil of H. Van Balen, and painted history and portraits with considerable success; but was more distinguished as a painter of battle-pieces and landscapes. His figures and horses are designed and painted with surprising spirit and animation, and his compositions are rich and ingenious. His colouring sometimes approaches to the splendour of Rubens: died 1670.

**MEULEN (Anthony Francis Vander)**, born at Brussels, 1634; is generally considered of the French school; he studied under Peter Snayers, a reputable battle-painter, and accompanied Louis XIV. to the field in his different campaigns, and painted the various battles and sieges of that monarch in Flanders. He also painted huntings and cavalades, in which the figures and horses are correctly drawn, and touched with great spirit; his landscapes are distinguished by the freshness of his verdure, the beauty of the perspective, and the lightness and brilliancy of the skies: died 1690.

**SNELLINCKS (JOHN),**

born at Mechlin, 1544; instructor unknown; was an eminent painter of history and battles, particularly the latter. His compositions are judiciously grouped, figures and horses correctly and spiritedly designed, his aerial perspective well kept, and his chiaro-oscuro excellent: died 1638.

**BATEM (Gerard Van)**, painted landscapes and panoramic views of mountains, with stag-hunts, travellers, banditti, &c. bolder and more spiritedly designed, but colder in tone than those of Snellincks: flourished from about 1650 to 1700.

## SNEYDERS or SNYDERS (FRANCIS),

born at Antwerp, 1579; studied first under Henry Van Balen, and for some time excelled in painting fruit and objects of still life; and afterwards painted animals and huntings, composed in a grand style, and with surprising fire and spirit. Rubens frequently employed him to paint the animals, fruit, &c. in his pictures. He also excelled in painting kitchens and larders, stored with all kinds of dead game, fish, fruit, vegetables, &c. which were occasionally decorated with figures by Rubens or Jordaens: his compositions are rich and varied, pencil bold and free, the furs and skins of the different animals true to nature, and colouring clear, chaste, and vigorous. His works are held in high estimation, and are to be found in some of the finest collections in England. Vandyck painted an admirable portrait of Snyders: died 1657.

**ANCHILUS** (N.), born at Antwerp, 1686; was a painter of conversations after the manner of Teniers and Watteau. He visited London, and copied some paintings of Snyders for Sir Robert Walpole; died 1733.

**ANGELIS** (Peter), born at Dunkirk, 1685; visited Flanders and Germany, and painted small pictures, conversations and landscapes, in the mixed style of Teniers and Watteau, and occasionally copied the pictures of Rubens and Snyders: died 1734.

**BERNAERT** (Nicasius), born 1593; died 1663; studied under Francis Snyders, whose style he imitated, and as a painter of animals, was very little inferior to him.

**BOEKEL** (Van), a pupil of Francis Snyders: painted animals alive and dead. Some of his works are in the royal cabinet at Paris: died 1673.

**BOEL** (Peter), born at Antwerp, 1626; was a pupil of Snyders, and an excellent painter of animals and birds, flowers and fruit.

**BOULE**, a Flemish painter, and pupil of Peter Sneyders, imitated the manner of his master in painting animals: flourished about 1690.

**CARRE** (Henry), born at Amsterdam, about 1657; was a pupil of Jurian Jacobsq, and afterwards of Jacques Jordaens, and painted landscapes and huntings in the manner of Snyders; he also painted peasants attending sheep or herds of cattle, and sometimes conversations: died 1721.

**HONDIUS** (Abraham), born at Rotterdam, 1638; painted with equal skill landscapes, huntings of wild animals, boars, deer, wolves, foxes, &c. in a manner little inferior to Snyders or Fyt; but his chief excellence was in the representation of dogs. His compositions were excellent, but his drawing was occasionally incorrect, and his colouring somewhat too glaring.

**JACOBSQ** (Jurian), born in Hamburgh, 1610; studied under Francis Snyders, and excelled in painting huntings and chases, of wild animals in his style, with great success, and little inferior to those of Snyders: died 1664.

**MOLYN** (Pietro Mulier), the Younger, called Tempesta, born at Haerlem, 1637; caught the rudiments of painting from his father, but having seen some hunting pieces by Francis Snyders, he imitated the style of that master with so much success, that his pictures were scarcely less esteemed than those of Snyders: died 1701.

**MIERHOP** (Francis Van Cuyck de), born at Bruges, 1640; particularly excelled in painting fruit, fish, game, &c. in the manner of Francis Snyders, and one of his works is frequently mistaken for that of Snyders.

**MYTENS** (Daniel), the Elder, born at the Hague; came to England about the latter part of the reign of James, and painted portraits with backgrounds, in the style of Rubens. There is a fine specimen by him at St. James' Palace of Hudson the Dwarf, in a landscape, warmly coloured and freely painted, like Rubens or Snyders.

**ROSA** (John), born at Antwerp in 1591; was a pupil of John de Wael and afterwards of Francis Snyders, in whose style he painted animals, fruit and flowers: died 1638.

**VANBUCHT** (—), a Flemish painter, and scholar of Snyders; was a great imitator of nature, and like him painted all sorts of animals. His works are highly prized.

**VERHEYDEN** (Francis Peter), born 1657; having seen some pictures of wild boars, &c. by Snyders, he adopted the profession, and painted huntings of animals of various kinds, also dead game, in the style of Hondekoeter: died 1711.

VONCK (C.), painted birds and inanimate objects in the manner of Snyders. His works are found in the choicest collections.

Vos (Paul de), born in Flanders, about 1600; painted huntings of the wild boar and other animals, with great ability, and little if at all inferior to the works of Snyders.

SOEST or ZOEST (GERARD),

born in Westphalia about 1637; came to England and acquired considerable reputation as a portrait painter; his draperies were usually of satin, in which he imitated the style of Terburg, but he changed his style on seeing the works of Vandyck; his heads were animated with truth and nature, bold, yet highly finished, and he succeeded best in the portraits of females: died 1681.

RILEY (John), born in London, 1646; studied under Isaac Fuller, and Gerard Soest or Zoest, and acquired considerable reputation as a portrait painter: died 1691.

SOGGI (NICCOLO),

born at Florence, 1474; was a pupil of Pietro Perugino, in whose style he painted history, but designed his figures in a more laboured manner, and somewhat more precise: died 1554.

GIUNTALOCCHIO (Dominic), of Prato, was a scholar of Nicholas Soggi, with whom he was a favourite, and was taught by him architecture, painting, and portraiture: flourished about 1560.

SOGLIANI (GIOVANNI ANTONIO),

born in Florence, studied under Lorenzo, but imitated the style of Bartolomeo di St. Marco, though not very successfully, he painted Scripture history: died about 1560.

CALZALAJO (Sandrino del), pupil of Giovanni Antonio Sogliani, gave strong indications of superior talent: but died young.

POGGINO (Zanobi), a Florentine, scholar of G. A. Sogliani, was in great esteem, and his works are still in much request; he frequently painted the same subject in the same style in every respect: flourished about the year 1630.

ZAMPALOCCHIO (Dominic), was a pupil of Nicholas Soggi, and was made painter to the Portuguese Ambassador, and also to the Viceroy of Sicily.

SOLARIO (ANTONIO), called LO ZINGARO,

born at Abruzzo, in Naples, about 1382; went to Bologna and became a disciple of Lippo Dalmasio, and on returning to Naples distinguished himself as one of the ablest painters of that period, several of his works in fresco, are in the public edifices at Naples: died about 1455.

ANGIOLILLO, (—), called Boccaderame, born at Naples; studied under Solario called Lo Zingaro, and painted several pictures for the churches in that city: flourished about 1450.

BUONI (Silvestro de), born at Naples; was the son and pupil of Buono Buoni, and also of Lo Zingaro, and painted some considerable works for the churches in Naples: died 1480.

DELVITO (Nicolo), born at Naples, 1435; died 1498; he studied under Antonio Solario, and painted history in his style.

SOLE (GIOVANNI GUISEPPE DAL),

son of Antonio, born at Bologna, 1654; received the principles of design from his father, then studied under D. M. Canuti, and afterwards under Lorenzo Pasinelli, whose style he imitated with great success, and though inferior to him in clearness and har-



mony of colour, he surpassed him in correctness, and energy of design. His pictures are usually embellished with landscape and architecture, which he introduced with admirable taste: died 1719.

**CAMPIGLIA** (Giovanni Domenico), born at Lucca, 1692; studied under Tommaso Redi, and Lorenzo del Moro, and afterwards at Bologna, under Guiseppe dal Sole, and painted historical subjects and portraits.

**CASALINI** (Lucia). This lady, born at Bologna, in 1677; was instructed by Guiseppe dal Sole; she first practised historical painting, but was more successful in portraiture. Her own picture is in the Florentine Gallery: died 1721.

**COMI** (Francis), was born dumb, in Verona; his natural genius leading him to painting, he entered the school of Alexander Marchesini, also that of John Gioseffo dal Sole, under whose instructions he became an excellent painter.

**DOMINI** (Girolamo), born at Correggio, 1681; studied under Francesco Stringa, Guiseppe dal Sole, and Carlo Cignani; painted history, large and small, and several altar-pieces and easel pictures in a masterly style, and with considerable reputation: died 1739.

**FERRAJUOLI** (Nunzio), born 1661; was a pupil of Luca Giordano, and afterwards of Guiseppe dal Sole, under whom he learnt to design figures well, but he afterwards devoted himself to landscape painting.

**FERRETTI** (Giovanni Domenico d'Imola), born at Florence, 1692; was a scholar of Guiseppe dal Sole, and painted history with considerable reputation; his works are mostly in the churches at Florence, Pisa, and Bologna.

**GALEOTTI** (Sebastiano), born at Florence, 1656; studied first under A. Gherardini, and afterwards at Bologna, under G. G. dal Sole, and executed some considerable works in fresco for the churches in Italy: died 1746.

**GILARDI** (Pietro), born 1679; was a pupil of Federigo Bianchi and of M. A. Franceschini, and also of Gioseffo dal Sole, and painted history with considerable reputation.

**GRATI** (Giovanni Battista), born at Bologna, 1681; studied under Gioseffo dal Sole, and painted history for the churches in Bologna, with considerable reputation: died 1758.

**LUIGHI** (Antonio), born at Bologna, 1685; was a pupil of Gioseffo dal Sole, and painted history for the churches with considerable reputation: died 1757.

**MAZZONI** (Cesare), born at Bologna, 1678; was a pupil of Lorenzo Pasinelli, and afterwards under Gioseffo dal Sole, and painted history, several of his works are in the churches and other public edifices in Bologna: died 1763.

**MEUCCI** (Vincent), a Florentine painter, born in 1693; studied design under Sebastian Galeotti, and afterwards under John Gioseffo dal Sole. He visited Lombardy and Venice, and copied the works of the best masters there; also painted some works of his own, which met with universal approbation: died 1766.

**MONTI** (Francesco Bolognese), born at Bologna, 1685; was educated in the school of Giovanni Gioseffo dal Sole; he painted history, and one of his best works, the Rape of the Sabines, was painted for Count Ranuzzi; he also left numerous works at Bologna: died 1768.

**MURARI** (John), a Veronese painter; studied first in Verona, and afterwards in Bologna in the school of John Gioseffo dal Sole, under whom he made great progress in the art.

**MURATORI** (Teresa), born at Bologna, 1662; this lady studied under Emilio Taruffi, Lorenzo Pasinelli, and Gioseffo dal Sole; and painted history with considerable reputation, she executed several works for the churches: died 1708.

**SALIS** (Carlo), born at Bologna, studied under Guiseppe dal Sole, at Bologna, and afterwards under Antonio Balestra, at Venice, whose style he imitated with great success: died 1763.

**TAGLIASACCHI** (Giovanni Battista), born near Piacenza, was a scholar of Gioseffo dal Sole, and for some time painted history in the style of that master: died 1737.

**VITALI** (Gioseffo), born at Bologna, was a scholar of Giovanni Gioseffo dal Sole, and painted history with some reputation, several of his works are in the churches at Bologna.

**SOLIMENE (FRANCESCO)**, called L'ABATE CICCIO,

born near Naples, 1657; son of Angelo Solimene, a painter of some reputation, under whom he studied two years, and afterwards at Naples, under Francesco di Maria, and ultimately in the school of Giacomo del Po. He visited Rome, and contemplated

the works of Pietro da Cortona, Lanfranco, and Il Calabrese, whose powerful effect of light and shade he softened by adopting the sweetness and amenity of Guido and Carlo Maratti, and by an accurate and well arranged study of these masters, formed an excellent style, and distinguished himself as one of the most admired painters of his time: he excelled in history, landscape, portraits, animals and architecture, his figures are elegantly designed, his compositions ingenious, and his colouring tender yet forcible, the airs of his heads graceful and expressive, and his draperies judiciously cast: died 1747.

ASTA (Andrea dell), born at Naples, 1683; was a pupil of Solimene, but his style is an imitation of Raffaele, he usually painted religious subjects: died 1721.

AVELLINO (Onufrio), born at Naples, 1674; studied under Francesco Solimene, afterwards visited Rome, and painted the vault of the church of St. Francesco di Paola, which is considered his best production: died 1741.

BERNARD (—), born at Naples, 1680; studied under Solimene, whose style he adopted with considerable success, and was considered one of his best pupils: died 1734.

BONITO (Guiseppe), born at Castell a Mare, in 1705; was a scholar of Francesco Solimene, and one of the most successful followers of his style: died 1789.

CONCA (Sebastian Cavaliere), born 1676; studied fresco painting under Francesco Solimene, and afterwards painted portraits, small size, touched with great freedom and well coloured. He next visited Rome, and studied the works of Buonarrotti, Raffaele, and the Caracci, and was much employed in decorating the churches and chapels in every part of Italy: died 1764.

CORADO (Carlo), born at Naples, 1693; was a disciple of Solimene, in whose manner he painted; his compositions are ingenious, design correct, pencil free, and colouring brilliant: died 1768.

FERA (Bernardine), a scholar of Solimene, distinguished himself in fresco on large walls, and in large works in water colours; he had a brother, a painter as well as himself, and a scholar of the same master, who designed and painted figures in a good manner; they lived about 1680.

GIAQUINTO (Corrado), born at Molfetta; studied first under Francesco Solimene, and afterwards under Sebastian Conca, whose style he followed. His best works are in fresco: flourished about 1750.

MAZZANTI (Lewis), born in Orvieto, Spain, 1676; a disciple of Bacicci, painted in Naples, in competition with Solimene in the pictures in fresco that are in the grand chapel of the Annunciation.

MURA (Francesco de), called Franceschiello, born at Naples, about 1696; one of the numerous scholars of Francesco Solimene; was much employed in ornamenting the edifices of his native city: died 1759.

POLVERINO (Romualdo), born at Naples, 1701; died 1731; studied under Francesco Solimene, and became a reputable painter of history.

RAMSAY (Allan), born in Edinburgh, 1709; went to Italy and studied under Solimene, and afterwards under Imperiale, but abandoned historical painting, and devoted himself entirely to portraits: died 1784.

SANFELICE (Ferdinando) born at Naples; was a scholar of Francesco Solimene, whom he assisted in his numerous works, and was one of his ablest disciples. He painted some altar-pieces for the churches at Naples, and excelled in landscape, perspective views, and fruit: died 1759.

SASSI (John Baptist), a Milanese, studied first under Panza, and then at Naples, under Francesco Solimene, from whom he derived most advantage, especially in small pictures: flourished about 1690.

## SOLIS (JUAN),

a painter, whose works are little known, had for his pupils the two following.

ARELLANO (Pedro), a Spaniard, born at Santoreas, 1614; he attempted historical painting, but not succeeding, devoted himself to painting fruit and flowers, in imitation of Mario di Fiore.

**SOLIS** (Francesco), born at Madrid, 1629; painted history. His most esteemed work is a picture of Santa Teresa at Madrid: died 1684.

**SORRI (PIETRO),**

born at Sienna, 1556; studied first under Arcangiolo Salimbeni, and afterwards under Cavaliere Passignani, whom he accompanied to Venice, and improved his manner, by studying the works of Paolo Veronese, whose style is discernible in his best pictures, several of which are in the public edifices at Florence, and other cities of Tuscany, particularly at Pisa; he painted landscapes and portraits as well as history: died 1622.

**ROSSI** (Giovanni Stefano), born at Genoa, 1619; was a disciple of Semini, of Sorri, and also of Strozzi, and became distinguished as a painter of history: died 1679.

**STROZZI** (Bernardo), born at Genoa, 1581; was a pupil of Pietro Sorri, and was a most distinguished painter both in oil and in fresco, in the former his colouring was considered equal to those of any master of that period: died 1644.

**SPADA (LIONELLO),**

born at Bologna, 1576; studied under the Caracci, and became an eminent disciple of their school, but afterwards adopted a style that was a mixture of the Caracci and of Michael Angelo Caravaggio: died 1622.

**DENTONE** (Girolamo), called Curti, born at Bologna, 1576; was first a disciple of Lionello Spada, but finding that his genius directed him rather to perspective than to a design of the figure, he applied himself to study the noble edifices erected from the plans of Giacomo Baronio, called Il Vignola: died 1632.

**DESANI** (Pietro), born at Bologna, 1595; studied under Lionello Spada; painted history, well composed and correctly designed, but hard in colouring: died 1647.

**SPADA (VALERIO).**

Of his works we have no account.

**DANDINI** (Pietro), born at Florence, 1646; studied first under Valerio Spada, and afterwards under his uncle Vincenzo; he visited Italy, resided with Paolo Veronese; and also at Parma and Modena, studying the works of Correggio, and on his return to Florence was much employed, both in oil and in fresco, in subjects from sacred and fabulous history: died 1712.

**SPAENDONCK (GERARD VAN),**

born in Holland, 1746; was a pupil of Herreyns, and practised as a miniature painter, but his genius leading him to flower painting, he devoted himself to that branch, and acquired great celebrity: died 1822.

**DAEL** (J. F. Van), born in Antwerp, 1764; first painted architectural subjects but afterwards devoted himself to painting flowers and fruit, and in that branch of the art was considered equal to Van Spaendonck: died in 1840.

**KNIP** (Henrietta Gertrude), born 1783; studied under her father, a flower painter, and afterwards under Van Spaendonck, and painted in oil and in water colours: her pictures were highly esteemed, and fetched very large sums: died 1842.

**REDOUTE** (Peter Joseph), born 1757; first painted religious subjects, but after becoming acquainted with Van Spaendonck, he devoted himself to similar subjects, and soon became a painter of the highest merit in that branch of the art: died 1835.

**SPAGNOLETTO (JOSEF RIBERA),** called IL,

born at Xativa, about ten leagues from Valencia, 1589; studied in Spain, under Francesco Ribalta, and at Naples, under M. A. Caravaggio, whose powerful and effective style he adopted, and his

productions were much admired. From Naples he went to Rome, and though he sometimes attempted to enliven and embellish his style, by imitating the grandeur of Raffaele, and the graces of Correggio, some of whose works he copied, it was not attended with much success; the taste of Spagnoletto led him to paint gloomy and austere subjects, such as hermits and saints, emaciated by abstinence and severity; the Flaying of St. Bartholomew; St. Lawrence on the Gridiron, &c. In tragic compositions, martyrdoms, executions and torments, he was eminently successful, and treated those subjects with a horrible fidelity, and a correctness of design, that might serve as a study for the anatomist. He frequently painted historical figures, as well as portraits, at half length: died 1656.

**CAPURRO** (Francesco), born at Genoa; studied under Domenico Fiaselli, and afterwards at Naples, under Spagnoletto, whose style he adopted, and was employed some time at the court of Modena: died young.

**FALCONE** (Aniello), born at Naples; studied under Ribera, called Spagnoletto, but did not adopt his style; he painted battles, marches, encampments, the figures well drawn, and the colouring clear and vigorous: died 1680.

**FIAMMINGO** (Enrico), born in Flanders; studied first under Ribera, and afterwards under Guido, in whose style he painted some pictures for the churches at Rome, but somewhat darker in the tinting.

**GIORDANO** (Luca), called Luca fa Presto, born at Naples, 1632; studied under Ribera, called Spagnoletto, and afterwards visited Rome, and copied the works of the best masters: died 1704.

**HERRERA** (Francesco), born in Seville, 1622; studied under his father, and painted historical subjects, also flowers and fish, and from his manner was styled by the Italians *Il Spagnoletto della Pesci*.

**LINSCHOOTEN** (Adrian Van), born at Delft, 1590; studied at Rome, under Spagnoletto, and like him adopted the bold and vigorous style of Michael Angelo Caravaggio. Two of his best productions are Peter denying Christ, and Peter's Repentance; died 1678.

**RIVALZ** (John Peter), born at Toulouse; studied under his father, and painted historical subjects in a manner resembling the best works of Spagnoletto; his easel pictures are not very numerous.

**ROSA** (Salvator), born at Naples, 1615; was a pupil of Francesco Franczani, and of Anniello Falcone, and afterwards received some instructions from Ribera, called Spagnoletto. He painted historical subjects and landscapes; his scenery of a bold description, and embellished with figures of bandits, robbers, &c., and occasionally painted seaviews: died 1673.

### **SPIERS (ALBERT VAN),**

born at Amsterdam, 1666; was a scholar of William Van Inghen, an historical painter of some eminence; he visited Rome, and contemplated with admiration and delight the works of Raffaele, Giulio Romano, and Domenichino; then went to Venice to perfect himself in colouring, and selected the works of Paolo Veronese for his guide, and returned to Amsterdam, where he was extensively employed, and accounted one of the ablest artists of his time. His colouring is decidedly Venetian: died 1718.

**WIT** (Jacob de), born at Amsterdam, 1695; studied first under Albert Van Spiers, a painter of history, and afterwards under Jacob Van Halen, but devoted himself entirely to studying the works of Rubens and Vandyck.

### **SPINELLO (ARETINO),**

born at Arezzo, 1328; was a disciple of Jacopo di Casentino; he

painted history in a superior style, and several of his fresco works are to be found in Florence and at Pisa ; he gained great reputation by his portraits of Pope Innocent IV. and Gregory IX., and gave to his figures an air of unaffected modesty, but to his Madonnas one that was divine and inexpressible ; he was equal to Giotto in his design, and surpassed him in his colouring.

**BICCI** (Lorenzo di), born at Florence, 1400 ; died 1460 ; was a disciple of Spinello, and painted several works in fresco for the churches in Florence, in the formal style of the age.

**DADDI** (Bernardo), born at Arezzo ; was a pupil of Aretino Spinello ; some of his works are still in the churches at Florence : died about 1380.

**SPINELLO** (Gaspar or Paris), son of Aretino, born at Arezzo, 1356 ; was first instructed in the art by his father, and afterwards at Florence, by Lorenzo Ghiberti ; his colouring was excellent, but his design strained and extraordinary. He painted in oil, in distemper and fresco, but excelled in the latter. Some of his works are still preserved at Florence : died about 1426.

### SPOLVERINO (ILARIO),

born at Parma, 1657 ; was a disciple of Francesco Monti, and occasionally painted historical subjects, but was more celebrated for his battle-pieces, attacks of cavalry, and assassinations, which he designed with spirit, and touched with a boldness of pencil well adapted to the subject.

**SIMONINI** (Francesco), born 1689 ; was a pupil of Ilario Spolverino, and excelled in painting battles and skirmishes of cavalry, many of which are in the private collections at Venice : died about 1760.

### SPRANGHER (BARTHOLOMEW),

born at Antwerp, 1546 ; studied first under John Madyn, a painter of some reputation, afterwards under Francis Mostaert, and finally under Bernardino Gatti, (called Sejaro), who had been a disciple of Correggio. He painted for Pope Pius V. a picture of the Last Judgment, an immense composition of upwards of 500 figures painted on a copper-plate six feet high, and which at his death was placed on his tomb ; he also painted numerous easel portraits for the imperial palaces. Although Sprangher had visited Rome, it appears to have made no difference in his style, which remained entirely that of his country : died 1623.

**ACH** or **ACHEN** (John Van), born 1556 ; was a pupil of Jerrigh, a portrait painter, and afterwards of Bartholomew Sprangher, whose works he copied ; he painted history and portrait, and his style was a compound of the German and Venetian schools.

**DACH** (John), born at Cologne, 1556 ; studied under Bartholomew Sprangher, then visited Rome, and was afterwards employed by Rodolph II. of Germany ; he painted Italian scenery and ruins remarkably well, and died at the Court of Austria in the year 1646.

**UYTENWÆL** (Joachim), born at Utrecht, 1566 ; studied design under his father, and painting under Joseph de Beer, but adopted the style of Bartholomew Sprangher, and painted history and interiors of kitchens, with culinary utensils, in which he excelled : died 1624.

### SQUARCIONE (FRANCESCO),

born at Padua, 1394 ; is more celebrated as the founder of an academy, and for his system of instruction, than for his works as a painter, of which few now remain. One at Padua, representing St. Girolamo, surrounded by several other saints, is said by Lanzi

to be well coloured, with a finer expression than was usual at that time, and above all correct in perspective : died 1474.

**AVIBUS or PADOVANO** (Lauro), born at Padua ; studied under Squarcione, but distinguished himself by his close imitation of the style of Mantegna : flourished about 1460.

**LENDENARA** (Lorenzo da), a pupil of Squarcione, and an esteemed painter in his time ; worked in competition with Mantegna : flourished about 1400.

**MANTEGNA** (Andrea), born 1431 ; studied under Francesco Squarcione, and painted history at first in a dry formal style, which he soon afterwards changed, and executed numerous works for the churches extremely graceful and expressive : died about 1515.

**TREVIGI** (Darius da), a scholar of Squarcione ; was a distinguished painter of that period : flourished about 1550.

**ZOPPO** (Marco), born in Bologna ; was a pupil of Francesco Squarcione, whose style he imitated with considerable success ; he painted history and portrait equally well : died 1517.

**STAEVERTS or STEVERS (ANTHONY PALAMEDES)**, born at Delft, 1604 ; painted conversations or assemblies, musical and card parties, &c., and occasionally portraits ; his design is not very correct, neither does he exhibit much judgment or taste in his compositions : died 1680.

**JONG** (Ludolf de), born near Rotterdam, 1616 ; studied under C. Sachtleven, Anthony Palamedes and John Bylart, and painted easel pieces of battles and huntings, also portraits, in which latter he excelled ; died 1697.

**STANZIONE (CAVALIERE MASSIMO)**, born in Naples, 1585 ; was a disciple of Giovanni Battista Caracciolo, whose style is discernible in all his works ; but he received his best instruction in fresco painting from Belisario Corenzio ; also took lessons under Lanfranco, and was assisted in portrait painting by Fabrizio Santafede. He visited Rome, studied the works of Annibale Caracci, and having formed an intimacy with Guido, is said to have emulated the graceful design and colouring of that master so closely, that he was called *Il Guido* Reni da Napoli ; he painted history and portrait large and easel size : died 1656.

**CAVALIERE** (Bernardo), born at Naples, 1622 ; was a pupil of Stanzione, and painted many easel pictures of historical subjects, in the style of Poussin, with a brilliancy of colour resembling Rubens : died 1656.

**FINOGLIO** (Paolo Domenico), a Neapolitan, flourished about 1640 ; he studied under Stanzione, and his principal works are in the churches and convents at Naples : died 1656.

**FULCO** (Giovanni), born in Messina, 1615 ; studied under Stanzione, and painted history with considerable reputation : died about 1680.

**MALINCONICO** (Andrea), born at Naples about 1600 ; was one of the ablest disciples of Cavaliere Massimo Stanzione ; the churches of Naples abound with his oil paintings, the most esteemed of which are the Four Evangelists and the Doctors of the Church, in the *Miraculi* at Naples.

**ROSA** (Francesco di), called *Paccico*, born at Naples about 1600 ; was a pupil of Stanzione, and painted history large and easel size ; many of the former are in the churches at Naples, and the latter in private collections : died 1654.

**ROSSI** (Muzio), born at Naples, 1626 ; studied under Stanzione, and afterwards at Bologna, under Guido, and painted an altar-piece, which is considered a prodigy of juvenile ability : died 1651.

**VACCARO** (Andrea), born at Naples, 1598 ; was a disciple of Stanzione, but for some time attached himself to the style of M. A. Caravaggio, and some of his productions pass for the works of that master : died 1670.

**STARNINA (GHERARDO),**

an old Florentine painter, born 1354; was a scholar of Antonio Veneziano, and painted history in the stiff dry style of that period, although somewhat less Gothic and hard than the immediate followers of Giotto: died 1403.

**MASOLINO** (Panicali da), born at Florence, 1378; studied design under Lorenzo Ghiberti, and colouring under Starnina, and painted some excellent works for the churches in that city: died 1415.

**STELLA (JAMES),**

born in Lyons, 1596; was the son of Francis Stella, an artist, originally of Flanders, who settled at Lyons on his return from Italy; his father taught him the rudiments of design, and he afterwards travelled through Florence on his way to Rome, and painted several pictures for the Grand Duke Ferdinand II. On arriving at Rome he studied the antique, and the works of Raffaele, in the society of Nicolo Poussin, which in no small degree contributed to the formation of his style. His compositions are graceful and decorous though cold and inaccurate, and his carnations too red; his design is rigidly correct, but defective in sentiment and expression; his easel pictures are better than his altar-pieces.

**BOUZZONET** (Anthony), born at Lyons, 1634; studied under Stella, whose style he endeavoured to imitate, but with little success: died 1682.

**CARMENTON** (George), born in Lyons; was a scholar of Francis Stella, and a reputable painter of history, but excelled in architectural views and perspective.

**STEENWYCK (HENRY), the Elder,**

born at Steenwyck, 1550; was a pupil of John de Vries, who excelled in perspective and architectural views; he painted similar subjects, and not only surpassed his master in neatness and accuracy, but has scarcely been equalled by any artist who preceded him; his pictures represent the interiors of churches and Gothic temples, which he frequently represented by torch-light, and by a judicious management of the chiaro-oscuro, gave a grandeur and effect to them which is extremely picturesque and pleasing. Breughel Van Thulden or Franck usually inserted the figures: died 1603.

**BASSAN** (B. Van), of Antwerp, painted portraits, and also decorated cabinet and other articles of furniture, with subjects in the manner of Poelenberg, and pieces of architecture in the manner of Steenwyck.

**BAILLI** (David), born at Leyden, 1584; painted perspective views and portraits, and copied one of Steenwyck's pictures, representing the inside of a church: died 1638.

**BREUGHEL** (John), called Velvet Breughel, was so neat and accurate in his small figures, that many of Momper's landscapes, and Steenwyck's interiors, are decorated with them.

**NEEF** or **NEEFS** (Peter), the Elder, born at Antwerp, 1570; was a scholar of Henry Steenwyck, the Elder, and painted similar subjects, interiors of convents and churches, with great celebrity: died 1651.

**STEENWYCK** (Henry), the Younger, born at Antwerp, 1589; was instructed by his father, and painted similar subjects, which he usually designed on a larger scale; he was invited to England by Charles I., and in the Catalogue of King James are found ten of the principal works by him. Those he painted previous to his coming to England, are embellished with figures by John Breughel, Theodore Van Thulden, and others; he sometimes decorated the backgrounds of Vandyck's pictures with architecture, &c. &c. Vandyck painted his portrait: he died in London, and his widow, who

painted perspective views in the style of her husband, returned to Amsterdam, where she died.

### STEFANESCHI (GIOVANNI BATTISTA),

born in the Florentine State, 1582; was a monk, and is generally called L'Eremita di Monte Senario; he studied design under Andrea Comodi, and afterwards under Pietro da Cortona, and chiefly excelled in copying in miniature the works of the most eminent Italian painters; he painted several sacred subjects, small size, from originals by Raffaello, Correggio, Titian, Andrea del Sarto, and others: died 1659.

GALANTINI (Ippolito), called Il Cappucino, and sometimes Il Prete Genoese, born at Geneva, 1627; studied under G. B. Stefaneschi, and painted several pictures for the churches, one of which, the Tribute Money, in the Florentine Gallery, is considered his best performance: died 1706.

### STIMMER (TOBIAS),

born at Schaffhausen, Switzerland, 1544; master not mentioned; acquired some celebrity by decorating the principal mansions of his native town in fresco, which has unfortunately perished; he also painted the portraits of the ancestors of the then Marquis of Baden, which he is said to have executed in good style.

MAURER (Christian), son of Joshua Maurer, a painter of some merit, born at Zurich, 1558; studied at Strasburg, under Tobias Stimmer, whose style he adopted, and was also a reputable painter in distemper, and on glass: died 1614.

### STONE (HENRY), usually called OLD STONE,

is principally known as a painter by his excellent copies from Vandyck and other masters: died 1653.

PEART or PAERT (Henry), studied under Barlow and Stone, but is chiefly known as a copier of some paintings in the Royal Collection, and from having sometimes painted portraits: died about 1697.

STONE (John), brother of Henry, occasionally copied some pictures by the old masters, with tolerable success.

### STOOP (DIRK, or THEODORE),

was born in Holland about 1610; he adopted a similar style to that of Peter de Laer, called Bamboccio, and his best works are in no respect inferior. His pictures represent huntings, and sportsmen on horseback, the halts of travellers, farriers' shops, and similar subjects, designed with a spirit and taste that has scarcely been surpassed by Wouvermans, for whose works they are frequently mistaken.

DIEPRAAM (Abraham), born at the Hague, 1655; studied first under Dirk Stoop, the father of Abraham Stoop, the battle painter, and next under Hendrick Zorg, but afterwards adopted the style of Adrian Brouwer, and painted drolleries and drunken frolics, but not equal to Brouwer.

### STORIAU (DANIEL).

From the following notice, it would appear that he was a painter of still life, but we have no account of his works.

STOSSOPE (Sebastian), of Argentina, a scholar of Daniel Storiou, painted remarkably well fruit, vases, glasses, tables, and domestic utensils. The Emperor Ferdinand II. was much delighted with his works.



**STRADA or STRADANUS (JOHN),**

born 1536; studied the works of Raffaele, Michael Angelo, and the antique, but in some measure adopted the style of Salviati; he painted history, animals, huntings, and battles, in oil and in fresco; died 1604.

**TEMPESTA (Antonio)**, born 1555; was first a pupil of Santo da Titi, and afterwards of John Stradanus, both of whom he greatly surpassed; his favourite subjects were battles, huntings, and cavalades, which he composed in a grand style, and painted with unusual spirit and energy; he also painted historical subjects: died 1630.

**STRAUCH (GEORGE).**

The only notice we have of this painter is as follows.

**LEMBEKE (John Philip)**, of Nuremberg, a disciple of George Strauch, and in Rome of Peter de Laer; painted battles, sieges, naval fights, hunting-pieces, &c., in an excellent style, and his works were highly esteemed.

**STRIEP (CHRISTIAN).**

All that is known of this painter is gathered from the following account.

**HEUSCH (Abraham)**, born at Utrecht, 1650; studied under Christian Striep, and painted herbs and plants of different kinds, insects, serpents, and reptiles, with singular neatness and fidelity, and finished so highly that they will bear comparison with the highly wrought productions of Mieris and Gerard Douw: died 1712.

**STRINGA (FRANCESCO),**

born at Modena, 1635; was a pupil of Lodovico Lana, and improved his style by studying the works of Guercino, and other celebrated masters; he painted several historical pictures for the churches and the Ducal Palace at Modena, and there are some of his works in the public edifices at Venice: died 1709.

**BIANCHI (Lucretia)**, daughter to Balthasar; was a pupil of Stringa, and assisted her father in some of his works; also copied other works with good taste: lived about 1680.

**DONINI (Girolamo)**, born 1681; studied successively under Stringa, Gioseffo dal Sole, and Carlo Cignani, and painted a few historical subjects for the churches, but was principally employed on easel size pictures: died 1739.

**ZOBOLI (Jacopo)**, born at Modena; was a disciple of Francesco Stringa, and afterwards studied at Bologna and Rome, and became a reputable painter of history: died 1761.

**STROZZI (BERNARDO),**

born at Genoa, 1581; became a pupil of Pietro Sorri; he painted history in oil and in fresco, but was more occupied for private collections and galleries than for the churches; his designs are not sufficiently correct, neither are his forms select or beautiful, but the heads of his old men exhibit a grave and impressive character, and are painted with spirit and energy: died 1644.

**FERRARI (Giovanni Andrea)**, born at Genoa, 1598; studied first under Bernardo Castelli, and afterwards under Strozzi, and painted history, landscape, animals, fruit, and flowers, easel size, and finished with great beauty and precision: died 1669.

**BOCCIARDI (Clemente)**, called Clementone, born at Genoa, 1620; was a pupil of Strozzi, and painted similar subjects, but inferior to Strozzi in colouring: died 1658.

**CASSANA (Giovanni Francesco)**, born at Genoa, 1611; studied under Strozzi, and painted historical subjects and portraits, but excelled in the latter: died 1691.

**FERRARI (Giovanni Andrea)**, born at Genoa, 1598; studied first under Bernardo Castelli,

- and afterwards under Strozzi, and painted history, landscape, animals, fruit and flowers, easel size, and finished with great beauty and precision : died 1669.
- ROSSI (Giovanni Stefano), born at Genoa, 1619 ; studied under Semini, Sorri and Strozzi, and became distinguished as a painter of history : died 1679.
- STROIFI (Don Erman), studied under Strozzi, whose manner he imitated so closely that it is difficult to distinguish their works : flourished about 1650.
- TRAVI (Antonio), born in 1613 ; was instructed in design by Bernardo Strozzi, and afterwards studied landscape painting under Godfrey de Wael : died 1668.

### STRY (VAN).

It appears from the following that there were two brothers of that name, but we have no description of their works. There are, however, many pictures, called Van Stry, which are landscapes somewhat in the style between Paul Potter and Klomp, and are presumed to be by one of these brothers.

- LEXMOND (John Van), born at Dordrecht, 1769 ; painted views of towns with considerable reputation ; his works may be found in the collections at Dordrecht and other cities : died 1838.
- KELDERMAN (John), an amateur painter of flowers, fruit and birds ; was born at Dordrecht, 1741 ; he was a pupil of Wouter Dam, and received instructions from Van Stry, Van Leew, and others ; he excelled in flowers and fruit : died 1820.
- WELL (Arnold Van), born at Dordrecht, 1772 ; studied under Andrew Vermeulen, and painted cabinet pictures in the manner of the brothers Van Stry ; also moonlight and winter pieces, which now ornament the choicest collections.

### STUBER (GODFRIED) :

of this painter we have no further account than as follows.

- KELLER (John Henry), born at Basle, 1692 ; studied landscape painting of Godfried Stuber, and of his son at Munich, and painted after the manner of Teniers, an apartment in the house of Count Henry of Nassau : died 1665.

### STUVEN (ERNEST),

born at Hamburgh, 1657 ; was instructed in the rudiments of design by an obscure painter named Hins, and afterwards studied under John Voorhout, a reputable painter of history and portrait, and finally under Mignon, the celebrated flower painter, and though not equal to Mignon in finish or in delicacy of colour, his works are highly esteemed : died 1712.

- BROECK (Elias Vander), born 1650 ; a pupil of Ernest Stuvan, and afterwards of Mignon, painted fruit, flowers, frogs, and reptiles, with tolerable success : but more like De Heem, than either of his instructors : died 1711.
- MYN (Herman Vander), born at Amsterdam, 1684 ; studied under Ernest Stuvan, an eminent painter of fruit and flowers, whom he soon surpassed ; but aspiring to a higher department of the art, he quitted Stuvan, and devoted himself to historical subjects.

### SUBTERMANS or SUTERMANS (JUSTUS),

born at Antwerp, 1597 ; was a scholar of William de Vos, and afterwards of Francis Pourbus ; he travelled through Germany to Venice, and afterwards to Florence, and painted history and portraits, in the latter he is considered little inferior to Vandyck. His historical subjects are well composed, and his designs elegant and correct.

- GABBIANI (Antonio Domenico), born in Florence, 1622 ; studied under Subtermans and Dandini, and also under Titian and Tintoretto, and copied many of the pictures of Pietro da Cortona. He painted historical subjects large and easel size, also portraits with considerable success : died 1726.

## SEUER (EUSTACHIUS LE),

born in Paris, 1617; was placed under the tuition of Simon Vouet, but was more indebted for the extraordinary reputation he acquired to his studies from the antique marbles which had been brought into France, and the pictures of the Roman school; his style exhibits little of the character of his country, and the simplicity of his compositions, and the purity of his design obtained him the appellation of the French Raffaele; his picture of St. Paul preaching at Ephesus, and his Descent from the Cross, are fine specimens of his talents; his compositions are noble and elevated, his draperies simply and yet grandly cast, and though his colouring is without vigour or force, it is tender and delicate: died 1655.

COLOMBEL (Nicholas), born near Rouen, Normandy; studied under Seuer, and afterwards in Italy, but could not divest himself of the French style; he painted fabulous history: died 1717.

COYPEL (Noel), born in Paris, 1628; studied first under Poncet, and afterwards under Guerrier, and painted history in the style of Poussin and Le Seuer; he painted both in oil and in fresco: died 1707. His son Noel Nicholas, studied under him and painted similar subjects.

FERRE (Claude), born 1633; studied first under Eustache le Seuer, and afterwards under Charles le Brun, and painted historical subjects occasionally, but excelled in flower-pieces; he also painted portraits in which he was much esteemed: died 1675.

HACKAERT (James Philip), born in Prussia, 1734; was instructed by his father, a portrait painter; but evincing a partiality for landscape painting, he was placed under Le Seuer: he visited Norway, Sweden, and Naples, studying from nature, and some of his landscapes of that description are exceedingly fine: died 1724.

PATEL (Peter), the celebrated landscape painter, frequently ornamented the pictures of Le Seuer with landscape scenery and architecture: died 1703.

## SUEVE (JOSEPH BENEDICT),

born at Bruges, 1743; died 1807; was a pupil of Bachelier. Painted history, characterised rather by grace and harmony, than by vigour and colouring.

DUCC (Joseph Francis), was a pupil of Suvée, and painted several historical pictures for the churches, also fabulous history and portraits with considerable reputation: died 1829.

DUVIVIER (John Bernard), born in Bruges, 1762; studied in the Academy of Suvée, and painted historical subjects and landscapes with considerable success: died 1837.

ODEVAERE (Joseph Dionysius), born at Bruges, 1778; was a pupil of Suvée, and of the celebrated David; he painted history, portrait, and battle-pieces, for the churches and private collections, and his works are highly esteemed: died 1830.

PELICHY (Gertrude), born at Utrecht, 1741; was a pupil of Paul de Cock, and afterwards studied under Suvée, and made some fine copies from the best masters: died 1825.

## SWANEVELDT (HERMAN),

an eminent landscape painter, born at Woerden, 1620; is said first to have been a scholar of G. Douw, to whose style of painting he for some time applied himself, but his disposition leading him to landscape painting he left Douw and travelled to Italy when young, and being frequently seen in the vicinity of that capital, in the most sequestered places, designing the most interesting views and the most remarkable vestiges of antiquity, it procured him the appellation of the Hermit of Italy. In 1640,

he became the disciple of Claude Lorraine, under whom he became one of the most celebrated painters of his time, studying from nature, and marking the effect of the morning sun upon the mountains, trees, water, &c., and at noon and night also; and though his scenery is less extensive and select, and his colouring less brilliant and glowing than that of Claude, he has been surpassed by few in the suavity and tenderness of his tints or the delicate degradation of his aerial perspective; his works are held in high estimation in Italy: died 1690.

ROMAIN (De la Rue), painted landscapes after the manner of Asselyns, Swanevelt, and Both; he had excellent talents, and there are some capital paintings by him still to be met with.

### SWEICKHARDT (H. W.),

a modern Dutch painter, came to England in 1786, and painted landscapes and cattle, particularly frost pieces, in which he excelled; he painted in a neat but spiritless style, and produced a poor and feeble effect.

GAAL (Peter), born at Middleburgh, in 1770; was a pupil of Perkois and of Sweickhardt, at the Hague, and painted portraits, landscapes and animals, live and dead game, and conversations, or scenes in private life, with equal success: died 1819.

### TAFFI (ANDREA),

born in Florence, 1213; was instructed by a Greek painter, who was employed in ornamenting the church of St. Marco at Venice, in the art of working in Mosaic, and in conjunction with him executed some devout subjects in the church of St. Giovanni: died 1294.

BRUNO (John di), a Florentine, an inseparable friend of Nello di Dino, Buonamico Buffalmacco, and Calandrucci (the triumvirate of facetious friends that assisted Boccaccio so much in his writings), was a scholar of Andrew Taffi; he is mentioned amongst the Florentine painters in the year 1350.

BUFFALMACCO (Buonamico), born at Florence, 1262; was the disciple of Andrea Taffi, and is said to have been the first who introduced a label from the mouth of a person, to represent it as if speaking; his works are chiefly in the cathedral at Arezzo: died 1340.

CALANDRUCCI (Nozzo), of Perina, a Florentine; came from the school of Andrew Taffi. Buffalmacco, Nello di Dino, and Calandrucci, were the three friends mentioned in the Decameron of Boccaccio.

DINO or BANDINO (Nello di), a Florentine; was a scholar of Andrea Taffi, and was one of the facetious triumvirate, recorded by Boccaccio in his Decameron.

### TALAMI (ORAZIO),

born at Reggio, 1625; was a scholar of Pietro Desani, and afterwards studied at Rome under Annibale Caracci, and distinguished himself on his return to Reggio as a reputable painter of history and architecture, both in oil and in fresco: died 1699.

BACCARINI (Jacopo), born at Reggio, about 1630; was a scholar of Orazio Talami, and painted history in his style: died 1682.

BENEDETTI (Don Mattia), born at Reggio, flourished about 1700, was a scholar of Talami, somewhat esteemed as a fresco painter, and occasionally painted in oil.

### TANLIER (—).

Of this painter we have no account.

DOUFFLEST (Gerard), born at Liege, 1594; studied under Tanlier, and afterwards at

Antwerp, under Rubens; he visited Italy, and on his return to Liege, painted some good historical subjects for the churches there: died 1660.

### TARUFFI (EMILIO),

born at Bologna, 1682; was a pupil of Albano, and painted historical subjects and landscapes; the latter in the style of Albano, elegantly grouped, correctly designed, and decorated with figures: died 1694.

PANZACCHIA (Maria Helena), born at Bologna, 1668; was instructed in design by Emilio Taruffi, and became a reputable paintress of landscapes. Her pictures are embellished with figures, tolerably correct in design, and disposed with elegance and taste: died 1709.

### TASSI (AGOSTINO),

whose family name was Buonamici, was born in Rome, 1566; he studied under Paul Bril, in whose style he painted landscapes, also sea views, storms and calms, in which he was very successful, but his chief merit consists in his having been the master of Claude Lorraine: died 1642.

CODAGORA (Viviano), sometimes called Codazzo, born at Brescia, 1599; died 1674; studied first under Agostino Tassi, and afterwards under Paul Bril: he excelled in painting architectural ruins near Rome, and perspective views of his own composition, the figures usually by Domenico Guarguoli, and others. He is frequently confounded with Ottavio Viviani of Brescia, who painted similar subjects, but in a much superior style.

GENTILESCHI (Orazio), called Lomi, born at Pisa, 1563; studied under Aurelio Lomi, his half brother, and afterwards received some instruction from Agostino Tassi, whose landscapes he frequently decorated with figures, and painted several historical subjects for the churches and other public edifices: died 1647.

SALIMBENI (Cavaliere Ventura), born 1577; studied the works of Correggio and Parmegiano, and executed several works for the churches. Agostino Tassi frequently painted the landscapes in the backgrounds of his pictures: died 1613.

### TAVARONE (LAZZARO),

born at Genoa, 1556; was a favourite disciple of Luca Cambiaso, whom he accompanied to Spain, and assisted in his great work in the Escorial; he particularly excelled in fresco painting, to which he gave a vigour of colouring approaching to oil; he was also distinguished as a portrait painter: died 1641.

BRUNI (Giulio), born at Piedmont, flourished about 1625. Studied first under Tavarone, but preferring the style of Paggi, became his scholar, and proved a reputable painter of history.

### TEMPEL (ABRAHAM VANDER),

born at Leyden, about 1618; was a scholar of George Van Schooten; painted small pictures of historical subjects, conversations, and portraits, very highly finished, and although not equal to the Elder Mieris, who was his pupil, they are distinguished for their neatness of penciling, and delicate colouring: died 1672.

MOOR (Karel de), born 1556; was a pupil of Gerhard Douw, and also of Abraham Vanden Tempel, and of Godfrey Schalcken; he painted history, domestic subjects, and portraits, the latter of which partake of the vigour of Rembrandt, with the delicacy of Vandyck: died 1738.

**MUSSCHER** (Michael Van), born in Rotterdam, 1645 ; was a pupil of Abraham Vanden Tempel, G. Metz, and Adrian Van Ostade, but adopted a style more resembling Francis Mieris : died 1705.

**PAULYN** (Isaac), called by Lord Orford, Paling, was born at Amsterdam, about 1630 ; and became a pupil of A. Van Tempel ; he was an eminent portrait painter, in which capacity he visited England, where he resided many years.

**VOYS** (Ary de), born at Leyden, 1641 ; was a pupil of Knupfer, and afterwards of Abraham Vanden Tempel, but followed the style of Peter Van Slingelandt with considerable success : died 1698.

### TEMPESTA (ANTONIO),

born at Florence, 1555 ; studied first under Santa di Titi, and afterwards under John Stradanus, both of whom he greatly surpassed ; his favourite subjects were battles, cavalcades, huntings, and processions, which he composed in a grand style, and painted with unusual spirit and energy ; he also painted historical subjects and grotesque ornaments : died 1630.

**APPEL** (Jacob), born at Amsterdam, 1680 ; was a disciple of Vander Plaas, and also of T. de Graaf : he painted landscape in the manner of Tempesta with some reputation : died 1751.

**ASSEN** (John Van), studied painting under Anthony Tempesta, and imitated his manner ; he painted landscapes and figures : died 1695.

**BUNNICK** (John Van), born 1654 ; a Dutch landscape painter, and pupil of Sachtlevan, was assisted in his studies by Antonio Tempesta.

**CIGNAROLLI** (Scipione), born at Milan ; studied first under his father Martino, and was afterwards the pupil of Tempesta, whose style he successfully imitated.

**HENRIET** (Israel), born 1607 ; studied under Antonio Tempesta, and painted landscapes, but without much success.

**HUBER** (John Rodolph), born in Switzerland, 1668 ; was a pupil of Meyer ; he copied the works of Giulio Romano, and frequently painted the figures in Tempesta's landscapes : 1748.

**JANSSENS** (Victor Honorius), born at Brussels, 1664 ; visited Rome, where he became acquainted with Tempesta, and frequently painted the figures in his landscapes.

**RAINIERI** (Faustino), a Brescian and a secular priest ; was a self-taught artist and landscape painter ; he studied from nature, and imitated and followed the manner of Tempesta, to whom he very nearly approached. He painted a great number of pictures, and was often employed by painters of figures to put into their pictures some small view or landscape to complete their design : died 1755.

**RUGENDAS** (George Philip), born in Augsburg, 1666 ; studied the works of Borgognone and the prints of Tempesta, and acquired considerable reputation as a painter of battle-pieces : died 1742.

### TEMPESTA or TEMPESTINO (DOMENICO),

born at Florence, 1652 ; was a pupil of Baldassare Franceschini, called Il Volterrana, and painted portraits and landscapes with some reputation.

**FRATELLINI** (Giovanna), born at Florence, in 1666 ; studied crayon painting under Domenico Tempesta, and in that branch of the art was equal to Rosalba ; she also painted delicately in enamel : died 1731.

### TENIERS (DAVID), the Elder,

born at Antwerp, 1582 ; was educated in the school of Rubens, and for some time applied himself to historical painting, but his genius leading him to landscapes, he placed himself under the tuition of Adam Elsheimer at Rome, and on his return to Antwerp painted with the most flattering success, rural sports, merry-makings, temptations of St. Anthony, fortune-tellers, &c. which

were treated with great humour, and were universally admired, and purchased with avidity: died 1649.

**MOMPER** or **MOMPERT** (Jos or Jodocus), studied under Breughel, and painted landscapes, in which the figures were frequently introduced by the Elder Teniers: died 1638.

**TENIERS** (**DAVID**), the Younger, son of the above, born at Antwerp, 1610; studied first under his father, and afterwards under Adrian Brouwer, and received some instructions in the art of colouring from Rubens; he painted similar subjects to the elder Teniers, but in composition more varied and ingenious, and in colouring more chaste and transparent, in which he greatly surpassed his father; he painted small copies of the principal pictures, both Flemish and Italian, in the gallery of the Archduke Leopold William, then Governor of the Low Countries, in which he imitated the particular style of each master so closely that he was called the Proteus of Painting, which imitations are published in a volume called Teniers's Gallery; he also painted several pictures of his own composition, so perfectly in the style of Titian, Tintoretto, Bassano, Rubens, and other eminent masters, as to leave it doubtful whether his pictures were originals by those masters, or only in imitation of them, and what the Italians call *Pastici*. His landscapes, from being usually taken from the vicinity of his residence, where the country was generally flat, have an appearance of sameness and monotony; his trees are, however, touched with a spirit and taste for which he is remarkable; his skies are light and floating, and there is a silvery charm in the colouring of his best pictures which is peculiar to himself; in his interiors of cabarets, with peasants smoking and regaling, corps-de-gardes, and chemists' laboratories, he surpasses Ostade in his knowledge of perspective, and is not less master of the principles of the *chiaro-oscuro*: he generally painted small size pictures, but there is an altar-piece representing the Temptations of St. Anthony, the figures as large as life, inscribed David Teniers, jun. fecit 1666: died 1694.

**ABSHOVEN**, born at Antwerp, flourished about 1660; he was the favourite disciple of D. Teniers the Younger, and the most successful follower of his style; his pictures may easily be mistaken for those of his master; died about 1665; his subjects were rural sports, ale-houses, and apothecaries' shops.

**ANCHILUS** (N.), born at Antwerp, in 1688; was a good painter of conversations after the manner of Watteau: died near Lyons, in France, in the year 1733.

**ANGELIS** (Peter), born at Dunkirk, 1685; painted in the mixed style of Teniers and Watteau, with more of grace than the former and more natural than the latter, in pencil easy and flowing, but in colouring occasionally faint and nerveless: died 1734.

**BERKHEYDEN** (Job), born at Haerlem, 1637; died 1698; studied from nature, and painted views on the Rhine, low mirth, and the sports and merry-makings, feasts, dancings and conversations of the boors and others in that locality, in the manner of D. Teniers.

**BESSCHEY** (J. F.), born in Antwerp, 1739; was instructed by his father, Balthasar Besschey, a painter of landscapes and figures, and made several copies from the works of Moucheron, Wynants, Teniers, G. Douw, and others: died 1799.

**BOSCH** (Balthasar Vanden), born at Antwerp, 1675; died 1715; excelled in painting the interiors of saloons and galleries, with statues and pictures in the manner of Teniers, a painter's room, or a sculptor's laboratory; also small portraits.

- BOUT** and **BODEWYNS**; flourished about 1700; painted in conjunction, landscapes, in composition like Velvet Breughel and Teniers; Bout always inserting the figures; they usually represent the country houses of the nobility in Flanders, with the adjacent scenery. Bout sometimes painted Flemish fairs in the manner of Teniers.
- BREUGHEL** (Peter), the Elder, called the Droll, from the whimsical subjects he painted, was born in 1510; he was a disciple of Koeck, but paid more attention to the works of Jerome Bos. His subjects were wild and romantic scenery, views in the Alps, &c.; but his best pieces are village feasts and merry-makings, which he painted in a similar style to Velvet Breughel, but not so highly finished; he also painted attacks of banditti, and gipsies telling fortunes, and in these subjects he is only surpassed by Teniers.
- CHATEL** (Francis du), born at Brussels, about 1625; was the favourite scholar of D. Teniers the Younger; painted village festivals, &c. in his style.
- COQUES** (Gonzales), born at Antwerp in 1618; studied under David Ryckaert, and painted fancy subjects, conversations, and gallant assemblies in his style, also in that of Ostade and Teniers.
- EDRIDGE** (Henry), born at Paddington, 1768; painted chiefly in water colours, but after studying under Mr. Hearne, he painted three pictures in oil, two of which were landscapes, and the third a copy of Teniers: died 1821.
- ERTEBOUD**, a Flemish painter, was a pupil of David Teniers, jun., but we have no description of his works.
- GAINSBOROUGH** (Thomas), the celebrated landscape painter, frequently made copies of Tenier's pictures.
- GOEBOUW** (Anthony), born at Antwerp, 1625; excelled in rustic sports and festivals, which he painted in the style of Teniers and Ostade: his works are scarce and highly prized.
- GRIFFIER** (John), called the Old, born at Amsterdam, 1645; studied first under a flower painter, and afterwards under Roland Roghman, through whom he became acquainted with Rembrandt, Ruysdael, Adrian Vandervelde, and Lingelbach, all of whom he imitated, also Poelenberg and Teniers, and so closely that many of his copies of those masters pass as originals, particularly such as are in imitation of Teniers; his usual subjects were landscapes and views of the Rhine, with boats, cattle, and numerous figures: died 1718.
- HESKERCK** (Egbert), called the Old, born at Haerlem, 1610; painted interiors of Dutch ale-houses, with boors regaling or quarrelling; free and firmly touched, and well coloured, but far inferior to Brouwer or Teniers: died 1680.
- HONT** (H. de), was a pupil of David Teniers; his paintings generally represented familiar scenes and ludicrous or laughable subjects; he approached very often for talent and finish the best productions of his master.
- KELLER** (John Henry), born at Basle in Switzerland, 1692; ornamented with landscape and figures, after the manner of Teniers, an apartment in the house of Count Henry of Nassau: died at the Hague in 1665.
- KESSEL** (John Van), born in Antwerp, 1626; imitated the highly finished style of John Breughel, and painted small landscapes, birds, reptiles, flowers, and fruit, touched with extraordinary neatness and precision, and in colouring sometimes approaching the silvery tones of Teniers: died 1696.
- KESSELL** (Nicholas Van), nephew of Ferdinand, born in Antwerp, 1684; painted in the style of Teniers, merry-makings, rustic conversations, and village festivals, and nearly approaching the excellence of Teniers in colouring: died 1741.
- MAAS** or **MAES** (Arnold Van), born at Gouda, 1620; was a pupil of D. Teniers the Younger, and painted similar subjects with considerable success: died 1664.
- MALO** (Vincenzio), born at Cambray about 1625; was first a disciple of Rubens, at whose death he became a scholar of D. Teniers the Younger, and afterwards went to Italy, where he distinguished himself as a painter of landscapes and battle-pieces: died 1670.
- MICHAUX** (Theodore), born 1676; studied under Francis Bout, and painted landscapes and merry-makings, in which he imitated the charming style of David Teniers the Younger: he was living in 1730.
- NOTHNAGEL** (John Andrew), born near Saxe Cobourg, 1729; acquired considerable reputation as a painter of landscapes, with merry-makings in the style of Teniers: died 1790.
- NEEF** or **NEEFS** (Peter), the Elder, a pupil of Steenwyck, painted interiors by torchlight, in which the figures were occasionally introduced by Teniers, Breughel and others: died 1651.



**PERREIRA** (Diego), a Portuguese, born about 1570; painted conflagrations, moonlight and battle-pieces; occasionally imitated the manner of Teniers.

**POEL** (Egbert Vander), was related to Teniers, and painted in his manner, with some success: he lived about 1690.

**POORTER** (John Anthony de); was Dean of the Fraternity of St. Luke, in Antwerp, in 1603, and painted in the manner of Teniers.

**ROOKE** (James de), born 1686; was a pupil of Louis Vander Bosch, and afterwards of Jacques Van Opstal, and painted historical subjects, and conversations, the former like Richard Van Orlay, and the latter like David Teniers, his works are highly esteemed: died 1747.

**RYCKAERT** (David), born 1615; first painted landscapes, and afterwards attempted similar subjects to Teniers, incantations, &c., but did not succeed.

**SCHEITZ** (Matthew), born at Amsterdam about 1648; studied under Wouvermanns, whose style he quitted for that of D. Teniers, and painted landscapes, with rustic sports, and children amusing themselves, &c.

**SCHOEVARTS** (M.), a Flemish painter of village festivals and merry-makings, in the style of Teniers, but very inferior to that master.

**SORGH** or **ZORG** (Henry Martin), born at Rotterdam, 1621; studied under David Teniers, the Younger, and became an eminent painter of similar subjects: died 1682.

**TENIERS** (Abraham), brother of David Teniers the Younger, born at Antwerp, about 1618; was instructed in the art by his father and brother, and painted Flemish festivals in the style of the latter, which, though inferior both in colouring and in execution, are sometimes mistaken for the works of David.

**TILBURG** (Giles Van), born at Brussels, 1625; imitated the style of David Teniers, the Younger, with such success, that his works were sometimes preferred to those of Teniers: 1678.

**VOYS** (Ary de), born 1611; was a pupil of Nicholas Knupfer, and of Abraham Vanden Temple, but followed the style of Peter Slingelandt, with great success, and occasionally imitated Teniers: died 1698.

**WOLFAERTS** (Artus), born at Antwerp, about 1625; painted history with great reputation. His compositions are grand though simple; and his subjects are usually enriched with architecture and landscape. He occasionally painted festivals and merry-makings in the style of Teniers.

## TERWESTEN (AUGUSTIN),

born at the Hague, 1649; studied under Wieland, and afterwards under Doudyns, an eminent historical painter; then visited Rome, and copied the works of Raffaele. He afterwards studied those of Titian and Tintoretto, and distinguished himself as one of the ablest artists of his time: died 1711.

**HOOF** (Nicholas), born at the Hague, 1664; studied first under Daniel Mytens, and afterwards under Augustin Terwesten, and painted history and portraits with considerable success; died 1748.

**TERWESTEN** (Elias), born 1651; studied under his brother Augustin, but not being satisfied with his productions, he painted fruit, flowers, and still life, in which he was more successful: died 1724.

## TERWESTEN (MATTHEW), younger brother of Augustin,

born at the Hague, 1670; studied first under his brother, then under Daniel Mytens, and afterwards under William Doudyns. At Berlin he finished some works that had been left imperfect by his brother; and in Holland painted a ceiling representing Diana and her Nymphs, which gained him great reputation. He visited Venice, attached himself to the study of the works of Titian, Tintoretto, and Paolo Veronese, and frequented the school of Carlo Loti: died 1735.

**CUIPERS** (Herman Diederick), born at the Hague, 1707; was a pupil of Peter Van Kuick, and of Matthew Terwesten, and painted history, portraits, cabinet size pictures, and bas-reliefs.

GRAHAM (John), born in England; visited Holland, and studied under Matthew Terwesten and Arnold Houbraken, and painted historical subjects at the Hague.

### TERBURG (GERARD),

born in the province of Over-Yssell, 1608; generally painted conversations, musical parties, ladies at their toilet, and similar domestic subjects, which, though well coloured and finished with care, are neither elegant nor correct in design, and his pencil has nothing of the taste and dexterity so much admired in the pictures of Metz; he was justly celebrated for the finishing of his draperies and other accessories, particularly white satin, which he painted inimitably, and which he generally introduced into all his pictures, but his greatest excellence consisted in portraiture, in which his colouring was natural, resemblance striking, and character well marked: died 1681.

BESSCHEY (J. F.), born in Antwerp, 1739; was a pupil of his father, Balthasar Besschey, a landscape painter, and made a number of copies from the works of Rembrandt, Teniers, Terburg, and other celebrated masters: died 1799.

KOETS (Roleof), born at Zwoll, 1655; died 1725; studied first under his father, a painter of whom we have no account, and afterwards under Gerard Terburg, but devoted himself entirely to portrait painting.

METZU (Gabriel), born at Leyden, 1615; appears to have made the works of Gerard Terburg his models, whom he equals in the silky softness of his pencil, and surpasses in the elegance and correctness of his design; his pictures are rarely to be met with.

NEER (Eglon Hendrick Vander), son and pupil of Arnold, born 1643; in conversations and domestic subjects appears to have united the style of Terburg and Netscher.

NETSCHER (Gaspar), born in Germany, 1638; was a pupil of Koeter, a painter of still life, and afterwards became a disciple of Gerard Terburg, whose style he followed so closely, that his pictures were held in nearly as high estimation as those of Gerard Terburg.

OCHTERVELT (—), a native of Holland; from his close resemblance in style and manner is supposed to have been a pupil of Gerard Terburg: flourished about 1655.

TILIUS (John), born at Bois le Duc; painted conversations in the manner of Gerard Terburg, but not equal to him.

ZOEST or SOEST (Gerard), born about 1637; imitated the manner of Terburg, but changed it on seeing the works of Vandyck, and acquired considerable reputation as a portrait painter: died 1681.

### TESAURO (FILIPPO or PIPPO),

born at Naples about 1260; was a disciple of Tommaso Stefano, and painted history in fresco, but few of his works now remain: died 1320.

SIMONE (Maestro), born at Naples; was a pupil of Filippo Tesauro, and improved his style by studying the works of Giotto, to whom he was little inferior: flourished about 1325.

### THIELE (JOHN ALEXANDER),

born in Saxony, 1795; was a pupil of an obscure landscape painter, named Manyoky, but studied from nature; his pictures usually represent the beautiful scenery on the Sala or Elbe, and he acquired sufficient celebrity to be appointed painter to the Court of Dresden: died about 1755.

DIETRICH or DIETRICY (Christian William Ernest), born in Saxony, 1712; studied landscape painting under Alexander Thiele, but his principal talent lay in imitating the works of Rembrandt, Ostade, Salvator Rosa, and Poelenberg: died 1744.

**THORNHILL (SIR JAMES),**

born at Weymouth, 1676 ; was more indebted to his own genius than to any instruction he had received, and had acquired considerable celebrity as a painter of history. He travelled through Holland and Flanders, and from thence went to France, but did not visit Italy, and on his return to England, was appointed by Queen Anne to ornament the cupola of St. Paul's Cathedral, which he executed in eight compartments, representing the history of that Apostle, designed and executed in grand style, and was afterwards employed in decorating an apartment at Hampton Court with some emblematical subjects relative to Queen Anne and her Consort, Prince George of Denmark ; he also painted the Great Saloon and the Refectory in Greenwich Hospital : died 1734.

**BROWN (Robert)**, born in London ; was a disciple of Sir James Thornhill, and assisted him in his great work in St. Paul's Cathedral, and was afterwards much employed in decorating several of the churches in London : died about 1770.

**THULDEN or TULDEN (THEODORE VAN)**

born at Bois-le-Duc, 1607 ; was one of Rubens' distinguished disciples, and assisted him in some of his principal works, in the Luxembourg Gallery ; he painted several pictures for the churches in Paris, and in many of the cities in Flanders, some of which have been mistaken for the works of Rubens ; he also painted rural pastimes and village festivals, fairs, conversations, &c. in which he excelled : died 1676.

**STEENWYCK (Henry)**, the Elder, born 1550 ; was a pupil of De Vries, who excelled in perspective and architectural subjects, in which he not only surpassed his instructor, but has scarcely been equalled by any artist who preceded him ; his pictures are usually decorated with figures by Breughel, Van Thulden, or Franck : died 1603.

**STEENWYCK (Henry)**, the Younger, born 1589 ; was instructed by his father, and painted similar subjects, usually designed upon a larger scale, and such as he painted previous to coming to England are in like manner decorated with figures by Breughel, Van Thulden, or Franck.

**TIARINI (ALESSANDRO),**

born at Bologna, 1577 ; studied under Prospero Fontana, and afterwards under Bartolomeo Cesi, and at Florence under Domenico Cresti, called Passignano, in whose style he painted some pictures, and afterwards adopted that of Lodovico Caracci, whom he approached so closely, that he appeared to have been educated in that school, though his pictures still preserved an originality of character and a gloomy solemnity, congenial to his own taste : died 1668.

**BIERI (Luca)**, born at Bologna ; studied under Tiarini, and painted architectural views, and landscapes ; F. Carboni inserting the figures : died about 1660.

**CARBONI (Francesco)**, born at Bologna ; was the scholar of Tiarini, but imitated the style of Guido ; his best works are quite in the manner of that master.

**TIBALDI (PELLEGRINO),** called **PELLEGRINO DA BOLOGNA,**

born at Bologna, 1527 ; was a disciple of Bartolomeo Ramenghi, called Il Bagnacavallo, but principally studied from the works of

Giorgio Vasari; he visited Rome, when the works of Michael Angelo engrossed his particular attention, and whilst there executed some historical subjects, which recommended him to the notice of Cardinal Poggi, by whom he was employed to execute some considerable works in fresco. Although much occupied in large works, he occasionally painted pictures of a small size, which he finished as delicately as if they were miniatures, and usually enriched the backgrounds with splendid architecture: died 1600.

BEZZI (John Francis), a Bolognese painter; was a pupil of Peregrine Tibaldi, but we have no description of his works: lived about 1570.

CESI (Bartholomew), born at Bologna, 1556; studied under Bezzi, and afterwards from the works of Pellegrino Tibaldi, and painted historical subjects in competition with the Caracci; he excelled in fresco.

GOMEZ (John), a Spaniard; painted from the designs of Pellegrino Tibaldi, and executed several works for the churches.

MIRUOLI (Girolamo), born at Romagna; was a disciple of Pellegrino Tibaldi, and a reputable painter of history: flourished about 1570.

SAMMACHINI (Orazio), born at Bologna, 1532; was a pupil of Pellegrino Tibaldi, and afterwards studied from the works of Correggio, and painted numerous pictures for the churches: died 1577.

#### TIEPOLO (GIOVANNI BATTISTA),

born in Venice, 1697; was one of the last eminent painters of the Venetian school. He was a scholar of Gregorio Lazzarini, but imitated the manner of Giovanni Battista Piazzetta, though in a clearer and livelier tone of colouring; he afterwards studied with success the works of Paolo Veronese, and though unequal to him in the airs of his heads, and the turn of his figures, he approached him in the splendour of his colouring, and in the breadth of his light and shadow. He painted several splendid frescoes in the new palace at Madrid; his large works of that description are considered his best performances: died 1770.

BULLINGER (John Balthazar), born 1713; was a pupil of Simler, and afterwards of G. B. Tiepolo, an historical painter, but painted landscapes in the styles of Both and Berghem.

GUARANA (Giacomo), born at Venice, 1716; studied first under Sebastian Ricci, and afterwards under G. B. Tiepolo, and painted historical subjects, many of which are in the churches and palaces at Venice.

TIEPOLO (Giovanni Domenico), son of Giovanni Battista, born at Venice about 1726; was instructed by his father, whom he assisted in several of his works; he also painted some historical subjects for the churches at Brescia: died about 1795.

TIEPOLO (Lorenzo), younger son of Giovanni Battista; painted in the style of his father.

#### TIERLING (LEWIS),

painted landscapes, with animals and figures, in which he greatly excelled: flourished about 1650.

BLANCKOF (John Teunisz), born 1628; studied first under Tierling, and afterwards under Everdingen, and painted views on the coast of Italy, storms, &c., in an excellent manner, and extremely natural: died 1670.

#### TILBURG (GILES VAN), the Younger,

born at Brussels, 1625; he was first instructed by his father, and afterwards became a scholar of D. Teniers the Younger, whose style he imitated with such success, that Teniers had sometimes

the mortification of seeing the works of Tilburg preferred to his own. His subjects usually were peasants regaling, and village feasts, ingeniously composed, and vigorously coloured, though infinitely inferior to those of Teniers in the lightness and dexterity of his pencil, and in the clearness and purity of his tone, which approached nearer to the manner and tints of Brouwer: died 1678.

**IMBERT DE MOTTELETES** (Henry), born at Bruges, 1764; was a pupil of Garemyn, and a successful copyist of the old masters; also copied Tilburg and Vanden Broek with great success: died 1837.

### TILLEMANS (PETER),

born at Antwerp, 1684; was instructed in landscape painting by an indifferent artist; he visited England in 1708, and attracted notice by his excellent copies after Borgognone, and other artists, particularly Teniers, of whose works he preserved the freedom and spirit. He also painted compositions of his own, viz., landscapes with small figures, sea-ports, and huntings, in which he was employed by several persons of distinction, and also in painting views of the principal country-seats, racers, and horses generally, in which latter his chief excellence consisted: died 1754.

**DEVIS** (Arthur), born 1711; studied under Tillemans, and painted portraits and conversations; his portraits were usually half-lengths: died 1787.

**NOLLIKINS** (Joseph Francis), born at Antwerp, 1706; came to England; studied under Tillemans, and painted landscapes and domestic subjects, and was also much employed in copying the landscapes of Watteau and the architectural views of Panini: died 1748.

### TINTORETTO (GIACOMO ROBUSTI), called IL,

born at Venice, 1512; was a scholar of Titian, who, jealous of his rising talents, expelled him from the school, and he then formed the daring project of creating a new style, founded on an union of the beauties of Venetian colouring with the Florentine grandeur of design. He furnished himself with the best casts he could procure from the antique marbles and bassi-relievi, and caused figures to be suspended in the air that he might acquire the mode of foreshortening; also attended the lectures and discussions of the anatomists, that he might acquire a complete knowledge of the muscular contraction of the human figure, pursuing his studies by the light of the lamp, for the purpose of giving greater breadth to his light and shadow. He painted several large works for the convents and monasteries at Venice, so varying in excellence that Annibale Caracci remarked that Tintoretto was sometimes equal to Titian, and at others inferior to himself. His subjects were history and portrait: died 1594.

**BASSETTI** (Marcus Antonio), born at Verona, 1588; died 1630; was a disciple of Felice Riccio, called Brusasorci, afterwards studied Titian and Tintoretto, whose works he preferred, and painted some pictures for the churches and public edifices at Verona.

**BISCHOP** (John de), born at the Hague, 1646; excelled in imitating the style of Tintoretto, Rubens, and other great masters, in small pencil drawings, so closely, that the master he intended to imitate was instantly known.

**BOMBELLI** (Sebastian), born 1635; died 1685; a scholar of Guercino; painted history,

- and copied the works of Tintoretto and of Paolo Veronese, but subsequently devoted himself entirely to portraits; most of his works have perished.
- BOSCHINI** (Marco), born at Venice, 1613; was educated in the school of Palma whom he sometimes imitated, but occasionally attempted the bolder style of Tintoretto: died about 1600.
- BRENTANA** (Simone), born at Venice, 1656; studied under Tintoretto, to whose fire he added something of the dignity of the Roman school; but few of his pictures are in private collections: died about 1726.
- CARACCI** (Annibale), born at Bologna, 1560; studied under his cousin, Lodovico, and from the works of Titian, Tintoretto, and Paolo Veronese at Venice, those of Correggio at Parma, and the compositions of Raffaele at Rome: died 1609.
- CARACCI** (Lodovico), born at Bologna, 1555; studied the works of Titian, Tintoretto, Paolo Veronese, Andrea del Sarto, Giulio Romano, Parmegiano and Correggio, but always preferred the latter, whom he endeavoured to imitate: died 1619.
- CARNIO** (Antonio), studied under his father, an artist of no note, and afterwards at Venice, from the works of Tintoretto and Paolo Veronese, and painted history, both large and easel size: died about 1690.
- CASARI** (Francesco), of Verona, went to Venice, where he set himself to follow the style of Tintoretto in small pictures, with a quantity of figures, which he did with the judgment and spirit of that renowned master.
- CASSIERI** (Sebastian), was a disciple of Domenico Tintoretto, but we have no account of his works: died 1648.
- CASTELLI** (Valerio), son of Bernardo, born at Genoa, 1625; studied under Fiasella, and at Milan and Parma from the works of the most celebrated masters. His favourite subjects were battles, which he composed with great spirit, and which display all the fire of Tintoretto, with the taste of Paolo Veronese: died 1659.
- CAULA** (Sigismondo), born 1637; a pupil of John Bolanger; studied the works of Titian and Tintoretto, and in his historical subjects combined the manner of Tintoretto with the fire of Paolo Veronese.
- CORENZIO** (Belisario), a Greek, studied under Tintoretto, and made rapid progress; he painted many pictures for the churches, mostly in the style of Cesare d'Arpino; he seldom painted in oil, and when he adopted the Venetian style, he still preserved a manner of his own: died 1643.
- CORTE** (Juan de la), born at Madrid, 1587; painted history and landscape, and from his manner appears to have studied the works of Tintoretto: died 1660.
- CRESPI** (Giovanni Maria), called Il Spagnuolo, born 1665; was a pupil of Domenico Canuti, and Cignani, and afterwards studied from the works of Titian, Tintoretto, and Paolo Veronese; he also copied the works of Baroccio, whose style he preferred; he had a particular talent for caricature, and excelled in portrait painting: died 1747.
- DANDINI** (Pietro), born at Florence, 1646; possessed an extraordinary talent for imitating the works of the old masters, particularly Titian, Tintoretto, and Paolo Veronese: died 1712.
- DOBSON** (William), born in London, 1610; a pupil of Francis Cleyn, copied some works of Titian and Vandyck, and by him was recommended to Charles I. whose portrait he painted, and was called by the King the English Tintoretto: died 1646.
- FACINI** (Pietro), born 1562; studied under Annibale Caracci. In his early pictures his touch was free, his composition grand, and his colouring equal to Tintoretto; but his latter productions are neither so correct, nor tasteful in design: died 1602.
- FIALETTI** (Odoardo), born at Bologna, 1573; studied under G. B. Cremonini, and afterwards at Venice under Tintoretto, and painted a number of pictures for the churches: died 1638.
- FLORIANO** (Flaminio), born at Venice; imitated the works of Tintoretto with considerable success. His best performance is a painting of St. Lorenzo, in the church dedicated to that saint.
- FOUCHIERE** (Bertram de), born at Bergen op Zoom, 1609; studied first under Vandyck, and afterwards under Bylart, then visited Rome, and attached himself to the style of Tintoretto, which he soon abandoned for that of Ostade and Brouwer, whom he imitated with extraordinary success: died 1674.
- FRANCESCHI** (Paolo), born in Flanders, 1540; sometimes called Paolo Fiammingo; studied at Venice under Tintoretto, and excelled in landscape, but occasionally painted historical subjects: died 1596.
- GABBIANI** (Antonio Domenico), born in Florence, 1652; studied design under Subtermans and Dandini, and copied many pictures by Pietro da Cortona; also portrait painting under Titian and Tintoretto, and painted the portraits of the Grand Duke Ferdinand

- and the Princesses Violante and Anna Louisa; he likewise painted historical subjects with considerable success: died 1726.
- GIORDANO** (Luca), called Luca fa Presto, born at Naples, 1632; studied under Ribera, called Spagnoletto, and from the works of Tintoretto, Titian, Paolo Veronese, and others.
- GUARINETTO**, of Padua (by Vasari called Guariero, and by others Guarente). In the year 1365 painted, by order of the Senate, in the Grand Council Chamber of Venice, the Paradise that in 1508 was repaired by Tintoretto.
- HUBER** (John Rodolph), born in Switzerland, 1668; copied the works of Bassan, Titian, Tintoretto, and Paolo Veronese, and was called the Tintoretto of Switzerland: died 1748.
- LAMA** (Lodovico), born 1597; was a pupil of Ippolito Scarsellino, and painted history, in which he united the taste of Guercino with the vigorous colouring of Tintoretto: died 1646.
- LEISMAN** (John Anthony), born in Germany, 1604; went to Venice, and applied himself to the attentive studying of the works of Titian, Tintoretto, and Paolo Veronese; he painted historical subjects, but was particularly excellent in sea-ports and landscapes. One of his pictures represents a gang of robbers in a dreary mountainous country, watching for their prey: died 1698.
- LIS** or **LYS** (John Vander), born 1570; was a pupil of Goltzius, but altered his style on seeing the works of Titian and Tintoretto; he painted historical subjects and rural sports, easel size: died 1629.
- MARPEGANI** (Camillus), a Venetian, disciple of Aliense; copied with freedom the works of Tintoretto, and made many designs himself, introducing triumphs and fanciful touches with ease and great judgment: he died at the age of 70, in the year 1640.
- MAZO** (Don Juan Baptista), born at Madrid, 1620; was educated in the school of Velasquez, and excelled in history, portraits, and landscapes; also copied the works of the old masters, particularly Titian, Tintoretto, and Paolo Veronese, with surprising exactness: died 1670.
- MOLA** (Pietro Francesco), born at Coldra, in the Milanese State, 1609; studied under Guiseppe Cesare di Arpino, at Rome, but aiming at a fresher and more harmonious colouring, he went to Venice, where he studied the best productions of the great masters of that school, Titian, Tintoretto, Bassan, and Paolo Veronese; he painted history and landscape.
- MORAZZONE** (Pier Francesco Mazzuchelli), born 1571; was a self-taught artist, and studied from the works of Titian, Tintoretto, and Paolo Veronese, whose style he imitated: died 1626.
- NINFE** (Cesare), born at Venice, 1659; is supposed to have been a disciple of Tintoretto, whose manner he followed; also painted landscapes in the style of Salvator Rosa: flourished about 1740.
- PALMA** (Jacopo Il Giovine), born at Venice, 1544; studied the works of Titian and Tintoretto, and at Rome from Michael Angelo, Raffaele, and others, but in colouring most resembles the Venetian school: died 1628.
- PARODI** (Domenico), born at Genoa, 1668: was the son of a scholar, and the pupil of Bombelli, he studied the works of Tintoretto, and Paolo Veronese, and painted history and portraits, but more like Carlo Maratti in style.
- PASSIGNANO** (Domenico), born 1558; was a pupil of Federigo, and of Battista Nanclini, he painted history, in the attitudes of his figures sometimes resembling Tintoretto: died 1638.
- PERANDA** (Santo); was a pupil of Corona, and of the younger Palma, he visited Venice to study the style of colouring of Tintoretto, and other great masters, and adopted a more finished and correct style: died 1638.
- PIGNONE** (Simone), born 1614; was a pupil of Domenico Cresti, called Passignano, and also of Francesco Turini, whom he imitated successfully, and improved his style by studying the works of Tintoretto and Titian, he usually painted fabulous subjects: died 1698.
- PONTE** (Giacomo dc), usually called Bassano; studied under his father, and also under Bonifacio Venetiano, and from the works of Titian, and Parmegiano, and painted history and portraits, the latter in the style of Titian and Tintoretto: died 1592.
- ROELLAS** (Pablo, or Juan de las), called by Palomino, El Doctor Pablo de las Roellas, born at Seville, 1560; visited Venice, and studied there some years, and on his return to Seville painted history for the churches in the manner of Palma and Tintoretto. To a rich and harmonious colouring, acquired in the Venetian school, he added a correct design, and a perfect acquaintance with the anatomy of the human figure: died 1620.

**ROTARI** (Conte Pietro), born at Verona, 1707; first practised the art as an amusement, and afterwards studied under Antonio Balestra; then visited Venice and contemplated the works of Titian, Tintoretto, and other great masters; afterwards went to Rome, entered the school of Francesco Trevisani, and became a correct and graceful designer; he painted history and portraits: died 1762.

**ROTTENHAEMER** (John), born 1564; was a pupil of Donouwer, then visited Venice, and studied the works of Tintoretto, whose style he imitated successfully: died 1606.

**RUNCIMAN** (Alexander), born in Edinburgh, 1786; painted some historical pictures, partly in the manner of Tintoretto, and partly in that of Guilio Romano: died 1715.

**SCHWARTZ** (Christian), born 1550; was a pupil in the school of Titian, and was called the Raffaele of Germany, but appears to have been more desirous of emulating the vigorous colouring of Tintoretto, than the grandeur and majesty of the Roman and Florentine schools: died 1594.

**STABEN** (Henry), born at Antwerp, 1578; is said to have visited Venice, and entered the school of Jacopo Robusti, called Il Tintoretto. He went to Paris, and painted pictures of the interiors of apartments with figures neatly drawn, well composed and agreeably coloured: died 1658.

**TERWESTEN** (Augustin), born 1649; was a pupil of Dodoens, and afterwards visited Rome, and studied and copied the works of Raffaele, but at Venice he devoted his attention to the colouring of Titian and Tintoretto: died 1711.

**TINTORETTO** (Marietta Robusti), daughter of Giacomo, born at Venice, 1560; was instructed in the art by her father, and devoted herself to portrait painting, from which she acquired considerable reputation: died 1590.

**TINTORETTO** (Domenico Robusti), called Il, son and disciple of Giacomo, born at Venice, 1562; followed the traces of his father, but although there is a great similitude in the colouring and in the airs of the heads, he is greatly inferior in invention and the spirit of his pencil: died 1637.

**VELASQUEZ** (De Silva Don Diego), the most distinguished painter of the Spanish School; studied the works of Titian, Tintoretto, M. A. Buonarroti, and other great masters of the Roman and Venetian schools, but chiefly formed his style from that of his countryman Luis Tristan: died 1660.

**VLERICK** (Peter), born at Courtray, 1539; studied first under William Snellaert, a painter in distemper, then under Charles de Ypres, an able designer and painter of history, and afterwards visited Italy, and entered the school of Il Tintoretto, from whose instruction he acquired an admirable style of colouring, and a prompt execution: died 1581.

**VOS** (Martin de), born at Antwerp, 1520; studied under Peter de Vos, and Francis Floris, and painted the landscapes in Tintoretto's pictures, by which he acquired an excellent style of colouring, he painted history and portraits: died 1601.

**YPRES** (Charles de), a Flemish painter, born 1510; studied in Italy, and acquired a style of painting very much resembling Tintoretto.

**TISCHBEIN (JOHN HENRY), the Younger,**

born at the Hague, 1751; was taught the rudiments of design by his father, but his genius leading him to landscape painting, he selected the most picturesque views of Switzerland for his subjects, and occasionally practised portrait painting.

**KRANS** (John Melchior), born at Frankfort, 1729; studied under J. H. Tischbien, and afterwards at Paris under J. B. Greuze, he painted landscapes and figures, which were greatly admired.

**SCHOFFER** (John Baptist), born at Manheim; was a pupil of Tischbien, and an excellent painter of history and portraits, he was living at Amsterdam in 1803.

**TITI (SANTI DI),**

born in the Florentine States, 1538; was first a disciple of Agnolo Bronzino, and afterwards of Baccio Bandinelli, then visited Rome and studied from the antique, and the works of the great masters of that school; and distinguished himself as one of the best painters of his time amongst his countrymen, except in his colouring, which is occasionally languid, with somewhat of a want of relief.



He excelled in architecture and perspective, with which he occasionally embellished his pictures, and gave to his compositions both dignity and variety; he was equally excellent in portraits, of which he finished many that were greatly admired for their faithful resemblance and beautiful colouring: died 1603.

**ALLORI** (Cristoforo), called Bronzino, born 1577; studied first under his father, afterwards under Santi di Titi, and finally under L. Cardi, called Cigoli, and formed a style totally different from that of Alessandro; he painted history for the churches and convents at Florence, but excelled in small pictures, with numerous figures: died 1621.

**BILIVERT** (Giovanni), born at Florence, 1576; died 1644; studied under Cardi called Cigoli, to whose style he added the expression of Santi di Titi, and the splendour of Paolo Veronese: he painted history.

**BOSCOLI** (Andrea), born at Florence, about 1550; studied under Santi di Titi, painted history with some reputation, and portraits with considerable success: died 1606.

**BUTI** (Lodovico), born at Florence, about 1600; was a scholar of Santi di Titi, on leaving whom he studied and imitated the works of Andrea del Sarto with great success. In composition he was unequal to his master, but is by some considered superior to him in his colouring.

**CARDI** (Lodovico), called Cigoli and Civoli, born in the Castle of Cigoli, at Florence, 1559; was a scholar of Allori, and afterwards under Santi di Titi, studied at Florence the works of M. A. Buonarrotti and Andrea del Sarto and Pontormo, but particularly those of Correggio, whose style he approached closely: died 1613.

**CIAMPOLI** (Agostino), born at Florence, 1578; was a pupil of Santi di Titi, and painted history, well designed and beautifully coloured, but tamely composed: died 1640.

**CIARPI** (Baccio), born at Rome, 1578; studied under Santi di Titi, and became a reputable painter of history, he was the master of Pietro da Cortona; died 1642.

**HIRSTVOGEL** (Vito), painted on glass, in which art he had no equal in Germany; he followed the style of Titi: flourished about 1620.

**LIPPI** (Lorenzo), born in Florence, 1606; studied under Roselli, but made the works of Santi di Titi his model, which he improved by adopting that of Federigo Baroccio in his draperies; he painted several portraits in an excellent style: died 1664.

**PAGANI** (Gregorio), son of Francesco, born 1558; was a pupil under Santi di Titi, and Lodovico Cardi, called Cigoli, whose style he imitated. Some of his fresco works, which are worthy of admiration, still remain: died 1605.

**TEMPESTA** (Antonio), born at Florence, 1555; studied first under Santi di Titi, and afterwards under John Stradanus, whom he greatly surpassed; his favourite subjects were battles, cavalcades, huntings, and processions, but he occasionally painted history: died 1630.

**TITI** (Tiberio), son of the above, born at Florence, 1578; was instructed in design by his father, whose style he did not follow, but devoted himself to portrait painting, which he practised with great success: died 1637.

**TITIAN** (TIZIANO VECELLI), called DA CADORE,

born at the Castle of Cadore, 1477; studied successively under Sebastiano Zuccati, Fabrizio Gentile, and Giovanni Bellini, under all of whom he followed a servile and laboured imitation of nature, which he quitted upon seeing the works of Giorgione. At eighteen years of age, he painted a portrait of the head of the noble family of Barbarigo, which excited universal admiration. In 1523 he painted his famous picture of the Battle of Cadore, which was engraved by Fontana, and subsequently destroyed by fire. When Charles V. visited Bologna in 1530 to be crowned by Pope Clement VII., he painted the portrait of that monarch, and those of his principal attendants, and on returning to Venice he was extensively employed for the churches and public edifices. He painted with a correct eye, and in a style of colouring truly

natural; but was not very scrupulous in points of accuracy, and occasionally ran into extremes in designing. He excelled in delineating infantine beauty, and as a colourist soars above every competitor; in historical subjects he usually designed his heads from life, thus giving the most interesting subjects the formality of portraiture, in which branch he excelled; in landscape painting he also is entitled to the highest rank: died 1576.

- AVERARA** (Giovanni Battista), born at Bergamo, 1508; died about 1548; formed his style of colouring from the works of Titian, also his design of infant bodies, and the style of his landscapes, and was evidently skilled in fresco, in which he usually painted.
- ABBATI** (Nicolo del), born at Modena, 1512; died 1572; studied under Begarelli, and is supposed to have been instructed by Correggio; he painted history, in which he is said to have combined the symmetry of Raffaele, the sublimity of Michael Angelo, the truth of Titian, and the greatness of Correggio, with the grace of Parmegiano.
- ARTOIS** (Jacques de), born at Brussels, 1613; died 1665; is said to have studied under Wildens, but made nature his guide; he painted landscapes, coloured with a force resembling those of Titian, except that they are a little too dark, his distances are well kept, and have a range of bluish hills in the backgrounds. Teniers is said to have either painted or to have retouched his figures.
- BARENTSEIN** (Dieterick), born at Amsterdam, 1534; studied first under his father, an artist of no note, and afterwards at Venice, in the school of Titian, whose style he imitated closely, and became his favourite disciple.
- BISI** (Fra Bonaventura), born at Bologna, 1631; was a disciple of Lucio Massari, but was celebrated for his copying in a small size many of Guido's, Titian's, and Correggio's works, several of which are in the cabinet of the Duke of Modena: died 1662.
- BASSETTI** (Marcus Antonio), born at Verona, 1588; died 1630; was a disciple of Felice Riccio, called Brusasorci, afterwards studied to imitate Titian and Tintoretto, whose works he preferred, and painted some pictures for the churches and public edifices at Verona.
- BLANCHARD** (James), born in France, 1600; died 1638; visited Italy, and being struck by the beautiful colouring of the Venetian masters, he adopted that style. He was called by the French artists the Modern Titian.
- BOMBELLI** (Sebastian), born at Udina, 1635; died 1685; was a scholar of Guercino, he painted history, and copied the works of Tintoretto and Paolo Veronese, but subsequently devoted himself to portraits.
- BORDONE** (Paris), born at Treviso, 1513; studied a short time under Titian, but imitated the style of Giorgione: died 1588.
- BOURDON** (Sebastian), born 1616; died 1671; excelled in several branches of the art; he copied a picture of Claude Lorraine from recollection only, in a manner that surprised even Claude himself; also imitated the style of Andrea Sacchi, and of Correggio, and painted landscape in the taste of Titian.
- BONVICONI** (Alessandro), called Il Moretto, born at Brescia, 1514; studied in the school of Titian, whose style he approached in freshness of colouring, and gave to his figures a graceful turn of the heads; and an expression of devotion and fervent piety: in the churches at Milan and Brescia are some of his fresco works; he excelled in portraits, and by many is placed in competition even with Titian.
- BONIFACIO** (Veneziano), called Venetiano, born at Venice, 1491; died 1553; he studied under Palma and Titian, and partakes of the style of both those masters, but in colouring most nearly resembles the latter: many of his works are in the palaces and churches.
- BROWN** (John), born in Edinburgh about 1752; studied the works of Michael Angelo, Murillo, Titian, and Correggio, then came to London, and established himself as a portrait painter in blacklead pencil, small size: died in 1787.
- BRIL** (Paul), born 1554; died 1626; studied under Daniel Voltelmans, and was first employed in painting the tops of harpsichords; afterwards visited Italy with his brother, studied Titian, and having copied some of his landscapes, adopted his style, but sufficiently varied to be considered as his own.
- CAIRO** (Cavaliere Francesco), born at Milan, 1598; was a pupil of Morazzone, and painted history in the style of Paolo Veronese, but in his portraits most resembled Titian: died 1674.

- CALCKAR** or **KALCKAR** (John Van), was the principal scholar of Titian, and imitated the works of Raffaele with great success.
- CALETTI** (Guisseppe), called Cremonese, born at Ferrara about 1600; imitated Titian, and closely resembles him in his mythological subjects, and is often mistaken for him. His works may however occasionally be distinguished by his inattention to costume; and in his Bacchanals, in which he sometimes introduced a modern gambol: died 1600.
- CAMPAGNOLA** (Domenico), born about 1543, bred in the school of Titian; is said to have exhibited talents that excited the jealousy of his master; in fresco, he is said to have approached him nearly; in oil, still more so; and in landscape, to be little, if at all, inferior: he excelled in painting the nude figure.
- CAMPI** (Giulio), son of Galeazzo, born 1500, was educated under Giulio Romano, and afterwards improved himself by studying the works of Raffaele, to which he united the colouring of Pordenone and Titian: died 1572.
- CARACCI** (Lodovico), born at Bologna, 1555; studied under Fontana, and also from the works of Titian, Tintoretto, and Paolo Veronese, at Venice; Passignano and Andrea del Sarto, at Florence; Giulio Romano, at Mantua; and Parmegiano and Correggio, at Rome, but always preferred those of Correggio, whom he endeavoured to imitate. He painted history, and particularly excelled in religious subjects.
- CARACCI** (Annibale), born at Bologna, 1560; was the disciple of his cousin Lodovico, and studied the works of Titian, Tintoretto, and Paolo Veronese at Venice, those of Correggio at Parma, and the antiquities and compositions of Raffaele at Rome. He was more adapted for poetical or profane subjects than for sacred; and his manner partakes more of the style of M. A. Buonarrotti, and of the antique or Roman, than of the Bolognese school.
- CARRENHO** (Don Juan de Miranda), born in Spain, 1614; studied under Pedro de la Cuevas, and painted fresco in a tone of colouring between Titian and Vandyck, excelling all his countrymen, except Murillo, in the tenderness of his carnations; he excelled also in portrait painting: died 1685.
- CAULA** (Sigismondo), born at Modena, 1736; studied under John Bolanger, and from the works of Titian and Tintoretto; he painted altar-pieces and cabinet pictures for private collections, and with the manner of Tintoretto, he displayed all the fire of Paolo Veronese.
- CAVAGNA** (Giovanni Paolo), born 1560; is supposed to have studied in the school of Titian, and afterwards under Moroni, but adopted the style of Paolo Veronese, and particularly excelled in representing old men and children: died 1627.
- CAVEDONE** (Giacomo), born 1557; studied in the school of the Caracci, and afterwards under Baldi and Passerotti, to study the naked figures; and for colouring, from the works of Titian; his style is a mixture of that of the Caracci and Titian: died 1660.
- CLOVIO** (Giulio Giorgio), born 1498; was a pupil of Giulio Romano. He painted history equal to M. A. Buonarrotti, and portraits equal to Titian: died 1578.
- COELLO** (Alonzo Sanchez), called by Philip II. of Spain, "Tiziano Portugues;" was a pupil of Moro, and usually painted Saints at the Altar. Many of his works are in the Escorial: died 1590.
- COELLO** (Claudio), born at Madrid; was a pupil of Ricci, but formed his style from studying the works of Titian, Rubens, and other celebrated masters: died 1693.
- COLLEONI** (Girolamo), born at Bergamo about 1500; painted history for the churches and other public edifices, one of which, the Marriage of St. Catharine, in the Carrara Gallery, has been attributed to Titian.
- CONTARINI** (Cavaliere Giovanni), born at Venice, 1549. Studied and copied the works of Titian, and became an excellent colourist; he painted both history and portraits, also a number of easel portraits from fabulous history. All his compositions are in imitation of Titian: died 1605.
- CORONA** (Leonardo), born at Murano, 1561; studied under Rocca da St. Silvestro, a painter of no note, who employed him in copying the works of Titian and Tintoretto; he also painted some compositions of his own, so much in the manner of Titian, as to be easily mistaken for a production of that Master's: died 1605.
- CORTE** (Valerio), born at Venice, 1530; studied under Titian, in whose style he painted portraits with considerable success: died 1580.
- CRESPI** (Giovanni Maria), called Il Spagnuolo; studied from the works of Titian, Tintoretto, and Paolo Veronese, and painted history and portraits for the churches; but most of his works have perished: died 1747.
- CRESPI** (Daniello), born at Milan, 1590; was a pupil of G. B. Crespi, and of Giulio Cesare Proccacini, but appears to have adopted the style of the Caracci, with the colouring of Titian; died 1630.

- DAMINI** (Pietro), born at Castel Franco, 1592; a disciple of G. B. Morelli; painted history, and some of his works are said to equal Titian, but he frequently changed his style: died 1630.
- DANDINI** (Pietro), born at Florence, 1646; possessed an extraordinary talent for imitating the old masters, particularly Titian, Tintoretto, and Paolo Veronese; he also painted portraits, landscapes, fruit and flowers, battle-pieces, &c. : died 1712.
- DANTI** (Girolamo), a scholar of Titian; painted in the church of St. John Nuovo in Venice the portraits of the SS. Cosmo and Damiano.
- DENYS** (Jacques), born at Antwerp, 1674; studied under Erasmus Quellinus, and copied the works of Raffaele, Giulio Romano, Guido, Titian, and Vandyck; he painted history and portrait. His style is a compound of the Roman and Venetian schools.
- DOBSON** (William), born in London, 1610; had some instructions from Francis Cleyn, and copied some works of Titian and Vandyck, one of which being seen by Vandyck, he recommended him to Charles I. whose portrait he painted, also that of the Prince of Wales, Prince Rupert, and several of the nobility.
- ERRANTE** (Guiseppe), born in Sicily, 1660; after studying there visited Rome, and distinguished himself by imitating the works of Raffaele, Titian, the Caracci, Domenicino, but above all, Correggio.
- ESCALANTE** (Juan Antonio), born at Cordova, 1630; was a pupil of Francesco Ricci, and painted an altar-piece in the style of Titian: died 1670.
- FERNANDEZ** (John of Navarre), was a pupil of Titian, in whose style he painted historical subjects in oil and in fresco.
- FIAMMINGO** (John), a scholar of Tiziano; excelled in landscapes and views from nature; he also designed and painted figures well: lived about 1590.
- FOREST** (Jean Baptiste), born in Paris, 1686; studied under his father, and afterwards at Rome under Francesco Mola, and imitated the works of Titian and Giorgione, and on his return to France was considered one of the best landscape painters of his time: died 1712.
- FOUQUIERES** (Jacques Chevalier), born at Antwerp, 1580; was a pupil of Mompert, and afterwards of John Breughel, but adopted a different style and more true to nature, resembling Titian in the colouring, but not in the scenery: died 1659.
- FRESNOY** (Charles Alphonse du), born in Paris, 1616; studied first under Francis Perrier, and afterwards under Simon Vouet, and on visiting Venice studied the works of Titian, and produced some pictures in his style: died 1665.
- FUMICELLI** (Lodovico), born at Trevigi; flourished about 1536; whether he studied under Titian is not known, but he was one of the best imitators of that matchless colourist; he painted an altar-piece, and some other pictures, for the churches in Padua.
- GABBIANI** (Antonio Domenico), born in Florence, 1562; studied under Subtermans and Dandini; also portrait painting under Titian and Tintoretto, and copied many pictures by Pietro da Cortona: died 1720.
- GHISLANDI** (Fra Vittore), called Fra Paoletto, son of Domenico Ghislandi; studied under Sebastian Bombelli, and by an attentive study of Titian's works, became celebrated as a portrait painter; he also attempted history, but without much success: died 1743.
- GIORDANO** (Luca), born at Naples, 1632; studied under Ribera, called Spagnoletto, and from the works of Titian, Paolo Veronese, and other celebrated masters, and copied Bassan so closely that many of his works are taken for originals: died 1704.
- GIORGIONE** (Giorgio), born 1478; a pupil of Giovanni Bellini; studied and designed from the works of Leonardo da Vinci, and in his carnations sometimes approached the purity of Correggio; also painted in the style of Guido, and by uniting those of Titian and Paolo Veronese, produced that admirable blending of tints that forms the charm of Venetian colouring: died 1511.
- GONZALEZ** (Juan Giacchinetti), born at Madrid, 1630; studied to imitate Titian, and excelled in portrait painting; died 1696.
- GONZALEZ** (Pedro Ruiz), born at Madrid, 1633; was a pupil of Escalante and of Don Juan Carrenho, and in colouring approached near unto Titian and Paolo Veronese: died 1709.
- GRASSI** (Giovanni Battista), born at Udina; is supposed to have studied under Pordenone and Titian, but more resembles the latter in his style: flourished about 1570.
- HUBER** (John Rodolph), born at Basle in Switzerland, 1668; studied first under Gaspar Meyer, and after his decease became the scholar of Joseph Werner; he visited Mantua, copied the works of Giulio Romano; then went to Verona, and copied the works of Bassan, Titian, Tintoretto, and Paolo Veronese: died 1748.
- IMPABATO** (Francesco), born at Naples, flourished about 1565; was first a disciple of

- Crisuolo, and afterwards of Titian, and painted several fine pictures for the churches in Naples.
- JACOBSA** (Hubert), called Grimani, born at Delft, 1599; visited Venice; studied the works of the best masters, particularly Titian, and became an excellent colourist. His talent lay wholly in portrait painting: died about 1629.
- LANCRINCK** (Prosper Henry), of French extraction, born about 1628; studied at Antwerp, and first painted landscapes, selecting for his models the works of Titian and Salvator Rosa, but particularly attached himself to Titian's style of landscape; he came to England, and was much employed by Sir Peter Lely in painting the grounds, landscapes, flowers, ornaments, and sometimes draperies, in his pictures: died 1692.
- LANINI** (Bernardino), born about 1522; was a disciple of Gaudenzio Ferrari, whose style he imitated, and sometimes painted in that of Titian, and was a near approach to him: died 1578.
- LAWRENCE** (Sir Thomas), born at Bristol, in 1769; amongst British portrait painters ranks next to Sir Joshua Reynolds. Fuseli upon seeing one of his portraits swore in German that the eyes of Lawrence were the eyes of Titian: the greatest compliment that could be paid to his talent: died 1830.
- LEISMAN** (John Anthony), born in Germany, 1604; went to Venice, and applied himself to an attentive studying of the works of Titian, Tintoretto, and Paolo Veronese; he painted historical subjects, but was particularly excellent in sea-ports and landscapes: died 1698.
- LIANO** (Philip), born at Madrid, 1575; studied under Alonzo Sancho Coello, and painted small portraits, faithful in resemblance, and so exquisitely finished that he was called the Miniature Titian: died 1525.
- LIBERI** (Cavalier Pietro), born at Padua, 1605; was a scholar of Varotari, called Paduanino, and one of the ablest designers of the Veronese school. His historical compositions resemble the Caracci, but his fabulous subjects are more in the manner of Titian: died 1687.
- LICINIO** (Giovanni Antonio), called Il Pordenone, born at Pordenone in the Friuli, 1484; studied the works of Pellegrino di San Danicello, and was the competitor of Titian. He painted both in oil and in fresco. Though less tender in his tones, and unequal to Titian in his design, he rivals him in the energy of his style and his boldness of execution, and may be considered the second in rank in the Venetian school: died 1540.
- LIS** or **LYS** (John Vander), born 1570; was a pupil of Goltzius, and imitated him closely, but on seeing the works of Titian, Tintoretto, and others of the Venetian school, he completely altered his style; he painted historical subjects, large and small; also landscapes, &c.: died 1629.
- MAAN** or **MAN** (Cornelius), born at Delft, 1621; visited Paris and Venice, where the works of Titian, particularly his portraits, attracted his attention, and on his return to Holland he distinguished himself as a painter of history and portraits, in the latter of which he particularly excelled.
- MAGANZA** (Giovanni Battista), the Elder, born at Vincenza, in 1509; was brought up in the school of Titian, whose style he followed with some success, but was more distinguished for his portraits than for his historical subjects: died 1589.
- MATTEI** (Paolo da), called Paoluccio, born at Naples, 1662; was a pupil of Luca Giordano, and like him a successful imitator of Raffaele, Guido, Titian, Correggio, and other great masters, by which many good judges have been deceived: died 1728.
- MAZO** (Don Juan Battista), born at Madrid, 1520; was a pupil of Velasquez, and copied the works of the old masters with surprising exactness, particularly those of Titian, Tintoretto, and Paolo Veronese; he excelled in history, portrait, and landscape: died 1670.
- MAZZA** (Damiano), born at Padua; one of the ablest disciples of Titian; painted some pictures for the churches at Venice, and approached nearer to Titian than any of his contemporaries. His picture of Ganymede taken up by the Eagle, in the Casa Sonica at Padua, was recognized by many as a production of Titian.
- MAZZUOLI** (Guiseppe), called Il Bastaruolo, born at Ferrara, about 1525; was educated in the school of Dosso Dossi; his early pictures are somewhat deficient in perspective, but he afterwards corrected that defect, and acquired a blandness of colouring which partook of the purity of Titian, and a breadth and intelligence of light and shade worthy of the school of Correggio: died 1589.
- MENGS** (Antonio Raffaele), born in Bohemia, 1728; the merits of this painter appear to be a subject of controversy; by some he is highly extolled, by others but faint praise is

awarded to him. He appears to have designed in the manner of Raffaele and coloured in that of Titian, and to have adopted the grace and chiaro-oscuro of Correggio; but after all by some he is said to have been but a mannerist: died 1779.

**MOLA** (Pietro Francesco), born at Coldra, in the Milanese State, 1609; studied under Guiseppe Cesare di Arpino, at Rome, and afterwards visited Bologna, and became a disciple of Francesco Albano, but did not adopt the style of either of them; he studied the works of Guercino, Titian, Tintoretto, Paolo Veronese, and Bassan, and painted history, the figures designed in a style worthy of the Caracci, also landscape, in which the trees resemble Salvator Rosa.

**MORAZZONE** (Pier Francesco Mazzuchelli), called Il, born at Morazzone, in the Milanese, 1571. This self-taught artist went to Rome, and painted the Assumption of the Virgin, with the Apostles, and the Adoration of the Magi, for the churches there; he afterwards visited Venice, and studied the works of Titian, Tintoretto, and Paolo Veronese, whose style he imitated, and on his return to Rome, he again painted the Adoration of the Magi, in a style so superior that it appeared to have been painted by a different hand: died 1626.

**MOMBELLO** (Sebastian), was a pupil of Guercino, and excelled in portrait painting; he copied the works of Tiziano and of Paolo Veronese so closely that they are esteemed as much as the originals: flourished about 1700.

**MORO** (Giovanni Battista d'Angeli), born at Verona, about 1512; was a scholar of Francesco Torbido, called Il Moro, but improved his style by studying the works of Titian; he painted several pictures, both in oil and in fresco, for the churches at Verona.

**MORONI** (Pietro), son of Domenico, was first instructed by his father, and afterwards by Paolo Veronese; he also studied the works of Titian, and was considered one of the most correct designers of the Venetian school: died about 1625.

**MORONI** (Giovanni Battista), was a pupil of Alessandro Bonvicini, and a successful follower of his style, and became one of the best portrait painters of his time, Titian only excepted: flourished from 1557 to 1578.

**MURANO** (Natalino da), flourished about 1558; was a disciple of Titian, and painted historical subjects of an easel size, but was more celebrated as a portrait painter: died young.

**MUZIANO** (Girolamo), born in Brescia, 1528; was instructed by Girolamo Romanino. He afterwards went to Venice, and studied the works of Titian, and the other great masters, and painted some pictures for the churches with considerable reputation. The backgrounds of his pictures are frequently embellished with landscapes which remind the spectator of the fine style of Titian: died 1590.

**NAVARETTE** (Juan Hernando Ximenes), called Il Mudo; born at Logrono, 1526: formed his style by an attentive study of the works of Titian, whose pupil he became: he was appointed painter to Philip II.: died 1579.

**NERVESA** (Jasper), a scholar of Tiziano, in Friuli; painted many works in a praiseworthy manner, and with good colouring: flourished in 1540.

**PALMA** (Jacopo Il Vecchio), first painted in the dry style of Bellini, but by studying the works of Giorgione, acquired a rich and harmonious tone of colouring somewhat approaching the style of Titian.

**PALMA** (Jacopo Il Giovine), born at Venice, 1544; studied the works of Tintoretto and Titian, also at Rome from the antique statues, and the productions of Michael Angelo, Raffaele, and others, but more resembles the Venetian than the Roman school; he copied Titian's celebrated picture of the Martyrdom of St. Lawrence: died 1628.

**PALMA** (Antonio), was a pupil of Tiziano, and also of the Elder Palma, and painted history with considerable reputation: flourished about 1600.

**PALMER** (Sir James), whose name appears frequently in King Charles's Catalogue; copied Titian's celebrated picture of Tarquin and Lucretia, and painted another of the Feast of Bacchus.

**PANZA** (Frederick), studied the works of Titian and of Paolo Veronese, and painted history for the churches: died in 1703.

**PAOLINI** (Pietro), born 1698; was a pupil of Caroselli, but in colouring more resembles the Venetian than the Roman school, and occasionally approaches the rich and harmonious tints of Pordenone or Titian.

**PASSEROTTI** (Bartolomeo), born at Bologna about 1540; was first a scholar of Giacomo Barozzi, called Vignali, and afterwards a disciple and coadjutor of Taddeo Zuccari; as an historical painter he is very unequal, but in portrait painting he greatly excelled, and was considered little inferior to Titian in dignity of character and gracefulness of attitude: died 1595.

- PETERZANO** (Simone), born at Venice, a pupil of Titian; painted history for the churches, one of which, the *Pieta*, is thus signed, *Titiani Discipulus*, 1570.
- PIAZZA** (Calisto), born at Lodi; flourished from 1524 to 1556; was one of the most successful followers of Titian. At Lodi he painted three chapels in fresco, which for some time were considered to be by Titian himself; he sometimes imitated the style of Giorgione. His *Marriage of Cana* bears the date 1546; and his two large pictures representing the *Adoration of the Magi*, and the *Baptism of St. John*, are signed *Calixtus Laudensis*, 1556.
- PIGNONE** (Simone), born at Florence, 1714; studied under Cresti, called *Passignano*, and also under Furini, and improved his style by studying the works of Titian and *Tintoretto*: died 1628.
- PLAAS** (David Vander), born at Amsterdam, 1647; resided some years at Venice, where the works of Titian were particularly the objects of his attention, especially his portraits, and on his return to Holland, painted many of the most distinguished personages of his time, amongst which was a fine portrait of *Admiral Van Tromp*; his colouring partakes of the vigour of *Rembrandt*, and the truth of Titian: died 1704.
- POLIDORO** (Veneziano), born at Venice, 1415; was one of the numerous scholars of Titian, but never attained any celebrity as a painter; his pictures in the public edifices at Venice do not raise his talents above mediocrity: died 1565.
- POLO** (Diego), the Younger, born at Burgos, 1620; was a scholar of *Antonio Lanchares*; and acquired an admirable style by studying the works of Titian; he painted several pictures for the churches at Madrid: died 1655.
- PONCHINO** (Giovanni Battista), called *Il Bozzato*, born at *Castelfranco*, 1500; was a disciple of Titian, and a reputable painter of history; he painted several altar-pieces for the churches in Venice and *Vincenza*: died about 1570.
- PONTE** (Giacomo de), usually called *Bassano*, son of *Francesco* and pupil of *Bonifacio Vincenzio*; studied the works of Titian and *Parmegiano*, and painted history and portrait; he is said to have copied the designs of *Parmegiano*.
- POUSSIN** (Nicholas), born in Normandy, 1594; a pupil of *Quintin Varin* and of *Ferdinand Elle*; studied from the prints of the works of *Raffaelle* and of *Giulio Romano*, and copied several of the pictures by Titian: died 1665.
- REMBRANDT** (Van Ryn), born 1606; in the early part of his life finished his pictures as high as *Gerard Douw*, but he afterwards altered his style; his design was not always correct, but in harmony of tones he is said to have been unequalled by every one except Titian.
- RICCIO** (Domenico), called *Brusatorci*; studied the works of *Giorgione* and Titian, and in colouring resembles the former, but in design is more like *Parmegiano*: died 1567.
- ROMANINO** (Girolamo), born at *Brescia* about 1504; master unknown; made Titian his model, whose admirable style he has approached in some of his pictures in the churches at *Brescia*: died 1566.
- ROSA** (Cristoforo), born at *Brescia* about 1520; excelled in painting perspective views, and painted the architecture in some of Titian's pictures: died 1576.
- ROSA** (Pietro), son of *Cristoforo*, and scholar of Titian, whom he approached very nearly in his colouring; his principal works are in the cathedral and churches in *Brescia*: died 1576.
- ROSER** (M.), born 1737; painted landscapes, but afterwards became a restorer of old pictures, particularly those of Titian, *Raffaelle* and *Correggio*: died 1804.
- ROTARI** (Conte Pietro), born at *Verona*, 1707; first practised the art as an amusement, and afterwards studied under *Antonio Balestra*; then visited Venice, and contemplated the works of Titian, *Tintoretto*, and other great masters; afterwards went to Rome, entered the school of *Francesco Trevisani*, and became a correct and graceful designer: died 1672.
- RUBENS** (Sir Peter Paul), born 1577; painted history and landscapes, in the latter of which he reminds us of the grandeur of Titian, whilst the picturesque forms of his trees, the deep shadows and glooms, the watery sunshine, and the dewy verdure, form a striking contrast with the charming productions of *Claude Lorraine*.
- SANDRART** (Joachim), born at *Frankfort on the Maine*, 1606; visited Venice, where he copied some of the finest pictures of Titian, *Guido*, *P. Veronese*, and *Vandyck*: died 1768.
- SANTA-CROCE** (Girolamo Rizzo da), flourished from about 1520 till about 1549; and is said to have approached nearer to the style of *Giorgione* and Titian than any artist of his time.
- SAVOLDO** (Girolamo), born at *Brescia*; studied attentively the works of Titian, at Venice,

- and painted some excellent pictures for the churches; his master is not known; flourished about 1590.
- SCHIAVONE** (Andrea), called Medula, born in Dalmatia, 1522; first taught himself by designing after the prints of Parmegiano and others, and afterwards became a scholar of Titian, and painted in competition with Tintoretto.
- SCHWARTZ** (Christopher), born 1550; was a pupil of Titian, and has been honoured by his countrymen with the appellation of the Raffaele of Germany, but why it is difficult to discover, as he appears to have aimed more at imitating the vigorous colouring of Tintoretto than the grandeur or majesty of the Roman and Florentine schools: died 1594.
- SPILIMBERGO** (Irene di), a Venetian lady, who painted history; is said to have received lessons from Titian, and to have painted in his style, though not very correctly designed. Titian painted her portrait: she flourished about 1550.
- STROIFI** (Don Erman), was a pupil of Strozzi, in whose style he first painted, but afterwards adopted that of Titian.
- TERWESTEN** (Augustin), born 1649; studied under Abraham Wieling, and afterwards under William Doudyns, then visited Rome, copied Raffaele's portraits, and studied the works of Titian and Tintoretto: died 1711.
- TENIERS** (David), the Younger, born at Antwerp, 1610; painted several pictures of his own composition, so perfectly in the style of Titian, Rubens, and other great masters, as to leave it doubtful whether they were not originals by those masters: died 1694.
- TINTORETTO** (Giacomo Robusti), was a pupil of Titian, who jealous of his rising talents, expelled him from the Academy, and he then formed the daring project of creating a new style, founded on an union of the beauties of Venetian colouring, with the Florentine grandeur of design: died 1594.
- TIZIANO** (Girolamo Dante), called Il; was a pupil of Titian, and was frequently employed by Titian to assist him in some of his works, and occasionally copied them; some of his pictures retouched by Titian have been taken for originals by that master.
- TORESANI** (Andrea), excelled in drawings, which he executed with great taste and delicacy of finish, in imitation of Tiziano and Campagnola.
- VALKENBURGH** (—), born at Nuremberg, 1555; studied the works of Titian and Paolo Veronese, and painted historical subjects, with an agreeable and harmonious style of colouring: died 1623.
- VAROTARI** (Alessandro), called Il Padouanino, son of Dario, was born at Padua, 1590; he derived his principal improvement from studying the fresco works of Titian, which excited universal surprise, and he was considered one of the most successful followers of that master; died 1650.
- VASSILACCHI** (Antonio), born 1526; was a pupil of Paolo Veronese; he studied the works of Titian, and soon approached the boldness and energy of style discernible in the best works of that master: died 1629.
- VECELLI** (Francesco), brother and pupil of Tiziano, born 1483; painted some pictures for the churches and public edifices at Venice, which possessed sufficient merit to excite the jealousy of Titian; his works are frequently sold for those of that master.
- VECELLI** (Orazio), son and disciple of Titian; painted historical subjects and portraits, chiefly the latter, some of which are scarcely inferior to those of the Elder Titian.
- VECELLI** (Marco), called Marco di Tiziano, born at Venice, 1545; was the nephew and favourite disciple of Titian, and approached nearer to his style, both in composition and colouring, than any other of his relatives: died 1611.
- VELASQUEZ** (Don Diego de Silva), the most renowned painter of the Spanish school; studied attentively the works of Titian and Tintoretto, but formed his style chiefly from that of Luis Tristan: died 1660.
- VERMEER** (John), called Vandermeer, born 1632; was a pupil of Fabritius, whose manner he followed, and has a just title to the name of the modern Dutch Titian: he lived in 1667.
- WIGMANA** (Gerard), born in Friesland, 1673; went to Italy, and is said to have studied the works of Titian, Raffaele, and Giulio Romano, and on his return, acquired some reputation as a painter of historical subjects, cabinet size, as remarkable for their laborious finishing and gaudiness of colour, as for the vulgarity of characters, and incorrectness of design; he visited England but met with no encouragement: died 1741.
- WOLFF** (Benjamin), a German Jew, born 1758; painted history and portrait, the latter in the style of Titian: died 1825.



ZARINNENA (Francesco), born at Valencia about 1550; went to Italy when young, and is said to have studied in the school of Titian; his principal works are in the monastery of San Miguel de los Reyes, and in composition and colouring they are worthy of the school in which he was educated: died 1624.

### TOMKINS (WILLIAM),

born in London, 1730; became celebrated as a landscape painter, and was employed by the Earl of Fife to paint some views of his lordship's seat in Scotland: died 1792.

BARRON (William Augustus), was a pupil of Tomkins, and painted landscapes with some reputation.

### TOORNVLIET (ABRAHAM),

was an eminent painter on glass, as appears from the following particulars, but we have no other account of him.

MIERIS (Francis), the Elder, born at Leyden, 1635; was a pupil of Abraham Toornvliet, an eminent painter on glass, and afterwards studied under Gerard Douw, and painted similar subjects: died 1681.

NEVEU (Matthys), born at Leyden, 1647; studied under Abraham Toornvliet, and afterwards under Gerard Douw, and painted domestic subjects and conversations: died 1721.

### TORBIDO (FRANCESCO), called IL MORO,

was a scholar of Giorgione, and afterwards of Liberale da Verona; he painted history in oil and in fresco, correctly designed and carefully finished; many of which are to be found in the churches at Verona, he was also much employed in painting portraits: died 1581.

MORO (Giovanni Battista d'Angeli), was a scholar of Francesco Torbido, but improved his style by studying the works of Titian; he painted several pictures both in oil and in fresco, for the churches at Verona.

### TORELLI (FELICE),

born at Verona, 1686; painted historical subjects in the manner of Baroccio, with great vigour and correctness of design.

PERONI (Giuseppe), born at Parma about 1700; was a pupil of Felice Torelli, and of Agostino Masucci, and in his best pictures resembles the style of Carlo Maratti: died 1476.

### TORRE (FLAMINIO),

born at Bologna, 1621; was a pupil of Cavedone and of Guido, but his principal excellence was in copying the works of the most eminent masters, which he did so closely, that the copies could scarcely be distinguished from the originals: died 1554.

BADIALI (Alessandro), born at Bologna, 1626; was a pupil of Flaminio Torre, and painted history, principally for the churches in Bologna.

MILANI (Giulio Cesare), born at Bologna, 1621; was a disciple of Flaminio Torre, and one of the most successful followers of his style: died 1678.

MITELLI (Giuseppe Maria), born at Bologna, 1634; was a pupil of Flaminio Torre, and painted history with some reputation: died 1718.

PASINELLI (Lorenzo), born at Bologna, 1629; studied under Simone Cantarini and Flaminio Torre, then visited Venice and adopted the style of Paolo Veronese, in his splendour and magnificence, but not in his colouring; he painted historical subjects, sacred and profane: died 1700.

VIANI (Giovanni), born at Bologna, 1637; was a pupil of Flaminio Torre, but formed his style of composition and design from the works of Guido: died 1700.

### TRAVI (ANTONIO),

born in the Genoese Territory, 1613; was instructed in design by

Bernardo Strozzi, and afterwards studied landscape painting under Godfrey de Wael, a Flemish painter of some celebrity; his pictures are to be found in the best collections at Genoa: died 1668.

TAVELLER (Carlo Antonio), born at Milan, 1668; studied under, and followed the style of Tempesta, but after studying the works of Castiglione and Gaspar Poussin, he adopted another, and next to Antonio Travi, was considered the best landscape painter of the Genoese school: died 1738.

### TREVISANI (FRANCESCO),

born 1656; studied at Venice under Antonio Zanchi, and afterwards at Rome, when he changed his style; he painted history in oil and in fresco, and was much employed by the Duke of Modena, in copying the works of Correggio, Parmegiano, Paolo Veronese, and other distinguished painters: died 1746.

BEAUMONT (Cavaliere Claudio), born at Turin, 1694; copied the works of Raffaele, the Caracci, and Guido, and imitated Trevisani in the vigour of his tints.

NAZZARI (Bartolomeo), born 1699; was a pupil of Angelo Trevisani at Venice, and afterwards of Francesco Trevisani, and painted history and portraits, but excelled in the latter: died 1758.

ROTARI (Conte Pietro), born at Verona, 1707; was a pupil of Antonio Balestra, and of Francesco Trevisani, and studied the works of Titian, Tintoretto, and other great masters, and painted several subjects from Scripture and ancient history: died 1762.

### TRISTAN (LUIS),

born near Toleda, 1594; studied under Domenico Teocotopoli, called Il Greco, whom he is said to have surpassed in correctness of design and purity of taste, his most esteemed works are in the cathedral and in the church of St. Clare at Toleda: died 1649.

CHIRINOS (Juan de), born at Madrid, 1564; studied under Tristan, and in conjunction with Cardenas, painted history: died 1620.

VELASQUEZ (Don Diego de Silva), this most distinguished painter of the Spanish school; born at Seville, 1594; was a pupil of Herrera, and afterwards of Pacheco, but chiefly formed his style from studying the works of Luis Tristan: died 1660.

### TROGLI (GUILIO).

Of this painter we have no other knowledge than is contained in the following account.

BOLOGNINI (Carlo), born at Bologna, 1678; was a pupil of Aldrovandini, and afterwards of Guilio Trogli, and painted architectural views and perspective; he excelled in fresco: died about 1738.

### TROOST or TROST (CORNELIUS),

born at Amsterdam, 1697; was a scholar of Arnold Boonen, and painted historical subjects, scenes from comedies; also conversations and gallant assemblies, in a pleasing style, but occasionally somewhat loose and indelicate, and acquired the name of the Dutch Watteau; he was also distinguished as a portrait painter; he painted in crayons as well as in oil, and his works are highly esteemed in Holland: died 1750.

BUYS (James), born at Amsterdam, in 1724; was a pupil of Cornelius Troost; he painted portraits and pictures of other kinds, tolerably well composed: died 1807.

### TROTTI (CAVALIERE GIOVANNI BATTISTA), called IL MALOSSO, born at Cremona, 1555; was brought up in the school

of Bernardino Campi; he did not follow his style, but studied the works of Correggio, and imitated the brilliant manner of Bernardo Gatti, called *Il Sojaro*, the most successful follower of the style of Correggio; the airs of his heads are graceful and expressive, but he was apt to repeat himself, and there is frequently a sameness in his characters and attitudes; his most esteemed works are his frescoes at Parma, and one of his best was a picture of a *Pieta*, at Cremona, dated 1607: died about 1612.

**CALVI** (Giulio), called *Il Coronato*, born at Corona, 1570; studied under G. B. Trotti, whom he closely resembles, but was not equal to his master: died 1596.

**LODI** (Evangelist), of Cremona, born 1618; was a pupil of the *Cavaliere Malosso*, but we have no account of his works.

**MAGNANI** (Cristofana), born near Cremona; was a pupil of Bernardino Campi, and painted history and portraits with some reputation, he painted some considerable works in fresco, in conjunction with C. Malosso and Maniardi: flourished about 1580.

**NEGRI** (Pier Martire), born at Cremona; was a disciple of Giovanni Battista Trotti, a distinguished painter of history and portraits: flourished about 1600.

**NUVOLONE** (Panfilo), was one of the ablest disciples of Giovanni Battista Trotti, and painted history in the style of that master: flourished about 1608.

**PESENTI** (Francis or Vincent), of Sabionetta, is supposed to have been a scholar of Giovanni Battista Trotti, he painted with good taste and facility: flourished about 1570.

### TROY (FRANCIS DE),

born at Toulouse, 1645, son of Nicholas Troy, a painter of no note; studied under Michael Loir at Paris, and painted historical subjects, which he afterwards abandoned for portrait painting, and became one of the most celebrated artists of the French school: died 1730.

**BOUYS** (Andrea), born at Provence, in France, 1681; studied under Francis de Troy, and practised as a portrait painter with some success: died 1730.

### TURCHI (ALESSANDRO), called L'ORBETTO,

born at Verona, 1582; was a disciple of Riccio, called *Brusatorci*, and afterwards studied under Paolo Veronese, and acquired a chaste and natural style of colouring. He visited Rome, contemplated the best masters of that school, and attempted to combine their style with the Venetian mode of colouring; he was much employed in cabinet size pictures of historical subjects, and frequently painted on black marble: died 1648.

**CESCHINI** (John), a Veronese painter and scholar of Alessandro Turchi; copied the works of his master so closely that they could not be distinguished from the originals; also painted some pictures from his own designs: flourished about 1590.

**OTTINI** (Pasquale), born at Verona, 1570; studied under Felice Riccio, and in conjunction with Alessandro Turchi, finished some pictures that were left imperfect by that master: died 1633.

### TUSCHER (MARCUS),

born in Germany; came to England and exhibited in the Royal Academy, about 1742; he painted conversations, dramatic subjects and portraits, with considerable reputation: died 1742.

**NEWTON** (Francis Milner), born in London, 1720; was a pupil of Marcus Tuschler, but confined himself to portrait painting, in which he was much employed: died 1794.

### TYSENS (PETER),

born at Antwerp, 1625; from the resemblance of his works to

those of Vandyck, is presumed to have formed his style from that master, and after the death of Rubens and Vandyck, he was considered one of the ablest painters of his time; he usually enriched his backgrounds with architecture. There are several altar-pieces by him in the churches in Flanders, amongst which those most worthy of notice are the Martyrdom of St. Benedict; the Crucifixion; and the Assumption of the Virgin; which latter has frequently been mistaken for a work of Vandyck's: died 1692.

**TYSENS** (Augustine), son of Peter, born at Antwerp about 1655; was instructed by his father, but his genius leading him to landscape painting, he studied the works of Nicholas Berghem, and became one of the most successful followers of his style: died 1722.

**TYSENS** (Nicholas), the son of Peter, born at Antwerp, 1660; studied under his father, but never aspired to a higher branch of the art than as a painter of still life. His pictures usually represent dead game, flowers, fruit, armour, sabres, drums, trophies, helmets, swords, guns, and other military weapons. He occasionally painted birds, fowls, &c. in the manner of Boel or Hondekoeter, in which he excelled: died 1719.

**STAMPART** (Francis), born at Antwerp, 1675; was a pupil of the younger Tyssens, whose style he adopted and improved, by studying the works of Vandyck, and acquired considerable reputation as a portrait painter: died 1750.

**UDINE** (**MARTINO DA**), called **PELLEGRINO DI ST. DANIELLO**, born near Udine, about 1480; was a disciple of Giovanni Bellini; painted history in oil and in fresco. His most celebrated picture is an altar-piece, in which the germ of that style is perceptible which was afterwards carried to such perfection by Giorgione: died about 1545.

**FLORIGORIO** (Bartolomeo), born at Udine; flourished about 1540; he studied under Pellegrino di St. Daniello, and painted history in oil and in fresco, the latter of which have entirely perished.

**MONVERDE** (Luca), born at Udine, 1501; was a pupil of Pellegrino di St. Daniello, and painted historical subjects with some success, but died young in 1522.

**UFFENBACH** (**PHILIP**),

a painter of Frankfort; was a scholar of Adam Grimmero, but we have no description of his works or style: died 1640.

**ELSHEIMER** (Adam), born at Frankfort, 1574; studied under Philip Uffenbach, and in Italy from the splendid scenery and works of art in the vicinity of Rome, and of the best ancient and modern masters, and painted landscapes superior to those of his master, and in a style that was peculiarly his own, into which he introduced small figures, distinguished by their exquisite finishing and faithful representation of nature; he generally represented his subjects by candlelight, torchlight, and moonlight: died 1620.

**UITERLIMMIGE** (**WOUTER**),

born at Dordrecht, at 1730; a pupil of Aart Schouman; painted portraits and birds, but not equal to his master: died 1784.

**BOSMAN** (Bernard), born near Dordrecht, in 1742; was a pupil of Wouter Uiterlimmige, his brother-in-law; he painted portraits in miniature, in an excellent style: died 1807.

**ULFT** (**JACOB VANDER**),

born at Gorcum, about 1627; was first known as a painter on glass, and afterwards distinguished himself in historical subjects cabinet size, generally subjects of Roman history, crowded with figures, correctly drawn and touched with great spirit; his pictures are very highly finished and rarely to be met with.

**DUPRE** (Daniel), born in Amsterdam, 1752; was a pupil of Jurian Andriessen, but preferred landscape painting, and after travelling through Switzerland studying nature, he

produced some of the highest merit; he also painted a picture representing the Gallery of St. Peter at Rome, after the manner of Vander Ulft: died 1817.

### VACCARO (ANDREA),

born at Naples, 1598; was a disciple of Massimo Stanzione, but attached himself to an imitation of the style of M. A. Caravaggio, and some of his productions are taken for the early works of that master, but he afterwards painted more in the manner of Guido: died 1670.

FARRELLI (Giacomo), born at Naples, 1624; studied under Vaccaro, painted history, and endeavoured to imitate the style of Domenichino, but without success: died 1706.

### VADDER (LUCAS),

born at Brussels, 1560; master unknown; may be ranked amongst the ablest landscape painters of his country; from the grandness of his style, and picturesque beauty of his scenery, it is probable that he visited Italy, and made the works of Titian the objects of his study, as his best landscapes bear a striking resemblance to those of Titian. His touch is firm and free, colouring, though vigorous, tender and chaste, the rocks and trees picturesque, and the distances well kept; his pictures are deservedly esteemed, and to be found in the choicest collections: died 1623.

ACHTSCHELLING (Lucas), born at Brussels, 1570; was a pupil of Lucas Vadder, and painted landscapes in a bold style and charmingly coloured; his works are chiefly in Brussels and the Low Countries.

### VAGA (PIERINO DEL), sometimes called BUONACORSI,

born near Florence, 1500; was a pupil of Ghirlandaio, and studied from the antique and the works of Michael Angelo, also assisted Raffaello in some works in the Vatican, and next to M. A. Buonarroti was his most distinguished disciple; he also painted historical subjects from his own composition, scriptural and mythological, and occasionally from the Roman history and the Metamorphoses of Ovid: died 1547.

AGRESTI (Livio), born at Forli, 1586; studied under Pierino del Vaga, and was employed by Pope Gregory XIII. in the Vatican. He painted both in oil and in fresco.

BOULLONGNE (Bon), born at Paris, 1648; copied a picture of Guido's and another by Pierino del Vaga with such precision as to make it impossible to distinguish them from the originals.

CALVI (Lorenzo and Pantaleo), two brothers; studied under Pierino del Vaga, and painted history for the churches in Naples, in a style worthy of Pierino himself: Lorenzo died in 1606.

CAMBIASO, or CANGIAGO (Giovanni), born at Genoa, about 1495; was a disciple of Gemini, and contemporary of Pierino del Vaga and Pordenone, and like them, a reformer of the Gothic style that had hitherto prevailed.

CORSO (Giovanni Vincenzio), born at Naples, about 1490; studied under Giovanni Antonio d'Amato and Pierino del Vaga; his works are mostly in the churches at Naples.

FERRARI (Guadenzio), born 1484; a pupil of Perugino: studied the works of Leonardo da Vinci, and assisted Raffaello in some of his works: died 1530.

MONTAVA (Raphael da), painted a number of small histories from the designs of M. A. Buonarroti; he was a scholar of Pierino del Vaga: flourished about 1530.

PENNI (Luca), brother of Giovanni, born at Florence, about 1500; was first instructed in the school of Raffaello, and afterwards under Pierino del Vaga; and after painting some pictures for the churches in Italy, came to England, and was employed by Henry VIII.: died about 1550.

SEMINI (Andrea), eldest son of Antonio, born at Genoa, 1510; studied first under his

father, then under Pierino del Vaga, and afterwards visited Rome to contemplate the works of Raffaele and the beauties of antiquity, and became a faithful follower of his style : died 1578.

SEMINI (Ottavio), youngest son of Antonio, born at Genoa, about 1515 ; was a pupil of Pierino del Vaga, and afterwards visited Rome and studied the works of Raffaele, and painted so much in his style as to be sometimes mistaken for Raffaele.

SERMONETTA (Girolamo or Sicolante), born 1504 ; was one of the ablest disciples of Pierino del Vaga, whom he assisted in his works, and in his oil paintings is compared to the disciples of Raffaele from the resemblance in his style to that illustrious head of the Roman school : died 1550.

VARGAS (Luis de), born at Seville, 1528 ; was one of the most eminent Spanish painters of the 16th century ; he visited Rome, studied the works of Pierino del Vaga, also those of Raffaele and Michael Angelo, and painted history and portrait with considerable reputation : died 1590.

VENUSTI (Marcello), called Mantouano, born at Mantua, 1515 ; was the scholar of Pi rino Buonacorsi, called del Vaga, but was more indebted for the reputation he acquired to the study of the works of M. A. Buonarotti ; he executed several works from his own compositions, in the churches and public edifices at Rome : died 1576.

### VALCK (SIMON DE).

The only notice we have of this painter is contained in the following account.

VANDERVENNE (Adrian), born at Delft, 1589 ; studied first under Simon de Valck, and afterwards under Jerome Van Diest of Leyden, and was fond of painting low mirth, chiefly boors merry-making, dancing, drinking, &c. and though with little variation as to dress, features, or forms, sometimes with a pleasing effect ; his best pictures were those which he painted in black and white : died 1646.

### VALDEZ (DON JUAN DE),

born at Seville, 1631 ; instructor unknown ; lived in habits of intimacy with Murillo, who was a great admirer of his works, the principal of which, are a series of pictures of the history of the Prophet Elias ; the Martyrdom of St Andrew (at Cordova) ; and the Triumph of the Cross at Seville : died 1691.

VELASCO (Don Antonio Palomino), born at Valencia ; studied under Don Juan de Valdez Leal, and painted several pictures for the churches and convents at Valencia, Salamanca, and Granada, but without much merit.

### VALESIO (GIOVANNI LUIGI),

born at Bologna ; was brought up in the school of Lodovico Caracci, and painted some pictures for the churches there.

CORIOLANO (Giovanni Battista), born in Bologna, about 1590 ; studied under Valesio, and painted for the churches at Bologna, but without soaring above mediocrity.

GATTI (Oliviero), born at Parma, 1598 ; was instructed in the art of painting by Giovanni Luigi Valesio, but is only known as an engraver.

VALENTINO (PETER), born at Colombiers en Brie, in Champagne, 1600 ; studied under Simon Vouet, and afterwards went to Rome, and attached himself to an imitation of the style of M. A. Caravaggio, and like him indulged in an extravagant but effective contrast of light and shadow ; though he occasionally painted altar-pieces for the churches, he appears to have been adapted to other subjects ; his best pictures represent fortune-tellers, gamblers, concerts of music, and corps de gardes : died 1632.

MANFREDI (Bartolomeo), born at Mantua, 1574 ; although a pupil of Roncalli, might be called another M. A. Caravaggio, did not his works display a superior choice of forms and a more dignified taste in design ; his subjects were usually banditti, armed soldiers, or assemblies of gamblers, and his pictures are frequently attributed to M. A. Caravaggio or Valentino.

**VOUET** (Simon), born at Paris, 1582; in his first style resembled Valentino, but afterwards adopted a more expeditious one; he painted history for the churches and other public edifices: died 1641.

### VALKENBERGH (GILES VAN).

Of this painter we have no account. There was a Valkenbergh, whose Christian name is not known, who lived about the period mentioned; but he painted a different kind of subjects, and is said to have studied the works of Titian and Paolo Veronese.

**BOICHT** (Henry Vander), born at Brussels, 1580; died 1660; studied under Giles Van Valkenbergh, and painted fruit and flowers, which were highly esteemed; he came to England and was employed by Charles II.

### VALS (GODEFROI).

Of this painter we know nothing more than may be gleaned from the following account.

**SOPRANI** (Raffaelle), born at Genoa, 1612; studied first under Giulio Benso, afterwards under Sinibaldo Scorza, and subsequently landscape painting, under Godefroi Vals, in which he excelled; he usually painted perspective and architectural subjects: died 1672.

### VANDERBANK or VANDERBANCK,

a Dutchman, worked in London, where a great number of his portraits were engraved by Faber; among others, that of the landscape painter, George Lambert.

**BARKER** (Samuel), an English painter, is said to have been a relation of John Vanderbank, by whom he was instructed, but his talent leading him to the study of fruit and flowers, he imitated Baptist, and would probably have excelled in that branch, but died young in 1727.

**ROBINSON** (—), born at Bath, about 1715; came to London when young; became a pupil of John Vanderbank, and afterwards distinguished himself as a portrait painter; his colouring was faint and feeble, and he affected to dress all his figures in Vandyck's habits; but this was the only resemblance his works bore to that great master: died 1745.

### VANDEBURGH (ADRIAN),

born 1693; studied under Arnold Houbraken, and imitated the works of Mieris and Metz; he painted small portraits, domestic subjects, and conversations: died 1733.

**SCHOUMAN** (Artus), born at Dort, 1710; was a pupil of Adrian Vanderburgh, and painted historical subjects and portraits, but of no great merit.

### VANDYCK (PHILIP),

born at Amsterdam, 1680; studied under Arnold Boonen, and painted small portraits in the style of his master, but superior; he also painted history and similar subjects to those of Mieris and Metz, such as conversations, ladies at their toilet, and gallant assemblies, very ingeniously composed, and painted with neatness and delicacy, but not equal to those of the masters he imitated. At the Hague he painted pictures for the families of Wassemaer, Fagel and Schuylenberg, and for William Prince of Hesse, also the portraits of the Stadtholder and those of his family, as well as several portraits for the cabinet of that prince; two of his pictures are in the Louvre, they represent a young lady at her toilet, and a lady playing on her guitar: died 1752.

**FREEZEN** (John George), born in 1701 ; studied under John Van Nikkelen, and at a later period was one of the best scholars of Philip Vandyck.

**MONY** (Louis de), born at Breda, 1698 ; studied under Van Kessel, Emanuel Biscet, and Philip Vandyck ; but painted in the style of Gerard Douw.

**POTHOVEN** (Henry), born at Amsterdam, 1725 ; was a pupil of Philip Vandyck ; he painted portraits and cabinet pictures, and particularly excelled in the accessories, the satin, velvet, laces, &c.

### VANDYCK (SIR ANTHONY),

born at Antwerp, 1599 ; was the son of a painter on glass, from whom he received his first instruction, and afterwards under Henry Van Balen, and then became a disciple of Rubens, and was employed by him to forward several of his pictures to a point that required little more than the finishing touches of the master. An accident having occurred to one of Rubens's pictures during his absence, by which the face of the Virgin and the arm of Mary Magdalen had become effaced, Vandyck undertook to restore it, and succeeded so well that Rubens did not at first discover the alteration. In the National Gallery are three of Vandyck's pictures, one a portrait of Rubens ; another a portrait of Govartius, and the third, an historical picture of the Expulsion of Theodosius from the Church of Milan, by St. Ambrose. In portraiture, Titian only retains the superiority in his heads, and in the hands and accessories was inferior to Vandyck, whose heads are full of life and expression, and without any thing of the coldness and insipidity so frequently found in the productions of the portrait painter : died 1641.

**ALFARO** (Y. Gamon don Juan), born at Cordova, in Spain, 1640 ; died 1680 ; was a scholar of Antonio de Castile, but finished his studies under Velasquez, whom he particularly resembles, and his portraits in colouring also resemble those of Vandyck.

**ALLOISI** (Baldassare), born at Bologna, 1758 ; studied under the Caracci, whose style he retained in all his compositions ; but in portraits he surpassed all his contemporaries, and the Italians have ranked him with Vandyck.

**ANGELIS** (Peter), born at Dunkirk, 1685 ; painted conversations and landscapes with small figures, into which he often introduced fruit and fish. His style is a mixture of Teniers and Watteau, with more grace than the former, and more nature than the latter, in pencil easy and flowing, but in colouring occasionally faint and nerveless ; he afterwards adopted the manner of Rubens and Vandyck, and occasionally copied the pictures of Rubens and Snyders : died 1734.

**ARTEVELT** (Adrian Van), born at Antwerp, 1570 ; excelled in sea-pieces and storms, which he represented with great force and effect ; his portrait was painted by Vandyck.

**BAAN** (Johu de), born at Haerlem, 1633 ; a pupil of Pieman ; came to England, and painted the portraits of Charles II., his Queen, and several of the nobility, in the style of Vandyck, some of whose works he copied : died 1702.

**BACKEREEL** or **BACQUERELLI** (William), born at Antwerp ; studied under Rubens, and painted history in competition with Vandyck, and although so different in style, his works were considered very little inferior to those of Vandyck.

**BALEN** (Hendrick Van), born at Antwerp, 1560 ; studied under Adam Van Oort, and at Rome from the antique, and the works of the most celebrated masters of that school ; painted history and landscape, and particularly excelled in the naked figure ; he also painted some fine portraits, and was Vandyck's first master : died 1632.

**BEAL** or **BEALE** (Mary), born at Suffolk, 1632 ; died 1697 ; studied under Sir Peter Lely, and improved her style by copying some pictures by the Italian masters, in which manner she painted ; also copied many of Vandyck's portraits with great purity and sweetness of colouring. Her own portraits possess much of the Italian air and style.

**BEEK** (David), born at Arnheim, in Guelderland, 1621 ; died 1656 ; studied under Vandyck, and acquired that fine manner of penciling and beautiful tone of colouring so



- peculiar to that great master, with an equal rapidity of execution, and was considered one of his ablest disciples.
- BENOLI** (Ignatius), born in Verona; studied the works of Rubens and Vandyck, and painted portraits, small size, so much in their manner that his works are often mistaken for the productions of those masters: he was living in 1724.
- BRIDES** (John), a Fleming, painted figures in imitation of Rubens, and portraits in the style of Vandyck: died 1670.
- BISCHOP** (John de), born at the Hague, 1646; painted in oil with some merit, but excelled in imitating in small pencil drawings the style of Rubens, Tintoretto, Vandyck, and other masters so closely that the master he intended to imitate was instantly recognized: died 1686.
- BOCCACENAGRA** (Don Pedro Atanasio), born at Granada, 1638; was a pupil of Cano, and afterwards studied the works of Moya and Vandyck; he painted history and portrait, in some of which his works might be taken for the perfection of Vandyck: died 1688.
- BOCKHORST** (John Van), called Langen Jan, born at Munster, Germany, 1640; was a scholar of Jordaens, but is most like Vandyck, whom he seems to have taken for his model, although in colouring he sometimes resembles Rubens, and his portraits are little inferior to those of Vandyck.
- BOYERMANS** (Theodore), born at Antwerp; studied under Rubens, whose style he followed with great success, distinguished by a correctness of design and delicacy of colouring which has frequently led to their being mistaken for Vandyck's.
- BUCKSHORN** (Joseph), born in Holland. Visited England in the reign of Charles II., and became a pupil of Sir Peter Lely, whose works he copied in great perfection; also some of Vandyck's portraits, particularly that of the Earl of Strafford, which was in the possession of Watson Earl of Rockingham: died, aged 35.
- CARBONE** (Giovanni Bernardo), born at Genoa, 1614; a pupil of Giovanni Andrea de Ferrari; painted history and portrait, the latter in the style of Vandyck: died 1667.
- CARRENHO** (Don Juan de Miranda), born in Spain, 1614; painted in fresco, in a tone of colouring between Titian and Vandyck, excelling all his countrymen, except Murillo; he was equally successful in portraits: died 1685.
- CASTIGLIONE** (Giovanni Benedetto), called Grechetto, born at Genoa, 1616; studied successively under Battista Paggi, Andrea da Ferrara, and Vandyck, and formed a style of his own; he painted history, landscapes, cattle, and portraits, with great ability: died 1670.
- CLEEF** or **CLEEVE** (John Van), born at Venloo, 1646; studied first under P. Gentile, and afterwards under Gaspar de Crayer, whom he assisted in many of his works; and in correctness of design, and purity of colouring, resembles, without being an imitator. In some of his works, he almost approaches the excellence of Vandyck: died 1716.
- COLE** (Sir Ralph), studied painting under Vandyck, and painted a portrait of Thomas Wyndham.
- COOPER** (Samuel), born in London, 1609; painted portraits in miniature, which, from their extreme excellence, procured him the appellation of the Miniature Vandyck: died 1672.
- COQUES** (Gonzales), born at Antwerp, 1618; studied under David Ryckaert, and painted similar subjects; also portraits in the manner of Vandyck, miniature size, rarely exceeding  $1\frac{1}{2}$  inches.
- CRAYER** (Gaspar de), born at Antwerp, 1582; studied under Raffaele Coxcis, son of Michael Coxcis, whom he far surpassed. His compositions usually consist of but few figures, which are grouped with great skill, and are generally religious subjects; his colouring is chaste and tender, resembling the clear tinting of Vandyck; he occasionally painted portraits: died 1669.
- DENYS** (Jacques), born at Antwerp, 1647; studied under Erasmus Quellinus, and afterwards at Rome and Venice, copying the works of Raffaele, Giulio Romano, Guido and Titian; he painted several historical pictures and portraits, also an *Ecce Homo*, in the manner of Vandyck, but without that purity of colouring. His style is a compound of the Roman and Venetian schools.
- DEYSTER** (Louis), born at Bruges, 1656; a pupil of John Maes; painted history, composed in a grand style, and with a freshness in the carnations resembling Vandyck: died 1711.
- DIEPENBECH** (Abraham Van), born 1607; was a pupil of Rubens, whose style he imitated with great success; he painted history, Scripture and profane, and in some of his productions is said to equal Vandyck: died 1675.
- DOBSON** (William), born in London, 1610; was a pupil of Francis Cleyn, and copied some

- works of Titian and Vandyck, which, though inferior in gracefulness, possess a charming tone of colour : died 1646.
- DONTH** (Arnold), born at Ghent, was a pupil of Vandyck ; he painted history and portrait, and in the latter is said to have been equal to Vandyck : died 1665.
- FOUQUIERE** (Bertram de), born at Bergen-op-Zoom, 1609 ; was a pupil of Vandyck, but attached himself to the style of Tintoretto, which he afterwards abandoned for that of Ostade and Brouwer, which he imitated with extraordinary success : died 1659.
- FRANCKS** (John Baptist), son of Sebastian, born at Antwerp, 1600 ; was instructed by, and painted in the style of his father, which he afterwards greatly improved by attentively studying the works of Rubens and Vandyck.
- GAINSBOROUGH** (Thomas), born at Sudbury, in Suffolk, 1727 ; a celebrated landscape and portrait painter, frequently made copies of Rubens, Teniers, and Vandyck's pictures, which at first sight might be taken for originals by those masters : died 1788.
- GANDY** (James), born at Exeter, 1619 ; died 1689 ; is said to have been a pupil of Vandyck, in whose style he painted portraits, most of which are in Ireland, and very little inferior to those of Vandyck, many of whose works he copied for the Duke of Ormond so closely, that after his decease they were sold for originals by that master.
- GILLINGERO** (—), of Berlin, painted in fresco and in oil, after the manner of Sir Anthony Vandyck ; but much difference of opinion exists as to the merit of his works.
- GREENHILL** (John), born in Salisbury, 1649 ; was one of the ablest scholars of Sir Peter Lely, and copied Vandyck's picture of Killigrew and his Dog so closely, that it was taken for the original : died 1676.
- GRIMOUX** (—), born in Paris, 1688 ; copied the works of Vandyck and of Rembrandt, and also painted history and portrait, but without much merit : died 1740.
- GUEVARA** (Don Juan Ninno de), born at Malaga, 1631 ; was a pupil of Rubens, and painted some fine historical subjects ; also several portraits in the manner of Vandyck : died 1698.
- HALS** (Franck), born at Mechlin, 1584 ; was a disciple of Karl Van Mander, and an admirable portrait painter, in which he was only excelled by Vandyck ; his colouring is chaste and vigorous, and his heads full of life and character : died 1666.
- HANNEMAN** (Adrian), born at the Hague, 1611, having distinguished himself as a portrait painter at that place ; visited England soon after Vandyck's return, and was one of the most successful imitators of his style ; he painted a portrait of Charles II. before the Restoration ; also several of the nobility, and occasionally historical subjects ; he copied some of Vandyck's portraits so closely as to deceive many, but whether he was educated under Vandyck or John Ravesteyn, is a matter of dispute and doubt : died 1680.
- HERREGOUTS** (Henry), born at Mechlin in 1666 ; painted historical subjects, correct in design, in colouring chaste and clear, resembling that of Vandyck ; his heads graceful and expressive, and draperies well cast ; he usually painted on a large scale, sometimes larger than life : died 1724.
- HOUBRAKEN** (Arnold), born at Dort, 1660 ; studied under William Van Drillenburgh and Samuel Van Hoogetraeten ; painted portraits and small historical subjects, the latter without much merit ; he came to England to copy the portraits of Vandyck, but is better known as the author of "Lives of Dutch and Flemish Painters," 3 vols. folio.
- HOECK** (John Van), born at Antwerp, 1600 ; studied under Rubens, was one of his best disciples, and approached nearer to his style than any of his numerous scholars, but he excelled in portraits, which are remarkable for their resemblance, and little inferior to those of Vandyck : died 1650.
- JAMESON** (Geo.), born at Aberdeen, 1586 ; he studied under Rubens, excelled all his countrymen in portrait painting, and was called the Vandyck of Scotland, to whom some of his portraits have been attributed ; he occasionally practised in history and landscape : died 1644.
- KESSELL** (John Van), born at Antwerp, 1626 ; painted landscapes, birds and flowers, &c. sometimes approaching the silvery tone of Teniers, and portraits, in colouring, &c. resembling Vandyck : died 1696.
- KEULEN** (James Van), born in England, of Dutch parents ; was eminent as a portrait painter, and was employed by Charles I. and several of the nobility previous to the arrival of Vandyck. In the Town Hall at the Hague is a picture of fourteen of the Magistrates by him, well composed, and in the style of John Ravesteyn : died 1666.
- KOERBERGER** (Wenceslaus), born at Antwerp, 1554 ; studied under Martin de Vos, afterwards visited Italy, and painted history for the churches there, and also those in Brabant and Flanders ; one of his best pictures represents the Martyrdom of St. Sebastian, the colouring in which is particularly fine, and the design excellent. Vandyck painted his portrait : died 1634.

- KONINGH** (Philip de), born at Amsterdam, 1619; studied under Rembrandt, and painted historical subjects and portraits in no respect inferior to his instructor, but particularly excelled in the latter; his colouring is rich and harmonious, clearer than that of Rembrandt, and partaking more of the chaste and tender tinting of Vandyck: died 1689.
- KOOI** (William Bartel Vander), born in 1760; painted landscapes in oil, and copied some portraits by Vandyck: died 1836.
- KUPETSKI** (John), born in Bohemia, 1667; studied the works of the Caracci and Correggio, and painted some historical pictures; in colouring he resembles Rembrandt, and in designing the human figure may be compared to Vandyck: died 1740.
- LANGIEAN** (Remigio), a Flemish painter, born in Brussels; a favourite pupil of Vandyck, formed his own manner upon that of his master; also caught his taste in colouring, but did not possess his skill in designing: died 1671.
- LEAL** (Simon de Leon), born at Madrid, 1610; was a scholar of Cuevas, and distinguished himself both in history and portraits, in the latter of which he resembled Vandyck; his historical works are principally in the public edifices at Madrid: died 1687.
- LELIE** (Adrian de), born 1755; a pupil of Quertermond; painted architecture and perspective, also copied a number of portraits of Vandyck and Rubens, and some historical pictures of the best Italian masters, and was much employed as a portrait painter: died 1820.
- LELY** (Sir Peter), born 1617; studied under Grebber of Haerlem, and afterwards came to England and succeeded Vandyck; he painted history and portrait, principally the latter, in the style of Vandyck, but not equal to him: died 1680.
- LENS** (Bernard), the Younger, born in London; was an eminent miniature painter, and is celebrated for his fine copies, in water colours, from Vandyck, Rubens, and other great masters: died 1741.
- LINT** (Peter Van), born at Antwerp, 1609; was an eminent painter of landscapes and portraits, which he handled equally well, large or small, and in oil or in fresco; some of his works are in the manner of Vandyck: died 1688.
- MAAS** or **MAES** (Godfrey), born at Antwerp, 1660; by an assiduous study of the works of Rubens, Vandyck, and other celebrated artists of his country, became one of the most distinguished historical painters of his time: died 1722.
- MARIA** (Francesco di), born at Naples, 1720; was a pupil of Domenichino; he painted portrait in competition with Rubens and Vandyck, to which Nicolo Poussin, Pietro da Cortona, and Andrea Sacchi, gave the preference: died 1690.
- MARSHALL** (Alexander), a painter in water colours, produced several large pictures after Vandyck.
- MEERT** (Peter), born at Brussels, 1618; enjoyed a great reputation as a painter of portraits, in the style of Vandyck: died 1669.
- MERIAN** (Matthew), the Younger, born at Basle, 1621; is said to have studied under Sandrart, Rubens and Vandyck, successively, and to have painted history and portrait, in the latter of which he excelled.
- MESQUIDA** (William), of Majorca; studied painting in Rome under Benedetto Luti, and became a good portrait painter, and also painted fruit and flowers, with figures, and animals alive and dead, but his greatest talent was for copying the works of Rubens and Vandyck, in which he was frequently employed.
- METZU** (—), born at Leyden, 1615; painted in the style of Gerard Terberg, conversation pieces, domestic scenes, &c., which for correct drawing of the heads and hands, and for the delicacy of the carnations, may be compared to Vandyck.
- MONY** (Louis de), born at Breda, 1698; studied under Van Kessel, Emanuel Biset, and Philip Vandyck, but painted in the style of Gerard Douw, highly finished, spiritedly executed, and finely coloured.
- MOOR** (Karel du), born at Leyden, 1656; studied under Gerard Douw, Abraham Vanden Tempel, and Godfrey Schalken, and painted history and portrait, some of which partake of the vigour of Rembrandt, with the delicacy of Vandyck: died 1738.
- MOYA** (Pedro de), born at Granada, 1610; was for some time a disciple of Juan del Castillo; he visited Antwerp, and was particularly captivated with the works of Vandyck, who being then in England, he determined upon going there and placing himself under his tuition, but his intentions were frustrated by the death of Vandyck.
- MURILLO** (Bartolomé Estevan), was born at Pílas, near Seville, in 1613; he studied first under Don Juan del Castillo, who was an indifferent colourist, his manner dark and inky, and distinguished by a blackness and heaviness in his shadows; he afterwards visited Madrid, and entered the school of Velasquez, where by studying and copying the works of Titian, Rubens, and Vandyck, he greatly improved his manner of colouring; he painted numerous pictures both in oil and in fresco.

- MYTENS** (Daniel), the Elder, born at the Hague; studied the works of Rubens, and painted landscapes, the backgrounds in the style of that master, and some of his works have been taken for Vandyck's; several of his pictures are at Hampton Court Palace.
- NEVE** (Francis de), born at Antwerp, 1626; for some time studied the works and imitated the style of Rubens and Vandyck; but he afterwards visited Rome, and was more distinguished as a painter of what are called heroic landscapes, with subjects from history or the fable: died 1681.
- OOST** (Jacob Van), the Elder, born at Bruges, 1600; studied the works of Rubens and Vandyck, and is justly ranked amongst the ablest artists of the Flemish school: died 1671.
- OOST** (Jacob Van), the Younger, born at Bruges, 1637; was so eminent in portrait painting that his partisans ventured to compare his pictures with those of Vandyck: died 1713.
- OOSTERHOUDT** (Thierry Van), born 1756; was a pupil of R. Van Eynder, and studied for five years the works of Rubens, Raffaele, Vandyck, and other great masters, after which he returned to his native town, and painted history and portrait with considerable reputation: died 1830.
- PETITOT** (John), the Elder, born at Genoa, 1607; was a distinguished enameller and miniature painter; his portraits in miniature are carried to a perfection that may be said to be unexampled; he visited Italy, and painted in conjunction with Bordier, his brother-in-law; Petitot painting the heads and hauds, and Bordier, the hair and backgrounds. He painted the portrait of Charles I. and the royal family several times; and copied several pictures after Vandyck, which are considered his finest productions.
- PENNINGER** (Henry), born at Zurich, 1749; a scholar of Balthasar; visited Dresden, and by studying the best masters, particularly Vandyck and Rembrandt, who were his models, became a reputable painter of portraits, in which he was much employed: died about 1809.
- QUELINUS** (Erasmus), born at Antwerp, 1607; became a pupil of Rubens, under whom he made extraordinary progress in the art; he was well acquainted with perspective and architecture, with which he embellished the backgrounds of historical pictures; and his landscapes are treated in a very pleasing style. He was not less eminent as a portrait painter, and following the example of Vandyck he painted those of many of the most distinguished artists of his time: died 1678.
- REYN** (Jans de), born at Dunkirk, about 1610; went to Antwerp, and became a scholar of Vandyck, whom he accompanied to England, and assisted in his works; also painted history and portraits. M. Descamps says, "many of his works are taken for Vandyck's:" there is the same correctness of design, the same delicacy of colouring, and the same animation in his touch. There are several of his portraits in the private collections, which are little inferior to those of Vandyck: died 1678.
- RIGAUD** (Hyacinthe), born at Perpignan, France, 1659; was the son of Matthias Rigaud, an artist of little note, under whom he studied historical painting, but having seen some portraits by Vandyck, he was so struck with them, that he entirely abandoned historical painting for portrait, and made Vandyck his model. He frequently painted the portrait of Louis XIV., the principal nobility of the court, and many of the most illustrious personages in Europe: died 1745.
- ROBINSON** (—), born at Bath, about 1715; was a pupil of John Vanderbank, and painted portraits dressed in the habits of Vandyck, but that is the only resemblance they bear to that great master's works: died 1745.
- ROSA** (John), born at Antwerp, in 1691; first a scholar of John de Wael, and then of Francis Snyders, closely studied nature in painting flowers, fruit, and animals; his manner was bold and lively; in figures he followed the style of Anthony Vandyck, and painted many good portraits: he died in the year 1638.
- RUSSELL** (Theodore), nephew and pupil of Cornelius Jansen, and afterwards a pupil of Vandyck; lived in the reign of James I., and copied many of Vandyck's portraits on small panels in miniature.
- SANDRART** (Joachim), born 1606; studied under Matthew Merian and Gerard Honthorst, and copied some of the finest pictures of Titian, Guido, Paolo Veronese, and Vandyck: died 1688.
- SCHELTMA** (Jacob), born 1760; studied design under Baptist Pierre, and from the works of the best masters, and painted portraits and family pictures, which he sometimes represented in a landscape; he also copied some of Vandyck's paintings: died 1837.
- SCHUT** (Cornelius), born at Antwerp, 1600; was one of the most celebrated disciples of Rubens; on leaving whose academy he was employed for several works in the churches,

some of which have been attributed to Vandyck ; he painted several historical and fabulous subjects for private collections : died 1660.

**SIVIGLIA** (Romero John de), a native of Granada, in Spain ; imitated Vandyck, and is believed to have been his pupil ; he painted history and portrait in oil and in fresco.

**SOEST** or **ZOEST** (Gerard), born about 1637 ; acquired considerable reputation as a portrait painter ; his first style was an imitation of Terburg, which he changed upon seeing the works of Vandyck : died 1681.

**STAMPART** (Francis), born at Antwerp, 1675 ; was a pupil of Tyssens, but improved his style by studying the works of Vandyck, and obtained considerable reputation as a portrait painter : died 1750.

**STONE** (Henry), usually called Old Stone ; is principally known as a painter by his excellent copies from Vandyck and other masters : died 1653.

**SUBTERMANS** or **SUTERMANS** (Justus), born at Antwerp, 1627 ; was a pupil of William de Vos and of Francis Pourbus ; he painted history and portrait, and in the latter is considered little inferior to Vandyck.

**TYSSENS** (Peter), born at Antwerp, 1625 ; his instructor is not mentioned, but from the resemblance of his works to those of Vandyck, he is presumed to have formed his style by studying the works of that great master, and in history and portrait approaches so near to the correct design and chaste colouring, that it is not always easy to distinguish their works : died 1692.

**VANSOMEL** (Paul), born at Antwerp about 1576 ; visited England about 1606, and painted the portrait of James I. and his Queen, and several of the nobility : a whole length portrait, by him, at Chatsworth House, of the first Earl of Devonshire, is said to be quite equal to Vandyck ; his portraits are mostly signed and dated : died 1621.

**WATTEAU** (Anthony), born 1684 ; a pupil of Claude Gillott, a celebrated painter of grotesques and subjects from the fable ; made the colouring of Rubens and Vandyck his models, and executed a number of drawings in red and black chalk : died 1721.

**WEESOP** (—), visited England in 1641 ; soon after the death of Vandyck, whose works he imitated so closely, that his pictures passed for those of that master.

**WIT** (Jacob de), born at Amsterdam, 1695 ; a pupil of Van Spiers and Van Aleu ; studied the works of Rubens and Vandyck, and was chiefly employed in decorating the ceilings of apartments : died 1744.

**VANLOO** (**JOHN BAPTIST**), grandson of James,

born at Aix, in Provence, 1684 ; his father, a portrait painter of some eminence, taught him the elements of design, and caused him to copy the finest compositions of the great masters ; he painted some pictures for the churches, &c. at Toulon, and acquired [considerable reputation ; he afterwards visited Rome, received some lessons from Benedetto Luti, and studied the best masters ; at Rome, he also painted some pictures for the churches, &c. ; he came to England, and was much employed as a portrait painter : died 1746.

**ECKHARDT** (John Giles), a German, studied under John Baptist Vanloo, and obtained considerable reputation as a portrait painter, he visited England, and met with great encouragement : died 1769.

**TREMOLIERE** (Peter Charles), born in France, 1703 ; studied under John Baptist Vanloo, and painted history with considerable reputation : died 1739.

**ROOT** (—), is said to have been a pupil of John Baptist Vanloo, but we have no account of his works.

**VANLOO** (**CHARLES ANDREW**), called **CARLO**, younger brother of John Baptist, born at Nice, 1705 ; was instructed in the rudiments of design by his brother, studied some time under Benedetto Luti, then went to Paris and gained the first prize for historical painting ; he painted for the King of Sardinia, amongst other works, a series of subjects from Tasso. His style was simple and correct, partaking more of the Italian school than of the

modern French school, and he sometimes imitated the touch and colouring of Guido : died 1765.

DOYEN (Gabriel Francis), born in Paris, 1726 ; studied under Vanloo, and afterwards in Italy from the works of the great masters, and acquired considerable reputation as a painter of historical subjects : died 1806.

RODE (Christian Bernard), born at Berlin, 1725 ; was a pupil of Charles Vanloo, and painted history and portrait : died about 1795.

#### VAN MANDER (CHARLES),

born near Courtray, in the Low Countries, 1548 ; studied first under Lucas de Heere, and afterwards under Peter Vlerick, an historical painter of some eminence ; at Courtray, he acquired considerable reputation by some pictures he painted for the churches in Flanders ; and afterwards visited Italy, and employed himself in designing the vestiges of antiquity, he painted equally well in oil and in fresco, and his works were highly esteemed : died 1606.

HALS (Frank), born at Mechlin, 1584 ; was a pupil of Karl Van Mander, and an admirable portrait painter, and is said to have been only excelled by Vandyck : died 1666.

KRYNS (Everard), born at the Hague, 1668 ; studied under Charles Van Mander, and afterwards visited Rome, and painted history and portraits with some reputation : died 1627.

#### VANNI (FRANCESCO CAVALIERE),

born at Sienna, 1563 ; was taught the rudiments of design by his father, an artist of little celebrity, then became a scholar of Arcangiolo Salimbeni, and afterwards of Giovanni de Vecchi, under whom he designed from the antique, studied the works of the best masters, and imitated with success the style of Baroccio ; he afterwards visited the different cities of Lombardy, and at Parma copied the works of Correggio and Parmegiano ; he was invited to Rome, where he painted his celebrated picture of Simon the Magician, which is designed and coloured in the style of Baroccio ; he painted several other pictures for the churches, &c. in some of which he approaches nearer to the graceful style of Baroccio than even the disciples of that master ; died 1610.

FANZONE (Ferrando), born at Faenza, 1562 ; studied at Rome, under Vanni, and executed several works in fresco for the churches there ; also painted some fine pictures at Ravenna, in the style of Lodovico Caracci : died 1645.

MANETTI (Rutilio), born at Sienna, 1571 ; was a pupil of Francesco Vanni, whose graceful style he quitted for the more vigorous colouring and powerful effect of M. A. Caravaggio : died 1639.

PETRAZZI (Astolfo), born at Sienna, scholar of Francesco Vanni ; painted some pictures for the public edifices and for private collections, which were justly esteemed ; he excelled in painting children, which he introduced very happily into his emblematical subjects : died 1665.

RUSTICI (Francesco), born about 1595 ; was a pupil of Francesco Vanni, and imitated the style of M. A. Caravaggio, and Gerard Honthorst ; he painted historical subjects and candlelight pieces : died 1625.

VANNI (Raffaelle), son of Francesco, born at Sienna, 1596 ; studied first under his father and afterwards at Rome under Antonio Caracci, but attached himself to the works of Pietro da Cortona, whose splendid style he has imitated in the greater part of his works : died about 1565.

#### VANSOSTEN (THEODORE).

Of this master we have no other account than is found in the following article.

**VARNERTAM** (Francis), a painter of Hamburg, and a scholar of Theodore Vansosten, applied himself to portraits, and also painted flowers and fruit, animals alive or dead, with equal success : died 1724.

### VARGAS (LUIS DE),

born at Seville, 1528 ; was one of the most eminent of the Spanish painters of the sixteenth century ; he learnt the elements of the art in his native city, then visited Rome and studied the works of Pierino del Vaga chiefly ; he returned to Seville, but finding himself unable to compete with Pedro Campagna, revisited Rome and studied the works of Raffaelle and Michael Angelo, and on again arriving at Seville, gave an extraordinary proof of ability in two pictures he painted for the cathedral. He executed several works for the churches in Seville, both in oil and fresco. He was not less distinguished as a portrait painter, and some of his productions in that branch have been compared by his Spanish biographers to the works of Raffaelle : died 1590.

**CASTILLO** (Don Juan del), born at Seville, 1584 ; studied under Luis de Vargas, and became a reputable painter of history : died 1640.

**GALEAS** (Francis), born in Seville ; studied painting under Luis de Vargas, and worked in public and in private with esteem : he died at the age of 54, in the year 1614.

**VASQUEZ** (Alonzo), born at Ronda, 1589 ; was educated at Seville, under Luis de Vargas, and painted history with considerable reputation ; correctly designed, with freedom of touch and displaying an intimate acquaintance with anatomy : died 1650.

### VAROTARI (DARIO),

born at Verona, 1539 ; was a scholar of Paolo Veronese, but endeavoured to imitate the style of Titian, particularly in the airs of the heads ; several of his works are in the churches at Venice, and at Padua : died 1596.

**SCALIGER** (Bartolomeo), born at Verona, 1550 ; studied under Dario Varotari, and painted history with some reputation : died 1608.

**VAROTARI** (Chiara), daughter of Dario, was instructed in design by her father, and became an eminent painter of portraits : died 1639.

### VAROTARI (ALESSANDRO), called IL PADOUANINO, son of

Dario, was born at Padua, 1590 ; he derived his principal improvement from studying the fresco works of Titian, his copies of which excited universal surprise, and he was considered one of the most successful followers of his style, he generally introduced subjects which admitted of the introduction of the nude figure, but although he coloured well, he was incorrect in his drawing : died 1650.

**CARPIONI** (Giulio), born in Venice, 1611 ; studied under Varotari, called Padouanino, and like him followed the splendid style of Paolo Veronese, he usually painted bacchanals, sacrifices, &c.

**LIBERI** (Cavaliere Pietro), born at Padua ; was a scholar of Varotari, and one of the ablest designers of the Veronese school ; his historical works resemble the Caracci, and his fabulous are in the manner of Titian : died 1687.

**TARABOTI** (Caterina), born at Venice, 1582 ; this lady studied under Alessandro Varotari, and painted history with considerable reputation : died 1631.

**VECCHIA** (Pietro), born at Venice, 1605 ; studied under Varotari, but imitated the style of Giorgione, he excelled in fancy subjects, banditti, soldiers, and corps de gardes : died 1678.

## VASARI (GIORGIO),

born at Arezzo, 1512; he studied design under Guglielmo da Marsiglia, commonly called Il Prete Gallo, a painter on glass, and afterwards at Rome, under M. A. Buonarrotti and Andrea del Sarto: he designed from the antique marbles, the works of Michael Angelo, and the frescoes of Raffaelle, and formed to himself a style in which he discovers his predilection for M. A. Buonarrotti; he was an able designer and competent master of the ornamental style, but occasionally negligent, and at all times languid and cold in colouring: died 1576.

BUONACORSI (Bernard Timante), a scholar of Vasari, flourished about 1586; but we have no account of his works.

CUGNI (Baptist), painted in conjunction with Giorgio Vasari and Christopher Gerardi, in the refectory of St. Michael, in the Wood Bologna.

FONTANA (Prospero), born at Bologna, 1512; studied under Francucci, but adopted the style of Giorgio Vasari; he painted history and portrait, the former in the manner of Paolo Veronese: died 1597.

FORMELLO (Donato da), was a pupil of Vasari, whom he greatly surpassed, as appears from his fresco works in the Vatican.

MACCHIETTI (Girolamo), called Crocifissajo, born in Florence in 1535; after studying some time under M. R. del Ghirlandaio, became a scholar of Giorgio Vasari, whom he assisted in the works he executed for the ducal palace at Florence.

MORANDINI (Francesco), called Il Poppi, born at Poppi, in the Florentine States, 1544; was a scholar of Giorgio Vasari, whose style he followed, though more minute in detail, and partaking more of the gay and festive in his compositions.

RAFFAELINO (Del Colle), born about 1546; was first a disciple of Raffaelle, and after his decease of Giulio Romano; he painted history in a graceful manner, and decidedly superior to Vasari.

## VASSILACCHI (ANTONIO), called L'ALIENSE,

born in the island of Milo in the Archipelago, 1556; went to Venice and studied under Paolo Veronese; and afterwards applied himself to a study of the works of Titian, and soon approached the boldness and energy of style discernible in the best works of that master; he possessed a fertile and inventive genius, an excellent tone of colouring, and an unusual facility of execution: died 1629.

DOLABELLA (Tommasa), born at Belluno, 1580; studied under Vassilacchi, and sometimes painted historical subjects, but excelled in portrait.

MARPEGANI (Camillus), a disciple of Vasilacchi; copied with freedom the works of Tintoretto, and made many designs himself from fanciful subjects: died 1640.

RIDOLFI (Cavaliere Carlo), born 1602; was a pupil of Vassilacchi, and afterwards studied the best masters; he painted portraits and easel pictures for private collections: died 1666.

VALKENBURG (Henry), studied at Venice in the school of Aliense, and painted many pictures in his style: he flourished about 1628.

## VAUNATER (ALBERT):

of this painter we have no other account than the following.

GIOVANNI (George de St.) born in Haerlem; studied under Albert Vaunater, and much superior to that master. Albert Durer went purposely to visit him, declaring he was born a painter: few of his works are now to be met with: he lived about 1510.

## VAUTRINA (—),

was painter to Stainslaus King of Poland, as appears from the following account.

AUTISSIER (Louis Maria), a Frenchman, born 1772; studied design under Vautrin,



painter to Stanislaus, King of Poland, and afterwards made nature his guide ; he painted portraits in miniature, which were highly esteemed ; he painted the portrait of King Louis, and several persons of distinction.

### VECCHIA (GIOVANNI DE),

born 1536 ; studied at Rome under Raffaellino del Colle, and afterwards under Taddeo Zuccaro, and painted history with considerable reputation : died 1614.

**TORELLI** (Cesare), born at Rome, 1502 ; a disciple of Giovanni Vecchia ; flourished in the pontificate of Sixtus V. and was employed both as a painter and a mosaicist in the library of the Vatican, and painted in fresco for the church of La Madonna del Cita.

### VECCHIA (PIETRO),

born at Venice, 1605 ; studied under A. Varotari, called Padouanino, but applied himself to an imitation of the works of Giorgione and Il Pordenone, and succeeded so well that some of his pictures are taken for the works of those masters : he painted historical and fancy subjects, with great effect : died 1678.

**LITERINI** (Agostino), born at Venice, 1642 ; studied under Pietro Vecchia, and painted historical subjects with considerable ability : died 1692.

### VELASQUEZ (DE SILVA DON DIEGO),

the most distinguished painter of the Spanish school, was born at Seville, 1594 ; he studied first under Herrera, and afterwards under Pacheco. His early pictures were drawn from nature, from peasants and ordinary people, in peculiar habits and occupations, as they struck his fancy in the streets ; of which one of the most celebrated is called the Old Water-Carrier of Seville : he is portrayed in a tattered garment, his naked body visible through the rents in various places, he is giving water to a boy to drink out of his barrel, and exhibits a wonderful character of nature and expression, with an unusual degree of science in muscular anatomy ; now in the palace of Madrid. After painting these subjects for some years, he was attracted by seeing some works of Guido, Caravaggio, and others, to a more elevated idea of his art, and he now turned his attention to history and portrait, but chiefly formed his style from that of Luis Tristan : died 1660.

**ABARCA** (Maria de), flourished about 1633, the most classic period of Spanish art, that of Cano and Velasquez, and was eminent as a portrait painter.

**ALFARO** (Y. Gamon Don Juan), born at Cordova in Spain, 1640 ; died 1680 ; was a scholar of Antonio de Castile, but finished his studies under Velasquez, whom he particularly resembles, and his portraits in colouring also resemble those of Vandyck.

**MAZO** (Don Juan Battista), born at Madrid, 1620 ; was a pupil of Velasquez, and painted history, landscape, and portraits : died 1670.

**PALACIOS** (Francis), born in Madrid ; was a pupil of Velasquez, and an excellent painter of portraits, in which he would probably have equalled his master, but he died young in 1676.

**PAREJA** (Juan de), born in Mexico, New Spain, 1610 ; became a slave to the celebrated Don Diego Velasquez, who employed him in mixing his colours and preparing his palette ; in the absence of whom he endeavoured to copy his master, until, by perseverance, he became a respectable follower of his style.

**ROMAN** (Bartolomeo), born at Madrid, 1598 ; was first a scholar of Vincenzio Carducci, and afterwards studied under Velasquez ; and became an eminent painter of history.

Many of his pictures are in the churches; some of which, in colouring, are said to resemble Rubens: died 1659.

VELLACIS (Don Nicholas de), studied under Don Diego Velasquez, and distinguished himself by several considerable works.

### VELASQUEZ (A. G.).

Of this painter all that is known is to be found in the following particulars.

BAYEN-Y-SUBIAS (Don Francesco), born at Saragossa, 1734. Studied under A. G. Velasquez, and was employed by Charles III. in decorating the palaces of Aranjuez and Madrid; also painted several pictures for the churches: died 1795.

BAYEN (Don Raymond-y-Subias), born at Saragossa, 1745; studied under his brother, and is chiefly known as having assisted him in his fresco works: died 1793.

### VELDE (ESAIAS VANDER),

born at Leyden, about 1590; was instructed in the art by an obscure painter named Peter Denyn. He painted landscapes, with figures and cattle, but particularly excelled in battles and skirmishes of cavalry, plundering of villages, marchings, attacks of banditti, &c. His pictures are ingeniously composed and touched with a light and spirited pencil. He introduced the figures in the pictures of several of his contemporaries: died 1648.

ASSELYN (John, called Crabetje), born at Antwerp, 1610; died 1660; studied under Esaias Vandervelde, and was one of the first of the Flemish painters who adopted the clean and bright style of landscape painting, in which he chose particularly to imitate the manner of Claude Lorraine, although in other parts of his picture he seemed fond of making Bamboccio his model.

GOYEN (John Van), born at Leyden, 1596; studied under Schilperoot, John Nicolai, and Esaias Vandervelde, and painted landscapes, cattle, &c. views in Holland, on the banks of rivers, with boats full of figures, and generally with a town or village in the distance, and occasionally marine views and sea-ports: died 1656.

NEYN (Peter de), born at Leyden, 1597; studied under Esaias Vandervelde, by whose instructions he became a good painter of landscapes: died 1639.

STAEVERTS or STEVERS (Palamedes), born in London in 1607; but generally considered of the Dutch school; painted in the style of Esaias Vandervelde, battles and skirmishes of cavalry, attacks of robbers, and country fairs, and also copied some of the pictures of that master: died 1638.

### VELDE (ADRIAN VANDER),

born at Amsterdam, 1639; studied under John Wynants, one of the ablest landscape painters of the time, passing the whole day in the fields designing every thing that was essential to his pursuit. He did not, however, confine himself to landscape and animals, but drew from the model, and became a correct designer of the human figure, a branch in which Wynants himself was deficient, some of whose finest pictures are decorated with figures by Adrian Vandervelde, which adds greatly to their value; in like manner, he embellished the pictures of Vander Heyden, Hackaert, Ruysdael, Hobbema, Moucheron, and others. He also painted several historical subjects taken from the life of Christ. The colouring of his trees, his herbage and plants, is fresh and juicy; his skies are brilliant and clear, and his pictures exhibit a sparkling glow of sunshine almost peculiar to himself. His animals, particularly his cows, sheep, and goats, are designed with a correctness and perfection that has never been surpassed. His

pictures are held in the highest estimation, and are somewhat scarce : died 1672.

**BENT** (John Vander), born 1650 ; died 1690 ; studied under Adrian Vandervelde and Philip Wouvermans, but most resembles Berghem, and his landscapes, figures, and cattle may easily be mistaken for the works of that master.

**BERGEN** (Dirk, or Theodore Van), studied under Adrian Vandervelde, and painted landscapes in his style, but more glowing in colour, and his cattle and figures not so correctly drawn ; he sometimes painted on paper, and his shadows have generally a blackness about them : died 1689.

**GRIFFIER** (John), called the Old, born at Amsterdam, 1645 ; a celebrated landscape painter, whose usual subjects were scenes on the Rhine ; imitated Rembrandt, Ruysdael, Adrian Vandervelde, Poelenberg, and Teniers, so closely that many of his copies pass as originals, particularly those of Teniers : died 1718.

**HEYDEN** (John Vander), born at Gorcum, 1637 ; painted views of cities, temples, palaces, and other public edifices, which he finished so minutely you might almost count the bricks ; his figures were usually introduced by Adrian Vandervelde or Lingelbach : died 1712.

**KONINGH** (James), born at Amsterdam, 1650 ; was a pupil of Adrian Vandervelde, and painted landscapes, figures, and cattle, in the beautiful style of his master, also historical subjects of a small size, which possess considerable merit.

**LEEuw** (Peter), brother of Gabriel, born at Dort, 1644 : painted the same subjects as his brother, but so closely in imitation of Adrian Vandervelde, that his pictures are frequently mistaken for early productions of that master ; his animals, though not so highly finished, are well drawn, his skies clear and sunny, and distances well kept : died 1705.

**MOUCHERON** (Frederick), born at Embden, 1633 ; a pupil of Asselyn, painted landscapes, enriched with buildings and architecture in a pleasing style, but not equal to Both or Berghem, the figures usually by Adrian Vandervelde or John Lingelbach.

**OUdENDYCK** (Adrian), a landscape painter, born at Haerlem ; was a pupil of his father, Evert Oudendyck. He copied the works of Adrian Vandervelde and of Thomas Wyck, and he also painted views of towns, which D. Maas sometimes ornamented with figures.

**RUYSDAEL** (Jacob), born at Haerlem, 1637 ; this celebrated painter of landscape and sea-pieces, whose productions are so well known, frequently employed Ostade, Adrian Vandervelde, or Philip Wouvermans, to insert the figures, by which their value is considered to be greatly increased : died 1681.

**VELDE** (WILLIAM VANDER), the Younger,

born at Amsterdam, 1633 ; studied under Simon de Vlieger, an eminent painter of sea-pieces, whom he not only surpassed, but also all his contemporaries, and arrived at a perfection that is universally admitted to be unrivalled. He came to England, had apartments assigned to him at Greenwich, and was made King's painter, and was also employed by the nobility, for whom he painted an infinite number of sea-pieces, calms and storms, which are still the ornament of the principal collections. His vessels are most correctly designed, the cordage and rigging finished with a delicacy, and at the same time with a freedom that is without parallel, and his small figures are touched with a spirit that is inimitable. In his calms the sky is brilliant and sunny, and every object is reflected with a luminous transparency in the glassy smoothness of the water ; in his squalls or fresh breezes, the swell and curl of the waves is delineated with the utmost truth and fidelity, but in his storms and hurricanes, the tremendous conflict of the elements and the horrors of shipwreck are represented with an awful solemnity. His best pictures are undoubtedly in England ; in the royal collections and in the cabinets of the nobility and gentry : died 1707.

**BACKHUYSEN** (Ludolph), born at Embden, 1631; died 1709. Studied first under Everdingen, and then under Dubbels, an eminent painter of sea-views: he imitated nature in all her forms, in gales, calms, storms, clouds, rocks, skies, lights and shadows, and expressed every object with so sweet a pencil, and such transparency and lustre, that he ranks next to the younger Vandervelde, who is justly esteemed as the best painter of marine views; some of his storms are considered superior to those of Vandervelde.

**BROOKING** (—), born in England, about 1720; was a painter of sea-pieces, not only excelled all his countrymen, but has not been equalled by any artist that preceded him since William Vandervelde: died about 1759.

**KAPPELLE** (John Van), born in Holland; studied under William Vandervelde the younger, whose style he imitated with considerable success, but was in no respect equal to his instructor: he flourished about 1710.

**RIETSCHOOF** (John Klaase), born at Stoorn, 1652; was a pupil of Backhuysen, and painted sea-pieces so much in his style as to be sometimes mistaken for Backhuysen's; his calms possess considerable merit, and somewhat resemble those of Wm. Vandervelde: died 1714.

**RIETSCHOOF** (Henry), son of John Klaase; painted similar subjects to his father, also copied several of Backhuysen's works with considerable exactness: died 1728.

**SCOTT** (Samuel), an eminent English painter of sea-pieces and river views, was second only to Vandervelde in his sea-pieces, and often introduced buildings into his pictures with consummate skill: he resided in London from 1725 to 1772.

**STORK** (Abraham), born at Amsterdam, 1650; instructor unknown. His pictures usually represent vessels at sea and in harbours, views of the Y or the Amstel, near Amsterdam, with a variety of boats and shipping, and a number of small figures, correctly drawn and touched with great neatness and spirit; he also painted calms and storms at sea, which he represented with a truth and fidelity little inferior to the productions of Backhuysen or Vandervelde: died 1708.

**VLIET** (Simon de), born at Amsterdam, about 1612; acquired considerable reputation as a painter of sea-pieces and landscapes, which are deservedly placed in the choicest collections, although his merit was greatly eclipsed by the brilliant talents of his pupil William Vandervelde the Younger.

**WOODCOCK** (Robert), an amateur painter of sea-pieces, copied with the utmost exactness upwards of forty pictures by William Vandervelde: died 1728.

### VELDHOVEN (H. VAN),

from the following particulars it appears was a portrait painter, but we have no description of his works.

**CRAKOO** (John), born at Utrecht, studied design under Van Veldhoven, his talent lay in portrait painting: he lived latterly at Amsterdam, and died there about 1807.

**PUYL** (G. Vander), born at Utrecht, 1750; studied under H. Van Veldhoven, and became a good painter of portraits and family pictures: his death is not recorded.

### VENEZIANO (ANTONIO),

born in 1310; it is disputed whether this artist was born at Venice and studied at Florence, under Agnolo Gaddi, or born at Florence and studied at Venice, upon equally good authority, his principal works are however at Florence; he painted history, and is said to have carried fresco to a higher degree of perfection than it had hitherto attained: died 1384.

**STARNINA** (Gherardo), born 1354; studied under Antonio Veneziano, and painted history in the stiff dry style of the period in which he lived: died 1403.

**UCCELLO** (Paolo), born 1439; was a pupil of Antonio Veneziano, and painted subjects from the Old Testament, in which he could introduce animals, birds, &c.: died 1432.

### VENEZIANO (DOMENICO),

born at Venice, 1420; was a disciple of Antonella da Messina, who had learnt the secret of oil painting from John Van Eyck; his principal works are at Florence: died 1476.

**CASTAGNA** (Andrea del), born at Venice, 1409; was a pupil of Masaccio, and painted in the dry Gothic style of that period, but improved his manner under Domenico Veneziano, and executed several considerable works at Florence: died 1480.

**VENIUS or VAN VEEN (OTHO),**

born at Leyden, 1556; received some lessons in design from Isaac Nicholas, and afterwards studied under Jodocus Van Winghen; then visited Italy, and became a disciple of Federigo Zuccaro, under whom he acquired a correctness of design and a more elevated taste than was possessed by his Flemish contemporaries. At Brussels he painted the portrait of Alessandro Farnese, Prince of Parma; and executed several other works which established his reputation as the most eminent painter of that time. He established himself at Antwerp, where he embellished the churches and public edifices with several celebrated pictures, and here Rubens became his disciple: died 1634.

**LIEMAKER** (Nicholas), called Rose, born at Ghent, 1575; was a pupil of Mark Guerards and afterwards of Otho Venius, and became one of the most eminent painters of the Flemish school; he painted historical subjects, and his works are to be found in almost every town in the Low Countries: died 1647.

**RUBENS** (Sir Peter Paul), born at Antwerp, 1557; studied first under Tobias Verhaecht, a landscape painter, afterwards under Adam Van Oort, and finally under Otho Venius, at that time one of the most celebrated masters of the Flemish school; this distinguished master, whose many fine works have immortalized his name, painted history, portraits, animals, landscapes, fruit and flowers, and it would be difficult to say in which he most excelled: died 1640.

**VENIUS or VAN VEEN** (Gertrude), daughter of Otho, born at Brussels, about 1600; was instructed in the art by her father, and excelled in painting portraits; she painted one of Otho Venius, which is engraved.

**VENIUS or VAN VEEN** (Roche), son of Otho; was a painter of live and dead birds, which he designed correctly, and finished with neatness.

**VENNE (JOHN VANDER),**

a Fleming; over the entrance to the church of St. Gery, at Brussels, is a landscape by him, the figures by Baut.

**VENNE** (Hubert Vander), born at the Hague, was a pupil of his father; a good painter of bas-reliefs, groups of children, vases, and other ornaments.

**VERBRUGGEN (GASPAR PETER),**

born at Antwerp, 1668; was an associate of Matthew Terwesten, and painted the flowers and decorations in ceilings and saloons, Terwesten inserting the figures; his style more resembles that of Monnoyer than Van Huysum; his pencil was free, and his colouring possessed more brilliancy than truth or nature; in the latter part of his life he became negligent, and his productions were very inferior to his early performances: died 1720.

**LEYSSENS** (Nicholas), born at Antwerp, 1661; was a pupil of Peter Eyckens, and studied at Rome from the works of the ancient masters; he had a correct and tasteful design, and was much employed in decorating with figures the works of Verbruggen and others: died 1710.

**VERDOEL (ADRIAN),**

born in Holland, 1620; was a scholar of Rembrandt, and painted in his style, but very inferior to him in harmony of colouring, though more correct in design, and his compositions of a more elevated character: died 1681.

**GROOT** (John de), born in 1650 ; studied first under Adrian Verdoel, and afterwards under Adrian Ostade and Francis Jong, but never rose above mediocrity.

### VERENDAEL (N.),

born at Antwerp, 1659 ; master unknown ; he acquired considerable celebrity as a painter of flowers and fruit, in which he excelled, and appears to have imitated the delicate finish of Abraham Mignon ; every object is faithfully copied from nature, and his insects designed and touched with surprising minuteness and precision. His flower-pieces are generally preferred to his fruit, and although little inferior to those of Mignon, are still very unequal to the productions of John Van Huysum and Rachel Ruysch.

**MORELL** (Nicholas), born at Antwerp, 1664 ; was a pupil of N. Verendael, and painted similar subjects, but excelled in painting vases, with bas-reliefs, and other objects of still life : died 1732.

### VERHAECHT (TOBIAS),

born at Antwerp, 1566 ; instructor unknown ; having acquired some reputation as a landscape painter, he went to Italy for improvement, and was employed by the Grand Duke of Tuscany in painting large landscapes and views, and on his return to Flanders was considered one of the ablest landscape painters of his time : his scenery is grand and extensive, and usually embellished with ruins of antiquity ; his figures were introduced by other masters, generally by Franck : died 1631.

**RYCKAERT** (Martin), born at Antwerp, 1591 ; studied under Tobias Verhaecht, an artist of considerable celebrity ; afterwards went to Italy, studied several years, and became one of the ablest landscape painters of his time. His pictures are embellished with ruins of ancient architecture, rocks, mountains, and waterfalls, and are occasionally decorated with figures by John Breughel : died 1636.

**RUBENS** (Sir Peter Paul), born at Antwerp, 1577 ; was placed under the tuition of Tobias Verhaecht, a landscape painter of some reputation, and afterwards became a disciple of Adam Van Oort, whose school he soon quitted to enter the academy of Otho Venius, at that time one of the most distinguished masters of the Flemish school. He visited Italy, and at Venice examined the works of the most celebrated Venetian masters, those of Giulio Romano engaging his particular attention. He painted history, portraits, animals, landscapes, fruit and flowers, and it would be difficult to decide in which he most excelled.

### VERKOLIE (JOHN),

born at Amsterdam, 1650 ; studied under John Lievens, but instead of following his style, he imitated the highly finished manner of Gerard Pietersz Van Zyl, with success ; he was mostly employed upon portraits of a small size, but occasionally painted historical subjects, and conversations, which were well coloured and touched with neatness and delicacy : died 1693.

**BURCH** (Albert Vander), a portrait painter, born in Delft, in 1672 ; was, according to Houbraken, a pupil at first of John Verkolie, and afterwards of Adrian Van der Werf. **KOK** (John Matthew), born at Amsterdam in 1720, was pupil of Nicholas Verkolie ; he painted with a good finish some landscapes with figures and cattle, views of chateaux and shipping.

**MOUCHERON** (Isaac), son and pupil of Frederick ; painted landscapes, the figures in which were introduced by Verkolie and others, and the scenery and style resembles the grand manner of Gaspar Poussin : died 1744.

**QUINKHARD** (John Maurice), born at Rces, in Holland, in 1688 ; was at first a pupil of

Arnold Boonen; then of Christopher Lubinetski, an l of Nicholas Verkolie; he painted familiar scenes; particularly excelled in portraits: died at Amsterdam in 1772, aged 84. **RENTINCK** (Arnold), was a good painter of portraits and of cabinet pictures, which are much esteemed. He was born at Amsterdam in 1712, and became a pupil of Arnold Boonen, of Nicholas Verkolie, and at last of the Chevalier De Moor.

### VERMEULEN (ANDREW).

Of this painter we have no other particulars than the following.

**WELL** (Arnold Van), born at Dordrecht, 1772; was a pupil of Andrew Vermeulen, and painted cabinet pictures in the manner of the brothers Van Stry; also moonlight and winter pieces, which now ornament the best collections: died 1618.

### VERNET (JOSEPH),

born at Avignon, 1712; studied at Rome under Adrian Manglard, a painter of landscapes and sea-ports, where, and at Naples, he painted a great variety of similar subjects, which were much admired. He gave to his landscapes and views the beauty and freshness of nature, and ornamented them with groups of charming figures, arranged with unusual taste, correctly designed, and touched with uncommon neatness and spirit: died 1786.

**SERRES** (Dominic), born in Gascony; came to England about 1765, and acquired considerable reputation as a painter of sea-pieces and landscapes, although greatly inferior to Vernet; one of his best works is Lord Howe's victory over the combined fleets of France and Spain: died 1793.

### VEROCCHIO (ANDREA),

born at Florence, 1432; was more known as a sculptor than as a painter; he sketched several designs, which he never finished, and when he did, his colouring was indifferent, and his pencil dry and hard. We have no other account of his works as a painter, than what is to be found under the head of Leonardo da Vinci: died 1488.

**CREDI** (Lorenzo), born in Florence, 1452; was a pupil of Andrea Verocchio, at the time that Leonardo da Vinci was also his disciple, whose works he copied so closely that it was hardly possible to distinguish the copies from the originals: died 1530.

**PERUGINO** (Pietro Vanucci), better known as Perugino, born 1446: is supposed by some to have studied under Andrea Verocchio, but the more general opinion is that he was instructed by Benedetto Bonfiglio; he painted historical subjects in oil and in fresco, elegantly designed, and in colouring equal to any artist of his time: died 1524.

**VINCI** (Leonardo da), born 1415; was a pupil of Verocchio, and being employed by him to paint an angel in an altar-piece of Verocchio's, he is said to have so far eclipsed his master, that he relinquished painting for ever: died 1519.

### VERONESE (LIBERALE),

born at Verona, 1451; was a scholar of Vincenzio di Stefano, and of Andrea Mantegna; he painted historical subjects, finished so highly as to give them the appearance of miniatures, and introduced numerous small figures, horses, dogs, camels, &c.: died 1536. (See also **LIBERALE**).

**CAROLTO** or **CAROTTO** (Giovanni Francesco), born at Verona, 1470; studied first under Liberale Veronese, and afterwards under Mantegna, whom he approached so nearly in his easel pictures that his master used to sell them as his own productions: died 1546.

**TEVIO** (Stephen da), a Veronese painter, having learned the principles of painting under Liberale Veronese, introduced himself in Florence to the school of Angelo Gaddi, and remained a long time studying the best masters there; he painted an infinite number of works of so much merit that Donatello, a skilful sculptor, affirmed that he was the very best painter of that time: he flourished about 1520.

**TORBIDO** (Francesco), called *Il Moro*, born at Verona, about 1500; studied first under Giorgione, and afterwards became a pupil of Liberale da Verona, and painted numerous works in oil and in fresco; he was also much employed in painting portraits: died 1581.

**VERONESE (PAOLO), or CAGLIARI,**

born at Verona, 1582; studied under Antonio Badile, and also contemplated the works of Michael Angelo and Raffaele; his taste was more suited to large than to small compositions, and whenever his subject would admit of it, he introduced architecture, which was usually painted by his brother Benedetto, in a grand style. His colouring is pure and chaste, lights and shadows well managed, but his figures are habited in the gorgeous draperies of the Venetian nobles, instead of an appropriate costume, and in his *Feast of Simon and Levi*, instead of being clothed with patriarchal simplicity, they are represented with all the magnificence of Eastern Kings: died 1588.

**ANSALDO** (Giovanni Andrea), born in the Genoese territory, 1584; studied under Cambiasi, and painted history both in oil and in fresco. He formed a style somewhat in the manner of Paul Veronese, and others of that school, in which he displayed great taste: died 1638.

**BENFATTO** (Luigi), born at Verona, 1551; died 1611; the nephew and disciple, was at first a servile imitator of Paolo Veronese, but improved by practice under him, and after his death supported the splendour of that school by his imitation of that master; in some of his works he resembles Palma.

**BILIVERT** (Giovanni), born at Florence, 1576; studied under Cardi, called Cigoli, to whose style he added the expression of Santo da Titi, and the splendour of Paolo Veronese: he painted historical subjects.

**BISCHOP** (John de), born at the Hague, 1646; excelled in imitating the style of Tintoretto, Paolo Veronese, and other great masters, in small pencil drawings, so closely that the master they were intended to represent was instantly known.

**BOMBELLI** (Sebastian), born at Udina, 1635; was a pupil of Guercino; he painted history and copied the works of Tintoretto and Paolo Veronese, but subsequently devoted himself to portrait painting.

**BONISOLI** (Agostino), born at Cremona, 1633; studied the works of Paolo Veronese, and in style partakes of the Venetian school; he painted chiefly easel size pictures.

**BONONE** (Carlo), born 1569; was a pupil of Mazzuoli, called *Il Bastaruolo*, and copied some of the works of Caracci, whom he approaches in his small pictures, but in his larger works most resembles Paolo Veronese: died 1632.

**BURRINI** (Giovanni Antonio), born 1656; studied first under Canuti, but being enamoured of the style of Paul Veronese, he studied his works until he became a mannerist.

**CAGLIARI** (Benedetto), brother of Paolo, born 1538; painted much in the style of Veronese, whose works he enriched with architectural subjects: died 1598.

**CAGLIARI** (Carlo), son of Paolo Veronese; finished several works of his father's, after his decease, and executed some excellent compositions of his own.

**CAGLIARI** (Gabriele), another son of Paolo, applied himself to historical subjects and portraits, but not succeeding well, he abandoned the art: died 1631.

**CAIRO** (Francesco), born at Milan, 1598; was a pupil of Morazzone, and painted history in the style of Paolo Veronese, and sometimes Rubens, and occasionally in the mixed style of both those masters, but in portraits most resembles Titian.

**CARACCI** (Annibale), born 1560, cousin and disciple of Lodovico; studied the works of Titian, Tintoretto, and Paolo Veronese, at Venice; and those of Correggio at Parma, and Raffaele at Rome; he was more adapted for profane than for sacred subjects, and his works are more in the manner of M. A. Buonarrotti, and of the Antique, or Roman, than of the Bolognese school: died 1609.

**CARACCI** (Lodovico), born at Bologna, 1555; studied under Fontana, and also studied the works of Titian, Tintoretto, and Paolo Veronese, at Venice; Passignano and Andrea del Sarto, at Florence; Giulio Romano, at Mantua; and Parmegiano and Correggio, at Rome; but always preferred those of Correggio, whom he endeavoured to imitate. He painted history, and particularly excelled in religious subjects; he painted both in oil and in fresco: died 1619.



- CARNIO** (Antonio), born in the Friuli; studied the works of Tintoretto and Paolo Veronese, and painted many fine works for the churches, and easel pictures for private collections: died about 1690.
- CARPIONI** (Giulio), born in Venice, 1611; studied under Varotari, called Paduanino, and, like him, followed the splendid style of Paolo Veronese. He usually painted easel pictures of bacchanals, sacrifices, and such subjects as admitted of numerous figures, and in which he was without a competitor; his historical subjects are mostly in the churches of the Venetian States: died 1674.
- CARPIONI** (Carlo), son of Giulio, was instructed by his father, and painted in his style, but was more distinguished as a portrait painter.
- CASTELLI** (Valerio), son of Bernardo, born at Genoa, 1625; painted battle-pieces, composed with great spirit, and which display all the fire of Tintoretto, with the taste of Paolo Veronese.
- CAVAGNA** (Giovanni Paolo), born 1560; is supposed to have been a pupil of Titian, but adopted the style of Paolo Veronese, and particularly excelled in old men and children: died 1627.
- CELESTI** (Andrea Cavaliere), born at Venice, 1637; studied under Matteo Ponzoni, and painted somewhat in his manner, without being an imitator; in outline, he resembles Paolo Veronese; he painted history, large and easel size: died 1706.
- CRESPI** (Giovanni Maria), called Il Spagnuolo, born at Bologna, 1665; studied the works of Titian, Tintoretto, and Paolo Veronese, but preferred that of Baroccio, whose works he copied: died 1747.
- DANDINI** (Pietro), born at Florence, 1646; had an extraordinary talent for copying the old masters, particularly Titian, Tintoretto, and Paolo Veronese; also painted landscapes, portraits, battles, fruit, flowers, &c.: died 1712.
- FARINATO** (Paolo degli Uberti), born at Verona, 1522; studied first under Antonio Badile, and afterwards N. Goltino; painted history for the churches, &c. in style resembling Giulio Romano, and sometimes like Paolo Veronese.
- FASOLO** (Giovanni Antonio), born at Vicenza, 1528; studied first under Belotti, and afterwards in the school of Paolo Veronese, and painted history in a style that would not have disgraced Cagliari: died 1572.
- FOLER** (Antonio), born at Venice, 1526; died 1616; imitated the style of Paolo Veronese in colouring very closely, but was unequal to him in design; his easel pictures are by far the best.
- FONTANA** (Prospero), born 1512; was a pupil of Francucci, called Da Imola; he painted history, in grandeur of design and splendour of colouring not unlike Paolo Veronese: died 1597.
- FOSSE** (Charles de la), born in Paris, 1640; a disciple of Le Brun; visited Italy and studied the works of Rubens and Paolo Veronese, whose colouring he aimed to imitate, and was considered one of the best of the French school; his compositions were gaudy, but his figures rather too short and clumsy, and his draperies somewhat stiff: died 1716.
- FUMIANI** (Giovanni Antonio), born at Venice, 1643; studied composition and design at Bologna, and colouring from the works of Paolo Veronese, but without much success; his colouring is cold and languid, and his shadowing feeble: died 1710.
- GANDINI** (Antonio), born in Brescia; studied under Paolo Veronese, whose style he followed with something of the manner of Palma. His works are chiefly in the churches at Brescia: died 1613.
- GIORDANI** (Luca), called Luca fa Presto, born at Naples, 1632; studied first under Ribera, called Spagnoletto, afterwards went to Rome, and assisted Pietro da Cortona in some of his works; next visited Venice, and studied the works of Titian and Paolo Veronese; he made designs from the works of Raffaello, Giulio Romano, Michael Angelo, and others, and copied Bassan and Titian so closely, that many of his works are taken for originals: died 1704.
- GIORGIONE** (Giorgio), called Barbarelli, born at Castel Franco, in the Frioul, 1478; studied under Giovanni Bellini, and carefully designed from the works of Leonardo da Vinci; in his carnations he sometimes approached the purity of Correggio, and by uniting the style of Titian and Paolo Veronese, he produced that admirable blending of tints that forms the charm of Venetian colouring; he also painted in the style of Guido and Bassan.
- GONZALEZ** (Pedro Ruiz), born at Madrid, 1633; studied under Antonio Escalante, but adopted the bolder style of Don Juan de Carrenho, and in colouring approached near unto Titian and Paolo Veronese: died 1709.
- HUBER** (John Rodolph), born 1668; copied the works of Titian, Tintoretto, Paolo Ver-

- nese, and other great masters, attentively observing the peculiarities of each: died 1748.
- INGOLI** (Matteo), born at Ravenna, 1587; studied at Venice under Luigi del Friso, but is said to have adopted the works of Palma and Paolo Veronese as his models. His principal performance is a Last Supper, in one of the churches at Ravenna: died 1631.
- JORDAENS** (Jacob or Jacques), born at Antwerp, 1595; studied under Van Oort, but in colouring and touch most resembles Rubens; he studied the works of the great masters of Italy, particularly Paolo Veronese. His works are to be found in almost every church or public edifice in Flanders; but his powers were more suited to fabulous history, or to the festive scenes of tumultuous revelry, than to sacred subjects: died 1670.
- LAURO** (Giacomo), born in Venice; studied under Paolo Veronese, and painted a fine picture of St. Roche interceding for those afflicted with the plague: died 1605.
- LEISMAN** (John Anthony), born in Germany, 1604; studied the works of Titian, Tintoretto, and Paolo Veronese, and painted historical subjects, but particularly excelled in sea-ports and landscapes: died 1698.
- LIGOZZI** (Jacopo), born at Verona, 1543; painted history in oil and in fresco, the latter of which are much admired, and are chiefly representations of battles and triumphs. There are also several of his oil paintings in the churches at Florence, in which the style of Paolo Veronese is distinctly recognised: died 1627.
- LIS** or **LYS** (John Vander), born 1570; studied under Goltzeris, whom he imitated so closely, that their works are not to be distinguished, but on seeing the works of Paolo Veronese and other great masters of that school, he completely altered his style: died 1629.
- MAFFEI** (Francesco), born at Vincenza; was a scholar of Santo Peranda, but afterwards became a follower of the style of Paolo Veronese, and painted history with considerable reputation, but he adopted so hasty and slight a mode of finishing his pictures, that many of them are nearly obliterated: he flourished about 1640.
- MAGANZA** (Alessandro), studied under his brother, Giovanni Battista; also under Antonio Fasolo, and from the works of Paolo Veronese and Zelotti, and painted Scripture history.
- MAZO** (Don Juan Battista), born at Madrid, 1620; was a pupil of Velasquez, and painted history, landscape, and portraits; also copied the works of the old masters, particularly Titian, Tintoretto, and Paolo Veronese: died 1670.
- MICHELE** (Parrasio), born at Venice; flourished about 1590; was a scholar of P. Veronese, whose style he followed with some success. There are several of his works in the churches at Venice.
- MOLA** (Pietro Francesco), born in the Milanese States, 1609; was a pupil of Guiseppe Cesare di Arpino, and also of Francesco Albano, but did not adopt the style of either of these masters; he afterwards studied the works of Titian, Tintoretto, Bassan, and Paolo Veronese, and painted history and landscape, the latter in the style of Titian, and the trees approaching to the grand style of Salvator Rosa.
- MOMBELLO** (Sebastian), was an excellent portrait painter; he also copied the works of Tiziano and Paolo Veronese with so much exactness, that they are prized as highly as the originals: he flourished about 1700.
- MONTEMEZZANO** (Francesco), born at Verona about 1555; studied under P. Veronese, whose style he followed in the copiousness of his compositions, the airs of his heads, and the splendour of his draperies; but his penciling is tame and spiritless, and his colouring languid and weak.
- MORO** (Giovanni Battista d'Angelo), born about 1522; was a scholar of Francesco Torbido, and improved his style by studying the works of Titian; he painted in fresco for the churches in Venice, and sometimes in competition with Paolo Veronese.
- MORONI** (Domenico), born at Verona, 1430; was instructed in the art by some of the disciples of Paolo Veronese; he painted an altar-piece for the church of St. Bernardino at Venice, which is highly esteemed and preserved with great care.
- MORONI** (Pietro), a pupil of Domenico, his father, and of Paolo Veronese; studied the works of Titian, and was considered one of the most correct designers of the Venetian school: died 1625.
- NARDI** (Angelo), studied under Paolo Veronese, whose style he imitated in all his works; he resided chiefly in Spain, and was made painter to Philip IV.: died 1660.
- PALMA** (Jacopo il Giovine), born at Venice, 1544; studied the works of the principal masters of the Venetian school, particularly Titian and Tintoretto, and afterwards visited Rome and attached himself to those of Michael Angelo, Raffiello, and Polidoro Caravaggio, and may be ranked next to Tintoretto and Paolo Veronese: died 1628.

- PANZA** (Frederick), a Milanese, learned while young of Carlo Francesco Panfilo; he then visited Venice, where he studied the works of Tiziano and Paolo Veronese, and sent many copies of both to Milan; he at that time coloured very strong, but he afterwards softened his manner: died 1703.
- PARODI** (Domenico), born at Genoa, 1668; was the son of a sculptor, from whom he acquired the first elements of design; he entered the school of Bombelli, and by studying the works of Tintoretto and Paolo Veronese, became an excellent colourist; he painted many grand altar-pieces for the churches in different parts of Italy; also the portraits of the Duke of Genoa and many other illustrious personages.
- PASINELLI** (Lorenzo), born at Bologna, 1629; was a pupil of Simone Cantarini, and afterwards of Flaminio Torre, then visited Venice, and adopted the splendid style of Paolo Veronese, in his habiliments, but not in the airs of his heads or the dispositions of his colours: died 1700.
- PASSIGNANO** (Cavaliere Domenico), born near Florence, 1558; was a pupil of Battista Naldini, and of Federigo Zuccaro, but in the splendour of his habiliments and the richness of his architecture resembles more the style of Paolo Veronese, than any other of the Florentine painters: died 1638.
- PRETI** (Cavaliere Mattia), called Il Calabrese, born in Calabria, 1613; went to Rome, and studied the works of Raffaello, Buonarroti, and Annibale Caracci, and was also a scholar of Giovanni Lanfranco and of Guercino. His Triumph of Osiris, and a half-length figure of Homer, are in the manner of Guercino, and one of his pictures, representing a Saint coming out of a tomb, is like the colouring of Paolo Veronese: died 1699.
- QUELINUS** (John Erasmus), son of Erasmus, born at Antwerp, 1629; after studying some time under his father, visited Venice, and made the works of Paolo Veronese his particular study. He adopted the ornamental style of that master, in all his compositions, and acquired considerable reputation at Venice, Naples, and Rome.
- RICCIO** (Sebastian), born at Belluno, 1659; studied under Federigo Cervelli, and afterwards at Florence, Modena and Parma, from the works of the great masters of the Lombard school. He possessed similar talents to Luca Giordano, of being able to imitate other masters so as to deceive intelligent judges; but his most successful of all are his imitations of Paolo Veronese, many of which he disposed of as originals: died 1734.
- RIDOLFI** (Claudio), born at Verona, 1560; was a pupil of Cario del Pozzo, and afterwards studied under Paolo Veronese and Federigo Baroccio, the latter of whose style he acquired, and by which his works were afterwards distinguished. He painted history and portraits, which in colouring might vie with the best of the Venetian masters: died 1644.
- ROTARI** (Conte Pietro), born at Verona, 1707; studied under Antonio Balestra, and afterwards from the works of Titian, Tintoretto, and other great masters, and painted history and portraits with considerable reputation: died 1762.
- SACCHI** (Carlo), born 1617; made the works of Paolo Veronese the particular objects of his imitation, in which he was very successful: died 1706.
- SANDRART** (Joachim), born 1606; at Frankfort on the Maine, was a pupil of Matteo Merian, Theodore de Bry, and Gerard Honthorst, and copied some of the finest pictures of Titian, Guido, Paolo Veronese, and Vandyck: died 1688.
- SCARCELLA** (Sigismond), born at Ferrara, 1530; was educated in the school of Paolo Veronese, of whose style he was a constant though not a very successful follower: died 1614.
- SCARCELLA** (Ippolita), born about 1650; son of Sigismondi, and pupil of Bassan, studied and imitated the works of Paolo Veronese, and painted some excellent works for the churches in Ferrara, generally introducing a portion of charming landscape into his backgrounds, he also painted some admirable portraits: died 1621.
- SORRI** (Pietro), born 1556: was a scholar of Salimbeni and of Passignano, and improved his manner by studying the works of Paolo Veronese, whose style is discernible in all his works: died 1622.
- SPIERS** (Albert Van), born at Amsterdam, 1666; was a pupil of William Van Inghen, an historical painter of some eminence, and studied the works of Raffaello, Giulio Romano, and Domenichino at Rome, and those of Paolo Veronese at Venice, to perfect himself in colouring: died 1718.
- TERWESTEN** (Matthew), born at the Hague, 1670; was a pupil of Daniel Mytens, and afterwards of William Doudyns, he visited Venice, attached himself to the studying of the works of Titian, Tintoretto, and Paolo Veronese, and frequented the school of Carlo Loto; he painted Scripture history: died 1735.
- TIEPOLO** (Giovanni Battista), born in Venice, 1697; was a pupil of Gregorio Lazzarini, but imitated the works of Giovanni Battista Piazzetta; he afterwards studied the works

of Paolo Veronese with success, and though unequal to him in the airs of his heads and the turn of his figures, he approached him in the splendour of his colouring, and the breadth of his light and shadow : died 1770.

**TRIVISANI** (Cavaliere Francesco), born 1650 ; possessed an extraordinary talent for imitating the old masters, and was employed by the Duke of Modena, in copying the works of Correggio, Parmegaino, Paolo Veronese, and other distinguished masters : died 1746.

**VALKENBURGH** (—), born at Nuremberg, 1555 ; studied the works of Titian and Paolo Veronese, and painted historical subjects, but was more successful in painting markets, fairs, and festivals : died 1623.

**VAKOTARI** (Dario), born at Verona, 1539 ; was a pupil of Paolo Veronese, but endeavoured to imitate the style of Titian, particularly in the airs of his heads : died 1596.

**VASSILACCHI** (Antonio), born 1556 ; studied under Paolo Veronese, but afterwards abandoned his style for that of Titian, whose boldness and energy is discernible in all his works : died 1629.

**VERONA** (Maffeo), born at Verona, 1576 ; was a disciple of Luigi Benfatto, but derived most advantage from copying the works of Paolo Veronese, and particularly excelled in fresco. Many of his works are in the public edifices at Venice : died 1618.

**VICENTINO** (Francesco Maffei), born at Vicenza, flourished about 1600 ; was a scholar of Santo Peranda, but improved his style by studying the works of Paolo Veronese : died 1660.

**VLEUGHEL** (Philip), a Fleming ; painted some historical subjects, after the manner of Paolo Veronese, ingeniously composed, and possessing great merit ; his talents procured him the appointment of Director of the Academy of St. Luke at Rome.

**WOODFORDE** (Samuel), born at Castle Cary, Somersetshire, 1764 ; studied from the works of the most celebrated masters, particularly those of Raffaele and Michael Angelo, and copied in easel size the love picture by Paolo Veronese of the family of Darius : died 1817.

**ZUCCO** (Francesco), born at Bergamo ; was educated in the school of Campi, and imitated the style of Paolo Veronese so closely, that some of his works are mistaken for those of that master : died 1623.

## VERRIER (JOHN).

Of this painter all the information we have is contained in the following account.

**KOOI** (William Bartel Vander), born 1768, had for masters in design Frans Zwart and John Verrier, and for perspective studied the works of Lairesse ; and after three years study commenced painting landscapes in oil, under the direction of Verrier and Beekkerck : died 1836.

**PLOEGSMA** (Thierry James), born at Leuwarde in 1769 ; was a pupil of John Verrier ; in 1784 he painted the portraits of his parents, with a natural touch, good colouring, and admirable chiaro-oscuro, and though very young, he continued to paint numerous portraits : died in 1791, aged 22.

## VERRIO (ANTONIO),

born at Naples, 1634 ; was invited to England by Charles II., and employed by him in ornamenting Windsor Castle, on one of the ceilings of which he has represented Anthony, Earl of Shaftesbury, in the character of Faction ; and in a picture of Christ healing the Sick, he absurdly introduced among the spectators himself, Sir Godfrey, and Baptist May, the surveyor of the work ; he was afterwards employed by Lord Exeter at Burleigh, where he painted several apartments ; his staircase at Hampton Court, is, as Lord Orford observed, a wretched performance ; his instructor is unknown : died 1707.

**LAGUERRE** (Louis), born in Paris, 1663 ; was a pupil of Le Brun, and afterwards came to England, and assisted Verrio in his large work in St. Bartholomew's Hospital ; he also painted the Labours of Hercules, at Hampton Court, and a staircase for Kneller, at his house at Whitton : died 1721.

## VERSCHURING (HENRY),

a Dutchman, born at Gorcum, 1627 ; was placed under Theodore Govertz, a portrait painter of some reputation, afterwards became a scholar of John Both, at Utrecht ; then visited Italy for improvement, and on his arrival at Rome, employed himself in designing after the best models. His taste leading him to paint animals, huntings, and battles, he particularly studied every thing that could be useful to him in that branch of the art. He designed the most remarkable and picturesque views in the vicinity of Rome, and enriched the backgrounds of his pictures with the remains of ancient architecture. Although he occasionally painted landscapes, his best pictures represent battle-pieces, attacks of banditti, and the plundering of villages : died 1690.

VERSCHURING (William), son of John, born at Gorcum, 1657 ; was first instructed by his father, and afterwards under John Verkolie, whose style he adopted, and painted with success, portraits, conversations, and domestic subjects : died 1715.

WYTMAN (Matthew), born at Gorcum, 1650 ; was a pupil of Henry Verschuring, and first painted landscapes, but afterwards studied under John Bylart, and painted conversations and domestic subjects, in the style of Gaspar Netscher, but with elegant landscapes in the backgrounds ; he also painted flowers and fruit with considerable reputation : died 1689.

## VERSTEGE (MICHAEL),

born 1756 ; was a pupil of John Van Wanun, and of Joris Ponce, and also of John Van Leen ; he studied and imitated the best masters, and at first painted landscapes, but afterwards painted interiors, or candlelight pictures in the manner of Schalcken or Neefs.

HANGEST (Egbert Marinus Frederick d'), an amateur painter, born 1746 : studied under Verstege, and painted views on the Rhine, in the manner of Sachtleven, with much success, also moonlights in a pleasing and natural style : died 1810.

KELDERMAN (John), an amateur painter, born 1741 ; was a pupil of Wouter Dam, and was assisted in his studies by Joris Ponce, Van Stry, Van Leuw, and Verstege ; he painted several pictures of flowers and fruit, rich in composition and skilfully executed : died 1820.

## VIANI (GIOVANNI),

born at Bologna, 1637 ; was educated in the school of Flaminio Torre, but formed his style of composition and design from the works of Guido and the Caracci. Several proofs of his skill are in the public edifices at Bologna : died 1700.

BONESI (Giovanni Girolamo), born at Bologna, about 1656 ; was a scholar of Giovanni Viani ; he painted several pictures for the churches and public edifices in the style of Carlo Cignani : died 1725.

## VIANI (DOMENICO MARIA),

son of Giovanni, born at Bologna, 1670 ; studied under his father, but was inferior in correctness of design and delicacy of colouring, but in the outline and shadow he appears to have imitated the bold and vigorous style of Guercino, although in accessories he more resembles the Venetian masters : died 1716.

MONTICELLI (Michael Angelo), born in Bologna in 1678 ; was a scholar of Domenico Viani, from whom he learned that strong spotty manner of painting : his subjects were landscapes, markets, battles, precipices, and views, all well disposed with many figures.

**ORSONI** (Joseph), born in Bologna in 1692 : studied design and figures under Domenico Viani, but afterwards devoted himself to theatrical architecture, under Pompeo Aldrovandi. Specimens of his talents in that branch of the art may be seen in the theatres of Genoa, Bologna and Lucca.

**RAMBALDI** (Carlo), born at Bologna, 1600 ; was a scholar of Domenico Viani, and painted history with some reputation. Several of his pictures are in the churches of Bologna ; all of which possess considerable merit : died 1717.

### VICINO (BAPTIST),

Of this painter we have no other account than the following.

**VICINO** (John Angelo), son and scholar of Baptist Vicino, painted landscapes, shipping, battles, and figures in large and small, with great reputation in Genoa, his country : he flourished about the year 1675.

**VICINO** (John Michael), brother of John Angelo, born in Genoa, learned painting of his father, Baptist Vicino ; his first works of battles, vessels, and landscapes, were quickly but indifferently done : he died young, about the year 1675.

### VIEN (JOSEPH MARIA),

born at Montpellier, 1710. Studied at Paris under Charles Natoire ; afterwards visited Rome, and designed from the antique, and the works of Guido, Guercino, Domenichino, and other celebrated masters of that school, and painted several pictures for the churches at Paris and Versailles, with considerable reputation.

**DAVID** (James Louis), called the head and restorer of the French school, was born in Paris, in 1750 ; and studied under Vien, or Vienne ; he painted history, but in endeavouring to give an air of antique character to his works, he was too often cold and inexpressive, resembling coloured statuary more than nature, though at times he gave a striking reality to the productions of his pencil ; he is however entitled to a high rank amongst modern artists : died 1825.

**LACOUR** (—), a French artist, born at Bordeaux, 1746 ; was a pupil of Vien, and subsequently studied at Rome ; he painted history, landscapes, sea-pieces, and familiar scenes, and produced many excellent compositions : died 1814.

**LION** (—), born at Dinant, 1740 ; visited Paris, and became a pupil of the celebrated De Vien, and painted history and portraits in an excellent style : died 1814.

**PRINCE** (John Baptist le), born at Paris, 1733 ; studied some time under J. M. Vien and Francis Boucher, and excelled in conversation pieces, the interiors of grand rooms, pastorals, and rural festivities : died 1781.

**SAINTOURS** (—), born at Geneva, 1752 ; studied under De Vien, and Andrew Vincent, and obtained the grand prize from the Royal Academy ; but his style or subject is not mentioned : died 1809.

**THEOLON** (Stephen), born at Aigues-le-Mort ; studied under Joseph Vien, whose manner he quitted for one of his own, and painted conversations, small size and highly finished ; his works are rare and fetch high prices : died 1780.

### VIGNALI (JACOPO),

born in Florence in 1592 ; studied under Matteo Rosselli, but in breadth of masses and vigorous contrast of light and shadow, resembles Guercino ; his principal works in oil are in the church of St. Simone at Florence, but he appears to most advantage in his frescoes : died 1664.

**BETTINI** (Domenico), born at Florence, 1664 ; studied first under Jacopo Vignali, and afterwards under Nuzzi ; he painted fruit, flowers, birds, and fish, with considerable merit : died 1705.

**DOLCI** (Carlo), born at Florence, 1616 ; studied under Jacopo Vignali, and painted history, very highly finished, the flesh resembling ivory ; he was particularly fond of sacred subjects, Heads of our Saviour and the Virgin, Magdalens, &c. which are much admired for their tranquil expression of devotion, plaintive sorrow, and patient suffering ; his Madonnas exhibit uncommon delicacy and pathetic feeling ; some of his pictures, as large as life, are in the gallery at Florence, but they are not finished so highly as his other works.

PANFI (Romolo), a Florentine and scholar of Vignali; painted portraits well, small and large, and particularly excelled in colouring landscapes and battles: he died in the 16th century.

### VIGNON (CLAUDE),

born at Tours, in France, 1590; he studied in Italy, and attached himself to the style of M. A. Caravaggio, but was inferior to him in design, and less vigorous in his colouring; his frescoes are superior to his oil paintings: died 1670.

LEMAIRE (John), a Frenchman, born 1597; studied under Vignon, then visited Rome, and applied himself chiefly to architecture and perspective, designing from the ancient remains with which that city and the environs abound: died 1659.

PREVOST (Nicholas), born in France; is said to have been a scholar of Claude Vignon, and to have flourished about 1700, but we have no description of his works.

VIGNON (Philip), son of Claude, born in Paris, 1634; studied under his father, and became a reputable painter of history and portraits: died 1701.

### VILA (SENEEN),

born in Valencia; studied under Estevan Marc, and painted a number of pictures for the churches and other public edifices of Murcia; he was a more able designer than colourist, and gave great expression to his heads: died 1708.

VILA (Lorenzo), born at Murcia, 1682; was the son and disciple of Senen, whose style he followed with considerable reputation, and painted several pictures for the churches in Murcia: died 1713.

### VILLOLDO (DON JUAN),

is only known to us through the following account.

CARBAJAL (Luis de), born at Toledo, 1534; studied under Don Juan de Villoldo, and was employed by Philip II. in the Escorial; he also painted some grand altar-pieces for the churches in Madrid and Toledo: died 1591.

### VINCENT (ANDREW):

we have no record of this painter except the following.

ANSIAUX (J. J. E. A.), a painter of history, and one of the best scholars of Vincent; was born at Liege, in 1754. His portrait of Marshal Kellerman is considered as one of the best in the Marshal's collection; most of his works are in France: died at Paris, in 1840.

### VINCKENBOOMS (DAVID),

born at Mechlin, 1578; was the son of Philip Vinckenbooms, an obscure painter in distemper, by whom he was taught the elements of the art; he painted landscape in the style of Roland Savery and John Breughel, sometimes decorated with Scriptural subjects, and sometimes with fairs and merry-makings, ingeniously composed, the figures tolerably correct, but dry and hard in touch. One of his most considerable works is in the Hospital of the Old Men at Amsterdam, it represents a crowd of people attending the drawing of a lottery by torchlight: he occasionally painted historical subjects, in which the landscapes served as a background. Rottenhaemer sometimes inserted the figures in his landscapes: died 1629.

HONDECOETER or HONDEKOETER (Giles), born at Utrecht, 1583. In his landscapes imitated the style and colouring of Roland Savery, but the forms and foliage of his trees are more in the manner of Vinckenbooms, and he generally introduced birds

and fowls, highly finished, designed with great truth and fidelity to nature, and transparently coloured.

VINCK (J.), whose name is affixed to a landscape, in manner, composition and taste, appearing to belong to the commencement of the 17th century; is thought to have studied the works of Vinckenbooms, Breughel, and Paul Bril.

## VINCI (LEONARDO DA),

born in the Castle of Vinci, Vale of Arno, 1445; studied under Andrea Verocchio, who being at work upon an altar-piece, employed Leonardo to paint the figure of an angel therein, which for beauty and correctness of design, and felicity of execution, totally eclipsed the other part of the picture, and it is said so mortified Verocchio that he relinquished painting for ever. He shortly after painted his celebrated picture of the Last Supper, a performance which history ranks amongst the most admirable productions of the art, but being painted from a composition of oil and varnish, soon began to crumble to pieces, and at present scarcely a vestige is to be seen; amongst his best works may be ranked his cartoon of Sta. Anna, intended for an altar-piece; his celebrated cartoon of "the Battle," designed for the great council chamber; and his much famed portrait of Mona Lisa, called La Gioconda, in which the eyes have all the lustre of life, and the hairs on the lids and brows seem real, and even the pores of the skin are perceptible. As a painter Leonardo may be regarded as the first who attempted to reconcile minute and elaborate finish with grandeur of idea and dignity of form: died 1619.

ALIBRANDI (Girolamo), born at Messina, in Sicily, 1470; died 1524; studied first under Bellini, and afterwards under L. da Vinci, whose style he imitated very closely. His works are chiefly to be found in the churches and convents at Messina.

ARBASIA (Cesare), born at Saluzzo; visited Spain, and painted the ceiling of the cathedral at Cordova, in the style of Leonardo da Vinci; he excelled in fresco, in which he chiefly painted: died about 1620.

BOLTRAFFIO (Giovanni Antonio), born at Milan; studied under L. da Vinci, was a reputable artist, and painted several pictures in fresco for the churches and convents at Bologna, one of which is dated 1506.

CREDI (J. Lorenzo), born in Florence, 1452; was a pupil of Andrea Verocchio at the time that Leonardo da Vinci was also his disciple, and finding him so much superior to his master, he abandoned Verocchio's manner for that of Leonardo da Vinci, whose works he copied so closely, both in similarity of touch and colour, that it was scarcely possible to distinguish the copies from the originals: died 1530.

FASSOLA (Bernardino), born at Pavia; flourished about 1520. There is a picture by him in the Louvre, representing the Virgin and Child, which is an exquisite performance, and entirely in the manner of Leonardo da Vinci.

FERRARI (Gaudenzio), or Gaudenzio Milanese, born in the Milanese territory, 1484; is said to have been the pupil of Perugino, and by some, of Scotto and Luini; but profited most by studying the works of Leonardo da Vinci; also assisted Raffaele and Pierino del Vaga. His principal works are in fresco, and exhibit much of the character of Raffaele and Giulio Romano: died 1550.

GIORGIONE (Giorgio), called Barbarelli, born 1478; a pupil of Giovanni Bellini; studied and designed from the works of Leonardo da Vinci, and in his carnations sometimes approached the purity of Correggio. He also painted in the style of Guido and Bassan, and by uniting that of Titian and Tintoretto, formed that admirable blending of tints that forms the charm of Venetian colouring: died 1571.

HEMMESSEN (John Van), a Fleming, flourished about 1550; studied at Rome, and imitated Leonardo da Vinci so closely, particularly in his children, that his works are frequently mistaken for those of that master.

IMOLA (Innocencio Francucci), studied under Francesco Francia and Mariotto, but his



style partakes of that of Il Frati and Andrea del Sarto. Some of his historical works are designed in the style of Raffaele, and his landscapes and perspective, similar to that of Leonardo da Vinci: died about 1550.

- LANINI** (Bernardino), born at Vercelli about 1522; was a disciple of Gaudenzio Ferrari, whose style he imitated with the utmost precision. He painted several works for the churches in Italy, in some of which he appears to have aimed at the impressive style of Leonardo da Vinci: died 1578.
- LUINI** or **LOVINI** (Bernardo), born about 1480; is supposed to have been a pupil of Leonardo da Vinci, whose style no one could approach nearer than he did, in design, colour, and the chiaro-oscuro in some of his works, in others he more resembles Raffaele: died 1550.
- MELZO** (Francis), a Milanese miniature painter, was a scholar of Leonardo da Vinci: he lived about 1620.
- MONSIGNORI** (Girolamo), brother of Francesco, born at Verona about 1460; painted history, and copied, for the great library of St. Benedetto, the celebrated picture of the Last Supper, by Leonardo da Vinci; which is considered the best that has been painted of that miracle of art: died 1540.
- MONTORFANO** (Giovanni Donato), born at Milan; painted history, and his picture of the Crucifixion, composed of many figures, would have procured him great admiration, had it not been placed so near Leonardo da Vinci's Last Supper: he flourished about 1495.
- MORALES** (Luis), called Il Divino, was a pupil of Pedro Campagna; his pictures generally represent the Head of our Saviour crowned with thorns, or that of the Virgin in grief; they are of a touching character, and penciled with great care, and in this respect bear some resemblance to the productions of Leonardo da Vinci: died 1586.
- PONTORMO** (Jacopo Carrucci da), born 1493; was a scholar of Leonardo da Vinci, of Pietro Cosimo, of Mariotto Albertinelli, and afterwards of Andrea del Sarto, and painted history, and designed and coloured entirely in his manner; he also copied Albert Durer: died 1556.
- PORTA** (Baccio Della), called Fra Bartolomeo di S. Marco, born near Florence, 1469; became a disciple of Cosimo Roselli at Florence, and passed some years with that master; then applied himself to a study of the works of Leonardo da Vinci, and by modeling and copying from the ancient basso-relievo acquired a breadth of light and shadow which is one of the most striking characteristics of his style. His first works were of a small size, and very highly finished. His compositions usually represent the Virgin and the Infant, surrounded by saints, and embellished with magnificent architecture and groups of angels or celestial choristers, composed and designed with elegance and taste.
- RAZZI** (Cavaliere Giovanni Antonio), called Il Sodoma, born at Vercelli, in the Piedmontese, about 1479; was instructed in design by Giacomo del Ponte, but chiefly formed his principles by an attentive study of the works of Leonardo da Vinci, whose style is discernible in all his works; though inferior to Leonardo in the beauty of his heads and nobleness of his forms, he exhibits much of the breadth of the chiaro-oscuro, and nearly equals him in perspective: died 1534.
- SALAI** or **SALERNO** (Andrea da), a Milanese painter, and scholar of Leonardo da Vinci, was so very handsome that Leonardo made him the model from which he painted his angels: he flourished about the year 1550.—The above anecdote does not appear under the head of Sabbatini, who was also called Andrea da Salerno, and is most probably the same painter.
- SARTO** (Andrea Vanucchi), called Andrea del Sarto, was more indebted to his study of the frescoes of Masaccio and Ghirlandajo, and the cartoons of Leonardo da Vinci, than to any instruction he received from his masters.
- SESTO** (Da), sometimes called Cesare Milanese, is supposed to have been a disciple of Leonardo da Vinci, and also painted in imitation of Raffaele; died 1524.
- UGGIONE** or **OGGIONE** (Marco), born about 1480; was one of the most favoured disciples of Leonardo da Vinci, and one of the ablest painters of the Milanese school; he painted both in oil and in fresco, but excelled in the latter: died 1530.

## VINNE (VINCENT VANDER),

born at Haerlem, 1629; studied under Franck Hals, whose style he imitated closely; he painted history, portrait, landscape, and drolleries, in which he discovered an uncommon facility of execution, an admirable tone of colouring, and a faithful imitation of

nature ; his portraits, in spirited truth and character, remind us of those of Hals : died 1702.

VINNE (Lawrence Vander), born at Haerlem, 1658 ; son and pupil of Vincent Vander Vinne, whose style he attempted to follow, but without success ; his best pictures were flowers and plants, on which he was much employed by the botanists, and painted both in oil and water colours : died 1724.

### VIOLA (GIOVANNI BATTISTA),

born at Bologna, 1576 ; was a scholar of Annibale Caracci, whose style of landscape painting he very successfully adopted, also that of Breughel and Paul Bril, with whom he sometimes painted in conjunction, and was frequently employed at Rome in decorating the palaces with landscapes, in which the figures were introduced by Albano : died 1622.

LOTTI (Bartolomeo), a Bolognese, studied under Viola, and painted landscapes extremely beautiful, but more in the taste of the Caracci than of Viola.

### VISCH (MATTHIAS DE),

born 1702 ; his father sent him to Bruges to study under Joseph Vanden Kerckhove, and in a little time he surpassed his fellow pupils ; he visited Italy, where he remained nine years, and on his return to Bruges, painted history and portrait with considerable reputation.

BEERBLOCK (John), born at Bruges in 1736 ; was a pupil of Matthias de Visch, and obtained the first prize for composition at Bruges in 1772 ; he painted small pictures, designed correctly, and with a vigorous colouring. His works are now very rare, and much in request : died 1806.

GAREMYN (John), born at Bruges in 1712 ; was a pupil of Louis Roons, and afterwards of Matthias de Visch, and painted historical subjects, large and easel size : died 1799.

LEGILLON (John Francis), born at Bruges, 1739 ; was a pupil of Matthias de Visch, and of John Baptist Descamps ; he painted landscapes both in oil and in water colours, also interiors and country scenes, spiritedly touched, and charmingly coloured : died 1797.

MUYNCK (Adrian de), born at Bruges in 1731 ; frequented the Academy of Design, in that city, under Professor Visch ; he afterwards went to Paris with Suvee, where he remained some years ; he next visited Italy, and whilst at Rome copied several pictures after the best Italian masters, and obtained such great success in that line, that some Englishmen gave him commissions at considerable prices : died 1811.

### VISSCHER (CORNELIUS DE),

a Dutchman, born about 1520 ; is said to have excelled in history and portraits, but we have no further account.

RIETHOORN (John Albert Vander) ; from a portrait of this painter, made by his pupil Abraham de Ridder, in 1690, at Haerlem, it appears that he was a pupil of Cornelius Visscher, and that he was one of the company of painters at Haerlem, in 1648.

### VITALI (GIOSEFFO),

born at Bologna, was a scholar of Giovanni Gioseffo dal Sole, and painted history with some reputation ; several of his works are in the churches at Bologna, of which the most worthy of notice are, the Annunciation ; St. Petronio ; and the Martyrdom of St. Cecilia : he lived about 1710.

DALMASIO (Lippo Scarabecchi), called Lippo Dalle Madonne, from the beautiful character he gave to the heads of the Virgin, was born at Bologna, and educated under Vitale ; his tints were soft and drapery flowing ; some pictures in oil by this master are said to be in the churches at Bologna : he flourished from about 1676 to 1710.

**VITE (TIMOTEO DELLA DA URBINO),**

born at Urbino in 1470; was educated at Bologna under Francesco Francia, and was employed by Raffaello to assist him in painting the celebrated Sibyls; he returned to Urbino, and in conjunction with Girolamo Genga, executed several important works for the churches and public edifices in that city. His first style is somewhat of the Gothic and dry manner of Francia, his latter is improved in correctness and gracefulness of design by his connection with Raffaello, and his most esteemed productions are a picture of the Conception, at Urbino; and Christ appearing to Mary Magdalen, at Cagli: died 1524.

VITE (Pietro della), is supposed to have been the brother of, and instructed by Timoteo, from the similarity of their style, though very inferior to that of Timoteo. He is also conjectured to be the *Il Pieta di Urbino* mentioned by *Baldinucci* as a relation and one of the heirs of Raffaello.

**VITRINGA (WILLIAM),**

was a scholar of Backhuysen, whose style he imitated, and painted similar subjects with some reputation, but not equal to Backhuysen: he was living in 1744.

JELGERSMA (Tako Hajo), an excellent painter of shipping, born at Harlingen, in 1702; was a pupil of W. Vitringa; he also studied portrait painting, and settled at Haerlem, where he finished a great number: he died at Haerlem in 1795.

**VLIET (HENDRICK VAN),**

born at Delft, 1608; was a pupil of Miervelt, and for some time practised portrait painting, but was more successful in views of the interiors of churches, in the manner of De Wit, chiefly by torchlight, which he painted in a picturesque and pleasing style, and decorated with figures correctly drawn and well coloured.

NIKKELEN (John Van), born at Haerlem, 1649; was instructed by his father, a painter of perspective views and the interiors of churches, in the manner of Van Vliet, but he afterwards applied himself to landscape painting, and was also greatly distinguished for his flower-pieces on satin, by which he acquired considerable reputation: died 1716.

**VLIET (JOHN GEORGE VAN),**

was one of the numerous disciples of Rembrandt, but of his works as a painter little is known.

NERANUS (A.), an historical painter, flourished about 1646, he often approached nearly to Rembrandt and Van Vliet. In the Catalogue of the Gallery of Cardinal Fesch was a picture by this painter, representing Pilate washing his hands after delivering Christ to the Jews.

**VLERICK (PETER),**

born at Courtray, 1539; studied first under William Snellaert, a painter in distemper, then under Charles d'Ypres, an able designer and painter of history, and afterwards in Italy, under Tintoretto, from whom he acquired an admirable style of colouring; he afterwards visited Rome, and sketched beautiful views on the banks of the Tiber, but is chiefly celebrated for his historical subjects: died 1581.

VAN MANDER (Charles), born near Courtray, in the Low Countries, 1548; studied first under Lucas de Heere, and afterwards under Peter Vlerick, an historical painter of some

eminence ; at Courtray, he acquired considerable reputation by some pictures he painted for the churches in Flanders ; he visited Italy, and employed himself in designing the baths, theatres, monuments, and ancient vestiges with which he occasionally embellished his works : died 1606.

### VOLLEVENS (JOHN),

born 1649 ; was first a scholar of Nicholas Maas, but derived his principal improvement from his studies under John de Baan, after whose death he succeeded to the greater part of his practice, and became one of the most popular artists of his time ; he painted the portraits of the Prince of Nassau, the Prince of Courland, and all the officers of his regiment ; his colouring is clear and chaste, his touch bold and free : died 1728.

LOUIS (Leonard Francis), born at the Hague, 1698 ; was a pupil of Peter Van Kuick, and of John Vollevens, and painted portraits with some reputation.

### VOLPINI (ANTONIO).

Of this artist we have no further information than is contained in the following account.

GHISOLFI or GISOLFI (Giovanni), born at Milan, 1623 ; was a pupil of Girolamo Chignolo, and also of Volpini, and was much indebted to Salvator Rosa for his taste and method of penciling. He painted some historical pictures and altar-pieces, but excelled in perspective views and sea-ports : died 1683.

### VOLTELMANS (DANIEL).

Of this painter we have no other information than is contained in the following account.

BRIL (Paul), born at Antwerp, 1554 ; studied under Daniel Voltelmans, and was first employed in painting the tops of harpsichords, but after studying and copying some of Titian's landscapes, he adopted his style : died 1626.

### VOLTERRA (DANIELE RICIARELLI), called DI,

born at Volterra, 1509 ; studied first under Giovanni Antonio Razzi, called Il Sodoma, and afterwards under Baldassare Peruzzi, then went to Rome, and assisted Pierino del Vaga in some of his works, but was chiefly indebted for the reputation he acquired to the friendship and instruction of Michael Angelo Buonarrotti, the chief monument of his fame being the series of frescoes representing the History of the Cross. His last great work as a painter was his celebrated picture of the Murder of the Innocents, now in the Gallery at Florence : died 1566.

ALBERTI (Michele), born at Rome, brother of Durante, was a disciple of Volterra, painted similar subjects, and was similarly employed.

BETTI (Padre Biagio), born 1545 ; was a pupil of Daniello di Volterra, and painted historical subjects for the monastery of the Theatines at Rome : died 1615.

COREGLIANO (Biagio da), a scholar of Daniele Riciarelli, flourished about 1530 ; but we have no description of his works.

MAZZONI (Giulio), born at Piacenza, was a disciple of Daniele di Volterra, and painted history with some reputation : flourished about 1568.

PINO (Marco da), born at Siena, 1520 ; was a pupil of Beccafumi, and afterwards of Daniele di Volterra, and is also said to have profited by the lessons of M. A. Buonarrotti ; he painted some pictures for the churches at Rome : died 1587.

ROCCO (James), a pupil of Daniele Riciarelli, assisted other masters, and painted from the designs of M. A. Buonarrotti and others.

ROSSETTI (Giovanni Paolo), born at Volterra ; studied under Riciarelli, called Di Volterra, and painted history with considerable reputation : flourished about 1568.

VITO (Feliciano da St.), a scholar of Daniele Ricciarelli, assisted in completing the works left unfinished at the decease of that master.

### VOORHOUT (JOHN),

born at Amsterdam, 1647; studied under Constantine Voorhout, of Gouda, a good painter of conversations, and afterwards under John Van Moort, a reputable painter of history and portraits. His subjects were usually selected from Greek and Roman history, and his pictures are found in the best collections: died 1710.

DALENS (Dirk or Theodore), born in Amsterdam, 1659; was instructed by his father, William Dalens, a landscape painter, whom he soon surpassed; he afterwards studied with John Voorhout, and painted large landscapes, with which he decorated the saloons at Amsterdam; also some cabinet pictures of landscapes with figures; he usually painted marshy grounds with ducks and wild fowl, similar to Hondecooter: died 1688.

### VOS (MARTIN DE),

born at Antwerp, 1520; studied first under his father, Peter de Vos, an artist of sufficient ability to be received into the Academy at Antwerp, and afterwards under Francis Floris, then visited Italy, and studied with attention the great masters of the Roman school; at Venice, he assisted Tintoretto by painting the landscapes in his pictures, by which he acquired an excellent style of colouring, and gained so much reputation that he was employed in painting the portraits of several of the illustrious family of the Medici, as well as in some historical subjects, which added to his fame; he retired to Holland, and painted several altar-pieces for the churches, and was also much employed as a portrait painter. There is an appearance of nature in his heads which was unequalled at the period in which he lived: died 1604.

KLERCK (Hyde), born in Brussels, 1570; was a disciple of Martin de Vos, and painted history in his style: died 1629.

KOERBERGER (Wenceslaus), born at Antwerp, 1544; studied under Martin de Vos, and painted history for the churches there, and also in Brabant and Flanders: died 1634.

### VOS (WILLIAM DE),

was the nephew and scholar of Martin, in whose style he painted history with considerable reputation; his portrait was painted by Vandyck, among those of the distinguished artists of his time.

SUBTERMANS or SUTERMANS (Justus), born at Antwerp, 1597; was a pupil of William de Vos, and afterwards of Francis Pourbus; he painted history and portraits, and in the latter is considered little inferior to Vandyck.

### VOS (CORNELIUS), son of Paul de Vos,

born at Alost, 1690; studied first under his father, then visited Italy, and on his return to Flanders painted history and portrait with some reputation: died 1751.

COSIERS (John), born at Antwerp, 1603; was a pupil of Cornelius de Vos, under whom he acquired an excellent taste for design and vigorous colouring; he painted historical subjects, the backgrounds usually enriched with architecture: died 1639.

### VOSTERMAN (JOHN),

born at Bommel, 1643; studied under his father, a portrait painter, and afterwards under Herman Sachtleven, and painted similar subjects, landscapes and views on the Rhine; he came to England

in the reign of Charles II., and was employed by him to paint a view of Windsor, and a few other works; his scenes usually exhibit a vast extent of country, and surpass those of all the landscape painters of his period: died 1699.

**SOUKENS** (John), a pupil of John Vorsterman, lived about the end of the seventeenth century, but we have no description of his works.

### VOUET (SIMON),

born at Paris, 1582; the son of Laurence Vouet, a painter of little note; went to Constantinople, and painted a portrait of the Grand Signior, from a view he took of him at the Ambassador's audience. He was also employed in decorating the palaces of the Louvre, the Luxembourg, and St. Germain, the Hotels Richieu, and Bouillon, and painted several pictures for the churches at Paris. His first style resembled Valentino, but on his return to France he adopted a more expeditious one: his genius was unequal to great compositions, his design mannered and not always correct, colouring false, and the character of his heads without expression; which was greatly improved by his numerous disciples, Le Brun, Le Soeur, Mignard, and others. His brother Aubin painted in his style with tolerable success; died 1641.

**AGAR** (Jacques), was a pupil of Vouet, but devoted himself to portrait painting, and was employed by the King and Queen of Denmark; he also visited England: died 1716.

**BELLANGE** (James), born 1610; studied under Israel Henriet and Simon Vouet, but we have no description of his works or style.

**BERNARD** (Samuel), born in Paris, 1615; was a scholar of Vouet, and at first painted large portraits in oil and in fresco, but not succeeding well he afterwards devoted himself to miniature: died 1687.

**BRUN** (Charles le), born at Paris, 1620; studied under Simon Vouet, but in style and manner somewhat resembled Annibale Caracci. He painted Magdaliens, large size, and so beautifully depicted, that you might almost fancy that you could hear them weep; also painted the Battles of Alexander, so universally known and admired, and other historical subjects: died 1690.

**CHAPERON** (Nicholas), born 1596; studied under S. Vouet, but never made any great proficiency in the art.

**CORNEILLE** (Michael), the Elder, born at Orleans, 1603; studied under Simon Vouet, in whose style he painted several works for the churches.

**DORIGNY** (Michael), born in France, 1617; studied under Simon Vouet, in whose style he painted historical subjects, some of which are in the castle of Vincennes: died 1706.

**FRESNOY** (Charles Alphonse du), born in France, 1616; studied under Simon Vouet, then visited Italy, and painted views of the buildings and architectural ruins in the vicinity of Rome; he also painted historical subjects: died 1685.

**HIRE** (Lawrence de la), born at Paris, 1606; died 1656; studied under Vouet, and painted history and landscape, but without success. His figures are badly designed, and the limbs disproportionate; his landscapes, which are the most pleasing, are also exceedingly faulty, and although highly finished, appear cloudy and indistinct, from the badness of the perspective.

**MELLAN** (Claude), a painter and engraver, was born at Abbeville, in France, in 1601; he studied design under Simon Vouet, and learned that art in perfection, but being more inclined to engraving, he followed it entirely.

**MIGNARD** (Peter), the Elder, born 1610; was a pupil of Boucher, and afterwards studied at Paris, in the school of Simon Vouet, then went to Rome, and studied the works of Buonarrotti, Annibale Caracci, and Raffaello, and followed the dignified style of the latter in his historical compositions; also painted portraits with considerable success: died 1695.

**MOLA** (Giovanni Battista), born about 1620; studied under Simon Vouet and Francesco

Albano, and at Rome from the works of Annibale Caracci : four of his landscapes, in the Salviati Palace, are universally attributed to Albano.

**PATEL** (Peter), a celebrated landscape painter, born in France ; was a pupil of Vouet, but from the subject of his pictures, which generally represent views in the vicinity of Rome, appears to have studied in Italy, and has evidently adopted the style of Claude Lorraine in some of his pictures, but not very successfully. His figures are, however, superior to those of that master, and he is called by his countrymen, "the French Claude:" died 1703.

**SEUER** (Eustachius le), born in Paris, 1617 ; studied under Simon Vouet, but was more indebted for the extraordinary reputation he acquired to his studies from the antique marbles than to any instruction he received from that master. His style exhibits little of the character of his country, and the simplicity of his compositions, and purity of his design, procured him the appellation of the French Raffaele : died 1655.

**TESTELIN** (Louis), born at Paris, 1615 ; was a pupil of Simon Vouet, and painted historical subjects with considerable reputation ; died 1665. There was another painter of that name who also painted historical subjects.

**TORTEBAT** (Francis), born at Paris about 1610 ; was a disciple of Simon Vouet, and a reputable painter of portraits : died 1690 ; leaving a son John, who was also a good painter of portraits ; born in 1652, and died in 1718.

**VALENTINO** (Peter), born 1600 ; was a pupil of Simon Vouet, but attached himself to an imitation of M. A. Caravaggio, and like him indulged in an extravagant but effective contrast of light and shadow : he painted historical and other subjects, interiors, &c. : died 1632.

**WILLAERTS** (Abraham), born 1613 ; studied under his father, and also under John Bylart, a pupil of Simon Vouet, and became a reputable painter of history : died 1670.

### VOYS (ARY DE),

born at Leyden, 1611 ; studied first under Nicholas Knupfer, and afterwards became a disciple of Abraham Vanden Tempel, but did not adopt the manner of either, having formed an acquaintance with Peter Van Slingelandt, whose style he followed with the greatest success. He occasionally attempted history on a small scale, selecting subjects from the Greek and Roman history, and sometimes imitated the manner of Poelemborg, sometimes of Brouwer, and occasionally of Teniers. But his best productions are portraits and conversations, or domestic subjects, which are little inferior to the works of Mieris or Metz : died 1698.

**HUYS** (Jacob Vander), born at Leyden, 1660 ; was first a pupil of Ary de Voys, and afterwards of Peter Van Slingelandt, whose polished style he imitated, but with less laborious finish : died 1736.

### VRIES (JOHN FREDEMAN DE),

born at Leewarden, East Friesland, 1527 ; went to Antwerp, was much employed in conjunction with others in painting the triumphal arches which were erected on the public entry of Charles V. and his son Philip into that city ; also in decorating the saloons of the principal mansions with perspective views, which he designed with such truth and effect that the illusion was complete. The figures in his pictures are frequently inserted by other artists : died 1588.

**OUDEROGGE** (—), is only known as having painted some interiors, one representing a Weaver at his shuttle ; another, a Shoemaker and his Apprentice in his stall ; and the third, which is in the Museum at Amsterdam, represents some Weavers seated near a fire, and near them their working implements : the connoisseurs esteem these productions as highly as they do those of De Vries.

**STEENWYCK** (Henry), the Elder, born at Steenwyck, 1550 ; was a scholar of John de Vries. He painted similar subjects, and not only surpassed his instructor in neatness

and accuracy, but has scarcely been equalled by any artist who has preceded him; his pictures represent the interior of churches and Gothic temples, which he frequently represented by torchlight, and are usually decorated with figures by Breughel, Van Tulden, or Franck: died 1603.

**STEENWYCK** (Henry), the Younger, son of the above, born at Antwerp, 1589; was instructed by his father, and painted similar subjects, which he usually designed on a larger scale, some of which are also decorated by the same masters as those of the elder Steenwyck.

**VRIES** (Adrian de), probably of the same family as John Fredeman, is said to have been a painter of architecture, but we have no further description of his works.

**VRIES** (Paul de), born at Antwerp, 1554; was the son of John Fredeman, whom he studied under, and whose style he followed with some success: died 1598.

**VRIES** (Solomon de), son and scholar also of John Fredeman, born at Antwerp, 1556; excelled in landscapes with ruins, and painted much in the manner of his father, but in colouring was somewhat too black and dingy: died 1604.

**VRIES** (Peter de), son of Solomon, born at the Hague, 1587; studied under his father, and painted similar subjects in a similar style: died 1642.

### VROOM (HENRY CORNELIUS DE),

born at Haerlem, 1566; was instructed in design by Cornelius Henrickson, a painter on china; he at first painted views of towns, but not meeting with much encouragement, he visited Spain and Italy, and on his return to Holland was shipwrecked; upon which he painted a picture representing the tempest, which being purchased by a nobleman for a large sum, he devoted himself entirely to sea-pieces and storms. He painted for the Earl of Nottingham a series of designs for tapestry, representing the Defeat of the Spanish Armada: died 1619.

**PARCELLES** (John), called the Old, born at Leyden about 1597; studied under Cornelius de Vroom, and excelled in painting marines, particularly tempests and agitated waters, with thunderstorms, and all the horrors of shipwreck, which subjects he treated with awful fidelity and effect. He also painted calms, views on the coast of Holland, with fishing boats and groups of figures on the strand. His pictures are delicate, and carefully finished, the small figures correctly drawn, and touched with great neatness and spirit: died 1641.

**PARCELLES** (Julius), son and scholar of John, born at Leyerdorp, 1628; painted similar subjects to his father, whose style he imitated with such success, that they have been sometimes mistaken for those of his father, though inferior in delicacy of touch, and in transparency of colouring; they both marked their pictures with the initials J. P.

### WAAL (CORNELIUS DE), younger brother of Lucas,

born at Antwerp, 1594; studied first under his father, then accompanied his brother to Italy, where he painted some pictures for the churches, but he chiefly excelled in painting battles, marches, skirmishes of cavalry, and processions, ingenious and abundant in composition; the figures and horses correctly designed, and in which the fury of the combatants, the dismay of the vanquished, and the suffering of the wounded, are depicted with admirable expression: died 1662.

**HOVART** (John), a native of Antwerp, with many other Flemings, went to Genoa, and under Cornelius de Waal, a talented painter and designer, gave many of his works to that city, particularly portraits: died young.

**WAAL** (Lucas de), son of the above, born at Antwerp, 1591; studied first under his father, but his genius leading him to landscape painting, he was placed under the tuition of John Breughel, whose style he followed with great success. His pictures occasionally represent battles, and attacks of cavalry, well composed, and touched with great spirit and animation; his most esteemed works are his mountainous landscapes and waterfalls,



in which the scenery is extraordinarily picturesque, the colouring chaste and natural, and the penciling neat and spirited: died 1676.

### WAAL (JOHN DE),

born at Antwerp, 1537; was a disciple of Francis Frank, the Elder, in whose style he painted history, and obtained considerable celebrity: he died in the prime of life.

ROSA (John), born at Antwerp in 1591; a scholar first of John de Waal, and then of Francis Snyders, closely studied nature in painting flowers, fruit, and animals. His manner was bold and lively, with birds he painted their eggs, with hares the dogs, with fishes cats; in figures he followed the style of Anthony Vandyck, and painted many good portraits: died 1638.

### WAAL (GODFREY DE).

Of this painter we know no more than is contained in the following particular.

TRAVI (Antonio), born in the Genoese territory, 1613; is generally known by the name of El Sordo di Sestri; he was instructed in design by Bernardo Strozzi, and afterwards studied landscape painting under Godfrey de Waal, a Flemish professor of some celebrity; he painted a great number of pictures at Genoa, and in the State, which possess sufficient merit to find a place in the best collections: died 1668.

### WALE (SAMUEL),

born in London, painted in the manner of Francis Hayman, and executed several decorative pictures for ceilings; he was well versed in architecture and perspective, but principally employed in designing for the booksellers: died 1786.

HAKEWELL (John), studied under Samuel Wale, and received several premiums from the Society of Arts, particularly one for a landscape, and another for a figure. He also executed many decorative works in the arabesque or grotesque style, particularly at Blenheim: died 1791.

### WASSENBERG (JOHN ABEL),

born at Groeningen, in 1689; studied first under John Van Dieren, an artist of some eminence, and had also some instruction from Adrian Vander Werf. He was much employed in portraiture, in which he particularly excelled; and was no less celebrated for his pictures of a cabinet size, representing subjects from sacred history, finished in the polished style of Vander Werf, and which were considered little inferior to Vander Werf's. He painted the portraits of the Prince and Princess of Orange, and those of the most distinguished personages of the court: died 1780.

ANTIQUUS (John), born 1702; was first a painter on glass, and afterwards became a pupil of John Wassenberg, whom he quitted to visit Italy, and other parts of Europe. He painted history well designed and agreeably coloured, and with somewhat of the elegant taste of the Roman school: died 1750.

LOFVERS (Peter), born at Groningen, in 1710; a pupil of J. A. Wassenberg; was a famous painter of sea-views; he frequently took sea voyages, to study that element, which he imitated with great perfection: died in 1788.

### WATERLOO (ANTHONY),

is believed to have been born at Utrecht, about 1618, and the scenery of his pictures is usually taken from the environs of that city. His landscapes sometimes represent the entrance into a

forest, a broken road, with a few trunks of trees, a solitary cottage, or a watermill, which are treated with great truth and nature, and the water beautifully transparent. His skies are light and floating, colouring chaste and natural, and the foliage of his trees and plants touched with great spirit. Many of his landscapes have no figures in them, and when they have either figures or cattle, they have probably been inserted by Weenix: died 1679.

**MAIWINCK** or **NAIWYCK** (Henry), born at Utrecht, about 1620; painted landscapes in the style of Waterloo, which are seldom met with out of his country.

**WATTEAU** (ANTHONY),

born in Valenciennes, 1684; studied under an obscure artist in his native city, and afterwards assisted in painting theatrical decorations for the Opera House. At Paris he became acquainted with Claude Gillott, a celebrated painter of grotesques and subjects from the fable, whom he soon surpassed, and further improved his system of colouring by studying the splendid works of Rubens. He then turned his attention to historical painting, and gained the first prize at the Academy. He next painted balls, masquerades, gallant and pastoral subjects, in a style which has given rise to hosts of imitators without producing a rival. His figures are well designed, his colouring fresh and splendid, and he is equally admired in the tenderness of his carnations, the brilliancy of his habiliments, and the verdure of his landscapes, but the national taste of his country prevails. He painted imaginary nymphs and swains, and described a rural life led by people of rank and fashion. His shepherdesses and even his sheep are coquettes, and his nymphs are as much below the majesty of goddesses as they are above the hoyden awkwardness of country girls. He made the colouring of Rubens and Vandyck his models, and executed a number of drawings in red and black chalk: died 1721.

**ANCHILUS** (N.), born at Antwerp in 1688; was a good painter of conversations after the manner of Teniers and Watteau; he went to London: died near Lyons in France, on his way to Rome, in the year 1733.

**ANGELIS** (Peter), born at Dunkirk, 1685; painted conversations and landscapes with small figures, into which he often introduced fruit and fish. His style is a mixture of Teniers and Watteau, with more grace than the former and more nature than the latter. In pencil easy and flowing, but in colouring occasionally tame and spiritless: died 1734.

**BOUCHER** (Francis), born in France, 1704; was a scholar of Le Moine, occasionally painted history and hunting-pieces; was most successful in pastoral subjects, but far inferior to his countryman Watteau: he also painted a portrait of George I., king of England.

**GAINSBOROUGH** (Thomas), born at Sudbury, Suffolk, 1727; a celebrated landscape and portrait painter; studied nature and painted English scenery in a manner peculiar to himself, and occasionally resembling Watteau, which he embellished with groups of children, or husbandmen, with their horses and cattle, whose charming rusticity delights the eye. His subjects usually represent a rising ground, with a few figures sitting down, and some cattle grazing; but sometimes a single figure only, a cottage girl, shepherd boy, woodman, &c.; his scenes are usually in the woods of Suffolk. He frequently made copies of Rubens, Teniers, and Vandyck's pictures, which at first sight might be mistaken for originals: died 1788.

**HIRE** (Philip de la), born at Paris, 1677; grandson of Lawrence de la Hire, by whom he was first instructed; painted several pictures in subject similar to those of Watteau, which were greatly admired: died 1719.

**LANCRET** (Nicholas), born in Paris, 1690; studied first under Gillott, and afterwards under Watteau, whose style he imitated so closely, that his works sometimes pass for those of Watteau; he is, however, unequal to him in brilliancy of colour, and in delicacy of design, and less spirited in his touch: died 1743.

**MERCIER** (Philip), of French extraction, born at Berlin, 1689; visited Hanover, and painted the portrait of Prince Frederick, and when his Royal Highness came over he was appointed his painter, but after losing his favour, he painted portraits and pictures of domestic subjects in the style of Watteau: died 1760.

**NOLLEKENS** (Joseph Francis), born at Antwerp, 1706; a scholar of Tillemans and a landscape painter; was also much employed in copying the works of Watteau and the architectural views of Panini: died 1748.

**PATEL** (John Baptiste), born at Valenciennes, 1695; became a pupil of Watteau, and painted similar subjects, balls, pastorals, and gallant assemblies, but in a very inferior style, although well coloured; died 1736.

**QUILLERT** or **QUILLARD** (Peter Anthony), born in Paris, 1711; a scholar of Anthony Watteau; after leaving whose school he was invited to Portugal, and made painter to the Queen: died about 1739.

**TROOST** or **TROST** (Cornelius), born at Amsterdam, 1697; was a scholar of Arnold Boonen, and painted historical subjects, scenes from comedies; also conversations and gallant assemblies, in a pleasing style, but occasionally somewhat loose and indelicate, and acquired the name of the Dutch Watteau; he was also distinguished as a portrait painter. He painted in crayons as well as in oil, and his works are highly esteemed in Holland: died 1750.

### WEENINX (JOHN BAPTIST),

born at Amsterdam, 1621; studied first under John Micker, an obscure artist, and afterwards under Abraham Bloemart, whom he soon surpassed. He then quitted Bloemart and placed himself under Nicholas Moojaert, to whose style he was much attached. It is difficult to form an idea of the various and extensive powers of this artist; he painted history, portraits, landscapes, sea-ports, animals, and live and dead game, but excelled in Italian sea-ports, enriched with noble architecture, and decorated with figures, representing embarkations, or the activity of commercial industry, in which he has perhaps only been excelled by Nicholas Berghem, who was one of his disciples. His large pictures are most esteemed, although some of his small ones are finished equal to Mieris or Gerard Douw. One representing the Prodigal Son, and another of a Bull-bait, are highly spoken of: died 1660.

**AELST** (Wm. Van), born 1620; died 1679: painted dead game and still life, fruit, vases of gold and silver, helmets, &c., with extraordinary precision, and so highly finished that by many they are considered superior to the productions of Weeninix: died 1679.

**BERGHEM** or **BERCHEM** (Nicholas), born at Haerlem, 1624; this celebrated painter of landscapes and cattle, first studied under his father and afterwards under Grebber, Vangoyen, Moojaert, Jan Wils and John Baptist Weeninix, the latter of whom he resembles in his early pictures: died 1767.

**BERRE** (John Baptist), born in Antwerp, 1777; painted dead game and other subjects in the style of Weeninix; his works are distinguished by their high finish, and are much sought after: died in Paris, 1828.

**HONDECOOTER** (Melchior), born at Utrecht, 1636; studied under his father, whom he greatly surpassed, and afterwards under Weeninix, and painted every description of domestic fowl, cocks, hens, ducks, chickens, peacocks, &c. whose plumage he imitated to the utmost perfection, and finished the landscape with which he formed his backgrounds so as admirably to harmonize and be in keeping with the figures. His pictures command high prices: died 1695.

**LELIENBERG (G.)**; painted inanimate objects with much talent, such as dead birds, hares, implements of the chase, &c. ; his spirited pencil, light and soft, wants, however, the vigour of that of Evert Van Aelst, and of John Weeninx ; some of his works bear the date of 1663.

**WATERLOO (Anthony)**, born at Utrecht about 1618 ; painted landscape, usually views in the environs of that city, the figures and cattle in which were occasionally inserted by Weeninx : died 1679.

**WEENINX (JOHN)**, son of John Baptist Weeninx, born at Amsterdam, 1644 ; studied under his father, and painted with great reputation landscapes, flowers, and fruit, but particularly excelled in the representation of dead game and huntings, in which he may be said to have exceeded every artist of his country ; his landscapes are, however, inferior to those of his father : died 1719.

**DRIELST (Egbert Van)**, born 1746 ; a pupil of James Cats ; studied the works of Ruysdael, Hobbema, and Wynants ; he usually painted wooded landscapes, with a ruinous cottage, decayed trees, &c. : died 1818.

**LINGELBACH (John)**, born at Frankfort-on-the-Maine, a painter of landscapes, sea-fights, &c. ; frequently embellished the landscapes of Wynants, Ruysdael, and others, with small figures : died 1687.

**VALKENBERG (Theodore)**, born at Amsterdam, 1675 ; studied under Michael Van Muser and John Weeninx, from whose instructions he arrived at an unusual excellence in painting animals, huntings, and especially dead game, in which he particularly excelled ; he also painted portraits with success : died 1721.

**WERF (ADRIAN VANDER)**, born near Rotterdam, 1659 ; studied first under Cornelius Picolett, a portrait painter of no great ability, and afterwards under Eglon Vander Neer, and copied pictures by Francis Mieris so closely, that it deceived the most intelligent judges. He painted life size, and also cabinet pictures, the former as smooth and as highly finished as the latter, but whether large or small affording but little pleasure from the extreme hardness of colouring, the heads and hands having more the appearance of ivory than of flesh, and there is also a want of transparency in his colouring, from his admitting little or no reflection of light ; he had also the defect frequently found in Rembrandt, that of making his light only on a single spot ; his figures and his heads are however well drawn, and his drapery is excellent, the latter perhaps as good as can be found in any other painter's works whatever.

**BURCH (Albert Vander)**, a portrait painter in Delft, 1672 ; is said to have been a pupil of John Verkolie, and also of Adrian Vander Werf.

**BYSS (John Rodolph)**, a Swiss, born 1660 ; painted history in oil and in fresco, also easel pictures, in which he tried to imitate the style of Lairese and the finish of Adrian Vander Werf : died 1738.

**EYNDEN (Francis Van)**, born 1694 ; was a pupil of Nymegen or Nimeguen, and was assisted in his studies by Vander Werf ; he painted Arcadian landscapes in the manner of John Van Huysum, but not equal to him : died 1742.

**HEEMS (N. Van)**, born at Rotterdam ; copied admirably well the paintings of the Chevalier Vander Werf, and of Peter Vander Werf.

**JUWHEEL (Nicholas)**, of Rotterdam, was living in 1690 ; he painted after the manner of the Chevalier Vander Werf ; his pictures, although possessed of great purity of touch and high finish, did not equal in merit those of his master.

**LIMBURG (Henry Van)**, born in Rotterdam, 1675 ; painted small historical subjects and portraits in the style of Vander Werf, by whom he was instructed, but not so highly finished as those of his master.

**MELDER** (Gerard), born 1693; was much employed in copying in water colours the pictures of Mieris and of Vander Werf: died 1740.

**MUYS** (William), born at Schiedam in 1712; resided at Rotterdam. He painted portraits and pictures of large dimensions, also some cabinet pictures in the style of Mieris and of Vander Werf: died at Rotterdam in 1763.

**SPERLING** (John Christian), is said to have been one of the best pupils of Vander Werf, but we have no description of his works or style.

**WASSENBERG** (John Abel), born 1689; a pupil of Van Dieren and of Adrian Vander Werf; painted sacred history in the highly finished style of the latter, and was also much employed in portrait painting, in which he excelled: died 1780.

**WASSENBERG** (Elizabeth Gertrude), daughter of John Abel; painted in the style of her father. Her works are highly finished, equalling those of Gerard Douw: died 1782.

**WEELING** (Anselme), born at Bois-le-duc, 1675; studied the rudiments of design under an obscure portrait painter named Delang, and afterwards devoted two years to the study and copying of the works of the most eminent masters of the Dutch school, particularly those of Godfrey Schalcken and Adrian Vanderwerf, whose style he followed with great success: died 1749.

**WERF** (Peter Vander), younger brother of Adrian, born near Rotterdam, 1665; was instructed by his brother, and for some time confined himself to copying his works; but afterwards painted pictures of his own, which were occasionally retouched by his brother; his pictures usually represented domestic subjects and small portraits, in which he was much employed; though not equal to Adrian in the extreme polish of his finishing, his pictures are highly wrought up, and sometimes mistaken for the works of Adrian; he occasionally painted history: died 1718.

### WERNER (JOSEPH),

born at Berne, Switzerland, 1637; was the son of a painter of little celebrity, by whom he was first instructed, and afterwards became a scholar of Matthew Merian, whom he soon surpassed; he visited Rome, and for some time painted in oil and fresco, but his predilection for high finishing, induced him to prefer miniature painting, which he carried to a perfection which has perhaps never been surpassed; his historical subjects are ingeniously composed, and designed with a correctness and taste very unusual in that confined branch of the art: he was also much employed in portraiture, in which he particularly excelled; he painted the portrait of Louis XIV. and several of the principal persons of the court, and was also much employed in historical and emblematical subjects.

**HUBER** (John Rodolph), born in 1668; was a pupil of Joseph Werner, and afterwards visited Mantua, Verona, and Rome, studying and copying the works of Giulio Romano, Titian, Raffaele, and other celebrated masters. He is said to have painted upwards of 3000 portraits: died 1748.

**STETTLER** (William), born at Berne, in Switzerland; was first a scholar of Felix Meyer, at Zurich, and afterwards instructed in miniature painting, by Joseph Werner, at Paris. His talents were not confined to miniature, but he was much employed in designing historical and other subjects for the booksellers: died 1708.

### WEST (BENJAMIN),

born at Springfield, near Philadelphia, in America, 1738, of Quaker parents; was a self-taught artist, whose juvenile attempts having been shewn to a Mr. Williams, he lent him the works of Fresnoy and of Richardson, and also exhibited to him a number of his own pictures and drawings; he was afterwards introduced to a Mr. Ross, whose portrait and that of a young lady he was prevailed upon to paint, and in which he succeeded so well, that numerous applications were made to him for a similar purpose.

His reputation as a portrait painter continuing to increase, and his prices rose gradually from one guinea to ten guineas for a half length portrait. He soon after visited Italy, where he studied attentively the works of the best masters, and ultimately acquired a high position as a painter of historical subjects. His works are numerous, the chief of which is the well-known composition of *Death on the Pale Horse*: he died in England in 1820.

**BARRETT** (George), born at Dublin, 1728; attended the Drawing Academy of Mr. West, and obtained the premium from the Dublin Society for the best landscape in oil. He had two styles, one was rather heavy in colour and touch, the other much lighter; he was particular in representing the true colour of English scenery: its richness, dewy freshness, and that particular verdure in the vernal months, so different from that of the Italian; but the colours which he used to effect this object, though rich and beautiful when first applied, no art could render permanent. He also painted in water colours: died 1784.

**DURNO** (James), born in England, 1750; studied first under Andrea Casali, and afterwards under Mr. West, and painted two pictures for *Boydell's Shakspeare*: died 1795.

**FARRINGTON** (George), born in Lancashire, 1754; studied under Mr. West, and gained the prize for the best historical picture, "*the Witches in Macbeth*;" he afterwards visited Italy, and died there in 1788.

### WEYDE (ROGER VANDER)

born at Brussels about 1480; instructor unknown; he was one of the first painters of his country who introduced a graceful style of designing, and a characteristic expression of his heads. Amongst his principal works, were four pictures in the Council Chamber of the Town House at Brussels, representing subjects connected with the administration of justice: died 1529.

**COXCIE** (Michael), born at Mechlin, 1497; copied a picture of Vander Weyde, of the *Taking down from the Cross*, as a substitute for the original, which was presented to the King of Spain. He had a son Michael, who was also a painter, but we have no account of his works.

### WIELING (NICHOLAS).

Of this painter we have no other record than the following.

**TERWESTEN** (Augustine), born at the Hague, 1649; was a pupil of Wieling, and afterwards of William Doudyns, an eminent painter of history, in which he was much employed; he also copied some of Raffaele's best portraits: died 1711.

**VAL or DU VAL** (Robert), born at the Hague, 1664; studied under Nicholas Wieling, and afterwards visited Italy. In design, colouring, and composition, he closely resembles Pietro da Cortona: died 1732.

### WILDENS (JOHN),

born at Antwerp, 1584; nature seems to have been his instructor, and he was constantly employed in the fields and forests, designing every object that appeared to him picturesque or remarkable. He was employed by Rubens in painting the landscapes in the background of his pictures, and so closely imitated Rubens in the freedom of his touch and the harmony of his colouring, that the whole appeared as if done by one hand. Several of his landscapes are in the public edifices at Antwerp: died 1644.

**ARTOIS** (Jacques de), born at Brussels, 1613; died 1665; is said to have studied under Wildens, but made nature his guide, painted landscapes, the stems of his trees usually covered with moss, ivy, or other plants, the extremities of which are loosely hanging down, his pictures have an agreeable solemnity, and are coloured with a force resembling those of Titian, except that they are a little too dark. Teniers is said to have either painted or to have retouched his figures.

**WILLEMS (JAMES).**

Of this painter we have no other account than is contained in the following particular.

**RYCK** (Peter Cornelius de), born at Delft, 1566; studied first under James Willems, and afterwards under Hubert Jacobsq, then visited Italy; passed some years at Venice, and formed his style by studying the works of Giacomo Bassano; he painted historical and pastoral subjects, with landscape and cattle, which were esteemed in his time: died 1628.

**WILLEMS (MARK),**

born at Mechlin about 1527; was a scholar of Michael Coxcie; he composed with facility, and his figures were well drawn. In the cathedral at Mechlin is a fine picture by him representing the Decollation of St. John: died 1561.

**POINDRE** (Jacques de), born at Malines, 1527; studied under Marc Willems, and painted history and portraits, but was most distinguished in the latter: died 1570.

**WILLAERTS (ADAM),**

born at Antwerp, in 1577; distinguished himself as a painter of marines, sea-ports, and views of the coast, with a variety of shipping and boats, generally embellished with groups of small figures, correctly drawn, and touched with neatness and spirit; he also painted conflagrations of villages, and ships on fire, which are well coloured, and produce a striking effect; his works were held in high estimation: died 1640.

**WILLAERTS** (Abraham), son of the above, born at Utrecht, 1613; he studied first under his father, and afterwards under John Bylaert, a painter of little celebrity, then under Simon Vouet, and became a reputable painter of history: died 1670.

**WILS (JOHN),**

born at Haerlem, is little known, as his best works are attributed to Claude Lorraine and to Berghem, the last of whom was his pupil; he painted landscapes in the manner of I. Both, the figures of which are inserted by Wouvermans and Berghem.

**NIMEGUEN** (Gerard Van), the son of Dionysius, and grandson of Elias Van Nimeguen; was a pupil of his father, and whilst yet very young, painted the portrait of his Highness Prince William V., also many designs, compositions, and copies after the pictures of J. Ruysdael, J. Wynants, J. Wils, J. Hakkert, and Hobbema: he died at Rotterdam in 1808, aged 75.

**WILSON (BENJAMIN);**

this artist, born at Leeds, Yorkshire, was a self-taught artist, and acquired considerable celebrity as a painter of portraits; he also executed some fine drawings after pictures of the old masters: died 1788.

**BROMPTON** (Richard), an English portrait painter, and a scholar of Benjamin Wilson; he visited Italy, and received some instruction from Raphael Mengs; meeting with but little encouragement in England as a portrait painter, he went to Petersburg in 1782, where he was well received: he died in that city in 1790.

**WILSON (RICHARD),**

born at Montgomeryshire, 1714; studied first in London under an obscure portrait painter, named Wright, and for some years devoted himself to that branch; he afterwards visited Italy and

painted a landscape, which was accidentally seen by Zuccarelli ; he was by him advised to apply himself to landscape, and acquired great reputation. His views in Italy were selected with judgment and taste, and the mouldering fragments of temples, tombs, and aqueducts, are all indicated in a masterly manner, exhibiting that local character which must be considered as peculiarly grand and graceful. In his English pictures he is particularly successful in the fresh and dewy brightness he has given to his verdure ; he frequently painted the same subject or view three or four times with little or no variation, a circumstance that has given rise to a suspicion of the originality of some works that were really the production of his pencil ; although he has been absurdly called the English Claude, their styles are so totally different, that no comparison can be made ; in one respect they agreed, and that was in the bad taste of their figures : died 1782.

**CONSTABLE** (John), born in Essex, 1776 ; painted landscape somewhat in the manner of Wilson or Gainsborough, but sufficiently distinct to be considered a style of his own ; his pictures usually exhibit a mill-stream or dam. He painted, amongst others, a landscape by moonlight, and scenes from the romantic Lakes of Cumberland ; but his best production is Hampstead Heath during a thunder shower, with a group of Gipsies hurrying to a gravel-pit for shelter : died 1837.

**CRONE** (Robert), born at Dublin, was instructed by an artist named Hunter, then visited Rome, where he studied some time under Richard Wilson ; his landscapes are excellent, but very scarce, and some of his drawings are in the royal collection : died 1779.

**FREEBAIRN** (Robert), born in England, 1765 ; studied landscape painting under the celebrated Wilson, then visited Italy, and by contemplating the delightful scenery of that country and studying the works of the best masters, he formed a style of his own, more pleasing and natural than either sublime or grand : died 1808.

**HODGES** (William), born in London, 1744 ; an English landscape painter, was a pupil of Wilson, on leaving whom, he went round the world with Captain Cook, and on his return, painted for the Admiralty some views of Otaheite, and other islands in the Pacific Ocean : died 1797.

**JENKINS** (Thomas), born in Devonshire ; studied painting in London under Hudson, and went to Rome with Richard Wilson, but finding he possessed little talent as an artist ; he abandoned the profession : died 1798.

**PLOTT** (John), born at Winchester, 1732 ; was a pupil of Wilson, the celebrated landscape painter, but possessing little inclination or genius for that branch of the art ; he studied portrait painting under Nathaniel Hone, and afterwards turned his attention to miniature in enamel and water colours, and occasionally painted in oil : died 1803.

**WINGHEN** (**JOSEPH**, or **JODOCUS VAN**), called the **OLD**, born at Brussels, 1542 ; went to Rome and studied four years. Amongst his best pictures are, a Last Supper, and Apelles falling in love with Campaspæ whilst he painted her picture ; he also painted an allegorical composition in which invention and art are skilfully combined : died 1603.

**VENIUS** or **VAN VEEN** (Otho), who was the master of Rubens, studied under Jodocus Van Winghen, then visited Italy, and became a disciple of Frederico Zuccaro ; he excelled in painting history and portrait.

**WINGHEN** (Jeremiah Van), called the **Young**, born at Brussels, 1758 ; studied under his father, and afterwards visited Italy, and was much employed in historical subjects, but on his return to Frankfort gave himself up entirely to portrait painting : died 1648.

**WIT** (**GASPAR DE**),

born at Antwerp, 1621, brother of Peter ; visited Italy, and on his return painted small landscapes, very highly finished, and



generally embellished with architectural ruins, &c., from designs he had made in Italy, and by which he acquired considerable reputation: died 1673.

HUYSMAN or HOUSEMAN (Cornelius), born at Antwerp, 1648; a pupil of Gaspar de Wit, studied the works of Artois, into whose landscapes, and also those of Minderhout and Achtschelling, he frequently introduced the figures.

### WIT (EMANUEL),

born at Alkmaer, 1607; was a scholar of Evert Van Aelst, a painter of still life, whose style he did not follow, but applied himself to portrait painting, in which not meeting with the encouragement he expected, he studied perspective and architecture, and became one of the most eminent artists of his country. He usually represented the interior of churches and temples. His style of composition is so peculiar, that his pictures may easily be known: in some the minister is represented performing divine service, in others the congregation are assembling, or the organ loft and seats are already crowded, and in his best pictures the sun is shining through the windows, producing a pleasing and natural effect: died 1692.

STREEK (Henry Van), son of Jurian, born at Amsterdam, 1659; received his first instruction from his father, and afterwards from Emanuel de Wit, in whose style he painted architectural views, generally representing the interiors of magnificent buildings, churches, temples, and palaces, which were frequently embellished with figures by some other artist: died 1713.

### WITHOOS (MATTHEW),

born at Amersfort, 1727; was a scholar of Jacob Van Kampen, a painter of history and architecture, but he afterwards travelled to Italy, and distinguished himself as a painter of curious plants, fruit, flowers, reptiles and insects, which he represented with surprising truth and fidelity, and finished highly; he generally introduced thistles into his pictures, with snakes, adders, or vipers, amongst them: died 1703.

WITHOOS (Peter), younger brother of John: received his first instructions from his father. He excelled in painting flowers, plants, and insects, in water colours, on vellum, which he finished in a delicate style, accurately designed and coloured from nature: died 1693.

WITHOOS (John), son and pupil of Matthew, afterwards visited Italy, and employed himself in designing the most picturesque views in the vicinity of Rome; he painted in water colours in a neat finished style, and his drawings are much admired: died 1615.

WITHOOS (Francis), youngest son and scholar of Matthew; painted plants and insects in water colours, in the style of his brother Peter: died 1705.

### WOLGEMUT (MICHAEL),

born at Nuremberg, in 1434. A picture by him is preserved in the Gallery of the Louvre, representing Christ brought before Pilate: it is painted in the dry Gothic style which characterized the German school previous to the period of Albert Durer.

DURER (Albert), born at Nuremberg, in Germany, 1471; studied under Michael Wolgemut. Painted history and portrait, excellently coloured, and highly finished, but formal in outline, the tints not well blended; his draperies stiff and heavy; and his aerial perspective very faulty; notwithstanding which, his pictures are to be found in the most distinguished collections: died 1528.

## WOOTTON (JOHN),

an Englishman; flourished about 1720: was a scholar of John Wycke, and excelled as a painter of landscapes and animals, particularly horses, and in designing the sports of the turf, and the field, his horses and dogs were drawn with surprising spirit and accuracy. He was employed by the principal frequenters of Newmarket in painting the portraits of their favourite racers. He also painted landscapes with considerable success, in which he sometimes imitated the style of Claude Lorraine and Gaspar Poussin: died 1765.

LAMBERT (George), born in England, 1710; a pupil of Hassell, imitated the style of Wootton, but far surpassed him: he also painted landscapes, which may be compared to those of Gaspar Poussin: died 1765.

SEYMOUR (James), born in London, 1702; his instructor is unknown, but he was considered superior to Wootton in the design of a horse, and painted some portraits of running horses for the Duke of Somerset: died 1752.

## WOUVERMANS (PHILIP),

born at Haerlem, 1620; was the son of Paul Wouvermans, a painter of history of little celebrity, from whom he received his first instructions; he afterwards became a disciple of John Wynants, whose landscapes he frequently decorated with his admirable figures and animals; his pictures usually represent hunting and hawking parties, horse-fairs, encampments, halts of travellers, farrier's shops, and other subjects, in which he could introduce horses, which he designed with a correctness and spirit that has never been equalled; some of his landscapes are simply composed, others are enriched with architecture, fountains, or splendid edifices; his scenery always picturesque, is constantly diversified with a charming variety, and though his pictures have the appearance of extremely high finishing, few artists have left behind them such a number, or such a variety of interesting productions, his skies and distances, trees and plants, are the genuine representation of nature: died 1668.

BERKMANS (Henry), born in Holland, 1629; studied successively under Wouvermans, Boschaert, and Jordaens, and painted historical paintings with some reputation, but was more successful as a portrait painter: died about 1679.

BREDA (John Van), son of Alexander, born at Antwerp about 1685; studied and copied the works of Wouvermans; his skies and distances are very blue, his landscapes are usually in the style of Breughel, and his conversations, historical figures, fairs, skirmishes and battles, in the manner of Wouvermans: died 1750.

DELEN (Dirk, or Theodore Van), studied under Frank Hals, and painted similar subjects, such as portraits and conversations, but his favourite subjects were the insides of churches and temples filled with figures, also galleries and grand saloons, with assemblies of persons feasting and dancing, musical parties, &c., in which the figures were usually introduced by Van Harp, Wouvermans, and others of his time: died about 1680.

DOORNIK (John Van), of Leyden; painted history and portrait, also some pictures after the manner of Wouvermans, which attest his great superiority. His portrait, painted by himself, has been found in the collection of M. Vander Marck, at Leyden.

DUBOIS (Simon), brother of Edward, born at Antwerp; studied under Philip Wouvermans, and painted small battle pieces in the taste of the Roman school; also horses and cattle, and portraits of a small size, the figures and faces very neatly penciled, and distinguished by the laced cravats, the fashion of that time. He frequently sold his own copies for originals by the celebrated Italian masters: died 1708.

**FALENS** (Charles Van), born at Antwerp, 1684; died 1733; imitated Wouvermans in subject and manner with considerable success.

**FERG** (Paul Francis), born 1689; usually painted the sports and employments of peasants, or markets on the sea shore, which he painted much in the style of Berghem or Wouvermans: died 1740.

**GAAL** (Barent), born at Haerlem, 1650; studied under Philip Wouvermans, and painted similar subjects; hunting parties, battles, horse fairs, road-side inns, &c. but inferior to Wouvermans, both in drawing and in colouring; his touch is free, skies clear and pleasant, and perspective well kept: died 1671.

**GAELEN** (Alexander Van), born at Haerlem, 1670; studied under John Van Huchtenburg, and by copying the works of Wouvermans, Berghem, and other celebrated masters, greatly improved his touch; his usual subjects were huntings of the wild boar, stag or fox; he came to England and painted three battle-pieces, representing the engagements between Charles I. and Oliver Cromwell, and the battle of the Boyne; also the portrait of Queen Anne, drawn in a coach by eight horses, and attended by several of her nobles: died 1728.

**LAER**, or **LAAR** (Peter de), born in Holland, 1613; usually painted the sports and drolleries of vulgar life, called by the Italians bambocciate, such as playing at bowls, rural festivals, and fairs; also farriers' shops, cattle, conversations, huntings, and masquerades, the backgrounds usually decorated with the most remarkable objects in and near Rome; although inferior to Wouvermans in the neatness and delicacy of his touch he surpassed him in energy and variety of character: died 1675.

**MURANT** (Emanuel), born at Amsterdam, about 1622, according to some accounts; but supposed to have been rather later, as he was a scholar of Philip Wouvermans, who was born in 1620. Painted, instead of horse fairs and huntings, the usual subjects of Wouvermans, views of towns and ruined buildings in Holland, which he finished with a neatness and accuracy that is only surpassed by the extraordinary productions of Vander Heyden: died 1700.

**NOTER** (Augustus Herman de), a painter of landscapes and winter scenes, was a pupil of his father, Augustus Herman; he painted shipping pieces, and also landscapes, in the style of Wouvermans: died 1839.

**SINJEUR** (Govert), is cited by Van Spaan among the painters of Rotterdam, as having imitated the style of Philip Wouvermans.

**SROOP** (Dirk or Theodore), was born in Holland about 1610; he adopted a similar style to Peter de Laer, called Bamboccio, and his best works are no way inferior. His pictures represent hunters and sportsmen on horseback, the halts of travellers, farriers' shops, and similar subjects, designed with a spirit and taste which has scarcely been surpassed by Philip Wouvermans, for whose works they have frequently been mistaken.

**TORBURG** (Gerard), born at Amsterdam, in 1737; a pupil of J. Ten Compe and of C. Pronck; painted views of towns and landscapes, which often rivalled those of his master in beauty. He also made very pretty designs, and a copy after the view of the Downs by Philip Wouvermans; this picture is in the possession of Braamcamp: he died in 1785 or 1786.

**WILS** (John), born at Haerlem, is little known, as his works are usually attributed to Claude Lorraine and to Berghem, the last of whom was his pupil; he also painted landscapes in the manner of J. Both, in which the figures were usually introduced by Wouvermans and Berghem.

**WOUVERMANS** (Peter), younger brother of Philip, born at Haerlem, 1625; studied first under Roland Roghman, and afterwards under his brother, whose style he followed with so much success, that some of his best pictures have been taken for early productions by Philip; he painted similar subjects, but his figures and horses are not so correctly drawn, neither is his pencil so spirited or delicate, nor his colouring so clear and transparent: died 1683.

**WOUVERMANS** (John), younger brother and scholar of Philip, was born at Haerlem about 1628; his pictures represent landscapes, with figures and buildings, and are painted in a more pleasing tone of colour, and with a more spirited and masterly touch than those of Peter: died 1666.

## WRIGHT (MICHAEL),

born in Scotland, came to London when about seventeen years of age, and became celebrated as a portrait painter; in 1672 he

painted a whole-length of Prince Rupert in armour, with a large wig ; he also painted the portraits of Edward Turner, son of Sir Edward, Speaker of the House of Commons, and Chief Baron, and several other persons of distinction.

ASHFIELD (Edmund), born in England, flourished in the reign of Charles II., was a disciple of Michael Wright, he painted occasionally in oil, but is more celebrated for his portraits in crayons, which sometimes were purchased at £10. each.

### WYCKE (THOMAS),

born at Haerlem, 1616 ; excelled in painting sea-ports, shipping, and small figures, which frequently represent the ports in the Mediterranean, and his figures represent inhabitants of different countries, dressed in their various costumes, correctly designed, and touched with great spirit, in a style resembling Peter de Laer ; he also painted fairs and public markets, the interiors of chemists' laboratories, &c. ; his pictures are well composed, colouring warm and transparent, and pencil bold and free : died 1686.

OUDEYDYCK (Adrian), a pupil of Evert Oudendyck ; painted landscape, also copied the works of Adrian Vandervelde, and of Thomas Wyck, and painted views of towns, which D. Maas sometimes ornamented with figures.

VAAERT (John Vander), born at Haerlem, 1647 ; was a scholar of Thomas Wyck ; he visited England in 1674, and was employed by William Wissing in painting his draperies, but afterwards distinguished himself as a painter of landscapes, objects of still life, and dead game, in the last of which he particularly excelled ; died 1721.

WOOTTON (John) ; who was a pupil of John Wycke, and celebrated for painting portraits of race horses, also painted landscapes, in the style of Claude Lorraine, and Gaspar Poussin, with considerable success : died 1765.

WYCKE (John), son of Thomas, born at Haerlem, about 1640 ; studied under his father, and painted battles and sieges, also huntings and processions, somewhat in the style of Philip Wouvermans, but upon a larger scale, his pictures are well composed, and his landscape scenery is very agreeable : died 1702.

ZORG (Henry Martin), called Rokes, born at Rotterdam, 1621 ; was a pupil of Teniers, and painted similar subjects, but more in the manner of Brower ; he is also said to have painted two pictures somewhat in the manner of Wyck : died 1682.

### WYNANTS (JOHN),

born at Haerlem, 1600 ; instructor unknown ; was one of the most distinguished artists of his time ; he established a school, and Adrian Vandervelde, Philip Wouvermans, and others of his pupils occasionally contributed to the embellishment of his landscapes, by the introduction of their admirable figures and animals, the views of Wynants are generally flat and confined, with broken grounds and winding sandy roads, the plants and stunted trees, the cottage and the hovel being faithful representations of nature, and of the scenery of his country ; his works are by no means uncommon, yet their merit secures them a place in the choicest collections : died 1760.

NYMEGEN or NIMEGUEN (Gerard Van), a painter of landscapes and portraits, born in 1735 ; made copies from the works of Jacob Ruysdael, Wynants, and others, and sometimes painted woody scenes, with figures, in the manner of Ruysdael : died 1808.

**XAVERY (JAMES).**

Of this painter we have no other account than is found in the following particulars.

**CATS (James)**, born in Altona, near Hamburg, in 1741, of Dutch parents; studied under James Xavery and James Schultz, who taught him to design landscapes and other subjects from nature. His talent was for landscape ornamented with figures and animals, but he sometimes painted other subjects: died 1629.

**DONGEN (Dionysius Van)**, born at Dordrecht in 1748; was a pupil of J. Xavery at the Hague; at first he painted landscapes with cattle, after the manner of his master; but he afterwards studied at Rotterdam the works of Potter, Cuyp, and Wynants, and imitated nature successfully; he died at Rotterdam in 1819.

**YPRES (CHARLES DE),**

a Flemish painter, born at Ypres, 1510; studied in Italy, and acquired a style of painting very much resembling Tintoretto.

**VLERICK (Peter)**, born at Courtray, 1539; studied first under William Snellaert, a painter in distemper, then under Charles de Ypres, an able designer and painter of history, and afterwards visited Italy, and entered the school of Il Tintoretto, from whose instruction he acquired an admirable style of colouring, and a prompt execution: he painted history and landscape with considerable reputation: died 1581.

**ZAAGMOOLEN (MARTIN),**

born in Holland; neither date nor master mentioned, is said to have been a painter of history; one of his pictures, the Last Judgment, is described by Houbraken as composed of a great number of figures very incorrectly drawn, and feebly coloured.

**LUYKEN (John)**, born at Amsterdam, 1649; studied design under Zaagmoolen, and painted historical subjects with some reputation; he usually introduced a number of figures into his composition, which were more expressive than graceful: died 1712.

**MUSCHER (Michael Van)**, born at Rotterdam, 1645; studied under Martin Zaagmoolen, and subsequently under A. Van Tempel, G. Metz, and Adrian Ostade, but adopted a style more resembling Mieris: died 1705.

**PIEMONT (Nicholas)**, born at Amsterdam, 1659; passed some time under Martin Zaagmoolen, an obscure artist, and afterwards became a pupil of Nicholas Molenaar, he visited Italy, and on returning to Holland, painted some beautiful views of that country, which established his reputation: died 1709.

**ZANCHI (ANTONIO),**

born at Venice, 1639; was a painter of history, but is more noticed for the number of works he executed than for their merit, his most considerable work is a representation of the Plague, which afflicted Venice in 1630.

**SEGALER (Giovanni)**, born at Venice, 1663; was a scholar of Antonio Zanchi, and painted history with considerable reputation. A picture by him at Venice representing the Conception, it is said will bear comparison with the ablest artists of that period: died 1720.

**TREVISANI (Cavaliere Francesco)**, born at Treviso, 1656; studied at Venice, under Antonio Zanchi, and at Rome, where he changed his style, and adopted those of the most popular artists then resident in that city, he painted history and possessed an extraordinary talent of imitating the old masters, and was much employed by the Duke of Modena in copying the works of Correggio, Parmegiano, P. Veronese, and other distinguished painters: died 1746.

**ZANOTTI (GIOVANNI PIETRO),**

born at Pavia, 1674; visited Bologna, and became a pupil of Lorenzo Pasinelli, under whom he acquired an agreeable tone of colouring, and a mellow pencil, and became well acquainted with

the principles of the chiaro-oscuro, he painted history for the churches in Bologna and at Cortona, amongst which are several altar-pieces : died 1765.

LELLI (Ercole), born at Bologna; studied under G. P. Zanotti, and painted history for the churches in that city, with considerable reputation.

### ZELOTTI (BATTISTA),

born at Verona, 1532; was a fellow-pupil of Paolo Veronese, in the school of Anthony Badile, and by Vasari is numbered amongst the disciples of Titian, in whose style he painted some pictures; he also painted some historical subjects, in the style of Paolo Veronese, his compositions are judicious, his touch bold and animated, and his colouring warm and harmonious, but he is not equal to Veronese in design; he painted both in oil and in fresco : died 1592.

MAGANZA (Alessandro), born at Vincenza, 1536; a pupil of his father, and also of Antonio Fasolo, studied the works of Paolo Veronese and Zelotti, and painted history with considerable reputation : died 1630.

VICENTINO (Anthony), called Tognoni, from his tall stature; originally ground colours for Zelotti, and having acquired the rudiments of design, he visited Venice, and succeeded tolerably well as a painter.

### ZINCKE (CHRISTIAN FREDERICK),

a celebrated painter in enamel, born at Dresden, 1684; came to England in 1706, and studied under Boit, whom he not only surpassed but even rivalled Petitot; he was patronized by George II. and Queen Caroline, and appointed cabinet painter to Frederick Prince of Wales, and painted several portraits of the branches of the family, he also copied in enamel a portrait of the King of France for Madame Pompadour; his usual price was thirty guineas: died 1767.

MEYERS (Jeremiah), born at Tubingen about 1728; became a pupil of Zincke, and one of the most eminent painters in enamel of that period; he was made miniature painter to the Queen: died 1789.

ROUQUET (—), a Swiss of French extraction; came to England and imitated Zincke in enamel, with some success: he lived in the reign of George II.

### ZOFFANY (JOHAN),

born at Frankfort on the Maine, about 1735; came to England about 1765, and met with but little encouragement, until patronized by Sir Joshua Reynolds; a portrait of the Earl of Barrymore first attracted attention, and those of Foote in Major Sturgeon, and Garrick in Abel Drugger, established his reputation, but his most distinguished works are the portraits of the Royal Family, and of some members of the Royal Academy, he visited Italy by permission of the King, and whilst at Florence painted his celebrated picture of the Florentine Gallery, he afterwards went to India, and painted the portraits of the Nabob of Oude, and several of the native princes; he returned to England and died there in 1816; his latter productions exhibit little of the spirit and vigour that characterized his earlier efforts.

WICKSTEAD (Philip), born in London; was a disciple of Zoffany, and distinguished himself chiefly as a painter of small whole-length portraits: died about 1790.

**ZOPPO (VINCENZIO).**

Of this master we have no other record than the following.

**BORGOGNONE** (Ambrogio), a Milanese; was a disciple of Vincenzo Zoppo, and was one of the earliest of his countrymen who attempted to correct the dry and Gothic style that had hitherto prevailed.

**ZORG (HENRY MARTIN),** called **ROKES,**

born at Rotterdam, 1621; was sent to Antwerp, and placed under the tuition of David Teniers, the younger, and became an eminent painter of similar subjects; he afterwards studied under William Buytenweg, a painter of conversations, in a more elevated style than Teniers; his pictures represent the interiors of Dutch apartments, with figures regaling, in which he sometimes imitated the style of Adrian Brouwer, but his general character is a mixture of both those masters, he also painted conversations and domestic subjects, fairs and fish markets, ingeniously composed, and correctly drawn, and in colouring warm and mellow; he is said to have painted sometimes in the manner of Wycke: died 1682.

**DIEPRAAM** (Abraham), born at the Hague, 1655; studied first under Dirk Stoop, the father of Abraham Stoop, the battle-painter, and afterwards under Hendrick Zorg, but adopted the style of Adrian Brouwer, and painted drolleries and drunken frolics, but not equal to Brouwer.

**ZUCCARO or ZUCCHERO (FEDERIGO),**

younger brother of Taddeo, born at St. Angelo, in Vado, 1543; studied first under his brother, whom he assisted in several of his works at Rome, and was employed by Pope Pius IV. in the Palazzo Belvidere, where he painted the history of Moses and Pharaoh; the Marriage of Cana; and the Transfiguration. In 1574 he came to England and painted the portrait of Queen Elizabeth, and several of her courtiers, and is said to have also painted the portrait of Mary Queen of Scots, engraved by Vertue, probably from some other picture of that unfortunate Princess; he returned to Italy, and was employed by the Patriarch Grimani, to paint some frescoes for his chapel at Venice: the subjects were the Resurrection of Lazarus; the repentance of Mary Magdalen; and a large picture of the Adoration of the Magi; the latter of which was in oil, and was greatly admired; his compositions are frequently incongruous and extravagant; his forms are by no means select, the characters of his heads are frequently repeated, and exhibit the formality of portraiture; his colouring is clear and brilliant, but without mellowness or harmony: died 1609.

**BUNEL** (Jacques), born at Blois, 1558; studied at Rome under Zuccaro, and on his return to Paris, painted history with considerable reputation.

**CARDUCCI** (Bartolomeo), born at Florence, 1560; studied under Federigo Zucchero, and painted history chiefly in fresco; he painted many altar-pieces for the churches, and was employed in the Escorial, and for the palace at Madrid, and of the Prado. His Descent from the Cross is considered equal to any of the productions of Raffaele: died 1610.

**MONTAGNA** (Marco Tullio), was a disciple of Federigo Zuccaro, and painted history both in oil and in fresco: he flourished during the pontificate of Clement VIII.

**OLIVER** (Isaac), born in England, 1556; was a pupil of Hilliard, and afterwards under

Federigo Zuccaro, and became eminent as a miniature painter, and perhaps never was excelled by any artist of any country, if we except a few of the smaller works of Holbein : died 1617.

**PANDOLFI** (Giangiaco), born at Pesara ; flourished about 1630 ; was a scholar of Federigo Zuccaro, and one of the most successful followers of his style. Painted in fresco ; and his picture of St. Giorgio and St. Carlo, in the Dome of Pesara, is considered by Lanzi as little inferior to the works of Zuccaro.

**PASSIGNANO** (Cavaliere Domenico), surnamed Crasti, born near Florence, in 1558 ; was a pupil of Baptista Naldini, and afterwards of Federigo Zuccaro, to whose style he was most adapted, but in the splendour of his habiliments, and the richness of his architecture, more resembles Paolo Veronese : died 1638.

**PESARO** (Niccolo Trometto), called Niccola da, born at Pesara ; became a scholar of Federigo Zuccaro, and a successful follower of his style ; many of his works are in the public edifices at Rome : died 1615.

**PRIGIO** (Raffaelle da), called Raffaelino, born near Rhegio, 1552 ; studied under Federigo Zuccaro, and made rapid progress, both in oil and fresco, and was employed in the principal churches of Rome, and the palaces of the nobility, both in history and portraits ; his best works are embellished with landscapes, correctly drawn, and beautifully coloured : died 1580.

**ROTA** (Martin) ; twice copied the famous Judgment by Michael Angelo Buonarotti, in large and in small, and also copied some works of Raffaele, and of Federigo Zuccaro.

**SALIMBENI** (Arcangiola), born at Sienna ; is said to have been a disciple of Federigo Zuccaro, but more resembles Pietro Perugino, he painted some good pictures for the churches : flourished about 1560.

**VENIUS** or **VAN VEEN** (Otho), born at Leyden, 1556 ; studied design under Isaac Nicholas, and afterwards visited Italy, and became a disciple of Federigo Zuccaro, under whom he acquired a correctness of design, and more elevated taste than was possessed by his Flemish contemporaries ; he painted history and portrait with considerable reputation.

## ZUCCARO or ZUCCHERO (TADDEO),

born in the Duchy of Urbino, 1529 ; was the son of Ottaviano Zuccaro, an artist of little note, by whom he was instructed in design ; he afterwards became a disciple of Pompeo da Fano, visited Rome, studied the works of Raffaele, and was employed by Daniello de Parma, a painter then in some estimation, to decorate the façade of the Palazzo Mattei, with some emblematical subjects in chiaro-oscuro ; he designed naked figures correctly, and was particularly excellent in the heads, the hair, and the extremities, but his colouring more resembles marble than flesh : died 1566.

**MUTIANO** (Girolamo da), born about 1618 ; was a pupil of Girolamo Romanino, and studied at Rome from the works of M. A. Buonarotti and Titian ; also worked for some time with Taddeo Zuccaro, and became distinguished as a painter of history, portrait, and landscape, in oil and in fresco : died 1590.

**PASSERO** or **PASSERI** (Bernardino), is quoted in the Abecedaria, as having adopted the style of Titian, and is said to have flourished about 1580 ; but he is most probably the Passerotti, Bartolomeo, hereunder mentioned.

**PASSEROTTI** (Bartolomeo), born at Bologna, about 1543 ; was a pupil of Giacomo Barozzi, and afterwards of Taddeo Zuccaro ; he painted history and portrait, in the former very unequal, but in the latter he is considered nearly equal to Titian in dignity of character and gracefulness of attitude : died 1595.

**POR** (Daniel de), of Parma ; practised with the scholars of Correggio and Parmegiano, and formed a manner extremely pleasing to the admirers of painting. He went to Rome, and painted in conjunction with Thaddeus Zucchero, and others : died about 1566.

**VECCHI** (Giovanni de), born at Borgo St. Sepolcro, 1536 ; studied at Rome, under Raffaelino del Colle, and Taddeo Zuccaro, and painted history with some reputation : died 1614.



**ZUCCATO (SEBASTIANO).**

Of this painter we have no other record than is contained in the following particular.

**TITIAN** (Tiziano Vecelli), called *Da Cadore*, born at the Castle of Cadore, 1477; studied successively under Sebastiano Zuccati, Fabrizzio Gentile, and Giovanni Bellini, under all of whom he followed a servile and laboured imitation of nature, which he quitted upon seeing the works of Giorgione, in whose style he first painted; his usual subjects were history and portrait, in the latter of which he was, without doubt, entitled to the highest rank; he also excelled in landscape painting: died 1576.

**ZUCCHERELLI (FRANCESCO),**

born in Tuscany, 1712; studied under Paolo Anesi, Giovanni Maria Morandi, and Pietro Nello; he for some time applied himself to historical painting; but his genius leading him to another branch, he afterwards confined himself to landscapes, with small figures, and acquired a pleasing and elegant style, which was greatly admired, not only in Italy, but throughout Europe; he came to England in 1752, and was much encouraged. Amongst the figures which he introduced, he always represented one with a gourd or bottle at his waist, as is commonly seen in Italy: died 1788.

**ANESI** (Paolo), born at Florence, flourished about 1720; painted landscapes with considerable reputation; several of his works are in the palaces and private collections at Florence, and at Rome; he was one of the instructors of F. Zuccherelli.

**GRESSE** (John Alexander), born in London, 1741; went to Italy, and studied some years under Cipriani, and also received some instruction under Zuccherelli: died 1794.

**ZAIS** (Guissepe), born at Venice; studied under Francesco Zuccherelli, and painted landscapes with considerable success; his genius was more original than inventive, but his colouring was inferior to that of his instructor, and he was less facile in his touch, he also painted battle-pieces, which possess great merit: died 1784.

**ZILOTTI** (Domenico Bernardo), born near Bassano, about 1730; painted landscapes in the style of Francesco Zuccherelli, which possess considerable merit.

**ZUCCHI (ANTONIO),**

born in Italy; came to England with Mr. Adam, the architect, and was much employed by him and his brother in decorating different mansions in various parts of the kingdom; his subjects were usually mythological, with ruins and ornaments, which he painted in a pleasing style: died 1795.

**HAMILTON** (William), son of a Scotch gentleman, who resided at Chelsea; visited Italy studied under Zucchi, and on his return to England painted history and portrait, and excelled in coloured drawings, which had all the fulness about them of oil paintings: died 1801.

**ZURBARAN (FRANCESCO),**

born near Seville, 1596; was a disciple of Pablo Roelas, under whom he became an eminent painter of history, but afterwards he adopted the bold and vigorous style of M. A. Caravaggio, at the same time adhering closely to nature. He visited Madrid, and was employed in the royal palaces, where he painted a series of pictures, representing the Labours of Hercules; there are many pictures by him both in public and private collections: died 1662.

**BOVADILLA** (Geronimo), a Spaniard, born 1620; was a scholar of Zurbaran, whose style he followed, and excelled in historical subjects and perspective views, medium size: died 1680.

CASTILLO (Saavedro Antonio del), son of Augustin, born at Cordova, 1603 ; studied under his father, and afterwards in the school of Francesco Zurbaran ; he painted history, landscape, and portraits with some reputation ; in drawing he is excellent, but deficient in grace and purity of colouring. He always marked his pictures with the words " Alfaro Pinxit : " died in 1667.

SARABIA (Joseffa), born at Seville, 1618 ; was educated in the school of Zurbaran, and became a reputable painter of history ; many of his works are in the churches at Cordova : died 1669.

### ZYL (GERARD PIETERSZ VAN),

born at Amsterdam, 1606. This distinguished portrait painter came to England in 1635, when Vandyck was in the full possession of his popularity, and under whose example and instruction he became a successful imitator of his style, and like him particularly excelled in his hands ; he afterwards met with considerable employment in Amsterdam, where he acquired the name of the second Vandyck, in whose pictures he frequently painted the backgrounds.

VERKOLIE (John), born at Amsterdam, 1650 ; studied first under John Lievens, but instead of following his style, he afterwards imitated the highly finished manner of Gerard Pietersz Van Zyl ; he was mostly employed upon portraits of a small size, but occasionally painted historical subjects and conversations, which were well coloured and touched with neatness and delicacy : died 1693.

# DICTIONARY OF PAINTERS.

## THIRD PART.

*Being a classification of Subjects, with the names of the Painters in each,  
Alphabetically arranged.*

### ARCHITECTURAL AND PERSPECTIVE VIEWS.

**AERTSEN** (Peter), born 1519; was well skilled in perspective and architecture, and enriched his landscapes with elegant ornaments: died 1575.

**AKERBOOM** (—), a Dutch painter of the 17th century, was celebrated for his paintings of interiors of towns and villages, which were admirably executed and highly finished.

**ALBORESI** (Giacomo), an Italian, born 1632; is celebrated for his architectural views, which he painted both in oil and in fresco.

**ALDROVANDINI** (Tommaso), an Italian, born 1653; excelled in architectural subjects and perspective views, in which the figures were usually inserted by Franceschino and Carlo Cignani.

**AMBROGI** (Domenico), called Menechino del Brizio, an Italian, excelled in perspective and ornamental architecture.

**ANGELI** (Felippo), an Italian, born 1600; died 1640; excelled in architectural subjects, with numerous small figures ingeniously arranged, and well coloured.

**ANGELI** (Joseph), of Soriento; painted perspective views and figures: he flourished about 1640.

**ANTONISZE** (Cornelius), born at Amsterdam, 1500; painted interiors of towns, views of Amsterdam, &c., with surprising fidelity.

**ARENTS** (John), born at Dordrecht, 1738; painted landscape and perspective, but excelled in the latter: died 1805.

**ARISTOTILE** (Bartolomeo), born 1481, in the States of Florence; was an excellent painter of perspective: died 1551.

**ALSLOOT** (Daniel Van), painter to the Archduke Albert; in the Museum at Brussels is a painting by him, representing a topographical view of the former Park and Chateau of Mariemont; born at Brussels, 1570: died 1620.

**AVEMAN** (Wolff), of Nuremberg; painted perspective in a good modern style, especially parts of churches: died 1620.

**AVIANI** (—), an Italian: flourished about 1630; he excelled in perspective and architectural views, mostly scenes in Venice, and painted landscapes and sea-ports, which are highly esteemed.

**BABEUR** or **BABUREN** (Theodore or Dirk), painted architectural views, interiors of churches in the manner of Neefs, but we have no date as to his birth or death.

**BAKER** (—), painted insides of churches, some of them in Rome; he also painted a view of St. Paul's, since it was rebuilt.

**BARBIERS** (Bartholomew), born at Amsterdam in 1740; applied himself much to perspective, and gave lessons in that branch of the art: died 1808.

**BAILLI** (David), born at Leyden, 1584; died 1638; painted perspective views, interiors of churches and temples in Germany, with correctness and truth.

**BARBIERI** (Luca), born at Bologna; studied under Tiarini, and painted architectural views and landscapes, in which F. Carbone usually inserted the figures; his works are chiefly in the palaces of Bologna and its vicinity: died 1660.

**BARKER** (Robert), born in England; painted bird's-eye views of cities, &c., and was the inventor of the exhibition called a panorama: died 1806.

**BARTOLO** (Dominic), a Florentine; painted perspective: he flourished about the year 1456.

**BASSEN** (B. Van), of Antwerp; decorated cabinets and other pieces of furniture with architecture, in the manner of Steenwyck.

**BATISTELLI** (Peter Francis), was an excellent painter of perspective: he flourished in Bologna about 1614.

**BEGEYN** or **BEGYN** (Abraham), born 1650; painted landscapes, with pieces of architecture, ruins, figures, and animals.

**BELOTTI** (Bernardo), born at Venice, 1724; was a nephew of Canaletti, the cele-

brated painter, in imitation of whom he painted architecture and perspective in a picturesque style: died 1788.

**BERKHEYDEN** (Gerard), born at Haerlem, 1645; his usual subjects were interiors of towns in Holland and Germany, with churches, noblemen's houses, and other magnificent buildings, decorated with small figures, which were frequently painted by his brother Job, who excelled in that branch of the art: died 1693.

**BESOZZI** (Ambrogio), born at Milan, 1648; died 1706; was a scholar of Gandini, and afterwards of Ciro Ferri, and excelled in architectural views, friezes, basso-relievos, and other decorations.

**BIGIO** (Francia), born at Florence, 1445; died 1525; excelled in painting architectural subjects, landscapes, and animals.

**BLOCK** (Jacob Roger), born at Gouda; went to Rome and executed some designs from the remains of antiquity in the environs thereof, and excelled in military architecture.

**BLICK** (Daniel de), was a good painter of views of interiors and exteriors of churches and temples: he lived about 1656.

**BLICK** (H.), painted an interior of a church in Holland, very much in the manner of Berkheyden.

**BLONDEEL** (Lansloot), born at Bruges, 1500; painted architectural subjects, ruins, and towns on fire, with considerable success: died 1559.

**BOL** (Cornelius), a Dutchman, flourished about 1660; visited England before the fire of London, and painted views of Sutton-place, Somerset House, and the Tower.

**BOLOGNINI** (Carlo), born at Bologna, 1665; studied under Aldovandrini and Giulio Trogli, called Il Paradosso, and usually painted architectural views and perspective, he excelled in fresco: died 1718.

**BORZONE** (John Baptist), son of Luciano; painted perspective views of palaces, gardens, and other public edifices, with great success: died 1654.

**BOTTI** (Rinaldo), a Florentine; painted architectural subjects in various palaces, churches, and other places: he was a pupil of Chiavistelli.

**BOVADILLA** (Geronimo), a Spaniard, born 1620; died 1680; was a scholar of Zurbaran, and excelled in historical subjects and perspective views, of a medium size.

**BOUZONNET** (Anthony), born at Lyons, 1634; was a pupil of Stella, a painter of architectural and other subjects, whose style

he endeavoured to imitate, but without much success: died 1682.

**BOYER** (Michael), born at Puy; was a skilful painter of architecture and perspective: he flourished at Paris in 1721.

**BRADSHAW**. In Walpole's Lives of the Painters, there is a note as follows: Pierce in Bishopgate Street, told me (R. Symonds) that Bradshaw was the only man of all the painters in London who understood perspective.

**BREDAEL** (Peter Van)—See *Landscapes*.

**BRIZZIO** or **BRICCIO** (Francesco), born at Bologna, 1574; died 1623; studied first under Passerotti, and afterwards in the school of Lodovico Caracci, and painted history, architectural views and perspective, which were admired not less for the majestic style of architecture, than for the beauty of their colouring: died 1623.

**BRONCKHORST** (Peter Van), born at Delft, 1588; painted the interiors of churches and temples, ornamented with small figures of historical subjects, also painted two large pictures for the town house at Ghent, representing the Judgment of Solomon, and Christ driving the Money Changers out of the Temple: died 1661.

**BRUNI** (Domenico), born at Brescia, 1596; studied under Sandrino, and became a reputable painter of history and perspective.

**BUTINONE** (—), born in the Milanese Territory, flourished from 1484 to 1520; is said to have been an excellent painter of perspective, but his works have all perished.

**CAGLIARI** (Benedetto), brother of Paolo Veronese, born at Verona, 1538; enriched the works of Paolo with architectural subjects, and also painted some compositions of his own: died 1598.

**CAMPAGNA** (Hyacinth), was a pupil of Brizio, who was a celebrated painter of architectural subjects, but we have no further account of his works or style.

**CANAL** or **CANALETTI** (Antonio), born at Venice, 1697; studied under his father, a scene-painter, then visited Rome and designed from nature and the remains of antiquity, and on his return to Venice painted several fine views of that city and its environs: died 1768.—See also *Perspective*.

**CANAL** or **CANALETTI** (Bernardo), nephew of Antonio, born 1724; painted some pictures in the style of his uncle, also architectural views and perspective, which were greatly admired: died 1780.

**CARLEVARIIS** (Luca), born at Udina, 1655; painted landscapes, sea-pieces, and perspective views, but his works are little known in this country: died 1715.

**CARLIERI** (Alberto), born at Rome, 1672; a disciple of Guiseppe de Marchi, and afterwards of Andrea Pozzo: excelled in architectural views, which he enriched with beautiful historical figures.

**CARNOVALE** (Domenico), born at Modena, flourished about 1564; excelled in painting architectural views, enriched with figures, correctly drawn, and touched with great neatness.

**CARNOLI** (Fra Simone da), lived at Genoa about 1519; painted architectural views, with small figures, which are much esteemed.

**CAROLI** (Pietro Francesco), born at Turin, 1638: studied at Venice, Florence, and at Rome: his subjects were the interiors of churches, which he embellished with figures, correctly designed, and admirably coloured: died 1716.

**CAROTO** or **CAROTTO** (Giovanni), painted the remains of antiquity, particularly the famous amphitheatre near Verona, and was much employed by the Italian nobility: died about 1550.

**CARPI** (Guiseppe), born at Bologna, 1664; died 1713; painted architectural subjects and perspective views, with considerable taste.

**CASSONE** (Anthony), born in Ancona, and educated in Bologna; painted perspective and architectural subjects, in excellent taste: died 1634, aged 75.

**CASTELLI** (Joseph Anthony), born near Milan, was a pupil of Mariano, Sen. by whom he was taught architecture and perspective: he flourished about 1650.

**CHIARINI** (Marco Antonio), born at Bologna, 1652; studied under Francesco Quaino and Domenico Santi, and excelled in painting architectural views, in which the figures were sometimes introduced by Sigismondo Caula.

**CHIALDERI** (Girolamo)—See *Landscapes*.

**CHIAFFERI** (Pietro), born at Pisa about 1564; painted architecture and perspective, with figures correctly drawn and neatly finished: his works are much esteemed.

**CODAGORA** (Viviano), flourished about 1660; and painted with equal success the views of ancient Rome, and architectural subjects of his own composition.

**CODAGORA** (Ottavia Viviano), sometimes called Codazzo, born at Brescia, 1674; studied first under Tassi, and afterwards under Paul Bril, and painted architectural views and perspective, generally views of ancient Rome, which for truth of perspective, delicate handling, and fine keeping, surpassed most of those who have distinguished themselves in that branch of the art.

**COLONNA** (Michael Angelo), born at Como, 1600; studied under Gabriel Ferrantino and Girolamo Curto, an eminent painter of perspective and architecture, whom he assisted in his works, and was considered the best fresco painter of his time.

**COMPE** (John Ten), born in Amsterdam, 1713; a pupil of Dirk Dalens, painted views of the Hague, and of other cities. His best pictures are much in the manner of Vanderheyden: died 1761.

**CORTE** (Juan de la), born at Madrid, 1587; painted landscapes, battles, and perspective views, in which he excelled: died 1660.

**COSTA** (Thomas), a scholar of Boulanger, usually introduced perspective into his works: died in 1692.

**CREMONINI** (Giovanni Battista), born at Cento about 1560; died 1610; he excelled in painting perspective and wild animals, which he generally introduced into his pictures.

**CRESCENZIO** (Don Juan Baptist), born at Madrid, 1611; excelled in painting architectural views: died 1660.

**CROOS** (A. Van), the Younger, painted landscapes and views of towns, much in the style of Peter Molyn: he flourished from about 1643 to 1667.

**CUYP** or **KUYP** (Albert), eldest son of Jacob Gerritz Cuyp, painted amongst other subjects, interiors of churches, in an excellent style: died 1667.

**DACCARA** (—), painted some architectural subjects in the Gerini Gallery, which are greatly admired.

**DAEL** (J. F. Van), born at Antwerp in 1764; obtained in 1784 and 1785 the two first prizes for architecture in the Academy of his native city: died 1840.

**DALLAMANO** (Guiseppe), born at Modena, 1679; excelled in painting architectural views, many of which are in the collection at Turin: died 1758.

**DANCKERT** or **DANKERS** (Henry), born at the Hague about 1630; came to England in the reign of Charles II, and was much employed by that monarch in taking views of the royal palaces, &c.

**DANDINI** (Pietro), born at Florence, 1646; painted landscapes, architecture, and various other subjects: died 1712.

**DANIELL** (Thomas), R. A., a celebrated English painter, went to Hindostan, and painted the magnificent temples and scenery of that country: died 1840.

**DANIELL** (William), R. A., nephew of

Thomas, whom he accompanied to India, also painted views of Hindoo temples and other architectural subjects in India: died 1837.

DEBLIEK (Daniel), born in Holland, flourished about 1650, and painted architectural subjects, particularly the interiors and exteriors of churches, with considerable reputation.

DEFRANCE (Leonard), born at Liege in 1735; painted landscape, architectural subjects, and theatrical decorations, &c.: died 1805.

DELPO (Giacomo), born at Naples, 1709; was instructed by an artist named Domenique, and excelled in historical and architectural subjects: died 1754.

DELEN (Dirk, or Theodore Van), born at Heusden; his favourite subjects were the insides of churches filled with figures, &c., which were usually introduced by Van Harp, Wouvermans, and others of his time: died about 1680.

DENTONE (Girolamo), called Curti, born at Bologna, 1576; applied himself to study the noble edifices erected from the plans of Giacomo Baroccio, called Il Vignola, and many of his works are in the palaces of Bologna, in which the figures are painted by the most distinguished of his contemporaries: died 1632.

DIETERLEN (Vandessin), of Argentino; was an excellent painter and writer on architectural subjects.

DONOSA (Josepho), born 1628; studied under his father, an artist of moderate talent, afterwards under Francesco Fernandez, then visited Rome for improvement in design and colouring; he excelled in perspective and architecture: died 1686.

DROOGSLOOT (—), born at Dort, 1650; is supposed to have been a scholar of Henry Mompers: he painted views of towns, cities, and villages, so correct as to be known at first sight, but his figures are mostly dumpy and vulgar in character, and badly designed, though natural in their attitudes.

DUNCAN (Andrew John), born at Amsterdam; painted landscapes and views of towns: he lived at Ghent, and died there in 1834.

EKELS (John), born at Amsterdam, 1724; painted some views of that city in the manner of John Ten Compe, but not equal to him; died 1781.

ELLIGRA (Ottomai)—See *Landscapes*.

ERRARD (Charles), born at Nantes, 1606; died 1689: He excelled in historical subjects and architectural views, which he executed with great spirit.

ESSELENS (James) — See *Landscapes*, &c.

FABRICIUS (Charles), born at Delft, 1624; excelled in perspective: died 1654.

FLEPP (Joseph), is said to have painted portraits, perspective, fruit and flowers, and to have died in 1641.

FRANCKS (John Baptist), son of Sebastian, born at Antwerp, 1600; painted interiors of saloons or galleries, decorated with statues and busts, and the walls hung with pictures from various masters.

GAST (Michael de), born at Antwerp, 1510; painted ruins of ancient Rome, ornamented with figures and animals: flourished about 1588.

GALEN (Thyman Van), a painter at Utrecht; presented to the Hospital of St. Job, in that city, a painting representing a grand temple.

GALLI (Ferdinando), also called Ribiena, born at Bologna, 1657; he painted many admirable pictures of architecture and perspective views on a small scale, in which the figures were usually inserted by his brother Francesco: died 1748.

GALLI (Francesco), brother of Ferdinando, born at Bologna, 1659; painted similar subjects to those of his brother, and was much employed at Rome, Genoa, Naples, and other cities in Italy, and also in Madrid: died 1739.

GENGA (Girolamo)—See *Scripture History*.

GHIZZI or GISOLFI (Giovanni) — See *Landscapes*.

GHIZZI (Andrea), born at Bologna, 1570; studied under Massari and Dentone, and excelled in architecture and perspective views: died 1618.

GERBER or GUERBER (Sir Balthasar), born at Antwerp, 1591; came to England in the reign of James I. and prepared the triumphal arches for the celebration of the restoration of Charles II.

GLAUBER (John Gottlieb), was born at Utrecht, 1656; brother of John, under whom he studied, and also at Paris under Jacob Knuyf, in whose manner he frequently painted sea-ports, with a free pencil, and delicately coloured; likewise paintings of architecture adorned with figures, well disposed, correctly designed, and brilliant and natural in colouring: died 1703.

GHIRLANDAIO (Domenico), called Corradi, born in Florence, 1449; a pupil of Alessio Baldovinetto; was fond of designing the baths, columns, amphitheatres, &c. of Rome: died 1493.

**GHISLANDI** (Domenico), born at Bergamo; painted architectural views, and occasionally historical subjects, in fresco: flourished about 1665.

**GHISOLFI** or **GISOLFI** (Giovanni), born at Milan, 1623; designed from the remains of antiquity, the ruins of ancient architecture, &c. at Rome, with which he embellished his historical subjects: died 1683.

**GHIZZI** (Andrea), born at Bologna, 1570; studied under Massari and Dentone, and excelled in painting architecture and perspective views: died 1618.

**GOLTZ** or **GOLTZIUS** (Hubert), born at Vanloo, 1520; was a pupil of Lombard, who employed him in copying designs from celebrated vestiges of antiquity, in which he made but little progress: died 1583.

**GREBBER** (Maria), sister of Peter; is said to have excelled in perspective and architectural views, but no description is given of her style.

**GRIMALDI** (Francesco), born at Naples; studied under Domenichino, and painted architectural subjects, ingeniously composed, well coloured, and in good taste: died 1609.

**GRONE** (John Baptist), a Venetian; worked for the theatres, and established his reputation by a remarkable prison scene, which he painted for the Opera of Antigone.

**GUARDI** (Francesco), born at Venice, 1712; he studied under Canaletti, and painted similar subjects, which, though inferior in perspective and the chiaro-oscuro, yet bear so near a resemblance as sometimes to pass for the works of that master.

**HAASTERT** (Isaac Van), born at Delft, 1753; studied under Jerome Lapis, and painted landscapes and city views: died 1834.

**HAFNER** (Padre Anthony Maria), born in Bologna, 1654; painted in the church of St. Philip Neri, at Genoa, many architectural and perspective views with much sweetness and vigour.

**HELMBRECKER** (Theodore), born at Haerlem, 1624; he studied under Grebber, and afterwards visited Italy for improvement. He painted amongst other subjects a convent in the Italian style of architecture, with a number of mendicants receiving victuals from the monks. His composition is good, figures well designed, neatly pencilled, and agreeably coloured; his small pictures are most admired: died 1694.

**HEYDEN** (John Vander), born at Gorcum, 1637; painted views of cities, temples, palaces, and other public edifices, which he finished so minutely that you might almost count the bricks. He painted views of the

Royal Exchange and Monument in London, the Town House at Amsterdam, and many others, filled with numerous figures, busily occupied, and which were usually painted by Adrian Vandervelde or Lingelbach: died 1712.

**HOEKGEEST** (G.), a Dutch artist; painted interior and exterior views of churches. In the Museum at the Hague are two pictures by him of the new church at Delft: one is dated 1651.

**HORSTOK** (John Peter Van), born in Haerlem in 1745; cultivated perspective with success, but was chiefly employed in historical subjects and portraits: died 1825.

**JELGERHINS** (John Reinszk), born 1770; painted amongst other things interiors of churches, several of which were exhibited in 1816 and 1818.

**JOLI** (Antonio), born at Modena, 1700; was a scholar of Panini, and eminent as a painter of perspective and architectural views in the style of that master; he was much employed at the theatres: died 1777.

**JOUE** (Jaques la), born in Paris, 1687; died 1761; excelled in architectural subjects and theatrical decorations.

**JUVENELLI** (Nicholas), of Flanders, was a painter of perspective, and a writer upon antiquities, but we have no account of the time in which he lived.

**KERCKHOFF** (D.), a distinguished artist, born at Amsterdam in 1766; painted landscapes, views of towns, &c. which were highly esteemed: died at Amsterdam in 1821.

**KEUN** (Henry), born at Haerlem, 1738; painted views of towns in the manner of Berkeyden. He painted three views of the city of Haerlem: died 1788.

**KIRBY** (John Joshua), born in Suffolk, 1716; painted landscape in a pleasing style, also perspective, which was his favourite subject: died 1774.

**KNELLER** (John Zachari), brother of Sir Godfrey, born at Lubeck, 1636; he painted architecture and still life in oil and in fresco: died 1702.

**KOMPEN** (James Van), a scholar of Rubens; visited Rome and applied himself to architecture with such success, that on his return he was employed to make the designs for the palace of Amsterdam, which was built from them.

**LAER** or **LAAR** (Peter de)—See *Landscapes*.

**LANGEVELT** (Rutger Van), born in 1635; painted some interiors of churches with figures correctly designed and coloured; with great truth and nature.

**LARUE** (—), sometimes called Verstraeten. Painted views of cities in Holland; also landscapes. His works are well known by amateurs in general.

**LEDOLX** (Peter), born in Bruges, 1730; painted views of towns and other subjects with admirable skill; he is also known as a writer on the art.

**LELIE** (Adrian de), born in 1755; studied at Antwerp architecture and perspective; then went to Dusseldorf, and copied several of Vandyck's and Rubens' pictures.

**LEMAIZE** (John), born in France, 1597; he studied under Vignon, then visited Rome and applied himself principally to architecture and perspective, designing from the interesting remains with which that city and the environs abounds: died 1659.

**LIGHTFOOT** (William) — See *Landscapes*.

**LEONARDO** (Joseph), born in Madrid. Whilst painting a picture intended to represent a large piazza, became so excited that he died in 1656.

**LEONE** (Arto)—See *Scripture History*.

**LEXMOND** (John Van), born 1769. At Dordrecht he studied under Van Stry, the landscape painter, and occasionally painted views of towns: died 1838.

**LIENDER** (Peter Van), born at Utrecht, 1727; painted landscape and views of towns, &c.: died 1797.

**LIGHTFOOT** (William), an English painter of landscapes and perspective views; of whose works we have no further account.

**LINGELBACH** (John)—See *Landscapes*.

**LINT** (Henry Van)—See *Landscapes*.

**LOIR** (Nicholas)—See *Landscapes*.

**LORME** (A. de), born in France. He flourished about 1655; and excelled in architectural subjects, particularly the interiors of gothic temples and chambers.

**LORRAINE** (Claude)—See *Landscapes*.

**LUCATELLI** (Andrea)—See *Landscapes*.

**MAGGI** (Giovanni), born at Rome; painted landscapes and architectural views: flourished about 1600.

**MALOMBRA** (Pietro), born at Venice in 1556; studied under Porta, called Salviati, and painted with great success architectural views of the principal places in Venice, enriched with groups of figures ingeniously composed, and designed with elegance and grace: died 1618.

**MANETTI** (Rutilio)—See *Scripture History*.

**MARIANI** (Giovanni Maria), a Genoese

born 1615; painted architectural views and landscapes in oil and in fresco.

**MARIESCHI** (Michele), born at Venice; excelled in painting architectural views and perspective, and several of his most remarkable views in Venice are etched by him: died 1743.

**MARIESCHI** (Jacopo), son of Michele, born at Venice, 1711; was instructed by his father, and afterwards by Gaspar Diziani, and painted architectural subjects and views in Venice in the style of Canaletti, but not equal to Guardi: died 1794.

**MENHEERE** (Cornelius), painted views of the City of Flessingen, taken from the side next the sea, he lived at the commencement of the eighteenth century.

**MEUSNIER** (Philip), born at Paris, 1655; was a scholar of Jacques Rousseau, and afterwards studied at Rome, designing the most magnificent buildings in that city, and excelled in painting architecture and perspective views: died 1734.

**MICHAELLON** (Achilles Etna), born at Paris, 1796; painted the ruins of the Circus, and a view in the environs of Naples, which were greatly admired: died 1822.

**MICKER** (John)—See *Landscapes*.

**MILANI** (Guiseppe Maria), born at Pisa, 1678; was a scholar of Camillo Gabrielli, and like him imitated the style of Pietro da Cortona, and Ciro Ferri, and particularly excelled in painting perspective views of the most magnificent buildings, which he embellished with figures elegantly designed, grouped with great taste, and harmonious and splendid in colouring, several of his fresco works are in the churches at Pisa, but many of his designs seem to be taken from Cortona.

**MITSELLI** (Guiseppe Maria), son of Agostino, born at Bologna, 1634; studied under his father, and afterwards under Flaminio Torre, and occasionally introduced the figures into the perspective views of Agostino.

**MODENA** (Nicoletto da), born at Modena, about 1460; painted perspective and architecture, but is more known as an engraver.

**MONNICKS** or **MONNIX**, born at Bois le Duc, 1606; excelled in painting architectural views, and painted the Colosseum, the columns of Trajan and Vespasian, the Campo Vaccino and other interesting scenery in Rome and its environs, also the palaces, squares, and churches, the areas before them filled with figures, employed in different occupations and amusements; sports, carnivals, processions, &c., also markets, with fruit and other stalls: died 1686.

**MONTERO** (Don Lorenzo)—See *Landscapes*.



**MONTICELLI** (Andrea), born at Bologna, 1640; he studied under Agostino Mitelli, in imitation of whom he painted some architectural views, touched with freedom and tolerably well coloured: died 1716.

**MONTORFANO**—See *Scripture History*.

**MOORE** (Jacob)—See *Landscapes*.

**MOUCHERON** (Isaac)—See *Landscapes*.

**MOREELZE** (Paul), born at Utrecht, 1571; studied under Mirevelt, a portrait painter, and afterwards in Rome, and on his return to Holland painted some historical subjects and architectural views: died 1638.

**MURANT** (Emanuel), born at Amsterdam; is said to have been a scholar of Wouvermans, but instead of the usual subjects of Wouvermans, he painted views of towns and ruinous buildings in Holland, which he finished with a neatness and accuracy, that is only surpassed by the extraordinary productions of Vander Heyden, and with the same neatness of pencil, purity of colouring, and correctness of design, which characterise the works of his instructor, his pictures are highly esteemed and very scarce: died 1700.

**NEEF** or **NEEFS** (Peter), the Elder, born at Antwerp, 1570: was a scholar of Henry Steenwyck, the Elder, and painted similar subjects, interiors of churches, convents, &c., with great celebrity, and finished with a neatness and precision, that is altogether surprising, he frequently represented his subjects by torchlight, and could exhibit in the small space of a cabinet picture, the most vast magnificent Gothic edifices, every ornament in which was designed with the utmost correctness, but not being successful in designing the figures, they are sometimes introduced by Teniers, John Breughel and others, his candlelight pictures are the best: died 1651.

**NEEF** or **NEEFS** (Peter), the Younger, son of the preceding, born at Antwerp, 1600; painted similar subjects to his father, but greatly inferior in neatness of finish and correctness of perspective: died 1658.

**NERONI** (Bartolomeo), born at Siena; painted history, but was more celebrated for his architectural and perspective views: he flourished about 1373.

**NIEULANDT** (William Van), born at Antwerp, 1584; painted ruins of ancient architecture in the vicinity of Rome, drawn with neatness and precision, but bold and effective in colour: died 1635.

**NIEULANT** (William Van)—See *Landscapes*.

**NIKKELEN** (John Van), born at Haerlem, 1649; was instructed by his father, a painter of perspective views, and the interiors of

churches in the manner of Van Vliet, but he afterwards applied himself to landscape painting, in which he acquired considerable reputation, and was equally distinguished for his flower paintings on satin: died 1716.

**NIMEGUEN** or **NYMEGEN** (Elias Van), born 1667; at an early age studied nature, and became a correct designer of the figure, with a competent knowledge of perspective and architecture: died 1745.

**NOLLIKINS** (Joseph Francis), born at Antwerp, 1706; was much employed in copying the architectural views of Panini: died 1748.

**NOTER** (Peter Francis), born in 1779; painted landscapes, shipping, interiors of towns, and cathedrals, and some winter-pieces; his interiors are executed in a masterly style: died 1842.

**ODEVAERE** (Joseph Dionysius), born at Bruges, 1778; was a pupil of the celebrated David, and painted several pictures of churches: died 1830.

**OOST** (Jacob Van)—See *Landscapes*.

**OUDENDYCK** (Adrian), a landscape painter, born at Haerlem, sometimes painted views of towns, in which D. Maas occasionally inserted the figures.

**PADERNA** (Giovanni), born at Bologna, in 1600; was a scholar of Girolamo Curti, called Il Dentone, and became an eminent painter of perspective and architecture, but not equal to Mitelli: died 1640.

**PALTHONIERI** (Pietro), called Il Mirandolese, born at Bologna, 1673; distinguished himself as a painter of perspective and architectural views, in which the figures were usually painted by Ercole Graziani: died 1741.

**PANAIOTTI** (Francis), a Florentine; excelled in painting architectural subjects, many of his works are in the Gerini Gallery.

**PANINI** (Cavaliere Giovanni Paolo), born at Piacenza, 1691; studied at Rome under Lucatelli, an eminent painter of perspective, and from the vestiges of ancient architecture in the vicinity of that city, which he represented with the utmost precision and accuracy; and surpassed his instructor in the neatness and freedom of his touch, and the clearness of his colouring: he usually painted easel size, and decorated his pictures with figures gracefully designed and grouped with taste and elegance, but he was not less capable of executing works on a larger scale; he is sometimes reproached with drawing his figures too large for his architecture, but this defect is by no means general: died 1758.

**PARS** (William) born in London, 1742; visited Italy and Greece to study the remains of antiquity, and painted some views in

those places, and also in Switzerland: died 1782.

PARSONS (William), born in Bow Lane, Cheapside, 1736; painted architectural views, landscapes, and fruit-pieces: died 1793.

PATEL (Peter)—See *Landscapes*.

PATEL (Le Jeune)—See *Landscapes*.

PENI (Paul), a Lucchese painter, excelled in perspective and figures; one of his paintings is in the Carobio at Milan.

PERAC (Stephen du), born at Paris, about 1540; he went to Italy when young, and made designs from the vestiges of ancient architecture, and views of Tivoli and Trescati.

PERRUZZI (Baldassare), born 1481; usually painted views of streets, palaces, corridors, porticos, and the interiors of magnificent apartments, and excelled in theatrical decorations: died 1536.

PIERCE (Edward), an English artist; he flourished during the civil wars, and was eminent as a painter of history and landscape, and also excelled in architectural and perspective views.

PITLOO (Anthony Sminck), born 1791; studied landscape painting at Rome, and in 1816 sent to the exhibition at Amsterdam, a view of Rome, and another of the Campa Vaccino which were greatly admired: died 1837.

PONT (Nicholas du), born at Brussels, 1650; painted architectural subjects and landscapes; he painted the perspective of a grand palace, in which Bout inserted the figures: died 1712.

PRINA (Peter Francis), born at Novara, was an excellent painter of architecture and perspective views.

PRINCE (John Baptist le), born at Paris, 1733; travelled to Russia, and painted the most remarkable views of the country through which he passed: died 1781.

PRONCK (Cornelius) — See *Water Colours*.

QUAINI (Francesco), born at Bologna, 1611; was a scholar of Agostino Mitelli, and an eminent painter of perspective and architectural views, many of which are in the public edifices at Bologna: died 1680.

QUAINI (Luigi), son of Francesco; studied perspective under his father, and afterwards became a disciple of Guercino, and subsequently entered the school of Carlo Cignani, after whose decease he in conjunction with Franceschino, executed several works; Franceschino painting the figures, and Quaini the landscape, architecture, and other accessories, they visited Bologna, Modena, Piacenza, and Genoa, at all of which places they met with employment.

QUELLINUS (Erasmus)—See *Landscapes*.

RACCHETTI (Bernardo), born at Milan, 1639; was a pupil of Giovanni Ghisolfi, in whose style he painted architectural and perspective views, which are not unfrequently taken for those of his master; they usually represent sea-ports, embellished with magnificent buildings, designed with precision, and touched with great taste and spirit, many of them are to be found in the private collections at Milan: died 1702.

RADEMACHER (Gerard), born at Amsterdam, 1672; studied under A. Van Goor, a portrait painter of some reputation, and at Rome, from the most interesting objects in that capital; he painted views of the principal ruins and other monuments of art in that capital and its vicinity, but did not confine himself to those subjects: died 1711.

RADEMACHER (Abraham)—See *Water Colours*.

RESCHI (Pandolfo), born at Rome, 1670; painted landscapes in the style of Salvator Rosa, and excelled in perspective and architectural views, of which there are several in the Gallery at Florence: died 1699.

RICCI (Marco), born at Belluno, 1680; visited Rome and designed the most picturesque views in the vicinity of that city, and the most remarkable vestiges of ancient architecture, which he afterwards executed in oil; and afterwards came to England, and painted similar subjects: died 1730.

RIGAUD (John), born at Paris, 1700; painted landscapes and perspective views, which possessed considerable merit, he resided some time in England: died about 1760.

RIPANDA (James), of Bologna; is said to have designed the column of Trajan at Rome: he flourished in 1510.

ROBERT (Hubert), born at Paris, 1733; after learning the rudiments of design there, he visited Rome and made accurate designs from the ruins of ancient architecture; his architectural and perspective views are held in considerable estimation: died 1808.

ROMANI (Joseph), a pupil of Michael Colonna, was an excellent painter of architectural subjects: he died at Madrid, 1680.

ROLI (Antonio), born at Bologna, 1643; he studied under Pietro da Cortona, and painted architectural and perspective views, with great ability.

ROSA (Cristoforo), born at Brescia, about 1520; excelled in painting perspective views, and painted the architecture in some of Titian's pictures: died 1756.

ROSETTI (Domenico), born in Venice, 1690; painted architectural views, and perspective with some success, but is better known as an engraver: died about 1760.

**ROUSSEAU (James)**, born at Paris, 1626 ; where he studied the elements of design, he visited Rome, and studied perspective and landscape, and designed the most remarkable views in the vicinity of that city, and became an eminent painter of landscape and architectural views, he painted several landscape and perspective views for the palace at Hampton Court ; his pictures usually represent classic scenery, embellished with views of magnificent architecture, and he appears to have taken for his model the works of Nicholas Poussin.

**ROZEE (Madam)**, born at Leyden, 1632 ; called the Sorceress ; introduced architecture of a most superb description, into her pictures : died 1682.

**SANDRINO (Tommaso)**, born at Brescia, 1575 ; excelled in painting architectural views and perspective, and was no mean painter of history, several of his works are in the public edifices at Milan, and at Ferrara : died 1631.

**SCHOENFIELD**—See *Landscapes*.

**SCHOREL or SCHOREEL (John)**, born in Holland, 1495 ; made designs from the antiquities of Jerusalem, and its environs : died 1562.

**SCOTT (Samuel)**, an English artist, and painted views of London Bridge, Custom-House Quay, &c., embellished with figures, admirably designed and equally well painted : he flourished from 1725 to 1772.

**SEMINI (Ottavio)**, born at Genoa, about 1515 ; copied with great attention the bas-reliefs of the Colonna Trajana, and decorated the façade of the Palazzo Doria, with statues and architecture : died 1604.

**SERVANDONI (Cavaliere Giovanni Geronimo)**, born in Florence, 1695 ; studied under Giovanni Paolo Panini, whose style he followed, and was employed in decorating the Opera House at Paris, and in similar works : died 1766.

**SOLE (Antonio)**—See *Landscapes*.

**SOPRANI (Raffaello)**, born at Genoa, 1612 ; usually painted perspective and architectural subjects : died 1672.

**STEENWYCK (Henry)**, the Elder, born at Steenwyck, 1550 ; was a scholar of John de Vries, who excelled in perspective and architectural views ; he painted similar subjects, and not only surpassed his instructor in neatness and accuracy, but has scarcely been surpassed by any artist who has preceded him, his pictures represent the interiors of churches and Gothic temples, which he frequently represented by torchlight, in an extremely picturesque style ; his works are usually decorated with figures by Breughel, Van Tulden or Frank : died 1603.

**STEENWYCK (Henry)**, the Younger, son of the preceding, born at Antwerp, 1589 ; studied under his father, and painted similar subjects, which he usually designed on a larger scale ; his figures previous to his coming to England were usually inserted by John Breughel, Theodore Van Tulden, and others, and he sometimes decorated the backgrounds of Vandyck's pictures with architecture. In King James's catalogue are found ten of Steenwyck's perspectives ; his widow, who went to Amsterdam to reside, also painted perspective views in the style of her husband.

**STREATER (Robert)**, born in London, 1624 ; painted history, portraits, landscapes, architecture, still-life, and battle-pieces : died 1680.

**STREEK (Henry Van)**, son of Jurian, born at Amsterdam, 1659 ; studied first under his father, and afterwards under Emanuel de Witt, in whose style he painted architectural views, usually representing the interiors of magnificent buildings, churches, temples, and palaces, designed with accuracy and precision, and which were frequently embellished with figures by some other artist : died 1713.

**SWAGERS (Francis)**, born at Utrecht about 1757 ; visited Paris, and painted views of towns and rivers in the Low Countries, which he constantly sent to the Exhibitions in that city : died 1836.

**SWANEVELDT**—See *Landscapes*.

**TASSI (Agostino)**, born in Perugia, 1566 ; excelled in architectural drawing and perspective views, and has the credit of having been the instructor of Claude Lorraine : died 1642.

**TESI (Mauro)**, was a celebrated painter of perspective and architecture ; and it is said that there is scarcely a vestige of antiquity in the city of Lucca of which he had not made a design : died 1650.

**TONELLI (Joseph)**, a Florentine, born 1688 ; embellished the ceiling of the church of Santa Maria a Cancli with various architectural subjects.

**TORBURG (Gerard)**, born at Amsterdam, 1737 ; a pupil of J. Ten Compe ; painted views of towns and landscapes, which often rivalled those of his master in design.

**TREVETT (—)**, painted several views, both of the inside and outside of St. Paul's, and also began a view of London, on a large scale, but it was never completed.

**ULFT (Jacob Vander)**, born in Holland, about 1627 ; painted views in Rome and its vicinity, also a view of London Bridge, and the adjacent buildings, the river crowded with boats.

VACCARO (Francesco), born at Bologna, 1636; he studied under Francesco Albano, but is chiefly known as a painter of architectural and perspective views.

VANMANDER (Charles), born in 1548; visited Italy, and employed himself in designing the remains of antiquity, the temples, baths, theatres, sepulchral monuments, &c., and was also known as a writer on the art: died 1606.

VANVITELLI or VANVITEL (Gaspar), born at Utrecht, 1647; excelled in painting architectural and perspective subjects, and represented views of Rome and of different cities and sea-ports in Italy, with a precision approaching to those of Venice by Canaletti: died 1736.

VERSTEEG (Michael), born at Dordrecht, 1756; painted interiors lighted by lamps and candles in a highly finished manner, small size.

VITERBO (Tarquin da), was a celebrated painter in fresco of perspective, colonnades, and architectural subjects: died 1620.

VIVIANI (Ottavio), called Codazzo; studied first under Tomaso Sandrino, and afterwards under Agostino Tassi, who was a disciple of Paul Bril, and painted ruins of ancient Rome and its environs, convents, churches, porticoes, and other magnificent edifices, in grand style, and far superior to either of his instructors; his style of colouring was excellent, and his figures, which were usually introduced by Jan Miel, or Micco Gargioli, in strict keeping, and elegantly designed: died 1674.

VLIET (Hendrick Van), born in Holland, 1608; studied portrait painting under his uncle, William, and also under Mirevelt, and for some time practised that branch of the art, but was more successful in views of the interiors of churches and temples, in the manner of Emanuel de Wit, chiefly by torchlight, which he painted in a picturesque and pleasing style, and decorated with figures correctly drawn and well coloured.

VRIES (Solomon de)—See *Landscapes*.

VRIES (John Fredeman), born in Friesland, 1527; studied at Antwerp, under Renier Guertson, and afterwards visited Antwerp, and was much employed in decorating the saloons of the principal mansions with perspective views, which he designed with such truth and force that the illusion was complete. One of his best pictures represents the inside of a room, with figures delicately painted. The Salutation of the Virgin was in the possession of Dr. Robinson, late Archbishop of Armagh: died 1588.

VRIES (Paul de), born in Antwerp, 1554; was the son of John Fredeman, whom he studied under, and followed his style with some success.

VRIES (Adrian de), probably of the same family as John Fredeman, is said to have been a painter of architecture, but we have no further description of him or of his works.

VROOM (Henry Cornelius de), born at Haerlem, 1566; a pupil of Henrickson; at first painted views of towns, but meeting with but little encouragement, he afterwards changed his style, and painted sea-views: died 1619.

VUEZ (Arnold de), a Frenchman, born at Oppenoir, 1642; master not known; he visited Italy for improvement, and became a tolerable painter of history, perspective, and architecture: died 1724.

WAL (John Vander), born at the Hague, 1728; painted landscapes and perspective, possessed of great merit.

WEENIX (John Baptist)—See *Landscapes*.

WIT (Gaspar)—See *Landscapes*.

WIT (Emanuel de), born at Alkmaer, 1607; he studied under Evert Van Aelst, but applied himself to portrait painting, in which not succeeding, he studied perspective and architecture, and became one of the most eminent artists of his country; he usually represented the interiors of churches and temples, and his style of composition was so peculiar that his pictures are easily known; in some the minister is represented performing Divine service, in others the congregation is assembled, or the church is already crowded in every part, and in his best pictures the sun is shining through the windows, which produces a pleasing and natural effect: died 1692.

WITTE (Lieven de), born at Ghent, 1510; was a good painter of history, of architecture, and of perspective: died 1564.

WYKE (Thomas), born at Haerlem, 1616; painted a view of London before the Great Fire; also a view of the Thames, taken from Southwark, and similar subjects, well composed, and transparently coloured.

ZANREDAM (Peter), born 1597; a pupil of Francis Peter le Grebber; painted interiors of churches and perspective, enriched with numerous figures; in the museum at Amsterdam is a view of the grand church of Haerlem by him.

ZACCOLINI (Padre Matteo), born in the Roman States, 1590; distinguished himself as a painter of history and perspective: died 1630.

## LANDSCAPES.

**ABERLI** (John Louis), a German, was a pupil of H. Meyer, and painted with success landscapes and portraits.

**ABSHOVEN** (—), born at Antwerp; painted rural sports, apothecaries' shops, and ale-houses, in the manner of D. Teniers, of whose style he was a successful follower: died about 1655.

**ACHTSCHELLING** (Lucas), born in Brussels, 1570; was a scholar of Lucas Vander, and painted landscapes, broadly touched, the foliage light and waving, distances well kept, and colouring clear and transparent.

**AERTSEN** (Peter), a Dutch painter, born in 1519, enriched his landscapes with elegant ornaments and animals, the figures well disposed, attitudes good, and draperies well cast.

**AGELIO** (Gioseffo), born in Italy; was a scholar of Roncalli, and painted landscapes, in which he excelled; he usually painted the backgrounds for several of his contemporaries, and lived about the middle of the 16th century.

**AGRICOLA** (Christopher Ludwig), born at Ratisbon, 1669; painted portraits and landscapes, but is chiefly known as an engraver.

**AKEN** (John Van), a Dutchman, born about 1656; his prints of landscapes by himself are executed in a masterly style.

**AKERBOOM**, a Dutch painter, lived about the middle of the seventeenth century; he was celebrated for interiors of towns and villages; his works are admirably executed, and highly finished.

**ALBANO** (Francesco), born at Bologna, 1578; studied under Denys Calvart and Guido, and also in the school of the Caracci, and became one of the most agreeable painters of the Roman school; his pictures are usually small size, and from poetic or fabulous history; he was fond of introducing Cupids in a variety of attitudes; his landscapes are agreeable, and usually selected from nature, but his figures have a sameness about them, his wife and family invariably serving him for models. His colouring is fresh and tender, particularly in his carnations; his design is excellent, and his draperies elegant, and he finished highly, and with great neatness of pencil: died 1660.

**ALBANO** (Giovanni Battista), was the brother and disciple of Francesco, whose style he imitated successfully, touching his trees with spirit, and with great sweetness of colour; his works are sometimes mistaken

for those of his brother, but his figures are not equal to those of Francesco: died 1668.

**ALBERTI** (Giovanni), born at Florence, 1558; he studied the works of Buonarotti, and other great masters at Rome, but excelled in landscapes and perspective, in which the figures were usually inserted by his brother Cherubino: died 1601.

**ALEN** or **OLEN**—See *Fowls*, &c.

**ALMLOVEEN** (Jan), a Dutch landscape and portrait painter, but better known as an engraver: born about 1614.

**ALLAN** (David), a Scotchman, born 1735; painted landscapes in the style of Gaspar Poussin.

**ALLEGRAIN** (Etienne), born in Paris, 1656; died 1736; excelled in landscape, but we have no description of his style.

**ALLEGRAIN** (Gabriel), son and disciple of Etienne; painted similar subjects, with considerable reputation: died 1748.

**AMERON** (H. J. Van), born at the Hague 1777; was a pupil of J. H. Pries, and of Moritz, and painted village scenes, &c.

**AMSTEL** (John d'), painted landscapes with numerous figures, in an excellent style.

**ANESI** (Paolo), an Italian, flourished about 1720; painted landscapes in an excellent style, and was one of Zuccarelli's instructors.

**ANGELI** (Filippo), an Italian, born at Rome, 1600; died 1640; his favourite subjects were such as admitted of a number of figures, such as public buildings, porticoes, and the areas before them, which he usually crowded with people at different sports and entertainments, ingeniously arranged and well coloured.

**ANGELIS** (Peter), a Dutchman, born 1685; painted landscapes with small figures, and often introduced fruit and fish; his style was a mixture of Teniers and Watteau, his pencil light and flowing, but his colouring occasionally cold and insipid.

**ANTONILEZ** (Don Joseph), a Spaniard, born 1636; studied under Sebastian Ricci, under whom he became a reputable painter of landscape, history, and portrait.

**APPEL** (Jacob), a Dutchman, born 1680, died 1751; painted landscapes in the manner of Tempesta, and also in the style of Meyering, and frequently introduced marble statues into his compositions.

**APPELDOORN** (John), born in 1765, at

Amersfoort, was an excellent painter of landscapes ; he painted but few pictures in oil.

**APPELIUS** (John), born in Middelburgh, 1778 ; painted landscapes, generally of a large size, and skilfully executed.

**APPELMAN** (Barent or Bernard), a Dutchman, born 1640 ; died 1686 ; usually painted views in the vicinity of Rome, and other parts of Italy, which he designed with great taste, and coloured admirably ; he sometimes painted the backgrounds in John de Baan's pictures.

**ARENZ** (John), born at Dordrecht, 1738 ; was a pupil of J. Ponce, and a painter of landscapes and architecture, in which latter he excelled : died 1805.

**ARMANNO** (Vincent), a celebrated landscape painter, settled at Rome, but died in Venice, 1649.

**ARTOIS** (Jacques de), born at Brussels, 1613 ; made nature his guide ; his pictures have an agreeable solemnity, and are coloured with a force equal to Titian ; the stems of his trees are usually covered with moss, ivy, or other plants, the extremities of which are loosely hanging down ; his distances are well kept, and terminate with a range of bluish hills in the backgrounds ; his colouring is sometimes rather too sombre. Teniers is said to have occasionally retouched his figures.

**ASCH** (Peter John), born 1693 ; a Dutch painter of historical landscapes, which are much admired, and very scarce, easel size.

**ASSEN** (John Van), studied under Anthony Tempesta, and painted landscapes and figures in his manner : he died in Amsterdam, 1695.

**ASSELYN** (John), a Fleming, born 1610 ; died 1660 ; in his landscapes he adopted the clear bright style of Claude Lorraine, but in other parts of his picture appears to have made Bamboccio his model ; his landscapes are enriched with ruins of magnificent edifices, his skies warm, touch free and firm, and animals well grouped ; his pictures are greatly admired.

**AVELINO** (Giulio), called Il Messinese, born 1645 ; died 1700 ; was the scholar of Salvator Rosa, in whose style he painted landscapes enriched with ruins and architectural figures.

**AVERARA** (Giovanni Battista), born at Bergamo, 1508 ; painted chiefly in fresco, and formed his style of colouring and design from the works of Titian.

**AVIANI** (—), born 1630 ; an Italian painter of landscapes and sea-ports, which were highly esteemed, and frequently embellished with figures by Giulio Carpinone.

**AVONT** (Peter Vander), born at Antwerp, 1619 ; painted landscapes, enriched with figures, drawn and touched with great spirit.

**BACKEREEL** or **BACQUERELLI** (Giles), brother of William ; was a good landscape painter. Sandrart says there were seven or eight of that name, in his time, in Italy and the Low Countries, who were all very eminent painters, but no description of their works or style is given.

**BACON** (Sir Nathaniel), an English amateur, who lived in the reign of Queen Elizabeth ; his style is somewhat of the Flemish school, and there is a landscape by him in the possession of Sir — Tradescant : died 1615.

**BAGLIONE** or **BAGLIONI** (Cesare), born at Bologna ; painted landscapes, animals, &c. in the style of the Caracci ; his works are principally in the churches at Bologna and Parma.

**BALTEN** (Peter), born at Antwerp, 1540 ; painted landscapes, views in Flanders, village feasts and festivals, with numerous figures of a small size, in the style of Velvet Breughel, and touched with great spirit : died 1611.

**BARBIERE** or **BARBIERI** (Francesco), called Legnano, born at Legnano ; studied first under Gandini, and afterwards under Pietro Ricci ; painted history and landscape in a reputable manner : died 1698.

**BARBIERI** (Luca), born at Bologna ; studied under Tiarini, and painted architectural views and landscapes ; his works are principally in the palaces of Bologna and its vicinity. F. Carbone inserted the figures : died about 1660.

**BARBIERS** (Bartholomew), born at Amsterdam in 1740 ; painted landscapes : he died at Amsterdam, in 1808.

**BARCO** (Alonzo del), born at Madrid, 1645 ; was a scholar of Antonilez ; he painted landscapes in an excellent style, and with considerable reputation.

**BARRETT** (George), born in Dublin about 1732 ; he studied from nature, and became eminent as a landscape painter ; he painted English scenery with that dewy freshness and peculiar verdure which characterises that climate, particularly in the spring, but from his bad method of mixing his colours, though beautiful when first applied, no art could render them permanent : died 1784.

**BASSI** (Francesco), the Elder, born at Cremona, 1642 ; painted landscapes, with figures and animals, correctly drawn and neatly touched ; his works are found in the principal collections at Venice : died 1700.

**BAST** (Dominic de), born in Ghent, 1782 ; painted landscapes, with figures and animals, and obtained several prizes from the Academy of Design ; his trees and foliage are touched with great spirit, and his colouring is very natural : died 1842.

**BATTEM** (Gerard Van), painted landscapes and panoramic views of mountains, with stag hunts, banditti, &c., bolder in touch than those of Snellincks, but colder in colouring.

**BAUR** (John William), born at Strasburg, 1610; studied under Frederick Brentel, and afterwards visited Italy, but never divested himself entirely of the German taste; he painted views of Rome and its environs, the naked figures but indifferently portrayed: died 1640.

**BECKKERK** (Herman Wouters), born in Leuwarde, 1756; painted landscapes with animals: died 1796.

**BEGEYN** (Abraham), born 1650; painted landscapes and cattle in the manner of Berghem, the figures well designed and pleasingly coloured; also views of rivers, ruins, and pieces of architecture.

**BEISCH** (Joachim Francis), born at Munich, 1665; painted landscapes and views in Italy, in some of which he has imitated the graceful style of G. Poussin, and in others the picturesque scenery and spirited touch of Salvator Rosa: died 1748.

**BELL** (William), born at Newcastle-on-Tyne; came to London in 1768, was patronized by Earl Delawal, and painted two views of Seaton Delawal: died 1800.

**BELLINGEN** (John Van), born at Antwerp, 1770; was a good painter of landscape, and a pupil of Peter Van Regemorter.

**BEMMEL** (Peter Van), born at Nuremberg, 1669; died 1723; son of William, and also a painter of landscapes, but his works are little known in this country.

**BEMMEL** (William), born at Utrecht, 1630; studied under Sachtleven, and painted views in Holland and Italy, chiefly on the banks of rivers, with boats, barges, and other vessels, waterfalls, ruins, &c., the figures well designed and perspective well kept, skies clear, warm, and natural, but the trees stiff and formal, and his pictures somewhat too green; his works are seldom found in this country: died 1703.

**BENINI** (Sigismondo), born at Cremona, 1675; studied under Massarotti, and painted landscapes highly finished, the lights and shadows skilfully managed, distances well kept, colouring agreeable, but the figures rather indifferent: died about 1725.

**BENTZ** (John Vander), born at Amsterdam, 1659; died 1690, was a pupil of Adrian Vandervelde, and of Philip Wouvermans, but most resembles Berghem, and his landscapes, figures, and battles may easily be mistaken for the productions of that master.

**BERCHEM** or **BERGHEM** (Nicholas), born at Haerlem, 1624; studied under his father,

Peter Van Haerlem, a painter of fish, confectionery, vases, &c., and afterwards successively under Grebber, Vangoyen, Mojaert, Jan Wils, and Weeninck, the last of whom he resembles in his early productions; he painted landscape, cattle and figures, enriched with architectural ruins, elegantly composed, transparently coloured, and characterized by breadth and a just distribution of light and shade, and a natural ease and simplicity in his attitudes, his trees exquisitely touched, skies clear and floating, and in short, all parts of his picture equally admirable; his pictures are esteemed above those of every other painter of those subjects: died 1683.

**BERGEN** (Dirk or Theodore Van), studied under Adrian Vandervelde, and painted landscapes in his style, but more glowing in colour, his figures and cattle not so correctly drawn, and his shadows have generally a blackness about them: died 1689.

**BERKHEYDEN** (Job), born at Haerlem, 1637; studied from nature and painted views on the Rhine, low mirth, feasts, dancings, conversations, and the sports and merry-makings of the boors and others of that locality in the manner of Teniers, well handled and agreeably coloured, some of which are highly esteemed: died 1698.

**BERNARD** (John), born in Amsterdam, 1765; copied with success some paintings by Berghem and Paul Potter: died 1833.

**BERNADO** (Monsieur), born in Denmark, 1624; was an excellent painter of rustic subjects and landscapes in the manner of Cuylenburg: died 1687.

**BERNAZZANO** (—), born at Milan; painted landscapes, animals, fruit and flowers with wonderful skill, the birds so naturally, they are said to have attracted other birds: he flourished about 1536.

**BERNOTZ** (Christian), was an excellent painter of wild scenery, &c.: he died in Rome, 1722, aged 64.

**BERRE** (John Baptist), born in Antwerp, 1777; painted landscapes and cattle, highly finished, and which are to be found in most of the collections on the Continent.

**BERTIN** (Nicholas), born at Paris, 1667; studied under Jouvenet and the elder Boulongne. Painted historical landscapes, small size, which possessed considerable merit; in his larger compositions he was not so successful: died 1736.

**BESSCHEY** (J. F.), a pupil of his father Balthasar Besschey, a landscape painter. Copied the works of Wynants, Moucheron, Pynacker, and others: died 1799.

**BESTERS** (Albert James), born at the Hague; painted landscapes, summer and winter pictures, the colouring natural, and

the figures very spiritedly touched: died 1819.

**BEURS** (William), born at Dort, 1656; died —; was a scholar of Drillenbergh, and painted landscapes in his style with considerable success.

**BEVILLE** (Charles), born at Paris, 1651; died 1716. In his day he was considered a reputable landscape painter, but now his pictures are little thought of.

**BIE** or **BYE**, (Mark), born at the Hague, 1612; was a disciple of Vander Does, a painter of landscape and cattle, whose manner he imitated, and his pictures are not without merit.

**BIEKE** (J.) alias John Mul, a Fleming; painted landscapes and various other subjects. (? Jan Miel.)

**BIGIO** (Francia), born at Florence, 1445; died 1525. Excelled in painting landscapes, animals, and architectural subjects.

**BISBINK** (Bernard), a Dutch painter; was a pupil of John Both, who painted in the manner of Claude Lorraine.

**BISCAINO** (Giovanni Andrea), painted landscapes in a bold and spirited style, but with much care and attention.

**BISCAINO** (Bartolomeo), son of the above. Studied design under his father, and colouring under V. Castelli, and painted many considerable works, three of which are in the Gallery at Dresden.

**BLES** (Henry de), born 1480; died 1550; an old Flemish painter of landscapes and figures, generally scriptural subjects, in the style of J. Patenier, with numerous figures well drawn and neatly finished, but in the stiff dry manner of the time. He introduced an owl in every picture he painted, by which his works may always be known.

**BLINKVLIET** (M.). His landscapes are so much in the manner of Berghem that they are often confounded: the dates of his birth and death are not known.

**BLOEMART** (Abraham, born at Gorcum, 1567. He studied under De Beer and Francis Floris, but adopted a style of his own, and made nature his model, particularly in his landscapes. His colouring is mellow, but his style and taste partakes too much of the Flemish school.

**BLOEMEN** (John Francis Van), called Orizonti, born at Antwerp, 1656; died 1740. Painted landscapes in the style of Gaspar Poussin, and was called Orizonti on account of the beauty and delicacy of his distances. The palaces of the Pope and nobility at Rome abound with his works.

**BOZ.** (Hans John), born at Mechlin, 1534;

is chiefly known as a painter of landscapes and views in the vicinity of Amsterdam: died 1593.—See *General Dictionary*.

**BOM** (Peter), born at Antwerp, 1630; died 1572; usually painted landscapes in fresco.

**BONZI** (Paolo), born at Cortona, and sometimes called Il Gobbo Cortona or Il Gobbo Caracci; having been instructed in their school. Sometimes attempted history and landscape, but without success: died 1640.

**BORCHT** (Peter Vander), the Elder, born at Brussels; painted landscapes, but with no great merit: lived about 1540.

**BORREKENS** (John Peter Francis), born at Antwerp, 1747; painted landscapes and historical subjects, the figures were frequently inserted by Ommegeganck and other masters: died 1827.

**BORSTEEGH** (Cornelius) — See *Winter Scenes*.

**BORSUM** (Van), a Dutch landscape painter, with animals, in the style of Paul Potter or Vander Meer, which he painted with a firm free touch, and a natural tone of colouring: flourished about 1666.

**BORZONE** (Francesco Maria), son of Luciano, born at Genoa, 1625: painted landscapes, in which he imitated the style of Claude Lorraine and Gaspar Poussin with wonderful success, generally introducing views of the sea and shipwrecks; his composition is good, colouring tender and natural, trees delicately touched, and his pictures have a grand effect: died 1679.

**BOTH** (John and Andrew), born —; painted in conjunction; John painting the landscape, and Andrew the figures; the scenery is beautiful; the colouring glowing, and his pictures have a sparkling effect, in which the rising sun, its meridian splendour, or the rich tintings of an evening sky, are alike admirably portrayed; his scenes are Italian, and he appears to have been emulated by the applause bestowed on Claude Lorraine.

**BOTTANI** (Guiseppe), born at Genoa, 1717; died 1784; studied under Masucci, and painted landscapes in the style of Gaspar Poussin, with figures like Carlo Maratti.

**BOTTI** (Gaudenzio), born in Brescia, 1698; painted landscapes in the manner of Berghem, whose works he studied; his colouring was warm and transparent: died 1693.

**BOUCHER** (Francis), born in France, 1704; was a scholar of Le Moine, and most successful in pastoral subjects, but far inferior to his countryman Watteau; he occasionally painted history and hunting pieces.



**BOUMAN (P.)**, born in Dordrecht about 1765; painted landscapes, generally views in the vicinity of Haerlem. His pictures are highly esteemed.

**BOURDON (Sebastian)**, born at Montpelier, 1616; particularly excelled in landscape, in the style of Titian, designed from imagination rather than nature, and usually embellished with a great number of figures and animals. He copied a picture by Claude from recollection only so closely as to surprise even Claude himself: died 1671.

**BOURGOIS (Sir Francis)**, born in London in 1756; studied under Louthembourg, and painted landscapes, battles and sea-pieces in his style, of which he was a close imitator, and so much of a mannerist, that his pictures may be known at first sight; afterwards visited the Netherlands, France and Italy, where he studied the works of the great masters, and was appointed painter to the King of Poland. At his decease in 1811 he bequeathed the pictures now in the Gallery at Dulwich, which are known as the Bourgeois Collection.

**BOUT** and **BODEWYNS**, flourished about 1700; they painted landscapes in conjunction, Bout always inserting the figures. Their pictures usually represent the country houses of the nobility in Flanders, with the adjacent scenery. Bout sometimes painted winter-pieces and views of the sea shore, with numerous figures neatly drawn, and little inferior to the compositions of Velvet Breughel.

**BRAND (John Christian)**, born at Vienna, 1723; died about 1793; he acquired some celebrity in Germany as a landscape painter.

**BRAND (Frederick Augustus)**, born at Vienna, 1730; brother of John; painted historical subjects and landscapes, which are favourably spoken of in Germany.

**BRANDHOF (John Bernard)**, born in 1738; painted large landscapes for apartments, but did not produce any easel size pictures: died 1803.

**BREDA (Alexander)**—See *Fairs, Festivals, &c.*

**BREDA (John Van)**, son of Alexander, born at Antwerp about 1635; painted landscapes in the style of Breughel, with figures in the style of Wouvermans; his skies and distances are very blue: died 1750.

**BREDAEL (Peter Van)**, born at Antwerp, 1630; died 1681. Studied nature and painted landscapes in the style of John Breughel; they generally represent ruins of ancient architecture and elegant buildings in the vicinity of Rome, which, although greatly admired, are not equal to those of Breughel.

**BREMBERG (Bartholomew)**, born at Utrecht, 1620; died 1660. Painted small-sized landscapes, views in the environs of Rome, embellished with historical figures and enriched with architecture and ruins, which he touched with freedom and spirit; he painted some larger pictures, in which he was not so successful, but his small ones are rare and highly esteemed.

**BRENTEL (Frederick)**, born at Strasburgh, 1570; died 1622. Painted landscapes and historical subjects, but no description is given of his style.

**BREUGHEL (Peter)**, the Elder, called the Droll, from the whimsical subjects he painted, was born in the village of Breughel near Breda, 1510; he painted wild and romantic scenery, views in the Alps, &c. village feasts and merry-makings, which he painted in a similar style to Velvet Breughel, but not so highly finished.

**BREUGHEL (John)**, called Velvet Breughel, from the dress he usually wore, was born at Brussels, 1565; he painted wakes and fairs like old Breughel, but very superior in every respect, and many of the landscapes in Van Balen's and Rubens's pictures are painted by him, and he was so neat and accurate in his small figures, that many of Steenwick's interiors, and Mompers's landscapes, are decorated with them: his views in Flanders, and the trees, plants, and insects, are drawn with the utmost precision.

**BREYDEL (Charles)**, born at Antwerp, 1667; died 1744; scholar of Ruysbræeck, painted views on the Rhine in the manner of Griffier.—See also *Battle Pieces*

**BRIL (Matthew)**, born at Antwerp, 1550; died 1584; painted landscape and history, and was much employed by Pope Gregory XIII. in the Vatican, and painted several pictures in fresco.

**BRIL (Paul)**, born at Antwerp, 1554; died 1626; studied under Voltmans, and was first employed in painting the tops of harpsichords, afterwards studied under Titian, copied some of his landscapes, and adopted his style, but sufficiently varied to be considered as his own: he painted several excellent easel pictures, which Annibale Caracci embellished with figures; in the latter part of his life his landscapes were small size, and frequently on copper, exquisitely finished, touch free and firm, and colouring sweet and tender, but occasionally too green.—See also *Scripture History*.

**BRINCKMAN (Philip Jerome)**, born at Spire, 1709; studied under Delham; landscapes were his favourite subjects, but he also painted history and portraits.

**BRONCKHORST (John Van)**, born at

Utrecht, 1603; studied under Verberg, and afterwards under Peter Mattys, and became acquainted with Poelemberg, in whose style he painted several pictures, which were greatly admired.

BRUN or BRUYN (Cornelius de), born at the Hague, 1652; painted landscapes and river views, with boats of figures: he died in 1728.

BRUNIAS (Augustine), born in Italy, came to England, and in 1777 and 1779 exhibited at the Royal Academy some views in the Island of Dominica, painted by him, also painted landscapes and ornaments for ceilings and panels.

BRUYN (T. de), born —; came to England in 1760; painted landscapes with figures and cattle, but was principally celebrated for his imitations of basso-relievos, of which a splendid specimen may be seen in Greenwich Hospital: died 1804.

BUDD (George), lived in London; painted landscapes, portraits, and still life.

BULTHIUS (John), born at Groningen, a pupil of H. Wiringa and Jurian Andriessen, painted several fine landscapes of large dimensions: he died at the commencement of the 19th century.

BUNNIG (John Van), born at Utrecht, 1654; a Dutch landscape painter, a scholar of Sachtleven, was assisted in his studies by Tempesta, and he further improved himself by designing the scenery round Rome.

BUSSINI (John Baptist), a celebrated painter of landscapes, born in 1698; painted chiefly for private persons, and his works were highly esteemed: died 1757.

BUYTENWEG (William de), born at Rotterdam about 1600: painted landscapes and conversations with considerable reputation.

BYSS (John Rodolph), a Swiss, born 1660; painted landscapes in the cold tone of Breughel: died 1738.

CABEL or KABEL (Adrian Vander), born at Ryswick, 1631; painted landscapes similar to Salvator Rosa, but in colouring he appears to have imitated the Caracci or Mola, and his animals and figures are in the manner of Castiglione; he generally designed from nature, and his colouring is sometimes a little too brown: died 1695.—See also *Sea Views*.

CACCIA (Guglielmo), born in Piedmont, 1568; painted with equal success in oil and in fresco; his landscapes are in the manner of Paul Bril: died 1625.—See also *Scripture History*.

CARLEVARIS (Luca), born at Udina, 1655; painted landscapes, sea-pieces, and

perspective views; but his works are little known in this country.

CALIAVARA (Luca), born at Udina, 1665; he studied and copied the works of eminent masters, and excelled in landscapes and seaports, usually views about Rome and Venice, which he designed with truth and nature, and usually enriched with elegant figures: died 1715.

CALL (John Van), born at Nimeguen, 1655; his first attempts were in copying the landscapes of John Breughel, Paul Bril, and William Van Nieulandt, and he afterwards painted some views in the environs of Rome, from his own designs, having studied attentively the principles of perspective and architecture, but his drawings are more esteemed than his pictures: died 1703.

CALVART (Denis), born at Antwerp, 1555; painted landscapes first from nature, and afterwards visited Italy and studied the works of the great masters, particularly those of Correggio, Parmegiano, and Raffaele.

CALZA (Antonio), born at Verona, 1653; studied under Carlo Cignani, but after copying the works of Borgognone, he adopted his style, and painted battle-pieces and landscapes, the latter in the style of Gaspar Poussin: died 1714.

CAMPAGNOLA (Domenico), flourished about 1543; was bred in the school of Titian, and in landscape, little, if at all inferior to him: he excelled in painting the nude figure.

CAMPHUYSEN (Dirk Theodore Raphael), born at Gorcum, 1586; was a pupil of Govertz, and painted small landscapes, views on the Rhine, with huts and ruinous buildings on the banks, boats and figures, generally moonlight scenes, the figures neatly drawn and harmoniously coloured: his works are very scarce.

CANE (Carlo), born near Milan, 1618; painted landscapes and animals in a style peculiar to himself, and with great spirit: died 1688.

CANTI (Giovanni), born at Parma; flourished about 1700; painted landscapes and battles, which were greatly admired.

CARACCI (Annibale), born at Bologna, 1590; he excelled in landscape, in which the figures are only accessory, and in grandeur of scenery, choice of forms, aerial tints, and spirited execution, we have nothing superior: died 1609.—See also *Fabulous History*.

CARACCI (Agostino, elder brother of Annibale, whom he assisted in many of his works, and it is believed that many of his

fabulous subjects pass for the works of Annibale.

**CARPENTERO** (John Charles), born at Antwerp, 1784; exhibited in 1819 a beautiful landscape and cattle, with lofty woody mountains in the distance: died 1823.

**CARRE** (—), born in Friesland, 1630; excelled in landscapes and village festivals, but his works are little known in this country: died 1669.

**CARRE** (Henry), born at Amsterdam, about 1657; studied under Jurian Jacob, and Jacques Jordaens, and decorated the palaces at Friesland, with several fine landscapes, and huntings of the wild boar in the manner of Snyder; he also painted peasants attending their herds and flocks, the figures of the animals well designed, touched with great spirit, and agreeably coloured, and sometimes conversations: died 1721.

**CARRE** (Michael), younger brother of Henry, born at Amsterdam, 1666; adopted the style of Vander Leew; he sometimes decorated large saloons with land storms and lightning destroying castles and towers, tearing up trees, and similar subjects: died 1728.

**CARTISANI** (Nicholas), of Messina, born 1670; painted several beautiful landscapes in oil, which were highly esteemed; died in Rome, 1742.

**CARVER** (Robert), born in Ireland, —; was a scene painter at Covent Garden and Drury Lane, and an excellent painter of landscapes and marine views: died 1791.

**CASANOVA** (Francesco), born in London, 1732; painted landscapes with figures and cattle, also pastoral subjects, &c.

**CASELL** (Luke), a Fleming; painted many beautiful landscapes in his own singular style: he lived and died at Brussels, but the date is not recorded.

**CASTIGLIONE** (Giovanni Benedetto), called Il Grechetto, born at Genoa, 1616; studied under Battista Paggi, Andrea Ferrara, and Vandyck, and formed a style of his own; he excelled in easel pictures of landscapes with animals, pastoral subjects, marches of caravans, and droves of cattle: died 1670.

**CASTIGLIONE** (Salvator), brother and pupil of Giovanni Benedetto, in whose style he painted landscapes and pastoral subjects: his works are frequently mistaken for those of his brother.

**CASTILLO** (Y. Saavedro Antonio del), painted landscapes, &c. with some reputation, in drawing excellent, but wanting in grace and purity; he always marked his pictures, "Alfaro Pinxit:" he died 1667.

**CATS** (James), born at Altona, 1741;

painted landscapes with figures, but was chiefly employed in the decoration of rooms, &c.: he died at Amsterdam in 1799.

**CATTANIO** (Costanza), born at Ferrara, 1602; his usual subjects were landscapes with soldiers or banditti, but he sometimes painted history: died 1665.

**CATTON** (Charles John), born —; was a good landscape painter, but quitted the profession and went to New York, where he died in 1819.

**CELESTI** (Andrea Cavaliere), born at Venice, 1637; he painted landscapes, pastoral subjects and conversations, the skies luminous and clear, and the buildings and other objects well relieved: died 1706.

**CHAMPAGNE** (Philip de), born at Brussels, 1602; in colouring he was excellent, but his pictures although natural, are without life or animation, he was intimate with Fouquiere and Poussin, but did not adopt the style of either: died 1674.

**CHAMPAGNE** (John Baptist), nephew and scholar of the above, in whose style he painted, but never rose above mediocrity, some of his pictures are however in the Thuilleries and in the churches at Paris: died 1688.

**CHATELAIN** (J. B.) born in England about 1710; was an eminent painter of landscapes, which he designed from nature or from his own ideas: died 1744.

**CHAVANNES** (Pierre Domachin de), born at Paris, 1672; excelled in landscape painting, and was employed at the Gobelins: died 1744.

**CHAVEAU** (Francis), born at Paris, 1613; he studied under Laurence de la Hire, and painted small pictures in the style of that master.

**CIALDERI** (Girolamo), born at Urbino, 1593; studied under Claudio Ridolfi, and painted landscapes in an excellent style, and usually introduced architectural designs into his backgrounds with great taste and judgment.

**CIGNAROLLI** (Martino), born at Milan; but studied at Verona in the school of Carpi, and became an excellent painter of landscapes, easel size: flourished about 1720.

**CIGNAROLLI** (Sciopione), born at Milan; he imitated the style of Tempesta, whose pupil he was, and also the works of Salvator Rosa, and Gaspar Poussin, with great success.

**CITADINI** (Gaetano), son of Carlo, excelled in landscapes of a cabinet size, with small figures correctly drawn and touched with great spirit: died 1725.

**CLEEF** or **CLEEVE** (Henry Van), born at Antwerp, 1510; went to Italy when young, and became an excellent landscape painter, his

subjects are generally views in the vicinity of Rome, and are distinguished by an uncommon lightness of touch, and harmony of colouring, he frequently painted the backgrounds for the pictures of Francis Floris : died 1589.

CLEYN or KLEYN (Francis de), born at Rostock ; studied at Rome and excelled in painting grotesques, he came to England in the reign of James I., and decorated the houses of some of the nobility with pictures in the style of Parmegiano.

COCK (Matthew), brother of Jerome, born at Antwerp, 1500 ; painted landscapes, avoiding the stiff Gothic style then in vogue : died 1554.

CODAGORA (Viviano), and CODAGORA (Ottavio Viviano)—See *Perspective and Architecture*.

CODDE (Charles), born at the Hague, 1640 ; painted landscapes in imitation of Both and Berghem ; died 1698.

COLONI (Adam), called the Old, born at Rotterdam, 1634 ; painted landscapes with cattle, in the style of Berghem.

COLONI (Henry Adrian), the Younger, studied under his father and his brother-in-law, Van Diest, in whose landscapes he sometimes inserted the figures, sometimes in the manner of Salvator Rosa, whose style of landscape he imitated : died 1701.

COLLANTES (Francesco), born at Madrid, 1599 ; painted landscapes in a fine style with romantic scenery richly coloured, and resembling the works of Rubens : died 1656.

COMPTE (John Ten), born at Amsterdam, 1713 ; a pupil of Dirk Dalens, painted landscapes, river views, with towns, villages, &c. ; some of his pictures in the style of Vander Leyden : he died in 1761.

CONINGSLOO or CONINXSLOO (Giles), born at Antwerp, 1544 ; studied first Peter Van Aelst, and afterwards under Mostaert and Leonard Kroes ; he painted landscapes with a light pencil, his trees touched in a free and masterly style, and well coloured, though occasionally too green, his scenes are generally much crowded, and the figures usually painted by Van Cleef, his style has been much imitated by other artists : died 1609.

CORBEEN (H.), born in 1640 ; painted history and landscape in the manner of John de Reyn.

CORTE (Juan de la), born at Madrid, 1587 ; painted landscapes, battles, and perspective views, in which he excelled : died 1610.

CORT (Henry de), painted a river scene, finished equal to those of Vander Heyden : died 1775.

COZENS (Alexander), born in Russia, painted landscapes which possess but little merit either for composition or colouring :

died 1786 ; his son John greatly excelled him as a landscape painter : died 1799.

CRABETH (Adrian), born at Gouda, 1550 ; studied under John Schwartz, a painter of history and landscape, whom he soon surpassed : died 1581.

CRISTONA (Gioseffo), born at Pavia, 1664 ; was a scholar of Bernardo Ciceri, and excelled in landscape, and views of the environs of Rome, which he designed well and with great accuracy.

CRONE (Robert), born in Dublin ; studied some time under Richard Wilson, his landscapes are excellent, but very scarce : died 1779.

CROOS (A. Van), the Elder, painted woody landscapes upon small panels, the colours grayish-green, figures rather negligently designed, and stiffly executed : he lived about 1634.

CROOS (A. Van), the Younger, painted landscapes very much in the manner of Peter Moly and far superior to those of the elder Croos : some are dated 1643, and some others 1647.

CUIT (George), born in Yorkshire, 1743 ; went to Rome and took sketches of the beautiful scenery in its environs, also studied the works of the great masters, and on his return, was much employed in landscape painting, he formed a style peculiar to himself, giving to his pictures that semi-dusky hue which objects present when viewed through the camera-obscura : died 1818.

CUYLENBERG ; a Dutch painter of little reputation, his subjects were caverns, and subterraneous places, with figures something in the manner of Poelemborg, but larger in size, and less transparent in colouring, his nymphs bathing are also less delicate in their forms, and less correct in the drawing, and his Bacchanals and other subjects from fabulous history are less neatly finished than those of Poelemborg, and scarcely equal to those of Vertangen.

CUYP or KUYP (Jacob Gerritz), called the Old, born at Dort, 1578 ; he studied under Abraham Bloemart, and painted landscapes and cattle, on the banks of rivers, generally in the neighbourhood of Dort, his touch was broad and free, outline correct, distances well kept, and water clear and transparent : died 1649.

CUYP or KUYP (Albert), eldest son of the above, by whom he was instructed, but having made nature his guide, he soon excelled his father, his pictures usually represent the borders of the Maes with shepherds attending their cattle ; and unlike those of the father, who usually confined himself to cows and sheep, they embrace a variety of species, his

colouring is also varied according to the particular time of the day, his morning scenes being misty and vapoury, his noon-tide clear and bright, and his evenings are tinted with a saffron-coloured hue; he also painted moon-light pieces, in which the glittering rays were so admirably depicted on the surface of the water as to make it appear a perfect illusion, but his winter scenes or frost pieces, far excel all his other subjects, and whether they represent land or water, may be truly said to enchant the spectator. He also painted interiors of churches, horse fairs, and skirmishes of cavalry, fruit, flowers, and portraits, and was in fact the most fertile artist of the Dutch school, his manner seems to be peculiarly his own, if we except Rembrandt, to whom he bears some analogy; his principal picture represents the cattle market at Dort, with horse and foot soldiers exercising therein: died 1697.

DAELE (John Van), born in Holland, 1530; died 1601; excelled in landscapes and sea views, with rocky shores and romantic scenery.

DALENS (Dirk or Theodore), born at Amsterdam, 1659; studied under his father William Dalens, a landscape painter, whom he soon surpassed; he afterwards studied under John Voorhoot, and painted large landscapes in the saloons of Amsterdam, also some cabinet pictures of landscapes, his pictures usually represent marshy grounds with ducks and wild fowl, in the manner of Hondecoeter: died 1688.

DALL (Nicholas Thomas), born in Denmark, came to London about 1760; and painted landscapes in which he excelled. In 1768 he gained the first prize from the Royal Academy, and was afterwards much employed in scene painting for Covent Garden Theatre: died 1777.

DANCKERT or DANCKERS (Henry), born at the Hague about 1630; studied in Italy, and afterwards came to England, and was employed by Charles II. in taking views of the royal palaces, and of the sea-ports, particularly on the Welsh coast.

DANDINI (Pietro), born at Florence, 1646; studied under Valeria Spada, and Vincenzo Dandini, and at Rome from the works of the best masters, and possessed an extraordinary talent for imitating their style; he painted history sacred and profane, also landscapes, architecture, sea-views, portraits, animals of all kinds, flowers and fruit, in no respects inferior to his historical productions: died 1712.

DEAN (Hugh), born in Ireland, —; he visited Italy, and became a good painter of landscapes; in 1780 he made an exhibition of his paintings, amongst which was a transparency of Mount Vesuvius: died about 1784.

DECKER or DEKKER (Francis), born in Holland, —; he painted landscapes in the manner of Ruysdael, in a natural and pleasing style, and his pictures are to be met with in almost every collection in Holland.

DEFRANCE (Leonard), born at Liege, 1735; a pupil of J. B. Coclers, painted various subjects, but afterwards confined himself to landscapes in which he excelled: died in 1805.

DELVENAAR (Ugaart), a Dutch painter, lived at the same period as Verkolie, and painted some very fine landscapes.

DENYS (—), a modern French painter celebrated for his landscapes, he never omitted to introduce cows into his pictures, which he embellished with plants, so natural and so highly finished that the species may be distinguished, the tone of his colouring is occasionally somewhat too yellow.

DEVIS (Anthony), son of Arthur, excelled in landscapes: died 1807.

DEYSTER (Anne), daughter of Louis, whom she studied under; she excelled in landscape painting: died 1746.

DIETRICH or DIETRICY (Christian William Ernest), born in Saxony, 1712; studied under Alexander Thiele, and painted some historical landscapes, in an excellent style, but his principal talent lay in imitating the works of Rembrandt, Ostade, Poelenberg, and Salvator Rosa; he was an excellent colourist.

DIETSCH (John Christian), born at Nuremberg, 1710; painted landscapes with considerable reputation.

DINTER (Gerard Van), born at Bois le Duc, 1745; visited Leyden, Brussels, and Antwerp, and painted landscapes and animals with considerable talent: died 1820.

DOES (Jacob Vander), born at Amsterdam, 1623; studied under Nicholas Moyacrt, and afterwards at Rome, and painted landscapes with small figures and animals, generally sheep and goats, touched with great spirit, and with a beauty of penciling hardly to be surpassed, but gloomy and cold in the colouring: died 1673.

DOES (Simon Vander), son of Jacob, born at Amsterdam, 1653; studied under his father, in whose style he painted landscapes and cattle, but with a clearer and more agreeable tone of colouring.

DOES (Jacob Vander), the Younger, born at Amsterdam, 1653; studied landscape painting under his father and Karel du Jardin, but quitted that style for historical painting: died 1693.

DOMENICHINO or DOMENICHO (Zampieri), born at Bologna, 1581; he painted

landscapes in an admirable style, generally enriched with architecture, and beautiful figures; there is however in some of his oil paintings an appearance of dryness and want of effect: died 1641.

DOMENIQUE (Jean), born in France; but resided chiefly at Rome, was a scholar of Claude Lorraine, and one of the most successful copyists and imitators of his style: died 1684.

DOMINICI (Bernardo), born at Naples, 1740; studied under G. F. Beisch, a German artist, and painted landscapes in his clear and finished style.

DONDUCCI (Giovanni Andrea), called II Mastellata, born at Bologna, 1575; painted landscapes entirely in the style of the Caracci.

DONGEN (Dionysius Van), born at Dordrecht, 1748; painted landscapes with cattle, after the manner of J. Xavery, whose pupil he was, and also studied the works of Potter, Cuypp, and Wynants: died 1819.

DONSELAAR (Henry), born at Middelburg in 1761; painted historical landscapes, he frequently copied ancient pictures, sometimes with great success: died 1829.

DOSI (Dosso), born near Ferrara about 1490: studied under Lorenzo Costa, then visited Rome and Venice for improvement, in company with his brother Giovanni, and after studying the works of the best masters, painted landscapes in a style of their own, Giovanni painting the landscapes and Dossi the figures: his works are in the churches at Ferrara.

DREGT (John Van), born at Amsterdam; was a landscape painter, and gained the gold medal for design at the academy of that city, he also painted some scenes for the new theatre in 1774: died 1807.

DREVER (A. Van), a Dutch painter of landscapes and shipping, resided some time in England, and flourished about the year 1673.

DRIELST (Egbert Van), born at Groningen, 1746; studied the works of Ruysdael, Hobbena, and Wynants, and painted woody landscapes, farms, and cottages, in general, but occasionally varied his style: he died in 1818.

DRILLENBURG (William Van), born at Utrecht, 1625; studied under Abraham Bloemart, whose style he quitted to imitate the charming landscapes of John Both, but although his works possess great merit, they are very inferior to that master both in composition and colouring.

DROOGSLOOT (—), born at Dort, 1650; supposed to have been a pupil of Mompers, painted views of towns, villages, &c., the

landscapes pleasantly coloured, but the figures in general dumpy and badly designed.

DRUYVESTYEN (Arnold Jansse), born at Haerlem, 1564; was an amateur painter of landscape with cattle and small figures: died 1636.

DUBOIS (Edward), born at Antwerp, 1622; studied under Groenwegen, and afterwards in Italy; came to England in the reign of William III., and practised landscape and portrait painting with considerable success: died 1699.

DUBOIS (Christian), born 1766; studied landscape painting under Jurian Andriessen, and afterwards frequented the Academy of Design at Amsterdam, and obtained the gold medal: he died in that city in 1837.

DUBOIS (Cornelius), a landscape painter, lived about 1647; he painted in the manner of Jacob Ruysdael.

DUNCAN (Andrew John), born at Amsterdam; was a painter of landscapes and views of towns: he died at Ghent in 1834.

DUPONT (Gainsborough), nephew of the celebrated Gainsborough, born about 1767; painted landscapes in imitation of the style of his uncle: died 1797.

DUPRE (Nicholas), born at Utrecht, in 1734; painted landscapes and other subjects, but with no great reputation: died 1786.

DUPRE (Daniel), born at Amsterdam, in 1752; studied landscape painting under Jurian Andriessen, and painted Arcadian and other landscapes: he died at Amsterdam in 1817.

DUVIVIER (John Bernard), born at Bruges about 1762; painted various subjects, amongst which is a view of Blacas, near Moustier, in the Lower Alps: he died at Paris in 1837.

DYER (John), born in Caermarthenshire, in 1730; after taking some views in South Wales, he visited Italy for improvement, and on his return home painted several landscapes of that and other parts of the kingdom: died 1758.

EDEMA (Gerard), born in Friesland, 1652; studied under Everdingen, and painted landscapes, principally views in Norway, with rocky hills, cliffs, torrents, and other wild scenery, well coloured, and touched with spirit, the skies of a fiery description, and the figures usually inserted by John Wycke; also visited Surinam, and made drawings of the plants and insects of that fertile region, and on his return to London brought with him several pictures of that description: died 1700.

EDRIDGE (Henry), born at Paddington, 1768; studied under Pether, the landscape painter, and afterwards at the Royal Aca-

de-my, where he obtained a medal for the best drawing of an Academy figure; in 1817, he visited France, and made drawings of the picturesque views about Paris, and the interesting scenes in Normandy; he painted three pictures in oil colours, two small landscapes, and a copy of Teniers: died 1821.

EDWARDS (Edward), born in Castle Street, Leicester Fields, 1738; in 1755 he visited Italy, carefully inspecting everything that was most remarkable in nature and in art, and on his return in 1781, obtained a premium from the Society of Arts, for a landscape painting, and in 1786 painted a hunting party for Mr. Eastcourt: died 1806.

ELLIGER or ELGER (Ottomar), the Younger, born at Hamburg, 1666; was a pupil of Gerard Lairesse, and painted landscapes, embellished with bas-reliefs suited to the subject, the backgrounds enriched with ornamental architecture: died 1732.

ELSHEIMER (Adam), born at Frankfurt, 1574; died 1620; studied under Philip Uffenbach, and in Italy from the splendid scenery and works of art in the vicinity of Rome, and those of the best ancient and modern masters, and in a style peculiarly his own, into which he introduced small figures, faithful to nature, and so exquisitely finished that the minutest parts will bear the closest inspection; his landscapes remind you of Titian, and his figures of Raffaele, and he usually represented his subjects by moonlight, torchlight, or candlelight, the sun rising or setting: died 1620.

ELZEVIER (Arnold), a Dutch painter of landscapes and conflagrations, was one of the Society of St. Luke, in the city of Dordrecht, but we have no further account of his works.

EMEBRAET (—), born at Antwerp, 1612; went to Italy when young; he painted landscapes in a superior style, and was frequently employed by the ablest historical painters to introduce his landscapes into the backgrounds of their pictures.

ERCOLANETTI (Hercules), a Perugian painter of landscapes, lived about the year 1653.

ERMELS (John Francis), born near Cologne, 1641; excelled in landscapes, which he painted in the manner of Both, and imitated his style pretty closely: died 1693.

ERNESTO (James), born at Lindau, 1588; was a pupil of Adam Elsheimer, and painted rural scenes at Rome, and in his own country, which were highly commended: died 1653.

ESSELYNS (James), born at Amsterdam, is believed to have been a pupil of Rembrandt; his subjects were wooded landscapes, views of cities, and sea-sides, with magnificent edifices; also hunting-pieces, &c.

EVERDINGEN (Cesar Van), born at Alkmaer, 1606; studied under Bronkhorst, and painted landscapes and history well designed, and with a firm pencil.

EVERDINGEN (Albert or Aldret), born at Alkmaer, 1621; studied under Roland Savery and Peter Molyneux, both of whom he greatly surpassed; he excelled in painting rocky landscapes, rugged precipices, waterfalls, and storms at sea, in which the agitation of the waves contending with the skies, and the thin light vapours and mists are depicted with surprising fidelity and effect; his scenes, composed of the wild romantic scenery from the coast of Norway and the Baltic shores, remind you of Salvator Rosa; he sometimes painted gloomy forests and groves, with extensive vistas, usually introducing small figures, correctly drawn and pleasingly coloured; his small pictures are much preferred to his larger ones; died 1675.

EYNDEN (Francis Van), born at Nimeguen in 1694; painted landscapes in the manner of John Van Huysum, but not finished with the same perfection: died 1742.

FABER (Frederick Theodore), born at Brussels, 1782; was a pupil of Ommeganck, and became a celebrated painter of landscapes, in oil and in porcelain.

FACCUS (George), born in France, 1647; died 1708; painted landscapes with considerable reputation.

FAISTENBERGER (Joseph), born at In-spruck, 1678; a celebrated landscape painter. He took the works of Gaspar Poussin and John Glauber for his models, and usually decorated his scenes with elegant buildings, architectural ruins, waterfalls, &c. His trees are grand and picturesque, leaves light and spirited, and colouring true to nature; Breckel and Hans Graaf usually inserted the figures.

FALDONI (Giovanni Antonio), born at Ascoli about 1690; studied landscape painting under Antonio Luciano, but afterwards became an engraver.

FALENS (Charles Van), born at Antwerp, 1684; died 1733. He imitated Wouvermans in subject and manner with considerable success.

FARGUE (Paul Constantine), born at the Hague; painted several views of the environs of that city, but excelled in landscape in water colours: died 1782.

FARGUE (Maria), sister of Paul Constantine; painted similar subjects, well composed, neatly finished, and excellently coloured.

FERET (Jean Baptist), born in France, 1674; died 1697. Painted history and landscape, in the latter of which he excelled.

**FERG** (Paul Francis), born at Vienna, 1689; he painted landscapes much in the style of Berghem or Wouvermans, embellished with small figures correctly designed, and elegant ruins; his usual subjects being peasants amusing themselves, or at their various occupations, markets on the seashore, or in the public streets. His early pictures partake of the Italian style; he is inferior to Wouvermans, particularly in his horses: died 1740.

**FERRACUTI** (Giovanni Domenico), an Italian; painted landscapes, principally winter-pieces, in which he excelled, and his works were highly esteemed,

**FERRAJUOLI** (Munzio), called Degli Affiti, born in the kingdom of Naples, 1661; he studied the works of Paul Bril, Albano, Poussin, Salvator Rosa, and Claude Lorraine, and formed an agreeable style of his own, not unlike Albano.

**FERRARI** (Giovanni Andrea), born at Genoa, 1598; studied under Castelli, and afterwards under Strozzi, and painted history, landscape, animals, fruit, and flowers, easel size, and finished with great beauty and precision: died 1669.

**FIAMMINGO** (John), a scholar of Tiziano; excelled in landscape and views from nature: flourished about the year 1590.

**FILGHER** (Conrad), a German painter; went to Venice, where he acquired great reputation for the beauty of his landscapes, which he painted in a fine bold manner.

**FOREST** (Jean Baptiste), born in Paris, 1636; studied at Rome under Francesco Mola, and imitated the works of Titian and Giorgione, and on his return to France was considered one of the best landscape painters of his time. His design is grand and effective, trees touched in a masterly style, and his scenes usually taken from nature, but his colouring is somewhat disagreeable, and often too black: died 1712.

**FOQUIERES** (Jacques Chevalier), born at Antwerp, 1586; studied first under Mompert, and afterwards under John Breughel, but adopted a different style and more true to nature, and though somewhat different to Titian in the scenery, yet resembling him in colouring and handling, but occasionally too green; his figures are correctly designed, and touched with great spirit, and he painted equally well on a large or small scale, and in oil or in fresco. Rubens occasionally employed him to paint the backgrounds in his pictures: died 1659.

**FRAGONARD** (Honore), born at Nice, 1733; he studied at Rome and excelled in landscape, in which he imitated Ruysdael; the figures with which he decorated them

were usually Bacchanals or nymphs, touched with great spirit, and the females particularly well coloured; he also represented the different seasons with great accuracy: died 1807; leaving a son who painted similar subjects to his father in a good style.

**FRANCESCHINI** (Baldassare), born 1621; studied under Sorella, Roselli, Giovanni di San Giovanni, and completed his studies by copying the works of Correggio. He painted history and landscapes, which are greatly admired for the delightful scenery and the elegance of the figures: died 1689.

**FRANCKS** (Sebastian), son of Old Francks, born at Antwerp, 1573; painted landscapes and cattle, or Scriptural history, chiefly on copper: he studied under Adrian Van Oort.

**FRESNOY** (Charles Alphonse du), born at Paris, 1611; studied under Perrier and S. Vouet, afterwards visited Italy and painted landscapes and architectural ruins in the vicinity of Rome, and copied the select works of Annibale Caracci, in the Farnese Gallery: died 1665.

**FROST** (George), born in Suffolk; he produced some excellent landscapes in oil and water colours, in the manner of Gainsborough, of whose style he was an ardent admirer, he also copied Gainsborough's large view of the Mall in St. James's Park.

**FUESSLI** (Matthias), born at Zurich, 1590; painted historical subjects, landscapes, storms and plundering of towns, battles, and conflagrations, he completed his studies principally at Venice: died 1665.

**GAAL** (Barent), born at Haerlem, 1650; studied under Philip Wouvermans, and painted similar subjects; hunting parties, road-side inns, horse fairs, battles, &c. the skies clear and pleasant, and the distances well kept, but inferior to his instructor both in drawing and in colouring: died 1671.

**GAAL** (Peter), born at Middelburgh in 1770; painted amongst other subjects landscapes with cattle, lightly penciled and naturally coloured: died 1819.

**GAELEN** (Alexander Van), born at Haerlem, 1670; studied under John Van Hughtenberg, and by copying the works of Wouvermans, Berghem, and others, greatly improved his touch, his usual subjects were huntings of the wild boar, stag or fox, &c.: died 1728.

**GAINSBOROUGH** (Thomas), born at Sudbury, in Suffolk, 1727; this celebrated landscape painter of English scenery, studied nature, and painted in a manner peculiar to himself, and occasionally resembling Watteau, his subjects usually represent a rising ground with a few figures sitting down, and some cattle grazing, but sometimes a single figure



only, a cottage girl, shepherd's boy, woodman, &c. His scenes are laid in the woods of Suffolk, and occasionally embellished with groups of children, or husbandmen with their horses and cattle, whose charming rusticity delights the eye: he died 1788.—See also *Portraits*.

**GALLIS** (Peter), a Dutch amateur painter, born 1633; painted landscapes, fruit, flowers, and other inanimate objects: he died in 1697.

**GALOZIA** (Tede), born at Milan, 1616; she painted landscape and history in a pleasing style, resembling that of the Bolognese school, prior to the Caracci.

**GARGIUOLI** (Domenico), called Mico Spadro, born at Naples, 1612; was fellow student with Salvator Rosa, in the school of A. Falcone, and next to Salvator, his ablest disciple; he painted landscapes and history, in the former of which he excelled: died 1679.

**GAST** (Michael de), born at Antwerp, 1510; his pictures represent the ruins and vestiges of ancient Rome, embellished with figures and cattle: died 1558.

**GAZZOLI** or **GOZZOLI** (Benozzo), born at Florence, 1400; in grandeur of architecture, beauty of landscape, and tasteful arrangement, is somewhat like Massaccio: died 1478.

**GENOELS** (Abraham), born at Antwerp, 1640; studied perspective under Firelans, and became one of the best landscape painters of his country; he resided at Rome, made sketches of the surrounding ruins, the rocks, trees, skies, &c. as materials for his future composition, and on visiting Paris was employed by Le Brun to paint the backgrounds for his battles of Alexander.

**GERMYN** (Simon), born at Dort, 1650; practised under Godfrey Schalcken, and afterwards under Lodovico Smits, sometimes called Hartcamp, and after painting fruit and flowers applied himself to landscape painting, which he continued till his death in 1719.

**GHEYN** (James), born at Antwerp; he visited Italy, studied under Tempesta, and painted landscapes and flowers with considerable reputation: died 1630.

**GHISOLFI** or **GISOLFI** (Giovanni), born at Milan, 1623; he studied architecture and perspective under Antonio Volpini, but his best instructor was Salvator Rosa; his usual compositions were perspective views and seaports, which he embellished with designs from the ruins and antiquities of Rome, and with figures suitable to his subjects; his buildings are magnificent, perspective well kept, figures judiciously disposed and colouring harmonious: died 1683.

**GIANETTI** (Filippo), born in Sicily; studied under Casembrot, and painted landscape in so bold a style, as to acquire the

appellation of the Luca Giordano of landscape: flourished about 1685.

**GILLIG** (James), born at Utrecht, 1736; was a good painter of landscapes, and excelled in river fish: he died in Holland, 1688.

**GIRON** (Monsieur), a French painter of landscapes, with forests, hills, lakes, waterfalls, &c.: lived in Venice, where his works were highly admired.—No dates.

**GIRTIN** (Thomas), born in London, 1773; was first a pupil of Mr. Fisher, and afterwards of Mr. Dayes, but made nature his model; he painted two pictures in oil, a view of Wales, and a panoramic view of London: died 1802.

**GIUSTI** (Antonio), born at Florence, 1684; studied first under Cesare Dandini, and afterwards under Mario Balassi, and painted landscapes, animals, and history, with equal success, the figures correctly designed, and admirably coloured: died 1705.

**GLAUBER** (John), born at Utrecht, 1646; studied under Berghem, and also studied and copied the works of the best landscape painters, particularly those of Gaspar Poussin, at Paris he spent two years with Picart, a flower painter, also two years at Venice to perfect himself in colouring, and on his return to his own country painted in conjunction with Gerard Lairese, Glauber painting the landscapes, and Lairese the figures; his taste and manner were entirely of the Italian school, and his scenes are usually views in the vicinity of Rome, or near the Alps; his colouring is excellent, his invention fertile, and his works though highly finished do not appear as if laboured, he was certainly one of the finest landscape painters amongst the Flemings, many of his pictures are in the style of Gaspar Poussin: died 1726.

**GLAUBER** (John Gottlieb), brother of John, was born at Utrecht in 1656; he studied under his brother, and also at Paris under Jacob Knuyf, an architectural and landscape painter of considerable reputation; he afterwards visited Rome and Venice, designed from nature, and copied the best pictures of the best masters; his landscapes are generally taken from nature, and the scenery is pleasing and well chosen; his cabinet pictures, though possessing great freedom, are delicately penciled, and are frequently mistaken for those of his brother, and the Italians gave him the name of Myrtillo, on account of the pastoral subjects in which he delighted: he also painted large pictures, one of which is in the palace of the Prince of Orange at Soesdyck, is embellished with figures by Lairese, died 1703.—See also *Sea-Ports and Architecture*.

**GODEWYCK** (Margareta), born at Dort, 1627; was a pupil of Maas, and painted

landscapes in a pleasing style, diversified with rivers, groves, cascades, &c. : died 1677.

GOEIMARE (John), a Fleming, painted landscapes ornamented with animals, highly finished, and perhaps rather too elaborately touched : he lived about the commencement of the 17th century.

GOOL (John Van), born about 1750, resided at Amsterdam, and painted landscapes with cattle, in which he attempted the style of Paul Potter, but at a very humble distance ; his drawing is incorrect, but his penciling is neat and clean, but he is greatly deficient in the admirable expression of truth and nature, which distinguished the works of that great master : died 1757.

GOUPY (Joseph), born in France ; came to England, was patronized by Frederick Prince of Wales, and painted landscape much in the style of Salvator Rosa : died 1763.

GOYEN (John Van), born at Leyden, 1596 ; he studied under Schilperoot, John Nicolai, and Esaias Vandervelde, and painted landscapes, cattle, &c., views in Holland, and the banks of rivers with boats full of figures, neatly drawn, and generally with a town or village in the distance, also peasants ferrying over cattle, or going to market, and fishermen hauling their nets ; his pictures generally have a greyish cast, the colours having fled, and some are occasionally rather too yellow, but his best works, which are very scarce, are remarkably transparent, and the various objects on the banks beautifully reflected in the water ; they are valued highly ; he occasionally painted marine views and the sea-ports of the Low Countries : died 1656.

GRAAF (John), born at Vienna, 1680 ; studied under Van Alen, and painted markets, fairs, &c. in the style of Peter de Laer, and had also a good taste for landscape : died 1734.

GRAAT (Barent, or Bernard), born at Amsterdam, 1628 ; studied under his uncle, an animal painter, and afterwards designed from nature, spending his time in the fields to watch the various changes in the atmosphere at different hours of the day, and in his animals, trees, and rural scenery, imitating Peter de Laer : died 1709.

GRANDJEAN (John), born at Amsterdam, 1752 ; studied under Juriaan Andriessen, and became a celebrated painter of history and landscape ; two of his pictures represent the cascades of Tivoli : he died at Rome, in 1781.

GRASDORP (William Van), born at Haerlem, 1579 ; was a pupil of Roland Savery, painted landscapes large and small, in some of which he imitated Breughel : died 1636.

GREENWOOD (John), born in America, and had no instructor in the art ; he came to England in 1763, and practised as a painter ; in 1764 he exhibited a view of Boston, and continued to do so for some years, but we have no further account of his works : died 1792.

GRIFFIER (John), called the Old, born at Amsterdam, 1645 ; studied first under a flower painter, and afterwards under Roland Roghman, through whom he became acquainted with Rembrandt, Ruysdael, Adrian Vandervelde and Lingelbach, all of whom he imitated, also Poeleberg and Teniers, and so closely, that many of his pictures are taken for his originals by those masters, particularly such as are in imitation of Teniers ; his usual subjects were landscapes and views of the Rhine, with boats, cattle, and numerous figures ; he visited England soon after the Fire of London, and having purchased a small vessel he sailed about on the Thames, between Windsor and Gravesend, painting his favourite subjects, views on the banks of that river : died 1718.

GRIFFIER (Robert), called the Young, born in London, 1688 ; was instructed by his father, and painted similar subjects, views on the Rhine, in which he introduced numerous figures, delicately handled, in the style of Herman Sachtleven, and in no respect inferior to those of his father : died 1713.

GRIMALDI (Giovanni Francesco), called Il Bolognese, born at Bologna, 1606 ; he studied under Annibale Caracci, and became a skilful and correct designer of the figure, but excelled in landscape, which he painted in the grand style of his instructor ; he was employed at Rome, in the Vatican, and at the churches ; his landscapes are grand, scenery select, pencil light and flowing, but his foliage, though fresh and agreeable, is occasionally too green : died 1680.

GRIMM (Samuel Henry).—See *Water Colours*.

GRIMMER (Jacob), born at Antwerp, 1510 ; studied first under Matthew Kock, and afterwards under Christian Queburg, and became an excellent landscape painter, taking nature for his guide ; his distances were well kept, skies admirably coloured, trees touched with great spirit, and pencil neat and flowing : died 1546.

GROS (Vander), of Rotterdam, is mentioned by Van Spaan as a painter of landscapes, but we have no further description of his works.

GRYPMOED (Geerlig), born at Zwolle in 1760 ; painted some excellent landscapes, but was chiefly employed in decorating apartments : he died in 1788.

GUEAARDT or GERARS (Mark), born in

Flanders, 1560; painted history, landscape, and portraits, neatly penciled and delicately coloured; his master is not known, and his works are not scarce: died 1635.

GYZEN (Peter), born at Antwerp, 1636; studied under Velvet Breughel, and painted views on the Rhine and other places, with villages on the banks, in the style of Sachtleven, and adorned with figures well designed and highly finished, but not equal to those of Breughel, to whom he was also inferior in his colouring, his reds, blues, and greens predominate too much, and his small pictures are better than his large.

HAANSBERGEN (John Van), born at Utrecht, 1642; was a scholar of Cornelius Poeleberg, whose style and subjects he imitated very closely in delicacy of pencil and transparency of colouring, and some of his pictures are occasionally mistaken for that master's; his pictures are seldom met with out of Holland: died 1705.

HAASTERT (Isaac Van), born at Delft, 1753; studied under Jerome Lapis, and painted landscape and views of cities, but is more known as a poet than as a painter: died 1834.

HACCOU (John Cornelius), born at Middelburgh, 1798; painted with much talent winter pieces, moonlights, and charming landscapes: died 1839.

HACKAERT or HACKERT (John), born at Amsterdam, 1636; his master is unknown; he travelled through Germany and Switzerland, designing from the most romantic views he met with, and selecting such objects as had an agreeable wildness, such as caverns, grottoes, broken grounds and mountainous views, to which he gave an extraordinary effect of sunshine breaking through the chasms and openings in the woods; many of his pictures are embellished with figures by Adrian Vandervelde, which greatly enhances their value: died 1699.

HACKAERT (James Philip), born in Prussia, 1734. Having a taste for landscape painting he was placed under Le Seour; he afterwards visited Norway, Sweden, and Naples, studying from nature, and some of his landscapes of that description are exceedingly fine: died 1794.

HAGEN (John Van), born at the Hague, 1635; painted views, chiefly taken from the environs of Cleves and Nimeguen, admirably, but having used a pernicious colour called Haerlem blue, the freshness of his verdure and skies have flown.

HAKEWELL (John), studied under Samuel Wale, and received several premiums from the Society of Arts, particularly one for a landscape: died 1791.

HAMILTON (John George Van), a painter of horses and hunting scenes; was born in Brussels in 1666, and died in Vienna in 1740.

HANGERT (Egbert Marinus Frederic d'), born at Utrecht 1746; painted views on the Rhine, after the manner of Sachtleven, also some quiet landscapes and sunsets with great success: died 1840.

HANNAN (—), born in Scotland; painted several landscapes, which have been engraved by Woollett.

HECK (Nicholas Vander), born at the Hague, 1580; was a scholar of John Naeghel, and excelled in landscape painting: died 1638.

HECK (Martin Heins Kirk Vander), son of Nicholas, by whom he was instructed; his usual subjects were landscapes with old castles, or other antiquated edifices, in the dark style of Roland Roghman; he often painted the Castle of Egmont.

HEGRET (Theodore), a pupil of C. Beerings; painted landscapes and historical subjects, but we have no further description of his works or style: he was born in 1643.

HEIL (Daniel Van), born at Brussels, 1604. He acquired considerable reputation as a landscape painter, and occasionally painted winter pieces, which were highly esteemed: died 1662.

HELMBRECKER (Theodore)—See *Scripture History*.

HENNING (Christian), born in Germany; painted large landscapes for decorating rooms; he usually introduced birds into his landscapes, and was employed to decorate the grand theatre at Amsterdam: died 1822.

HENGEL (H. F. Van), born at Nimeguen. Occasionally painted landscapes and conversations, but was chiefly known as a portrait painter: died 1785.

HENRIET (Israel), born at Nancy, 1607. He visited Italy, studied under Antonio Tempesta, and painted landscapes and views, but without much success: died 1661.

HEUSCH (William de), born at Utrecht, 1638; was a scholar of John Both, and painted landscapes in the charming style of that master. His usual subjects were huntings, harvest time, or rustics employed in occupations or amusements; his scenery is of the most pleasing description, and with more of the Italian style than that of his own country; it generally represents views in Rome, enriched with figures, charmingly grouped, correctly drawn, and vigorously coloured, and his pictures are usually mistaken for those of Both: died 1702.

**HEUSCH** (William de), born at Utrecht, 1657; he painted similar subjects and in a similar style to William, his uncle, but afterwards adopted that of Salvator Rosa, whose picturesque manner he imitated with great success: died 1701.

**HEYDEN** (James Vander), born at Strasbourg in 1573; was an excellent painter of landscapes; his works were highly esteemed.

**HIRE** (Laurence de la), born at Paris, 1606; died 1656. He studied under Vouet, and painted history and landscape, the latter the most pleasing, but exceedingly faulty, and although highly finished they are cloudy and indistinct, from the badness of his perspective; his figures are also badly designed, and the limbs are disproportionate.

**HIRE** (Philip de la), born at Paris, 1677; died 1719. Was instructed by Laurence de la Hire, his grandfather, and painted several pictures, in style and subject resembling those of Watteau, and which were greatly admired.

**HOBBEA** (Minderhout), born at Antwerp, 1611; is said to have been instructed by Solomon Ruysdael, but nature was his principal guide. His subjects were generally views in Haerlem Wood, and he was particularly fond of introducing a sandy road or slope, diversified with shrubs and plants, which conducted the eye to some distant object—a cottage embosomed in a clump of trees, a ruin, grove, or piece of water. His colouring is extremely natural, skies light and floating, and the various changes of the day, the rising and setting of the sun, are admirably depicted in his tints. His trees are not unlike those of Jacob Ruysdael, and there is a dewy brightness in his verdure that astonishes and charms; in his larger pictures he has introduced the solar beams peeping through the forest gloom, and illumining every object on which it falls with a magical effect. He admitted but few figures into his pictures, and those were usually remote from his front line, and were generally inserted by Teniers, Ostade, or Vandervelde: died 1699.

**HODGES** (William), born in London, 1744; an English landscape painter, and a pupil of Wilson, on leaving whom he sailed round the world with Captain Cooke, and on his return painted some views of Otaheite and other islands in the Pacific Ocean, for the Admiralty: died 1797.

**HOET** (Gerard), born at Bommel, 1648; painted historical landscapes, with architectural ruins and figures, Clelia swimming over the river Tiber, &c.: died at the Hague in 1733.

**HOFMAN** (Peter), born at Dordrecht;

studied under Thierry Kuypers, an eminent landscape painter, and was principally employed in painting over chimney-pieces: died 1837.

**HOLLAND** (Sir Nathaniel Dance), born in London, 1734; studied under Francis Hayman, and afterwards visited Italy for improvement, and on his return painted landscapes with some success.

**HONDECOOTER** or **HONDEKOETER** (Giles), born at Utrecht, 1583. In his landscapes he imitated the style and colouring of Roland Savery, but the forms and foliage of his trees are more in the manner of Vinckenbooms, and he generally introduced birds and fowls, highly finished, designed with great truth and fidelity, and admirably coloured.

**HONDIUS** (Abraham), born at Rotterdam, 1638; he painted with equal skill landscapes, huntings of wild animals, boars, deer, wolves, foxes, &c. in a manner little inferior to Snyders or Fyt, but his chief excellence was in the representation of dogs; his compositions were excellent, but his drawing was occasionally incorrect, and his colouring somewhat too glaring; his small pictures are sometimes neatly finished.

**HOOGERS** (Henry), an amateur painter; obtained the gold medal from the Society Felix Meritis, at Amsterdam, for a design of sunrise in summer; he also painted other pictures with great success: died 1814.

**HOOGSTRAETEN** (Samuel Van), born at Dort, 1627; painted landscapes and sea views, agreeably coloured, well designed, and touched with great spirit and neatness: died 1678.

**HOOGSTRAETEN** (Dirk or Theodore), born at Antwerp, 1596; he painted landscapes, designed from nature, and represented with great truth and fidelity: died 1640.

**HOOGZAAT** (John), born at Amsterdam, 1654; was one of the ablest disciples of Gerard Lairesse, and employed by William III. to paint several pictures for his palace at Loo.

**HOPPNER** (John), born in England, 1752; was celebrated for his portraits, and seldom attempted landscapes, but when he did he was eminently successful, and in many respects there appears to be a decided similarity between him and Gainsborough: died 1810.

**HOORSTINK** (Warnaar), born at Haerlem, in 1756; was a pupil of Cornelius Van Noorde, and of Wybrandt Hendricks; he designed landscapes correctly, but did not paint much in oil: died 1815.

**HUGHTENBURG** (John Van), born at Haerlem, 1693; he studied under V. Berg-

hem, and made great proficiency as a landscape painter, but died young; his works were highly prized.

**HULST** (Peter Vander), born at Dort, 1652; studied historical painting without success, and afterwards devoted himself to landscape painting, with flowers and insects, selecting a wilder kind of plant than those of De Heem or Seghers, and introducing toads, frogs, lizards, serpents, and insects of various kinds, which though not so highly finished as those of Mignon or De Heem, are lively and agreeable in colouring, free in touch and well designed: died 1708.

**HULSWIT** (John), born at Amsterdam, 1766; painted some good landscapes, ornamented with pieces of water, figures and animals, and was patronised by Louis Napoleon, King of Holland: died 1822.

**HUYSMAN** or **HOUSEMAN**, born at Antwerp, 1648; studied under Gaspar de Witt, then visited Brussels, studied the landscapes of Jacques Artois, and painted views of the forest of Soignes, in the vicinity of that city, in a bold style, the foregrounds embellished with plants, and partaking more of the atmosphere of Italy, than of his own country; the foliage of his trees is light and spirited, and has usually a strong mass of light breaking through some part of it: his pictures are usually decorated with figures and cattle, well drawn and charmingly grouped, and he had remarkable skill in representing the hilly grounds, or distant mountains; his compositions are usually from nature; he frequently painted the figures and animals in the landscapes of Menderhout, Achtschelling, and Artois.

**HUYSUM** (Justus Van), the Elder, born in Holland, 1659; studied under Nicholas Berghem, and painted landscapes and animals, which though laboriously finished, have too much yellow about them to be pleasing: died 1716.

**HUYSUM** (John Van), born at Amsterdam, 1682; this celebrated flower-painter, also painted landscapes in the style of Glauber and Laresse, which are more admired for their neatness of penciling, than for originality of style, or truth of colouring: died 1749.

**IBBOTSON** (Julius Cæsar), born in Yorkshire; he studied painting for his amusement, and produced some landscapes in the style of Berghem, that were eagerly purchased; died 1817.

**IRIARTE** (Ignazio de), born in Biscay, 1620; studied under Francesco de Herrera, the Elder, but quitted his subjects for landscape painting, in which he excelled: died 1685.

**ISMAN** (John), born at Saltzburgh; was a

good painter of landscapes and sea-pieces, particularly storms; he worked chiefly for private persons, and his works are highly esteemed at Venice, where he died about 1670.

**JAMES** (William —); was a landscape painter and picture dealer in Maiden Lane, Covent Garden, and became the pupil or assistant of Canaletti, when in England; in 1768, he exhibited some oriental views, which are supposed to have been copies: died 1794.

**JAMESONE** (George), called the Scottish Vandyck, born in Aberdeen, 1586; and so celebrated for his portraits in the style of that master; is said also to have painted landscapes and history, but we have no description of his works of that kind.

**JANSON** (Jacob), born in Holland; flourished about 1784: painted landscapes and cattle, much in the finished style of Paul Potter.

**JARDYN** or **JARDIN** (Karl du), born at Amsterdam, 1640; was a scholar of Nicholas Berghem, whom in colouring and in touch he greatly resembles; his pictures usually exhibit the warmth and brilliancy of an Italian atmosphere, his skies are clear and sparkling, and scenery of the most pleasing description, with figures and animals exquisitely finished; a few figures, some animals, and a little background is the extent of his composition: his works are highly valued: died —.

**JELGERHIUS** (John Reinksz), born at Leuwarde, in 1770; studied under Peter Barbiers, and painted landscapes from nature, and various other subjects with equal success: died 1836.

**JENKINS** (Thomas), born in Devonshire; studied in London under Hudson, and went to Rome with Richard Wilson, but finding he possessed little talent as an artist, he abandoned the profession: died 1798.

**JONG** (Claude de), a painter of Utrecht, was admitted into the College of Painters in that city, in 1627, and in 1638 presented the Hospital of St. Job with a picture representing a mountainous landscape.

**JUPPIN** (John Baptist), born at Namur, 1678; painted a view of Mount Vesuvius, and some other landscapes which were highly esteemed, the figures were usually inserted by Plumier: died 1727.

**KALRAAT** (Bernard Van), born at Dort, 1650; died 1721: he painted landscapes, cattle, and figures, views on the borders of the Maes, halts of travellers at inn doors, and sportsmen going to the chase, first in the manner of Albert Cuypp, whose disciple he was, but very inferior to his master, he then adopted the style of Herman Sachtleven,

and painted cabinet pictures, views on the Rhine, with boats and figures, highly finished and transparently coloured, but not equal to those of Sachtleven.

**KAYNOT** (John), born at Malines, 1520; was a pupil of Matthew Cock, and painted landscapes with great judgment; his two brothers Roger and Nicholas, painted similar subjects to him: died 1583.

**KELLER** (John Henry), born at Basle, Switzerland, 1692; painted landscapes and figures after the manner of D. Teniers: he died at the Hague in 1665.

**KERCKHOFF** (D.), born at Amsterdam, 1766; was a pupil of Peter Barbiers, and painted landscapes with water-falls, also views of towns and villages, in an admirable manner: died in 1821.

**KESSEL** (John Van), born at Antwerp, 1626; he united the highly finished style of John Breughel, and painted small landscapes, birds, reptiles, flowers, &c., touched with extraordinary neatness and precision, and in colouring sometimes approaching the silvery tone of Teniers: died 1696.

**KESSEL** (Ferdinand Van), son of John, born at Breda, 1660: he painted similar subjects to his father, but inferior in penciling and in purity of colour; his figures were usually introduced by Eyckens, Maes and others: died 1741.

**KIERINGS** or **CIERINX** (James), born at Utrecht, 1590; this celebrated landscape painter came to England, and was employed by Charles I. to draw views of his Majesty's houses in Scotland and elsewhere: those he painted in Holland are generally embellished with figures by Poelemborg; his pictures are freely and lightly touched, and the foliage, and even bark of his trees suited to the different kinds he represented, they are generally marked with the cypher: died 1646.

**KIRBY** (John Joshua), born in Suffolk, 1716; he became intimate with Gainsborough, and painted landscape and perspective, in a pleasing style; his view of the old kitchen at Glastonbury, was exhibited in Spring Gardens in 1779: died 1774.

**KLASS** (Frederick Christian), a modern German painter was born at Dresden, 1752; he was a scholar of Casanova and became an eminent landscape painter; his subjects were views in Saxony.

**KLOMP** (A.) flourished about 1680; a Dutch painter of landscapes and cattle, in the manner of Paul Potter, but very inferior in colouring, although correctly designed.

**KLENGEL** (John Christian), born in Dresden, 1731; was a scholar of Dietrice, in whose varied style he painted landscapes and

historical subjects, which were much admired in his own country; he was living in 1790.

**KNIPBERGEN** (N.), he painted landscapes in the style of Paul Bril, generally from the romantic scenery of Switzerland; his pencil was free, his clouds remarkably light and floating, his foregrounds greatly diversified, and every object touched with great spirit.

**KNIP** (Nicholas Frederick), born at Nimeguen, 1742; painted cabinet pictures of landscapes, fruit and flowers; his pictures seldom exceeded a foot or 18 inches in size.

**KOBELL** (Ferdinand), born in Germany, 1740; painted some landscape views in the vicinity of Manheim, his native city, and was made painter to the Elector of Bavaria.

**KOBELL** (William), son of Ferdinand, born at Manheim, about 1765; painted landscapes in the style of his father, with considerable reputation.

**KOENE** (Isaac), born at Haerlem, 1650; died 1713; he painted landscapes with water-falls in the style of Jacob Ruysdael, under whom he studied: the figures inserted by Barent Gael.

**KOK** (John Matthew), born at Amsterdam in 1720; was a pupil of Nicholas Verkolie, and painted some landscapes with cattle and figures, which are well finished: this collection was sold in 1771.

**KONINGH** (James), born at Amsterdam, 1650; was a scholar of Adrian Vandervelde, in whose beautiful style he painted landscapes, figures, and cattle.

**KOWENHOVEN** (James), born 1777, at Rotterdam; was a pupil of Ommeganck, and painted landscape and cattle with considerable reputation; he travelled through Germany and Switzerland, and his works are to be found there, and in England: died 1825.

**KRANS** (George Melchior), born at Frankfurt, 1727; he studied under J. H. Tischbien, and afterwards at Paris under Greuze, and painted landscapes and figures, which were much esteemed; they usually represent views in the vicinity of that place.

**KUYPER** (James), born at Amsterdam, in 1761; a pupil of Andriessen, painted some fine Arcadian landscapes, which were greatly admired, and became in 1808 the President of the Royal Institution.

**KUYPER** (Thierry), born at Dordrecht about 1730; painted landscapes after nature, chiefly about the neighbourhood of Voorschoten, where he resided; he painted large size and easel pictures: died 1796.

**LACOUR** (—), a French artist, born in 1746; studied under Vien, and afterwards at Rome; painted landscapes and history, and produced many excellent compositions: died 1814.

**LAER** (Peter de)—See *Fairs, Festivals, &c.*

**LAIRESSE** (John), son and pupil of Gerard Lairesse; painted landscapes after the manner of his father, but not so freely touched; he died at Amsterdam in 1728.

**LAMBERT** (George), born in England, 1710; painted in the style of Wootton, but far superior to him; his trees are grand, masses well conducted, and his landscapes have a pleasing picturesque effect, not unlike those of Gaspar Poussin; died 1675.

**LAMME** (Ary de), born 1748, at a village near the Meuse; painted some large landscapes, which exhibit a fruitful imagination, and a spirited execution: he died at Dordrecht in 1801.

**LANCRET** (Nicholas), born in Paris, 1690; he imitated the style of Watteau so closely, that his works sometimes pass for those of Watteau; he is, however, inferior to him in brilliancy of colour and in delicacy of design, and less spirited in his touch: died 1743.

**LANCRINCK** (Prosper Henry), of French extraction, born about 1628; he first painted landscapes, selecting for his models the works of Titian and Salvator Rosa, but particularly attached himself to those of Titian; his compositions are admired for their warmth and harmony of colour, and his skies are light and floating: died 1692.

**LAP** (John), a Dutch painter, designed some very fine landscapes in the manner of Both, and it is said he painted some pictures in oil also.

**LARGILLIERE** (Nicholas de), born in Paris, 1556; he studied under Francis Gobeau, and painted landscape, animals, &c. correctly drawn and chastely coloured: died 1646.

**LARUE**, sometimes called Verstratten, was a designer of landscapes and views of cities in Holland, but we have no farther account of him.

**LAURI** (Balthasar), born at Antwerp about 1570; went to Rome, studied under Paul Bril, and became a good painter of landscape, somewhat in the style of that master.

**LAURI** (Filippo), younger son of Balthasar, born at Rome, 1623; he studied first under his father, and afterwards under Caroselli, and painted landscapes, which he usually embellished with subjects from fabulous history, nymphs, bacchanals, &c.; he generally painted easel size, the figures delicately handled, and well coloured: died 1694.

**LAUWERS** (James John), born at Bruges, 1754; visited Italy and Paris, and afterwards settled at Amsterdam; he at first painted landscapes, but afterwards devoted himself to domestic scenes and interiors, in which he was much esteemed: died 1800.

**LEEPE** (John Anthony), born at Bruges, 1664; he painted landscapes, which he designed from nature with the utmost precision, sometimes in the style of Abraham Genoels, and occasionally like Gaspar Poussin, the figures being usually introduced by Davenede and Kerkhove, the trees, foliage, and plants being charmingly coloured: died 1720.

**LEEUW** (Sebastian Govertz Vander), father of Gabriel, and pupil of Gerritz Cuyp; was a good painter of cows, sheep, &c.

**LEEUW** (Gabriel Vander), born at Dort, 1643; he studied under his father, Sebastian, a painter of animals, and who had been a scholar of Jacob Gerritz Cuyp, and afterwards improved his style by studying the works of Benvenuto Castiglione and Rosa da Tivoli, particularly the latter, whom he imitated closely in some of his works; his scenes were sketched from nature, the animals well drawn, and touched with great spirit; but his colouring partakes more of the Roman than the Flemish school: died 1688.

**LEEUW** (Peter), younger brother of Gabriel, born at Dort, 1664; painted similar subjects to his brother, but so closely resembling Adrian Vandervelde that his pictures frequently pass for the early productions of that master; his animals, though not so highly finished, are well drawn, his skies are clear and sunny, and his distances well kept: died 1705.

**LEGILLON** (John Francis), born in 1739, at Bruges; was a pupil of Matthias de Visch, and of John Baptist Descamps, and had a taste for landscape painting, especially for picturesque views; his figures are graceful, and his colouring possesses much vigour: died 1797.

**LEIGH** (Jared)—See *Sea-Views*.

**LEISMAN** (John Anthony), born in Germany, 1604; he visited Venice, and attentively studied the works of Titian, Tintoretto, and Paolo Veronese, and was particularly excellent in landscapes and sea-views, which he embellished with magnificent architectural buildings, ruins, and antiques; he had a spirited touch and a delicate style of colouring: died 1698.

**LENZEN** (G. F.), born at Antwerp, 1790; painted landscapes, and copied very happily different paintings of Ommeganck: he died near Antwerp, in 1840.

**LEYDEN** (Lucas Jacobs), called Lucas Van Leyden, born at Leyden, 1494; painted in oil, distemper, and on glass, in history, landscape, and portrait; in colouring fresh and clear, pencil light though finished, but his drawing in the stiff Gothic style that then prevailed: died 1533.

**LIENDER** (Peter Van), born at Utrecht,

1727; painted landscapes, views of towns, &c.; he travelled up the Rhine, of which he also left some views, well painted, and extremely natural: died 1797.

**LIERRE** (Joseph Van), born at Brussels, 1530; died 1583; he painted landscapes in a pleasing style, and with figures neatly executed.

**LIGHTFOOT** (William), an English painter of landscape and perspective views, of whose works we have no account: died about 1671.

**LINGELBACH** (John), born at Frankfort-on-the-Maine, 1625; visited Rome, and studied the works of the great masters, and the remains of antiquity; he painted landscapes, usually enriched with splendid architectural ruins and statues, the skies of a clear bluish tint, with light fleecy clouds, and his figures well penciled and neatly coloured: died 1687.

**LINT** (Henry Van), son of Peter, called Studio; he painted landscapes, chiefly summer scenes, with rocks, cascades, villas, &c. taken from the most picturesque views in the vicinity of Rome, and in style somewhat resembling those of Van Bloeman, called Ouzonti: died 1680.

**LIS** or **LYS** (John Vander), born at Breda, in 1600; he was a scholar of Cornelius Poelenberg, whose manner he imitated in subject, colouring, and neatness of pencil, but with less freedom and lightness of touch, yet they sometimes pass for the productions of that master: died 1657.

**LOIR** (Nicholas), born in Paris, 1624; he painted history, landscape, and architecture; his best pictures are of an easel size, and in the style of Gaspar Poussin: died 1679.

**LOMBARDO** (Bragio), a citizen of Venice, united the Italian taste with the Flemish style in landscape painting; he had an excellent manner of colouring, and designed correctly: he flourished about 1640.

**LONDONIO** (Francesco), born at Milan, 1723; painted history, landscape, and animals, but was more successful in the latter; his works are highly esteemed, and are found in the best collections: died 1783.

**LORENZETTI** (Ambrogio), born at Siena, 1257; he is said to have painted a landscape, in which the conflict of the elements was admirably depicted: died 1340.

**LORRAINE** (Claude), or Claude Gelee, born at Champagne, Lorraine, about 1600; he was the scholar of Agostino Tassi, but made nature his principal guide, and the splendid scenery in the vicinity of Rome the materials from which his landscapes were designed; his pictures, though small, are embellished with superb architecture, temples, ruins and statues, and the perspective is so admirably kept that the eye appears to wander

over an immense space of hill, dale, and mountain, without fatigue, whilst the varied changes of the atmosphere, the dewy mists of the morning, the burning noontide rays, or the mellow tints of the evening, alike shed a charm on all we behold, and nothing can exceed the purity of the skies, or the brilliant reflection of the sun on the gently undulating waters; his pictures were so often copied during his life, that he thought it advisable to make drawings of all his own works before parting with them, which he called the *Libri di Veritati*.—See also *Sea Views*.

**LOTEN** (John), born in Switzerland; his subjects are usually dark groves, with gloomy glades, craggy rocks, and mountain cataracts, or land storms, accompanied by rain, in which he excelled; his colouring is generally cold, but natural; he painted in a bold, masterly style, and rarely omitted to introduce an oak tree into his landscapes, which possess a solemn grandeur; he painted mostly large size; came to England in the reign of Charles II. and died about 1680.

**LOTTI** (Bartholomew), a Bolognese, and pupil of Viola, painted landscapes very beautifully, with the taste of the Caracci.

**LOUTHERBOURG** (Philip James de), born at Strasbourg, about 1734; was the son of a miniature painter, and studied under Casanova, on leaving whose school, he became a very popular painter of landscapes with figures and cattle, in which he displays great freedom of pencil and a seductive gaudiness in his colouring, frequently in opposition to the chaste and sober tinting of nature; in parts of his pictures he is uncommonly fine, but there is often a want of harmony which makes them appear scattered and fluttering.—See also *Battles, Sea-Pieces, Huntings, &c.*

**LUBINETSKI** (Theodore), born at Cracow, 1653; he studied under Gerard Lairesse, in whose style he painted history and landscape with considerable success: died 1716.

**LUCASQ** (Peter Francis), born at Malines, 1606; was a pupil of Gerard Seghers, and painted landscapes, ornamented with small figures, touched in a very superior manner: died 1654.

**LUCATELLI** (Andrea), born at Rome, 1540. This celebrated landscape painter usually represented views in the vicinity of Rome, in which he introduced monuments of stone and marble, the colours of which he imitated with surprising effect, and the bark and foliage of his trees with equal accuracy; his figures are neatly penciled, and his tone of colouring suited to the different times of the day; his storms and waterfalls have a grand and fine effect: died 1602.

**MAAS** or **MAES** (Arnold Van)—See *Fairs, &c.*



**MAGGI** (Giovanni), born at Rome; painted landscapes and architectural views, but is better known as an engraver: he flourished about 1600.

**MAJOR** (Isaac), born at Frankfort, 1576; was a scholar of Roland Savery, who was a painter of landscapes and animals.

**MALAVENENA** (Angelo), of Bologna, in conjunction with other skilful artists, painted several landscapes with figures, in the sacristy of St. Saviour's.

**MALO** (Vincenzio)—See *Battles*.

**MANBY** (John), an English landscape painter in the reign of Charles II., had studied in Italy, from whence he brought a collection of paintings.

**MANGLAND** (Adrian), born at Paris, 1688; he visited Rome, and painted several landscapes and sea-pieces, for the Villa Albani and the Palazzi Colonna. Vernet was his scholar, and greatly surpassed him: died 1761.

**MANS** (Francis), a landscape painter, left a great number of views of towns and villages.

**MANTOVANA** (Camillus), was a good painter of landscapes; he executed many works in Venice.

**MANUEL** (Benet), of Aguerro, painted landscapes, which he touched in a free and masterly style, and embellished with figures: died 1670.

**MANZONI** (Rodolpho), flourished in Venice, about 1718; he was a good painter of small historical subjects, with landscapes and animals; his painting of the Terrestrial Paradise is considered his best work: he died about 1739.

**MARCHIS** (Alesio de), born at Naples; he painted landscapes, sea-ports, and towns on fire, in which he followed the grand style of Salvator Rosa: he flourished about 1710.

**MARIANI** (Giovanni Maria), born about 1615; painted landscapes and architectural views, in which the figures were frequently introduced by Valerio Castelli.

**MARNE** (John Louis de), born at Brussels, in 1744; was one of the best landscape painters of his time, and made frequent journeys to Switzerland to study nature in that beautifully variegated country: died 1829.

**MAROLI** (Domenico), born at Messina, 1622; studied under Sebastian Ricci, called Barbalunga, and improved his colouring by an attentive study of the Venetian masters; also painted some pastoral subjects in the style of Watteau.

**MARTINOTTI** (Evangelista), born 1634; was a scholar of Salvator Rosa, and excelled in painting landscapes, with figures and animals: died 1694.

**MARTINELLI** (—), born at Naples, 1670; he studied under Giacomo del Po, but abandoned history and painted landscapes, in which he imitated Salvator Rosa, in the romantic wildness of his scenery as well as in his figures: died 1720.

**MASSANO** (Nicolo), born at Naples; was a scholar of Salvator Rosa, and painted landscapes resembling his style in the scenery, but in colouring languid and weak, the figures being usually inserted by other masters, particularly by Antonio di Simone, a painter but little known: died 1704.

**MATHYSSENS** (Abraham), born at Antwerp, 1570; was a reputable painter of history and landscape: died 1619.

**MATTYS** (Abraham), born at Antwerp, about the year 1570; painted history and landscapes, most of which were done for the churches.

**MAUPERCHE** (Henry), born at Paris, 1606; he painted landscapes with considerable reputation, and at Fontainebleau there are several works in fresco by him.

**MAURER** (James), born in Switzerland, 1732; painted historical subjects, also landscapes with figures and animals: died 1780.

**MAYZO** (Don Juan Baptista), born at Madrid, 1620; excelled in history, landscape, and animals.

**MAZZIERI** (Antonio de Dominic), distinguished himself as a painter of battle-pieces and landscapes.

**MECHAN** (James), born at Leipsic, 1748; painted history and landscapes with considerable reputation.

**MEER** (John Vander), the Elder, born at Schoonhoven, 1627; he visited Italy, and on his return painted landscapes with cattle and figures, and marine views, the latter of which are greatly admired; but his landscapes are by some considered to have too yellowish a tint: died 1691.

**MEER** (John Vander), the Younger; studied under Berchem, and painted similar subjects, landscapes with cattle and pastoral figures, and in painting sheep is said to have equalled, if not surpassed his instructor; he seldom introduced any other cattle than goats and sheep; his skies, trees and figures are in good taste, and his landscapes, though inferior to those of Berchem, are very pleasing; his works are scarce, and copies are frequently palmed off for originals: died 1688.

MEGAN (P.); this landscape painter is said to be of Flemish origin, flourished at Vienna about the end of the 17th century, and applied himself to landscape painting.

MERANO or MOLINARETTO (—), born in Genoa, 1666; painted landscapes and sea views, with considerable reputation: died 1712.

MEULEN (Anthony Francis Vander).—See *Huntings*, &c.

MEYER (Felix), born in Switzerland, 1653; he studied under Francis Erinel of Nuremberg, a reputable painter of landscapes, and painted the most picturesque views in Switzerland; he afterwards visited Italy to study the more cultivated scenery of the environs of Rome, and not being very successful in designing figures, they were frequently introduced by Roos and Rugendas: died 1713.

MEYERING (Albert), born at Amsterdam, 1645; he studied under his father, Frederick, an artist of some ability, and afterwards at Rome, where he was employed in conjunction with his countryman John Glauber, and painted landscapes, embellished with ruins of ancient architecture, and decorated with figures representing historical and fabulous subjects, in the style of Gerard Lairese, the trees and buildings in grand style, and the water peculiarly transparent; his small pictures are not equal to his large compositions: died 1714.

MICHALLON (Achilles Etna).—See *Fabulous History*. He painted the ruins of the Circus, and a view of the environs of Naples, which were greatly admired.

MICHAU (Theodore), born at Brussels, 1766; he studied under Francis Bout, and painted landscapes and merry-makings, in which he imitated the style of the younger Teniers, but without success; he was deficient in the spirit and character of his figures, and without that sweet and silvery tone by which the works of Teniers are distinguished: he was living in 1730.

MICKER (John), the master of J. B. Weenix, according to Houbraken, painted wooded landscapes, ornamented with edifices and in a dark tone of colouring: he lived about the commencement of the seventeenth century.

MIEL (Jan).—See *Huntings*.

MIERS (—), born in Holland, —; came to London in 1788, and acquired considerable reputation as a painter of landscapes, in imitation of Ostade; he finished with great neatness, but not equal to his model, and excelled in drawing in water colours.

MIERIS (William), younger son of Fran-

cls, under whom he studied and painted similar subjects, also landscapes with historical or fabulous subjects, in the style of the Dutch Poussin, which he finished with extreme labour and precision, but in which he did not succeed, from his inability in designing the naked figure, and his ignorance of costume; his carnations, from their smoothness and polish, resemble ivory, and his landscapes, from their extreme precision, appear to be the work of a flower painter: died 1747.

MIERIS (Francis), the Younger, son of William, born at Leyden, 1689; was instructed by his father, and painted similar subjects, but inferior in every respect: his touch is dry and hard, design heavy and tasteless, colouring false and unnatural; he sometimes copied the works of his father, but their decided inferiority will prevent the least experienced from mistaking them.

MILÉ (Francis), sometimes called Francisque, born at Antwerp, 1644: studied under Laurentius, whom he soon surpassed, then visited Paris and attached himself to the style of Nicholas Poussin, whom he approached nearer than any of his imitators.

MIROU (A.), a painter of landscapes, enjoyed some reputation in Flanders about 1640, and also painted some subjects from sacred history.

MOLA (Pietro Francesco), born in the Milanese State, 1609; studied at Rome under Guiseppe Cesare di Arpino, and at Bologna under Francesco Albano, and afterwards from the works of Guercino, Titian, Tintoretto, Bassan and Paolo Veronese; he painted history and landscape, the latter in a grand style, and in his skies when pleasing he is hardly surpassed by the best productions of the Caracci or Domenichino; his scenery is sometimes solemn or sublime, his touch firm and free, his colouring unusually vigorous and glowing, and his figures usually represent subjects of history or fable: died 1665.

MOLA (Giovanni Battista), born about 1620; studied at Paris under Simon Vouet, and in Italy under Francesco Albano, and from the works of the best masters, particularly those of Annibale Caracci; amongst his best productions are four large landscapes, in the Salvati palace at Rome, which are painted entirely in the manner of Albano, and usually attributed to him.

MOLINAER (Nicholas), a relation of Nicholas Mins, born at Amsterdam, 1629; painted landscapes, but we have no further description of his works.

MOLYN (Peter), the Elder, born at Haerlem about 1600: he painted landscapes in a pleasing style, his skies touched with light-

ness and delicacy, and distances well kept, the foregrounds enriched with buildings and ruins in a picturesque manner.

**MOLYN** (Peter), the Younger, called *Tempesta*.—See *Huntings*.

**MOMMERS** (Henry), born at Haerlem, 1650; was a disciple of Karl du Jardin, whose style he followed, and painted landscapes with figures and animals, Italian views, &c. : died 1708.

**MOMPER** or **MOMPERTS** (Joos or Jodocus), born at Antwerp, 1580; he painted the romantic views in Switzerland without that precise finishing usually adopted in the Flemish school, and which characterizes the pictures of Breughel and Savery; his pencil is broad and facile, and colouring clear, but in the forms of his trees and mountains there sometimes appears a stiffness and formality; his pictures are occasionally decorated with figures by the Elder Teniers, or by John Breughel, and Teniers sometimes retouched his landscapes; his own figures are generally badly designed, short and dumpy: died 1638.

**MONTANINI** (Pietro), called *Pietro Perugino*, born at Perugia, 1619; studied first under Ciro Ferri, and afterwards under Salvator Rosa, in whose bold style he designed his landscapes, but is very inferior in his figures: died 1689.

**MONTERO** (Don Lorenzo), born at Seville, 1640; painted landscape, architecture, flowers and fruit, with considerable merit: died 1710.

**MONTICELLI** (Michele Angelo), born at Bologna, 1678; he studied under Antonio Franceschino, and Domenico Viani, and painted landscapes and battles, and was not excelled by any painter of his time in the management of his perspective, or the forms and foliage of his trees; his figures were designed correctly, and touched with great spirit.

**MORE** (Jacob), born in Scotland, 1740; painted landscapes representing the Campagna and suburbs of Rome, in the style of Claude, but very inferior to him in his colouring: died 1795.

**MOOJAERT** or **MOOYAERT** (Nicholas), born at Amsterdam, about 1600; painted landscapes with figures, in the style of Adam Elsheimer.

**MORLAND** (George), son of Henry Robert, a reputable painter of portraits, by whom he was instructed, was born in 1764; having rejected the lessons his father had taught him, his early productions were hard, formal and laboured, but he afterwards adopted a broader style; his usual subjects were landscapes of limited extent, and his figures were also few in number, and of animals the pig was his special favourite, his pencil being particu-

larly adapted to represent its bristly hide; a white horse was also a favourite with him, from its affording a mass of light, and an opportunity for the display of colouring, owing to the variety of yellow and other tints by which it is diversified, but he always selected such as were old, rough and clumsy; his scenes were usually interesting specimens of English scenery, and confined to fields and hedges, with ponds of water and clay banks, as he was incapable of painting landscape except as a background, and accompaniment to his figures: he was particularly happy in delineating the stunted oak with a group of sheep under it, the fleecy hide and innocent look of which he portrayed with considerable success; his principal animals were horses, pigs, guinea-pigs, sheep and asses, and especially the lazy and gluttonous character of the pig; he sometimes painted views on the sea shore, a sailor on the lookout, or a boat lying on the beach, but in these, as in his landscapes, his scenes were very circumscribed; his latter productions were poor, meagre, and monotonous, compared to many of his earlier productions: he died in 1804.

**MORTIMER** (John), born in Sussex, 1739. Painted landscapes, wild and romantic scenery, with figures somewhat in the style of Salvator Rosa.

**MORTO** (Da Feltro), born at Florence, 1468; visited Rome and painted grotesque subjects, *viz.* landscapes with caverns, or grottoes, from which the term grotesque is derived: died 1613.

**MOUCHERON** (Frederick), called the Old, born at Embden, 1633; studied landscape painting under John Asselyn, called *Crabetje*, and painted pictures which were usually embellished with figures by Adrian Vanderveelde or John Lingelbach; his scenery is pleasing, the forms of his trees well selected, and his foliage light and apparently in motion; he frequently introduced a waterfall rushing through the different parts of his landscape, which he enriched with buildings and architecture, and though unequal to Both, Berghem, and other distinguished landscape painters of the Dutch school, they are considered worthy of a place in the best collections: died 1686.

**MOUCHERON** (Isaac), son and scholar of Frederick, by whom he was instructed; was born at Antwerp in 1570. He visited Rome and studied the enchanting objects in the environs of that city, and particularly in the vicinity of Tivoli, of which he made a number of designs, and usually embellished his works with magnificent structures or ruins, and in scenery and style appears to have emulated the grand manner of Poussin. He was chiefly employed in painting large land-

scapes for the saloons, the figures in which were usually painted by Verkolie and others: died 1794.

MYIN (Henry Arnold), born at Antwerp, 1760; painted landscapes with animals, in the manner of Omme-ganck; his works are found in the best collections.

MYIN (Maria Jacoba), born at Omme-ganck, and sister of the painter of that name; painted landscapes with considerable merit.

NADALINO (del Murano), was a pupil of Titian, whom he greatly resembled in style and colouring, but we have no further description of his works.

NAIWYNCK or NAIWYNX (Henry), born at Utrecht about 1620; he painted landscapes in the style of Waterloo, which are little known in this country.

NASMYTH (Alexander), the father of landscape painting in Scotland, born 1750; painted landscape, chiefly Scottish views, and particularly excelled in craggy mountains, scenes, wild torrents, and ruined castles; he came to London in 1813, and died in 1840.

NASMYTH (Patrick), son of Alexander, born 1787; painted landscapes, but in a less pleasing style than his father, and embellished with figures, representing groups of rustics, &c. at ale-house doors: died 1831.

NEDECK (Peter), born at Amsterdam, 1616; studied under Peter Lastman, and became a good painter of landscapes: died 1678.

NEER (Arnold Vander)—See *Moonlight*, &c.

NEVE (Francis de), born at Antwerp, 1626; he studied and imitated the works of Rubens and Vandyck, and afterwards visited Rome, but was most distinguished in what are called heroic landscapes, with subjects from history or the fable: died 1681.

NEYN (Peter de), born at Leyden, 1597; he studied under Esaias Vandervelde, and became a good painter of landscapes: died 1639.

NEYTS (—), was a Dutch painter of landscapes. The Gallery at Dresden possesses two pictures by him, signed A. Neyts, 1681.

NICASIUS (Bernard), born at Antwerp, 1618; studied under Snyders, in whose manner he painted huntings, also landscapes, and flowers: died 1679.

NIEULANDT (William Van), born at Antwerp, 1584; studied first under Roland Savery, and afterwards at Rome under Paul Brill, whose style he for some time followed, but afterwards adopted a more bold and vigorous one. He painted views of the ruins of ancient architecture in the vicinity

of Rome, drawn with neatness and precision, and bold and effective in colouring: died 1635.

NIEULANT (John), born at Antwerp, 1569; studied under Peter Fransz and Francis Badens, and painted history and landscapes, small size, and very neatly finished: died 1628.

NIMEGUEN (Elias Van), born 1667; excelled in painting landscapes and flowers, but was principally employed in decorating the cabinets of the saloons and mansions in Holland: died 1745.

NIMEGUEN (Tobias Van), younger brother of Elias, born at Nimeguen about 1670; was similarly instructed, and pursued the same branch of the art, in which he gained considerable reputation.

NIMEGUEN (Gerard Van), born 1735; painted mountainous landscapes, woody sites with streams of water, also figures and animals in the style of Ruysdael, Everdingen, and Pynaker: died 1808.

NINFE (Cesare), born at Venice, 1659; is supposed to have been a disciple of Tintoretto, in whose manner he painted history, and is also said to have painted landscapes in the style of Salvator Rosa: died 1699.

NOBILE (Anthony), of Verona; painted landscapes in an excellent manner, but died young.

NOLLETT (Dominick), born at Bruges, 1640; was a scholar of Jacob Van Oost, the Elder, and painted history, but excelled as a painter of landscapes, battles, and sieges, which he executed in grand style; his figures and horses correctly drawn, and touched with great spirit, and his works are little inferior to those of Vander Meulen, which they greatly resemble: died 1756.

NOLLEKENS (Joseph Francis), born at Antwerp, 1706; he studied in England under Peter Tillemans, and painted landscapes and domestic subjects, and was also much employed in copying the works of Watteau, and the architectural ruins of Pannini: died 1748.

NOLPE (Peter), born at the Hague. The works of this artist are only known from some prints of landscapes which exhibit the hand of that master.

NOTER (Augustus Herman de), born at Ghent, 1806; painted landscapes in the style of Wouvermans with considerable success: died 1839.

NOTER (Peter Francesco de), born near Malines, 1779; painted landscapes, shipping, &c. in an excellent style: died 1842.

NOTHNAGEL (John Andrew), born near Saxe Coburg, 1729: acquired considerable

reputation as a painter of landscapes, with merry-makings, in the style of Teniers : died 1790.

NUMAN (Herman), born in 1744, near Groningen ; at first painted landscapes and flowers, but abandoned those subjects for portrait painting : died 1820.

NUYEN (Wynand Joseph John), obtained the prize from the society at Amsterdam for the best landscape. One of his best pictures representing a wooded landscape is at Haerlem.

ODAM (Girolamo), a Roman painter, born in 1681 : studied landscape painting under Dominic Marchis, and acquired considerable reputation.

OESER (Frederick Louis), son of Frederick ; painted landscapes with considerable merit : died 1792.

OLANDESE (John Van) — See *Water Colours*.

OMMEGANCK (—), born at Antwerp, was a celebrated painter of landscape and animals, and particularly excelled in sheep and goats ; his productions are greatly admired and eagerly purchased : died 1826.

ONOFRIO (Creccenzio di), born at Rome about 1560 ; painted landscapes in the charming style of Gaspar Poussin, whose disciple he was ; he resided chiefly at Florence, and was much employed for the Court, and for private collections.

OORT (Adam Van), born at Antwerp, 1557 ; painted history, landscape, and portrait, with some reputation, but his chief merit consisted in having been the master of Rubens : died 1641.

OOSTEN (J. Van) ; this artist painted small landscapes richly decorated, in the style of John Breughel ; some of his pictures are still to be met with.

ORAM (William), born — ; a self-taught landscape painter, who arrived at great merit in the art, but we have no further account of his works.

ORRENTE (Pedro), born at Murcia, 1560 ; painted four landscapes which were formerly in the King of Spain's collection : died 1642.

OS (Van) ; a modern Dutch flower painter, in which he particularly excelled, he also painted landscapes and sea-pieces, but far inferior to his other works : he was born in the province of Zealand, in 1744.

OSSENBECK (John Van), born at Rotterdam about 1627 ; painted landscapes, with animals, fairs, and huntings in the style of Peter Van Laer, called Bambocciate, which he usually enriched with ruins and architecture ; his pictures though not equal to Van Laer, possess great merit, they are ingeniously

composed, and the figures and animals correctly designed, and touched with great spirit : died 1678.

OUDENDYCK (Adrian), painted landscapes, copied from the works of Adrian Vandervelde, and Thomas Wyck, and for that reason was surnamed Rapianus.

OUDENDYCK (Evert), brother of Adrian, painted landscapes, ornamented with stag-hunts, &c. ; in 1646 he was admitted into the Society of Painters at Haerlem.

OUDEY (John Baptist)—See *Huntings*.

OVENS (Jurian)—See *Candlelight Pieces*.

PADERNA (Paolo Antonio), born at Bologna, 1649 ; studied first under Guercino and afterwards under Carlo Cignani, and painted history and landscape, but was more distinguished for the latter, which are designed in the vigorous style of Guercino ; his scenery is grand, and his colouring clear and harmonious : died 1708.

PALENIER (Joachim), born in Flanders, 1490 ; died 1548 : painted landscapes with small figures, in which he excelled.

PANFI (Romolo), a Florentine, scholar of Vignali, particularly excelled in landscapes and battle-pieces.

PANZACCHIA (Maria Helena), born at Bologna, 1668 ; this lady was instructed in design by Emelio Taruffi, and became an eminent paintress of landscapes ; her pictures are embellished with figures, tolerably correct in design, and disposed with elegance and taste ; several of her works are in the private collections at Bologna : died 1709.

PARMEGIANO (Fabrizio), born at Parma ; painted landscapes in fresco, in which, like some of the Caracci, there is more of the ideal than natural ; the subjects are gaudily conceived, and touched with great spirit : flourished in the Pontificate of Clement VII.

PARKER (John) ; he received some instructions from the Smiths of Chichester, and afterwards visited Rome, and on his return painted landscapes with some success.

PARS (William), born in London, 1742 ; in 1764 obtained the prize from the Royal Academy, for the best historical picture, and afterwards visited Greece and Italy, to study the remains of antiquity there ; some of his views in Greece, Italy, and Switzerland, have been engraved : died 1782.

PARSONS (William)—See *Architecture*.

PAS (or Vander Pas, junior), is mentioned by Hort, as a landscape painter, omitted by Van Gool, but we have no further account of his works.

PATEL (Peter), born in France ; he studied under Simon Vouet, but from the

subjects of his pictures which generally represent views in the vicinity of Rome, has evidently adopted the style of Claude Lorraine, but has not been very successful; his landscapes are usually embellished with ruins of ancient architecture, decorated with figures, correctly drawn, and touched with great spirit; his skies are clear and brilliant, verdure fresh and agreeable, though occasionally too green and monotonous, and though unequal to Claude in the grandeur of his compositions, and the purity of his aerial tints, his works possess sufficient merit to entitle him to an eminent rank amongst the painters of his country, where he is designated as the French Claude: died 1703.

PATEL (—), son of Peter Patel, whom he studied under, and painted similar subjects, but not with equal skill.

PATENIER (Joachim), born at Dinant, 1480; resided chiefly at Antwerp, and painted landscapes, usually of a small size, highly finished, and with a great number of small figures, designed with tolerable correctness, and neatly touched; he also painted huntings and battles, which at that early period were highly esteemed.

PAYEN (A. A. I.), born in Brussels, resided in the Dutch East Indian colonies, and painted some views therein with great success.

PEDONE (Bartholomew), was a painter of landscapes, sea-ports, &c., but was principally employed by the dealers.

PENNI (Giovanni Francesco), born in Florence, 1488; particularly excelled in landscape, and was well acquainted with the beauties of architecture: died 1528.

PENNING (Nicholas Lewis), born at the Hague, 1674; was a pupil of Thierry Vander Aa, painted landscape and cattle; his pictures possessed some merit: he died at the Hague in 1818.

PERES (Henry), painted two small landscapes in the church of St. Augustine at Antwerp.

PERIGNON (Nicholas), born at Paris, about 1730; painted landscapes and flowers in distemper: died about 1800.

PERREIRA (Diego), a Portuguese, was highly esteemed for his landscapes with small figures, which he painted in excellent taste.

PETERS (Francis Lucas), born at Mechlin, 1606; studied under Gerard Seghers, but he abandoned historical painting to devote himself to landscape, which he painted in a pleasing style, decorated with small figures, correctly drawn, and touched with neatness and spirit: died 1654.

PETHER (Abraham), born at Chichester, in 1756; studied under Smith, and acquired

considerable celebrity as a landscape painter, particularly of moonlight scenes; his day scenes are also pleasing and luxuriant, his colouring clear, and his distances remarkably well kept, but his light and shade is not well distributed, and his forms being often repeated, exhibit the characteristics of a mannerist: died 1812.

PETHER (William); an English painter of landscapes and portraits, who lived about 1770, but never rose above mediocrity.

PIELLA (Francesco Antonio), born at Bologna, 1661; excelled in landscapes and views of sea-ports: died 1719.

PIEMONT (Nicholas), born at Amsterdam, 1659; he studied under Martin Zaagmoolen and Nicholas Molinaer; then visited Italy, and on his return painted some beautiful views from designs he had made, which bear a strong resemblance to the works of John Both, and although not equal to those of Both, are deservedly admired: died 1709.

PIERCE (Edward), an English painter; flourished in the reigns of Charles I. and II.; was an eminent painter of history and landscape.

PILLEMENT (John), born in France, about the year 1760; he resided in London, and painted a few pictures of landscapes and fancy subjects, composed and coloured in a theatrical and gaudy style.

PINAGIER (Thomas), born in Paris, 1616; died 1653; is said to have been a reputable landscape painter, but we have no account of his works.

PINAS (Jacob), born at Haerlem, 1601; painted landscapes, which possessed considerable merit: died 1659.

PIPER (Francis le)—See *Water Colours*.

PLATTENBERG or PLATTEN (Matthew Van), born at Antwerp, 1600; he visited Italy and Florence, and in conjunction with John Asselyn painted several land-storms; also storms and calms at sea, which were greatly admired; at Paris he changed his name to that of Platte Montagne, and sometimes Montagne only; his landscapes are highly finished, and scenery very pleasing.

PLOTT (John), born in Winchester, 1732; he studied in London under Richard Wilson, but abandoned landscape painting for portrait: died 1803.

POEL (Vander), celebrated for his pictures of conflagrations; also painted landscapes, which he treated with equal success; he usually introduces a pond with ducks in the foreground, but his figures are rather too large in proportion to his other accessories.

POELEMBERG (Cornelius), born at Utrecht, 1586; he studied under Abraham Bloemart,

and afterwards in Italy, and first attached himself to the style of Adam Elsheimer, which he afterwards quitted to study the works of Raffaele, and painted landscapes, distinguished by the snavity and delicacy of colouring, and an agreeable choice of scenery, mixed with architecture, with figures as remarkable for the neatness of their penciling and clearness of the carnations as deficient in design. There is, however, a polished and seductive brilliancy in their finishing, which gratifies the generality of persons; he painted several pictures for Charles I. and the nobility of England, and frequently ornamented with his figures the architectural views of Steenwick. John Vander Lis imitated him so closely that his works are frequently mistaken for those of Poelenberg: died 1660.

PONT (Nicholas)—See *Dupont*.

PONTE (Giacomo)—See *Scripture History*.

PORTENGEN (Peter), of Utrecht, painted some landscapes in the manner of Both, but his trees are touched in a very inferior manner to those of that master.

POSSENTI (Benedetto), a Bolognese painter, excelled in sea-ports and embarkations: died 1656.

POST or POOST (Francis), born at Haerlem, 1620; went to the West Indies and to South America, and made numerous drawings of the most interesting views in that country, and on his return to Holland painted several large pictures for the palace of Ryksdord; he described the plants, fruit, fishes, and animals with truth and nature, his trees are touched freely and loosely, and with a masterly hand; his skies are clear, and distances remarkably blue, but the foregrounds of his pictures are sometimes too dark, and the verdure too green; in his views of Surinam the dress, sports and manner of the natives is correctly delineated: died 1680.

POTMA (James), born about 1610; a pupil of Wybrand de Gheest; particularly excelled in landscape painting, and was much employed in the different courts in Germany.

POTTER (Paul). This admirable painter of landscapes and animals was born at Enkhuysen, 1625; his landscapes are generally subordinate to his cattle, and seldom extend beyond a stump of a tree, a farm-house, or a hovel; but these are represented with uncommon fidelity, and his animals are designed with a correctness that is beyond all praise; he excelled in painting cows, sheep, and goats, which he grouped in a most picturesque manner; his pictures usually exhibit a brilliant effect of sunshine, and there is a lustrous glittering in his colouring peculiar to himself; his cabinet size pictures are best: died 1654.

POTTER (Peter), father of the celebrated

Paul Potter; painted landscapes with Scripture subjects, one of which, representing St. Paul the Hermit in a desert, attended by an Eagle, prove him to have possessed considerable ability.

POURBUS (Francis), the Elder, son of Peter, whom he studied under, and also under Francis Floris, both of whom he soon surpassed; he painted history, landscape, and portrait, and his landscapes were so exact, that every species of fruit or forest tree was easily distinguished; his colouring was clear and chaste: died 1580.

POUSSIN (Nicholas), born in Normandy, 1594; was not less esteemed in his landscapes than in his historical works, which for beauty and grandeur of scenery may vie with those of most of his day: died 1665.

POUSSIN (Gaspar Dughet), called Gaspar, born at Rome, 1613, the brother and scholar of Nicholas; was one of the most celebrated painters of landscape that the art has produced; his first style was dry and hard, but after seeing Claude's landscapes, he adopted one that was more mellow and agreeable; his landscapes represent the most interesting prospects in the vicinity of Rome, Tivoli, and Frascati, the gentle sloping of the mountains, their sides decked with the sequestered villa or the ruined castle, the immense Campania intersected with limpid lakes, or murmuring cascades rushing through the rocks, sometimes under the serene atmosphere of the morning sun, and at others under the evening ray, whose lengthened shadow is cast on every object; but in his land-storms he is supremely grand, the lowering tempest blackens the sky, the forked lightning rives the lofty pine, or crumbles the mouldering battlement, whilst the impetuous whirlwind rushing along, sweeps flocks and herds from the plains. Such are the admirable landscapes of Gaspar Poussin, many of which have been brought to this country; two of the finest of which, a Land Storm, and Abraham and Isaac, in a rich landscape, are now in the National Gallery; his touch is firm and vigorous, the foliage of each tree and plant true to nature, and his figures, which are sometimes introduced by Nicholas, usually represent subjects of history or the fable: died 1675.

POUSSIN (John Dughet), born at Rome about 1615; was taught the elements of design by his brother Gaspar, but not succeeding as a painter, he devoted himself to engraving.

POZZOSERRATO (Lodovico), called da Trevigi, born in Flanders; was a contemporary with Paul Bril, with whose works he was often put in competition, and sometimes preferred; he excelled in painting the rising

and setting of the sun, and his skies and distances had a fine degradation of tint; he also painted land-storms and tempests with an uncommon grandeur of effect.

**PRIEST** (Thomas), an English landscape painter, resided at Chelsea about 1738; and chiefly painted views on the Thames, which he afterwards engraved.

**PRINCE** (John Baptist le), born at Paris, 1733. Having studied under Vien and Boucher, he travelled to Russia, and designed the different views of the country through which he passed, with their costumes, &c., and on his return to Paris executed several works.

**PROCCACINI** (Carlo Antonio), third son of Ercole, born at Bologna, 1555; excelled in painting landscapes, flowers and fruit, and his pictures are to be found in the best collections in Italy and in Spain: died 1628.

**PROU** (James), born in Paris about 1639; was a scholar of Sebastian Bourdon, and painted landscapes in the style of that master: died about 1700.

**PUGH** (Herbert), born in Ireland. Came to London about 1758, and painted some landscapes of a very mediocre character, and mannered and affected in style.

**PYNAKER** (Adam), a Dutch landscape painter, born in 1621; visited Italy, and studied the works of the best masters on those subjects, and made designs from the most picturesque objects, in the environs of Rome, and became one of the most admired and most employed artists of his country. He was much engaged in ornamenting the mansions of the nobility, but his pictures of a small size are most esteemed; his scenery is pleasing, the sunny light of morning peeps through the woods, or from behind the mountains, diffusing a brilliant glow over the face of nature; his skies are clear, light, and floating, the foliage of his trees and plants touched with uncommon spirit, and with a firm and free pencil; his pictures are usually embellished with the ruins of ancient architecture, and decorated with figures and cattle, correctly drawn and grouped with taste and elegance; his works are found in the choicest collections: died 1673.

**QUANI** (Luigi)—See *Scripture History*.

**QUEBORNO** (Christian), of Antwerp; from a portrait of him, with some Latin verses under, he appears to have been an excellent painter of landscapes.

**QUELLINUS** (Erasmus), born at Antwerp, 1607; a pupil of Rubens. He was well acquainted with perspective and architecture, with which he embellished the backgrounds of his historical compositions, and his land-

scapes are treated in a very pleasing style: died 1678.

**QUILLART** or **QUILLARD** (Peter Anthony), born in Paris, 1711; was a scholar of Anthony Watteau, and was made principal painter to the Queen of Portugal: died about 1739.

**RABEL** (Daniel), son of Francis; painted landscapes, some of which have been engraved by his contemporary artists: lived about 1620.

**RADEMACKER** (Abraham), born at Amsterdam about 1675; a self-taught artist. Painted landscapes or views of towns in Holland, which he embellished with figures and ruins in a picturesque manner, being well acquainted with the rules of architecture; his colouring is generally bright, strong, and pleasing in tone, but in his larger works a little dryness is perceptible: died 1735.

**RAGGI** (Pietro Paulo), born at Vienna, about 1659; first painted historical subjects in the style of the Caracci, but afterwards painted landscapes, embellished with figures representing pastoral or Bacchanalian subjects, with shepherds and satyrs, in the style of Bendetto, Castiglione, and Giulio Carpione, which possess great merit: died 1724.

**RAINIERI** (Faustino), a self-taught landscape painter, imitated and followed the manner of Tempesta, to whom he very nearly approached; he painted a great number of pictures: died 1755.

**RAINIERI** (Francesco), born at Mantua, about 1680; studied under Giovanni Canti, and painted similar subjects, representing landscapes and battle-pieces, little inferior to those of Canti, he was superior in his drawing, but less vigorous in his colouring: died 1785.

**RATHBONE** (John), born at Cheshire about 1750; without the aid of an instructor became a respectable painter of landscapes, which were frequently embellished with figures by Ibbotson, Anderson, Morland, and other contemporary artists: died 1807.

**RECLAM** (Frederick), born at Magdeburg, 1734; studied design in his own country, then visited Paris and became a pupil of J. B. Pierre; he afterwards visited Rome and occupied himself in designing the most interesting views round that city, and on returning to Berlin painted landscapes and portraits with considerable success: died 1774.

**REGEMORTER** (Peter John Van), born at Antwerp, 1755; painted landscapes enriched with figures and animals, and was a skilful restorer of paintings: died 1830.



**REINGALE** (Philip), studied in London under Allan Ramsay, and painted landscapes with farm-houses, yards, fowls, &c.; his best productions were Cowthorp Oak, and Essex County Hall, including a part of Chelmsford: died 1834.

**REINIER** (Wenceslaus Laurent), born at Prague, 1686; studied under Peter Brandel, and painted history with considerable success, but his best pictures are his landscapes with figures and cattle, which are correctly drawn, and touched with great spirit; his works are to be found in the best collections in his own country: died 1743.

**RENNELL** (Thomas), born in Devonshire, 1718; practised landscape and portrait painting, the latter of which were greatly admired: died 1788.

**RESCHI** (Pandolfo), born 1643; imitated with success the landscapes of Salvator Rosa.

**REUVER** (Theodore de), born at Utrecht, 1761; painted some landscapes ornamented with animals, and copied some pictures of the ancient masters with success: died 1808.

**REYNOSO** (Don Antonio Garcia), born at Andalusia, 1623; painted landscape in an excellent manner: died 1677.

**RICCI** (Marco), nephew of Sebastian, whom he studied under, was born at Belluno in 1680; he afterwards visited Rome and occupied himself in designing the most picturesque views in the vicinity of that city, and the most remarkable vestiges of ancient architecture, which he afterwards executed in oil; in 1710 he came to England, and was employed in painting landscapes with ruins and architecture, both in oil and in distemper, and his works are to be found in many of the principal collections: died 1730.

**RICHARDUS** (Martin), born at Antwerp, 1591; is said to have painted landscapes with considerable reputation, but we have no account of his style or manner: died 1636.

**RIGAUD** (John), a relation of Hyacinthe, born at Paris about 1700; painted landscapes and views in perspective, which appear by the engravings to have possessed considerable merit: died about 1760.

**RINALD** (Santi), born in Florence, excelled in battle-pieces and landscape: died about 1690.

**RIVE** (Peter Luis de la), born at Geneva, 1753; he traversed the whole of Italy and the Savoy, delineating the most picturesque scenery, and painted landscapes with considerable reputation, one of his most celebrated pictures is a view of Mount Blanc: died 1815.

**ROBART** (M.) a pupil of Van Huysum, the flower painter; in a catalogue of paint-

ings, one by him is thus described, a vase filled with flowers at the foot of a landscape.

**ROBERTSON** (George), born in London, about 1742; studied at the Academy in St. Martin's Lane, and afterwards visited Italy and Jamaica, and painted some landscapes of considerable merit: died 1788.

**ROGERS** (George); was an amateur landscape painter, and exhibited some of his pictures in the rooms at Spring Gardens: died about 1786.

**ROGMAN** or **ROGHMAN** (Roland), born at Amsterdam, 1597; master unknown; he painted landscapes, which usually represent views in Holland, or the dark borders of Germany, naturally composed, but in colouring dark and disagreeable: died 1686.

**ROMAIN** (De la Rue), painted landscapes after the manner of Asselyns, Swaneveldt and Both, and produced some excellent pictures.

**ROMBORGH** (—), of Nimeguen, studied landscape at Rome from the works of the best masters, and painted in the style of Moucheron: he was living at the commencement of the 18th century.

**ROMEYN** (William Van), a Dutch painter of landscape and cattle, with figures; his pictures are so much in the style of Karel du Jardin, that it is probable he was instructed by him.

**RONTBOUT** (N.), born in Flanders; he travelled through several parts of Germany and Switzerland to Italy, designing from nature the most delightful views he met with; there is a landscape signed with his name, in the possession of Thomas Cobbe, Esq., it represents a bridge between two lofty hills, and through one of the arches a high tower in the distance, on the borders of the stream.

**RONTBOUT** (J.) a painter of landscapes, his pictures have so much analogy to those of Hobbema, that they are sometimes mistaken for the works of that master, but on a closer inspection a great difference in the execution may be seen; his paintings are usually signed with his initial letters.

**ROOKER** (Michael), son of Edward; an engraver, who instructed him in the art of designing; he afterwards studied drawing and landscape painting, under Paul Sandby, and in 1772 exhibited a view of Temple Bar, which was much admired: died 1801.

**ROOS** (John Hendrick), born at Ottenburg on the Rhine, 1631; he studied under Julius du Jardin, and afterwards under Adrian de Bic, an able designer of landscapes with animals, horses, cows, sheep, goats, and camels, and not only surpassed his in-

structor, but became one of the most celebrated animal painters of his time, which he frequently designed in the most singular and difficult attitudes, and always with an accuracy for which he is remarkable: died 1685.

Roos (Philip), called Rosa da Tivoli, son of John Hendrick, born at Frankfort, 1655; he visited Rome, and designed every object from nature, keeping a kind of menagerie of animals for that purpose. His pictures usually represent pastoral subjects, herdsmen with cattle, &c. which he frequently painted as large as life; his groups are composed with judgment and taste, and his landscapes in the backgrounds, skies, and distances are treated in a very masterly style; his cattle are also designed with unusual truth and spirit: died 1705.

Roos (John Melchior), son of John Hendrick, born at Frankfort, 1659; also painted landscapes and animals in the style of his brother, and although he never reached the excellence of Rosa da Tivoli, his pictures possess great merit: died 1731.

Roos (Joseph), born in Vienna, 1728; painted landscapes and cattle with considerable reputation, and was much employed by the Elector of Saxony: died 1780.

ROSA (Salvator), born at Naples, 1615; studied successively under Francazani, Aniello Falcone, and Ribera, called Il Spagnoletto, and painted ancient and scripture history, and landscapes, the latter usually representing the lonely haunts of wolves and robbers, hollow glens, rocky precipices or dreary wastes, with the trunk of a blasted oak spreading its shattered branches through the troubled air, and those gloomy regions peopled by assassins, outlaws, or ferocious banditti; he also painted marine views and battles: died 1673.

ROSELLI (Cosimo) — See *Scripture History*.

ROSER (M.) born at Heidelberg, 1737; after studying from nature, he became a scholar of Louthembourg, but soon after quitted landscape painting, and became a restorer of old pictures, particularly the works of Titian, Correggio, and Raffaele, in which he succeeded admirably; he also copied several of the principal works of the Flemish school: died 1804.

ROUSSEAU (James), born in Paris, 1626; studied landscape and perspective painting in Rome, and became eminent in those branches of the art; he appears to have taken for his model the works of Poussin.

Rox (J. B. de), born at Brussels, 1759; painted landscapes and animals, and was particularly attached to the style of Paul Potter, which he made it his study to imitate.

ROZEE (Madame), called the Sorceress, born 1632; produced pictures, it is supposed, by blending of floss silk, so artfully interwoven as to imitate nature; one of her pictures, representing the trunk of an old tree covered with moss, was sold for 500 florins: died 1682.

RUBENS (Peter Paul). This celebrated master of the art, born at Antwerp, 1577, in his landscapes reminds us of Titian, and they are in no respect inferior: the picturesque forms of his rocks and trees, the deep shadows in his glades and glooms, the watery sunshine, and the dewy verdure form a striking contrast with the fascinating productions of Claude Lorraine. One of his finest works of this description, known as Rubens' Chateau, is now in the National Gallery. Wildens and Snyders often assisted in forwarding the landscapes and animals in some of his pictures: died 1640.

RUYSDAEL (Jacob), born at Haerlem, 1636; he became acquainted with Berghem, by whose advice he studied the art of painting landscapes, which usually represent the most interesting views in the neighbourhood of Haerlem, and occasionally the rocky borders of the Rhine, with cascades and waterfalls, treated in so picturesque a style that they may almost be said to be unrivalled; he designed every object from nature, his trees and broken grounds are of the most pleasing forms, his skies light and floating, and there is an agreeable freshness in his verdure almost peculiar to himself. They are sometimes decorated with figures by Ostade, Adrian Vandervele, or Philip Wouvermans, by which their value is greatly enhanced: died 1681.

RUYSDAEL (Solomon), brother of Jacob, born at Haerlem, 1616; he painted landscapes and views of rivers in Holland, in which he imitated the style of John Van Goyen, and was probably his scholar; they are poorly painted, and produce a slight and feeble effect: died 1670.

RYCK (Peter Cornelius de), born at Delft, 1566; he studied under James Willems and Hubert Jacobsq, but formed his style by studying the works of Giacomo Bassano, and painted historical and pastoral subjects, with landscapes and cattle, which were much esteemed in his time.

RYCK or RYX (Nicholas), born at Bruges, 1637; travelled through Palestine, and made designs of the most remarkable views in the vicinity of Jerusalem, and on his return to Flanders painted pictures of those subjects, in which he delineated with great precision the various customs and habiliments of the inhabitants of those countries, their caravans, camels, and mode of travelling.

which were much esteemed; he designed somewhat in the manner of Vander Cabel: died 1695.

**RYCKAERT (Martin)**, born at Antwerp, 1591; studied under Tobias Verhaecht, an artist of considerable celebrity; he visited Italy, and returned to his own country with numerous designs which he had made of the most remarkable views in the vicinity of Rome, and became one of the ablest landscape painters of his time; his pictures are embellished with ruins of ancient architecture, rocks, mountains and waterfalls, and his landscapes exhibit a grandeur of scenery not usually found in artists of his country, and are occasionally decorated with figures by John Breughel: died 1636.

**RYCKAERT (David)**—See *Interiors, &c.*

**RYSBRAECK or RYSBRECHTS (Peter)**, born at Antwerp, 1657; was a scholar of Francesco Milé, whom he accompanied to Paris, and studied the works of Gaspar Poussin, whose style is discernible in all his compositions, and yet sufficiently distinct to secure him from the imputation of plagiarism, although they are frequently passed off for the works of that master: died 1716.

**RYSBRAECK (Peter)**. An obscure landscape painter of this name resided at Brussels, but his works are too indifferent to be compared with those of the above.

**RYSEN (Warnard Van)**, born in Holland, 1600; was a scholar of Cornelius Poelenberg, and afterwards visited Italy, and on his return painted landscapes with historical figures, in the style of his instructor, which are highly esteemed.

**SAMMARTINO (Mark)**, a Venetian; painted landscapes with small figures; he flourished in the seventeenth century, and his pictures were highly esteemed.

**SAN or SON (Gerard de)**, born at Bruges, 1754; painted historical landscapes and other subjects; he was master of the Deaf and Dumb Institution, at Groningen, and formed some excellent pupils in that establishment: died 1830.

**SAN or SON (Gerard de), Jun.**; studied under his father, and produced some good landscapes with cattle, &c.

**SANDBY (Paul)**, born at Nottingham, 1752; a celebrated landscape painter in water colours, is said to have occasionally painted in oil, but only one picture of that description is known; it is taken from Gray's poem of "The Bard."

**SANDERS (Gerard)**, born at Wezel, in 1702; was a good painter of history and landscape, he was chiefly employed in decorating saloons, but he left some easel pictures

that were extremely well finished: he died at Rotterdam, in 1767.

**SAVERY (Jacques)**, born at Courtray about 1545; was a disciple of John Bol, and painted landscapes and animals, finished with great labour and patience, but in a dry hard style: died 1602.

**SAVERY (Roland)**, son of Jacques, born at Courtray, 1576; studied under his father, and adopted his neat penciling, but in a more natural manner; his landscapes in style resemble those of Paul Bril or Breughel, and are adorned with historical figures and animals, also insects and reptiles; they usually represent the romantic scenery of the Tyrol, and the stupendous rocks and cascades of that country, and are finished very highly: died 1665.

**SAVERY (John)**, born at Courtray, about 1590, the nephew, and probably the scholar of Roland Savery; painted landscapes with figures in a similar style.

**SCHAEKEN (William)**, born at Weerd, 1755; studied landscape under John Borreken, but afterwards devoted himself to historical subjects.

**SCHETZ (Matthew)**, born at Amsterdam, 1648; studied under Wouvermans, whose style he quitted for that of D. Teniers, and painted landscapes with rustic sports and children amusing themselves, &c.

**SHELLINCKS (William)**, born at Amsterdam, 1632; travelled through France, Italy, and Switzerland, and painted landscapes and sea-ports decorated with figures, and touched with neatness and spirit; the brilliant and sunny effects in some of his pictures remind us of Karel du Jardin, and his horses resemble those of Wouvermans; his pictures are rarely met with in this country: died 1678.

**SHELLINCKS (Daniel)**, born at Amsterdam, 1638; brother of William, by whom he was instructed, and in whose style he painted landscapes and sea-ports with considerable reputation: died 1701.

**SCHELTIMA (Iaco)**, born at Harlingen, 1760; painted many family subjects, which he usually represented in a landscape: died 1837.

**SCHNEBBELIE (Jacob)**, born in England, 1760; studied from nature, and was employed by the Earl of Leicester in painting several landscapes for him: died 1792.

**SCHOENFIELD or SCHOONFIELD (John Henry)**, born in Suabia, 1619; studied under John Sichelbien; he excelled in historical subjects, landscapes, architectural ruins, and animals of every description: died 1689.

**SCHOREL or SCHOREEL (John)**, born in Holland, 1495; painted some historical subjects, in which he imitated the style of Raf-

faelle; he visited Venice, and afterwards proceeded to Jerusalem, where he made accurate designs from the most interesting views and antiquities in that city and its environs, and then embarked for the Isle of Rhodes, and painted views of that city and fortress: died 1562.

SCHULTZ (John Christopher), born at Amsterdam, 1749; studied under his father, who was a landscape painter, and painted similar subjects, and became Dean of the Society or Company of Painters at Amsterdam: died 1812.

SCHUTZ (Christian George), born in the Electorate of Mentz, about 1730; he painted small landscapes and views of the Rhine, neatly touched, and very highly finished.

SCHWART (John), born at Groningen, in Holland, 1480; visited Italy for improvement, and painted history and landscape with considerable reputation, particularly the latter, which resemble those of Schorel: died 1541.

SCORZA (Sinibaldo), born in the Genoese State, 1589; studied under Giovanni Battista Paggi, and excelled in landscapes, which he decorated with groups of figures and animals, tastefully composed, and touched with great spirit, and in which he successfully grafted the neatness of the Flemish school with the taste of the Italian: died 1631.

SCOTT (Samuel)—See *Shipping*.

SEGHERS or SEGERS (Hercules), born at the Hague, about 1630; painted landscapes and cattle in the style of Paul Potter, after whose death his pictures were eagerly sought for; his landscapes exhibit agreeable scenery, and his cattle are correctly drawn, and touched with great spirit: died about 1675.

SERRES (Dominic)—See *Marine Views*, &c.

SIBRECHT or SYBRECHT (John), born at Antwerp, 1625; he studied the works of Nicholas Berghem and Karl du Jardin, and copied them so closely that his copies are often taken for originals; his usual subjects were landscapes and views on the Rhine, and he was much employed by the Duke of Buckingham, and others of the nobility: died 1703.

SIENA (Matteo da), born at Siena, about 1533; painted landscapes in the Logie of the Vatican, and usually worked in conjunction with Circignani, called Pomerancia: died 1588.

SILVESTRIE (Louis), born in Paris, 1645; studied design under his father, an engraver, and painted landscapes and portraits with considerable reputation: died 1728.

SINGER (Hans or John), born at Hesse Cassel, about 1510; he painted landscapes and figures in a free, bold manner, and was

much employed in painting cartoons for tapestry: died 1558.

SINJEUR (Govert), is said to have lived in Rotterdam, and to have painted landscapes in the style of Philip Wouwermans.

SMEES (John), of Amsterdam, painted landscapes, ornamented with ruins and figures in the manner of J. Both; he is supposed to have died about 1829.

SMITH (Francis), is said to have been born in Italy, and to have travelled in Turkey with Lord Baltimore, for whom he painted a view of Constantinople, and several others; he also painted views on the Thames, which were exhibited at the Royal Academy, Somerset House: died about 1779.

SMITH (Thomas), called Smith of Derby, may be said to be the first English artist who explored and displayed the charming scenery of his native country; he studied from nature, and reached an eminent rank in his profession, without the aid of any master: died 1769.

SMITH (William), supposed to have been born at Guildford in 1704; studied from nature, and painted landscapes, flowers, and fruit, but chiefly devoted himself to portraits: died 1764.

SMITH (George), brother of William, born 1714; was called Smith of Chichester; he also studied from nature, and excelled in landscape painting; he ranked high in that department of the art: died 1766.

SMITH (John), born 1717, also painted landscapes very little inferior to his brother George: died 1764.

SNAYERS (Peter), born at Antwerp, 1593; was a scholar of H. Van Balen, and became distinguished as a painter of landscapes: died 1670.

SOERS (John), born at Bois le Duc about 1553; studied under James Boon, and afterwards under Giles Mostaert, then travelled to Italy and painted landscapes, which were greatly admired; his distances were well kept, and his figures correctly drawn and touched with great spirit: died 1611.

SOLE (Antonio Maria dal), born at Bologna, 1597; he studied under Francesco Albano, and excelled in landscapes, which he decorated with groups of figures designed and composed in the style of Albano; his scenery is pleasing, and his distances well kept: died 1677.

SOLE (Giovanni Guiseppa da)—See *Scripture History*.

SOLIMENE (Francesco), born in Naples, 1757; painted history and landscapes, in both of which he was highly esteemed. His compositions are ingenious, and his colouring is tender, yet vigorous: died 1747.

**SONJE** (John), a Dutch artist, flourished at Rotterdam in the 17th century; he painted mountainous and wooded landscapes in the Italian manner, sometimes in the manner of Herman Zachtlevan, and the trees occasionally resembling those of Karl du Jardin; the skies and distances clear and well painted, but deficient in harmony, and the ground rather dark.

**SOPRANI** (Raffaelle), born at Genoa, 1612; studied landscape painting under Godefroi Vals, and excelled in that branch of the art: died 1672.

**SORRI** (Pietro), born 1556; studied under Passignano, and painted historical subjects and landscapes: died 1622.

**SOUKENS** (Henry), born at Salt-Bommel, 1680: painted history and landscapes, and could imitate the works of Lairesse and other great masters with astonishing fidelity, but most resembled Gerard Hoet in his own compositions: died 1711.

**STEENREE** (Geo.), born at Utrecht, 1600; he studied under his uncle, Cornelius Poeltemberg, whose style he followed with some reputation: died 1648.

**SPELMAN** (Henry), miscalled John by Strutt, is said to have painted landscapes with some reputation, but his works are not known.

**SPIERINGS** (N.), born at Antwerp, 1633; a distinguished landscape painter, who appears to have studied the works of Salvator Rosa, in whose bold and eccentric style his pictures are painted; the forms of his trees are grand and picturesque, and his touch firm and spirited. His figures were usually inserted by other artists from his inability to design well: died 1691.

**STALBENT** (Adrian), born at Antwerp, 1580; painted landscapes, with figures neatly drawn and touched in a style resembling Velvet Breughel, but occasionally a little too green in his trees. He visited England in the reign of Charles I. and painted a View of Greenwich: died 1660.

**STEVENS** (John); painted landscapes in imitation of Van Diest, sometimes small, but was principally employed in painting pictures to be placed over doors and chimney-pieces: died 1722.

**STEVENSON** (Thos.); is said by Lord Walpole to have painted landscapes in oil, but we have no further description of his works.

**STOCCADE** (Nicholas de Helt), born at Nimeguen, 1614; he first painted landscapes in the style of Martin Ryckaert but afterwards applied himself to historical subjects,

in which he evinces a fertile imagination, and in design resembles the Roman School.

**STOCK** (Ignatius Vander), was an eminent Dutch painter of landscape, and flourished about the year 1625.

**STOCKVISCH** (Henry), born 1767; was a pupil of J. C. Schultz; his subjects were landscapes and cattle, particularly sheep: died at Amsterdam, 1820.

**STOM** or **STOMMA** (Matthew), a Dutch painter; studied landscape painting under Orlando, whose manner he followed.

**STOOP** (Dirk or Theodore), born in Holland about 1610; painted landscapes and figures in the style of Philip Wouvermans, for whose works his pictures are frequently mistaken.

**STOP** (Cornelius), an Englishman; painted landscapes with caverns, grottos, and wild looking places, and sometimes pleasing scenery.

**STORK** (—), brother of Abraham, the celebrated painter of sea views; painted landscapes, but we have no description of his manner.

**STOTHARD** (Thomas), born in London, 1755; painted history and landscapes, the latter of which frequently represent shady groves and purling rills, or falling streams, with figures reclining on the banks; a knight and his lady-love singing to some musical instrument, or a nymph bathing in some sequestered spot, and his pictures are touched with true poetic feeling: died 1834.

**STRAETEN** (Henry Vander), born in Holland about 1665: he studied from nature, and became an eminent painter of landscapes in the style of Hobbema or Ruysdael, and in some of his works but little inferior to either of those masters; but his later productions are but shadows of his former ability. As an instance of extraordinary facility of execution, he is said to have painted ten pictures in one day, full of agreeable variety, views of mountains, forests, waterfalls, &c. which were fixed up in taverns where he was in the habit of spending his time. He came to England in 1690, and was much employed.

**SWEICKHARDT** (H. W.), a modern Dutch painter; came to England in 1786, and painted landscapes and cattle, particularly frost pieces, in which he excelled. He painted in a neat but spiritless style, and produced a poor and feeble effect.

**STREATER** (Robert), born in London, 1624; painted landscapes and architectural views. He was surveyor and painter to Charles II.: died 1686.

**SURCHI** (Giovanni Francesco), born at Ferrara, a scholar of Dossi; distinguished himself as a painter of landscapes and grotesque ornaments: died 1590.

**SWAGERS** (Francis), born at Utrecht about 1756; painted landscapes and river views, mostly of towns and rivers in the Low Countries: he died in Paris, 1836.

**SWANEVELDT** (Herman), born at Woerden, 1620; is said to have studied under Gerhard Douw, to whose style of painting he for some time applied himself, but his disposition leading him to landscape painting, he left Douw, and travelled to Italy, and designed from the most interesting views, and the most remarkable vestiges of antiquity, and being frequently seen in the most sequestered spots, it procured him the appellation of the Hermit of Italy. In 1640, he became the disciple of Claude Lorraine, and soon after was considered one of the ablest landscape painters of his time. He studied from nature, and marked the effect of the sun upon the mountains, trees, and waters, morning, noon, and night, and though his scenery is less extensive, and his colouring less glowing than that of Claude, he is surpassed by few in the tenderness of his tints, or the delicate degradation of his aerial perspective.

**TARCO** (Alonzo del), of Madrid, painted landscapes, quiet, pleasing, and romantic scenery, and sometimes storms and precipices.

**TARUFFI** (Emilio), born at Bologna, 1632; studied under Francesco Albano, in whose style he painted some landscapes, decorated with figures elegantly grouped, and correctly designed. In the Wilton Collection is a picture by him representing Cupids, one of whom is depriving the other of his bow: died 1694.

**TASSI** (Agostino), whose family name was Buonamici, was born at Perugia, 1566; he studied at Rome under Paul Bril, in whose style he painted landscapes, and was considered one of the ablest painters of his time; he also excelled in architectural and perspective views. He has the credit of having been the instructor of Claude Lorraine: died 1642.

**TAVELA** (Carlo Antonio), called Il Sol-faroli, born at Milan, 1668; studied under Peter Molyn, called Tempesta, whose style he followed for some time, but after contemplating the works of Benedetto Castiglione and Gaspar Poussin, he adopted another, distinguished by more amenity and tenderness, and next to Antonio Travi, called Il Sestri, was considered the ablest landscape

painter of the Genoese school. Many of his works are in the private collections at Genoa: died 1837.

**TAVERNER** (Matthew), an English amateur landscape painter, some of whose works in the possession of the Earl of Harcourt and Mr. Fouquier, might be mistaken for the works of Gaspar Poussin: died 1772.

**TEMPESTA, or TEMPESTINO** (Domenico), born at Florence, 1652; was a scholar of Baldassare Franceschini, called Il Volterrano, and painted landscapes and portraits with some reputation: died 1630.

**TENIERS** (David), the Elder, born at Antwerp, 1582; studied in the school of Rubens, and for some time painted historical subjects, but he afterwards placed himself under Adam Elsheimer, at Rome, and on his return to Antwerp, painted landscapes, rural sports, merry-makings, fortune-tellers, Temptations of St. Anthony, &c., which he treated with considerable humour, and which were universally admired and eagerly purchased: died 1649.

**TENIERS** (David), the Younger, son of the above, born at Antwerp, 1610; studied first under his father, and afterwards under Adrian Brouwer, and received some instructions in the art of colouring from Rubens. He painted similar subjects to his father, but more varied and ingenious in composition, and in colouring more chaste and transparent. His landscapes, from being usually taken from the vicinity of his residence, where the country was generally flat, have an appearance of sameness and monotony; his trees are, however, touched with a spirit and taste for which he is remarkable; his skies are light and floating, and there is a silvery charm in the colouring of his best pictures which is peculiar to himself: died 1694.

**THEODORE** (—), was a scholar of Francesco Milé, and painted landscapes in the style of that master.

**THIELE** (John Alexander), born in Saxony, 1695; is said to have studied under an obscure landscape painter named Manyoky, but nature appears to have been his principal guide. His pictures represent the beautiful scenery on the banks of the Sala or Elbe, and are painted with much taste and judgment: died about 1755.

**THOMAS** (James Ernest), born at Haggelstein, 1588; studied at Rome under Adam Elsheimer, whose style he imitated with such success, that it is sometimes difficult to distinguish their works; he painted landscapes of a small size, and usually de-

corated with figures representing historical or biblical subjects, designed correctly, and with great taste: died 1653.

THYS (Gysbrecht), born at Antwerp; excelled in painting landscapes with figures and animals: flourished about 1684.

TILLEMANS (Simon Peter), born at Bremen, 1602; visited Italy, and distinguished himself as a landscape painter: died about 1670.

TILLEMANS (Peter), born at Antwerp, 1784; visited England in 1708; and distinguished himself as a landscape painter. One of his best pictures is a view of Chatsworth, which he painted for the Duke of Devonshire: died 1754.

TISCHBEIN (John Henry), the Younger, born at the Hague, 1751; studied the art of designing under his father, but devoted himself to landscapes, and selected the most picturesque views in Switzerland for his subjects.

TITIAN (Tiziano Vecelli). This great master of the art, whose historical works are so well known, and who in portraiture stands unrivalled; is also entitled to the highest rank as a landscape painter, which, whether predominant as the principal feature, or as an accessory in his picture, is always treated on the grandest style.

TITIANO (Girolamo Dante)—See *Scripture History*.

TOEPUT (Louis), born at Mechlin, 1550; he went to Italy, and was much employed as a landscape painter; also represented fairs and markets, which were well composed and finely coloured: died about 1614.

TOMBE (N. la), born at Amsterdam, 1616; he visited Rome, and studied the works of art in that city and its environs, and painted conversations and assemblies of both sexes, habited in the costumes of the country, with landscapes and romantic scenery, caves, grottos, ruins, &c.

TOMKINS (William), an English landscape painter, born about 1730; obtained the second prize for a landscape, and was afterwards employed by the Earl of Fife to paint some views of his Lordship's seat in Scotland: died 1792.

TORENBURG (Gerard), born at Amsterdam, 1737; a pupil of J. Ten Compe, and of C. Pronk; painted landscapes and views of towns, which often rivalled in beauty those of his masters; he copied a view of the Downs by Wouvermans.

TORESANI (Andrew), a celebrated painter of Brescia; painted landscapes, sea views, embarkations, &c. in an excellent style, and with great beauty and delicacy of colouring.

TRAVI (Antonio), born 1613; studied landscape painting under Godfrey de Waal, and painted a number of pictures possessed of sufficient merit to find a place in the best collections: died 1668.

TRIESTE (Ignatius da), painted landscapes in so capital a style, that the celebrated Murillo used to say that he painted by inspiration: died 1685.

TROGER (Paul), born 1695; studied under Domenico Guiseppe Alberti, and acquired considerable reputation as a painter of history and landscape: died about 1760.

TROYEN (Rembrandt Van), born at Antwerp, 1600. He visited Italy, and distinguished himself as a painter of caves, grottoes, the ruins of ancient architecture, and other interesting objects in the vicinity of Rome, which he embellished with subjects of history or the fable. His pictures resemble those of Cuylenberg, and his cabinet size are preferable to his larger ones: died 1650.

TYSENS (Augustine), born at Antwerp, 1655; studied landscape painting under Nicholas Berghem, and became one of the most successful followers of his style.

UCCELLO (Paolo), born at Florence, 1349; painted landscapes with ruins and figures, designed with a correctness and intelligence unknown to his contemporaries.

UILENBURG (Gerard), born at Amsterdam; painted landscapes, but quitted the profession and became a picture dealer.

UITENBOGAARD (Isaac), born at Amsterdam in 1767; was a pupil of Grypmoed, and painted landscapes and cattle. His works were frequently in the exhibition at Amsterdam: died 1831.

ULFT (Jacob Vander)—See *River Views*.

UYTENBROECK (Moses), called Little Moses, born in the Low Countries; painted landscapes, usually embellished with subjects from history or the fable, in the style of Poelemberg, whose scholar he appears to have been: died 1650.

VAAERT (John Vander), born at Haerlem, 1647; studied under Thomas Wyck, and distinguished himself as a painter of landscape, but particularly excelled in painting dead game: died 1721.

VADDER (Louis de), born at Brussels, 1560; is supposed to have visited Italy, and studied from the works of Titian, as his best landscapes bear a striking resemblance to the works of that master. His style is grand and picturesque, touch firm and free, his colouring, though vigorous, tender and chaste, and his distances are marked by a vapoury degradation observable in the fol-

lowers of nature; his pictures have a place in the choicest collections: died 1623.

**VALK (Peter)**, born in Friesland, 1584; studied under Abraham Bloemaert, and painted history, but excelled in portraits and landscapes: died 1641.

**VALKENBURG (Luke de)**, born at Malines, 1530; painted landscapes with figures, and also portraits small size: died 1582.

**VALKENBURG (Martin de)**, brother of Luke, born at Malines, 1530; painted landscapes with figures in a pleasing style, usually scenes round Aix la Chapelle and Liege, and along the Meuse: died 1574.

**VANAKEN (Joseph)**, a nephew of Vanaken the portrait painter; painted landscapes with small figures. He lived in the reign of George II.

**VANUDEN (Lucas)**, born at Antwerp, 1595; studied nature, passing his leisure hours in the fields and forests, and designing with fidelity every object that appeared to be picturesque or remarkable, carefully watching the changes in the atmosphere from sunrise to sunset, and representing them with uncommon truth and fidelity. He was frequently employed to paint the backgrounds in Rubens' pictures, and some of his small landscapes, which are considered his best, are only distinguishable from those of Rubens by a less daring execution. His pictures represent views in Flanders, and are sometimes decorated with figures by Teniers, by which their value is greatly enhanced: died 1660.

**VANUDEN (James)**, brother and scholar of Lucas; painted landscapes in the style of his brother, but very inferior, although some of his pictures are taken for early productions of his brother.

**VANVITELLI or VANVITEL (Gaspar)**, called Degli Occhiali, born at Utrecht, 1647; he excelled in painting architectural and perspective subjects, and represented views of Rome and of different cities in Italy, with a precision approaching those of Venice, by Canaletti, but he is not equal to Canaletti in the spirit and animation of his touch, and very inferior to him in the lustre and brilliancy of his colouring: died 1736.

**VARCO (Alonzo de)**, born at Madrid, 1645; was a disciple of Don Josef Antoulez, in whose style he painted landscapes with considerable reputation, and was much employed for the convents and for private collections: died 1680.

**VASSALIO (Antonio Maria)**, born at Genoa, flourished about 1570; he was a scholar of Vincent Malo of Cambray, who had studied under Rubens; he excelled

in landscape, animals, fruit and flowers, which he coloured admirably, and touched with great freedom and spirit.

**VELDE (Esaias Vander)**, born at Leyden, about 1590; was instructed by Peter Denyn, an artist of no note, and painted landscapes with figures and cattle, touched with a light and spirited pencil: died 1648.

**VELDE (John Vander)**, brother of Esaias, born at Leyden about 1595; painted landscapes and merry-makings, but was chiefly distinguished as an engraver.

**VELDE (Adrian Vander)**, born at Amsterdam, 1639; studied under Wynants, one of the ablest landscape painters of the time, and adopted the same system of study, passing the whole day in the fields, designing every object that was essential to his pursuit, and also drew from the model, and became a correct designer of the human figure, a branch in which Wynants was deficient, some of whose finest pictures are decorated with figures by Adrian Vandervelde, also by Vander Heyden, Hackaert, Ruysdael, Hobbema, Moucheron, and others. The colouring of his trees, his herbs and plants, is fresh and juicy, and touched with much spirit and delicacy; his skies are brilliant and clear, and his pictures exhibit a sparkling glow of sunshine, almost peculiar to himself; his animals, particularly his cows, sheep, and goats, are designed with a correctness and perfection that has never been surpassed; his pictures are highly valued, and somewhat scarce: died 1672.

**VENNE (John Vander)**, a Fleming; painted a landscape for one of the churches at Brussels, in which the figures were introduced by Baut.

**VERALLI (Philip)**, of Bologna, a pupil of Albano; painted landscapes with gales of wind, or land storms.

**VERBOOM (—)**, born in Holland; flourished about 1600; he painted landscapes in a pleasing style, which are to be found in the best collections in Holland, but are little known in England: died 1650.

**VERDIZOTTI (Giovanni Maria)**, born at Venice, 1525; is said to have been a disciple of Titian, in whose style he painted landscapes, generally of a small size, delicately finished, and usually embellished with some subject of history or the fable: died 1600.

**VEREYKE (John)**, born at Bruges, 1510; painted landscapes in an agreeable and natural style: died 1569.

**VERGAZON (Henry)**, a Dutch painter of landscapes and ruins; he resided in England in the reign of William III., but was chiefly employed in painting the backgrounds of Sir Godfrey Kneller's pictures.



**VERGH** (Francis), born at Frankfort, about 1689; painted amongst other subjects landscapes, skilfully conceived, and correctly designed; his touch was bold and free and his colouring natural: he died in London, but the date is not known.

**VERHAECHT** (Tobias), born at Antwerp, 1566; having acquired some reputation as a landscape painter, he visited Italy for improvement, and on his return was employed by the Grand Duke of Tuscany in painting large landscapes and views, and was considered one of the ablest landscape painters of his time. He is said to have been Rubens' first master: died 1631.

**VERHOEK** (Gysbert or Gilbert), was a scholar of Adam Pynaker; he painted landscapes, touched in a pleasing style, and decorated with figures in the manner of Callot. At Rome and Naples his pictures were greatly admired.

**VERNET** (Joseph), born in France, 1712; studied at Rome under Adrian Manglard, a painter of landscapes and sea-pieces, where and at Naples he painted a great variety of similar subjects which were greatly admired. He gave to his landscapes and views the beauty and freshness of nature, and ornamented them with groups of charming figures tastefully arranged, correctly designed, and touched with neatness and spirit. He painted many pictures of views near Rome, the environs of Tivoli, and Italian sea-ports, which were held in the highest estimation: died 1786.

**VERNIGO** (Girolamo), a Veronese landscape painter: died 1530.

**VERSCHURING** (Henry), born in Holland, 1627; studied under Theodore Govertz, a portrait painter of some reputation, and afterwards became a scholar of John Both, and occasionally painted landscapes, the backgrounds enriched with ancient architecture, but excelled in battle-pieces, &c. His landscapes represent the most remarkable and picturesque views in the vicinity of Rome: died 1690.

**VERSTEEG** (Michael), born at Dordrecht, in 1756; was at first inclined to landscape, but his taste soon changed, and he abandoned that branch of the art.

**VERTANGEN** (Daniel), born at the Hague, 1598; was one of the best disciples of Cornelius Poelenberg, and painted similar subjects: landscapes, with small figures, principally nymphs bathing, bacchanals, and subjects from Ovid; pleasingly composed, finished with great neatness, and agreeably coloured; yet very inferior to those of Poelenberg, although too frequently ascribed to him: died 1657.

**VERWILT** (Francis), born at Rotterdam, 1598; was a scholar of Cornelius de Bois, a landscape painter of little note, whom he soon surpassed, and became a successful imitator of the works of Cornelius Poelenberg, and although his landscapes differ in style, the figures resemble those of that master. His pictures are highly finished, and his colouring brilliant and clear: died 1655.

**VICINO** (John Michael), born in Genoa; painted landscapes, battles, &c. but with no great merit: he lived about 1765.

**VIERLY** (—), Senior and Junior, are stated by Van Spaan as having been excellent landscape painters: they both died before 1691.

**VINCENTE** (Bartholomew), painted landscapes in fresco, in the style of Titian; died about 1700.

**VINCK** (J.), a Dutch artist; this name is found attached to landscapes in the manner of Vinckenbooms, Bril, and Breughel, and in composition and taste resembling that of the beginning of the 17th century.

**VINCENBOOMS** (David), born at Mechlin, 1578; painted landscapes in the style of Roland Savery and John Breughel, sometimes decorated with scriptural subjects, and sometimes with fairs and merry-makings, ingeniously composed, the figures tolerably correct, but dry and hard in touch: died 1629.

**VINNE** (Vincent Vander), born at Haerlem, 1629; painted landscapes with an admirable tone of colouring and a faithful imitation of nature: died 1702.

**VIOLA** (Giovanni Battista), born at 1576; was a scholar of Agostino Caracci, and painted landscapes in his style with success, also in that of Breughel and Paul Bril, with whom he sometimes painted in conjunction, and was frequently employed at Rome in decorating the palaces with landscapes, in which the figures were introduced by Albano: died 1622.

**VISSCHER** (Theodore or Dirk), born at Haerlem, 1650; studied under Nicholas Berghem, and painted landscapes and animals in his style, but with a somewhat more negligent touch: died 1707.

**VISSER** (A. de), born at Rotterdam, 1762; contributed some landscapes to the Exhibition at Amsterdam in 1817 and 1818: died 1837.

**VLERICK** (Peter), born 1539; studied under Tintoretto, and executed some considerable works for the churches in Naples; he visited Rome, and sketched the beautiful views on the banks of the Tiber with great spirit and freedom of hand, and in the same manner he designed the prospects about

Naples and Puteoli, and painted both in oil and in distemper: died 1581.

VLEIEGER (Simon de), born at Amsterdam, 1612; and acquired considerable reputation as a painter of landscapes and sea views: died about 1670.

VOOGD (H.), born at Amsterdam, about 1766: painted landscapes, views of the environs of Rome, and was called the Claude Lorraine of Holland: died 1839.

VOSMEER (James Wouters), born at Delft, 1584; he painted landscapes, fruit, and flowers with considerable reputation.

VOSTERMAN (John), born at Bommel, 1643; studied first under his father, a portrait painter, and afterwards under Herman Zachtleven, and became one of the most admired landscape painters of his time; he was employed by the Marquis of Bethune, for whom he painted several landscapes, views of the Rhine; came to England soon after the Reformation, and was employed in painting a view of Windsor, and a few other pictures for the king. His views are usually decorated with boats and small figures; are correctly drawn, and touched with great neatness and spirit: his scenes are usually views of the Rhine, and exhibit a large extent of country: died 1699.

VREE (Michael), born at Utrecht, 1650; painted landscapes and flowers, in colouring lively and natural, and with a free pencil: died 1702.

VRIES (Solomon de), son and scholar of John Fredeman, born at Antwerp, 1556; he excelled in landscapes with ruins, and painted much in the manner of his father, but in colouring was somewhat too black and dingy: died 1642.

VRIES (Peter de) son of Solomon, born at the Hague, 1587; studied under his father, and painted similar subjects and in a similar style: died 1642.

WAAL OF WAEL (Lucas de), son of John, born at Antwerp, 1591; studied under John Breughel, and painted landscapes in his style with great success; his most esteemed productions are mountainous scenes and waterfalls, which are extremely picturesque, the colouring chaste and natural, and the penciling neat and spirited: died 1676.

WAARD (Anthony de), born at the Hague; studied under Simon Vander Does, and painted landscapes and animals; and by some is considered a better painter than Van Gool.

WAL (John Vander), born at the Hague, in 1728; painted landscapes and perspective with much merit, and particularly excelled in painting edifices: died 1788.

WALL (William Rutngaart Vander), born

in Utrecht, 1756; was an excellent painter of landscapes and animals, and a good designer of figures: died 1813.

WALMSLEY (John), born in Ireland, 1763; an ingenious landscape painter, and afterwards a scene painter, but continued to practise landscape painting at Bath until his decease in 1805.

WANS OR WAMPS, a Fleming, called the Captain, was contemporary with Eykens, senior, and a good landscape painter. He copied Vandyck.

WARD (Captain), an officer in the East India Company's service, in the Exhibitions of 1771 and 1772 contributed some landscapes and pictures of views in India.

WATERLOO (Anthony), said to have been born at Utrecht, about 1618, from the environs of which the scenery of his landscapes is usually taken; they sometimes represent the entrance into a forest, a broken road with a few trunks of trees, a solitary cottage, or a water-mill, which are treated with great truth and nature. His colouring is chaste and natural, skies light and floating, the foliage of his trees and plants touched with great spirit; many of his landscapes are without figures, and in those which have either figures or cattle they were probably inserted by Weenix: died 1679.

WATTEAU (Anthony), born 1684, a pupil of Claude Gillott; painted pastoral subjects and landscapes, fresh in colouring, the figures well designed, easy and natural. He visited England in the reign of George I. but did not remain long: died 1721.

WATTS (Jane): this lady may almost be said to be self-taught, having only received about three months' instruction; she was an exhibitor at the Royal Academy, and her subjects were usually painted from nature and greatly admired: died 1826.

WEBBER (John), born in London, 1752; he accompanied Captain Cook on a voyage to the South Seas, and on his return to England painted several landscapes from designs he had made on the voyage. His pictures usually represent views of the South Sea Islands, with figures in the costume of the inhabitants; they are carefully finished, but occasionally somewhat gaudy in the colouring: died 1773.

WEENIX (John Baptist), born at Amsterdam, 1621; he studied under Abraham Bloemart, whom he soon surpassed; he designed animals and huntings, castles, buildings, and ruins, with spirit and accuracy. He afterwards placed himself under Nicholas Moojaert, and subsequently visited Rome, where the splendid architectural ruins and monuments of ancient grandeur rivetted his

attention. He painted history, portraits, landscapes, sea-ports, animals, and live and dead game, but excelled in Italian sea-ports, enriched with noble architecture and decorated with figures: died 1660.

WEENIX (John)—See *Huntings*.

WEIROTTER (Francis Edmund), born at Inspruck, 1730; was an able designer of landscapes; he visited Italy, and returned from thence with a large collection of drawings from the most picturesque views of that delightful country.

WELL (Arnold Van)—See *Moonlight and Winter Pieces*.

WET (Gerard de), born at Amsterdam, 1616; was a pupil of Rembrandt, whose manner he followed, he sometimes had a good tone of colour, and painted landscapes well: died 1679.

WHEATLEY (Francis), born in London, 1747; was first employed in painting some decorations at Vauxhall, but afterwards received some instructions from Mortimer; he painted landscapes and figures, and met with considerable employment; he had a peculiar talent for painting rural and domestic subjects: died 1801.

WIERINGA (Gerard), of Groningen; obtained in 1810 a prize from the Academy at Leyden for the best landscape; his pupil N. Schoonbeck, also employed himself at Paris in the same branch of the art: died 1817.

WILDENS (John), born at Antwerp, 1584; appears to have made nature his guide, and was constantly occupied in the forests and fields, designing every object that appeared picturesque or remarkable; he painted the background in some of Rubens' landscapes so closely in the style of Rubens that the whole appeared to be the work of one hand; several of his landscapes are in the public edifices at Antwerp, embellished with figures by John Bockhorst and others: died 1644.

WILS (John), born at Haerlem; is little known, as his best works are attributed to Claude Lorraine and to Berghem, the latter of whom was his pupil; he sometimes painted landscapes in the manner of J. Both, in which Wouvermans and Berghem usually inserted the figures.

WILSON (Richard), born in Wales, 1714; studied under an obscure portrait painter named Wright, but after visiting Italy he devoted himself to landscape painting; his views in Italy are selected with great judgment and taste, the waving line of mountains which bound the distance in every point of view, and the dreary plains with their mouldering fragments of temples, tombs, and aqueducts are all portrayed in a masterly style. In his English pictures he is particu-

larly successful in the fresh and dewy brightness he has given to the verdure; he frequently painted the same subject three or four times with little or no variation, from which circumstance his original pictures are sometimes doubted; he has been absurdly called the English Claude, although so totally different in style, as to bear no comparison, except in one respect, and that is in the badness of his figures: died 1782.

WILSON (Benjamin), born in Yorkshire; he painted a view of Tivoli, which was one of his best pictures, but was chiefly distinguished as a portrait painter: died 1788.

WIT (Gaspar de), brother of Peter, born at Antwerp, 1621; visited Italy, and on his return painted small landscapes, very highly finished, and generally embellished with architectural ruins, from designs he made whilst in Italy, by which he acquired considerable reputation: died 1673.

WOLCOT (John)—See *Drawings*.

WOOTTON (John), a celebrated painter of horses and landscapes, who was much employed by sporting gentlemen to represent their favourite coursers; his landscapes are sometimes in the style of Gaspar Poussin and Claude Lorraine, but at an humble distance; he also attempted portrait, and there is a splendid specimen at Althorpe, engraved: died 1765.—See *Dibdin's Althorpiana*.

WORST (John), born in Holland, 1625; went to Italy, and studied landscape painting; and returned to his native country, where he died in 1680.

WOUTERS (Francis), a pupil of Rubens, born 1614; studied landscape painting, in which he became one of the most eminent artists of his time; his pictures generally represent the most picturesque views in the forest of Soignes, near Brussels, and are embellished with figures, representing historical or fabulous subjects, such as Pan and Syrinx, Venus and Adonis, or Venus attended by Cupids; his figures are correctly drawn and ingeniously grouped, his pencil is bold and free, resembling the style of his instructor, and his colouring is clear and brilliant: died 1649.

WOUVERMANS (Philip), born at Haerlem, 1620; was the son of Paul Wouvermans, a painter of history, but of little note, under whom he studied, and afterwards became a disciple of John Wynants, whose landscapes he frequently decorated with his admirable figures and animals; his figures usually represent huntings and hawking parties, horse-fairs, encampments, halts of travellers, farriers' shops, and other subjects into which he could introduce horses, which he designed with a correctness and spirit that has never been equalled; some of his landscapes are

simply composed, others are enriched with architecture, splendid edifices, fountains, &c. His scenery always picturesque, is constantly diversified with a charming variety, and his pictures have the appearance of extremely high finishing: died 1668.

WOUVERMANS (Peter), younger brother of Philip, born at Haerlem about 1625; he studied first under Roland Rogman, and afterwards under his brother, whose style he followed with so much success, that some of his best pictures have been taken for early productions by Philip; he painted similar subjects, but his figures and horses are not so correctly drawn, neither is his pencil so spirited or delicate, nor his colouring so clear and transparent: died 1683.

WOUVERMANS (John), younger brother and scholar of Philip, was born at Haerlem, about 1628; his pictures represent landscapes with figures and buildings, and are painted in a more pleasing tone of colour, and with a more spirited and masterly touch than those of Peter: died 1666.

WRIGHT (Joseph), known as Wright of Derby, was born at that place in 1734; he was first a scholar of Hudson, on leaving whom, he established himself as a portrait painter with considerable success, and afterwards obtained great celebrity as a painter of candlelight subjects and fire-pieces: he also painted landscapes and historical subjects, and his last work, a view of Ulleswater on a large scale, may vie with the best productions of Wilson: died 1797.

WYCK (Thomas), born at Haerlem, 1616; excelled in painting sea-ports and shipping; he came to England about the time of the Restoration, and was much employed: in Burlington House is a view of the Parade in St. James's Park, with Charles II. his courtiers, and women in masks walking; the statue of the Gladiator is at the head of the Canal: died 1686.

WYCK (John), son of the above, appears to have imitated the style of Philip Wouvermans; he painted several views in Scotland, and in the Isle of Jersey, and made the designs for a book on hawking and hunting: died 1702.

WYNANTS (John), born at Haerlem, 1600; instructor unknown; he established a school and became one of the best landscape painters of his time, his pupils Adrian Vandervelde, Philip Wouvermans, and others, occasionally contributing to their embellishment by the introduction of their admirable figures and animals; the views in his pictures are generally flat and confined, with broken grounds and winding sandy roads, the plants and stunted trees, the cottage and the hovel, being faithful representations of

nature, and of the scenery of his country; his works, which are not uncommon, find a place in the choicest collections, and are valued highly: died 1760.

WYNTRACK (—), this painter's landscapes are usually of small size, with ducks, geese, &c. in the foreground, and he sometimes painted the birds in Wynants' landscapes.

WYTMAN (Matthew), born at Gorcum, 1650; studied some time under Henry Verschuring, and first painted landscapes, but afterwards became a scholar of John Bylaert and applied himself to conversations and domestic subjects, and acquired considerable reputation: died 1689.

YOUNG (T.), this name appears on a landscape, in which is the portrait of a horse, it is marked Young Pinxit 1788.

ZACHTLEVEN (Herman), born at Rotterdam, 1609; is said to have been a scholar of John Van Goyen, but did not follow his style; his subjects are views on the borders of the Rhine or Meuse, designed in a picturesque manner, and painted in a neat high finished style, with numerous figures and boats, correctly drawn and touched with great spirit, with a pleasing blueish vapoury tint in the distance, skies light and floating, and colouring clear and transparent; he also painted views of the vicinity of Guelderland and Cleves: died 1685.

ZAIS (Guiseppe), born at Venice; he studied under Francesco Zuccherelli, and painted landscapes with considerable success; his colouring was inferior to that of Zuccherelli, but his genius was more original and inventive: died 1784.

ZAMORA (Juan de), born at Seville; distinguished himself as a painter of landscapes, decorated with historical figures, in which he appears to have imitated the best masters of the Flemish school: died about 1610.

ZEGELAAR (G.), the Dumb, was a painter of history and landscape; some of his pictures at the sale of Mr. Gildermeester's collection fetched very high prices.

ZILOTTI (Domenico Bernardo), born near Bassano about 1730; painted landscapes in the style of Francesco Zuccherelli, which possess considerable merit.

ZOLA (Guiseppe), born in Brescia, 1675; distinguished himself as a landscape painter of considerable ability, and usually introduced subjects of sacred history, but his figures are very unequal to his landscapes: died 1745.

ZUCCHERELLI (Francesco), born in Tuscany, 1712; painted landscapes with small figures, and acquired a pleasing and elegant style which was greatly admired, not only in

Italy but throughout Europe, he came to England in 1752 and was much employed; amongst the figures he introduced, he always represented one with a gourd or bottle at his waist, as is commonly seen in Italy: died 1788.

ZUSTRUS (Lambert), born in Germany; studied under Titian, whose admirable colouring he successfully imitated; in the cabinet of the King of France is a landscape in which he introduced Christ baptized by St. John.

## HUNTING PIECES.

BEELDEMAKER (John), born at the Hague, 1636; particularly excelled in hunting pieces, the stag, fox, &c. which he painted in a spirited and natural style.

BERNAERT (Nicasius), born 1593; studied under Francis Snyders, whose style he imitated, and as a painter of animals was very little inferior to him: died 1673.

BERNARD (—), of Brussels, died 1540; excelled in painting field sports, and the huntings of wild animals. He was much employed by Charles V., and generally introduced the portraits of the Emperor and his attendants.

BOUCHER (Francis), born in France, 1704; was a scholar of Le Moine, and occasionally painted hunting pieces, but was more successful in pastoral subjects.

BOKBERGER (John), excelled in hunting pieces and battles: flourished about 1560.

CARRE (Henry), born at Amsterdam, about 1657; painted huntings of the wild boar and other animals in the manner of Snyders: died 1721.

CRIVELLI (Angelo Maria), born at Milan; he excelled in painting animals and huntings, and in those subjects was considered one of the ablest painters of his country.

DANIELL (Thomas), R.A., born in England; went to India, and painted a tiger hunt, and numerous other subjects with equal skill. He was correct in design and in colouring excellent: died 1840.

DANIELL (William), R.A., nephew of Thomas; painted hunting the wild elephant, and numerous other subjects, many of which are in the collection of James Walkinshaw, Esq.: died 1837.

DESPORTES (Francis), born at Champignon, 1661; studied under Bernaert, the pupil of Snyders; his subjects were usually the huntings of different animals, in which the dogs are spiritedly designed and very natural. He painted several pictures for Louis XIV.: died 1743.

DESPORTES (Claude Francis), son of Francis, in whose style he painted animals with some success: died 1774.

DRASSAERT (—), a Dutch painter of the 17th century, excelled in landscapes, ruins, and stag hunts.

EDWARDS (Edward), born in Leicester Fields, 1738; studied in the Duke of Richmond's Gallery and in the Academy in St. Martin's Lane; afterwards visited Italy, and on his return painted a hunting party for Mr. Eastcourt: died 1806.

ESELLENS (James), born at Amsterdam, and supposed to have been a pupil of Rembrandt; painted landscapes, huntings, &c. transparently coloured and the figures touched with great spirit.

GAAL (Barent), born at Haerlem; studied under Wouvermans, and painted similar subjects, hunting parties, road-side inns, &c.: died 1671.

GAELEN (Alex. Van), born at Haerlem, 1670; a scholar of Hughtenburgh; painted huntings of the wild boar, stag and fox: died 1728.

HALS (Dirk or Theodore), brother of Franck, born at Mechlin, 1589; was a scholar of Bloemart, and in the early part of his life painted animals and huntings: died 1656.

HONDIUS (Abraham)—*See Landscapes.*

HOWITT (Samuel): this self-taught artist was celebrated for his skill in representing wild animals, and the hunting of them; he designed well and executed with great spirit.

JACOBSQ (Julian), born at Hamburg, 1610; studied under Francis Snyders, and excelled in painting huntings and chases of wild animals in his style; and his pictures are little inferior to those of Snyders: died 1664.

JONG (Ludolf de), born near Rotterdam, 1616; studied successively under C. Sachtlevan, Palamedes, and John Bylaert, and painted hunting pieces, ingeniously composed and touched with great spirit: died 1697.

KONINCK (David de), born at Antwerp, 1636; studied under John Fyt, and painted similar subjects, huntings, animals, dead

game, &c. inferior to those of Fyt, but possessing considerable merit.

**KALRAAT** (Bernard Van), born at Dort, 1560; painted in the manner of Cuyp, whose disciple he was, sportsmen going to the chase, &c. but very inferior to his instructor.

**LAER** (Peter de), born in Holland, 1613; usually painted huntings, rural festivities, masquerades, conversations, &c.: died 1765.

**LAIRESSE** (Ernest)—See *Water Colours*.

**LOUTHERBOURG** (Philip James de), born at Strasbourg, about 1734; he studied under Casanova, on leaving whose school he became a very popular painter of huntings, &c. (See also *Landscapes*): died 1812.

**LIN** (J. Van), a Dutch painter, lived towards the end of the 17th century, and painted with considerable talent huntings, combats, and horses.

**MAAS** or **MAES** (Dirk)—See *Fairs*, &c.

**MEULEN** (Anthony Francis Vander), born at Brussels, 1634; this celebrated battle painter also painted huntings and cavalcades, in which the horses were correctly drawn and touched with great spirit, and his landscapes are distinguished by the freshness of the verdure, the pleasing degradation of the distances, and the lightness and brilliancy of the skies: died 1690.

**MEULEN** (Peter Vander), brother of the above; painted similar subjects to his brother, but not equal to him.

**MIEL** (Jan), born near Antwerp, 1599; studied under Gerard Seghers, and in the Academy of Andrea Sacchi, and afterwards at Rome, from the works of Correggio, and painted history, but excelled in easel size pictures of huntings, fairs, markets, carnivals, and Bambocciate in general, of which his hunting pieces are most admired: died 1664.

**MOLYN** (Peter), the Younger, called Tempesta, born at Haerlem, 1637; in his hunting pieces he imitated the style of Snyders with so much success that his works of that description are scarcely less esteemed: died 1761.

**OSSENBERK** (John Van), born at Rotterdam, about 1627; distinguished himself as a painter of huntings, landscapes, &c. in the style of Peter de Laer: died 1678.

**OUENDYK** (Evert), born at Haerlem, painted landscapes, with stag hunts, &c. and some of his pictures command high prices. In 1626 he was admitted into the Society of Painters at Haerlem.

**ODRY** (John Baptist), born at Paris, 1686; studied under Largillierre, and painted history, also hunting pieces and cavalcades,

designed with correctness and spirit, and vigorously touched, by which he acquired considerable reputation: died 1755.

**PARROCEL** (Charles), born at Paris, 1689; painted hunting pieces which possess great merit: died 1752.

**PARROCEL** (Ignatius), born at Paris, about 1680; painted battle-pieces and huntings in an excellent style: died 1722.

**PATENIER** (Joachim), born 1480; painted huntings and battles, which at that early period were greatly esteemed.

**RECCO** (Cavalier Guiseppe), born at Naples, 1634; studied under Aniello Falcone, and particularly excelled in painting huntings, dead game, &c. His pictures are found in the best collections in Naples, and are highly esteemed: died 1695.

**RESANI** (Arcangelo), born at Rome, 1670; was a scholar of Giovanni Battista Boncuore, and chiefly excelled in painting huntings and animals, which were highly esteemed: died about 1735.

**RIDINGER** (John Elias), born at Ulm in Suabia, 1695; was an eminent designer and painter of animals and huntings; but his works were few and little known, except in his own country.

**RUBENS** (Sir Peter Paul), born at Antwerp, 1577; painted some most admirable landscapes, lion hunts, and other miscellaneous subjects, entirely with his own hand, to disprove the assertion that he was indebted to his pupils, Snyders and Wildens, for the reputation he enjoyed in subjects of that kind.

**SNEYDERS** or **SNYDERS** (—), born at Antwerp, 1579; studied under Van Balen, and excelled in painting animals and huntings; he painted several pictures of a large size for Philip III. of Spain: died 1657.

**STOOP** (Dirk or Theodore), born in Holland, about 1610; painted huntings, sportsmen on horseback, and similar subjects, in the style of Peter de Laer, called Bambocciate, designed with a spirit and taste which has scarcely been surpassed by Philip Wouvermans, for whose works they are sometimes mistaken.

**STOOP** (Peter), sometimes called Roderigo, born in Holland, about 1612; painted hunting pieces with considerable success; he came to England in the retinue of Queen Catherine, and resided here until his death, about 1686.

**STRADA** or **STRADANUS** (John), born at Bruges, 1536; painted historical subjects, which were greatly esteemed, and was not less successful in painting huntings of the will

boar and other animals, processions, and battles; he painted both in oil and in fresco, and his colouring though occasionally heavy and mannered, was vigorous and effective: died 1604.

**TEMPESTA** or **TEMPESTINO** (Domenico), born at Florence, 1555; painted cavalcades, huntings, &c., composed in a grand style, and touched with unusual energy: died 1630.

**TILLEMANS** (Peter), born at Antwerp, 1684; painted landscapes, huntings, &c. with small figures, touched with the freedom and spirit of Teniers, whose works he had particularly studied: died 1754.

**VALCKENBERG** (Theodore), born at Amsterdam, 1675; was a pupil of Weenix, from whose instructions he arrived at great excellence in painting animals, huntings, and dead game: died 1721.

**VANDERVEUNE** (Adrian), born at Delft, 1599; painted some hunting pieces for the King of Denmark, and the Prince of Orange: he died in 1646.

**VERHEYDEN** (Francis Peter), born at the Hague, 1657; having seen some pictures by Snyders, adopted the profession, and painted huntings of various animals, ingeniously composed and designed, with a spirit and correctness little inferior to that master: died 1711.

**VERSCHURING** (Henry), born at Goreum, 1627; studied under John Both, and afterwards visited Italy and painted hunting pieces, battles, and occasionally landscapes; his best pictures are of that description: died 1690.

**Vos** (Paul de), born in Flanders about 1600; painted huntings of the wild boar, &c., with great ability, and his works are little if at all inferior to those of Snyders, whose pupil he is supposed to have been.

**Voys** (Ary de), born at Leyden, 1641; painted various subjects, and imitated the style of various masters; one of his best productions is a representation of Dido and Eneas hunting and overtaken by a storm: died 1698.

**WEENIX** (John Baptist), born at Amsterdam, 1621; studied under Abraham Bloemart, and painted with considerable success landscapes, animals, and hunting pieces; but after placing himself under Nicholas Moojaert he abandoned Bloemart's style: died 1660.

**WEENIX** (John), son of the above; studied under his father and painted similar subjects, and in his huntings of the boar, the stag, and other animals, may be said to have excelled every artist of his country: died 1719.

**WOUVERMANS** (Philip), born at Haerlem, 1620; this celebrated painter, whose labours were so ill requited, that a short time before his death he ordered all his studies and drawings to be burnt, that his son might not follow the profession, usually painted hunting and hawking parties, horse-fairs, and such other subjects as he could introduce horses in, and particularly excelled in painting that animal, which he designed with a correctness and spirit that has never been equalled: died 1668.

**WOUVERMANS** (Peter), younger brother of Philip, born 1625; painted similar subjects, but not equal to those of Philip; his best pictures are now even sometimes mistaken for early productions of that master: died 1683.

**WYKE** (John), born at Haerlem, 1646; painted huntings and processions, in which he appears to have imitated the style of Philip Wouvermans. His pictures are well composed, colouring warm and transparent, and pencil bold and free: died 1702.

## WINTER SCENES, OR FROST PIECES.

**BESTERS** (Albert James), born at the Hague; painted winter landscapes, the colouring exceedingly natural, and the figures spiritedly touched: died 1819.

**BORSTEEGH** (Cornelius), born 1773; generally painted winter scenes, in which he exhibited considerable talent: died 1834.

**BOUMAN** (P.), born in 1764; had in 1816 in the Exhibition at Amsterdam two landscapes, one of winter, the other a summer piece.

**BOUT** (—), a Flemish painter of landscapes, sometimes winter pieces and views of

the sea shore, with numerous figures neatly drawn, and but little inferior to the compositions of Velvet Breughel.

**CUYP** or **KUYP** (Albert), born at Dort, 1608; painted winter or frost pieces, also horse fairs, &c., and was in fact the most fertile artist of the Dutch school, but his winter scenes far excel all his other subjects: died 1667.

**FERRACUTI** (Giovanni Domenico), an Italian, flourished about 1550; excelled in painting landscapes, principally winter pieces, which were highly esteemed.

**HACCOU** (John Cornelius), born at Mid-delburgh, 1798; painted with much talent winter pieces; he came to London, where his productions were much sought after: died 1839.

**MANS** (Francis), painted a number of winter pieces in the style of Klaas Molenaar, and sometimes surpassed him; the skaters and sledges on the ice are represented with great truth and neatness of pencil.

**NEER** (Arnold Vander), born at Amsterdam, 1619; painted winter scenes, with figures amusing themselves on the ice, in which he is only surpassed by the admirable productions of Albert Cuyp: died 1683.

**NOTER** (Augustus Herman de), born at Ghent, 1806; was an excellent painter of landscapes and winter scenes; died 1839.

**NOTEK** (Peter Francis de), born at Malines; was an excellent painter of winter scenes, in which he imitated nature very faithfully. His works are highly prized, and find a place in the best collections on the Continent. In the Museum at Brussels is a winter scene taken from Pont Neuf at Ghent, with a great

number of skaters and sledges on the ice, which is an admirable production: died 1842.

**NUYEN** (Wynand Joseph John), born at the Hague; exhibited at Ghent, in 1838, a winter piece that attracted the attention of all the connoisseurs, by the beauty of the colouring, and the faithful representation of nature: died 1839.

**OSTADE** (Isaac), brother and scholar of Adrian, born at Lubeck, 1617; painted winter scenes and canals frozen over, with figures skating, which approach to the bold and admirable productions of Albert Cuyp, and are deservedly held in the highest estimation.

**SWEICKARDT** (H. W.), a modern Dutch painter; painted landscapes and cattle, particularly frost pieces, in which he excelled. He painted in a neat but spiritless style, and with a poor but feeble effect.

**WELL** (Arnold), born at Dordrecht, 1772; a pupil of Andrew Vermeulen; painted winter pieces, which now ornament the best collections.

## MOONLIGHT PIECES.

**CANUTI** (Domenico Mario), born at Bologna, 1620; painted as a moonlight piece, a Descend from the Cross, which has a most extraordinary effect, and is called the *Notte del Canuti*; died 1678.

**COIGNET** (Giles), called Giles of Antwerp, painted many historical subjects, easel size, which he sometimes represented by moonlight: died 1600.

**CAMPHUYSEN** (Dirk Theodore), born at Gorcum, 1686; painted small landscape views on the Rhine, with huts, boats, figures, &c. His scenes are mostly moonlights, and very scarce.

**CONSTABLE** (John), born in Essex, 1766; painted a landscape by moonlight, and other subjects somewhat in the manner of Wilson or Gainsborough: died 1837.

**CUYP** or **KUYP** (Albert), born at Dort, 1606; painted moonlight pieces, in which the glittering rays were so admirably depicted on the surface of the water as to make it appear a perfect illusion.

**DANIEL** (Thomas), R.A.; painted moonlights and sunsets, and was much esteemed as a painter of landscapes: he died in 1840.

**ELSHEIMER** (Adam), born at Frankfort, 1574; studied under Philip Uffenbach; painted landscapes with small figures, and generally represented his subjects by torch-

light, candlelight, or moonlight, and sometimes the rising or setting sun. His figures are small, and distinguished by exquisite finishing, and a faithful representation of nature.

**HACCOU** (John Cornelius), born at Mid-delburgh, 1798; painted moonlight pieces. He came to London, where his productions were much sought after: died 1839.

**HANGEST** (Egbert Marinus Frederick de), excelled in moonlights, which he represented in a vigorous and natural manner. He painted in the style of Sachtleven: died 1810.

**JORDANS** (John), born at Antwerp, 1739; a scholar of Martin Cleef; painted moonlight scenes with considerable success: died 1599.

**NEER** (Arnold Vander), born at Amsterdam, 1619; painted moonlight views in Holland, with groups of cottages or fishermen's huts on the banks of a canal or river, with boats and figures, in which the moon, rising in cloudless majesty, sheds her silvery beams on every object, and reflected by the glittering water, produces the most fascinating and picturesque effect. He also painted sunsets and winter pieces with equal success: died 1683.

**NOTER** (Peter Francis de), born near Malines, 1775; painted some admirable moonlight pieces, one of which is in the Museum at Brussels; he imitated nature



with wonderful effect, and in his delicate penciling resembled the Dutch school: died 1842.

**PERREIRA** (Diego), a Portuguese; was a celebrated painter of landscapes by moonlight, with small figures, which he designed with much taste; his works are highly prized, and to be found in the best collections in Portugal: he died in 1640.

**PETHER** (Abraham), born at Chichester, a pupil of George Smith; acquired great celebrity as a landscape painter, particularly in moonlight pieces, which he portrayed with surprising effect: died 1812.

**TYN** (Lambert de), born at Antwerp, 1770; a pupil of Regemorter; was a reputable painter of moonlight pieces and other subjects: died 1816.

**REGEMORTER** (Peter John Van), born at Antwerp, 1755; painted landscapes with animals, and particularly excelled in moonlight pieces.

**WELL** (Arnold Van), born at Dordrecht, 1772; a pupil of Andrew Vermeulen; painted moonlight pieces, which find a place in the best collections: died 1818.

## FIRE AND CANDLELIGHT PIECES.

**BISCHOP** (Cornelius), born at Antwerp, 1630; a pupil of Ferdinand Bol; painted a candlelight piece which was purchased by Louis XIV. for a considerable sum.

**BLONDEEL** (Lansloot), born in Flanders, 1500: died 1599; painted towns on fire, &c. with considerable success.

**BOL** (Cornelius), born in Holland; visited England before the fire of London, in 1666, and painted views of that dreadful conflagration.

**BOLERIS** (—), was famous for painting night pieces and bacchanalian subjects.

**BOONEN** (Arnold), born at Dort, 1669; died 1729: was a pupil of Godfrey Schalcken, in whose style he painted a few pictures, well handled, sweetly coloured, and touched with great neatness; also some large pictures for the Hall at Amsterdam.

**BOTTI** (Gaudenzio), born in Brescia, 1698; painted kitchens with figures lighted by the fire or by candle only, so completely in the Flemish style, that they generally pass for paintings of that country: he died in 1775.

**BRAMER** (Leonard), born 1596; a Dutch painter of history, night pieces, towns on fire, executions, caverns, &c., in which he excelled; he painted small size, and sometimes on copper.

**BUNK** (James), painted candlelight pieces, &c., but was chiefly employed in ornamenting clocks and other articles of furniture: died 1780.

**CIGNANI** (Paolo), born at Bologna, 1709; studied under his cousin, Felice, and executed a picture representing St. Francis appearing to Joseph, a candlelight piece, in a very effective style: died 1764.

**COLONI** (Adam), called the Old, born at Rotterdam, 1634; painted fire pieces with good success: died 1675.

**COIGNET** (Giles), painted historical subjects, easel size, which he sometimes represented by candlelight; he was a pupil of Antonio Palermo; his pictures are highly finished, but occasionally dry and hard: died 1600.

**CUNIO** (Rodolpho), a Milanese; painted conflagrations and night pieces, which were highly esteemed, and his works of that description adorn many cabinets: he lived about 1600.

**DOUW** (Gerhard), born at Leyden, 1613; this celebrated painter, whose works are so highly prized, painted amongst other subjects a man mending a pen by candlelight, and another picture of that description at Florence, which is exquisitely finished: died 1674.

**ELSHEIMER** (Adam), born at Frankfort, 1574; died 1620. Studied under Philip Uffenbach, and from the splendid scenery and works of art in the vicinity of Rome he painted landscapes in a style peculiarly his own, into which he introduced small figures so exquisitely finished and true to nature that the smallest parts will bear the most minute inspection; he usually represented them by torchlight, candlelight, or moonlight, the sun rising or setting: died 1620.

**ELST** (Peter Vander), a Dutch painter and pupil of Gerard Douw; painted night pieces with figures, indistinctly perceived by the light of a flambeau.

**ELZEIVER** (Arnold), a Dutch painter of landscapes and conflagrations; was admitted into the society of St. Luke, at Dordrecht, in 1646.

**FUESSLI** (Matthias), born at Zurich, 1598; studied under Ringgli, and afterwards in Italy, chiefly at Venice, and painted conflagrations, battles, storms, and plundering of towns: died 1665.

**GERMYN** (Simon), born at Dort, 1650; was a pupil of Godfrey Schalcken, but it does not appear that he painted in his style.

**GUERRIERE** (Giovanni Francesco), painted a St. Sebastian by torchlight; he flourished about 1670; his instructor is unknown.

**HEIL** (Daniel Van), born at Brussels, 1604; painted conflagrations and towns on fire with considerable reputation; his principal works of that description were the destruction of Troy, and the burning of Sodom and Gomorrah: died 1662.

**HONDIUS** (Abraham), born at Rotterdam, 1638; he painted conflagrations, towns on fire, and candlelight subjects; his compositions were excellent, but his drawing was occasionally incorrect.

**HONTHORST** (Gerard), born at Brabant, 1592; studied under Bloemart, and endeavoured to imitate M. A. Caravaggio; he painted history, Scriptural and profane, and usually represented his subjects by candlelight or torchlight, which have a bold and wonderful effect: died 1660.

**JORDANS** (John), born at Antwerp, 1539; he studied under Martin Cleef, and painted fire and moonlight pieces with considerable success: died 1509.

**JUPPEN** (John Baptist), born at Namur, 1678; painted a remarkable picture of the Eruption of Mount Vesuvius, which was unfortunately destroyed by fire at the palace of the States: died 1729.

**MARCHIS** (Alesio de), a Neapolitan, flourished about 1710; painted landscapes and towns on fire in the grand style of Salvatore Rosa. He is reported to have set fire to a barn for the purpose of study, one of his most celebrated pictures, the Burning of Troy, is in the Palace Sempronio.

**MATON** (B.), one of the painters of the Dutch School, omitted by authors; was a pupil of Gerard Douw, and painted similar subjects. In the collection of M. Lormier, at the Hague, was an interior lighted by a candle.

**MIERIS** (Francis), the Elder, born at Leyden, 1635; studied under Abraham Toornvliet, and painted pictures equal to Gerard Douw. One of the most curious, representing a girl holding a candle in her hand, is considered of inestimable value.

**NEEF** or **NEEFS** (Peter), born at Antwerp, 1570; painted interiors of churches,

which he frequently represented by torchlight, which are perhaps his best kind of pictures, and the most desirable of his works: died 1651.

**NEEF** or **NEEFS** (Peter), the Younger, son of the preceding artist; painted similar subjects to the father, but greatly inferior: died 1658.

**OVENS** (Jurian), born at Amsterdam, 1620; was educated under Rembrandt, and became an excellent colourist. He excelled in painting night pieces and subjects by torchlight, and was also eminent as a portrait painter.

**PALTHE** (Gerard John), born 1681; painted familiar scenes and interiors, lighted by flambeaux. The Princess of Orange has two of his paintings in her cabinet at Loo.

**PALTHE** (John), born 1719, a pupil of his father, Gerard John Palthe, painted some pictures in the manner of Schalcken: died 1769.

**PEDONE** (Bartholomew), excelled in painting sea views and embarkations by night: died in Venice about 1735.

**PERREIRA** (Diego), a Portuguese; was highly esteemed as a painter of conflagrations and views by torchlight. He painted the Burning of Troy, and other cities, also several candlelight pieces, which have found a place amongst the best collections in Portugal: died 1640.

**POEL** (Vander), born in Holland; his subjects usually represent conflagrations, towns or buildings on fire vigorously coloured, and touched with a firm and free pencil. From the dates on his pictures he flourished about 1660, but he is not mentioned by any writer on the art.

**RUSTICI** (Francesco), born at Sienna about 1595; represented subjects by torchlight, in which he imitated Gerard Honthorst, but is somewhat more select in his forms, and more correct in his designs: died 1625.

**SCHALCKEN** (Godfrey), born at Dort, 1643; studied first under Solomon Hoogstraeten, and afterwards under Gerard Douw, and painted small pictures of domestic subjects, chiefly candlelight pieces, whose great merit consists in the neatness of their finishing, and the excellence of the chiaro-oscuro; his colouring is warm and mellow, but the drawing of his figures incorrect: died 1706.

**SIGNORELLI** (Luca), born at Cortona, 1439; painted a large work in fresco representing the final destruction of the World, designed in a bold and daring style, and which exhibits a perfect acquaintance with the art of foreshortening: died 1521.

**STEENWYCK** (Henry), the Elder, born 1550; studied under John de Vries, and painted similar subjects, in which he far surpassed his instructor; his pictures frequently represent the interiors of churches and Gothic temples by torchlight, and are usually decorated with figures by Breughel, Van Thulden, or Franck: died 1603.

**STEENWYCK** (Henry), the Younger, son of the above, born at Antwerp, 1589; was instructed by his father, and painted similar subjects, but designed on a larger scale. Those he painted previous to coming to England are decorated with figures by the same hands as those of the elder Steenwyck; his widow also painted similar subjects.

**TYN** (Lambert de), born at Antwerp, 1770; a pupil of Peter Van Regemorter; painted candlelight pieces, interiors, &c. in a reputable manner: died 1816.

**VERSTEEG** (Michael), born at Dordrecht, 1756; painted interiors lighted by lamps and candles in a highly finished manner, small size. His works form part of the collections of the first class, both natural and foreign.

**VINCKENBOOMS** (David), born at Mechlin, 1578: painted a picture of a crowd of people attending the drawing of a lottery by torchlight, which was one of his most considerable works: died 1629.

**VLIET** (Hendrick Van), born at Delft, 1601: was a successful painter of interiors

of churches and temples in the manner of Emanuel de Wit, chiefly by torchlight, which he painted in a picturesque and pleasing style, and decorated with figures, correctly drawn and well coloured.

**VREEM** (Anthony), born at Dordrecht, 1660; was a pupil of Godfrey Schalcken, and had made rapid progress in the art when he died in 1681, aged 21.

**WAGGONER** (—), is only known as having painted the picture of the Fire of London in Painters' Hall.

**WEELING** (Anselm), born at Bois-le-duc, 1675; painted candlelight pieces in imitation of Schalcken, which are frequently mistaken for the works of that master: died 1749.

**WILLAERTS** (Adam), born at Antwerp, 1577; painted conflagrations of villages and ships on fire, which are well coloured, and produce a striking effect; his works are highly esteemed; died 1640.

**WRIGHT** (Joseph), known as Wright of Derby, at which place he was born. Sent in 1765 to the Royal Exhibition three fire and candlelight pieces, which established his reputation as a painter in that particular branch of the art: died 1797.

**WYCK** (Thomas), born at Haarlem, 1616; painted the Great Fire of London more than once. He painted various other subjects, in all of which he was equally successful: died 1686.

## SEA PIECES, SHIPPING, &c.

**ARTEVELT** or **ARTEVELDT** (Adrian Van), Dutch painter of sea-pieces, which he represented with great force and effect, and particularly his storms: born 1570.

**AVIANI**; born at Vicenza, flourished about 1630; he occasionally painted landscapes and sea-ports, which were highly esteemed.

**BACKHUYSEN** (Ludolph), born at Embden, 1631; an eminent painter of sea views in all its forms, in gales, storms, calms, rocks, clouds, and skies; he expressed every object with so sweet a pencil, and such transparency and lustre, that he ranks next to the younger Vandervelde, who is justly considered as the first painter of marine views, and is even considered superior to him in some of his storms; his lights and shadows are exquisitely fine: died 1709.

**BAERSTRAET** or **BAERSTRAETEN**. He painted sea-ports, with ships of war and other vessels, in which every object he introduced was copied from nature. His pencil was light and clean, colouring transparent, and a general brightness pervades the whole, particularly the skies.

**BAST** (Dominic de), born in Ghent, 1782; painted marine views, generally calms, and obtained several prizes from the Academy of Design: died 1842.

**BASTON** (Thos.), an English painter of sea views, shipping, &c. Several of his pictures have been engraved: flourished about 1721.

**BECKMAN** (Sir Martin), Engineer to Charles II., who planned Tilbury Fort and the works at Sheerness; painted several shipping pieces and views.

**BELLEVOIS.** He painted marines, sea-ports, storms and calms—the latter particularly excellent—and his works are to be found in many collections in Flanders; but we have no record of the time in which he lived, nor who he studied under.

**BELLINI** (Giacopo), born at Venice, 1431; died 1501. Vasari mentions a sea-fight by him as a work of considerable merit.

**BERKHEYDEN**—See *River Views*.

**BLANCKOF** (John Teunisz), born at Alkmaar, 1628; died 1670. Studied first under Tierling, and afterwards under Everdingen, and painted sea views, storms, &c. on the coast of Italy, combining the grand scenery of the Mediterranean with the truth and nature of the Dutch school: his waves are very natural.

**BOS** or **BOSCHE** (Gaspar Vander), born 1634; died 1666: a Dutch painter of sea-pieces. He had a light, free touch, and a pleasing tint of colouring: his storms and calms possess considerable merit.

**BOURGOIS** (Sir Francis), born in London, 1756; studied under Louthembourg, and acquired considerable reputation as a painter of landscape, battles, and sea-pieces, and at his decease, in 1811, bequeathed the pictures now in the Dulwich Gallery, and known as the Bourgeois Collection.

**BREYDEL** (Chas.)—See *River Views*.

**BROOKING** (—), born 1720; died 1759: an eminent English marine painter, who not only excelled all his countrymen, but was little inferior to Backhuysen or Vandervelde.

**BORZONE** (Francesco Maria), born at Genoa, 1625; painted landscape, in which he united the styles of Gaspar Poussin and Claude Lorraine with wonderful success, and generally introduced views of the sea, and shipwrecks: died 1679.

**BOUT** (Francis, the celebrated landscape painter); sometimes painted winter pieces, and views of the sea-shore, with numerous figures neatly drawn, and nearly equal to the compositions of Velvet Breughel.

**BLAAUW** (Peter Aartse), born at Hoorn in 1744; designed several sea views and ships, and painted a few pictures in oil possessed of some merit: died 1808.

**CABEL** or **KABEL** (Adrian Vander), born at Ryswick, 1631; studied under Van Goyen, and painted sea-ports, &c. He generally designed from nature, and his compositions are chiefly in the style of the Italian School: died 1695.

**CALAVARI** (Luca), born at Udina, 1655; he studied and copied the works of the best masters, and excelled in sea views and landscapes, usually about Rome and Venice,

which he designed with truth and nature, and embellished with elegant figures: died 1715.

**CASEMBROT** (Abraham), born in the Netherlands; flourished about 1650, and in painting landscapes, marines, sea-ports, and storms, was one of the ablest artists of his time.

**CIAFFERI** (Pietro), born at Pisa about 1564; painted marines and sea-ports with figures, correctly drawn and neatly finished.

**CLEVELY** (John), born in London, 1746; painted shipping and marine views, true to nature, and very effective: died 1786.

**CORTE** (Henry)—See *River Views*.

**CLAUDE** (Lorraine), born in Lorraine about 1600; studied under Agostino Tassi, and painted marines and sea-ports, which vie with his landscapes for superiority, and nothing can possibly exceed the purity of his skies, or the brilliant reflection of the sun upon the gently undulating waters.—See also *Landscape*s.

**CROOS** (A. Van), the Younger; painted ships and sea views in the manner of J. Van Gopen. Most of his scenes are taken from the Hague.

**CUYP** or **KUYP** (Albert)—See *River Views*.

**DAELE** (John Van), born in Holland, 1530; died 1601; excelled in sea views, with rocky shores and romantic scenery.

**DAM** (Anthony Van), born at Middelburgh; painted ships of large dimensions; but we have no further account of his works.

**DAM** (Wouter); made designs after Backhuysen, Cuyp, &c.: he died about 1785.

**DANCKERT** or **DANKERS** (Henry), born at the Hague about 1630; came to England, and was employed by Charles II. in taking views of the sea-ports, particularly on the Welsh coast.

**DANDINI** (Pietro), born at Florence, 1646; painted sea-pieces and numerous other subjects with equal success: died 1712.

**DREVER** (Adrian Van), a Dutch painter of landscapes and shipping; flourished about 1673. He was several years in England.

**DIEST** (Adrian Van), born at the Hague, 1655; studied under his father, a painter of sea-pieces, and painted views on the coast of Devon and Cornwall, possessed of great merit, transparent in colouring, and the distances well kept; Adam Coloni frequently inserted the figures.

**DUBBELS** (John), was a scholar of Back-

huysen, and painted similar subjects with great success: flourished about 1720.

**DYXHOORN** (Peter Arnout), born in Rotterdam, 1810; painted marine views with great skill, the figures were sometimes interspersed by H. Smidt of Rotterdam; died 1839.

**ELBUCHT or ELBRUCHT** (John Van), born in Holland, 1500; excelled in sea-pieces; and in the cathedral at Antwerp is a picture by him of the Miraculous Draught of Fishes.

**EYCK** (Gaspar Van), born at Antwerp, 1625; excelled in marine views and sea fights between Turks and Christians, in which the fire and smoke of the cannon is admirably represented, and the figures well drawn.

**ERNEST** (James), a pupil of Adam Elsheimer; was a good painter of sea-fights and marine views.

**ESSELENS** (James), supposed to have been a pupil of Rembrandt; excelled in painting sea-side views, with boats, ships, &c.

**EVERDINGEN** (Albert or Aldret), was a pupil of Roland Savery and of Peter Molyn, and excelled in painting storms at sea, and views on the coast of Norway and the Baltic shores: died 1675.

**FERG** (Paul Francis), born at Vienna, 1689; painted markets on the sea-shore and other subjects, in the style of Wouvermans or Berghem: died 1740.

**FERGIONE** (Bernardino), lived at Rome about 1720, and excelled as a painter of marine views and sea-ports in the Italian style.

**FLESHIER** (B.), a painter of sea-pieces, landscapes, and fruit. Some of his productions were thought worthy of a place in the collection of Charles I., and in that of Sir Peter Lely. There were two pretty sea pictures by him in Lord Dysart's Collection at Ham House.

**GAELEN** (Alex. Van), born at Haerlem, 1670; a pupil of Van Hughtenburg; painted the engagements between Charles I. and Oliver Cromwell; also the Battle of the Boyne: died 1728.

**GERICAULT** (John Louis Theodore Andrea), born 1792; a French painter of historical subjects; studied under Guerin. One of his best pictures represents the Wreck of the Medusa.

**GHILART** (Adam), of Antwerp; was a celebrated marine painter.

**GHISOLFI or GISOLFI** (Giovanni, born at Milan, 1623; studied under Salvator Rosa, and excelled in perspective views and sea-ports: died 1683.

**GLAUBER** (John Gottlieb), brother of John, born at Utrecht, 1656; occasionally painted sea-ports and marine views in the manner of Jacob Knuyf, under whom he studied: died 1703.

**GOOL** (John Van), a Dutch painter, flourished about 1660: painted similar subjects to Metz, whose scholar he was; also sea-ports and marine views, highly finished and transparently coloured, with figures neatly penciled and well designed.

**GOYEN** (John Van), born at Leyden, 1596; he occasionally painted marine views and the sea-ports of the Low Countries.

**GRIFFIER** (John)—See *River Views*.

**GRIFFIER** (Robt.)—See *River Views*.

**GROENWEGEN** (Gerard), born at Rotterdam, 1754; painted ships and views on the water: died 1826.

**HACCOU** (John Cornelius), born at Middelburgh; painted calm waters garnished with vessels. He came to London, where his productions were much sought after: died 1839.

**HANGEST** (Egbert Marinus)—See *River Views*.

**HILLEGAARD** (Paul Van), a Dutch painter; produced, amongst other works, a picture representing the disbanding of Troops at Utrecht in 1618, under Prince Maurice.

**HOGERHEYDEN** (Engel), born at Middelburgh, 1739; painted the naval combat of the Dutch at the Doggersbank, the Shipwreck of the Woestduin, and other shipping pieces, possessing great merit: died 1809.

**HOOGSTRAETEN** (Samuel Van), born at Dort, 1627; painted sea views and landscapes, well designed, and touched with great spirit and neatness; died 1678.

**HUYSUM** (Justus Van), the Elder, born in Holland, 1659; studied under N. Berghem, and painted landscapes, battles, sea pieces, fruit, and flowers, the latter of which are most esteemed: died 1716.

**ISMAN** (John), of Saltzburg; was an excellent painter of sea-ports and storms: he lived in Venice about 1670.

**JAGER** (Gerard de), born at Dordrecht; a painter of shipping pieces, particularly excellent in representing quiet or still water: he flourished about 1646.

**JELGERHIUS** (John Reinszk), born at Leuwarde, 1770; painted landscape, shipping, &c. His works are highly esteemed; the Museum at the Hague possesses a view of the small Fish Market by him: died 1826.

**JELGERSMA** (Tako Hajo), pupil of W. Vitringa: was an excellent painter of ship-

ping. He painted numerous pictures of great excellence, and his works are eagerly sought after : died 1795.

**KALRAAT** (Bernard Van)—See *River Views*.

**KAPPELE** (John Van), born in Holland ; studied under William Vanderveelde the Younger, whose style he imitated with considerable success, but in no respect equal to his instructor : flourished about 1710.

**KOK** (John Matthew), born at Amsterdam, 1720 ; was a pupil of Nicholas Verkolie, and painted landscapes and shipping pieces, which were well finished : his collection was sold in 1771.

**KOEKHOEK** (John), son of John Herman Koekhoek, a distinguished marine painter, died young, having left some marine views, calms and storms, possessed of great merit.

**LACOUR** (—), a French artist, born 1746 ; he studied under Vien, and afterwards at Rome, and painted landscapes and sea-pieces, and produced many excellent compositions : died 1814.

**LEEPE** (John Anthony), born at Bruges, 1664 ; he painted sea-pieces, storms, and calms, which he designed from nature, and with the utmost precision, the figures being usually introduced by Duvenede or Kerkhove : died 1720.

**LEIGH** (Jared), an English amateur painter of landscapes and sea views, which he painted in a pleasing style, and occasionally exhibited in the Society's Rooms in Spring Gardens : died 1769.

**LEISMAN** (John Anthony), born in Germany, 1604 ; excelled in painting sea-ports. His touch was delicate, and he had a spirited style of colouring : died 1698.

**LEMBEKE** (John Philip), of Nuremberg, painted naval armaments, &c. with considerable success ; he studied under Peter de Laer.

**LIENDER** (Peter Van)—See *River Views*.

**LINGELBACH** (John), born at Frankfort-on-the-Maine, 1625 ; he visited Rome, and studied the works of the great masters, and the remains of antiquity, and on his return to Holland painted naval engagements and sea-ports, with figures habited in the costumes of the different nations ; his skies are generally of a light bluish tint, and thinly clouded : died 1687.

**LINSEN** (John), a Flemish painter of marines and sea-fights, well designed, and pleasingly and naturally coloured.

**LOFVERS** (Peter), born at Groningen, 1710 ; was an excellent painter of shipping and sea views ; he studied from nature, and

imitated with great perfection ; his paintings are highly prized.

**LOFVERS** (Henry), born at Groningen, 1739 ; was a pupil of his father, and painted similar subjects, possessed of great merit : died 1805.

**LOUTHERBOURG** (Philip James de), born at Strasbourg, about 1734 ; he studied under Casanova, and became a very popular painter of sea-pieces, battles, &c. ; he painted a picture of the victory of Lord Howe : died 1812.—See also *Landscapes*.

**LUNY** (—), a modern painter of sea-pieces, in the manner of Powell, but less highly finished.

**MAAS OR MAES** (Dirk or Theodore), born at Delft, 1656 ; he visited England in the reign of William III. and painted the Battle of the Boyne, and other works, for the Duke of Portland ; he studied under Mommers, Berghem, and Hughtenburg : died 1715.

**MACHEREN** (Philip Van), of Middelburgh, frequently went on board ships to paint the scenes he loved to represent, naval engagements, &c. : he was living in 1762.

**MADDERSTEG** (Michael), born at Amsterdam, in 1659 ; he painted sea-pieces and storms, which, in the forms of the vessels, the undulations of the water, and the lightness of the skies, approach so nearly to the pictures of Backhuysen, whose disciple he was, that they are sometimes mistaken for the works of that master : died 1709.

**MANGLARD** (Adrian), born at Paris, 1688 : visited Rome, and painted several landscapes and sea-pieces for the Villa Albani, and for the Palazza Colonna, &c. Vernet, who surpassed him, was his scholar : died 1761.

**MARCHIS** (Alesio de), a Neapolitan ; painted landscapes, sea-ports, &c., in the grand style of Salvator Rosa : flourished about 1710.

**MARINAS** (Enrico de las), born at Cadiz, 1610 ; died 1680 ; he painted views of sea-ports, with ships, boats, &c. ; also storms and calms, with great spirit and fidelity.

**MATHIAS** (Gabriel), an amateur painter, born in England ; he visited Rome, and on his return, in 1761, exhibited some pictures at the Royal Academy, one of which, a Sailor splicing a rope, has been engraved by McArdell : died 1804.

**MEER** (John Vander), the Elder, born at Schoonhoven, 1627 ; visited Italy, and on his return painted marine views, the vessels correctly designed, skies light and floating, and the water clear and transparent ; his tints are warm and tender, and the sunny brilliance of his colouring reminds us of the sea-ports of Claude : died 1691.

**MERANO**, called Molinaretto, born in Genoa, 1666; painted sea views and landscapes with considerable reputation: died 1712.

**MOLYN** (Peter), the Younger, called Tempesta, born at Haerlem, 1637; painted sea storms and tempests, in which he represented the agitation of the waves and the horrors of shipwreck in the most impressive manner, from which he acquired the name of Tempesta; his pictures are held in the highest estimation: died 1701.

**MONAMY** (Peter), born at Jersey, 1670; came to England, and was apprenticed to a house painter on London Bridge; his models were the shallow waves of the Thames, by which he was enabled to represent the turbulence of the ocean, and became a reputable painter of marine subjects, and although unequal to Vandervelde, he was superior to most painters of similar subjects; he designed his vessels with the utmost correctness and precision, and in his colouring, particularly in his calms, was sunny and transparent: died 1749.

**MORLAND** (George). This celebrated landscape painter occasionally employed his pencil in painting views on the sea-coast, but like his landscapes, very limited in extent, seldom exhibiting more than a rocky precipice, with the water at its base, and a figure or two on the sea-shore.

**NOTER** (Augustus Herman de), born at Ghent, 1806; painted some excellent shipping-pieces, and bid fair to excel in that branch of the art, but died prematurely in 1839.

**NOTER** (Peter Francis de), born near Malines, 1779; produced some excellent shipping-pieces, and his works are to be found in almost all the museums and private cabinets in Belgium, Holland, and the North of France: died 1842.

**ODEVARRE** (Joseph Dionysius), born at Bruges, in 1778; studied at Paris under the celebrated David, and became an eminent painter of historical subjects. One of his best pictures represents the Naval Victory of Canaris over the Turks.

**ORMEA** (Marcus), a Dutch painter, presented to the hospital of St. Job, at Utrecht, a painting representing the sea-side, and in the foreground is grouped a quantity of fish.

**OS** (Van), a modern Dutch painter, born 1744, produced some sea-pieces and landscapes, but far inferior to his other works: died 1818.

**PARCELLES** (John), called the Old, born at Leyden, 1597; he studied under Cornelius

de Vrooms, and excelled in painting marines, particularly tempests and agitated waters, with thunder-storms and all the horrors of shipwreck, which subjects he treated with awful fidelity; he also painted calms, views on the coast of Holland, with fishing boats and groups of figures on the strand, which also possessed considerable merit; his pictures are delicately and carefully finished, correctly drawn, and touched with great neatness and spirit: died 1641.

**PARCELLES** (Julius), son and scholar of John, born at Leyerdorp, 1628; painted similar subjects to his father, whose style he imitated with such success that they are frequently mistaken for those of John. They both marked their pictures with the initials J. P.

**PATON** (Richard), an English painter of marine views and naval fights: flourished about 1768.

**PEDONE** (Bartholomew), painted sea-ports and embarkations with considerable success, particularly when taking place at night: he died in Venice, in 1735.

**PENNING** (Nicholas Lewis), born at the Hague, 1764; painted shipping pieces, possessed of great merit: died 1818.

**PETERS** (Bonaventura), born at Antwerp, 1614; master unknown; distinguished himself as the most celebrated painter of marines and sea-storms of the period in which he lived; his tempests and hurricanes are faithful and impressive representations of the horrors of shipwreck, the lowering sky, the lightning's glare, the agitated waters, the terrified mariners, and the ill-fated vessels dashed to pieces on a rocky shore, or engulfed in the foaming ocean, are depicted with an awful fidelity; and he was not less successful in his calms; his best pictures are held in the highest esteem, but many spurious productions are passed off in England for his pictures: died 1652.—See also *River Views*.

**PETERS** (John), brother and scholar of Bonaventura, born at Antwerp, 1625; painted similar subjects to those of his brother, but very inferior to him; he sometimes painted combats at sea, in which he shewed great ingenuity in composition: died 1677.

**PIELLA** (Francesco Antonio), born at Bologna, 1661; is said to have excelled in views of sea-ports, but we have no further description of his works: died 1719.

**PLATTEN OF PLATTENBURG** (Matthew Van), born at Antwerp, 1600, in conjunction with his countryman, James Asselyn, painted sea-storms and calms, the latter of which were particularly admired.

**POSSENTI** (Benedetto), born at Bologna, studied under the Caracci, and excelled in

painting sea-ports and embarkations: died 1656.

QUERTENMONT (Andrew Bernard), born at Antwerp, 1750; produced some marine pieces of distinguished merit, and was made Captain of the Port of Antwerp, to enable him to study the subjects to which he seemed so much inclined.

RACCHETTI (Bernardo), born at Milan, 1632; painted sea-ports, embellished with magnificent buildings, and touched with great taste and spirit: died 1702.

RIETSCHOOF (John Klaasze), born at Hoorn, 1652; studied under Abraham Leidts, and afterwards under Ludolf Backhuysen, and painted sea-pieces so much in his style as to be mistaken for his works; his calms possess considerable merit, and somewhat resemble those of Vandervelde, but his works are little known in England: died 1719.

RIETSCHOOF (Henry), born at Hoorn, 1678; studied under his father, and made the works of Backhuysen his model, some of which he copied with incredible exactness; his usual subjects were shipwrecks in a storm, with lightning, &c. which he represented with great truth and nature: died 1728.

ROSA (Salvator), born at Naples, 1615; painted landscapes and sea views, which latter usually represent the desolate and shelvy shores of Calabria, whose frightful aspect is sometimes rendered doubly terrific by the fearful terrors of shipwreck, his rocks, trees, and skies having the same rude and wild character as animates his figures: died 1673.

RUYSDAEL (Jacob), born at Haerlem, 1636; a celebrated landscape painter, whose works are so highly prized, was equally successful in his sea-pieces with gales of wind, and his pictures of that description are equal to the productions of any painter of similar subjects: died 1681.—See also *River Views*.

RUYSDAEL (Solomon)—See *River Views*.

SAILMAKER (Isaac), an English painter of marine subjects; he was appointed by Oliver Cromwell to paint a view of the Fleet before Mardyke: died 1721.

SALM (Van), an obscure Dutch painter of marine views in Holland, in black and white, in imitation of pen and ink drawings; they are neatly finished, but have little more effect than a print.

SCHAGEN (Giles Van), born in Holland, 1616; studied under Solomon Van Ravesteyn and Giles Verbeck, and painted for Van Tromp a picture of the engagement between the Dutch and Spanish fleet: died 1668.

SHELLINCKS (William), born at Amsterdam, 1632; studied under John Lingelbach, and painted similar subjects. When Charles

II. embarked for England, he painted an extraordinary fine picture of numerous figures collected on the shore to witness the embarkation; his pictures are rarely met with in this country: died 1678.

SHELLINCKS (Daniel), born at Amsterdam, 1638, brother of William, by whom he is said to have been instructed; painted landscapes and sea-ports with considerable reputation: died 1678.

SCHOENFIELD or SCHOONFIELD (John Henry), born 1619; painted sea-ports and architectural views, which were greatly admired: died 1689.

SCHOENMAKER (Peter John), born at Dordrecht in 1755; painted shipping pieces ornamented with figures, which were highly esteemed.

SCHOTEL (John Christian), born at Dordrecht, 1787; studied under Schouman, and painted shipping pieces in oil and in water colours, in which he attempted to rival Backhuysen. He would frequently go out in a light boat, upon a rough sea, to take sketches, and succeeded so well that two of his pictures exhibited at Amsterdam in 1818, sold for very high prices: died 1828.

SCHUTZ (Christian George)—See *River Views*.

SCOTT (Samuel), an eminent English painter of river views and sea-pieces, in the latter of which he was but second to Vandervelde, and excelled him in variety; he often introduced buildings into his pictures with consummate skill; he resided in London from 1725 to 1792.—See also *River Views*.

SERRES (Dominic), born in Germany; he came to England about 1765, and acquired considerable reputation as a painter of sea-pieces, although not equal to Vernet; one of his best pictures was a representation of Lord Howe's Victory over the combined Fleets of France and Spain: died 1793.

SIBRECHT or SYBRECHT (John)—See *River Views*.

SMITH (Francis)—See *River Views*.

SOLVYNS (Francis Balthazar), born in Antwerp, 1760; commenced his career in the art as a painter of marine views; one of his principal works, a View of Ostend, is in the Imperial Palace at Vienna: died 1824.

STOOP (Peter), sometimes called Roderigo, born in Holland, about 1612; painted sea-ports and other views with considerable success; he visited England, and resided there until his death, about 1686.

STORK (Abraham), born at Amsterdam, 1650; master unknown; was one of the most eminent painters of marine subjects of



the Dutch school; his calms and storms are little inferior to those of Backhuysen, and his vessels and rigging are all drawn with the utmost precision: died 1708.—See also *River Views*.

SWAGERS (Francis)—See *River Views*

SWAINE (Francis), a marine painter, gained two prizes from the Society for the Encouragement of the Arts, but worked mostly for the picture dealers: died 1782.

TASSI (Agostino), born in Perugia, 1566; studied under Paul Bril; he visited Leghorn, and designed, and afterwards painted with great success, the maritime objects by which he was surrounded, sea-ports and calms, with shipping and fishing boats. His tempests and storms at sea were not less happily represented, and were touched with unusual spirit and vigour: died 1642.

THIERLE (John Alexander).—See *River Views*.

TILLEMANS (Peter), born at Antwerp, 1684; painted sea-ports and other views with considerable success, and was patronized by several persons of distinction. His compositions possess the freedom and spirit of Teniers, whose works he studied: died 1754.

TOLEDO (Juan de), born in Murcia, 1611; studied in Italy under Annicello Falcone and Michael Angelo Cerquozzi, and painted sea views and other subjects with distinguished reputation: died 1665.

TORESANI (Andrew), a celebrated painter of Brescia; visited Venice, studied the works of the great masters, and copied from nature; he painted sea views, with embarkations and shipping, in which the forms of the vessels and costumes of the seamen were faithfully portrayed, according to the different nations they were intended to represent.

UDEMANS (William), born at Middelburgh, 1723; was an amateur painter of shipping pieces, sea views, &c. in which he arrived at great perfection: died 1798.

ULFT (Jacob).—See *River Views*.

VALKENBERG (Martin de).—See *River Views*.

VANVITELLI (Gaspar), born at Utrecht, 1647; painted views of sea-ports and towns in Italy, with a precision approaching those of Venice by Canaletti, but not equal to him in the spirit and animation of his touch or in lustre and brilliancy of the colouring, and his works more resemble the German than the Italian school: died 1736.

VELDE (William Vander), the Elder, born at Leyden, 1660; instructor unknown; he acquired considerable reputation as a painter of marine subjects, which he usually repre-

sented in black and white on a ground so prepared as to give it the appearance of paper and of drawings in Indian Ink: died 1693.

VELDE (William Vander), the Younger, son of the above, born in Amsterdam, 1633; studied under Simon de Vlieger, an eminent painter of sea-pieces, whom he not only surpassed but also all his contemporaries, and arrived at a degree of perfection unequalled. His vessels are most correctly designed, the cordage and luggage finished with a delicacy and yet with a freedom that is without parallel, and his small figures touched with a spirit that is inimitable: died 1707.

VERBRUGGEN (J.), born in Holland; came to England, and obtained a situation in Woolwich Warren, and painted sea views for his amusement: died 1780.

VERNET (Joseph), born at Avignon, 1712; studied under Adrian Manglard, a painter of landscapes and sea-ports, and executed for Louis XV. a set of pictures of the sea-ports of France, and also painted numerous pictures of Italian sea-ports, which were highly esteemed: died 1786.

VERSCHURING (Henry), born at Gorcum, 1627; usually painted banditti scenes; one of his pictures represents a castle in the neighbourhood, on the sea-shore, the owner bound with cords, the wife on her knees supplicating, and the cattle in the distance being driven away: died 1690.

VICINO (John Angelo), painted shipping pieces and other subjects, great and small, with considerable reputation: flourished in Genoa about 1675.

VICINO (John Michael), brother of John Angelo; painted similar subjects to his brother, but very inferior to those of John Angelo: died about 1675.

VITRINGA (William), was a scholar of Backhuysen, whose style he imitated, and painted similar subjects, but very inferior to Backhuysen: he was living in 1744.

VLIEGER (Simon de), born at Amsterdam, about 1612; he acquired considerable reputation as a painter of sea-pieces and landscapes, which are deservedly placed in the choicest collections. One of his best pictures is a representation of Christ in the Storm: died about 1670.

VROOM (Henry Cornelius de), born at Haerlem, 1566; having been shipwrecked on a voyage from Italy to Holland, painted a picture representing the tempest, which having sold for a large sum, he devoted himself entirely to painting marine views, and executed for the Earl of Nottingham a series of designs for tapestry representing the defeat of the Spanish Armada: died 1619.

WEENINX (John Baptist), born at Amster-

dam, 1621; this celebrated painter, whose subjects were as varied as his powers were extensive, and whose works are scarcely equalled by any painter of similar subjects, if we except Berghem, excelled in Italian sea-ports, enriched with noble architecture, and decorated with figures; his large pictures are most esteemed: died 1660.

WEST (Benjamin), born at Springfield, near Philadelphia, in America; whose name, as a painter of historical subjects, is so well known to the British public, produced amongst his numerous other works two battle-pieces, one of the Boyne, the other of La Hogue: died 1820.

WIERINGEN (Cornelius), born at Haerlem, about 1600; excelled in painting sea-pieces and storms, which he executed with great truth and precision.

WILLAERTS (Adam), born at Antwerp, 1557; painted sea-ports and views of the coast, with a variety of shipping and boats; generally embellished with groups of small figures, correctly drawn and touched with great spirit: he also painted conflagrations and ships on fire, well coloured, and produced a striking effect. His works were highly esteemed.

WOODCOCK (Robert), an amateur painter of sea-pieces. From childhood he had studied the construction of ships with so much attention, that he could cut one out with all the rigging to the utmost exactness. He copied above forty pictures of Vandervelde: died 1728.

WRIGHT (Richard), born in Liverpool, about 1735; by his own genius and industry acquired considerable reputation as a painter of sea-pieces, and in 1764 gained the premium from the Society of Arts for the best picture of that description, and again in 1766, by a sea-piece, from which Woollett engraved his celebrated print of the Fishery: died 1775.

WRIGHT (Joseph), known as Wright of Derby, at which place he was born, in 1734; exhibited in 1785 at the Great Room in the Piazza, Covent Garden, a picture representing the destruction of the Floating Batteries, near Gibraltar: died 1797.

WYCK (Thomas), born at Haerlem, 1616; excelled in sea-ports and shipping, with small figures, and frequently represented the ports in the Mediterranean, with the inhabitants of the different countries dressed in their various habits, designed correctly, touched with great spirit, and in a style resembling that of Peter de Laer: died 1686. — See also *River Views*.

WYKE (John), born at Haerlem, 1640; son and pupil of Thomas; painted a large picture of the Battle of the Boyne: died 1702.

ZACHTLEVEN (Herman) — See *River Views*.

ZEEMAN (Remy or Renier), born at Amsterdam, 1612; excelled in painting sea views, harbours, and shipping, designed with correctness and precision, the figures well drawn and touched with great spirit.

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## RIVER VIEWS.

BERKHEYDEN (Job), born 1637; painted views on the Rhine, and other subjects. His pictures are well coloured, and some of them highly esteemed: died 1698.

BREYDEL (Charles), born at Antwerp, 1677; painted views on the Rhine in the manner of Greffier: died 1750.

CAMPHUYSEN (Dirk or Theodore), born 1586; painted small landscape views on the Rhine, with huts, boats, figures, &c. neatly drawn and harmoniously coloured.

CORTE (Henry), painted a river scene, with buildings, equal to Vander Heyden.

CUYP (Jacob Gerritz), called the Old, painted landscapes and cattle on the banks of a river, generally in the neighbourhood of Dort: died 1649.

CUYP (Albert), son of Jacob Gerritz; painted similar subjects, generally on the banks of the Maes: he died 1667.

GRIFFIER (John), called the Old; usually painted views on the Rhine with boats, cattle, and numerous figures. He visited England after the fire of London, and sailed about on the Thames between Windsor and Gravesend; sketching his favourite subjects, views of that river: died 1718.

GRIFFIER (Robert), called the Young, son of John; painted similar subjects, views on the Rhine, with numerous figures delicately handled in the style of Herman Sachtleven: died 1703.

GYZEN (Peter), born at Antwerp, 1636; painted views on the Rhine and other places; villages on the banks of the river, &c. in the style of Sachtleven.

GOYEN (John Van), born at Leyden, 1596; painted views in Holland on the banks of rivers, with boats full of figures neatly drawn, and generally with a town or village in the distance: died 1636.

**HANGEST** (Egbert Marinus), born 1746 ; painted views on the Rhine, after the manner of Zachtleven : died 1810.

**KALRAAT** (Bernard Van), born at Dort, 1650 : painted views on the banks of the Maes, in the manner of Albert Cuyp, whose disciple he was : died 1721.

**KITCHENMAN** (John), born in England ; he painted four views of boats sailing on the Thames, which have been engraved by Romney : died 1782.

**LIENDER** (Peter Van), born 1727 ; travelled up the Rhine, of which he left some views after nature : died 1797.

**PETERS** (Bonaventura), born at Antwerp, 1614 ; painted views of the Scheldt, with fishing boats at anchor, vessels sailing under an easy breeze, &c. His works are highly esteemed : died 1652.

**PRIEST** (Thomas), an English landscape painter, resided at Chelsea, about 1738, and chiefly painted views on the Thames, which he afterwards engraved.

**RUYSDAEL** (Jacob), born at Haerlem, 1636 ; painted the rocky borders of the Rhine, with cascades and waterfalls, treated in so picturesque a manner that they may almost be said to be unrivalled : died 1681.

**RUYSDAEL** (Solomon), painted landscapes and views of rivers in Holland, in which he imitated the style of John Van Goyen : died 1670.

**SCHUTZ** (Christian George) ; painted small pictures, views of the Rhine and landscapes, neatly touched and very highly finished : born about 1730.

**SCOTT** (Samuel) ; painted views on the Thames, London Bridge, Custom House Quay, &c., with figures judiciously selected and admirably painted : flourished from 1752 to 1772.

**SIBRECHT** or **SYBRECHT** (John), born at

Antwerp, 1625 ; usually painted landscapes and views on the Rhine : died 1703.

**SMITH** (Francis), born in Italy ; came to England, and painted some views on the Thames, which were exhibited at the Royal Academy, Somerset House : died about 1779.

**STORK** (Abraham), born at Amsterdam, 1650 ; master unknown ; was one of the most eminent painters of marine subjects of the Dutch school. His pictures usually represented views of the Y, or the Amstel, near Amsterdam, with a variety of boats and shipping, and a number of small figures, correctly drawn, and touched with great spirit : died 1700.

**STORK** (—), brother of Abraham ; sometimes painted views on the Rhine, but not equal to his brother : died 1708.

**SWAGERS** (Francis), born at Utrecht in 1756 or 1757, and painted agreeable subjects, mostly views of towns and rivers in the Low Countries. He died in Paris in 1836.

**THIELE** (John Alexander), born in Saxony, 1695 ; usually painted pictures representing the beautiful scenery on the Sala or the Elbe : died about 1755.

**ULFT** (Jacob Vander), born at Gorcum about 1627 ; came to England, and painted amongst other subjects, a view of London Bridge, and the adjacent river crowded with boats and figures.

**VALKENBERG** (Martin de), born at Malines, 1530 ; principally painted scenes round Aix-le-Chapelle and Liege, and along the Meuse : died 1574.

**ZACHTLEVEN** (Herman), born at Rotterdam, 1609 ; painted views on the Rhine and Meuse, with a number of boats and figures neatly finished, correctly drawn, and touched with great spirit : died 1685.

## BATTLE PIECES.

**ABATE** (Pietro Paolo), born at Modena ; was considered unequalled in battle-pieces ; for the spirit and animation with which he designed horses, and the attacks of cavalry : flourished about 1530.

**ANGELI** (Felippo), an Italian, born 1600 : painted battle-pieces with numerous figures, ingeniously grouped and well coloured : died 1640.

**ANGELO** (Michael Cerquozzi), an Italian, born 1600 ; called Dalle Battaglia, from his skill in painting battle-pieces ; in one of his

pictures he has represented an army of fanatics : died 1660.

**ASELINO** (—), a native of Holland, and scholar of Vandervelde ; painted battle-pieces of small size, and highly finished.

**AUDRAN** (Claude), born at Lyons, 1641 ; was employed by Le Brun, to assist him in painting his celebrated battles of Alexander : died 1684.

**BAUDUINS** (Anthony Francis), born in Brabant, 1640 ; studied under M. A. Van-

der Meulen, but we have no account of his works as a painter : died 1700.

**BAUR** (John William), born at Strasburg, 1610 ; studied under Frederick Brentel, and afterwards visited Italy ; he painted battles, skirmishes, and marches, with small figures, neatly touched, warm and glowing in colour, yet not altogether divested of the German character, and his naked figures but indifferently portrayed : died 1640.

**BEMMEL** (William Van), born at Utrecht, 1630 ; studied under Herman Sachtleven, and painted battle-pieces and other subjects with considerable reputation : died 1703.

**BERSCH** (Joachim Francis), born at Munich, 1665 ; his pictures represent the battles fought by the Emperor Maximilian Emanuel, and his landscapes are sometimes in the manner of G. Poussin, and others in that of Salvator Rosa.

**BLOEMEN** (Peter Van), born at Antwerp ; painted battles, encampments, attacks of cavalry, marches, &c. ; his pictures are well composed and pleasingly coloured.

**BOCCHI** (Faustino), born at Brescia, 1659 ; died 1742 ; studied under Everardi, called Fiaminghino, and chiefly excelled in battle-pieces, skirmishes of cavalry, &c. ; his figures are on a small scale, and his landscapes very pleasing.

**BOCKHORST** (John Van), born in Holland, 1661 ; excelled in painting battles and portraits : died 1724.

**BOKBERGER** (John) ; excelled in battles, and hunting pieces : he flourished about 1560.

**BOURGOIS** (Sir Francis), born in London, 1756 ; studied under Louthembourg, and acquired considerable reputation as a painter of landscapes, battles, and sea pieces ; at his decease in 1811, he bequeathed the pictures in the Dulwich Gallery, which are known as the Bourgeois Collection.

**BRANDENBERG** (John), a Swiss painter of battle-pieces, in the style of Giulio Romano : born 1660 ; died 1729.

**BREDA** (John Van), son of Alexander, born at Antwerp, 1585 ; painted battle pieces, skirmishes, &c. with figures, in the manner of Wouvermans, the landscapes more in the style of Breughel, and the skies and distances very blue : died 1750.

**BREYDEL** (Charles), born at Antwerp, 1677 ; died 1744 ; painted battle pieces and attacks of cavalry, in the style of Velvet Breughel, which he sometimes copied from the prints of Vander Meulen.

**BRUN** (Charles le), born at Paris, 1620 ; died 1690 ; studied under Vouet, but in style and manner somewhat resembles

Annibale Caracci ; he painted the battles of Alexander, Hercules destroying the Horses of Diomedes, &c. ; the airs of his heads have a sameness about them, and his colouring though vigorous wants warmth, and partakes too much of the Roman school.

**BRUN** (Gabriel), brother of Charles ; studied under him, but never soared above mediocrity.

**BUNACORSI**, or Pierino del Vaga, born near Florence in 1500 ; painted numerous subjects from the designs of Raffaele ; one of the most remarkable of which was the Battle of Joshua : died 1547.—See *Vaga Pierino del*.

**BUNICK** (Jacob Van), brother of John, resembles him in style and colour, but not in subject ; he painted battle-pieces with some reputation : died 1725.

**BYLERT** or **BYLART** (John), born at Utrecht in 1603 ; studied under his father, and became a reputable painter of battle-pieces, &c. : he was living in 1661.

**CALIMBERG** (Guiseppo), a German ; about 1505 he went to Venice, and painted the Battle of Constantine, which is one of his best pictures : died 1570.

**CALZA** (Antonio), born at Verona, 1653 ; studied under Carlo Cignani, but after copying several of the works of Borgognone, he adopted his style, and painted battle-pieces and landscapes, the latter in the style of Gaspar Poussin : died 1714.

**CAMASSAI** (Andrea), an Italian, born 1602 ; studied under Domenichino, and afterwards under Andrea Sacchi, and painted battle-pieces and triumphs, which were greatly admired for their elegance of design, and neatness of colouring : died 1748.

**CANTI** (Giovanni), born at Parma, flourished about 1500 ; painted landscapes and battle-pieces, which were greatly admired.

**CARO** (Francis Lopez), born at Seville, 1592 ; studied under Roellas, and painted several pictures of the victories of Charles V. in the Palace of the Prado.

**CASANOVA** (Francesco), born in London, 1732 ; painted battle-pieces in the manner of Borgognone.

**CASTELLI** (Valerio), born at Genoa, 1625 ; his favourite subjects were battles, in which he displays all the fire of Tintoretto, with the taste of Paolo Veronese : died 1659.

**CASTIGLIONE** (Bartholomew) ; studied under Giulio Romano, and painted many pictures from his designs, but we have no account of his works ; flourished about 1550.

**CATTANIO** (Costanzo), born at Ferrara, 1602 ; his usual subjects were attacks of soldiers and banditti : died 1665.

**CESARI** (Cavaliere Guiseppe), called D'Arpino, born at Naples, 1560; his battle-pieces and processions possess great spirit, his horses are extremely well drawn, and in some of his smaller works the lights are in gold and exquisitely finished: died 1640.

**CESARI** (Bernardino), brother of Guiseppe, painted in his style, and also copied some of his brother's works: he died young.

**CLENMELL** (Luke), born in Northumberland, 1781; painted the last Charge made by the British Army at the Battle of Waterloo; his pictures are judiciously composed, spiritedly touched, and agreeably coloured: died 1817.

**COENE** (Constantine Faithful), born in 1780, at Vilvorde; went to Brussels and painted the Battle of Waterloo, which was sent to London and purchased by the Prince Regent.

**COMENDICH** (Lorenzo), born in Venice; was a pupil of Francis Monte, and painted a picture of the Battle of Luzzara, which was presented by Baron Martini of Milan to Louis XIV.: died 1700.

**CORNELISZ** (Cornelius); painted the Battles of the Giants and other historical subjects: he was born at Haerlem, 1562, and died in 1638.—See *Scripture History*.

**CORTE** (Juan de lo), born at Madrid, 1587; painted landscapes, battles, and perspective views, in which he excelled: died 1660.

**CORTESE** (Jacopo), called Il Borgognone, born in Franche Comte, 1621; on seeing Giulio Romano's Battles of Constantine, devoted himself to those subjects, and arrived at the highest degree of perfection; his figures and horses are touched with great spirit: died 1676.

**CORTESE** or **COURTOIS** (Gulielmo), brother of Jacopo, also called Il Borgognone; adopted the style of Carlo Maratti in his compositions and the airs of his heads, and Guercino in boldness of relief, and in his azure backgrounds; in one of his principal works, representing the Battle of Joshua, he was assisted by his brother Jacopo: died 1697.

**COSTA** (Ippolito), born at Mantua; is supposed to have studied under Giulio Romano from the similarity of their style.

**CUYP** or **KUYP** (Jacob Gerritz), called Old, born at Dort, 1758; he painted battles, and the marchings or encampments of armies, agreeably coloured, correct in outline, broad and free in touch, and the distances well kept: died 1649.

**CUYP** or **KUYP** (Albert), eldest son of the above; painted similar subjects to those of his father, but in a much superior style; his principal picture represents the cattle market at Dort, and the square with troops on horseback and on foot exercising therein: died 1667.

**DANDINI** (Pietro), born at Florence, 1646; was an admirable painter of battle-pieces and other subjects, all of which he handled with equal success: died 1712.

**DELELOCHE** (N.), of Liege, who lived about the middle of the eighteenth century; painted easel pictures representing combats and battles, well composed, and touched with great spirit.

**DESPREZ** (Louis John), born at Lyons about 1750; painted history and battle-pieces in a bold and vigorous style; one of his best pictures is a representation of the Battle of Svensund: died 1804.

**DIEPRAAM** (Abraham), born at the Hague, 1655; studied under Dirk Stoop, but afterwards adopted the style of Adrian Brouwer.

**DORIGNY** (Louis), son of Michael; studied under Le Brun, and painted both in oil and in fresco, but without possessing any great merit: died 1742.

**DUBOIS** (Simon), brother of Edward, born at Antwerp; studied under Wouvermans, and painted small battle-pieces in the taste of the Roman school, also painted horses and cattle, neatly penciled; he frequently made copies of the celebrated Italian masters, and sold them for originals: died 1708.

**DURER** (Albert), born at Nuremberg, in Germany, 1471; painted at Munich, the Battle of Alexander and Darius: died 1528.

**DUSMAN** (Cornelius), born at Amsterdam; painted some battle-pieces, well composed and agreeably coloured: died about 1680.

**EVERARDI** (Angelo), born in Brescia, 1647; studied at Rome for two years, particularly from the battle-pieces of Borgognone.

**EYCK** (Nicholas Van), said to have been the brother of Gaspar; painted battles by land, and attacks of cavalry with considerable reputation; his pictures are highly esteemed at Antwerp.

**FALCONE** (Aniello), born at Naples, 1600; was a scholar of Ribela, called Spagnoletto; painted battles and skirmishes of cavalry, composed and designed with great spirit and animation, and the movements of his horses

and figures expressed with the most characteristic propriety. He was equally successful in easel pictures as in those of a larger size, and some of his best are little inferior to the admirable productions of Borgognone: died 1680.

**FRANCESCA** (Pietro della), sometimes called Pietro Borghese, born at Borgo San Sepolcro, 1398; painted battles in a very spirited manner, and with great animation: his master is unknown.

**FRANCKS** (Sebastian), eldest son of Old Francks, born at Antwerp, 1573; studied under A. Van Oort, and painted battles and skirmishes of cavalry, chiefly on copper.

**FRANCK** (Constantine), born at Antwerp, about 1660; excelled in painting battles and sieges, which, though inferior to those of Vander Meulen, possess great merit, but are sometimes dry and hard. His best performance is a picture of the Siege of Namur, with King William III. on horseback, with his principal officers or staff, and in the distance the town of Namur.

**FUESSLI** (Matthias), born at Zurich, 1598; studied under Gotthard, Ringgli, and in Italy, chiefly at Venice, and painted battles, conflagrations, and plundering of towns: died 1665.

**GAAL** (Barent), born at Haerlem, 1650; studied under Philip Wouvermans, and painted similar subjects, battles, &c., free in touch, skies clear, and distances well kept, but inferior to Wouvermans both in drawing and colouring.

**GAELEN** (Alexander Van), born at Haerlem, 1670; studied under John Van Hughtenburg, and by copying the works of Wouvermans and Breughel, greatly improved his touch. He painted two pictures of the battles between Charles I. and Oliver Cromwell, and one of the Battle of the Boyne: died 1728.

**GHERARDI** (Filippo), born at Lucca, 1633; studied at Rome under Pietro da Cortona, and afterwards at Venice, to improve his colouring, and painted two pictures of the Battle of Lepanto, and the Triumph of Marc Antonio Colonna: died 1704.

**HAAN** (David de), born at Rotterdam, 1602; was a famous painter of battles: he died at Rome, 1659.

**HILLEGAARD** (Paul Van), a Dutch painter; excelled in combats, skirmishes, &c.: he flourished about 1618.

**HOECK** (Robt. Van), born at Antwerp, 1609. His instructor is unknown; usually

painted battles, armies, and encampments, plundering of villages, &c.; small size, with numerous figures, neatly drawn, and touched with great spirit: died 1628.

**HUGHTENBURG** (John Van), born at Haerlem, 1646; was a scholar of John Wyck, and afterwards of Vander Meulen, and was employed by Prince Eugene to paint the battles and sieges in which he and the Duke of Marlborough had taken part, which he did with extreme precision, the features of a Turk, Slavonian, or Cossack being as distinguishable in his painting as from their costume. His pencil is delicate, colouring transparent, his skies light and floating, the distances well kept: died 1733.

**HUYSUM** (Justus Van), the Elder, born in Holland, 1659; studied under Berghem, and painted battles, which are much esteemed: died 1716.

**HUYSUM** (Justus Van), the Younger brother of John, born at Amsterdam, 1684. His master is unknown; painted battle-pieces with extraordinary spirit and fidelity, and would probably have acquired great reputation, but died young, 1706.

**JONG** (Ludolf de), born in Rotterdam, 1616; studied successively under Sachtlevan, Palames, and Bylaert, and painted easel pictures of battles, &c. ingeniously composed, and touched with great spirit: died 1697.

**KNUPFER** (Nicholas), born at Leipsic, 1660; he studied under Abraham Bloemart, and excelled in painting battle-pieces, small size, the figures correctly designed and agreeably coloured. He painted three pictures for the King of Denmark, commemorative of the victories of some of his ancestors: died 1660.

**LAMINOYS** (Simon), born at Noyon, 1620; painted battle-pieces, in which he excelled: died 1683.

**LANGENDYCK** (Thierry), born at Rotterdam, 1748; painted four pictures, as battle-pieces, in oil, but generally confined himself to designing only, and finished very few paintings.

**LEMBEKE** (John Philip), a pupil of Peter de Laer; painted battles, sieges, and assaults with considerable success.

**LIGOZZI** (Jacopo), born at Verona, 1543; painted in oil and in fresco, the latter of which are chiefly representations of battles and triumphs: died 1627.

**LIONE** (Andrew de), a Neapolitan; painted battle-pieces for the Palace of the Viceroy. He studied under Salvator Rosa: died 1675.

**LOUTHERBOURG** (Philip James de), born at Strasbourg, about 1734; he studied under Casanova, after leaving whom he became a popular painter of battles, huntings, &c. He painted, amongst others, the Siege of Valenciennes and the Review at Worley Camp: died 1812.

**MAAS** or **MAES** (Dirk or Theodore), born at Haerlem, 1656; painted battle-pieces and skirmishes, &c. in the style of John Hughtenburg with surprising fidelity, ingeniously composed, and touched with great spirit: died 1715.

**MAGNASCO** (Alessandro), called Lissandrino, born at Genoa, 1631; studied at Milan, under Filippo Abbiati, and painted military exercises and other subjects, with all the boldness and spirit of Abbiati, but on a smaller scale. He is styled by Lanzi the Michael Angelo delle Battaglie of the Genoese school: died 1747.

**MAGNASCO** (Stephen), a Genoese; studied design under Valerio Castelli, a celebrated battle painter, and afterwards visited Rome, and painted many pictures: but we have no description of his works.

**MALO** (Vicenzio), born at Cambray, about 1625; was a disciple of Rubens, and afterwards of D. Teniers the Younger. He then went to Italy, and distinguished himself as a painter of battles and landscapes: died 1670.

**MARC** (Estevan), born at Valencia; was a scholar of Pedro Orrente, under whom he became an eminent painter of battles: died 1660.

**MARC** (Miguel), son of Estevan, born 1633; painted similar subjects to his father, but much inferior: died 1670.

**MARCH** (Stephen), a Spaniard; was an admirable painter of battle-pieces, but only painted when driven to necessity. He represented the dying and wounded with wonderful effect.

**MAZZIERI** (Antonio di Domino), born at Florence; studied under Francis Bigio, and distinguished himself as a painter of battle-pieces and landscapes, which are well coloured, and touched with great spirit: he flourished about 1520.

**MEER** (John Vander), the Elder, born at Schoonhoven, 1627; visited Italy, and on his return to Holland painted battle-pieces, the figures and horses designed with great spirit and animation, but his pictures are by some considered rather too blue: died 1649.

**MEULEN** (Anthony Francis Vander), born at Brussels, 1634; studied under Peter Snayers, an eminent painter of battle-pieces, and accompanied Louis XIV. to the

field in his different campaigns to paint the various battles and sieges of that monarch, which he did with too great a precision; the linear designation of the troops, and the monotonous uniformity of their habiliments entirely destroying the picturesque, and depriving them of that spirit and animation which distinguished the works of Borgognone and Parrocel; he is generally considered of the French school: died 1690.

**MEULEN** (Peter Vander), brother of the above; painted similar subjects, and in 1670 came to England, and was employed in celebrating the exploits King William, Louis's rival.

**MEYER** (John de); a Dutch painter of horses and battles, is said to have resided in Rotterdam.

**MONTI** (Francesco), called Il Bresciano della Battaglie, born at Brescia, 1646; studied under Pietro Ricchi, and afterwards under Il Borgognone, and excelled in painting horses and battles, which he designed in a spirited and masterly style; his works are held in the greatest estimation: died 1712.

**MORIER** (David), born at Berne, Switzerland, about 1705; came to England soon after the battle of Dettingen, and distinguished himself as a painter of battles, managed horses, &c.

**MONTICELLI** (Michele Angelo), born at Bologna, 1678; painted landscapes and battles, and was not excelled by any painter of his time in the management of his perspective.

**NOLLET** (Dominic), born at Bruges, 1640; was a distinguished painter of battles and sieges, which he executed in a grand style; his figures and horses are correctly drawn, and touched with great spirit, and there is a great similarity between his pictures and those of Vander Meulen, to whom he was little inferior: died 1736.

**ODEVAERE** (Joseph Dionysius), born at Bruges, 1778; painted for the King of Holland a picture representing the Battle of Nieuport; and after the Battle of Waterloo painted another, representing the moment that the Hereditary Prince, now King of Holland, was wounded: died 1830.

**PAGNA** (Hyacinth della), born in Brussels, 1706; from his excellence in painting battle-pieces, was patronized by the Emperor of Germany, and also painted many works for the King of Spain, and for the King of Sardinia.

**PAGNINI** (Guglielmo Capodoro), born at Mantua, 1670; studied under Antonio Calza, and afterwards under Borgognone, whose manner he endeavoured to imitate, and

became a reputable painter of battle-pieces and encampments, which he composed well, and touched with great spirit.

**PANFI** (Romolo), a Florentine, and scholar of Vignali; excelled in painting landscapes and battle-pieces: he died in the sixteenth century.

**PARROCEL** (Joseph), born at Brignoles in Provence, 1648; the son of Bartholomew Parrocel, a painter of little note: was educated in the school of Borgognone; he first painted in the dark and dingy style of Cortese, which he improved by studying the Venetian mode of colouring, and on his return to France, was made painter to Louis XIV.; he painted battle-pieces, ingeniously and copiously composed, the design of his figures and horses correct and spirited, and his touch marked with an enthusiasm admirably adapted to the subjects he represented: died 1704.

**PARROCEL** (Charles), son of Joseph, born in Paris, 1689; studied under his father, and afterwards under Charles de la Fosse; he visited Italy, and on his return painted battle-pieces and huntings, in the style of his father, but not equal to him; they are, however, occasionally mistaken for the works of Joseph: died 1752.

**PARROCEL** (Ignatius), nephew of Joseph, born at Paris about 1680; is supposed to have been a scholar of Joseph, as he painted similar subjects, in a style which bears a strong resemblance to his works; he also painted huntings.

**PATENIER** (Joachim), born at Dinant, 1480; painted battle-pieces, usually small size, and very highly finished, with a great number of small figures.

**PEREZ** (Scierra Francis), of Spanish extraction, born in Naples; painted battle-pieces with some reputation: flourished about 1630.

**PINACCI** (Joseph), born in Siena, 1642; was a celebrated painter of battle-pieces, and was patronized by the Grand Duke of Tuscany, and other persons of distinction.

**POSSENTI** (Benedetto), born at Bologna; was educated in the school of the Caracci, and painted battle-pieces and other subjects, which were highly esteemed: died 1656.

**POSSENTI** (Giovanni Pietro), son and scholar of Benedetto; painted battles and attacks of cavalry, in which he not only surpassed his father, but was considered the ablest painter in his time of those subjects.

**RAINERI** (Francisco), born at Mantua, about 1680; a pupil of Giovanni Canti; painted battle-pieces, in which he excelled greatly: died 1780.

**REDER** (Christian), born in Saxony, 1656; visited Rome, and acquired considerable reputation by the pictures he painted of battles between the Christians and Ottomans, which were well composed and touched with great spirit: died 1724.

**REINER** (Wenceslaus Laurent), born at Prague, 1686; painted battle-pieces, in which he resembles Van Bloemen; his drawing is correct, figures touched with great spirit, and his works may be found in the best collections in his own country: died 1743.

**RESCHI** (Pandolfo), born at Dantzic, 1643; studied under Giacomo Borgognone, and painted battle-pieces in his style with considerable reputation: died 1699.

**RINALD** (Santi), called Il Tromba, painted battle-pieces and landscapes with considerable reputation: died about the year 1690.

**ROSA** (Salvator), born at Naples, 1615; a pupil of Ribera, called Spagnoletto; painted landscapes, battle-pieces, and attacks of cavalry, in which the fury of the combatants, and the fiery animation of the horses is in keeping with the trees and skies, which have the same rude and wild character which animates his figures: died 1673.

**RUGENDAS** (George Philip), born at Augsburg, 1666; studied under Isaac Fisher, a painter of history, and afterwards from the works of Borgognone and the prints of Tempesta, and painted battles and skirmishes of cavalry with considerable reputation. He was an eye-witness of many of the scenes he has represented, and had three styles, in one of which his colouring was preferable to his design, in another his design was preferable to his colouring, and in the third he combines harmony of colouring with accuracy of design and an uncommon freedom of pencil: died 1742.

**SCHAAK** (—), of Rotterdam; painted battle-pieces after the manner of Van Spaan: died about 1690.

**SIMONE** (Anthony de), a Neapolitan; painted battle-pieces, in which he imitated the style of Borgognone: died 1724.

**SIMONINI** (Francisco), born at Parma, 1689; was a scholar of Ilario Spolverini, and excelled in painting battles and skirmishes of cavalry, well composed, and touched with great spirit; many of his works are in the private collections at Venice: died about 1760.

**SNAYERS** (Peter), born at Antwerp, 1593; was a scholar of H. Van Balen, and became distinguished as a painter of battle-pieces; his figures and horses are designed with surprising spirit and animation. He had many



commissions from the court of Spain : died 1670.

**SNELLINCKS** (John), born at Mechlin, 1544 ; instructor unknown ; was an eminent painter of history and battles, particularly the latter ; his skirmishes and attacks of cavalry were ranked amongst the ablest productions of the time ; his figures and horses are correctly and spiritedly designed, and the animated courage of the combatants is admirably expressed : died 1638.

**SPOLVÉRINO** (Ilario), born at Parma, 1657 ; studied under Francesco Monti, and occasionally painted historical subjects, but was more celebrated for his battle-pieces, attacks of banditti, and assassinations, which he designed with spirit, and touched with an ardour of pencil well adapted to the subject : died 1734.

**STÆVERTS** or **STEVERS** (Palamedes), younger brother of Anthony, born in London, 1607, is generally considered of the Dutch school ; copied some of the works of Esaias Vandervelde, and painted similar subjects in his clear and transparent style of colouring, viz. battles, skirmishes, plundering of villages, attacks of robbers, &c. His pictures are ingeniously composed, the figures and horses spiritedly designed, and touched with a free and firm pencil : died 1638.

**STOM** or **STOMMA** (Matthew), studied under Orlando, a Dutch painter of battle-pieces, whose manner he followed, and painted with considerable reputation : died 1702.

**STROOP** (Peter), sometimes called Roderigo, born in Holland, about 1612 ; painted battles, huntings, processions, and sea-ports, with considerable success. He came to England in the retinue of Queen Anne : died about 1686.

**STRADA** or **STRADANUS** (John), born at Bruges, 1536 ; painted battle-pieces, and other subjects, in oil and in fresco, and his colouring, although occasionally heavy and mannered, was vigorous and effective : died 1604.

**TANZI** (Antonio), born near Novarra, 1574 ; his master is not mentioned, but he is said to have distinguished himself in several public works at Milan, particularly by a picture he painted of the battle of Senacherib : died 1644.

**TEMPESTA** (Antonio), born at Florence, 1555 ; studied first under Santo da Titi, and afterwards under John Stradanus, both of whom he greatly surpassed. His favourite subjects were battles, cavalcades, huntings, and processions, which he composed in a grand style, and painted with unusual spirit and energy : died 1630.

**TILLEMANS** (Peter), born at Antwerp,

1684 ; first attracted notice by his excellent copies after Borgognone and other masters, particularly Teniers ; he afterwards painted some compositions of his own with considerable success : died 1754.

**TITIAN** (Titiano Vecelli), called da Cadore, born 1477, at the Castle of Cadore ; in 1523 painted his famous picture of the Battle of Cadore, which was afterwards destroyed by fire ; there is an engraving of it by Fontana. His latter productions are very inferior to his early works : died 1576.

**TOLEDO** (Juan de), born in Murcia, 1611 ; studied at Rome under Michael Angelo Cerquozzi, and painted similar subjects, battle-pieces, &c. with distinguished reputation : died 1665.

**TUCARRI** (Giovanni), born at Messina, 1667 ; was the son of an obscure painter, by whom he was instructed in the rudiments of design ; he excelled in painting battles and skirmishes, and the number of his works is almost incredible ; there are many in Germany, where his works are held in great estimation : died 1743.

**VECELLI** (Orazio), son and disciple of Titian, born in Venice, 1540 ; painted an historical subject or battle-piece so much in the manner of Titian that it was ascribed to him : died 1576.

**VELASQUEZ** (Don Diego de Silva), the most distinguished painter of the Spanish school ; painted a picture representing the celebrated General Pescara receiving the keys of a Flemish Citadel, from the Governor of the place. The group of generals, soldiers, citizens, horses, &c. and the striking effect of the town and landscape in the background, have established the fame of this picture as one of the finest productions of the master : died 1660.

**VELDE** (Esaias Vander), born at Leyden, 1590 ; painted landscapes, with figures and cattle, but particularly excelled in battles, skirmishes of cavalry, plundering of villages, marchings and attacks of banditti, and introduced the figures in the pictures of several of his contemporaries : died 1648.

**VERHOEK** (Peter Cornelius Dahl), born at Bodegraven, 1642 ; studied the works of Borgognone, and distinguished himself as a painter of battles and skirmishes of cavalry ; his small figures and horses are correctly drawn and touched with great spirit and animation.

**VERHOEK** (Gysbert or Gilbert), born 1644 ; younger brother of Peter Cornelius ; painted similar subjects, battles, marches of cavalry, and encampments ; he particularly excelled in horses, and the animated touch

of his pencil was well adapted to those subjects: died 1690.

VERMEYEN (John Cornelius), born in Haerlem, 1500; accompanied the Emperor Charles V. in many of his expeditions, was present at the taking of Tunis, and made designs of the most remarkable events of the siege, from which he executed the cartoons for the tapestry which is said to ornament the Escorial: died 1559.

VERSCHURING (Henry), born at Gorcum, 1627; occasionally painted landscapes, but his best pictures were battle-pieces, attacks of banditti, and the plundering of villages: died 1690.

VICINO (John Angelo), painted battle-pieces, marine views, &c., large and small, at Genoa, with great reputation: flourished about 1675.

VICINO (John Michael), brother of John Angelo; painted similar subjects to his brother, but very inferior to those of John Angelo.

VINCI (Leonardo da), born 1445; whose admirable productions are now almost entirely obliterated from the badness of the material of which his paint was composed; painted the cartoon of "the Battle," for the great Council Chamber at Milan, which was considered one of his best performances: died 1519.

WAAL (Lucas de), born at Antwerp, 1596; studied under John Breughel, whose style he followed with success, and sometimes represented battles, and attacks of cavalry, well composed and touched with great spirit and animation: died 1676.

WAAL or WAEL (Cornelius de), the Younger, born at Antwerp, 1594; excelled in painting battles, marches, skirmishes, and attacks of cavalry, processions, &c. ingeniously composed, and the figures and horses correctly designed, in which the fury of the combatants and the sufferings of the wounded are admirably expressed. His works are highly esteemed: died 1662.

WATTEAU (Anthony), born in Valenciennes, 1684; in his halts and marches of cavalry the careless slouch of his soldiers exhibits the air of a nation proverbial for gallantry: died 1721.

WYCK (John), son of Thomas, born at Haerlem, about 1640; was instructed by his father, whom he accompanied to England, and distinguished himself as a painter of battles and sieges; he sometimes painted large pictures such as the sieges of Namur and Naarden, but they are inferior to his smaller works: died 1702.

XIMENES (Barnabei), born in Lucerne; studied at Rome the best painters of battles, and afterwards painted that of St. Jago, formerly in the possession of Count Taroca, at Lisbon: died 1672.

ZAIS (Guiseppe), born at Venice; a pupil of Francesco Zuccherelli: painted landscapes and battle-pieces; his genius was original and inventive, but his colouring was inferior to that of his instructor: died 1784.

ZEVIO (Aldegeri da), a Veronese; painted in the saloon of the Palace della Scala a picture representing the Siege of Jerusalem, as described by Josephus, in which extensive work he exhibited great spirit and judgment.

## BAMBOCCiate.

ABSHOVEN (—), born at Antwerp, was the favourite disciple of Teniers, and the most successful follower of his style; and his pictures may easily be mistaken for those of Teniers. His usual subjects were rural sports, ale-houses, and apothecaries' shops: died 1665.

AKEN (John Van), born about 1656; was a contemporary with Peter de Laer, called Bamboccio, but no mention is made of any works in that style.

ALLAN (David), born in Edinburgh, 1735; painted landscapes, portraits, and Bambocciate: died 1796.

AMOROSI (Antonio), born near Ascoli, 1685; painted Bambocciate or fancy subjects: died about 1740.

BARDWELL (Thomas), born in England; is known as the painter of a picture of a quack doctor healing his patients: died about 1780.

BEGA (Cornelius), born at Haerlem, 1620; died 1664; was the disciple of Adrian Ostade, and one of his best pupils; painted similar subjects, the inside of Dutch cottages, peasants regaling, &c. in the manner of his instructor, but somewhat larger in his figures. His penciling was fine, his colouring transparent, and his works are to be found in the choicest Collections; some are signed Bega, and others Begeyn.

BENARDO (Monsieur), born in Denmark, 1621; excelled in painting curious burlesque, and rustic subjects; died 1687.

**BEEKE** (I.), alias John Mul, a Fleming ; painted tipping scenes and landscapes (no dates).

**BLOOR** (Peter) ; painted domestic subjects, boors dancing, drinking, &c. and generally introduced a child or an animal in an unseemly posture, which even his delicate penciling and mellow colouring does not compensate for : died 1667.

**BOLERIS** (—), was famous for painting Bacchanalian scenes and night pieces.

**BRAKENBERG** (Renier), born at Haerlam, 1649 ; studied under Mommers, and also under Schendel, and painted similar subjects ; boors feasting, dancing, &c., but more in the manner of Ostade, although greatly inferior to him.

**BRAUWER** or **BROUWER** (Adrian), born at Haerlem, 1608 ; he studied under Frank Mais and Ostade, but adopted a style differing from both. The alehouse was his study, and his drunken associates the subjects of his pencil ; they were admirably depictured, brilliant in colour, beautifully transparent, highly finished, and command long prices : died 1638.

**BROERS** (—), a Dutch painter of boorish frolics and merry-makings, in which there is much character and low humour ; the figures are well grouped, and the backgrounds and distances well kept.

**BREUGHEL** (Peter), the Elder, called the Droll, from the whimsical subjects he painted ; born near Breda, 1510. His best pictures are village feasts and merry-makings ; attacks of banditti ; Gipsies telling fortunes, &c., which he painted in a style similar to that of Velvet Breughel, but not so highly finished.

**BOISSIEUX** (John James), born in France, 1725 : painted similar subjects to Ostade, but no description is given of his style.

**BOON** (Daniel), born in Holland ; came to England in the reign of Charles II. ; he painted drunken scenes and revelings, copied from nature ; the objects selected being the lowest and meanest, exhibiting only ugliness, grimace, and deformity, yet with a great deal of humour and low pleasantry ; he painted both large and small pictures : died 1698.

**CERQUOZZI** (Michael Angelo), born at Rome in 1600 ; studied under Peter de Laer, called Bamboccio, and painted similar subjects ; but his mobs, instead of being Dutch, or Flemish, resemble those of Italy.

**CODDE** (Peter) ; painted some rustic assemblages and conversations : also groups of soldiers, &c.

**COYPEL** (Charles Antoine), born at Paris, 1694 ; painted rustic amusements, Bambocciate, and portraits : died 1752.

**CRAESBECKE** (Josse Van), born at Brussels, 1608 ; studied under Brouwer, in whose style he painted taverns, inns, corps-de-garde, and drunken quarrels, in which he frequently introduced his own portrait, with a patch on one eye, and a countenance full of humour and grimace : died 1668.

**DIEPRAAN** (Abraham), born at the Hague, 1655 ; painted drolleries and drunken frolics in the manner of Brouwer, but unequal to him.

**DOES** (Jacob Vander), born at Amsterdam, a celebrated landscape painter ; afterwards adopted the style of Bamboccio, and painted similar subjects with great success : died 1673.

**DOMINICI** (Bernardo), born at Naples in 1740 : studied landscape painting under G. F. Beisch, and also painted what are called Bambocciate.

**DUSART** (Cornelius), born at Haerlem, 1665 ; studied under Adrian Ostade, and painted similar subjects, drolls, conversations, Dutch peasants regaling, &c. in the style of Ostade, touched with great spirit, but inferior to him in colouring : died 1704.

**FERRARI** (Leonard), a pupil of Lucio Massari ; painted drolleries and carnival amusements, but possessed some talent for historical works.

**FOUCHIERE** (Bertram de), born at Bergen-op-Zoom, 1609 ; painted rustic festivals, drunken frolics, and assemblies of peasants, in the style of Ostade and Brouwer, with extraordinary success ; his pictures are greatly admired : died 1674.

**GOUBEAU** (Francis), a painter of Antwerp ; distinguished himself by representing his subjects a little more elevated and with better taste than Bamboccio or than Miel.

**GOUDA** (Cornelius Van), born at Gouda, in Holland, 1510 ; studied under Martin Hemskerek, whose manner and style he imitated very closely : died 1550.

**HALS** (Dirk or Theodore), born at Mechlin, 1589 ; painted village festivals, merry-makings, drolls, &c. : died 1656.

**HARP** (Van), painted interiors of farm houses, with peasants regaling, admirably composed, richly coloured, and deserving of a place in the best collections.

**HEMSKERCK** (Egbert), called the Old, born at Haerlem, 1610 ; painted interiors of Dutch ale houses, with boors regaling or quarrelling, free and firmly touched and well coloured, but far inferior to Brouwer or Teniers. He has been frequently imitated, and copies of his works are often sold for originals by him : died 1680.

HEMSKERCK (Egbert), the Younger, born at Haerlem, 1645; he painted drunken scenes and drolls in the style of the elder Hemskerck with considerable humour, into which he often introduced his own portrait, which was far from handsome, and he sometimes painted incantations, spectres, and similar eccentricities: died 1704.

HEMSKERCK (Sebastian Van), of Rotterdam; painted, like Molinaer, scenes in cabarets, drunken quarrels, conversations, &c.: he lived in 1791.

HERRERA (Francesco de), the Elder, born in Spain, 1576; studied under Luis Fernandez, and painted history, but excelled in fairs, markets, merry-makings, and the interiors of kitchens, ale houses, &c.: died 1656.

HERRERA (Francesco), the Younger, born in Seville, 1622; died 1685; closely approached his father in Bambocciate.

HILLEGAARD (Paul Van), a Dutch painter. Succeeded best in painting drunken scenes, and interiors of ale houses: died 1658.

JARDYN or JARDIN (Karl du), born at Amsterdam, 1640; the celebrated landscape painter: also painted a picture of a mountebank standing amongst a crowd of spectators, who appear to be attentively listening to his harangue. It is well designed, grouped with great judgment, and handled in a masterly manner.

JORDAENS (Jacob or Jaques), born at Antwerp, 1595; painted numerous subjects, but his powers were better suited to fabulous history, or the festive scenes of tumultuous revelry, than to sacred subjects: died 1670.

KOOGEN (Leonard Vander), born at Haerlem, 1610. His usual subjects were boors drinking, and conversations, in touch and colouring resembling Bega, but in general of a different size, and sometimes as large as life.

LAER or LAAR (Peter de), born in Holland, 1613. He usually painted the sports and drolleries of vulgar life, called by the Italians Bambocciate; such as playing at bowls, rural festivals and fairs, farriers' shops, masquerades, huntings, cattle, conversations, &c., the backgrounds usually decorated with the most remarkable objects in and near Rome, and although inferior to Wouvermans in neatness and delicacy of touch, he surpassed him in energy and variety of character, and excelled in representing the peculiar appearance of the atmosphere at any particular time of the day he wish to describe: died 1675.

LAER (Roeland Van), born in Holland,

1610, brother of Peter. He painted similar subjects, and in a similar style to his brother, but inferior in every respect: died 1640.

LARGILLIERE (Michael), born in Paris, 1556; studied under Francesco Gobeau, and painted subjects of low humour or Bambocciate: died 1646.

MAGNASIO (Alessandro)—See *Battles*.

MANDYN (John), born at Haerlem, 1450; painted drolleries and incantations in the manner of Jerome Bos: died 1510.

MIEL (Jan), born near Antwerp, 1599; painted beggars, carnivals, conversations, &c., which are greatly admired.

MOLINAER (Nicholas Mins), born at Amsterdam, 1627; painted interiors of farm houses with rustic sports, &c. in the manner of Ostade, but somewhat inferior: died 1686.

MOLINAER (John), was a Dutch painter of drolls and merry-makings, ingeniously composed, and with a rich and harmonious colouring, but still greatly inferior to the productions of Ostade.

OLIVIERI (Domenico), born at Turin, 1679; excelled in painting drolls, fairs and merry-makings, in imitation of the style of Peter de Laer, in which he displays infinite humour and talent for caricature, which has seldom been surpassed.

OSTADE (Adrian Van), born at Lubeck, 1610; studied with Brouwer under Frank Hals, and painted similar subjects to Brouwer; interiors of ale houses or kitchens, with Dutch peasants smoking and regaling, drunken frolics or quarrels, which he has treated in so humorous a manner, that we forget the vulgarity of the subject in our admiration of the fidelity of the scenes. His colouring is rich and glowing, pencil light and delicate, and touch spirited and free, yet finished with an appearance of extreme polish; for his best works no price is considered too high: died 1685.

OSTADE (Isaac Van), brother and scholar of Adrian; first painted similar subjects to his brother in the same style, but very inferior, but afterwards changed his manner and painted winter scenes: died 1671.

PIPER (Francis le), born in Kent about 1698; painted humorous and carnival subjects, chiefly in black and white; most of his productions were produced over the bottle, and serve to adorn the various taverns and public houses, to which he resorted: died 1740.

QUAST (Peter), born at the Hague, 1602; painted humorous subjects, such as beggars, and the festive assemblies of peasants; his

pictures were well designed and spiritedly coloured, but somewhat vulgar: died about 1760.

**RYCKAERT** (David), son of Martin, born at Antwerp, 1615; studied landscape painting under his father, but hearing of the fame of Brouwer and Teniers, he attempted similar subjects, and was eminently successful. His pictures were so much admired that he could scarcely keep pace with the demand for them; they are found in the best collections in Flanders and Brabant, but are seldom met with in this country.

**SCHAGEN** (Giles Van), born in Holland, 1616; studied under Solomon Ravesteyn and Peter Verbeck, and painted interiors of Dutch kitchens and conversations in the style of Ostade, which were favourably received: died 1668.

**SCHYNDAL** or **SCHEDEL** (Bernard), born at Haerlem, 1659; studied under Hendrick Mommers, and painted peasants regaling, fairs, merry-makings, and interiors of Dutch kitchens in the style of John Molinaer, which, though greatly inferior to Ostade, are ingeniously composed and touched with infinite humour; died 1716.

**STEEN** (Jan), born at Leyden, 1630; usually represented the frolics and amusements of the ale-house, which he treated with a humorous drollery, in character with the vulgarity of the subjects, and perhaps no painter in his country has equalled him in the air of truth and nature with which he endowed his figures: died 1689.

**TENIERS** (David), the Elder, born at Antwerp, 1582; was educated in the school of Rubens, and afterwards became a pupil of Adam Elsheimer; he painted with great success rural sports and merry-makings, which were treated with considerable humour and universally admired: died 1649.

**TENIERS** (Abraham), brother of David Teniers the Younger, born at Antwerp about 1618; painted Flemish festivals in his style, which, although inferior in colouring and execution, are sometimes mistaken for the works of his brother: died 1691.

**TENIERS** (David), the Younger, son of the above, was born at Antwerp, 1610; he studied first under his father, afterwards under Adrian Brouwer, and received some instruction in the art of colouring from Rubens; he painted history, landscape, domestic subjects and Bamboccian, and in his interiors of cabarets, with peasants smoking, corps-

de-gardes, and chemists' laboratories, which are generally small size, he surpasses Ostade in his knowledge of perspective, and in the chiaro-oscuro; in composition he is more varied and ingenious than the elder Teniers, and in colouring more chaste and transparent: died 1694.

**VANDERVENNE** (Adrian), born at Delft, 1589; studied first under Simon de Valck, and afterwards under Jerome Van Diest of Leyden, and painted low mirth, merry-making, dancing, and drinking, with little variation as to dress, features, or forms, but with a pleasing effect, although somewhat indifferent in colouring, the yellow and brown being too predominant; his best pictures were those which he painted in black and white only: died 1646.

**VINNE** (Vincent Vander), born at Haerlem, 1629; he studied under Frank Hals, and painted history, portraits, landscapes, and drolleries, in which he discovered an uncommon facility of execution, an admirable tone of colouring, and a faithful imitation of nature; he painted all kinds of subjects with equal ease, whether large or small: died 1702.

**WINTER** (Giles de), born at Leuwarden, 1650; he studied under Renier Brackenburg, and painted similar subjects, Dutch Boors merry-making, dancing, feasting, &c. which he represented in a lively and agreeable manner; his design was correct, and colouring clear and natural: died 1720.

**WOLFAERTS** (Artus), born at Antwerp, about 1625; painted history with great reputation, and occasionally painted festivals and merry-makings in the style of Teniers.

**ZACHTLEVEN** (Cornelius), born at Rotterdam, 1606; he settled at Antwerp, and acquired considerable reputation as a painter of drolls and drunken frolics, in which he imitated the style of Adrian Brouwer: died 1685.

**ZORG** (Henry Martin Rokes), called Zorg, born at Rotterdam, 1621; studied at Antwerp, under D. Teniers the Younger, and became an eminent painter of similar subjects, and afterwards under William Buytenweg, a painter of conversations and domestic subjects in a more elevated style; his pictures represented the interiors of Dutch apartments, with figures regaling and amusing themselves, in which he sometimes imitated Adrian Brouwer, but the general character of his works is a mixture of the style of both those masters: died 1682.

## FAIRS, FESTIVALS, AND MARKETS.

**ABSHOVEN** (—), born at Antwerp; was the favourite disciple of D. Teniers, and excelled in painting rural sports; his pictures may easily be mistaken for the works of Teniers: flourished about 1660.

**AMEROM** (H. J. Van), born at the Hague, 1777; was a good painter of village scenes and interiors.

**BALTEN** (Peter), born at Antwerp, 1540; painted village feasts and festivals, with numerous figures of a small size, in the style of Velvet Breughel.

**BAUR** (John William), born at Strasburg, 1610; painted marches, processions, &c., embodied with small figures, neatly touched, and glowing in colouring: died 1640.

**BERKHEYDEN** (Job), born at Haerlem, 1637; painted views on the Rhine, low mirth, sports, merry-making, feasts, dancing, &c. in the manner of D. Teniers: died 1698.

**BLOEMEN** (Peter Van), called the Standard, brother of Francis, born at Antwerp; painted horse-fairs, festivals, marches of caravans, with numerous figures, elegantly habited, and frequently in the oriental costume, richly composed, and decorated with ruins of architecture, statues, &c.

**BOTH** (Andrew), painted merry-makings, fairs, and quack doctors, surrounded with figures designed with great humour, and full of character; his pictures are generally between two and five feet long, and sometimes a little too tawny, and the leafing of his trees too yellow; but that is an exception rather than a rule.

**BOUT** and **BODEWYNS** painted Flemish fairs and conversations in the manner of Teniers: they flourished about 1700.

**BREDA** (Alexander Van), born at Antwerp; lived about 1700; painted Italian views and markets, with a variety of cattle and figures, which are held in considerable estimation.

**BREDA** (John Van), born at Antwerp, about 1685; painted markets, conversations, &c. with figures in the style of Wouvermans, the landscape more in that of Breughel, the skies and distances very blue: died 1750.

**BREUGHEL** (Peter), the Elder, called the Droll, from the whimsical subjects he painted; born at Brughel, near Breda, 1510; painted wakes, fairs, village festivals, &c. in a similar style to Velvet Breughel, but not so highly finished.

**BREUGHEL** (John), called Velvet Breughel,

from usually wearing a velvet dress, was born at Brussels, 1565; died 1642; painted wakes and fairs like Old Breughel, but very superior in every respect.

**BREYDEL** (Francis), born at Antwerp, 1679; master not known; painted feasts, assemblies, carnivals, and conversations, in which he was much employed; his pictures have numerous figures, and usually some in military costume, in which the rank is well represented, as also that of the characters generally: died 1750.

**CARRE** (Francis), born at Friesland, 1630; excelled in landscapes and village festivals, but his works are little known in this country: died 1669.

**CHATEL** (Francis du), born in Brussels, 1625; painted village festivals, &c. in the style of D. Teniers, whose pupil he was.

**COLONI** (Adam), called the Old, born at Rotterdam, 1634; excelled in village feasts, fairs, markets, and rural subjects: died 1675.

**COMPE** (John Ten), born in Amsterdam, 1713; a pupil of Dirk Dalens; painted a view of the New Market at Amsterdam: died 1761.

**COVYN** (Renier), born at Brabant; painted market women, with dead game, baskets of eggs, fruit and vegetables, but without possessing much merit.

**CUYP** or **KUYP** (Albert), the most fertile artist of the Dutch school; painted horse fairs, markets, and almost every variety of subject, with great skill; his works are eagerly sought after, and command high prices: died 1667.

**DESCAMPS** (John Baptist), born at Dunkirk, 1714; painted village scenes and family subjects with some reputation: died 1791.

**DROOGSLOOT** (—), born at Dort, 1650, is supposed to have been a disciple of Henry Mompers; he painted fairs, markets, village sports, and military cavalcades, the figures mostly dumpy and vulgar in character, badly designed, though natural in their attitudes and occupations.

**FERRARI** (Leonardo), born at Bologna; painted carnival amusements and drolleries.

**GOEBOUW** (Anthony), born at Antwerp, 1625; excelled in rustic sports and festivals, which he painted in the style of Teniers and Ostade; his works are scarce and highly prized.

**GRAAF** (John), born at Vienna, 1680; studied under Van Alen, and painted markets, fairs, &c. in the style of Bamboccio, into

which he introduced numerous figures, with horses and other animals; he had also a good taste for landscape: died 1734.

**HALS** (Dirk or Theodore), brother of Franck; was a scholar of Bloemart, and painted village festivals and merry-makings, drolls, conversations, &c. which he treated with considerable humour, but was not equal to his brother: died 1656.

**HELMBRECKER** (Theodore), born at Haarlem, 1624; he studied under Grebber, and afterwards visited Italy for improvement; he painted fairs, beggars, and the marching of troops, and occasionally imitated the style of Bamboccio with success: his composition is good, figures well designed, neatly penciled, and agreeably coloured: died 1694.

**HELMONT** (Matthew Van), born at Brussels, 1650; is supposed to have visited Italy from the style of his compositions, which represent fairs, Italian markets, shops with vegetables, &c.: died 1719.

**HERRERA** (Francesco de), the Elder, born in Spain, 1576; studied under Luis Fernandez, and painted history, but excelled in fairs, markets, merry-makings, &c.: died 1656.

**JARDYN** or **JARDIN** (Karl du), born at Amsterdam, 1640; painted history, landscape, and other subjects; his picture of the Mountebank, surrounded by a crowd of spectators, is greatly admired.

**JELGERHIUS** (John Reinskz), born 1770; painted a view of the small Fish Market at the Hague, now in the Museum at that place, which is highly esteemed: died 1836.

**JORDAENS** (Jacob or Jacques), born at Antwerp, 1595; painted a great variety of subjects, amongst which is his famous picture of the merry-making, now in the Gallery at Dusseldorf: died 1670.

**JORDANS** (John), born at Antwerp, 1539; he studied under Martin Cleef, and painted village festivals, &c. with considerable success: died 1599.

**KESSEL** (Nicholas Van), born at Antwerp, 1684; painted merry-makings, rustic conversations, and village festivals, in the style of Teniers, whom he nearly approached in excellence of colouring, but designed his figures in the manner of Le Fage: died 1741.

**LINGELBACH** (John), born at Frankfort-on-the-Maine, 1625; he visited Rome, and studied the works of the great masters, and the remains of antiquity, and on his return to Holland painted fairs, markets, carnivals, mountebanks, and quack doctors, &c. surrounded by crowds of spectators, the figures neatly penciled and agreeably coloured; his clouds are generally light, of a clear bluish tint, and thinly clouded: died 1687.

**LIS** or **LYS**, born at Oldenburgh, 1570; he first imitated Goltzius so closely that it was difficult to distinguish their works; but after visiting Italy he changed his style, and painted rural sports, villagers dancing, mariages, balls, &c., the figures well drawn, and dressed in Venetian habits: died 1629.

**LOANE** (Christopher Vander), of Antwerp, a self-taught artist; painted fanciful rustic scenes, balls, conversations, &c.

**MAAS** or **MAES** (Dirk, or Theodore), born at Haarlem, 1656; he painted the fruit and vegetables in the pictures of H. Mommers, a painter of Italian markets; also painted horse fairs and huntings, with surprising fidelity: died 1715.

**MAAS** or **MAES** (Arnold Van), born at Gouda, 1620; was a scholar of D. Teniers the Younger, in whose style he painted village festivals, wakes, and merry-makings, ingeniously composed, touched with great spirit, and little inferior to his charming model: died 1664.

**METZU** (Gabriel), born at Leyden, 1615; made Terburg his model, whom he far surpassed, he sometimes painted subjects from low life, fish stalls, vegetables, women selling game, &c., his pictures are rarely to be met with.

**MIEL** (Jan), born in Antwerp, 1599; excelled in painting fairs, festivals, markets, and conversations, huntings, &c., his works are greatly admired

**MONNICKS** or **MONNIX**, born at Bois-le-Duc, 1606; painted fruit and herb markets, sports, carnivals, processions, &c.; his figures are correctly drawn, and spiritedly touched: died 1686.

**MONTICELLI** (Michael Angelo), born in Bologna, 1678; painted landscapes, markets, &c. in an excellent style, but his latter works are not equal to his former.

**NAIN** (Le —), born in France, flourished about 1650; he excelled in painting domestic subjects, and assemblages of peasantry, ingeniously grouped, and painted in a sweet and simple tone of colouring; his heads have an appearance of truth and nature, and are painted in a manner peculiar to himself.

**OLIVIERI** (Domenico), born at Turin, 1679; excelled in painting drolleries, fairs, and merry-makings, in imitation of the style of Peter de Laer, in which he displayed infinite humour and a taste for caricature which has seldom been surpassed.

**OSSENBECK** (John Van), born at Rotterdam about 1627; painted landscapes, fairs, &c. in the style of Peter de Laer, called Bambocciate: died 1678.

**PONTE** (Giacomo de), called Il Bassano,

born 1510 : painted pastoral subjects, fairs, cattle markets, &c., he was ignorant of perspective, and his chief excellence lay in his figures and animals, his works are very numerous : died 1592.

SALAERT (Anthony), born in Brussels, about 1570 ; painted a picture representing a procession of the Society of Archers, which possessed sufficient merit to render it an object of spoliation by the French, and it is now in the Gallery of the Louvre : died 1632.

SCHWEITZ (Matthew), born at Amsterdam, about 1648 ; painted landscapes with rustic sports, in the manner of Teniers.

SCHOEVARTS (M.), a Flemish painter of village festivals, and merry-makings, in the style of Teniers, and although very inferior to the works of that master, his pictures possess great merit.

SCHYNDEL or SCHENDEL (Bernard), born at Haerlem, 1659 ; studied under Mommers, and painted fairs, merry-makings, and assemblages of peasants, in the style of Molinaer, ingeniously composed, and treated with considerable humour ; died 1716.

SEBALD (John), a Bohemian painter, represented rural balls, tumults, and humorous subjects, which he marked with various letters, sometimes B. v., P. p., &c. : died 1520.

SPALTHOF (N.), a Dutch painter of Italian markets, with a variety of cattle, fairs, carnivals, and merry-makings, ingeniously composed and designed in the Italian taste, and yet retaining the style of Theodore Helmbrecker, the figures are correctly drawn, and touched with great spirit : died 1691.

STAEVERTS or STEVERS (Palamedes), born in London in 1607, of Dutch painters ; painted country fairs, with numerous figures, ingeniously composed, spiritedly designed, and touched with a free and firm pencil, his works are very scarce : died 1638.

TENIERS (Abraham), the younger brother of David Teniers, jun. ; was instructed in the art by his father and brother, and painted Flemish festivals in the style of the latter, which though inferior in colouring and execution, are sometimes mistaken for those of his brother : died 1691.

TERBECH (Francis), painted village festivals, balls, tavern scenes, &c., principally in water colours, and loosely executed.

TULDEN or TULDEN (Theodore), born at Bois-le-Duc, 1607 ; was a pupil of Rubens and painted history, also fairs, festivals, and rural pastimes, in which he excelled : died 1676.

TILBURG (Egidius, or Giles Van), the Elder, born at Antwerp, about 1578 ; was a

contemporary of the elder Teniers, and painted similar subjects, Flemish fairs and festivals, which were esteemed at the time in which he lived : died 1632.

TILBURG (Giles Van), the Younger, son of the above, born at Brussels, 1625 ; studied under his father, and afterwards in the school of D. Teniers the Younger, whose style he imitated with such success, that Teniers had sometimes the mortification of seeing the works of Tilburg preferred to his own ; his subjects were usually peasants regaling, and village feasts : died 1678.

TOEPUT (Louis), born at Mechlin, 1550 ; visited Italy and painted landscapes, fairs, markets, &c., well composed, and finely coloured : died about 1614.

ULFT (Jacob Vander), born at Gorcum, about 1627 ; painted markets, fairs and processions, cabinet size, generally crowded with figures correctly drawn, touched with great spirit and with a marked attention to the propriety of costume, his pictures are very highly finished, and rarely to be met with, except in Holland, where they are greatly prized.

VALKENBUUGH (—), born at Nuremberg, 1555 ; painted historical subjects, but was more successful in representing views of public places, with markets, fairs, and festivals, in which he usually introduced numerous figures, designed with tolerable correctness and well coloured : died 1623.

VELDE (John Vander), younger brother of Esaias, born at Leyden, about 1595 ; painted landscapes and merry-makings, but was chiefly known as an engraver.

VERGH (Francis), born at Frankfort, about 1689 ; painted markets full of people, and sometimes mountebanks surrounded by large crowds, he designed correctly, his touch was bold, and his colouring natural and agreeable : he died in London, but the date is not recorded.

VINKENBOOMS (David) born at Mechlin, 1578 ; a pupil of Roland Savery, and of John Breughel, sometimes painted fairs and merry-makings, ingeniously composed, the figures tolerably correct, but dry and hard in the touch : died 1629.

VOLXUM (John Baptist Van), born at Ghent, 1679 ; painted a representation of the cavalcade that took place before the ceremony of the inauguration of the Emperor Charles VI., which is now in the Museum of that city : died 1732.

WOLFAERTS (Artus), born at Antwerp, about 1625 ; occasionally painted festivals and merry-makings, in the manner of Teniers.



WOUVERMANS (Philip), born at Haerlem, 1620; excelled in painting horse fairs, and other subjects in which that animal could be introduced, which he designed with a correctness and spirit unequalled by any other painter: died 1688.

WOUVERMANS (Peter), younger brother, of Philip, born at Haerlem, 1625; painted similar subjects, but very unequal to those of Philip, his drawing is not so good, nor his colouring so clear: died 1683.

WYKE (Thomas), born at Haerlem, 1616; painted fairs, public markets, &c., his pictures are well composed, and the colouring warm and transparent: died 1686.

ZORG (Henry Martin), called Rokes, born at Rotterdam, 1621; painted in the mixed style of Teniers and Brouwer, fairs, fish markets, and other subjects, correctly drawn, and warm and mellow in colouring, and he sometimes painted in the manner of Wycke: died 1682.

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## DOMESTIC SUBJECTS, CONVERSATIONS, &c.

AERTSEN (Peter), born 1519; studied under Alaart Claesson, painted interiors of kitchens with culinary utensils, in an excellent manner: died 1575.

ANCHILUS (N.), born at Antwerp, 1688; painted conversations and domestic subjects, after the manner of Teniers or Watteau: died 1733.

ANGELIS (Peter), a Dutchman, born 1685; painted conversations and landscapes, into which he often introduced small figures, fruit and fish; his style is a mixture of that of Teniers and Watteau.

BABEUR or BABEUREN (Theodore Dirk), his pictures are usually half-length life size, and represent philosophers playing at cards, or musical entertainments, his mirthful characters are the best.

BACON (Sir Nathaniel), half-brother of the great Sir Francis Bacon; painted a large picture in oil of a servant girl with dead fowls, in manner of colouring closely approaching the Flemish school.

BADENS (Francis), born at Antwerp, 1571; studied in Italy, and painted conversation subjects of gallantry: died 1603.

BAGLIONE (—), born at Bologna; painted domestic subjects and drolleries, the larder filled with viands, females at the washing tub, bakers at the oven, &c.: died about 1590.

BISSET (Charles Emanuel), born at Mechlin, 1633; visited France and painted gallant assemblies, balls, concerts, and conversations, in a style adapted to the taste of that nation; he generally introduced a variety of figures habited in the costumes of the different nations.

BLOEMEN (Norbert Van), brother of John Francis, born at Antwerp, 1672; painted conversations and portraits, but never rose above mediocrity; his colouring is raw and glaring.

BRAKENBERG (Reiner), born at Haerlem, 1649; painted boors feasting, dancing, &c. somewhat in the manner of Ostade, but greatly inferior to him; his extremities are often very bad.

BREDA (John Van), born at Antwerp, about 1685; painted conversations, &c. the figures in the manner of Wouvermans: died 1750.

BREKELENCAMP (—), a Dutchman; born 1650; was a scholar of Gerard Douw; his pictures represent the interiors of Dutch cottages, with figures, and his works are highly prized. His style is a mixture of that of Douw and Rembrandt.

BREYDEL (Peter), born at Antwerp, 1679; studied under Rysbraeck, and painted feasts, assemblies, and conversations, of a small size; he generally introduced some of the military order: died 1750.

BROMPTON (Richard).—*See Portraits.*

BUYS (Van), a Dutch painter of the 17th century; painted subjects in the manner of Mieris or Gerard Douw, but his works are little known out of Holland.

CHARDIN (Simon), born in Paris, 1701; painted conversations and domestic subjects with so much beauty in penciling and colouring that his countrymen considered him equal to Gabriel Metz: died 1779.

CHATEL (Francis du), born at Brussels, about 1625; painted conversations and small portraits in the manner of Gonzales Coquez, for whom he is sometimes mistaken.

CLEEF or CLEEVE (Joas Van), called Sotto Cleeve, born at Antwerp, about 1500; painted misers and others counting out money, in the style of Quintin Matsys, but designed with more force, and more vigorous in the colouring: died 1536.

COCLERS (Louis Bernard), born 1740; painted several cabinet pictures in the man-

ner of Mieris, Douw, Metz, &c. ; his talents were highly appreciated : died 1817.

COENE (Constantine Faithful), born at Vilvorde, 1780 ; painted many cabinet pictures, amongst which was a fine painting called the Politician : died 1841.

COLEYER or COLIER (Evert), born at Leyden ; painted conversations and other subjects ; his works are mentioned in the catalogues of Hoet and Terwesten : flourished about 1691.

COLLETT (John), born in London, 1725 ; was a scholar of Lambert ; his favourite subjects were pieces of humour in the style of Hogarth, less satirical than narrative, and more ludicrous than witty : died 1780.

COPLEY (John Singleton) ; a celebrated painter of historical subjects and portraits ; first attracted the notice of the public by his exhibition of a Boy and Squirrel at the Royal Academy in London.

COQUES (Gonzales), born at Antwerp, 1618 ; studied under David Ryckaert, and painted fancy subjects, conversations, and gallant assemblies in his style, and also in that of Ostade and Teniers ; he painted many fine pictures for Charles I. the Archduke Leopold, and the Prince of Orange.

COUVRYN (Renier), born at Brabant ; painted girls engaged in domestic employments and conversations, which do not possess much merit.

COYPEL (Charles Antoine, son of Antoine, whom he studied under, was born in Paris, 1694 ; painted conversations and rustic amusements : died 1752.

CRAMER (Nicholas), born at Leyden, 1670 ; studied first under Mieris, and afterwards under Karl de Moor, whose style of design and manner of colouring he closely imitated ; his pictures are beautifully coloured and delicately finished : died 1710.

DANDRIDGE (—), son of a house painter, sometimes painted small conversations, but was chiefly known as a portrait painter.

DELEN (Dirk or Theodore Van), studied under Frank Hals, but his favourite subjects were the insides of churches filled with figures, galleries, and grand saloons, with assemblies of persons, feasting and dancing, musical parties, &c. : died about 1680.

DESCAMPS (John Baptist), born at Dunkirk, 1714 ; painted domestic subjects, village scenes, &c. but is better known as an author than as an artist : died 1791.

DOES (Simon Vander), son of Jacob, born at Amsterdam, 1653 ; painted portraits and domestic subjects in the style of Gaspar Netscher.

DOUW (Gerard), born at Leyden, 1613 ; studied under Rembrandt ; painted interiors, conversations, portraits, and sometimes landscapes, small size, and wrought up beyond those of any other artist, uniting the rich and glowing colouring of Rembrandt with the most polished finishing. He first painted small portraits, but afterwards devoted himself to fancy subjects, generally confined to few figures, sometimes to only one : died 1674.

DROLLING (Martin), born at Berghem, near Colinar, 1752 ; painted domestic subjects in the style of the Dutch masters : the milk-maid, the school-mistress, and such like, very highly finished : died 1807.

DUC (John le), born at the Hague, 1636 ; studied under Paul Potter, but quitted his style and painted conversations, assemblies, card and musical parties, military parades, &c. : died 1695.

DUISTER (—), a Fleming ; painted conversations, but with no great merit.

EKELS (John), Junior, born at Amsterdam, 1759 ; painted conversations, familiar scenes, &c. and produced many excellent cabinet pictures ; died 1793.

ELLIGER or ELGER (Ottomar), Junior, born in Hamburg, 1666 ; painted small portraits and conversations in the style of Michael Van Muscher, whose pupil he was.

FEVRE (Roland), born at Anjou, 1608 ; painted portraits and gallant assemblies, but was not much esteemed in either : died 1677.

FLICUS (John), born in Holland, 1660 : was the scholar of Peter Slingelandt, in whose manner he painted conversations or subjects from private life and small portraits, highly finished, but without that extreme polish by which Slingelandt's pictures are to be distinguished : died 1719.

FRANCK (Maximilian and Gabriel), imitated the style of John Baptist Franck, but very unequally : Gabriel died in 1648 and Maximilian in 1651.

GEEL (John Van), a Dutchman ; flourished about 1660 ; was the scholar of Metz, whose style he imitated so closely that it is difficult to distinguish their works.

GERICAULT (John Louis Theodore Andrea), born 1792 ; painted domestic subjects, amongst the principal of which is the Village Forge : died 1824.

GREUZE (John Baptist), born at Tournons, in France ; was one of the most distinguished artists of the modern French school. He evinced extraordinary talent in domestic, moral, and affecting subjects, but his heads possess great sameness, and his draperies in general are in bad taste : died 1805, leaving

two daughters who inherited a considerable portion of their father's talents.

**HARP** (Van), a pupil of Rubens, whose vigorous touch and brilliancy of colouring he nearly approached; his own subjects were mostly interiors of farm houses with peasants regaling; they are admirably composed and richly coloured, and find a place in the choicest collections.

**HECKELL** (G. Van), flourished about 1670; a close resemblance of Gerard Douw, whose disciple he is supposed to have been; he designed well, and coloured admirably, but did not finish quite so highly.

**HEEMS** (N. Van), born at Rotterdam; copied admirably well the paintings of the Chevalier Vander Werf and of his brother.

**HEERSCHOP** (Henry), born 1627; said to have been a pupil of Rembrandt. In the Gallery at Cassel there is a picture by him of a Soldier and a Woman playing at cards.

**HELMONT** (—), born at Brussels, 1650; supposed to have visited Italy, from the style of his compositions; painted amongst other subjects, chemists' laboratories: died 1719.

**HEMSKERCK** (Sebastian Van), of Rotterdam; painted conversations, village doctors, &c.; all his works are not of equal merit.

**HENGEL** (H. F.) born at Nimeguen; painted cabinet pictures, conversations, &c.: died 1785.

**HERRERA** (Francisco de), born 1756; excelled in painting the interiors of kitchens, merry-makings, &c.: died 1556.

**HIRE** (Philip de la), born at Paris, 1677; died 1719; painted subjects in the style of Watteau, which were greatly admired.

**HOGARTH** (William), born in London, 1697; the works of this celebrated painter of conversation pieces and portraits, are almost too well known to require more than a passing comment, but the fact of the principal characters introduced therein, being family portraits, may not be so, however; such is the case in his representation of the Green Room, the Wanstead Assembly, the Rake's Levee, &c. (for full particulars of which see Vol. 1;) in all his works he appears to have aimed at conveying moral instruction, and to have succeeded in his attempt beyond any other artist whatsoever: died 1764.

**HOOG** (Peter de), born about 1643; he studied under Berghem, but in manner more resembles Mieris or Mctzu; his favourite subjects were the interiors of apartments in Holland, the sun shining through the window and illumining a part of the room, so as to produce a pleasing and natural effect; the figures habited in the mode of the time, which although less finished than those of

Mieris or Gerard Douw, are more spirited and sufficiently neat: died 1708.

**HORSTOK** (John Peter Van), born near Haerlem, 1745; painted familiar scenes with considerable reputation: died 1825.

**IMBERT DE MOTELLETES** (Henry), born at Bruges, 1704; painted a conversation of peasants, in the manner of Tilburg: died 1837.

**JEURAT** (Stephen, or Etienne), born in France; studied in the Academy at Paris, and painted historical subjects and conversations: lived about 1743.

**KESSELL** (Nicholas Van), born in Antwerp, 1684; painted rustic conversations, and village festivals, in the manner of Teniers: died 1741.

**KINT** (Thierry), born at the Hague, 1676; was a pupil of Constantine Netscher, but we have no account of his works: died 1756.

**KOOGEN** (Leonard Vander)—See *Interiors*, &c.

**LAENNEN** (Christian John Vander), born at Antwerp, about 1570; studied under Rubens, and painted conversations, and subjects of gallantry, neatly composed, and the figures well drawn, but they are rarely met with in this country: died 1628.

**LACOUR** (—), a French artist, born in 1746; was a pupil of Vien, and subsequently studied at Rome; he painted familiar scenes, and produced many excellent compositions: died 1814.

**LANCRET** (Nicholas), born at Paris, 1690; in his style imitated Watteau so closely, that his works sometimes pass for that master's; he was, however, inferior to him in brilliancy, colour, and delicacy of design, and less spirited in his touch: died 1743.

**LAROON** (Marcellus), born at the Hague, 1653; studied under La Zoon, an obscure portrait painter, and painted conversations, correctly drawn, and well coloured: died 1705.

**LIS** or **LYS** (John Vander), born 1570; painted rural sports, marriages, balls, &c.: died 1629.

**LUNDENS** (George), a Dutch artist: painted interiors and conversations of peasants, which are to be seen in the richest collections, and especially in the Dresden Gallery.

**MATSYS** (Quintin), called the Blacksmith of Antwerp, born at Antwerp, 1450; painted the well known picture of the Misers, now in her Majesty's collection at Hampton Court: died 1524.

**MATSYS** (John), son of Quintin, followed the style of his father, but in every respect

inferior, although unskilful judges are sometimes imposed upon by his pictures; his favourite subjects were old men counting out their money.

MERCIER (Philip), born at Berlin, 1689; painted pictures of domestic subjects, in the style of Watteau: died 1769.

MERTENS (John Cornelius)—See *Water Colours, &c.*

METZU (Gabriel), born at Leyden, 1615; appears to have made the works of Gerard Terburg his models, whom he equals in the silky softness of his pencil, and surpasses in the elegance and correctness of his design; his subjects are usually domestic scenes, conversations; ladies at their toilet, or playing on musical instruments, and sometimes subjects from low life, and generally painted on a small scale; his pictures are rarely to be met with.

MEYER or MEYERLE (Francis Anthony), born at Prague, in 1710; painted small highly finished pictures of domestic subjects, and also portraits, which were greatly admired, but was less successful on a large scale: died 1782.

MIEL (Jan), born near Antwerp, 1599; painted pastoral subjects and conversations, with considerable reputation.

MIERIS (Francis), the Elder, born at Leyden, 1635; studied under Abraham Toornvliet, an eminent painter on glass, and afterwards under Gerard Douw, and was considered by many as superior to his instructor; he painted interiors of mercers' shops, ladies playing on musical instruments; his pictures are rare, and only to be met with in the choicest collections: died 1681.

MIERIS (Francis), the Younger, son of Francis, whom he studied under; painted similar subjects with great success; his best pictures are representations of ordinary life, such as confectioners' shops, women selling game or vegetables, the interiors of apartments, and conversations.

MOLINAER (Nicholas), born at Amsterdam, 1627; painted interiors of farm-houses, with rustic employments and amusements, in the style of Ostade, but somewhat inferior to him: died 1686.

MOON (Karel de), born at Leyden, 1656; was a pupil of Gerard Douw, and of Godfrey Schalcken, and painted domestic subjects and portraits, which were greatly admired: died 1738.

MONY (Louis de), born at Breda, 1698; studied under Van Kessel, Emanuel Biset, and Philip Vandyck, but painted in the style of Gerard Douw, highly finished, spiritedly executed, and finely coloured.

MORLAND (Henry Robert), the father of the celebrated George Morland, was the son of a painter in St. James's Square, by whom he was instructed: he frequently painted conversations and servants employed in domestic purposes; also portraits both in oil and in crayons: died 1797.

MURILLO (Bartolomeo Estevan), born in Spain, 1613; his first subjects were Beggar-boys, in which he exhibits a faithful and accurate attention to nature, and a charming simplicity of character; his pictures of this description are vigorously coloured, but without the tenderness and suavity which distinguishes his more important works: died 1685.

MUSCHER (Michael Van), born at Rotterdam, 1645; painted conversations in a style resembling Francis Mieris, but not equal to him in colour or in finishing: died 1705.

MUYS (Nicholas), born in Schiedam, 1712; painted cabinet pictures in the style of Mieris and Vander Werf: died 1763.

MUYS (Nicholas), born at Rotterdam, 1740; son of Nicholas, painted cabinet pictures, interiors and portraits: died 1808.

NAIN (Le), a Frenchman; excelled in painting domestic subjects, and assemblages of peasantry, which are handled in a manner peculiar to himself: flourished about 1650.

NEER (Eglon Hendrick Vander), son of Arnold, born at Amsterdam, 1643; in his domestic subjects and conversations, appears to have imitated the style of Terburg or Netscher: died 1703.

NETSCHER (Gaspar), born in Germany, about 1638; his pictures usually represented domestic subjects and conversations, and in delicacy of pencil and lustre of colour remind us of Francis Mieris and Terburg; he particularly excelled in painting white satin, silk, and ermine: died 1684.

NETSCHER (Constantine), younger son of Gaspar, born at the Hague, 1670; painted portraits, and occasionally domestic subjects, but not equal to Gaspar: died 1722.

NEVEU (Mathys), born at Leyden, 1647; painted domestic subjects and conversations, concerts of music, tea and card parties, also shops, with goods of various kinds, in the style of Gerard Douw, highly finished, correctly drawn, and well coloured, but not equal to his instructor; his works are chiefly confined to Holland, and are highly esteemed: died 1721.

NEWTON (Gilbert Stewart), born in Nova Scotia, 1785; painted pictures of an easel or cabinet size, chiefly of a pathetic or affecting nature: died 1835.

NOLLEKINS (Joseph Francis), a scholar of

Watteau; painted a musical conversazione in his style,

OCHTERVELT (—), born in Holland, usually represented domestic subjects, ladies at their toilet, musical parties, &c. His pictures are well coloured and carefully wrought up, but their chief excellence consists in the polished finishing of his draperies, especially white satin, in which he is scarcely inferior to Terburg, whose disciple he is supposed to have been.

ODCKERKEN (W.) born at Nimcguen, 1650; copied a picture by Metzsu so closely that it was only distinguished from the original by the name.

OLIS (John), a Dutch painter of interiors of kitchens with culinary utensils, agreeably coloured and pleasingly designed: flourished about 1670.

OPHEIDEN (Gozevin), of Utrecht, painted a picture of a chemist's laboratory, in which he introduced his own portrait.

OPIE (John), born near Cornwall, 1761; painted old men, beggars, &c. which he designed with uncommon vigour and great truth of expression; he was equally successful in portraying domestic or rustic subjects, which he painted with a simplicity and boldness in effect, and with an eye to the purity of colour which few painters have exceeded: died 1807.

ODEROGGE (—). Only three paintings by this painter are known; one, represents a weaver at his labours; another, is a shoemaker and his apprentice in his stall; and the third, some weavers seated by a fire: the last is in the Museum at Amsterdam.

PALING and PAULYN, born in Holland; painted portraits and conversations in the style of Abraham Vander Tempel: flourished about 1670.

PALTHE (Joseph) — See *Candlelight Pieces*.

PAPE (Adrian), a pupil of Gerard Douw; painted interiors worthy of the school from which he sprung.

PAOLINI (Pietro), born at Lucca, 1608; painted conversations and village festivals, which are highly commended by Lanzi: died 1681.

PATER or PATERRE (John Baptist), born at Valenciennes, 1696; was a scholar of Anthony Watteau, and painted similar subjects, balls, gallant assemblies, and pastorals, but in a very inferior style: died 1736.

PAULYN (Horatius), born at Amsterdam, 1643; master unknown; painted conversations and gallant assemblies, in which he sometimes gave way to a culpable breach of decorum and decency.

PEE (Emanuel Van), born at Brussels, was a painter of familiar scenes, but of no great merit: died 1731.

PENNY (Edward), born in Cheshire, 1714; painted interiors or domestic subjects in the style of Hogarth, but somewhat more chalky in colouring.

PETERS (Gerard), born at Amsterdam, 1583; distinguished himself as a painter of gallant assemblies and conversations, which he composed in an agreeable style, and finished with great neatness and delicacy.

PILLEMENT (John), born in France, resided in London about 1760, and painted four pictures of fancy subjects, coloured in a theatrical and gaudy style.

PINACCA (Eleanor), the wife of Joseph, born in Sienna, 1642; painted interiors of kitchens, with their utensils, in great perfection.

PLOEGSMA (Thierry James), born 1769, painted a number of pictures from scenes in private life.

POTUIL (Henry), painted conversation pieces, in which he imitated the style of Gerard Douw with considerable success.

POTHOVEN (Henry), born at Amsterdam in 1725; painted cabinet pictures and portraits, and excelled in the accessories, the silks, satins, draperies, &c. which are perfectly imitated.

PRINCE (John Baptist le), born in Paris, 1733; excelled in conversation pictures, the interiors of grand saloons, pastorals, and rural festivities: died 1781.

PUGH (Herbert), born in Ireland, came to London about 1758, and painted a few pictures, in which he endeavoured to imitate the style of Hogarth, but without success: died about 1775.

QUINKHART (John Maurice), born in Holland, 1668; painted familiar scenes, and excelled in portraits: died 1772.

QUILLART (Peter Anthony), born in Paris, 1711; was a scholar of Anthony Watteau, after leaving whose school, he was invited to Portugal, and made painter to the Queen. His principal work as a painter is the ceiling of the Queen's bedchamber: died about 1739.

RAVESTYEN (Hubert Van), born at Dort, 1647. His pictures usually represent the interiors of slaughter-houses, with boys blowing-up bladders; butchers' shops, with heaps of sausages, or objects still more disgusting, but he sometimes painted the interiors of kitchens and stables, with servants at their several occupations, in which every object is designed and touched with infinite nature and effect.

REGERMORTER (Peter John Van) born at Antwerp, 1755; represented familiar scenes with great truth.

RENTINCK (Arnold), was a pupil of Arnold Boonen, Nicholas Verkolie, and the Chevalier de Moor; painted cabinet pictures which were highly esteemed: died 1712.

ROGTERS (Thibault); born in 1700; painted portraits and family pictures with some reputation: died 1768.

ROMBOUTS (Theodore), born at Antwerp, 1597; painted gallant assemblies, concerts, and merry-makings, mountebanks, soldiers playing at cards, &c. which he executed with much taste and ingenuity: died 1637.

ROMNEY (George), born in Lancashire, 1734; painted history, portraits, and fancy subjects; amongst the latter, were two pictures from Tristram Shandy; one, the arrival of Dr. Slop at Shandy Hall after the accident on the road; and the other, the affecting story of the death of Le Fevre.

ROORE (James de Roore), born at Antwerp, 1686; painted conversations in the style of D. Teniers: his works were highly esteemed: died 1747.

ROSSI (Pasquale,) called Pasqualino; painted conversations and gallant assemblies, which are much esteemed, and to be found in the choicest collections: died 1700.

SANTERRE (John Baptist), born in France, 1631; painted domestic subjects and portraits, correctly designed, and harmoniously coloured: died 1717.

SCHAGENS (Giles Van), born in Holland, 1616; painted interiors of Dutch kitchens and conversations in the style of Ostade: died 1668.

SEGHERS or SEGERS (Gerard), born at Antwerp, 1589; painted domestic subjects, musical conversations, soldiers playing at cards, &c. half-length figures: died 1651.

SENAVE (J. A.), born at Loo; exhibited in 1823 a picture of the interior of Rembrandt's workshop, in which he introduced the portraits of a number of artists of that period.

SLINGELANDT (—), born at Leyden, 1640; painted domestic subjects and interiors in the manner of Mieris or Gerard Douw; he frequently introduced a cat or a mouse into his pictures: died 1691.

SNEYDERS or SNYDERS—See *Dead Game*, &c.

STEEN (Jan)—See *Bambocciate*.

STOLKER (John), born at Amsterdam, 1721; painted domestic subjects, one of which represents a boy with a cut finger, an

old woman dressing it, and a girl laughing at his pitiful face: died 1785.

SLUYS (Jacob Vander), born at Leyden, 1660; was a scholar of Peter Van Slingelandt, whose style he imitated, but with less laborious finishing; he painted domestic subjects, sports, and modish assemblies, small size, well coloured, but neither elegant nor correct in design: died 1737.

STABEN (Henry), born at Antwerp, 1578; painted small pictures of interiors of apartments, with figures neatly drawn and well coloured: one of his best, represents a gallery decorated with pictures, in which he displays a thorough knowledge of perspective, and every object is carefully finished: died 1658.

STAEVERTS or STEVERS (Anthony Palamedes), born at Delft, 1604; painted conversations, and assemblies of persons playing at cards, musical parties, and occasionally portraits; his design is not very correct, neither are his compositions distinguished by judgment or taste: died 1680.

STAEVEREN (John Van), flourished about 1680; he imitated the style of Gerard Douw very closely, but excelled in painting hermits and old men, the heads of which he finished with wonderful neatness.

STERN (Ignacio), born in Bavaria about 1698; occasionally painted concerts and conversations, in the manner of Bamboccio, which are greatly admired: died 1746.

SWANEVELDT (Herman); is said to have been a scholar of Gerard Douw, but his disposition leading to landscape painting, he abandoned Douw's style, and travelled to Italy: died 1690.

TASSAERT (John Peter), born at Antwerp; died 1725. The Museum at Antwerp possesses a picture by him representing a reunion of Philosophers.

TEMPEL (Adrian Vander), born at Leyden, about 1618; painted small pictures, conversations, and portraits, very highly finished, but not equal to those of Mieris the Elder, who was his pupil.

TENIERS (David).—See *Bambocciate*.

TERBEECH (Francis).—See *Fairs, Festivals*, &c.

TERBURG (Gerard), born in Overysseel, 1608; painted conversations and musical parties; which though well coloured and finished with care, are very inferior to those of Metzju; his chief excellence lies in the finish of his draperies and other accessories, particularly those of white satin, in which he excelled, and usually introduced into all his pictures: died 1681.

THEOLON (Stephen) born in France, 1739;

painted conversations, small size, and highly finished; his works are rare; and fetch high prices: died 1780.

**THULDEN** or **TULDEN** (Theodore Van), born at Bois le Duc, 1607; painted rural pastimes and village festivals, fairs, conversations, &c.: died 1676.

**TOL** (Van Dominic), was a copyist and imitator of the style of Gerard Douw, and painted conversations, family subjects, &c. which though inferior to those of that master are some of them highly finished and well coloured: was living in 1680.

**TOMBE** (Nicholas la), born at Amsterdam, 1616; painted conversations and assemblages of persons habited in the mode of the place: died 1676.

**TOORNVIET** (James), born at Leyden, 1641; generally painted conversations and portraits: died 1719.

**TORRENTIUS** (John), born at Amsterdam, 1589; painted conversations and domestic subjects, highly finished and delicately coloured, but too frequently indelicate and offensive to modesty: died 1640.

**TROOST** or **TROST** (Cornelius), born at Amsterdam, 1697; painted scenes from comedies, conversations, and gallant assemblies in a pleasing style, but occasionally somewhat loose and indelicate; he was called the Dutch Watteau: died 1750.

**TUSCHER** (Marcus), born in Germany; painted conversations and dramatic subjects with considerable reputation: flourished about 1743.

**TYN** (Lambert de).—See *Candlelight Pieces, &c.*

**URSELA** (—); painted a picture of a boy blowing bubbles through a pipe, and a girl occupied in sewing, in the manner of Mieris, whose pupil he was.

**UYTENWÆL** (Joachim), born at Utrecht, 1566; excelled in painting kitchens and culinary vessels: died 1624.

**VALENTINO** (Peter), born 1600; a pupil of M. A. Caravaggio; painted history, but his best pictures represent gamesters, fortune-tellers, concerts of music, and corps-de-gardes: died 1632

**VANAKEN** (—), a nephew of Joseph Vanaken, the portrait painter; excelled in conversation pieces and landscapes with small figures.

**VANDEBURGH** (Adrian), born at Dort, 1693; studied under Houbraken, and imitated the works of Mieris and Metz; he painted domestic subjects and conversations, agreeably coloured and finished in a neat and

polished manner, though not equal to the models he selected: died 1733.

**VANDYCK** (Philip), born at Amsterdam, 1680; painted small portraits and similar subjects to those of Mieris and Metz, such as conversations, ladies at their toilet, and gallant assemblies, two of which are now in the Louvre. His subjects are ingeniously composed and touched with neatness and delicacy, but not equal to those of the masters he imitated. The number of pictures he painted is almost incredible: died 1752.

**VECCHIA** (Pietro), born at Venice, 1605; usually painted historical subjects, but his powers were better adapted to familiar and fancy subjects, banditti, soldiers, and corps-de-gardes: died 1678.

**VERKOLIE** (John), born at Amsterdam, 1650; occasionally painted conversation pieces, which were well coloured and touched with neatness and delicacy: died 1693.

**VERKOLIE** (Nicholas), born at Delft, 1673; son and disciple of John; for some time painted portraits and domestic subjects in the style of his father, but afterwards applied himself to historical painting: died 1746.

**VERSCHURING** (William), born at Gorcum, 1715; painted portraits, conversations, and domestic subjects with success: died 1715.

**VIERPYL** (—), a painter of familiar scenes and conversations; also painted a remarkable picture of a smithery and its numerous accessories.

**VOORHOOT** (Constantine), born at Gouda; painted conversation pictures with some reputation: lived about 1670.

**VOYS** (Ary de), born at Leyden, 1641; painted historical compositions, but his best productions are portraits, conversations, and domestic subjects, which are little inferior to the works of Mieris or Metz; his works are very scarce. He sometimes imitated Brouwer, and occasionally Teniers: died 1698.

**VREEM** (Anthony).—See *Candlelight Pieces.*

**WALRAVEN** (Isaac), born at Amsterdam, 1686; died 1765. After his decease two pictures by him representing children playing at different games fetched 800 florins.

**WASSENBERGH** (Elizabeth Gertrude), painted pictures in the style of Vander Werf, and as highly finished as those of Gerard Douw: died 1782.

**WEELING** (Anselme), born in Bois-le-Duc, 1675; painted cabinet pictures in the style of Adrian Vander Werf with considerable success: died 1749.

WERF (Adrian Vander), born near Rotterdam, 1659; painted interiors and domestic subjects, highly finished, but hard and unnatural in colouring, the flesh resembling ivory.

WERF (Peter Vander), brother of Adrian, born at Rotterdam, 1665; for some time confined himself to copying his brother's works, but afterwards painted pictures of his own, which were occasionally retouched by his brother, viz. domestic subjects and small portraits, in which he was much employed; he occasionally painted history: died 1718.

WETH (James de); there are occasionally to be met with some cheerful conversation pieces signed with his name.

WHEATLEY (Francis), born in London, 1747; had a peculiar talent for representing rural and domestic subjects, and his pictures of that description are greatly admired: died 1801.

WOLFF (Benjamin).—*See Portraits.*

WILLE (Peter Alexander), born at Paris, 1748; studied under Vien and Greuze, and distinguished himself as a painter of domestic subjects and conversations; many of his pictures have been engraved by his father.

WITTIG (Bartholomew), born in Silesia;

excelled in painting festivals and concerts of music. In the Gallery of the Louvre is a picture by him representing a sumptuous banquet: died 1684.

WULFAERT (Matthias), born at Arnheim, 1648; painted conversations and assemblies of persons in high life, composed with taste and delicately finished.

WYCKE (Thomas), born at Haerlem, 1616; painted interiors of apothecaries' laboratories with their utensils, &c. correctly designed and touched with great spirit: died 1686.

WYTMAN (Matthew), born at Gorcum, 1650; painted conversations and domestic subjects, in which he imitated the style of Gaspar Netscher with success, but differs from him by introducing elegant landscapes into his backgrounds: died 1689.

ZACHTLEVEN (Cornelius), born at Rotterdam, 1606; painted the recreations of villagers, soldiers playing at cards, corps-de-gardes, &c.; somewhat in the manner of Teniers.

ZORG (Henry Martin), called Rokes, born at Rotterdam, 1651; painted interiors, with figures regaling and amusing themselves, in the mixed style of Brouwer and Teniers, and sometimes like Wycke: died 1682.

## ANIMALS OF ALL KINDS, QUADRUPEDS, BIRDS, AND FISH.

ADRIENSEN (Alexander) born at Antwerp, 1625; particularly excelled in painting fish, which he coloured well, and with a remarkable transparence.

ALEMANS (N.), a Flemish painter of animals, and of portraits in miniature,

ALLEN or OLEN (John Van), a Dutchman, born 1651; died 1698; painted fowls, landscapes, and still life, in the style of Melchior Hondekoeter, whose pupil he was, but could successfully imitate that of any other master.

ANCHILUS (—), born at Antwerp, 1688; copied some paintings by Snyders.

ANGELIS (Peter), painted landscapes and various other subjects, but excelled in fish, he was born in Dunkirk, 1685: died in 1734.

BARBATELLE (Bernardino), born in Florence, 1542; excelled in painting every description of animals: died 1612.

BARBIERI (Paolo Antonio), brother of Giovanni Francesco, called Guercino, born near Bologna, 1594; particularly excelled in painting fish, which are represented with astonishing fidelity: died 1640.

BARLOW (Francis), born in Lincolnshire, 1626; he painted domestic fowls, ducks, &c. and had his colouring proved equal to his design, might probably have excelled every artist of his time in that branch of the art: died 1702.

BERGHEM (Peter), the father of the celebrated Berghem, was a painter of fish, confectionery, vases, &c.

BERNAERT (Nicasius), born 1593; studied under Francis Snyders, and as a painter of animals was very little inferior to him: died 1673.

BERNAZZANO (—), born at Milan; painted animals with wonderful skill, and birds so naturally, it is said, as to have attracted other birds: flourished about 1536.

BERRÉ (John Baptiste), born in Antwerp, 1777; painted animals of every description, lions, wolves, stags, &c. also Romulus and Remus, suckled by a wolf, and similar subjects: died in Paris, 1828.

BERSOTTI (Carlo Giralomo), born in Pavia, 1645; painted birds, quadrupeds, fruit and vases very naturally.



**BETTINI** (Domenico), born at Florence, 1664; studied first under Vignola, and afterwards Nuzzi; and painted fish, flowers, fruit, &c. with considerable merit.

**BEUCKELAER** or **BUCELKAR**—See *Fruit, Flowers, &c.*

**BEYEREN** (Albert Van), painted flowers, fruit and fish; in the Museum at Amsterdam is a painting by him of a table with some whittings, a piece of salmon, and other fish.

**BIMBI** (Bartholomew), a Florentine, disciple of Lorenzo Lippi, born in 1648; was an excellent painter of animals, flowers, and fruit.

**BISCHOP** (Abraham), son of Cornelius, painted fowls, particularly those of a domestic kind; he usually designed after nature, and painted large size.

**BOEKEL** (Van), a pupil of Francis Snyders; painted animals alive and dead, and some of his works are in the royal cabinet at Paris: died 1673.

**BOEL** (Peter)—See *Dead Game.*

**BOGDANE** (James), born in Hungary; painted fowls, fish, fruit, &c., generally larger than life, although designed from nature: died about 1720.

**BOSELLI** (Felice), born at Piacenza, 1650; was a reputable painter of animals, birds and fish; his pictures are to be found in the best collections in that city.

**BOTTI** (Rinaldo), a Florentine; was an excellent painter of animals, fruit, flowers, &c.

**BRANDI** (Dominic), a Neapolitan; excelled in painting small birds and animals, he designed well and was an excellent colourist.

**BRASSER** (P. M.), born at Middelburgh; was an excellent painter of birds.

**BRONKHORST** (John)—See *Water Colours.*

**CASSANE** (Abate Giovanni Agostino); painted animals and fruit in the style of Castiglione, imitating with the utmost precision the varied plumage of the birds, and the hair of the animals.

**CASTEELS** (Peters), born at Antwerp, 1685; painted birds, fowls, &c. but without much merit: died 1749.

**CASTIGLIONE** (Giovanni Benedetto), born 1616; excelled in painting animals and droves of cattle.

**CASTIGLIONE** (Francesco), son of Giovanni Benedetto; painted similar subjects to his father, and closely resembles him in style.

**CERVA** (Anthony), a Bolognese painter of animals, birds, &c.: flourished about 1620.

**CERVA** (John Paul), a Bolognese; painted birds in so admirable a manner, and with

such minute delicacy in colouring, that they appeared to be alive: he died in the seventeenth century.

**COLLINS** (Charles); painted all sorts of fowls and game; he is reported to have drawn a picture with a hare and birds, and his own portrait, in a hat: died 1744.

**CONINCK** (David), born at Antwerp; was a scholar of Fyt, and painted animals, fruit, and flowers in his style: died 1689.

**CRADOCK** (Luke), born at Ilchester in Somersetshire, about 1660; painted birds, animals and dead game, in which he particularly excelled: died 1717.

**CREMONINI** (Giovanni Battista), born at Cento, about 1560; excelled in painting wild animals: died 1610.

**CRESPI** (Giovanni Battista), born 1557; excelled in painting animals and birds of a cabinet size: died 1633.

**CREVALCORE** (Anthony), of Bologna; was a celebrated painter of flowers, fruit, animals, &c.: flourished in 1490.

**CRIVELLI** (Angelo Maria), excelled in painting animals and huntings.

**DALENS** (Dirk, or Theodore), born 1659, at Amsterdam; usually painted marshy grounds, with ducks and wild fowl, similar to Hondekoeter: died 1688.

**DANDINI** (Pietro), born at Florence, 1646; painted animals of all kinds, also flowers, and fruit with equal success.

**DANIELL** (Thomas), R.A., visited Hindostan, and painted a tiger hunt, and other subjects: died 1840.

**DANIELL** (William), R.A., also visited India, and painted a picture of hunting the wild elephant, the dead elephant, and similar subjects: died 1837.

**DESORTES** (Francis), a pupil of Snyders; usually painted hunting of different animals, in which the dogs are spiritedly depicted.

**DESORTES** (Claude), son of Francis; painted animals in the style of his father with some success.

**DONCKER** (Peter), born at Gouda; studied under Jacob Jordaens, and painted similar subjects in a similar style: died 1688.

**DUC** (John le), born at the Hague, 1636; studied under Paul Potter, and imitated his style so closely that his pictures were frequently mistaken for that master's: died 1695.

**DUPRE** (Nicholas), born at Utrecht, in 1734; painted birds and other subjects, but with no great reputation: died 1786.

**DURANTE** (George), a Count and Abate of Brescia; painted birds with the utmost delicacy of colouring, and most admirably finished: died 1755.

**DURANTE** (Faustino), brother of Count George; delighted in painting all sorts of birds from nature, and in miniature, also birds' nests, with the young birds in them, which he finished equal to his brother: died 1766.

**EDWARDS** (Sydenham), born about 1768; painted animals and botanical subjects with equal success: died 1819.

**ESS** (John Van), born at Antwerp, 1570; painted birds, fish, and shell-fish in an admirable style, and finished with the utmost care and transparency, particularly the latter, in which he greatly excelled: died 1621.

**EXIMENO** (Joachim), born at Valencia, 1754; excelled in painting birds, fish, fruit, and flowers, and other objects of still life, which he touched with great spirit and fidelity to nature: died 1754.

**FERGUSON** (William)—See *Dead Game*.

**FERRARI** (Giovanni Andrea), born at Genoa, 1598; painted animals, &c. large and easel size: died 1669.

**FLAMEN** (Albert), born in Flanders; excelled in painting landscapes, fish, birds and insects: died 1665.

**FRATELLINI** (Lorenzo Maria), son of Giovanni, born at Florence, 1690; painted animals, fruit and flowers with equal skill: died 1729.

**FROMENTIOU** (Henry de), a celebrated painter of birds, flowers, and still life; flourished about 1680, and was much employed by the Elector of Brandenburg.

**FYT** (John), born at Antwerp, 1625; his usual subjects were live and dead game, wild boars, hares, dogs, fruit, flowers and birds, particularly partridges, in which the hair of the animals and the plumage of the birds were represented with the utmost precision, but in dogs he was unequalled, and it is impossible for art to resemble nature more nearly.

**GAAL** (Peter), born at Middelburgh, 1770; painted animals, game, alive and dead, and various other subjects; he visited London and Paris, and died at Middelburgh, in 1819.

**GAAL** (Thomas), born in 1739; painted birds and flowers with considerable talent: died 1817.

**GELLIG** (Jacob), born at Utrecht, 1636; painted fish and still life, true to nature, but not very transparent in colouring.

**GERARDI** (Cristoforo), born 1590; painted landscapes, also birds, beasts, and fishes equally well, and executed several considerable works in fresco and in oil: died 1656.

**GILPIN** (Sawrey), born at Carlisle, 1733; he excelled in designing animals, and his horses are the most correct and spirited in

drawing that ever the art produced; his principal picture, a group of tigers, is in the possession of Samuel Whitbread, Esq.: died 1807.

**GIUSTI** (Antonio), born at Florence, 1624; studied under Dandini, and painted animals, landscape and history with equal success: died 1705.

**GOEDART** (John), born in Holland, 1618; excelled in flowers, fruit, birds and insects, which he designed from nature, and with astonishing fidelity: died 1668.

**GONZALEZ** (Andrew), of Lisbon, painted a large picture of animals and figures, which is now in the possession of the Duke de Cadaval.

**GRECCO** (Gennaro), of Naples, was an excellent painter of animals, birds, fish, plants, &c.: he lived about 1690.

**GUIDOBONO** (Bartolomeo), born at Savona, 1654; he copied some pictures of Castiglione so closely that it was difficult to distinguish them; he studied also at Venice and Parma, and particularly excelled in animals, fruit and flowers: died 1709.

**HACKAERT** or **HACKERT** (John), born in Germany; studied at Rome, and afterwards came to England, and in 1773 exhibited some pictures at the Royal Academy; he excelled in painting animals: died about 1774.

**HALS** (Dirk, or Theodore), born 1589; painted animals and huntings: died 1656.

**HEENCK** (Jabez), born at the Hague, in 1752; a pupil of Aart Schouman; excelled in painting birds in the taste and manner of his master: died 1782.

**HOEFNAGEL** (George), born at Antwerp, 1546; painted animals, plants, and insects, correctly designed, and finished very highly: died 1600.

**HONDEKOETER** (Giles), born at Utrecht, 1583; in his landscapes he resembles the style and colouring of Roland Savery, but the forms and foliage of his trees is more in the manner of Vinckenbooms; he generally introduced birds and fowls, highly finished, designed with great truth and fidelity to nature, and transparently coloured.

**HONDEKOETER** (Gysbrecht), born at Utrecht, 1613; he studied under his father, and painted domestic fowls with considerable merit, but not equal to those of his father: died 1653.

**HONDEKOETER** (Melchior), born at Utrecht, 1636; he studied under his father, whom he greatly surpassed, and afterwards under Weenix, and painted every description of domestic fowl, cocks, ducks, hens, chickens, peacocks, &c.; his pictures command high prices: died 1695.

**HONDIUS** (Abraham), born 1638 ; painted huntings of wild animals, boars, deer, wolves, foxes, &c. in a manner little inferior to Snyders or Fyt, but his chief excellence was in the representation of dogs.

**HOWITT** (Samuel). This self-taught artist was celebrated for his skill in representing wild animals, and the hunting of them ; he designed well, and executed with great spirit.

**KONINCK** (David de)—See *Dead Game*.

**LAIRESSE** (Ernst), brother of Gerard, born at Liege, 1635 ; he painted animals and huntings in distemper, and was made painter to the Prince of Liege : died 1675.

**LANCE** (Michael), born at Rouen, 1613 ; he painted animals, fruit, and flowers, with some reputation.

**LARGILLIERE** (Nicholas)—See *Fruit and Flowers*.

**LONDONIO** (Francesco), born at Milan, 1723 ; he painted landscape, history, and animals, but excelled in the latter ; his works are to be found in the best collections : died 1783.

**MESQUIDA** (William), studied at Rome, under Benedetto Luti, and painted animals, alive and dead ; also various other subjects, with equal skill ; he frequently copied the works of Rubens and Vandyck.

**METZU** (Gabriel)—See *Fairs, Markets, &c.*

**MIERHOP** (Francis Van Cuyck de), born 1640 ; painted animals, &c. in the manner of Snyders.

**MIND** (Gottfried), born in Switzerland ; he studied under Feudenberger, and painted bears and other animals, particularly cats, the latter being his favourite subjects : died 1814.

**MORIER** (David)—See *Battle-Pieces*.

**MORLAND** (George), born 1764 ; succeeded best in those animals that required the least correctness in drawing, such as pigs, sheep, asses, guinea pigs, &c. : died 1804.

**ORLEANS** (Robt. d'), a French painter, excelled in animals and insects, and painted a fine series of them in miniature, which were formerly in the cabinet of the King of France.

**ORMEA** (William), a painter of Utrecht ; gave, in 1638, to the Hospital of St. Job, a picture composed of various species of fish.

**ORMEA** (Marcus), a Dutch painter, and Dean of the College of Painters, at Utrecht, from 1621 to 1625, gave to the Hospital of St. Job, in that city, a view of the sea-side, in the foreground of which was a quantity of fish.

**PALMIERI** (Giuseffo), born at Genoa,

1674 ; painted history, but is chiefly celebrated for his pictures of animals, in which he excelled.

**PAOLETTI** (Paolo), painted flowers, fruit, fish, and dead game.

**PAUDITS** (Christian), born in Lower Saxony, about 1618 ; painted in competition with Roster, of Nuremberg, a picture of a Wolf tearing a Lamb, and the preference was given to the high finished picture of Roster, instead of that of Paudits, who painted in the manner of Rembrandt.

**PELICHY** (Gertrude de), born at Utrecht, 1741 ; copied a painting by Bachelier, representing a Horse defending itself against a Wolf : died 1825.

**PESELLO** (Pesello), born at Florence, in 1404 ; his principal talent was in painting animals, in which he surpassed every artist of his time, and is said to have kept a menagerie of wild beasts and other curiosities, for the purpose of painting from nature : died 1481.

**PLACE** (Francis), born at Durham ; an amateur painter of birds, fowls, fish, and flowers, which were sold by his widow, after his decease, in 1728 : he excelled in those subjects.

**PONCE** (Joris)—See *Flowers, &c.*

**POTTER** (Paul), born in 1625 ; a celebrated painter of animals ; designed cows, sheep, goats, &c. with a correctness truly astonishing ; his landscape is subordinate to his figures.

**RECCO** (Cavaliere Guiseppc), painted dead game, huntings, fish, &c.

**REINAGLE** (Philip), painted hunting and sporting dogs, shaggy ponies, farm-yards, &c. died 1834.

**RESANI** (Arcangelo), born 1670 ; painted huntings and animals, which were highly esteemed.

**RIDINGER** (John Elias), was an admirable painter of animals and huntings ; his works are scarce.

**ROBART** (M.) In the catalogue of J. B. Coelers, a picture of animals, dead game, and two dogs, appears ; also several flower-pieces which are attributed to him.

**ROOS** (Philip)—See *Landscapes*.

**ROOS** (John Melchior)—See *Landscapes*.

**ROPER** (—), supposed to have been born in London ; was a painter of sporting-pieces, race-horses, dogs, and game, and in 1762 exhibited some pictures at the rooms in Spring Gardens, about which period he died.

**ROSER** (John), a celebrated animal painter, and scholar of Snyders ; represented hares with dogs, birds with their nests and eggs,

and fishes with cats, extremely natural: died 1638.

ROZEL (John Augustus)—See *Miniature*.

RUBENS (Peter Paul), born at Antwerp, 1577; painted animals of all kinds, lions and tigers, &c. touched with the fierceness peculiar to their character; his horses, always of the noblest race, are designed with a fire and animation that is inimitable. Wildens and Snyders often assisted in forwarding the landscapes and animals in some of his pictures: died 1640.

SALMERON (Cristobal Garcia), born 1603; he was employed by Philip IV. to paint a bull-fight in honour of the birth-day of Charles II. of Spain: died 1666.

SAVERY (Jacques), born about 1545; a pupil of Ferdinand Bol; painted landscape and animals, which he finished with great labour and patience, but in a dry hard style: died 1602.

SAVERY (Roland)—See *Landscapes*, &c.

SCACCIATI (Andrea), born in Florence, 1642; was persuaded to confine himself to animals, fruit, and flowers, to which his genius seemed to incline; he was greatly patronized by the Grand Duke of Tuscany; and the principal nobility: died about 1710.

SEYMOUR (James), born in London, 1702; he painted some portraits of running horses for the Duke of Somerset, and was considered superior to Wootton: died 1752.

SHAW (JAMES). An artist of this name, who died about 1772, was an exhibitor at the Royal Academy; his usual subjects were portraits of horses.

SNEYDERS or SNYDERS (Francis), born at Antwerp, 1579; studied first under H. Van Balen, and for some time excelled in painting fruit, flowers, and objects of still life; but he afterwards painted animals and huntings, composed in a grand style, and with surprising fire and spirit; he painted several hunting-pieces of a large size, for Philip III. of Spain, and Rubens frequently employed him to insert the animals, fruit, &c. in his pictures; his works are to be found in some of the finest collections in England.

STERN (Lewis), a Roman, born in 1708; painted game and other birds, flowers, fruit, &c. in admirable style: died 1777.

STOOP (Dirk)—See *Landscapes*.

STOOP (Peter)—See *Landscapes*.

STRADA or STRADANUS (John), born at Bruges, 1536; painted animals and huntings of the wild boar, &c. in oil and in fresco.

STUBBS (George), born at Liverpool, 1724; was an eminent painter of animals, and particularly excellent in the anatomy of the

horse; he was much employed in painting the portraits of the most celebrated racers of his day; his pictures of the Lion and the Horse, and the Lion and the Stag, are highly commended: died 1806.

TILLEMANS (Peter), born at Antwerp, 1684; painted racers, and horses in general, in which subjects his chief excellence consisted: died 1754.

TEMPESTA (Antonio)—See *Battles*.

TERWESTEN (Elias), born at the Hague, 1651; painted animals, fruit, flowers, and still life, in which he was most successful; his works of that description were highly esteemed at Rome: died 1724.

TYSSENS (Nicholas), younger son of Peter, born at Antwerp, 1660; never aspired to a higher branch of the art than as a painter of dead game and still life, or occasionally birds, fowls, &c. which he painted in the manner of Boel, or Hondekoeter: died 1719.

UCCELLO (Paolo), born at Florence, 1349; particularly excelled in painting animals, birds, &c., and usually selected such subjects as would admit of their introduction, such as Adam and Eve in Paradise, Noah entering the Ark, &c.: he died about 1432.

UDINE (Giovanni Manni), called Da, and sometimes Ricamatore, born at Udine, 1494; studied under Giorgione, and afterwards in the school of Raffaello, at Rome, by whom he was employed in painting the ornamental accessories in many of his works, such as animals, birds, fruit, flowers, &c., for wherever there were birds he took care to introduce fruit; he also executed several considerable works for the family of the Medici: died 1564.

UTRECHT (Adrian Van), born at Antwerp, 1599; painted birds, fruit, flowers, dead game, and still life, and particularly excelled in peacocks and other domestic fowls, and next to Snyders, was considered the best Flemish painter of those subjects: died 1651.

VALKENBERG—See *Dead Game*.

VANBUCHT (—), a Flemish painter, and scholar of Peter Snyders, whose style he imitated; painted all sorts of animals, with considerable reputation.

VANDERVENNE (Adrian), born at Delft, 1589; painted some hunting-pieces for the King of Denmark and the Prince of Orange: died 1646.

VARNETAM (Francis), a painter of Ham-burgh; studied under Theodore Vansosten, and painted flowers, fruit, &c.; also animals, living or dead, with equal success: died 1724.

VENIUS or VAN VEEN (Roche), son of Otho, was a painter of live and dead birds, which he designed correctly, and finished with neatness.

VERHEYDEN (Francis Peter), born at the Hague, 1657; painted huntings of wild boars and other animals, ingeniously composed, and designed with a correctness and spirit little inferior to Snyders; also excelled in painting fowls and dead game; his pictures are little known except in Holland, where they are highly esteemed: died 1711.

VERHOEK (Peter Cornelius), born in Holland, 1642; was a disciple of Abraham Hondius, under whom he became an able designer of animals.

VERSCHURING (Henry), born at Gorcum, 1627; painted animals, huntings, and battles: died 1690.

VITALI (Candido), born at Bologna, 1680; studied under Carlo Cignani, and painted animals, birds, fruit, and flowers, which are greatly admired for the delicacy of touch,

beauty of colouring, and tasteful arrangement of the compositions: died 1753.

VOET (Charles Bosschaert), born 1670; painted birds, little inferior to those of Hondekoeter.

VOS (Paul de), born 1600; painted animals and huntings of the wild boar and other game, little if any inferior to those of Snyders.

WAARD (Anthony)—See *Landscapes*.

WEENINX (John), son of John Baptist, born at Amsterdam, 1644; studied under his father, and painted with great reputation landscapes, animals, flowers and fruit, but particularly excelled in the representation of dead game and huntings, in which he may be said to have surpassed every artist of his country; his large pictures are ingenious and picturesque, but his cabinet size pictures are exquisitely finished, and to be found in the best collections: died 1719.

## DEAD GAME, VASES, AND OTHER INANIMATE OBJECTS.

AELST (Evert Van), born at Delft, 1602; died 1658; painted dead game and still life, helmets and plumes of feathers, vases of gold and silver, sometimes on a clear white ground, disposed with elegance, and neatly penciled.

AELST (William), born at Delft, 1620; died 1679; painted similar subjects to those of Evert, delightfully finished, with extraordinary lustre, and more highly prized than those of Weeninix.

ALEN or OLEN (John Van), born at Amsterdam, 1651; painted fowls, landscape, and still life, and successfully imitated the style of Melchior Hondekoeter, whose pupil he was, but could imitate the style and touch of any other master: died 1698.

ANDRIENSSENS (Hendrick), born at Antwerp, 1600; painted principally subjects of still life, which he designed correctly, and finished highly: died 1655.

BERNOTZ (Christian)—See *Fruit, Flowers, &c.*

BILTUIS (—), born in the Netherlands; excelled in painting dead game, fowling pieces, powder horns, nets, and other implements of sporting, which he generally represented as hanging on a white wall, and designed and executed with such fidelity, as to become a perfect illusion: flourished about 1560.

BOEL (Peter), born at Antwerp, 1626; died 1680; was a scholar of Snyders, and an excellent painter of animals, dead game, birds, fruit, and flowers, which he usually designed from nature, and finished with great spirit and a fine tone of colouring.

BOGDANE (James), born in Hungary; painted glass goblets, china dishes with fruit, &c.: died about 1720.

BRANDT (Albert Jonas), born in Amsterdam, 1788; was a pupil of J. E. Morel, and obtained the gold medal for a painting of dead game; his works are highly esteemed; died 1821.

BRIZE (Cornelius), a Dutch painter of still life; his usual subjects were musical instruments, books and papers, ingeniously grouped, and painted with great fidelity, also armour and basso-relievos, but he excelled in the former subjects.

BUNK (James), painted still life and other subjects, but was chiefly employed in ornamenting clocks, &c.: died 1780.

CASSANA (Giovanni Battista); excelled in representing fruit, flowers, and still life.

CASTRO (Pietro de); painted vases, shells, musical instruments, vessels of gold, silver, and crystal, books, bracelets, and other objects of still life, well disposed, transparent and natural in colouring, and in a style equal, if not superior to most of his contemporaries: died 1663.

CITTADINI (Pier Francesco), called Il Milanese; painted still life and dead game, which are highly spoken of; many of his works are to be found in the collections at Bologna: born 1616; died 1681.

CITTADINI (Giovanni Battista), and Carlo, sons of Pier Francesco, in whose style they painted animals, birds, fruit, and flowers.

**COLEYER** or **COLIER** (Evert), born at Leyden; painted inanimate nature with considerable success; one of his pictures is dated 1691.

**COLLINS** (Charles); painted all sorts of game and birds: died 1744.

**COOSEMANS** (Alexis), a painter of still life, fruit, &c.: lived in the Netherlands about 1630.

**CRADOCK** (Luke), born at Ilchester, in Somersetshire, about 1660; he had no instructor, but particularly excelled in painting birds, animals, and dead game: died 1717.

**DEFRANCE** (Leonard), born at Liege, 1735; painted game, fruit, flowers, &c., but excelled in landscapes and interiors: died 1782.

**DELFT** (Cornelius), of Haerlem, son of James William Delft, and pupil of Cornelius Cornelisz; was a good painter of inanimate objects.

**EAMENO** (Joachim), born at Valencia, 1674; excelled in painting birds, fish, fruit, flowers, and other objects of still life: died 1754.

**ELMER** (Stephen), born at Farnham, Surrey: painted dead game and still life with great fidelity; after his death about 140 pictures of that description were sold by auction: died 1801.

**EMPOLI** (Jacopo Chimento da), born 1554; sometimes painted sweetmeats and other luxuries of the table, in a very natural style, and well coloured.

**EVERDINGEN** (John Van), youngest brother of Caesar, born at Alknaer; painted subjects of still life, which he carefully copied after nature: died 1556.

**FERGUSON** (William), born in Scotland, about 1690; excelled as a painter of dead game, and still life, particularly in hares, rabbits, pigeons and partridges, which he copied from nature with a neat pencil and transparent colouring: died about 1690

**FIORAVANTI** (—), an Italian painter of still life, carpets, musical instruments, &c. excelled in vases, fruit, and flowers, which he imitated with great precision, and coloured well.

**FYT** (John), born at Antwerp, 1625; he excelled in painting live and dead game, hares, dogs, and birds, particularly partridges, in which the hair of the animals, and the plumage of the birds, are represented with the utmost precision: died 1671.

**GABRON** (William), born at Antwerp, 1625; went to Italy for improvement, and painted gold and silver vases, cups and dishes, china and porcelain ware, fruit,

flowers, and insects, in a pleasing and natural style: died 1679.

**GIALDISI** (N.), born near Parma; painted vases, flowers, fruit, carpets, books, musical instruments, and other objects of still life, with admirable fidelity of form and colour: died about 1730.

**HECK** (John Van), born near Oudenarde about 1625; visited Rome and painted vases of silver, bronze, marbles, agate, and other valuable materials, in imitation of the antique, with other objects of still life, well composed and agreeably coloured: died 1669.

**HEEM** (John David de), born at Utrecht, 1600; died 1674; painted vases in gold, silver and crystal, musical instruments, and other objects of still life; his pictures, in which he introduced crystal vases, are considered superior to those of every artist who preceded him, and are purchased at very high prices.

**HEEM** (Cornelius), son of John David, born at Utrecht, 1623; painted similar subjects to those of his father, which, though well coloured and highly finished, are very inferior to those of John David. His brother,

**HEEM** (John), also painted similar subjects, but still further removed from perfection than those of Cornelius.

**HERRERA** (Francesco), the Younger, born at Seville, 1622; painted still life, fruit, flowers, and fish, in a reputable style: died 1685.

**HOFFMAN** (Samuel), born at Zurich, 1589; studied under Ringgli, and afterwards in the school of Rubens, and painted dead game, fruit, vegetables, and still life: died 1648.

**HOOGSTRAETEN** (Samuel Van), born 1627; painted still life, fruit and flowers, agreeably coloured, well designed, and touched with great neatness: died 1678.

**JANS** (Lewis), a Flemish painter of glass bottles, flowers, and fruit, admirably designed and coloured: flourished about 1530.

**KALF** (William), painted still life, vases, and other ornaments in gold, silver, and crystal, which he imitated with precision approaching to illusion: died 1693.

**KILLIGREW** (Anne), born 1660; this lady, who was Maid of Honour to the Duchess of York, is said to have painted still life, but we have no description of her works: died 1685.

**KNELLER** (John Zachary), brother of Sir Godfrey, born at Lubeck, 1636; painted architecture and still life, in oil and in fresco: died 1702.

**KONINCK** (David de), born at Antwerp,

1636; painted similar subjects to John Fyt, under whom he studied, animals and dead game, and particularly excelled in designing birds, and although inferior to Fyt, his works possess considerable merit.

**MIERHOP** (Francis Van Cuyck de), born at Bruges, 1640; particularly excelled in painting animals, dead game, fruit and fish, in the manner of Francis Snyders, and one of his pictures representing dogs, fish and dead game is frequently mistaken for the work of that master.

**MONTICELLI** (Andrea), born 1640; painted carpets, vases, flowers, and fruit, &c., which he touched with freedom and spirit, and coloured well: died 1716.

**MORELL** (Nicholas), born at Antwerp, 1644: painted vases, bas-reliefs, and other objects of still life; he was a pupil of Verendael, the flower painter: died 1732.

**MYN** (Agatha Vander), sister of Herman; painted dead game, flowers and fruit.

**PAOLETTI** (Paolo), born at Padua; excelled in painting dead game, fish, flowers and fruit: died 1750.

**PASSERI** (Giovanni Battista), born at Rome about 1610, and is said to have sometimes painted dead game, birds, &c. touched with great spirit: died 1679.

**PEUTEMAN** (Peter), born at Rotterdam, 1650; painted books, musical instruments, &c. with skulls and other emblems of mortality, which he represented with the utmost precision: died 1692.

**PIERSON** (Christopher), born at the Hague, 1631; painted dead game, guns, powder horns, pouches, &c. usually on a white ground, and in a manner approaching to illusion: died 1714.

**RECCO** (Cavaliere Guiseppe), painted dead game, fish, and similar subjects; his pictures are to be found in the best collections in Naples: died 1695.

**REINAGLE** (Philip), painted dead game, hunting and other subjects: died 1834.

**RESANI** (Arcangelo), born at Rome, 1650; excelled in painting huntings and animals; his portrait, with dead game in the background, is in the Florentine Gallery: died about 1735.

**RING** (Peter de), a Flemish painter of inanimate objects. The Museum of Brussels has a painting by him of a table covered with blue velvet, with fruit, cray-fish, and oysters thereon.

**ROESTRAETEN** (Peter), born at Haerlem, 1697; was brought up under Frank Hals. He came to England and painted vases in gold, silver, and crystal, bas-reliefs, musical

instruments, china, shells, &c. designed with precision, well coloured, and touched with delicacy and freedom, and was extensively employed by the nobility and gentry: died 1698.

**RUBENSTEIN** or **RIEBENTSTEIN** (—), a native of Germany. He resided in London several years, and painted dead game and still life, and occasionally portraits, but excelled in the former: died 1763.

**SNEYDERS** or **SNYDERS** (Francis), born at Antwerp, 1519; excelled in painting kitchens and larders, stored with all kinds of dead game, fish, fruit, and vegetables, which were occasionally decorated with figures by Rubens or Jordaens; the furs and skins of the different animals true to nature, and colouring clear, chaste, and vigorous: his works are to be found in some of the finest collections in England: died 1653.

**SON** or **ZOON** (John Van), painted carpets, vases, curtains, fringed with gold, fruit, flowers, &c. with a precision and fidelity approaching to illusion: died 1700.

**STENWYCK** (Nicholas), born at Breda, 1640; excelled in painting vases, books, musical instruments, and other inanimate objects, which he grouped in a pleasing manner, and represented with great truth and precision: died 1698.

**STEPHANOFF** (—), widow of Fileter; was distinguished as a painter of flowers and still life: died 1808.

**STOMME** (—), a Flemish painter; studied under David de Heem, and painted similar subjects; also vials on dishes, with knives and forks and other accessories.

**STOSSOPE** (Sebastian), painted remarkably well vases, glasses, fruit, tables, and domestic utensils: flourished about 1551.

**STREATER** (Robert), born in London, 1624; painted landscape, architecture, and still life: died 1680.

**STREEK** (Jurian Van), born in Amsterdam, 1632; painted dead game, books, vases and other inanimate objects, correctly designed and neatly finished. He composed in a pleasing style, and his light and shadow produce a peculiarly picturesque effect: died 1678.

**SUSINIER** (Abraham), born at Dordrecht; was a good painter of inanimate objects, particularly of silver articles: flourished about 1646.

**THIELEN** or **COUWENBERG** (John Van), born 1618; studied under Seghers, and painted decorative vases, or vessels of crystal, with bouquets of flowers, which he represented with surprising lustre; his pictures are highly finished and delicately coloured: died 1667.

**TORRENTIUS** (John), born at Amsterdam, 1589; painted still life and other subjects, beautifully finished and delicately coloured: died 1640.

**TYSSENS** (Nicholas), born at Antwerp, 1660; painted drums, trumpets, helmets, swords, guns, and other military accoutrements, also flowers and fruit: died 1719.

**UTRECHT** (Adrian Van), born at Antwerp, 1599; painted dead game and still life, and particularly excelled in peacocks and other domestic fowls: died 1721.

**VAAART** (John Vander), born at Haerlem, 1647; studied under Thomas Wyck, and distinguished himself as a landscape painter; also painted objects of still life and dead game, in the last of which he particularly distinguished himself: died 1721.

**VALKENBERG** (Theodore, or Dirk), born at Amsterdam, 1675; studied first under Cuilenberg, afterwards under Michael Van Muscher, and finally under John Weenix, from whose instructions he arrived at unusual excellence as a painter of animals, huntings, and especially dead game, in which he particularly excelled: died 1721.

**VARNERTAM** (Francis), of Hamburg; painted animals living and dead with equal success; his works were highly esteemed: died 1724.

**VENNE** (Robert Vander), born at the Hague; painted bas-reliefs, vases and other ornaments.

**VERHEYDEN** (Francis Peter), born at the Hague, 1657; he excelled in painting fowls and dead game in the style of Hondekoeter, in which even the hairs of the animals were conspicuous; his pictures are little known, except in Holland, where they are highly esteemed: died 1711.

**WEENINX** (John Baptist), born at Amsterdam, 1621; painted all kinds of animals alive, and dead game, &c. with equal spirit and accuracy: died 1660.

**WEENINX** (John), born at Amsterdam, 1644; son of John Baptist; particularly excelled in painting dead game and huntings; his works of a cabinet size are exquisitely finished, and deservedly held in the highest estimation: died 1719.

**WILLINGEN** (Peter Vander), born at Bergen-op-Zoom, 1607. He painted subjects of still life, emblems of mortality, surrounded with vases of gold and silver, books, and musical instruments, finished highly, and with a natural appearance and effect.

## FLOWERS, FRUIT, AND BIRDS.

**AA** (Thierry Vander), born at the Hague, 1731; painted flowers, fruit and birds; in decorating apartments, but did not paint any easel size pictures: died 1809.

**ABATE** (Andrea), born 1692; died 1732; a pupil of Giordano; excelled in painting fruit, flowers, and other inanimate objects,

**ADRIENSEN** (Alexander), born at Antwerp, 1625; a Dutch painter of fruit and flowers, which he usually represented in vases of marble, decorated with basso-relievos, or embellished with festoons, tastefully grouped and remarkably transparent in colouring, but particularly excelled in fish.

**AELST** (Paul Van), a natural son of Peter Koeck, called also Peter Van Aelst; was a good painter of flowers and fruit, and copied very faithfully the pictures of John Mabuse.

**ANDRIESENS** (Hendrick) — See *Dead Game*.

**ANGELI** (Scipio), of Perugia; was greatly

esteemed as a flower painter, and his pictures were much sought after.

**ANGELO** (Michael Cerquozzi), born 1600; died 1660; an Italian painter of fruit and flowers in the style of Bonzi, called Gobbo del Frutti.

**ANGELO** (Michael), called Il Campidoglio, an Italian, born 1610; died 1670. He was a disciple of Fioravanti, and painted fruit and flowers in a bold and vigorous style, naturally coloured, and with a fine effect of light and shade.

**ARCIMBOLDI**—See *Miscellaneous*.

**ARELLANO** (Pedro), born in Spain, 1614. He studied under Juan de Solis, but not succeeding in historical subjects, he painted flowers and fruit in the style of Mario da Fiori, whom he imitated with great success: died 1689.

**AUGUSTINE** (John), born at Groningen, 1725; painted flowers with considerable merit: he died at Haerlem, 1773.

**BAGLIONE** or **BAGLIONI** (Cesare), painted



fruit, but no account is given of his style : died 1590.

**BAKER** (John), an English painter of fruit and flowers. In the Council Chamber at Somerset House there is a creditable specimen of his abilities : born 1736 ; died about 1790.

**BAPTIST** (John), or John Baptist Monnoyer, born at Lisle, 1635 ; excelled in flowers, which, though not so exquisitely finished as those of Van Huysum, are composed and coloured in a bold style, and have a remarkable freedom and looseness, as well in the disposition as in the penciling. In the palace at Kensington there is a looking-glass decorated by him : died 1669, leaving a son named Anthony, who painted in his style, and with considerable merit.

**BAPTIST** (Anthony), son of John Baptist Monnoyer ; painted flowers in the style and manner of his father, and possessed considerable merit.

**BARBATELLI** (Bernardino), called Il Po-cetti, born at Florence, 1542 ; studied under Ghirlandaio, and excelled in animals, fruit and flowers, which he painted both in oil and in fresco : died 1612.

**BARBIERI** (Paolo Antonio), brother of Giovanni Francesco, called Guercino, born near Bologna, 1594 ; painted fruit, flowers, and insects, which are represented with astonishing fidelity : died 1640.

**BARKER** (Samuel), an English painter of fruit and flowers, in which he imitated Baptist, and would probably have excelled, but he died young in 1727.

**BELVEDERE** (Andrea), born at Naples, 1641 ; died 1689 ; was an excellent painter of flowers and fruit.

**BERNASCONI** (Lauro), born at Rome, 1622 ; excelled in flower pieces, which were well grouped and finely coloured : died 1675.

**BERNAZZANO** (—), born at Milan ; painted landscapes, animals, fruit and flowers, with wonderful skill, and particularly excelled in birds : flourished about 1536.

**BERNOTZ** (Christian), was an excellent painter of fruit and still life, vases of gold and silver, and other inanimate objects : died at Rome in 1722.

**BETTINI** (Domenico), born at Florence, 1664 ; studied under Vignali, and afterwards under Nuzzi, and painted fruit, flowers, birds, and fish, with considerable merit.

**BEUCKELAER** or **BUCELTRAR** (Joachim), born at Antwerp, 1530 ; died 1610 ; painted interiors with fruit, flowers, birds and fish, very cleverly.

**BEURS** (William), born at Dort, 1656 ; studied under Drillenburg, and painted flowers with considerable success.

**BEYEREN** (Albert Van), a painter of flowers, fruit and fish, in which he excelled ; had for his successors De Heem and Mignon, who greatly surpassed him.

**BIGI** (Felix), born in Rome ; painted flowers so naturally that he was called Felix of the flowers : flourished in Verona about 1680, where he died.

**BLAIN** (Jean Baptiste), born at Caen, in Normandy, 1654 ; was a pupil of Monnoyer, in whose style he painted flowers, fruit and insects, delicately penciled and highly finished : died 1715.

**BODESSON** (Monsieur), painted flowers and fruit with great freedom, and well composed ; his works are highly esteemed.

**BOEL** (Peter), born at Antwerp, 1626 ; died 1680 ; was a scholar of Snyders, and an excellent painter of animals, birds, flowers, and fruit, which he usually designed from nature, and finished with great spirit, and with a fine tone of colour.

**BOGDANE** (James), born in Hungary ; painted from nature, fowls, fish, fruit, and flowers, which he designed from nature, but frequently painted his birds much too large ; he was employed by Queen Anne, and his pictures are to be found in the royal collection : died about 1720.

**BONZI** (Pietro Paolo), born at Cortona : and sometimes called Il Gobbo Cortona, or Il Gobbo Caracci, from having been instructed in their school, was chiefly celebrated for his fruit and flower pieces, the latter of which he usually painted in festoons, and in a graceful style, and the former in baskets or dishes, and in which he excelled every other artist of his country : died 1640.

**BORCHT** (Henry Vander), born at Brussels, 1580, died 1660 ; studied under Giles Van Valkenberg, and painted fruit and flowers, which were much esteemed ; he came to England in the reign of Charles II., by whom he was employed.

**Bos** or **BOSCHE** (Louis Jansen, or John), born at Bois-le-Duc, 1450, died 1507 ; painted flowers in crystal vases, half filled with water, with dew-drops on the leaves, also butterflies, bees, wasps, and other insects, drawn with surprising fidelity, and superior to any of his contemporaries.

**BOSCH** (Jacob Vander), born at Amsterdam, 1636 ; excelled in painting fruit of various kinds ; his peaches, pears, apples, plums, cherries, &c. have so much truth about them, and are so delicately coloured, they almost appear to be real : died 1676.

**BOSCHAERT** (Nicholas), born at Antwerp, 1696, died about 1746; was a scholar of Crepe, a flower painter of some reputation, whom he soon surpassed; his pictures are delicately coloured and composed with great taste; he frequently inserted fruit and flowers in the pictures of other artists.

**BOULLONGE** (Magdelaine de), born in Paris, 1614; excelled in flowers and fruit; her sister Genevieve painted similar subjects, with equal skill.

**BRANDT** (Albert Jonas), born in Amsterdam, 1788; studied under G. J. J. Van Os, and obtained the gold medal for a painting of fruit; his works have a place in the finest collections; the Museum at Amsterdam possesses a painting of a vase with flowers by this artist: died 1821.

**BREUGHEL** (John), called Velvet Breughel, from the dress he wore, was born at Brussels, 1565; his first subjects were fruit and flowers, which he painted in garlands or festoons, and in which Rubens or other eminent masters, inserted the figures occasionally.—See also *Landscapes*.

**BREUGHEL** (Abraham), called the Neapolitan, born at Antwerp, 1692; excelled in painting fruit and flowers, in which he made nature his guide; his colouring is warm and natural, and his touch broad and free: his pictures are highly esteemed.

**BROECK** (Elias Vander), born at Antwerp, about 1650; studied under Ernest Stuen, and afterwards under Mignon, and painted fruit, flowers, frogs, and reptiles, with tolerable success, but more in the manner of De Heem, than of either of his instructors: died 1711.

**BRUIN** (Cornelius de), born at the Hague, 1652; was a pupil of Vander Schuur, and painted plants, animals, insects, &c. with considerable ability: died 1728.

**BRUIN** (Cornelius), born at Middelburgh, 1768; was a pupil of M. Pierpes, and an excellent painter of figures and flowers: died 1801.

**BRUGGEN** (J.).—See *Verbruggen*.

**BURGH** (N. Vander), born at Brussels; excelled as a painter of flowers and fruit, and was alike skilled in the composition and colouring: he lived about the middle of the eighteenth century.

**BYSS** (John Rodolph); a Swiss painter of flower pieces in the manner of Van Huysum, but very inferior: died 1738.

**CARAVAGGIO** (Michael Angelo), born in the village of Caravaggio, 1569; painted history in the style of Giorgione, but excelled in fruit and flowers: died 1609.

**CASSANA** (Giovanni Agostino), born at

Venice, 1664; painted fruit in the style of Castiglione, and with the utmost precision: died 1720.—See also *Animals*.

**CASSANA** (Giovanni Battista), son of Giovanni Francesco, excelled in representing fruit, flowers, and still life.

**CASTEELS** (Peter), born at Antwerp, 1684; painted birds and flowers, and sometimes fruit, but his pictures possess little merit: died 1749.

**CASTELLI** (Joseph Anthony), born near Milan; in painting flowers, fruit, &c. was unequalled in his colouring: flourished about 1650.

**CERVA** (Anthony), a Bolognese painter of fruit, &c.: flourished about the year 1620.

**CIEZAR** (Joseph de), scholar of Miguel, excelled in history, landscape, and flowers: died 1696

**CIOCCA** (Ambrose), a pupil of Giulio Antonio Proccacini, who painted flowers and fruit, also history and landscapes; is said to have painted in the style of his master, but we have no further particulars of his works: flourished about 1620.

**CITTADINI** (Pier Francesco), called Il Molanese, born at Milan, 1616; painted fruit and flowers with considerable reputation, and many of his pictures are in the collections at Bologna: died 1681.

**CITTADINI** (Giovanni Battista), and Carlo, sons of Pier Francesco, painted animals, birds, fruit, and flowers, in the style of their father.

**CONINCK** (David), born at Antwerp, 1636; studied under Fyt, and painted flowers, fruit, and animals, much in the style of his master: died 1689. Is sometimes called Rommelaer.

**COOPER** (—), imitated Michael Angelo Caravaggio in painting fruit and flowers: died about 1743.

**COOSEMANS** (Alexis), a painter of fruit and other inanimate objects: lived in the Netherlands about 1630.

**CORNELISZ** (Cornelius), born at Haerlem, 1642; painted flower pieces copied from nature, delicately penciled and well grouped: died in 1638.

**CORTE** (Gabriel della), son of John della Corte, painted flowers with some reputation: died in 1694.

**CREPU** (Nicholas), a Fleming, born 1680; he painted flower pieces in a pleasing and natural style, tastefully grouped and well coloured; his works fetch considerable prices: died 1742.

**CRESCENZIO** (Don Juan Baptist), born at Madrid, 1611; excelled in painting fruit and flowers.

**CREVALCORE** (Anthony), was a very celebrated painter of flowers, fruit, and animals: flourished in 1490.

**CUYP** or **KUYP** (Albert), son of Old Cuyp, born at Dort, 1606: this celebrated landscape painter also excelled in fruit and flowers; his pictures are beautifully penciled, true to nature and transparently coloured: died 1667.

**DAEL** (J. F. Van), born in Antwerp, in 1764; painted fruit and flowers equal to Van Spaendonck: died in Paris in 1840.

**DANDINI** (Pietro), born at Florence, 1646; painted fruit and flowers, and various other subjects with equal success: he died in 1712.

**DEFRANCE** (Leonard), born at Lige, 1735; painted landscape, game, flowers, fruit, &c. with considerable reputation: died in 1805.

**DESPORTES** (Francis), born at Champignon, 1661; he excelled in flowers and insects, and painted several pictures for Louis XIV.: died 1743.

**DICHICI** (Florence), of Haerlem, painted flowers, fruit, preserves, &c. his pictures were extremely natural, and highly esteemed.

**DIEVEN** (N.), a Flemish painter of flowers, fruit and still life, of whom we have no further particulars.

**DUCART** (Isaac), born at Amsterdam, 1630; he painted flowers, generally on satin, true to nature and with a degree of perfection in the colouring, so superior, that it may be greatly attributed to the material on which he painted: died 1697.

**DUCHEMIN** (Catharine), born at Paris, 1630; died 1698: this lady excelled in flowers and fruit; she designed in an elegant and natural style, and coloured agreeably.

**DUNZ** (John), born in Switzerland, 1645; died 1736: painted flowers and fruit with some reputation.

**DUPUIS** (Peter), born in France, 1608; died 1682: excelled in painting flowers and fruit.

**DURAMANNO** (Francis), a Venetian painter; studied under his mother, who painted flowers, and soon excelled her, his works are dispersed all over Europe.

**EDEMA** (Gerard), born in Friesland, 1652; visited Surinam, and on his return brought with him several pictures of the plants and insects of that fertile region: died 1700.

**EDWARDS** (Sydenham), born about 1768; was the first botanical painter of his time, and was equally successful in his representation of animals: died 1819.

**EELKAMA** (Eelke Jelles), born at Leuwarde, in 1788; particularly excelled in

flowers and fruit, which he painted from nature: died 1839.

**ECKHOUT** (Anthony Vander), born at Brussels, 1656; master unknown; he visited Italy, and painted in conjunction with Lewis Deyster, Eeckhout painting the fruit and flowers, and Deyster the figures; his compositions are in the Italian style: died 1695.

**EHRET** (George Dionysius), born 1710; painted 500 plants from the Botanical Gardens of the Prince of Baden Durlach, and was also employed in the Royal Gardens at Paris, in drawing the plants therein.

**ELLIGER** or **ELGER** (Ottomar), born at Gottenburg, 1633; painted fruit and flowers in the highly finished style of Gerard Segers, under whom he studied; his pictures are chiefly to be found in Germany, where they are highly valued: died 1688.

**EMPOLI** (Jacopo)—See *Dead Game*, &c.

**EXIMENO** (Joaquim), born at Valencia, 1674; excelled in painting fruit, flowers, and other objects of still life, which he touched with great spirit and fidelity to nature: died 1754.

**EYCKENS** (John and Francis Van), sons of Peter, born at Antwerp, John in 1625, and Francis in 1632; studied under their father, and excelled in painting fruit and flowers: John died in 1669, and Francis in 1673.

**FERRARI** (Giovanni Andrea), born at Genoa, 1598; studied under Bernardo Castelli and Strozzi, and painted fruit and flowers, easel size, and finished with great beauty and precision: died 1669.

**FEVRE** (Claude le), born at Fontainebleau in 1733; painted flowers extremely well, came to England, and died there in 1675.

**FIORAVANTI** (—), an Italian painter of still life, musical instruments, carpets, &c. but excelled in vases, fruit, and flowers, which he imitated with great precision, and coloured well.

**FISCHER** (Anne Catherine), excelled in painting flowers in water colours and in oil; lived about 1664.

**FLEPP** (Joseph); painted fruit and flowers, but with no great reputation: died in 1641.

**FLESHIER** (B.); painted a large fruit piece, which was thought worthy of a place in Sir Peter Lely's collection, also another in that of King Charles I.

**FONTENA** (Jean Baptist Blain de), born in Normandy, 1654; studied under John Baptist Monnoyer, and painted vases, fruit, flowers, and insects, in a similar style, the vases usually decorated with bas-reliefs and festoons of flowers, designed in an elegant

style, and grouped with great taste: died 1715.

FORTINI (Benedict); studied painting fruit and flowers under Bartholomew Bimbi, which he executed with a good taste: flourished in the seventeenth century.

FRANCESE (Valentine), a native of Brie, near Paris; painted flowers in imitation of Michael Angelo Caravaggio.

FRATELLINI (Lorenzo Marci), son of Giovanni, born at Florence, 1690: painted animals, fruit and flowers, with equal skill: died 1729.

FREDRICKS (J. H.), of Breda; painted flowers and fruit in an excellent style; the Exhibition at Amsterdam had one of his paintings: died 1822.

FROMENTIOU (Henry de), a celebrated painter of flowers, birds, and inanimate objects, was born at Nimeguen about 1620; he ornamented the palace of the Elector of Berlin with those subjects, and his works are highly prized.

FYT (John), born at Antwerp, 1625; he excelled in representing basso-relievos on vases of porphyry or marble, and in painting fruit and flowers, and many of the pictures of Rubens, Jansen, Crayer, and Jordaens, were embellished with those various subjects by him: died 1671.

GAAL (Thomas), born in 1739; was one of the founders and directors of the Academy at Middelburgh, and painted flowers and birds with considerable talent: died 1817.

GABRON (William), born at Antwerp, 1625; painted fruit, flowers, insects, and still life, in a pleasing and natural style: died 1679.

GARZONI (Giovanna), this lady was born at Ascali, and flourished about 1630; she distinguished herself in painting fruit, flowers, &c.: died 1673.

GERMYN (Simon), born at Dort, 1650; studied under Godfrey Schalcken, and afterwards under Lodovick Smits, called Hartcamp, and painted fruit in a peculiar manner, but his colours from some cause or other soon faded: died 1719.

GHEYN (James), born at Antwerp; visited Italy, studied under Tempesta, and painted landscapes and flowers with considerable reputation: died 1630.

GIALDISI (—), born near Parma; painted flowers, fruit, vases, &c. with admirable fidelity of form and colour: died about 1730.

GILLEMANS (N.), born at Antwerp, 1672; painted flowers and fruit, but particularly excelled in grapes; he usually represented them under the natural size, and highly finished, but without much effect.

GODAERT (John), born in Holland, 1618; excelled in flowers, fruit, birds, and insects, which he designed from nature with astonishing fidelity: died 1668.

GODEWYCK (Margareta), born at Dort, 1627; was the pupil of Maas, and painted flower pieces in a pleasing style: died 1677.

GOSSWIN (Gerard), born at Liege in the seventeenth century; was a famous painter of flowers and fruit; he was appointed professor of design to Louis XIV.

GUIDOBONO (Bartolomeo), born at Savona, 1654; copied some of Castiglione's pictures so closely, that it was difficult to distinguish them, and particularly excelled in fruit and flowers: died 1709.

HARDIME (Simon), born at Antwerp, 1672; he excelled in flowers and fruit, which he designed correctly, and coloured well: died 1737.

HARDIME (Peter), brother and scholar of Simon, was born at Antwerp, 1678; he painted similar subjects to his brother, and greatly surpassed him in the beauty of his colouring, and the arrangement of his groups: died 1748.

HECK (John Van), born near Oudenarde about 1625; visited Rome and painted fruit and flowers in a pleasing and natural manner, and finished with great neatness, also vases of silver, bronze, marble, agate, and other valuable materials: died 1669.

HEDA (William Klaasz), born at Haerlem, 1594; painted inanimate nature, flowers, fruit, and insects, which are often attributed to David de Heem: died 1678.

HEEM (John David de), born at Utrecht, 1600; died 1674; painted fruit and flowers, in a beautiful and natural style, his insects highly finished and beautifully coloured.

HEEM (Cornelius), son of John David, born at Utrecht, 1623; painted similar subjects, which, although well coloured and highly finished, are very inferior to those of his father.

HEEM (John), brother of Cornelius, painted similar subjects, but still further from perfection than those of Cornelius.

HEIL (Lenoard Van), brother of John Baptist, born at Brussels, 1603; painted flowers and insects, which he designed from nature and copied with the utmost precision. He generally painted in small size, with a delicate pencil, and exquisitely finished.

HERCK (James Melchior Van), a Flemish painter of flowers; was a pupil of Jasper Verbruggen, and copied his works: lived in 1720.

HERRERA (Francesco), the Younger, born

at Seville, 1622; painted still life, fruit and flowers, in the latter of which he excelled his father: died 1685.

**HUSCH** (Abraham de), born at Utrecht, 1650; studied under Striep, and painted herbs and plants of different kinds, insects, serpents, and reptiles with singular neatness and fidelity, and so highly finished that they will bear comparison with the highly wrought productions of Mieris or Gerard Douw: died 1712.

**HOEFNAGEL** (George) born at Antwerp, 1546; visited Italy, and on his return painted animals, plants, and insects, correctly designed, and finished in a superior manner: died 1600.

**HOFFMAN** (Samuel)—See *Dead Game*, &c.

**HOGENHUYZEN** (Elizabeth Georgiana), born at the Hague, 1760; studied the paintings of Van Huysum, designed after nature, and imitated the manner of Rachel Ruysch.

**HOOGSTRAETEN** (Samuel Van), born at Dort, 1627; painted fruit, flowers, and still life, agreeably coloured, well designed, and touched with great spirit and neatness: died 1678.

**HULSDONCK** (John Van); painted flowers, which although well finished, were hard, and displayed but little taste in the composition.

**HULST** (Peter Vander), born at Dort, 1652; painted flowers, plants, and insects, usually selecting a wilder kind than those of De Heem or Seghers, and introducing frogs, toads, lizards, &c.: died 1708.

**HUYSUM** (Justus Van), the Elder, born in Holland, 1659; studied under Berghem, and painted landscapes, fruit, and flowers, the latter of which are most esteemed: died 1716.

**HUYSUM** (John Van), born at Amsterdam, 1682; having seen the flower-pieces of Mignon, and being ambitious to excel them, he made nature his guide, selecting the most beautiful flowers and the choicest fruits as the subjects of his pencil. He usually arranged his flowers in elegant vases, with ornaments and bas-reliefs, finished in the most polished and beautiful manner, and the flowers so exquisitely penciled that they may be said to rival the velvet softness of nature. His fruit-pieces are somewhat inferior; those painted on a clear or yellow ground are most esteemed. He frequently introduced a bird's nest with eggs into his pictures, also insects, butterflies, dew-drops, &c. which he represented with a truth and precision that becomes a perfect illusion: died 1749.

**HUYSUM** (Jacob Van), born at Amsterdam, 1687; died 1746; his principal merit con-

sisted in his imitating the works of his brother John, which he did so successfully that they frequently pass for those of his brother. He sometimes painted similar subjects from his own designs, which although less finished and less delicately coloured, are highly esteemed. His usual price for his copies was twenty guineas, and for his original compositions still higher.

**JANS** (Lewis), a Flemish painter of fruit, flowers, still life, glass bottles, &c.: flourished about 1530.

**JORDAENS** (Jacob, or Jacques), born at Antwerp, 1598; a pupil of Rubens, whom he much resembles; painted figures with fruit, &c.: died 1670.

**KALF** (William), born at Amsterdam, 1636; painted fruit, flowers, and still life, which he imitated with a precision approaching to illusion. His works have a place in the choicest collections in Holland: died 1693.

**KALRAAT** (Abraham Van), born at Dort, 1643; studied painting of fruit and flowers under Samuel Help, in which he excelled; he composed with taste and coloured agreeably: died 1699.

**KAPUYNS** (—), a flower painter, lived at Brussels; there was formerly over one of the altars of the church of Notre Dame, in that city, a Madonna encircled in a garland of flowers, painted by him.

**KELDERMAN** (John); an amateur painter of flowers, fruit, and birds; a pupil of Wouter Dam, left several pictures of flowers and fruit, rich in composition and skilfully executed: died 1820.

**KESSEL** (John Van), born at Antwerp, 1626; painted small landscapes, birds, reptiles, flowers, and fruit, touched with extraordinary neatness and precision. He usually studied from nature and selected the choicest flowers and plants: died 1696.

**KESSEL** (Ferdinand Van), son of John, born at Breda, 1660; painted similar subjects to his father, but inferior in penciling and in purity of colour.

**KICK** (Cornelius), born at Amsterdam, 1635; died 1675; painted fruit and flowers, drawn from nature, light and delicate in touch, and brilliantly coloured; his favourite flowers were tulips and hyacinths, which were greatly admired.

**KNIP** (Nicholas Frederick), born at Nimeguen, 1742; painted many cabinet pictures of flowers and fruit, which were admirably grouped and beautifully coloured: died 1809.

**KNIP** (Henrietta Gertrude), born at Tilburg, 1783; painted fruit and flowers, in

water colours and in oil. One of the latter, representing a bunch of grapes, was sold for 500 francs: died at Haerlem in 1842.

KOENRAAT (—), born at the Hague, 1678; studied under Netscher, and usually painted flowers, which he grouped with great taste and coloured naturally: died 1747.

LABRADOR (Juan), born in Spain, 1530; studied under Morales, but quitted his style for fruit and flowers, in which he was superior to any artist of his country: died 1600.

LAIRESSE (James and John), brothers of Gerard, distinguished themselves in painting fruit and flowers and bas-reliefs.

LAMBERT (General), the celebrated General of Oliver Cromwell's time; is said to have painted flowers in the style of Baptiste.

LANCE (Michael), born at Rouen, 1613; painted fruit, flowers, and animals with some reputation.

LARGILLIERE (Nicholas de), born at Paris, 1556; studied under Francis Gobeau, and painted landscapes, animals, fruit, and flowers; his colouring was chaste and his drawing correct: died 1746.

LAVAGNA (Octavius); painted in imitation of tapestry flowers, fruit, and other subjects, in such an excellent style as to resemble real tapestry: was living in 1744.

LEEN (William Van), born at Dordrecht, 1753; his compositions of flowers and fruit ornament the best cabinets on the Continent, and are remarkable for the grace, freshness, and elegance of design and colouring: died 1825.

LEGI (James), a Flemish painter of flowers, fruit, and animals, which he carried to very great perfection both in composition and colouring: lived about 1630.

LEDOLUX (Peter), born in Brussels, 1730: employed a great portion of his life in painting in miniature a collection of insects and 383 different flowers.

LIGOZZI (Bartholomew), nephew to the famous Jacopo Ligozzi; painted flowers and fruit with the greatest delicacy and finish.

LINTHORST (John), born at Amsterdam, 1755; became an excellent painter of flowers and fruit under the direction of his father, who decorated large rooms: died 1815.

LLOYD (Mary). This lady was a member of the Royal Academy, and an admirable flower painter, but practised chiefly for her own amusement: died 1819.

LOTYN (John), born at Brussels; was a painter of flowers, and for a long time was employed at the court of Mary, Queen of England, after whose death he returned to his native country.

MAIR (—). This painter resided at Nimeguen in the eighteenth century; he painted on a light ground thistles and other plants, with serpents, lizards, and other reptiles, also butterflies, in which he imitated nature very closely. His works are frequently mistaken for those of Otho Marcellus.

MALTESE (—), an indifferent painter of fruit, flowers, and still life, which he usually represented on a table covered with a carpet, and painted as rough as the material itself. His works have little more to recommend them than a spirited touch and powerful effect.

MANTOVANI (Camillus), a good painter of flowers and fruit in festoons, executed many works of that description in Venice.

MARCEL (N.), born at Frankfort, 1628; painted flowers, fruit, shells, &c. highly finished and delicately coloured, and which are much esteemed in Germany, and are far superior to those of Vlugels, whose pupil he was: died 1683.

MARCELLUS (Otho), born at Amsterdam, 1613; painted curious plants, with reptiles and insects, designed with extraordinary fidelity, and coloured true to nature: died 1673.

MARSHALL (Alexander) — See *Water Colours*.

MEERTENS (A.) born at Middelburgh, 1757; painted with some merit, flowers, birds, &c.: died 1823.

MERIAN (Maria Sybilla), born at Frankfort, 1647. This lady studied under Jacob Murel, a reputable painter of flowers and fruit, under whom she made surprising progress; she painted those subjects in miniature, and was afterwards placed under Mignon, who particularly excelled in painting insects, and soon arrived at a perfection little short of her instructor. She usually painted in water-colours on vellum, and represented butterflies and caterpillars in their various transformations, with surprising fidelity; also frogs, toads, spiders, serpents, and even ants. Her works are held in the highest estimation: died 1717.

MESQUIDA (Wiliam), of Majorca; was an excellent painter of fruit and flowers, with figures and animals alive and dead. He was living in Venice in 1718.

MEZZANDRI (Antonio), born at Bologna, excelled in painting fruit and flowers, in which he was scarcely surpassed by the celebrated Gobbo, of the Caracci: flourished about 1688.

MIERHOP (Francis Van Cuyck de), born 1640; excelled in painting fruit, fish, game, &c. in the manner of Snyder. His pictures

are sometimes mistaken for the productions of that master.

**MIGNON** (Abraham), born at Frankfort, 1639; studied under Jacob Murel, an eminent flower painter, whom he soon surpassed, and afterwards went to Holland and studied the works of John David de Heem, and in the beauty and freshness of his flowers and fruit, is, perhaps, only surpassed by John Van Huysum. The insects he introduced into his pictures are exquisitely finished, and the dew-drops have the transparency of real water. One of his pictures represents a pot of flowers, which a cat has thrown down upon a marble table, and the water appears as if actually running down the table: died 1679.

**MOINE** (Pierre Antoine le), born at Paris, 1605; painted fruit pieces in a natural style, and with great beauty of colouring.

**MOMMERS** (Henry), born at Haerlem, 1650; was a disciple of Karl du Jaryn, and painted landscapes in his style; also fruit, flowers, &c.: died 1708.

**MONTERO** (Don Lorenzo), born at Seville, 1640; painted flowers and fruit with considerable merit: died 1710.

**MONTICELLI** (Andrea), born at Bologna, 1640; excelled in painting fruit, flowers, carpets, vases, which he touched with freedom and spirit, and coloured tolerably well: died 1716.

**MOORTEL** (John), born at Leyden, 1650; painted fruit and flowers, the latter not equal to those of Van Huysum or Rachel Ruysch, but his fruit pieces are most admirable. His works are to be found in the choicest collections: died 1719.

**MYN** (Herman Vander), born at Amsterdam, 1684; studied under Ernest Stuyven, an eminent painter of fruit and flowers, but abandoned these subjects for history and portraits.

**MYN** (Agatha Vander), sister of Herman, with whom she came to England in 1722, and painted fruit, flowers, and dead game.

**NEAL** (Elizabeth), is said to have resided in Holland, and to have painted flowers so well, as to have rivalled Seghers, but we have no particulars as to dates.

**NIKKELN** (John Van), born at Haerlem, 1649; painted flower pieces on satin, by which he acquired distinguished reputation: died 1716.

**NIMEGUEN** (Elias Van), born at Nimeguen, 1667: was taught the rudiments of the art by an elder brother, an indifferent painter of flowers and portraits, whom he greatly surpassed, and was employed in decorating the ceilings of the saloons and mansions in Holland with landscapes and flowers.

**NIMEGUEN** (Tobias Van), younger brother of Elias, born 1670; was similarly instructed, and pursued the same branch of the art with considerable success.

**NIMEGUEN** (Dionysius Van), born at Rotterdam, 1705, son and pupil of Elias; painted bas-reliefs, flowers, and other ornaments: died 1798.

**NUMAN** (Herman), born near Groningen, 1744; was employed by his father in painting flowers, landscapes, &c. until he was seventeen, but he afterwards devoted himself chiefly to portrait painting: died 1820.

**NUZZI** (Mario), called Mario di Fiori, born at Penni, in the kingdom of Naples, 1603; was a scholar of Tommaso Salini, a flower painter of some celebrity, and painted similar subjects, which were highly esteemed, and fetched considerable prices, but from some bad mode of preparing his colours, they soon lost their original freshness, and many of them have entirely perished: died 1673.

**OLIS** (John), a Dutch painter of flowers, &c. pleasingly designed and agreeably coloured: flourished about 1670.

**OOSTERWYCK** (Maria Van), born near Delft in 1630. This lady studied under David de Heem, the most celebrated painter of flowers of his time, and in beauty and delicacy of colouring nearly approached him. Her pictures are grouped with extraordinary taste, and finished with excessive neatness. Her colouring is fresh, clear, and transparent, and her touch admirably adapted to the subjects she represented. Her works are extremely scarce, and are held in high estimation: died 1693.

**OS** (Van), a modern Dutch painter, born in the province of Zealand; he particularly excelled in painting fruit and flowers, and though not equal to the delicate transparency of John Van Huysum and Rachel Ruysch, they are finely coloured and wrought up: he died in 1818, leaving two sons, who were both distinguished artists.

**PAOLETTO** (Paolo), excelled in painting flowers, fruit, and dead game; his pictures are highly esteemed: died 1750.

**PARMENTIER** (Denys), born at Paris, 1612; died 1672; is said to have excelled in painting flowers and fruit, but we have no further account.

**PARSONS** (William), born in Bow Lane, Cheapside; particularly excelled in painting fruit pieces.

**PEREZ** (Scierra Francis), born in Naples, a pupil of Falcone; painted battles and flower pieces: flourished about 1630.

**PERREIRA** (Diego), a Portuguese; painted

numerous subjects, amongst which were six paintings of fruit, exquisitely finished, which were formerly in the possession of Signor Francis Mendoza.

**PINACCI** (Eleanor), wife of Joseph, a celebrated painter of battles and portraits; excelled in painting flowers, fruit, and domestic subjects.

**PLACE** (Francis), born at Dimsdale, near Durham; was an admirable painter of flowers, birds, fish, &c.: died 1728.

**PONSE** (Joris), born in Dordrecht, in 1723; a pupil of Aart Schouman; painted flowers, fruit, and birds; his cabinet pictures were well finished, but indifferently composed: died 1783.

**PROCCACINI** (Carlo Antonio), third son of Ercole, born at Bologna, 1555; excelled in painting landscapes, flowers, and fruit, and his pictures are to be found in the best collections in Italy and Spain: died 1628.

**PROCCACINI** (Ercole Juniore), son of Carlo Antonio, born at Milan, 1596; painted flowers and fruit in great perfection: died 1676.

**REDOUTE** (Peter Joseph), born in 1757; studied under Van Spaendonck, and painted flowers with extraordinary skill. He was patronised by the Empress Josephine and Marie Antoinette: died 1835.

**RING** (Peter de), a Flemish painter of fruit and inanimate objects. The Museum at Amsterdam has a fine painting by him of a table covered with blue velvet, with fruit, cray-fish, oysters, &c.

**ROBART** (M.), a pupil of the celebrated flower painter, Van Huysum; painted similar subjects. In a catalogue of the late J. B. Coclers, two of his pictures are thus described: an offering of fruits, and a vase filled with flowers, &c.

**ROBERT** (Nicholas), born at Orleans, 1619; excelled in painting animals, plants and insects in miniature, and was employed by the Duke of Orleans.

**ROEPER** (Conrade), born at the Hague, 1679; painted fruit and flowers, and was patronized by the Elector Palatine, at Dusseldorf; also for Prince William of Hesse, and the families of Fagel and Lormier, but his works, although neatly finished, are not equal to those of Van Huysum or Rachel Ruysch: died 1748.

**ROODTSEUS** (James), son of John, born 1619; studied under his father, and afterwards under John David de Heem, in whose style he painted, and his works are greatly esteemed: died 1669.

**ROSA** (John), born in Antwerp, 1590; a pupil of John de Wael and of Francis

Snyders; painted flowers, fruit, and animals, in a natural manner, and well coloured: died 1638.

**RUBENS** (Sir Peter Paul). This celebrated master of the art painted fruit and flowers with the same success as he did history and landscape, and it would be difficult to say in which he most excelled.

**RUOFFOLI** (Guiseppo), born at Naples, 1600; was a celebrated painter of flowers and fruit, which he grouped with excellent taste, and coloured well: died 1659.

**RUYSCH** (Rachel), born in Amsterdam in 1664. This eminent paintress of flower pieces, studied under William Van Aelst, whom she soon surpassed, and also every other painter of those subjects, hardly excepting the admirable productions of Van Huysum; her subjects are represented in so admirable a manner as to produce perfect illusion, which is rendered more exquisite by the selection of her objects, and her tasteful manner of grouping them: died 1750.

**SALINI** (Cavaliere Tommaso), born at Rome, 1575; painted flowers and fruit with considerable success: died 1625.

**SAN** or **SON** (Gerard de), Junior, obtained several medals at the Academy of Bruges; he painted historical subjects, also landscapes with cattle, flowers, and fruit.

**SANFELICE** (Ferdinando), a pupil of Solomene; excelled in landscapes, perspective views, and fruit: died 1759.

**SCACCIATO** (Andrea), born at Florence, 1642; was an eminent painter of landscape, flowers, and fruit; was much patronized by the Grand Duke of Tuscany and the principal nobility: died about 1760.

**SCHWEGMAN** (Henry)—See *Water Colours*.

**SEGHES** or **SEGERS** (Daniel), younger brother of Gerard, born at Antwerp, 1590; was a disciple of John Breughel, and afterwards visited Rome and designed every curious plant, flower, and insect that he met with. He excelled in painting lilies and roses, and gave to his imitations the beauty, brilliancy and variety with which nature had clothed the originals. He frequently painted borders or garlands of flowers, the spaces or centres being filled up with historical subjects, which Rubens did not disdain occasionally to insert: died 1660.

**SIRIES** (Violante Beatrice), born in Florence, 1710; studied the art of oil painting under a Fleming, and occasionally painted historical subjects, and sometimes flowers, but excelled in portraiture: died about 1770.

**SMITH** (William), brother of George, called Smith of Chichester; occasionally



painted flowers and fruit, but chiefly devoted himself to portrait painting.

SMITS (—), called Hartcamp Lodowic, born at Dort, 1635; excelled in painting flowers and fruit, but from his flimsy style of colouring his works are almost entirely obliterated: died 1675.

SMITZ (Gaspar), called Magdalen Smith, born in Holland, came to England soon after the Restoration, and painted flowers and fruit, which were greatly admired: died 1707.

SNEYDERS or SNYDERS (Francis)—See *Dead Game, &c.*

SON or ZOON (Joris Van), born at Antwerp, 1622; excelled in painting flowers and fruit, agreeably composed, his pencil light and flowing, and colouring chaste and clear: died 1676.

SON or ZOON (John Van), son of Joris; painted flowers, fruit, vases, dead game, curtains fringed with gold, Turkey carpets, and similar objects of still life, which he designed from nature, and copied with a fidelity and precision approaching to illusion. He painted both large and small pictures, and in the representation of grapes was unequalled: died 1700.

SORIAU (Daniel), of Hanover, and Peter, his son; painted flowers and fruit with considerable reputation.

SPAENDONCK (Gerard Van), born in Holland, 1746; devoted himself to painting flowers and fruit, and acquired great celebrity. His colouring and grouping are excellent; some of his best pictures are in the Louvre and the Gallery of St. Cloud: died 1822.

SPELT (Adrian Vander), born at Leyden, 1530; died 1574; is said to have excelled in flower painting, but we have no further description of his works.

STEPHANOFF (—), widow of Fileter; was distinguished as a paintress of flowers and still life. In 1783 she exhibited a picture of a pheasant and a hare: died 1808.

STERN (Lewis), born 1708; painted flowers, fruit, game, and other birds, in excellent style: died in Rome, 1777.

STOSSOPE (Sebastian); painted remarkably well fruit, vases, &c.: flourished about 1651.

STUVEN (Ernest), born at Hamburg, 1657; studied under Mignon, the celebrated flower painter, and although his pictures are neither so exquisitely finished nor so delicately coloured as those of Mignon, they yet place him on a respectable footing amongst the flower-painters of his country: died 1712.

TAYLOR (Simon), a painter of botanical

subjects: was patronized by Lord Bute and Dr. Fothergill, whose collections were sold about 1794.

TERWESTEN (Elias), born at the Hague, 1651; painted animals, fruit, flowers, and still life: died 1724.

THIELEN or COUWENBERG (John Philip Van), born at Mechlin, 1618; studied under Daniel Segers, whose style and manner he imitated with success. He generally painted garlands of flowers surrounding some subject of Scripture or fabulous history, or in festoons decorating vases, ornamented with bas-reliefs and bouquets in vessels of crystal, which he represented with surprising lustre and clearness, and particularly excelled in representing the various insects which he introduced amongst the leaves. His pictures, though less brilliant and forcible than those of Segers, are highly finished and delicately coloured, and generally marked with J. or P. COUWENBERG: died 1677.

THIELEN (Maria Theresa), born 1640; Anna Maria, born 1641; and Francesca Catherina, born 1645; daughters of John Philip, by whom they were instructed in the art of flower painting, and arrived at an almost equal degree of eminence as their father.

THIER (Bernard Henry), born at Munster in Germany, in 1751; went to Haerlem and studied painting of fruit and flowers, but was more advanced in the penciling than in the composition of his subjects: died 1814.

TYSSENS (Nicholas), born at Antwerp, 1660; painted fruit, flowers, and still life with considerable reputation: died 1719.

UDINE (Giovanni Nanni), born 1494; painted the accessories in Raffaello's pictures, such as animals, birds, fruit, flowers, &c.: died 1564.

UITENBOGAARD (Isaac), born at Amsterdam, 1767; had in the exhibition at Amsterdam, in 1813 and 1814, six pictures, amongst which was one of fruit and another of dead game: died 1831.

UTRECHT (Adrian Van), born at Antwerp, 1599; painted fruit, flowers, dead game, &c.: died 1651.

VANDERMYNE or VANDERMINE (—), the wife of Franck; practised fruit and flower painting, and was an exhibitor at the Royal Academy in London in 1762.

VANSONS (George), of Antwerp; painted fruit and flowers extremely naturally: flourished about 1622.

VARNERTAM (Francis), a painter of Hamburg; painted fruit and flowers, with glass bottles, vases, &c. also animals, alive or dead, with equal skill: died 1724.

**VASSALIO** (Antonio Maria), born at Genoa; was a pupil of Rubens, and excelled in painting landscapes, animals, fruit, and flowers. His pictures were admirably coloured and touched with great freedom.

**VERBRUGGEN** (Gaspar Peter), born at Antwerp, 1668; he painted the flowers and decorations in ceilings and saloons, Terwesten inserting the figures. His style more resembles that of Monnoyer than Van Huysum. His pencil was free and his colouring possessed more brilliancy than truth or nature. In the latter part of his life he became negligent, and his productions were very inferior to his early performances: died 1720.

**VERELST** (Simon), born in Antwerp, 1604; having distinguished himself as a painter of flowers and fruit, he visited England, in the reign of Charles II. and was extensively employed, and his prices very high. He sometimes painted portraits, crowded with fruit and flowers, which were excessively laboured, and finished with as much delicacy as his flowers: died 1710.

**VERELST** (Herman), brother of Simon; also painted fruit and flowers, and sometimes history: died 1700.

**VERELST** (Cornelius), son of Herman, born at Vienna, 1667; came to England with his father, and met with success in painting similar subjects.

**VERENDAEL** (N.), born at Antwerp, 1659; instructor unknown; excelled in painting fruit and flowers, and appears to have imitated the delicate finish of Abraham Mignon. Every object is faithfully copied from nature; his insects are designed and touched with surprising minuteness and precision, and his flower-pieces are generally preferred to his fruit. Although little inferior to those of Mignon, they are still very unequal to the productions of John Van Huysum or Rachel Ruysch.

**VERHULST** (Peter), born at Dordrecht; was a pupil of William Doudyns, and painted flowers, fruit, and insects after the manner of Otho Marcellus.

**VERNERTAM** (Francis), born at Hamburg, 1658; was a pupil of Marius di Fiori, and acquired considerable reputation amongst the Italians for his works in the style of that master.

**VESPRE** (Victor), supposed to have resided in St. Martin's Lane, about 1789; acquired considerable celebrity as a painter of fruit pieces on glass.

**VIEN** (—), the wife of Joseph Maria, who was born at Montpelier, about 1710; painted birds, shells, and flowers, with exquisite skill, and her productions were eagerly sought after.

**VINNE** (Lawrence Vauder), born at Haerlem, 1658; son and pupil of Vincent, whose style he attempted to follow, but without success. His best pictures were flowers and plants, in which he was much employed by the botanists; he painted both in oil and in water colours: died 1724.

**VINNE** (John and Isaac), brothers of Lawrence; practised the art, but lived and died in obscurity.

**VITALI** (Candido), born at Bologna; 1680; a pupil of Carlo Cignani; painted flowers, fruit, birds, and animals, which were greatly admired for the delicacy of touch, beautiful colouring, and tasteful arrangement: died 1753.

**VOET** (Charles Boschaert), born in Switzerland, 1670; studied under his brother, an excellent painter of plants and flowers; came to London with William III. and painted similar subjects designed from nature, delicately penciled and beautifully coloured; some of his birds are considered little inferior to those of Hondekoeter: died 1745.

**VOSMEER** (James), born at Delft, 1584; painted landscapes, fruit, and flowers; but we have no further description of his works.

**VREE** (Nicholas de), born at Utrecht, 1650; painted landscapes and flowers, in colouring lively and natural, and with a free pencil: died 1702.

**WALSCAPPEL** or **WALTSKAPPELLE**, (James), painted flowers and fruit, in the style of John David de Heem, and has left some paintings of great merit.

**WEBB** (Westfield), born about 1762; painted portraits and occasionally flowers, but never rose above mediocrity in either branch: died 1772.

**WEENINX** (John)—See *Dead Game*, &c.

**WEYERMANS** (James Campo), born at Amsterdam, 1679; studied under Van Kessel, and painted fruit, flowers, and still life, but of no great merit: died 1747.

**WITHOOS** (Matthew), born at Amersfort, 1627; was a scholar of Jacob Van Kampen, and afterwards travelled to Italy with Otho Marcellus, and distinguished himself as a painter of curious plants, fruit, flowers, reptiles, and insects, which he represented with surprising fidelity and finished highly; he generally introduced thistles into his pictures, with snakes, adders, or vipers amongst them. His works are greatly admired, and fetch high prices: died 1703.

**WITHOOS** (Peter)—See *Water Colour Drawings*.

**WITHOOS** (Francis)—See *Water Colour Drawings*.

WITHOOS (John) — See *Water Colour Drawings*.

WOENSELL (Petronella Van), of the Hague, born 1785; exhibited in 1816, at the Academy at Amsterdam, a fine picture of flowers and fruit: she died at the Hague, in 1839.

WYTMAN (Matthew), born at Gorcum,

1650; occasionally painted fruit and flowers, which were not without merit: died 1689.

YEPES (Thomas de), born at Valencia; excelled in painting flowers and fruit, fish, and still life. His works are highly esteemed, and many are to be found in the private collections at Valencia, Madrid, and Seville: died 1674.

## PORTRAITS.

ABARCA (Maria de), a Spanish painter; lived in the most classic period of the Spanish art, about 1633; and was eminent as a portrait painter.

ABBONDIO (Alexander), was so celebrated for his likenesses that the Emperor Rodolphus II. sent for him to Prague: flourished about 1580.

ABBOTT (Lemuel), born in Leicestershire; was a scholar of Francis Hayman, and painted portraits with some celebrity; the heads of his men sometimes approach to excellence: died 1803.

ABERLI (John Louis), born in 1786; was a pupil of H. Meyer, and painted with success landscapes and portraits.

ACCAMA (Bernard), born in 1697; was esteemed as a portrait painter; he painted those of Sizzo Van Goslinger, ambassador from the States of Holland to the court of France, and the poet De Bosch: died 1756.

ACH or ACHEN (John Van), born at Cologne, 1566; a pupil of Bartholomew Sprangher; went to Rome, and painted the portrait of Madona Venusti, a celebrated performer on the lute, and at Bavaria those of the Electoral family, in one picture, as large as life: died 1621.

AERTSEN (Peter), born at Amsterdam, 1519; died 1575; studied under Alaert Claussen, and painted portraits, history, and domestic subjects, and was well skilled in perspective and architecture.

AGAR (Jacques), born in Paris, 1640; was a scholar of Vouet, but devoted himself to portrait painting, and was employed by the King and Court of Denmark; also visited England. His portrait by himself is in the Florentine Gallery: died 1716.

AGRICOLA (Christopher Ludwig), born at Ratisbon, 1667; painted portraits and landscapes, in which he excelled, but is chiefly known as an engraver.

AIKMAN (William), born in Scotland, in

1682; he painted a large picture of the Royal Family, in the middle of which are all the younger branches, on the one side a half length portrait of Queen Caroline, and on the opposite it was intended to place the portrait of the King, but he did not live to finish it. Aikman painted many portraits of noble personages, particularly of the Earl of Buckinghamshire, and some of the relatives and friends of that nobleman. His own portrait by himself is in the Florentine Gallery: died 1731.

ALBERTS (Gerard); his earlier portraits, painted after Kneller, are well worthy of notice; his latter are very inferior: died about 1750 or 1760.

ALBERTUS (H. C.), a native of Saxony; painted portraits, one of which, John Seckendorff, Rector and Professor at Zurich, is engraved by him.

ALDE (H. Van), a Dutchman; painted a portrait of Gaspar de Charpentier, which he also etched.

ALEFOUNDER (John), an English portrait painter, lived in Bow Street, Covent Garden, about 1790.

ALESIO (Mateo Perez de), painted a colossal statue in fresco of St. Christopher, with the infant Christ on his shoulder and a palm-tree in his right hand instead of a staff.

ALFARO (Y Gamon Don Juan), born at Cordova, 1640; studied under Antonio de Castile, and afterwards under Velasquez, whom he particularly resembles, and his portraits in colouring also resemble those of Vandyck: died 1680.

ALLAN (David), born in Edinburgh, 1735; died 1796; was a reputable painter of portraits.

ALLOISI (Baldassare), born at Bologna, 1758; painted in the style of the Caracci, and in portrait painting surpassed all his contemporaries.

**ALLORI** (Alessandro), called Bronzino; born at Florence, 1535; died 1590; studied under Agnolo Bronzino, whose manner he imitated, and also studied from the works of Michael Angelo Buonarrotti, and painted history and portrait, in the latter of which he excelled, and several of the nobility sat to him.

**ALLORI** (Cristoforo), son of Alessandro, also called Bronzino; studied under his father, afterwards under Santo da Titi, and finally under Lodovico Cardi, called Cigoli; he painted history, also portraits as large as life, true to nature, and with a fine expression; they are highly valued. In the Museum at Amsterdam is a fine picture by him, representing Judith with the Head of Holofernes.

**ALMELOVEN** (Jan), a Dutch artist, born about 1614; painted portraits, but is chiefly known as an engraver.

**ALTISSIMO** (Christopher del), a Florentine; scholar of Bronzino; was an excellent portrait painter: flourished about 1600.

**AMBERGER** (Christopher), born at Nuremberg, 1485; died 1550; studied under Hans Holbein, in whose style he painted, and is sometimes mistaken for him. The Emperor Charles V. had his portrait painted by Amberger, which he considered equal to any of those which Titian had painted of him.

**AMELSFOORT** (Quirinus Van), born at Bois-le-Duc, in 1760; painted portraits with remarkable fidelity.

**AMEROM** (H. J.), born at the Hague, 1777; was a good painter of portraits.

**AMICONE** (Jacopo), born at Venice, 1675; painted portraits, but with no great merit.

**AMIGAZZI** (John Baptist); copied the works of Claudius Ridolfi: flourished about 1640.

**ANDERTON** (Henry), born 1630; acquired the patronage of Charles II. by his portrait of Mrs. Stuart, afterwards Duchess of Richmond: died 1665.

**ANDRE** (Jean), born at Paris, 1662; studied under Carlo Maratti, and from the works of Michael Angelo and Raffaele; he painted history and portraits with considerable success: died 1753.

**ANGOSCIOLA** or **ANGUSSOLA** (Sophonisba), an Italian lady, born about 1533; studied under Bernardino Campo, and afterwards under Bernardo Gatti, and executed a portrait of her father, which was universally admired; also one of the Queen of Spain, and another of herself playing on an harpsichord: died 1626.

**ANGOSCIOLA** or **ANGUSSOLA** (Lucia), sister of Sophonisba; painted portraits, which in delicacy of colouring and fidelity of resem-

blance are considered equal to those of her sister.

**ANGOSCIOLA** or **ANGUSSOLA** (Europa), another sister of Sophonisba; painted similar subjects, and was considered little inferior to either of her sisters.

**ANGOSCIOLA** or **ANGUSSOLA** (Anna Maria), sister of Sophonisba; painted the portraits of the most noble ladies of her country: the date of 1576 is upon one of her pictures.

**ANGOSCIOLA** or **ANGUSSOLA** (Minerva), one of the four sisters of Sophonisba; was celebrated for her paintings, and still more so for her love of the Belles Lettres.

**ANSIAUX** (J. J. E. A.), born at Liege, 1734; painted a portrait of Marshal Kellerman, which is considered one of the best in the Marshal's collection.

**ANTONILEZ** (Don Joseph), a Spaniard, born 1636; studied under Sebastian Ricci, and painted portraits in a good style: died 1676.

**APPEL** (Jacob), a Dutch portrait painter, born 1689; died 1751; painted in the style of Vander Plaas, who was a pupil of Titian.

**APPELIUS** (John), born in Middelburgh, 1778; was a painter of history and portrait: all his pictures are of large dimensions.

**APPELMAN** (Barent or Bernard), born at the Hague, 1640; painted some portraits, which were greatly admired: died 1686.

**APPIANI** (Andrea), an Italian, born 1754; Napoleon sat to him for his likeness. His style was graceful, almost rivalling that of Correggio.

**ARCO** (Alonzo del), a Spanish portrait painter, born 1625; died 1700; studied under Pereda, and acquired considerable reputation.

**ARETUSI** (Cesare), an Italian, flourished about 1590; his portraits are frequently taken for those of Correggio.

**ARLAUD** (James Anthony), born at Geneva, 1668; a miniature painter; came to England and painted the portrait of the Princess of Wales, afterwards Queen Caroline.

**ARNOSI**—See *Miniatures*.

**ASAM** (Cosmus Daman), born in Bavaria; is said to have painted history and portrait, but we have no particulars of his style.

**ASCH** (John Van), lived in the sixteenth century; he is said to have been a portrait painter, but we have no account of his works.

**ASHFIELD** (Edmund), born in England; painted portraits, occasionally in oil, but principally in crayons: flourished in the reign of Charles II.

**ASPER** (Hans John), born 1499; died

1591; a Swiss portrait painter, who delineated them with so much life and character, that his reputation was but little inferior to that of Holbein.

ASTLEY (John), born in England; was a scholar of Hudson, and possessed of superior talents: he painted portraits with considerable reputation and great success: died 1787.

AUGUSTINI (John), born at Groningen, 1725; painted portraits with considerable reputation: died at Haerlem, 1773.

AVED (Jacques Antoine Joseph), born 1702; painted portraits, which he finished with great care and a minute attention to the draperies and other accessories: died 1766.

AVER (John Paul), of Nuremberg; studied in Italy under Roman and Venetian masters, and painted portraits, which were highly esteemed: lived about 1650.

AVERBACH (John Gottfried), a German portrait painter to the Emperor Charles VI.: born 1687; died 1743.

BAAN (John de), born at Haerlem, 1633; died 1702; painted portraits in the manner of Vandyck, and copied some of his works; he came to England and painted the portraits of Charles II., his Queen, Prince Maurice of Nassau, and several of the nobility; his pictures are admired for the elegance of their attitudes, and their clear and natural colour.

BAAN (Jacob de), born at the Hague, 1673; the son of John, whom he studied under, and successfully imitated; he came to England in the train of King William III. and painted a portrait of the Duke of Gloucester, and others of the nobility; his pictures are finely handled, and considered equal to those of his father: died 1700.

BACHMAN (George), was an excellent painter of portraits, and his likenesses were extremely good: he lived in Vienna, where he died in 1651.

BACKER (Nicholas), born at Antwerp, 1684; studied portrait painting in his own country, and on visiting England was much employed by Sir Godfrey Kneller.

BACKER or BAKKER (Jacob de), born at Harlingen, 1609; was an extraordinary painter of portraits, which he executed with strength and spirit, in a graceful manner, and with incredible expedition: died 1651.

BACON (Sir Nathaniel), born in England, 1546; visited Italy, but in colouring and style more nearly resembles the Flemish school; he painted a half-length portrait of his mother, and whole-length drawing of himself, for their seat at Gorhambury: died 1615.

BADENS (Francis), born at Antwerp, 1571;

studied in Italy, and adopted the Italian style; his touch was light and spirited, and his colouring warm; he excelled in portrait, and was called by his countrymen the Italian Painter: died 1603.

BADENS (John), brother of Francis, born at Antwerp, 1576; died 1613; he visited Italy, and painted portraits, which were highly esteemed.

BADILE (Antonio), born at Verona, 1480; painted portraits, resembling life itself, the colouring beautiful, and the carnations soft and tender: died 1560.

BAILLI (David), born at Leyden, 1584; painted portraits and other subjects, with great truth and correctness: died 1638.

BALDOVINETTI (Alesio), a Florentine, born 1425; died 1499; painted history and portrait, in oil and in fresco, in the dry Gothic style that then prevailed.

BALDRIGHI (Guiseppe), born at Pavia, 1722; painted a large portrait of the family of Filippo, Duke of Parma: died 1802.

BALEN (Hendrick Van), born at Antwerp, 1560; died 1632; studied under Van Oort, and at Rome, from the antique and the works of the most celebrated masters. There are some fine portraits by him at the Hague, one of which is adorned with allegorical figures, representing Truth and Justice.

BANDRIGEEN (—), a Dutch painter and designer, painted the portraits of several learned men, amongst which was one of Lempereur; they are all engraved by Suyderhoof.

BARCA (Don Vicente Calderon de la), a Spaniard, born 1762; was a pupil of Francisco Goya, and particularly excelled in portraits: died 1794.

BARDWELL (Thomas), born in England, died about 1780; painted some portraits of the principal characters of his time.

BARENTSEIN (Dirk), born at Amsterdam, 1534; he was the favourite disciple of Titian, whose style and touch he imitated with the greatest precision: died 1582.

BARRON (Hugh), was a pupil of Sir Joshua Reynolds, and practised as a portrait painter, but with little merit or success.

BARRY (James), born at Cork, 1741; practised painting historical subjects and portraits, but was so conceited that he discontinued the latter branch, and when applied to for that purpose, told his applicants to go to the fellow in Leicester Square, meaning Sir Joshua Reynolds.

BARTETS (Gerard), born in Holland, 1750; painted portraits with some reputation.

BASSEN (B. Van), of Antwerp, painted a

portrait of Charles X. and his Queen at dinner; also one of the King and Queen of Bohemia.

**BATHON** (—). The name of this artist is affixed to a portrait of Francis Mieris the younger.

**BATTONI** (Pompei), born at Lucca, 1708; died 1787; he appears to have consulted nature rather than to have adopted the style of any of the great masters, and must have been deemed a reputable painter in any age, particularly in that in which he lived; he painted the portraits of Pope Benedict XIV. Clement XIII., Pius VI., the Emperor Joseph II., the Empress Dowager, and numerous others.

**BEAL** or **BEALE** (Mary), born in Suffolk, 1632: copied many of Vandyck's portraits, and painted some originals, much in the Italian air and style; she studied under Sir Peter Lely.

**BEARE** (George), painted a portrait of John, fourth Duke of Bedford, in the style of Highmore; also one of Chubb, the Deist, which was engraved by Bockman: died 1747.

**BEAUBRUNN** (Henry), born at Amboise, France, 1603, is said to have excelled in portraiture, but we have no further description of his works: died 1667.

**BEAUBRUNN** (Charles), brother of Henry, became distinguished in the same branch of the art.

**BECHEY** (Sir William), born at Burford, in Oxfordshire, first attempted small portraits, and was afterwards appointed painter to the Queen; in 1798 he painted the portraits of George III. on horseback, and the Prince of Wales reviewing his troops; also the Marquis Cornwallis and Earl St. Vincent, many members of the royal family, and numbers of the nobility and gentry: died 1839.

**BEEK** (David), born in Guelderland, 1621; studied under Vandyck, and acquired that fine manner of penciling and beautiful tone of colour so peculiar to that great master; he painted Charles I. of England, Queen Christina of Sweden, and most of the illustrious persons in Europe of that time: died 1656.

**BEELDEMAKER** (Francis), born at the Hague, 1669; studied under his father, and afterwards under William Doudyns, and painted portraits, which were much admired.

**BELL** (William), born at Newcastle-on-Tyne; came to London in 1768, was patronized by Earl Delawar, and painted the portraits of the family; was principally employed as a portrait painter: died 1800.

**BELLINI** (Giacopo), born at Venice, 1405; died 1470; studied under Gentile da Fabriano,

and painted the portraits of Lusignano, King of Cyprus, who was beheaded, and of Cornaro.

**BELLINI** (Gentile Cavaliere), son and pupil of Giacopo; he painted the portraits of Mahomet II. and his Sultaness; also several large pictures for the Venetian Republic: born 1421; died 1501.

**BELLOTTI** (Pietro), born at Venice, 1625; was a scholar of Forabosco; painted portraits, had a taste for caricature, and was an excellent colourist.

**BENEZECK** (Charles)—See *History*.

**BENOLI** (Ignatius), a priest, painted small portraits, in which he imitated Vandyck and Rubens so well that good judges have mistaken them for the works of those masters: he lived in 1724.

**BENOZZO** (—), born at Florence, 1539; died 1617; became a good portrait painter.

**BENWELL** (Mary), born in London; painted portraits in oil, crayons, and miniature, with considerable success, and was an exhibitor at the Royal Academy from 1762 to 1783.

**BERGONZINI** or **BURGONZONI** (Lorenzo), born at Bologna, 1656: was a pupil of Guercino, but not succeeding in historical subjects, he devoted himself to portrait painting: died 1700.

**BERKHEYDEN** (Job and Gerard), born at Haerlem, 1637 and 1645; painted in conjunction the portraits of the Elector of Bavaria and his principal attendants: Job died in 1698, and Gerard in 1693.

**BERKMANS** (Henry), born in Holland, 1629; died 1679; studied successively under Philip Wouvermans, Boschaert, and Jordans; painted history, but was more successful as a portrait painter; he painted the portraits of the Count of Nassau, Admiral de Ruyter, and many other distinguished persons: died 1679.

**BERNARD** (Samuel), born at Paris, 1615; studied under Vouet, and at first painted large portraits, in oil and in fresco, but afterwards devoted himself to miniature; died 1687.

**BERNARD**, of Brussels; painted several portraits of the family of Nassau, which were copied by Jordans: died 1560.

**BERTOLOTTI** (Philip), a Genoese, devoted himself to portrait painting with great success: he flourished about 1610.

**BERTUZZI** (Ercole Gaetano), born at Bologna, 1669; died 1722; was a reputable painter of portraits.

**BESSCHEY** (I. F.), born in Antwerp, 1739; sometimes painted portraits, but was chiefly employed in copying other masters: died 1799.

**BEUCHOLT (L.)**, is chiefly known for his portrait of the Rev. W. Eversdyck, a Protestant minister.

**BEUCKELAER (Henry)**, the Younger, born at Amsterdam, 1809; was a skilful painter of portraits and history, but was cut off early in life, in 1839.

**BEURS (William)**, born at Dort, 1656; was a scholar of Drillenbergh, and painted portraits with considerable success.

**BIANCHI (T. S.)**, born in Amsterdam, 1767; was a pupil of Besscheij, and painted numerous portraits, which were excellent likenesses: died 1826.

**BIE (Adrian de)**, born in Flanders, 1594; died 1623; studied first under Abts, and afterwards under Rodolph Schoof, and painted portraits in an excellent style.

**BIEKE (I.)**, a Fleming, sometimes called John Mul; painted portraits and other subjects, but we have no further description of his works.

**BIESLINGHEN (Christian John Van)**, born 1588; a celebrated Dutch portrait painter; he painted a posthumous portrait of the Prince of Orange, from memory only, which was said to be superior to any which were taken of him in his lifetime.

**BINDES (John)**, a Fleming; painted portraits in the style of Vandyck: died 1670.

**BISCHOP (Cornelius)**, born at Antwerp, 1630; died 1674; studied under Ferdinand Bol, and nearly approached him in style and manner.

**BISSET (Charles Emanuel)**—See *History*.

**BISSONI (Giovanni Battista)**, born at Padua, 1576; studied under Apollodoro, and painted in the style of Apollodoro and Varotari combined: died 1636.

**BIZZELLI (Giovanni)**, born at Florence, 1566; was a scholar of Bronzino, and much employed in portrait painting, but never rose above mediocrity.

**BLACK (—)**, lived in 1768, in Bolton Street, Piccadilly, and painted portraits and draperies.

**BLACK (Jacob Roger)**, born at Gouda. Rubens considered him the best portrait painter of his time of any in the Netherlands.

**BLACK (Daniel)**, born in Pomerania, 1580; was a scholar of Scherer, a portrait painter, whom he greatly excelled; his attitudes are easy and natural, and his colouring agreeable; he painted the portraits of Christian IV. King of Denmark, Gustavus Adolphus, King of Sweden, and the Prince of Mecklenburgh and his family, full-length, as large as life, and in the antique habit: died 1661.

**BLACK (Benjamin)**, son of Daniel, born

at Lubeck, 1631; was instructed by his father, and much employed in portrait painting, in which he excelled; he painted the portraits of the Elector of Saxony and his family, but his most capital performance was that of Kircher, the Jesuit.

**BLOEMEN (Norbert Van)**, brother of John Francis, born at Antwerp, 1672; painted portraits and conversations, raw and glaring in colour; he never rose above mediocrity.

**BOCCACENAGRA (Don Pedro Atanasio)**, born at Grenada, 1638; painted a portrait of Charles II. of Spain, which might be taken for the work of Vandyck: died 1688.

**BOCKHORST (John Van)**, called Langen Jan, born in Germany, 1640; studied under Jordaens, but more resembles Vandyck, whom he is little inferior to in his portraits.

**BODECKER (John Francis)**, born at Cleves, 1660; died 1727; studied under John de Baan, in whose manner he painted portraits, and met with great encouragement at the Hague.

**BOISSIEUX (John James)**, born in France, 1725; painted portraits, but no description is given of his style.

**BOL (Ferdinand)**, born at Dort, 1611; died 1681; studied under Rembrandt, and always adhered to his manner, particularly in his portraits, some of which may be mistaken for the work of Rembrandt.

**BOLOSMEY (Benjamin)**, born in Switzerland, 1766; was chiefly employed in painting portraits in crayons, and in oil, and was made Dean of the Academy of Painting at the Hague; he painted some pictures for the Court.

**BOMBELLI (Sebastian)**, born at Udina, 1635; died 1685; studied under Guercino, and copied the works of Tintoretto and Paolo Veronese, but afterwards devoted himself entirely to portraits; most of his works have perished, from his injudicious mode of varnishing them.

**BONCOUR (Anna Charlotte Didier de)**. This lady was a pupil of Thierry Knippers, and painted some good portraits; died in 1802.

**BONITO (Guiseppe)**, born in Naples, 1705; was a scholar of Francesco Solimene, and a successful follower of his style; was much employed in portrait painting: died 1789.

**BONVICONO (Alessandro)**, called Il Moretto, born at Brescia, 1514; studied in the school of Titian, and in portrait painting is considered by many but little inferior to his master.

**BONYS (Andrew)**, born in Provence, 1702; died 1740; painted portraits with some success.

**BOONEN** (Arnold), born at Dort, 1669; died 1729; studied under Godfrey Schalcken, and excelled as a portrait painter; he painted the portraits of the Czar of Muscovy, of Frederick King of Prussia, of the victorious Duke of Marlborough, and many of the nobility and princes of Germany.

**BOONEN** (Gaspard), son of Arnold; painted portraits with some reputation, but very inferior to those of his father.

**BOONEN** (Gaspard), brother and scholar of Arnold, imitated his style with great success, particularly in his portraits and candlelight pieces: died 1729.

**BORDONE** (Paris), born at Trevigi, 1513; studied a short time under Titian, but imitated the style of Giorgione, and in portrait painting was eminently successful; he painted that of Francis I. of France, and many other persons of distinction; his colouring is extremely natural: died 1538.

**BORGIANI** (Orazio), born at Rome, 1580; was greatly distinguished as a portrait painter; no account is given of his style: died 1630.

**BORGONZONI** (Lorenzo), a Bolognese; was equally distinguished in portraits and in history.

**BORZONE** (Luciano), born at Genoa, 1590; was a scholar of Bertolotti, and painted portraits, at first without much merit, but afterwards with graceful attitudes, and strong and naturally coloured: died 1645.

**BORZONE** (Carlo), son of Luciano, painted portraits in the manner of his father, with extraordinary reputation: died 1657.

**BOS** or **BOSCHE** (Louis Jansen, or John), born at Bois-le-Duc, 1450; died 1507; painted small portraits, with great success, and equal merit.

**BOS** or **BOSCHE** (Balthasar Vanden), born at Antwerp, 1675; died 1715; excelled in small portraits; he painted a portrait of the Duke of Marlborough on horseback, Peter Van Bloemen inserting the horse.

**BOSCHI** (Francesco), born at Florence, 1619; was a pupil of Roselli, but his chief merit lay in his portraits, in which he displayed vast ability: died 1675.

**BOSCOLI** (Andrea), born at Florence, about 1550; studied under Santo da Titi, and painted portraits with considerable success: died 1606.

**BOSCHAERT** (Thomas Willeborts), born at Bergen-op-Zoom, 1613; was a disciple of Segers, but in style nearly approaches Vandyck; many of his pictures are to be found in Brussels, the Low Countries, and in the Palace at the Hague, which would not dishonour that great master.

**BOTTA** (Marco Antonio), born at Genoa, 1572; died 1648; studied under Bernardo Azzolino, and painted history and portrait with some reputation.

**BOTTICELLI** (Sandro or Alessandro), born at Florence, 1437; died 1515; studied under F. Lippi, and painted some portraits for the Medici family.

**BOUQUET** (Victor), born 1629; a Flemish painter of history and portrait, of whose style no description is given.

**BOUIS** or **BOUY'S** (Andrew), born in France, about 1681; studied under Francis de Troy, and afterwards settled at Paris as a portrait painter, but no description is given of his style or merit.

**BOURJÉ** (John Peter), born in Middelburgh, 1774; was an amateur painter of portraits and familiar scenes: died 1834.

**BOWER** (Edward), is said to have flourished in the reign of Charles I., and to have painted the portrait of Mr. Pym, an equestrian figure of General Fairfax, and one of Lord Finch, of Fordwich, the two latter of which are engraved by Hollar.

**BOYDELL** (Josiah), born in Shropshire, about 1750; painted some portraits, but without much merit, feebly designed and indifferently coloured.

**BRANDMULLER** (Gregory), born 1661; a Swiss portrait painter, who had studied under Gaspar Meyers and Le Brun, and was fond of painting portraits in an historical style; he painted with great spirit and fire, and his colours retain their original beauty and strength: died 1691.

**BRANDON** (John Henry), born in Florence; entered the Society of Painters at the Hague in 1696; and was a good portrait painter: died in 1716.

**BRANT** (N.), born at the Hague; was a pupil of Gaspar Netscher, but we have no description of his works.

**BRASSER** (P. M.), born at Middelburgh; painted portraits with considerable success, his likenesses were very excellent.

**BRAY** (Solomon), born at Haerlem, 1597; died 1664: painted a number of portraits both large and small, for persons of the greatest distinction in the Netherlands, and is reckoned amongst the good artists of his time.

**BREBRITH** (Peter), a French painter, born 1596; painted and engraved his own portrait; his works are not known in this country.

**BREYDEL** (Francis), born at Antwerp, 1679; master not known; painted portraits, conversation feasts, festivals, &c., with con-



siderable success, and was much employed : died 1750.

**BRINCKMAN** (Philip Jerome), born at Spiers, 1709 ; painted landscape, history, and portraits, in the latter of which he imitated Rembrandt, both in force and colouring : died about 1751.

**BROMPTON** (Richard) ; an English portrait painter, and a scholar of Richard Wilson ; he visited Italy, received some instruction from Raphael Mengs, and painted a picture representing a conversation piece, in which he introduced portraits of the Duke of York, and several English gentlemen then on their travels : died 1790.

**BRONZINO** (Agnolo), born at Florence, 1511 ; studied under Pontormo and also under M. Angelo, and excelled in portraits : he painted amongst other illustrious personages those of Dante, Boccace, and Petrarch : died 1580.

**BROWN** (John), born in Edinburgh about 1752.—See *Drawings*.

**BRUYN** (Cornelius de), born at the Hague, 1652 ; travelled to Rome and Venice ; studied under Carlo Lotti, and painted portraits with some success : died 1728.

**BUCKSHORN** (Joseph), born in Holland ; visited England in the reign of Charles II., and copied some of Lely's and Vandyck's works, particularly the portraits of the Earl of Strafford, and Mr. Davenant, son of Sir William Davenant, and his wife : died aged 35.

**BUDA** (Bernard del)—See *History*.

**BUDD** (George), lived in London ; painted portraits, &c., and there is one by him of Timothy Bennett, the patriotic shoemaker of Hampton Wick.—See also *Landscapes and Still Life*.

**BUONTALENTI** (Bernardo), called Dalle Girandole, born at Florence, 1536 ; died 1608 ; studied oil painting under Salviati and Bronzino ; his colouring is good, and there is a dignity of expression in his heads.

**BURGOS** (Don Isidoro y Mantilla), flourished from 1614 to 1676 ; and painted a series of whole-length portraits from Henry II. to Charles II., in a spirited and natural manner.

**BUSTLER** (—), a Dutch painter of history and portraits ; painted a picture of three Boors in a landscape by Lancrinck, in which is a little dog painted by Hondius : he lived in the reign of Charles II.

**BUYS** (James), born at Amsterdam, 1724 ; was a pupil of Cornelius Tevost, and painted portraits tolerably well : died in 1801.

**BYER** (Nicholas), born in Norway ; painted history and portrait, and was employed by Sir William Temple, at his house near Richmond.

**CAGLIARI** (Gabriele), son of Paolo Veronese, born at Venice, 1568 ; applied himself to historical subjects and portraits, but not succeeding well, he abandoned the art : died 1631.

**CAIRO** (Cavaliere Francesco), born at Milan, 1598 ; in his portraits he resembles Titian, but occasionally adopted a mixed style, partaking of Rubens and Paolo Veronese : died 1674.

**CAJO** (William), a pupil of Francis Floris ; excelled in history and portraits, and obtained very high prices for his works : he was living in 1540.

**CALCAR** or **KALCKAR** (John Van), born in Cleves, 1499 ; was the principal scholar of Titian, whose style he imitated with the utmost precision, particularly in his portraits, which are often mistaken for the works of that master : died 1546.

**CAMA** (John Bernard), born in Naples ; painted a great number of portraits, and excelled in that branch of the art : flourished about 1550.

**CAMPAGNOLA** (Giulio), born at Padua, flourished about 1500 ; painted a few portraits in oil, that were not without merit.

**CAMPI** (Galeazzo), born at Cremona, 1475 ; his style is an imitation of Perugino, and his best production his own portrait in the Florentine Gallery : died 1536.

**CAMPIGLIA** (Giovanni Domenico), born at Lucra, 1692 ; studied under Tommaso Redi Lorenzo del Moro and Guiseppe del Sole ; his own portrait by himself is in the Florentine Gallery.

**CANOVA** (Antonio), the celebrated sculptor, born in the Venetian territory, 1757 ; painted some portraits after the manner of Giorgione, also an Old Man's head, and his own portrait.

**CAPPELLINI** (Giovanni Domenico), born at Genoa, 1580 ; studied under G. B. Paggi, an excellent painter of history and portraits, and was a successful imitator of his style.

**CARACCI** (—)—See *Scripture History*.

**CARACCIUOLI** (—)—See *Scripture History*.

**CARAVAGGIO** (Michael Angelo), born at Caravaggio, in the Milanese States, 1569 ; he painted likenesses with a servile imitation to nature, copying even her defects : died 1609.

**CARBONE** (Giovanni Bernardo), born at Genoa, 1614; excelled in portraits, which he painted much in the style of Vandyck: died 1667.

**CARIANI** (Giovanni), born at Bergamo, about 1510; was highly celebrated as a portrait painter.

**CARLISLE** (Anne), an English portrait paintress, who lived in the reign of Charles II., and was also celebrated for her copies of Italian masters: died about 1680.

**CARO** (Francesco Lopez), born at Seville, 1592; studied under Roelas, and excelled in portrait painting: died 1662.

**CAROSELLI** (Angiolo), born at Rome, 1573.—See *Scripture History*.

**CAROTO** or **CAROTTO** (Giovanni Francesco) born at Verona, 1470; was a pupil of Liberale Veronese and of Andrea Mantegna, and highly celebrated for his portraits: died 1546.

**CAROTO** or **CAROTTO** (Giovanni), brother of Paolo; painted historical subjects and portraits, but not equal to his brother.

**CARPENTIER** (Adrian), a Swiss portrait painter: he settled in England about 1760; one of his best performances is a portrait of Roubilliac; died about 1778.

**CARPIONI** (Carlo), son of Giulio; was highly distinguished as a portrait painter; in the Council Chamber of Vicenza, are some excellent portraits in groups, of the magistrates of that place.

**CARRENNO** (Don Juan de Miranda), born at Abiles in Spain, 1614; painted in a tone of colouring between Titian and Vandyck, and excelled in portrait painting: died 1685.

**CARRIERA** (Rosalba)—See *Crayons*.

**CARSTENS** (Asmus Jacob), a Swede; practised as a portrait painter, and occasionally painted history in the style of Raffaele: died 1798.

**CASALINI** (Lucia), this lady was born at Bologna, in 1677; she painted history, but succeeded better in portrait painting; Guiseppe del Sole was her instructor: died 1721.

**CASAUBON** (Frederick), born 1623; was a pupil of Le Brun, but not succeeding in history, he came to England, and applied himself to portrait painting: died 1690.

**CASSANA** (Giovanni Francesco), born at Genoa, 1611; was a pupil of Strozzi, and painted history and portraits, but excelled in the latter: died 1691.

**CASSANA** (Nicolo), eldest son of Giovanni, born at Genoa, 1659; painted the portraits of the Grand Duke of Tuscany, and the Princess Violante his consort, and on coming

to England, that of Queen Anne and many of the nobility: died 1713.

**CASSANA** (Abatte Giovanni Agostino), brother of Nicolo, born at Venice, 1664; painted portraits, but preferred animals and fruit: died 1720.

**CASSENTINO** (Jacopo di)—See *Scripture History*.

**CASTELLI** (Castellino), born at Turin, 1570; studied under Paggi, and painted portraits, &c. with considerable reputation. Vandyck and Castelli painted each other's portrait: died 1649.

**CASTELLI** (Bernardo), born at Genoa, 1557; studied under Andrea Semini and Lodovico Canciagio, and painted portraits in his style with considerable success: died 1629.

**CASTIGLIONE** (Giovanni Benedetto), called Il Grechetto; studied under Battista Paggi, Andrea Ferrara and Vandyck, and formed a style of his own; he painted portraits with great ability: died 1670.

**CASTILLO** (Y Saavedro Antonio del), born at Cordova, 1603; died 1667: painted portraits with some reputation, and always marked his pictures with the words *Alfaro Pinxit*.

**CATENA** (Vincenzio), born at Venice, flourished about 1500; was a close imitator of the style of Giorgione, and painted portraits with considerable reputation.

**CAXES** (Eugenio), born at Madrid, 1577; painted the portrait of Philip IV. of Spain, by whom he was much employed.

**CERESA** (Carlo), born at Bergamo, 1609; studied under Danielo Crespi; he excelled in portraits, his figures are well designed, with an agreeable expression in the heads, and well coloured: died 1679.

**CHALMERS** (Sir George), born in Edinburgh; studied under Allan Ramsay, and afterwards went to Minorca, and whilst there painted a portrait of General Blakeney, which has been engraved: died 1791.

**CHAMBERLAIN** (Mason), an English portrait painter; is said to have been very successful in his likenesses: died 1787.

**CHAMBERLAIN** (William), born in London; studied in the Royal Academy, and afterwards under Mr. Opie, and followed portrait painting with considerable success: died 1807.

**CHATEL** (Francis du)—See *Conversations*.

**CHERON** (Elizabeth Sophia)—See *Enamel*.

**CHIARI** (Guiseppe), born at Rome, 1654; a pupil of Galliani, and of Carlo Maratto, executed a vast number of portraits, from sacred and profane history, with considerable success.

**CHIESA** (Sylvester), a Genoese; painted portraits from memory and some from description only, and is said to have succeeded admirably in the likeness: died 1650.

**CIMABUE** (Giovanni), born at Florence, 1240; excelled in naked figures and in portrait painting, he worked both in fresco and in distemper.

**CINCINNATO** (Diego and Francesco), sons of Romulo, excelled in portrait painting; Diego painted that of Pope Urban VIII.

**CIVALLI** (Francesco), born at Perugia, 1660; studied under G. B. Carloni, and afterwards under Gaudi, called Baccici, and excelled in portrait painting, in which he was much employed: died 1703.

**CIVERCHIO** (Vincenzio), born in the Venetian States; excelled in portrait painting, and most of the illustrious persons in the city of Crema sat to him; died about 1540.

**CLARET** (William), an English portrait painter, flourished about 1680; was the scholar of Sir Peter Lely, and copied many of the pictures of that master: also painted a portrait of the Earl of Bridgewater, engraved by Thompson: died 1706.

**CLOSTERMAN** (John), born at Osnaburg, 1656; and was employed in Paris and in London, in painting the draperies for other artists, particularly by Riley, after whose decease he painted the portraits of several of the nobility, but his works possess but little merit: died 1713.

**CLOVIO** (Giulio Giorgio), born at Croatia, 1498; studied under Giulio Romano, and painted portraits equal to Titian: died 1578.

**COCLERS** (Louis Bernard), born 1740; settled at Leyden in 1769, and painted numerous portraits, amongst others that of John de Kryff: died 1817.

**COKER** (K.) painted a head of Colonel Massey, at Coddington, Cheshire; but we have no further particulars respecting him.

**COLE** (Sir Ralph), studied painting under Vandyck, and painted a portrait of Thomas Wyndham.

**COLEYER** or **COLIER** (Evert), born at Leyden; painted his own portrait, which was a perfect resemblance; he flourished about 1691.

**COLIGNICOLA** (Geronimo di), born at Rome, 1500; died 1559: painted history and portraits with considerable reputation.

**CONCA** (Sebastian Cavaliere), born at Gaeta, 1676; studied under Solimene, and painted portraits small size, touched with great freedom, and well coloured: died 1764.

**CONTARINI** (Cavaliere Giovanni), born at

Venice, 1549; studied and copied the works of Titian, and became an excellent colourist; his portraits are correctly designed, and with a strong resemblance: died 1605.

**CONTE** (Jacopo del), born at Florence, 1510; studied in the school of Andrea del Sarto, under whom he painted history, but is most distinguished for his portraits of noble personages of his time, amongst which was that of Pope Paul III.

**CONTRERAS** (Antonio), born at Cordova in Spain; studied under Cespedes, and became one of the most celebrated portrait painters of his day: born 1600, died 1654.

**COOKE** (Henry), born in England, 1642; is said to have studied portrait painting, which he soon relinquished in disgust at the caprice of his sitters; he finished the equestrian portrait of Charles II. at Chelsea College: died 1700.

**COOL** (Laurence Van), born at Delft, in Holland, 1500; died 1615: painted portraits with some reputation, but we have no further account of his works.

**COPLEY** (John Singleton)—See *Historical Subjects*.

**COQUES** (Gonzales)—See *Miniatures*.

**CORIOLO** (Bartolomeo), son of an engraver, born at Bologna, 1585; studied under Caracci, and became an able designer and an excellent portrait painter, but we have no account of his works.

**CORNEILZ** or **CORNELITS** (Lucas), called the Cook, born at Leyden, 1493; at Penshurst in Kent are the portraits of the sixteen Constables of Queenborough Castle, which although not originals are much admired: died 1552.

**CORTE** (Valerio), born at Venice, 1530; he studied under Titian, in whose style he painted portraits with considerable success: died 1580.

**CORTE** (Cesare), son of Valerio, whom he studied under, and painted history and portraits with considerable reputation; he is said to have visited England and painted the portrait of Queen Elizabeth and several of the nobility.

**CORTESI** (Giovanna Marmocchini) born at Florence, 1670; was instructed in miniature by Hippolito Galantini, in which branch she became very eminent. Her resemblance was striking, colouring natural, and pencil neat. She usually worked in oil, but painted equally well in crayons: died 1736.

**COSIMO** (Pietro da), born at Florence, 1441; accompanied Roselli, his master, to

Rome, and painted a number of portraits for the nobility: died 1521.

COTES (Francis), born in London, 1726 an eminent portrait painter in oil and in crayons, in the latter of which he excelled. His draperies were usually inserted by Mr. Toms: died 1770.—See also *Crayons*.

COTIGNOLA (Giovanni Marchesi da), born near Bologna, 1475; studied under Francia, one of the most eminent portrait painters of his day.

COUVRYN or COVRYN, a Flemish portrait painter; was but an indifferent painter at first, but greatly improved at a later period of his life.

COYPEL (Charles Antoine), son of Antoine, born in Paris, 1684; studied painting under his father, and was most successful in portraits: died 1752.

CRAKOO (John), born at Utrecht; entered the Orphan Asylum in 1761, and became an excellent painter of portraits; died about 1807.

CRAMER (Nicholas), born at Leyden, 1670: studied under Mieris, and afterwards under Karl de Moor, whose manner of design he closely imitated. His portraits are small, beautifully coloured, and delicately finished, with the additional merit of being faithful likenesses: died 1710.

CRANACH or KRANACH (Lucas), born 1742; was the contemporary of Albert Durer, and painted portraits in the stiff and formal style that prevailed previous to the Reformation by that master. His figures are generally half-length, and he was fond of painting the heads of old men and women. His best picture is a naked Lucretia, life-size, in an erect posture. He had a son of the same name, of whose works we have no account.

CRANCH (John), born in Devonshire, 1751; was a self-taught portrait painter, which branch of the art he followed with great success.

CRAYER (Gaspar de), born at Antwerp, 1582: studied under Raffaele Coxcis, son of Nicholas Coxcis, whom he far surpassed. He painted a portrait of Cardinal Ferdinand, brother to the King of Spain, which established his reputation. His colouring is chaste and tender, resembling the clear tones of Vandyck: died 1669.

CREETEN (Charles), born at Prague, 1625; studied at Rome, where he obtained the name of L'Espadron, and painted history and portraits, accurately drawn, and elegantly designed: died 1681.

CRESPI (Daniello), born at Milan, 1590; painted portraits in a style superior to most

of his contemporaries; died 1630.—See also *Scripture History*.

CRESPI (Giovanni Maria), called Il Spagnuolo, born at Bologna, 1665; excelled in portrait painting, and had a particular talent for caricature: died 1747.—See also *Scripture History*.

CRISEVOLO (Maria Angela). This lady, who was born in Naples in 1548, is said to have excelled in portrait painting, but we have no particulars of her style; died 1606.

CRUZ (Juan Pontoja de la), born at Madrid, 1560; studied under Alonzo Sanchez Coello, and excelled in portrait painting: died 1610.

CUEVAS (Engenio de las), son of Pedro, born at Madrid, 1623; was a reputable painter of portraits, small size: died 1667.

CUYPERS (Herman Diederick), born at the Hague, 1707; painted portraits and other subjects, but we have no particular description of his works.

CURRADI or CURRADO (Francesco), born in Florence, 1570; studied under Battista Naldini, painted history, and sometimes portraits, which were admired for their resemblance to nature: died 1660.

CUSTODIO, Hieronymus Antwerpiensis, fecit 1589; this inscription appears upon a portrait of Elizabeth Bruges, daughter of Lord Chandos, in the collection of the Duke of Bedford at Woburn. In colouring it is flat and chalky.

CUYP or KUYP (Albert), eldest son of Old Cuyp, was born at Dort, 1606. This celebrated landscape painter was equally excellent in his portraits, and in colouring bears some analogy to that of Rembrandt: died 1667.

DAHL (Michael), born at Stockholm, 1656; studied portrait painting under E. Klocke, and painted the portrait of Christina, Queen of Sweden, and in 1688 visited England and painted those of Queen Anne and Prince George of Denmark, her husband: died 1743.

DAMINI (Giorgio), was an excellent painter of portraits, small size: died 1630.

DAMINI (Damina), sister of Pietro, painted portraits, large and small, in a good and careful manner: died about 1632.

DANCE (George)—See *Drawings*.

DANDINI (Pietro)—See *Landscapes*.

DANDRIDGE; a portrait painter; met with considerable employment from his accuracy in taking a likeness, but died young. He is mentioned in Lord Walpole's Anecdotes, but without dates.

**DANHAUER** (Francis), born in Germany, 1675; painted portraits, but we have no account of his style: died 1733.

**DANKS** (Francis), born at Amsterdam, 1650; went to Rome, and on his return to Amsterdam, painted history and portraits with success.

**DANLOUX** (Peter), born at Rome, 1745; came to England, and painted many pictures and portraits with some reputation: died 1809.

**DANTI** (Antonio), born at Rome, 1634; painted history and portraits, but his talent never rose above mediocrity: died 1675.

**DAVENPORT**; was a scholar of Sir Peter Lely, and a good imitator of his manner: he died in the reign of King William, aged about 50.

**DAVISON** (Jeremiah); studied chiefly under Sir Peter Lely, and painted the portraits of the Duke and Duchess of St. Albans. He excelled in painting satins: died about 1745.

**DAVID** (Lodovico Antonio), born at Lugano, 1648; studied under Cavaliere Cairo, Ercole Procaccini and Carlo Cignani, and painted portraits in a very superior style.

**DAVY** (Robert), born in Devonshire, visited Rome, and on his return to England, painted portraits, but with little merit or success: died 1793.

**DAWE** (George), R.A.; painted portraits, which have the reputation of being good likenesses, but are less intellectual than natural: died 1829.

**DELEN** (Dirk, or Theodore Van), born at Haasden; studied under Frank Hals, and painted similar subjects, portraits and conversations: died about 1680.

**DELFT** or **DELPHIUS** (William James), son of Jacob, a portrait painter of little note, in which he also practised, but is better known as an engraver: died about 1640.

**DELFT** (James William), son of the above, born 1619; studied under his grandfather, Mirevelt, whose style he followed with success: died about 1661.

**DELFT** (James William), born in Delft, 1570. In 1592, painted a portrait representing the Chiefs of the Archers, and another of himself, his wife, and children, life size.

**DELIN** (John Joseph Nicholas), born at Antwerp, 1776; excelled in portrait painting, of which he made a great number, which were considered good likenesses, and well painted: died 1811.

**DENNER** (Balthazar), born at Hamburgh, 1685; died 1747; this celebrated portrait painter, whose master is not known, is said

to have improved by studying living models, and by copying the works of others; his principal merit consists in the minute finishing of his works, the hairs of the heads, and even the pores of the skin being visible; he was principally employed by the Princes of Germany, the King of Denmark, and George I., and painted amongst others the portrait of himself, wife, and children; at a recent sale at Phillips', two of his portraits, the heads of an old man and an old woman, realized 1020 guineas.

**DENYS** (Jacques), born at Antwerp, 1647; he studied under Quellinus, and at Rome and Venice, and copied the works of Raffaele, Giulio Romano, Guido, and Titian, and painted several portraits, amongst others the Grand Duke of Tuscany and his family, which is in the manner of Vandyck, but without that purity of colouring; his style is a compound of the Venetian and Flemish schools.

**DERVET** (Claude), born at Nancy, 1600; studied under Henriët, and became a good painter of history and portrait.

**DERYCK** (Peter Cornelius), born at Delft, 1658; studied under Hubert Jacobsq, called Grimani, but adopted the style of Bassan, and painted history both large and small, also executed several portraits that were greatly admired: died 1630.

**DESLYENS** (James Francis), born in Ghent, 1684; was a painter of portraits, but we have no further account of his works: died 1671.

**DEVIS** (Arthur), born at Preston in Lancashire, 1711; studied under Tillemans, and painted portraits, usually small whole-lengths, and conversation pieces, one of which represented the Pretender, whom he greatly resembled in feature, surrounded by a group of his friends: died 1787.

**DEVIS** (Arthur William), born in England, 1762; on the death of Lord Nelson he went on board the Victory to take the likeness of Lord Nelson, and those officers and attendants who were present in his last moments, and made a facsimile of the cockpit; he also took a portrait of the Princess Charlotte of Saxe Coburg.

**DREST** (Adrian Van), born at the Hague, 1656; came to England, was patronized by the Earl of Bath, and painted portraits, which possess considerable merit: died 1704.

**DINCHI** (James), a German painter: flourished about 1550; and is said to have painted his own portrait.

**DOBSON** (William), born in London, 1610; having copied some pictures of Titian and Vandyck, he was, by the latter, recommended to Charles I. whose portrait he painted; also

that of the Prince of Wales, Prince Rupert, and several of the nobility, and though inferior to Vandyck in gracefulness, his portraits are charmingly coloured: died 1646.

DOES (Simon Vander), son of Jacob, born at Amsterdam, 1653; painted portraits in the style of Gaspar Netscher.

DOLABELLA (Tommaso), born at Belluno, 1580; he studied under Vassilacchi, called Aliense, and excelled in portrait painting; he painted those of Sigismund III. King of Poland, the Royal Family, and several of the nobility.

DOMINICI (Francesco), born at Trevigi; flourished about 1530, and excelled as a portrait painter.

DONCKER (John), born at Gouda, 1610; painted portraits with considerable ability; his principal production is a large picture containing the portraits of several persons of distinction in his native city.

DONTH (Arnold), of Ghent; a pupil of Sir Anthony Vandyck, painted portraits, in which he is said to have equalled his master: died 1665.

DOORNIK (John Van), of Leyden, a painter of history and portraits; painted his own, which was found in the collection of M. Vander Marck, at Leyden.

DOSSI (Dosso), born near Ferrara about 1490; studied under Lorenzo Costa, and afterwards visited Rome and Venice for improvement; he excelled in portraits, and painted that of Ariosto, the Poet; died 1560.

DOUGHTY (William), born in York; lived about 1780; and practised portrait painting with considerable success.

DOUVEN (John Francis), born in Cleves, 1656; he excelled in portrait painting, and painted those of the Emperor and Empress of Germany, also his own portrait for the Florentine Gallery: died 1727.

DOUW (Gerhard), born at Leyden, 1613; studied under Rembrandt, and to his glowing colouring united the most exquisite and high finishing; he painted in small size, and is said to have spent five days upon the hand only of a lady who sat to him.—See also *Conversations*.

DROLLING (Martin), born near Cohnar, 1752; first painted portraits, but afterwards adopted domestic subjects, in the style of the Dutch masters; his works are highly prized: died 1807.

DUBOIS (Edward), born at Antwerp, 1622; studied under Groenwegen, and in Italy, and painted portraits with considerable ability: died 1699.

DUBOIS (Simon), brother of Edward, born

at Antwerp: painted portraits of a small size, neatly penciled, and distinguished by the lace cravats, the fashion of that time: died 1708.

DUBORDIEU (Peter); painted portraits in the manner of Mirevelt, but with less of dignity and transparency; his works are engraved.

DUCC (Joseph Francis), born in East Flanders; was a celebrated painter of history and portraits; amongst the latter are those of M. Ducc, M. Meulemeester, a full length of the Baron de Keverburg, Governor of East Flanders, and his wife, John Van Eyck, and the Prince and Princess of Orange; the three latter are in the possession of the King of Holland: died 1829.

DUFRESNE (Charles Louis), born at Nantes, 1635; died 1711; painted portraits with some success.

DUIVEN (John), born at Gouda, 1600; studied under Walter Crabeth, and became a reputable painter of portraits: died 1640.

DULLAERT (Hayman), a pupil of Rembrandt; painted small size portraits so near the style of his master, as to be mistaken for his works: died 1684.

DUNZ (John), born at Berne, 1645; was a good painter of portraits, but we have no description of his style: died 1736.

DUPLESSIS (—), in the Hotel de Ville of Louvain, there is a portrait by him of John Duke of Brabant, dated 1708.

DUPONT (Gainsborough), nephew of the celebrated Gainsborough, born about 1767; painted portraits in imitation of the style of his uncle: died 1797.

DUPRÉ (Nicholas), born at Utrecht in 1734; painted portraits, but with no great reputation: died 1786.

DURER (Albert), born in Germany, 1741; painted portraits, excellently coloured and highly finished, but stiff in outline and heavy in his draperies, notwithstanding which his pictures find a place in the most distinguished situations: died 1528.

DYCK (Daniel Vander), born in Flanders; went to Italy and became much esteemed as a portrait painter, and was appointed painter to the Duke of Mantua: was living in 1658.

ECKHARDT or ECKARDT (John Giles), born in Germany, came to England about 1740; studied under John Baptist Vanloo, and obtained considerable reputation as a portrait painter; he painted a portrait of Mrs. Woffington, and another of Dr. Conyers Middleton.

ECKHOOT (Gerbrandt Van), born at

Amsterdam, 1621; studied under Rembrandt, and painted portraits nearly equal to that master, in harmony of colouring, although tame and spiritless in penciling when compared to those of Rembrandt; he painted a portrait of his own father so superior as to have touched Rembrandt himself: died 1674.

EKELS (John, Jun), born at Amsterdam, 1759; was an amateur painter of portraits and other subjects, and obtained the gold medal and several marks of distinction from the academy at that city: died in 1793.

ELIAS (Matthew), born in Flanders, 1658; went to Paris for instruction, and on his return to Flanders painted several portraits in a masterly style, particularly those of the men, but his women are dressed in too formal a style, and far from elegant: died 1741.

ELLIGER, or ELGER (—), born at Ham-  
burgh, 1666; painted small portraits and conversations in the style of Van Musscher, whose pupil he was: died 1732.

EVERDINGEN (Cæsar Van), born at Alk-  
maer, 1606; studied under Bronckhorst, and painted history, portraits, and landscape, designed well, and with a firm pencil; his figures are usually life size.

EYDEN (John Vanden), painted portraits, and copied some of Lely's portraits.

EYNHONDTS (Rombout), born at Ant-  
werp about 1605; painted portraits with considerable talent, but is principally known as an engraver.

EVERDYCK (William), son of Cornelius; painted portraits with some reputation, but we have no account of his style.

FABRINI (Joseph Zanobi), born in the  
year 1740; was a pupil of Ignatius Huyford; he came to London, and painted portraits with considerable success.

FABER (John), a Dutch portrait painter  
on vellum, of whom nothing more is known as an artist.

FABRICIUS (Charles), born at Delft,  
1624; died 1654; was highly esteemed as a portrait painter.

FACETTI (Pietro), born at Mantua; 1535; visited Rome, and studied the works of the best masters, and painted history with considerable reputation, but afterwards devoted himself entirely to portrait painting, and was so much admired that there was scarcely a person of distinction at Rome, male or female, that he did not paint; his design was correct, resemblance striking, and colouring beautiful, particularly in his heads of females: died 1613.

FACINI (Bartolomeo) — See *Scripture History*.

FALCONET (Pierre), born at Paris: painted portraits, in which he obtained considerable employment; he visited London, and was one of the exhibitors at the Royal Academy, from 1767 to 1773.

FALCONETTO (Giovanni Maria), born at Verona, 1461; excelled in history and portrait painting: died 1534.

FEDDES (Peter), born in Holland, 1558; painted portraits with considerable reputation: died 1634.

FERDINAND (Louis), son of Ferdinand Elle, born in France; was a member of the French Academy of Paris, and painted portraits with considerable reputation: flourished about 1645.

FERGUSON (James), born 1710; was an ingenious mechanic, astronomer, and self-taught portrait painter, of which there are several at Bristol: died 1776.

FERRETTI (Horatio), born 1639; was a pupil of Gagliardi, and painted portraits, small and large, in oil and in crayon, with considerable success.

FEVRE (Roland le), born at Anjou, 1608; painted portraits and gallant assemblies, but was not much esteemed in either; he came to England in the reign of Charles II., and was patronized by Prince Rupert: died 1767.

FEVRE (Claude le), born at Fontainebleau, 1633; studied under Eustache le Sueur and Charles le Brun, and by the advice of the latter devoted himself to portrait painting, in which he was much esteemed: died in England in 1675.

FIACCO (Orlando), is said to have been an excellent portrait painter, but his master is unknown: flourished about 1560.

FIASELLI (Domenico) — See *Scripture History*.

FIGENO (Ambrose), a Milanese; painted the portraits of Field Marshal Casa Poppa and the Prince of Savoy, the former valued at 1000 ducats, and was so excellent in that branch that princes, nobles, and ladies of distinction were anxious to sit to him: flourished in 1590.

FILICUS (John), born in Holland, 1660; painted small portraits in the style of Slingelandt, and highly finished, but without that extreme polish by which Slingelandt's pictures are distinguished: died 1719.

FLEPP (Joseph), was a portrait painter, but we have no description of his style or works: died 1641.

FLINCK or FLINK (Govert), born at

Cleves, 1614; studied first under Jacobsq, and afterwards under Rembrandt, whose style he imitated so closely, that he is frequently mistaken for that master, and although inferior to him in richness and harmony of tint, and in the magical effect of light and shade, is yet admired for sobriety of colour; he painted many portraits of princes and other illustrious persons: died 1660.

FOLDSONE (John), painted small portraits in oil, which were tolerable likenesses, but inferior in the execution and finishing: died 1784.

FONTANA (Prospero), born at Bologna, 1512; was a pupil of Imola, but adopted the style of Giorgio Vasari, and became eminent as a portrait painter: died 1597.

FONTANA (Lavinia), born at Bologna, 1552; painted history and portraits, in the latter of which she excelled, and in some of them resembles the style of Guido; she painted one of Pope Gregory XIII.: died 1614.

FORABOSCO or FERABOSCO (Girolando), born at Venice about 1600; was particularly eminent in portrait painting, and ranked among the first Venetian painters of his time; he painted the portraits of the Doges Contarini and Pesaro, which are admirably coloured, and so full of nature, that they almost appear as if speaking: died about 1660.

FRANCESCHINI (Baldassare), born 1621; studied under Sorella Roselli, and Giovanni di San Giovanni, and completed his studies by copying the works of Correggio at Parma; he painted portraits in a noble style, which were greatly admired: died 1689.

FRANCK or FRANCKEN (Jerome), born at Antwerp about 1540; was a disciple of Francis Floris, and on visiting Paris was employed by Henry III., whose portrait he painted: died 1611.

FRANCOIS (Lucas), called the Old, born at Mechlin, 1574; his master is unknown. He was eminent as a portrait painter, and as such was employed in the Courts of France and Spain: died 1643.

FRANCOIS (Peter), son of Lucas, born at Mechlin, 1606; studied first under his father, and afterwards under Gerard Segers, and painted portraits, generally less than life size, which were admired for their beauty of colouring and neatness of penciling: died 1654.

FRANCOIS (Simon), born at Tours, 1606; his master is unknown. He visited Italy, and became acquainted with Guido Reni, whose portrait he painted, and at Paris he painted

that of the young Dauphin, but afterwards abandoned the profession: died 1671.

FRATELLINI (Giovanna), born at Florence, 1666; studied crayon painting under Domenico Tempesta, in which she is considered equal to Rosalba. She also painted delicately in enamel; she painted the portraits of the Grand Duke Cosmo, his Duchess, the principal nobility of the Court, and the most illustrious personages: died 1731.

FRATELLINI (Lorenzo Maria), son of Giovanna; after receiving some instructions from his mother, he was placed under Gabbiani, who taught him to paint in oil, in miniature and in crayons; he painted portraits in a delicate style.

FREUNDWEILER (Henry), born at Zurich, 1755; died 1795. He painted portraits, which were highly esteemed.

FRYE (Thomas), born in Ireland, 1710; practised portrait painting in oil, crayons, and miniature, and painted the full length portrait of Frederick Prince of Wales, now in Sadlers' Hall, Cheapside.

FUESSLI (Matthias), born at Zurich, 1590; studied under Gotthard Ringgli, and painted historical subjects, landscapes, and portraits. He completed his studies in Italy, principally at Venice: died 1665.

FUESSLI (John Caspar), born at Zurich, 1706; died 1781. Studied at Vienna under John Kupetsky, and became eminent as a portrait painter: died 1781.

FULLER (Isaac), born in England, 1606; studied in France, under Perrier, and attempted history, but failed. In portrait painting he was more successful, and was bold and masterly: died 1672.

GABBIANI (Antonio Domenico), born at Florence, 1652; studied portrait painting under Titian and Tintoretto, and painted those of the Grand Duke of Tuscany and the Princesses Violante and Anna Louisa, and others. His design was correct, and colouring good, but his draperies are formal and heavy: died 1726.

GAELEN (Alexander Van), born at Haerlem, 1670; studied under John Van Hughtenburg, and painted similar subjects; also the portrait of Queen Anne drawn in a coach by eight horses, and attended by several of her nobles: died 1728.

GAINSBOROUGH (Thomas), the celebrated landscape painter, also painted portraits with considerable success. His portraits bear a striking resemblance, which seems to have been produced without any effort. He however failed in those of Garrick and Foote, which he accounted for by saying, that they had everybody's face but their own.



**GALANINO** (Baldassare Alloise), (called), born at Bologna, 1578; in style, purity of colouring and boldness of relief, he resembles Vandyck. He painted portraits of many illustrious personages: died 1638.

**GALETTI** (Filippo Maria), born 1664; studied under Ciro Ferri. His portraits are much admired for their neatness of penciling and beauty of colouring: died 1742.

**GALLEGOS** (Fernando)—See *Scripture History*.

**GAMBACCIAN** (Francis), a Florentine portrait painter; was distinguished for his excellent likenesses.

**GANDY** (James), born at Exeter, 1619; died 1689. He painted portraits in the style of Vandyck, and copied many of his works for the Duke of Ormond so closely, that after the decease of that nobleman they were sold for originals. He left a son William, who was also a portrait painter, and his works are considered equal to those of his father.

**GARDNER** (Daniel), born in Westmoreland. Through his acquaintance with Sir Joshua Reynolds, he acquired sufficient knowledge to enable him to become a fashionable portrait painter in a small size; he painted a portrait of Philip Egerton, Esq.: died 1805.

**GASCAR** (Henry), born in France; came to England in the reign of Charles II., and was greatly patronized by the Duchess of Portsmouth. His best portrait was that of Philip Earl of Pembroke.

**GASPARS** (John Baptist), born at Antwerp; studied under Boschaert, came to England during the Civil War, and was employed by General Lambert, and after the Restoration became an assistant to Sir Peter Lely and Sir Godfrey Kneller. The portrait of Charles II. in St. Bartholomew's Hospital, and another at Painters' Hall, are by his hand: died 1691.

**GATTI** (Gervasio), flourished about 1578; painted history in the style of Correggio, and sometimes of the Caracci, and excelled as a portrait painter, in which he was much employed.

**GAULI** (Giovanni Battista), called Bacici, born at Genoa, 1639; studied under Bernini and Mario Nuzzi da Fiore, and painted history, but excelled as a portrait painter. He is said to have painted the portraits of seven Popes, all the Cardinals of his time, and many other persons of distinction: died 1709.

**GAWDIE** (Sir John), born in 1639; studied under Lely, and painted portraits, with some success.

**GAZZOLI** or **GOZZOLI** (—), born at Florence, 1400; studied under Giovanni Angelico da Fiesole, and painted portraits with considerable success: died 1478.

**GEELEN** (Christian Van), born at Utrecht, 1755; a pupil of James Maurer, painted portraits, and family pictures; his likenesses were excellent: died 1826.

**GEINING** (Gerard); was a painter of history and portraits, and his works are not without merit.

**GELDER** (Arnold de), born at Dort, 1645; closely imitated Rembrandt, in colouring, handling, and freedom of touch, and in some of his portraits is mistaken for Rembrandt: died 1727.

**GELDER** (Peter); studied under Rembrandt, and imitated his style: but died young, about 1655.

**GELLIG** (Jacob), born at Utrecht, 1636; painted portraits, but without much claim to merit.

**GENNARI** (Benedetto), born at Cento, 1633; he copied the works of Guercino so closely, that it is difficult to distinguish the copies from the originals, and also copied Barbieris' works with such fidelity, as to deceive the most intelligent; he visited France in the reign of Louis XIV., and painted a portrait of the Duke of Orleans, which was greatly admired, and afterwards came to England, and was made painter to Charles II. and James II., whose portraits he painted: died 1715.

**GENOELS** (Abraham), born at Antwerp, 1640; was a scholar of John Backereel, and painted portraits, which do not possess any great merit.

**GENTILE** (Louis), called Primo, born at Brussels, 1606; his master is unknown; he visited Italy, and applied himself to portrait painting, and was employed by Pope Alexander VII. whose portrait he painted, and those of many other persons of distinction; his portraits are excellently coloured, and highly finished, without the appearance of much labour: died 1670.

**GENTILESCHI** (Artemisia), born at Rome, 1590; the daughter of Orazio, whom she accompanied to England, and painted some portraits of the nobility, her design was beautiful, and colouring chaste: died 1642.

**GHEZZI** (Cavaliere Pier Leone), born at Rome, 1674; son of Guiscippe, by whom he was instructed, and he occasionally painted portraits, which will bear comparison with the best of those days: died 1755.

**GHIRLANDAIO** (Domenico)—See *Scripture History*.

**GHISLANDI** (Fra Vittore), called Fra

Paoletto; by an attentive study of the works of Titian, he became celebrated as a portrait painter: died 1743.

GIBSON (Richard), the celebrated dwarf, born in Cumberland, 1620; studied under De Cleyn, and improved his talent by copying many of Lely's portraits, he was page to King Charles I., whose portrait he painted; also that of Oliver Cromwell several times: died 1709.

GIBSON (William), nephew of Richard, born 1644; his chief excellence lay in his copies of Lely's portraits; he also drew those of several persons of rank: died 1702.

GIBSON (Edward), relation of William; painted portraits in oil and in crayons: but died young.

GIL (Philip), born in Valladolid; painted portraits in oil and in fresco, which were well painted, and equally well designed: died 1674.

GIORGIONE (Giorgio), called Barbarelli, born at Castel Franco, in the Frioul, 1478; studied under Belloni, and from the works of Leonardo da Vinci, and in his carnations sometimes approaches the purity of Correggio, he frequently painted portraits half length, amongst which are those of the Doges Loredano and Barbarigo; he sometimes indulged in sanguine tints, but in general, simplicity characterizes his colouring: died 1511.

GIOTTI (—), sometimes called Ambrogio, and sometimes Giotti di Bondini, born near Florence, 1276; he was instructed by Cimabue, whom he soon surpassed, and was the first artist who gave to his heads an air of truth and resemblance; he painted the portraits of Clement IV. and of Dante; he was correct in design and blended his tints with a peculiar softness.

GIUNTALOCCHIO (Dominic), of Prato; was a scholar of Nicholas Soggi, and an excellent painter of portraits, &c.; flourished about 1560.

GLAUBER (Diana), sister of John and Gottlieb, born at Utrecht, 1650; became eminent as a painter of portraits: died 1720.

GONZALEZ (Bartolomeo), born in Spain, 1654; was a scholar of Philip Caxes, and excelled in portrait painting, he was employed by Philip III., to paint the portraits of the different branches of the House of Austria: died 1627.

GONZALEZ (Juan Giachinetti), called Il Borgognone dalle Teste, born at Madrid, 1630; he studied to imitate Titian, and excelled in portrait painting, in which he was much employed: died 1696.

GORTZIUS (Gualdorp), born at Louvaine 1553; studied first under Francis Franck, and afterwards under Pourbus, and painted

history and portraits with some reputation: died 1611.

GRAAT (Barent or Bernard), born at Amsterdam, 1628; painted portraits with considerable success: died 1709.

GRACE (Mrs.); this lady was eminent for her portraits, by which she realised a large fortune: died about 1786.

GREBBER (Peter), born at Haerlem, 1590; studied under his father Francis Peter Grebber, and also under Henry Goltzius, and painted portraits in a grand style.

GREENHILL (John), born at Salisbury, 1649; was one of the ablest scholars of Sir Peter Lely, whose style he imitated successfully both in oil and crayons; he also copied Vandyck's picture of Killegrew and his dog so closely that it was taken for the original: died 1676.

GRIGNON (Charles), born in London, 1754; studied under Cipriani, and whilst at Palermo in 1798, Lord Nelson sat to him for his portrait: died 1804.

GRIMOUX (—), born at Paris, 1688; painted portraits, but in a very inferior manner, having had no instructor: died 1740.

GRISONI (Guiseppe), born at Florence, 1700; was a scholar of Tommaso Rede, and particularly excelled in portraiture, his own portrait is in the Florentine Gallery: died 1769.

GROBBER (Francis), born at Haerlem, 1579; studied under Francis Savery, and acquired some reputation as a portrait painter, &c.: died 1636.

GROENEDAEI (Cornelius), born 1785; painted the portraits of several persons of distinction, amongst others the Count Friesnell, and the Countess de Thalenet, also that of the King of Rome; died at Antwerp, 1834.

GROS (Jean le), born in Paris, 1671; died 1745; practised portrait painting with considerable reputation.

GUERARDS or GERARDS (Mark), born in Flanders, 1560; he came to England in 1580, and was appointed painter to Queen Elizabeth, whose portrait he painted in a procession to Hunsdon House, in good style, also that of the Duke of Buckingham on horseback, dressed in scarlet and gold, the head well painted and the horse very spirited; his portraits are not scarce, they are neatly finished, and usually enriched with pearls and jewels, his carnations are delicately coloured, and with a prevalent bluish tint: died 1635.

GUERCINO (—), or Giovanni Francesco Barberia, born at Cento, 1590; had three styles, the first like M. A. Caravaggio, full of

powerful contrasts of light and shade, the second and best a compound of the Roman, Flemish, and Venetian schools, and the third a vain attempt to imitate the elegance, grace, and purity of colouring of Guido; he painted numerous portraits for private persons: died 1666.

**GUEVARA** (Don Juan Ninno de), born at Malaga, 1631; studied under Manrique, who had been a scholar of Rubens, and afterwards under Alonso Cano, and painted several portraits in the manner of Vandyck: died 1698.

**GUTTENBRUN** (L.), born at Dresden; came to England about 1789, and from that time till 1692, was an exhibitor at the Royal Academy, of small historical subjects and portraits, and from his style he is supposed to have studied in Italy.

**GUYARD** (Adelaide Labille), born at Paris, 1749; painted portraits in oil, crayons, and miniature, with considerable success: died 1803.

**HAAG** (J. F. C.), a German painter, was painter to his Royal Highness William Charles Henry, Stadtholder of Frisia, &c. and excelled in portraits.

**HAAG** (J. P. C.), born at Cassel, 1737; son and pupil of J. F. C., painted portraits and other subjects, but excelled in painting horses: died 1812.

**HAAN** (Abraham de), born at the Hague; was a pupil of Cornelius Pronk, and painted some portraits, but we have no description of his style.

**HAAN** (David de), born at Rotterdam in 1602; painted his own portrait: died 1659.

**HAANSBERGEN** (John Van), born at Utrecht, 1642; was a scholar of Cornelius Poelemborg, but he afterwards devoted himself to portrait painting, and was very successful in hitting off the likeness, especially those of females, which, from the agreeable tone of colouring, were greatly admired. His pictures are seldom met with out of Holland: died 1705.

**HACKERT** (Frederick), a painter of portraits, born 1748; visited Italy, and studied the works of the best masters, and ultimately settled at St. Petersburg.

**HAEFTEN** (Nicholas Van), born at Gorcum, 1690; painted portraits, amongst which was his own, to which he put his name and place of birth.

**HAERLEM** (Cornelius Van)—See *General Dictionary*.

**HAIID** (John Jacob), born near Wirtemberg, 1703; was a pupil of Ridinger, and painted portraits with some success.

**HAINZELMAN** (John), born at Augsburg, 1641; painted portraits in good style.

**HALS** (Frank), born at Mechlin, 1584; was a disciple of Karl Van Mander, and an admirable portrait painter, in which he was only excelled by Vandyck, who visited him at a tavern, where they painted a portrait of each other. His colouring is chaste and vigorous, and his heads full of life and character: died 1666.

**HAMILTON** (William), born in London, 1750; visited Italy, and studied under Zucchi, and on his return, painted history and portrait, of which his picture of Mrs. Siddons, in the character of Lady Randolph, possesses great merit: died 1801.

**HANNEMAN** (Adrian), born at the Hague, 1611; in portrait painting was one of the most successful imitators of the style of Vandyck, and copied some of his portraits so closely as to deceive many, but whether educated under Vandyck or Ravesteyn, is uncertain. He painted a portrait of Charles II. before the Restoration; also several of the nobility: died 1680.

**HARING** (Daniel), born at the Hague, 1636; painted portraits in the manner of Netscher, which, although inferior to Netscher, are greatly esteemed in Holland, where he was employed by many of the highest families: died 1706.

**HARLOW** (George Henry), born in Westminster, 1787; a pupil of Drummond, and also of Sir Thomas Lawrence; painted portraits on a small scale, which were highly esteemed. His first production was a portrait of his mother; his two best are those of Northcote and Fuseli: died 1819.

**HARTZOEKER** (Dirk or Theodore), born at Utrecht, 1646; studied at Rome under Balestro, and painted portraits with some success: died 1740.

**HAVENS** (Theodorc). In Caius College, Cambridge, is a portrait on panel by him, it is dated 1653; there is also one of a man with a slashed doublet, holding in his hand a pair of compasses, which is presumed to be Havens himself, who was an architect as well as a painter.

**HAWKER** (Edward), succeeded Sir Peter Lely in his house, but not in his reputation; he painted a whole-length of the Duke of Grafton, and a head of Sir Dudley North; was living in 1721.

**HAYDON** (Benjamin Robert), born at Plymouth, 1786, painted historical subjects and portraits, amongst the latter of which was Napoleon at St. Helena, his most successful effort in that branch of the art. His Wellington at Waterloo, which was intended

as a companion picture to it, proved a complete failure : died 1846.

**HAYLS** (John), an English portrait painter ; he lived in the reign of Charles II. and possessed an extraordinary talent for copying the works of Vandyck, and was a rival of Sir Peter Lely. At Woburn, are some portraits of the illustrious house of Russell ; he also painted the portrait of the father of Secretary Pepys, and another for Flaxman, the poet and painter : died 1679.

**HAYMAN** (Francis), born at Exeter, 1708 ; painted portraits, amongst others, one of the Marquis of Granby, and, although not without merit, his works are somewhat coarse : died 1776.

**HEAD** (Guy), born at Carlisle ; he came to England, and by the recommendation of Sir Joshua Reynolds, went abroad, and was employed in painting the portraits of many persons of distinction : died 1700.

**HEERE** (Lucas de), born at Ghent, 1534 ; studied under Francis Floris, and painted history and portraits, but greatly excelled in the latter. He visited England, and painted the portrait of Queen Elizabeth, with two of her attendants, coming out of a palace, now at Kensington, and also painted the portraits of several of the nobility : died 1584.

**HEIL** (John Baptist Van), born at Brussels, 1609 ; excelled in portraits, of which there are many in the Low Countries, painted in a firm free style, and finely coloured.

**HEINS** (—), born in Germany ; came to England about 1740, and practised as a portrait painter at Norwich.

**HEINS** (John), son of the above, born at Norwich about 1740 ; painted portraits both in oil and in miniature, and in a better style than his father : died 1770.

**HEISS** (Christopher Elias), born at Suabia in Germany about 1760 ; is said to have painted portraits with some reputation, but we have no description of his style.

**HELLE** (Ferdinand), a native of Malines ; painted numerous portraits in the city of Paris, where he principally resided : he flourished about 1630, and left two sons who followed the profession.

**HELST** (Bartholomew Vander), born at Haerlem, 1610 ; was an eminent portrait painter, and in the Stadt House at Amsterdam, is a picture representing a company of Train Bands, about thirty in number, whole-length : died 1670.

**HEMERT** (William Henry), was a portrait painter ; but we have no particulars as to his style or works.

**HENGEL** (H. F. Van), born at Nimeguen ; was a pupil of the celebrated Vander Myn, and visited Utrecht, where he painted many portraits : died 1785.

**HENGST** (William), born at Nimeguen ; studied in Paris, and painted portraits with some success, amongst which is that of the Burgomaster C. W. Vonck : died about 1780.

**HERRERA** (Don Sebastian de), born at Madrid, 1610 ; studied under Alonzo Cano, and painted history and portraits with some reputation : died 1671.

**HERRYNS** (William James), born at Antwerp, 1743 ; painted a portrait of the Emperor Joseph II. full length, but is chiefly known as an historical painter : died at Antwerp, 1827.

**HEYWOOD** (—), lived during the Interregnum, and is said by Walpole to have painted a portrait of General Fairfax.

**HIGMON** (—), was probably a native of France ; his name is prefixed to some very large portraits, amongst which is one of Le Sage the author of *Gil Blas*, they are very indifferently executed.

**HIGHMORE** (Joseph), born in London, 1692 ; an eminent painter of history and portrait ; he painted a full-length portrait of the Duke of Richmond as a Knight of the Bath, with his three Esquires in the costume of their Order, with several others, also the Duke of Cumberland son of George I., the Prince and Princess of Wales, also those of George II., Queen Caroline, the Duke of Lorraine, and many others : died 1780.

**HILL** (—), born 1661 ; studied drawing under Faithorne the engraver, and painted many portraits : died 1734.

**HILLIARD** (Nicholas), born at Exeter, 1547 ; he studied the works of Hans Holbein, and was principal drawer of small portraits to James I. ; he also painted the portrait of Mary Queen of Scots, and that of Queen Elizabeth several times, with many persons of her court, especially ladies ; his penciling was neat, but his colouring was weak, and his carnations were always pale, the jewels and ornaments were minutely described, and the hairs of the head and beard might almost be counted ; he was particularly celebrated for his skill in drawing the eyes and the hands, but seldom ventured upon more than the head ; he however painted a whole-length portrait of Queen Elizabeth in her robes, sitting upon her throne, also a portrait of his father, and one of himself : died 1619.

**HADLEY** (Mrs. Sarah), formerly Curtis, a pupil of Mrs. Beale ; painted portraits with great skill, after her marriage she prac-

tised the art for her amusement only : died 1743.

HOARE (William), born in Suffolk, about 1707 ; he studied under Grissoni, an Italian painter, and afterwards in Italy under Francesco Imperiale, the pupil of Carlo Maratti, and on his return to London he was much employed as a portrait painter, and painted the portraits of some of the first persons in the kingdom : died 1792.

HODGES (Charles Howard), born in England ; resided chiefly in Holland, where he painted the portraits of a great number of statesmen, generals, learned men, and artists of his time, amongst which are the Grand Pensionary Schimmelpennick, William I., Jeronimo de Bosch, M. Van Marum, Reiner, Vinkeles, Madame Ziesenis, &c. : died 1837.

HOECK (John Van), born at Antwerp, 1600 ; studied under Rubens, and was one of his best disciples, and approached nearer to his style than any of his numerous followers ; he excelled in portraits, which were remarkable for their resemblance, and little inferior to those of Vandyck ; he painted those of the Archduke Albert and Isabella, Ferdinand II. and family, and many of the principal nobility at Vienna : died 1650.

HOFFMAN (Samuel), born at Zurich, 1589 ; studied under Ringgli, and afterwards in the school of Rubens, and particularly excelled in portrait, adding to a style and dignity of character great fidelity of resemblance : died 1648.

HOGARTH (William), born in London, 1767 ; this celebrated painter of conversation pieces and portraits, whose works are almost too well known to require description, usually painted his principal figures from some well known characters of his time, such is the case in *The Wanstead Assembly* ; *The Green Room* ; *the Rake's Levee* ; *Southwark Fair* , and *the Modern Midnight Conversation* ; almost all the characters in which were portraits : died 1764.

HOLBEIN (Hans, or John), born at Basle, 1498 ; died 1554 ; painted history and portraits in oil, distemper, and sometimes in miniature ; his principal portraits which are very numerous, are Henry VIII. whom he painted several times ; Anne of Cleves ; and Sir Thomas More, then Lord Chancellor, and his family ; in general he painted on a green ground, but his small pictures are sometimes on a blue ; his penciling was fine, his colouring strong, and his carnations like life itself, and he gave a rotundity to his flesh by which the originals may always be distinguished from the numerous copies there are of his works.

HOLDERNESS—See *Emblematical*, &c.

HOLLAERT (Wenceslaus), of Prague ;

studied under Matthew Merian, an eminent painter of history and portrait, and afterwards visited England, but we have no account of his works.

HOLLAND (Sir Nathaniel Dance), born in London, 1734 ; he studied under Francis Hayman, afterwards visited Italy for improvement, and on his return painted portraits and history with some success : he painted a portrait of Garrick as Richard III. in the collection of Sir Watkins William Wynne, and another of Omai, which was engraved by Bartolozzi : died 1811.

HONE (Nathaniel), born in Dublin, 1730 ; was a reputable painter of portraits in oil and miniature, but chiefly in enamel ; his oil paintings are sometimes too red in the carnations, and the shadows not very clear : died 1784.

HONTHORST (William), brother of Gerard, studied under Abraham Bloemart, and painted historical subjects, but excelled as a portrait painter : died 1683.

HOOF (Nicholas), born at the Hague, 1664 ; studied first under Dan Mytten, and afterwards under Augustus Terwesten, and painted portraits with considerable success : died 1748.

HOOGERS (Henry), born at Nimeguen, in 1747 ; was an amateur painter of portraits and other subjects, and obtained the gold medal from the Society Felix Meritis at Amsterdam for a design : died 1814.

HOOGSTRAETEN (Samuel Van), son of Dirk, born at Dort, 1627 ; studied under Rembrandt, in whose dark style he painted portraits, but by degrees he adopted one more clear and more pleasing to his employers : died 1678.

HOOGSTRAETEN (John Van), born 1629 ; painted portraits with some reputation : died 1680.

HOORN (Jordaens), a painter of portraits and family pictures : died at Amsterdam, in 1833, aged 48.

HOPPNER (John), born in England, 1759 ; occasionally imitated the style of Sir Joshua Reynolds ; yet he was far from a copyist, and concealed his plagiarism by many winning and original graces, and far excelled Gainsborough in his portraits. His women are decidedly the best ; his men appear deficient in strength and character, and too civilized and genteel, and in attempting to delineate the gentleman he sometimes failed to represent the man. There are, however, some exceptions. In children he was particularly fortunate, and completely entered into the infantine character. His colouring is natural, chaste, and powerful, his tones for the most part mellow and deep, his penciling rich and full, and his carnations fresh and transparent, and the backgrounds of his

portraits would do honour to a Gainsborough, and sufficiently exhibit his talents as a landscape painter : died 1810.

**HORION** (Alexander de), born at Liege, towards the end of the sixteenth century ; painted portraits, which were generally good likenesses and well designed, but deficient in animation. His beautiful accessories, it is thought, contributed most to the reputation he enjoyed : died 1659.

**HORREBOUTS** (Gerard), born in Flanders, 1498 ; in style resembles Holbein, whom he followed to England, and became painter to the court of Philip and Mary : died 1558.

**HORST** (Nicholas Vander), born at Antwerp, 1598 ; studied in the school of Rubens, and afterwards travelled through Germany, France, and Italy, and on his return established himself at Brussels as a painter of history and portrait, and acquired considerable reputation. He was appointed painter to the Archduke Albert : died 1646.

**HORSTINK** (Warnaer), born at Haerlem, 1756 ; a disciple of Cornelius Van Noorde and of Wynandt Hendricks. He designed portraits and landscapes very correctly, but painted very few pictures in oil.

**HORSTOK** (John Peter Van), born near Haerlem, 1745 ; painted portraits and familiar scenes : died 1825.

**HOSKINS** (John)—See *Miniatures*.

**HOSSON** (F. C. de), born at Bentheim, 1777 ; painted portraits and history, but we have no further particulars of his style : died 1799.

**HOUBRAKEN** (Arnold), born at Dort ; 1660 ; studied first under William Van Dril- lenberg, and afterwards under Samuel Van Hoogstraeten, and painted portraits, &c. ; came to England to copy the portraits of Vandyck, but is better known as an author.

**HOUTEN** (G. Ten), a painter of portraits, lived about the middle of the seventeenth century ; in 1649, he painted that of John Cloppenburg, Professor of Theology, which is engraved.

**HOUSEMAN** or **HUYSMAN** (James), born at Antwerp, 1656 ; he studied under Giles Bacereel ; came to England, and painted portraits in competition with Lely, and amongst the Beauties at Windsor is the portrait of a lady equal to any of Lely's performances. He also painted the Duchess of Richmond, habited as a Cavalier in the time of the Civil War—buff, with blue ribbons, now in the Palace at Kensington ; but his most admired portrait was that of Catherine of Portugal, Queen of Charles II.

**HOVART** (John), a native of Antwerp ; was a talented painter, particularly in por-

traits, in which he succeeded so well that he met with constant employment.

**HOYOUN** (Bertin), born near Liege ; painted portraits with considerable reputation. His likenesses were excellent : flourished about 1637.

**HUBER** (John Rodolph), born in Switzerland ; studied under Gaspar Meyer, whom he soon surpassed, and afterwards in the school of Joseph Werner, then visited Mantua, and copied the works of Giulio Romano ; also copied the works of Titian, Tintoretto, Paolo Veronese, and Bassan, and improved himself still more by contemplating the works of Raffaele, Guido, and the Caracci. He painted upwards of 3000 portraits, besides numerous historical pictures, and from his vast facility was called the Tintoretto of Switzerland : died 1748.

**HUDSON** (Thomas), born in Devonshire ; 1701 ; a celebrated English portrait painter, particularly of English country gentlemen, whom he generally represented in tie wigs, blue velvet coats, and white satin waistcoats. He was the pupil of Richardson and the master of Sir Joshua Reynolds : died 1779.

**HULLE** (Anselmo Van), born at Ghent ; painted history and portrait with considerable reputation : died about 1665.

**HUMPHRY** (Ozias), born in Devonshire ; 1742 ; commenced as a miniature painter, but afterwards turned his attention to oil and crayons, in all of which he was eminently successful, but was chiefly employed as a miniature painter : died 1810.

**HUSSEY** (Giles), born in Devonshire, 1710 ; studied first under Richardson, and then under Damini, a Venetian artist then in England, by whom he was principally employed in copying pictures and in finishing those of his master. After studying at Bologna and at Rome, he returned to England, and in 1742 commenced as a portrait painter, and excited the envy of his brother artists by his masterly performances. He excelled in this branch, and his great merit lay in his faithful resemblance to the originals : died 1788.

**HUYSSING** (Hans), born in Stockholm ; visited England in 1700, and studied under Dahl, whose manner he imitated. He drew the portraits of the three eldest princesses, daughters of George II. in the robes they wore at the coronation.

**HUYSUM** (Justus Van), the Elder, born in Holland, 1659 ; studied under N. Berghem, and painted landscape, history, portrait, fruit, flowers, &c. of which his fruit and flowers are most esteemed : died 1706.

**IDSINGA** (Wilhelmina Gertrude Van), born 1788 ; painted portraits in oil and copied the ancient masters ; her imitation was good and her pictures well finished : died 1819.

**INDIA** (Tullio), a native of Verona; painted in fresco, and excelled in portraiture.

**INGHEN** (William Van), born at Utrecht, 1651; studied under Grebber, and at Rome under Carlo Maratti, and afterwards visited Venice to improve himself in colouring, and on his return to Holland painted portraits with considerable success; died 1709.

**INUREA** (Anthony), a gentleman of Verona; studied under Sarazana; became a perfect master in design, and painted portraits admirably.

**ISAACS** (Peter), born in Holland, 1659; studied first under Cornelius Ketel, and afterwards under John Van Achen, whom he accompanied through Germany to Italy; he practised portrait painting at Amsterdam with great success. His heads are graceful and extremely well drawn: died 1618.

**JACKSON** (John), born in Yorkshire, patronized by Lord Mulgrave, who placed 1778; a self-taught portrait painter; was him in London under the tuition of Sir George Beaumont. He painted numerous portraits of well-known characters, amongst others the Duke of Wellington; the Duke of Devonshire; Earl Grenville; Lord Braybrooke; the Marquis of Chandos; Canova; Flaxman; Chantry; Stothard; West; Shee; Thompson; Nollekens; and about half the nobility and persons of eminence and talent in the kingdom, and in some of his pictures may be said to rival Sir Joshua Reynolds: died 1831.

**JACOBS** (Simon), a Dutch portrait painter, born at Gouda, 1520; studied under Charles d'Ypres, and painted portraits, in drawing correct, colouring pure and brilliant, animated in expression, and with a bold and free touch: died 1572.

**JACOBSQ** (Hubert), called Grimani, born at Delft, 1599; visited Venice, and studied the works of the great masters there, particularly Titian, and became an excellent colourist. His talent was confined to portrait painting.

**JACOBSQ** (Julian), born at Hamburgh, 1610; studied under Francis Snyders, and painted similar subjects, but afterwards devoted himself to history and portrait painting: died 1664.

**JAMES** (George), born in London; studied at Rome, and on his return to England commenced portrait painting, but met with little success: died 1794.

**JAMESONE** (George), born at Aberdeen, 1586; studied under Rubens; excelled his countrymen in portrait painting, and was called the Vandyck of Scotland, to whom some of his pictures have been attributed. On Charles the First's visit to Scotland he

made drawings of the Scottish monarchs, which so pleased the King that he sat to Jamesone for a full-length portrait. Many of his portraits are at the Earl of Aberdeen's and in different gentlemen's houses, as well as in the halls of Marischal and King's College. He also painted a portrait of himself as large as life, dressed in a black jacket, with a white band, and with his hat on; it has ten squares in the background, one a sea-piece, and the others full-length portraits; and another, which is in the Florentine Gallery: died 1664.

**JANET** (—); painter to Francis I. and II. kings of France; painted their portraits, and those of various others at Fontainebleau; and excelled also in miniature.

**JANSSEN** or **JOHNSON** (Cornelius), born at Amsterdam, 1590; came to England in 1618, and painted several excellent portraits of James I. and family, and also of the principal nobility. He generally painted on panel, and his draperies are for the most part black. His colouring is clear and natural, and his pictures are neatly finished, although somewhat stiff and formal. He frequently painted in small size in oil, and often copied his larger works in that manner. The portrait of Sir George Villiers, the father of the celebrated Duke of Buckingham, the hand resting on a greyhound, which is admirably painted, and that of the Princess Elizabeth, who married the Elector Palatine, and is commonly called the Queen of Bohemia, are considered his finest productions: died 1665.

**JEAN** (Philippe), born in Jersey; came to London at the close of the American War, and acquired some distinction by his portraits, both in oil and in miniature: died 1802.

**JENKINS** (Thomas), born in Devonshire; studied in London under Hudson, and afterwards visited Rome, but finding he possessed little talent as an artist he abandoned the profession: died 1798.

**JERVAS** (Charles), born in Ireland; was a pupil of Sir Godfrey Kneller, and painted portraits, life size, in a flimsy, daubing style, and without any merit either in drawing, colouring, or even likeness.

**JONG** (Ludolf de), born near Rotterdam, 1616; studied successively under Cornelius Sachtleven, A. Palamedes, and John Bylaert, and excelled in portrait painting; some large works by him are in the public halls at Rotterdam: died 1697.

**JOUVENET** (Francis), brother of Jean, under whom he studied, and became a good painter of portraits: died 1749.

**KALF** (William), born at Amsterdam, 1630; studied under Hendrick, a painter of

history and portrait, whose pursuits he followed for some time; but we have no description of his works in that branch of the art.

**KAUFFMAN** (Maria Angelica). This lady was the daughter of a Swiss portrait painter, whose pursuit she at first followed, but afterwards practised in historical composition. Her design was correct, and colouring harmonious, but there was great want of vigour and expression in her heads: died 1807.

**KEEBLE** (William), an English portrait painter; is only known as the painter of a whole-length portrait of Sir Christopher Gascoyne, Lord Mayor of London.

**KEISAR** (William de), born at Antwerp, about 1647; practised in oil colours, miniature, and enamel, with great success. He came to England in the reign of James II. and left a daughter, who painted small portraits in oil, and copied with great success.

**KENT** (William), born in Yorkshire, 1685; was patronized by Lord Burlington, and obtained considerable employment as a portrait painter, but did not succeed, his colouring being bad and drawing defective: died 1748.

**KESSEL** (John Van), born at Antwerp, 1626; painted portraits with a free and light touch, and in colouring resembles Vandyck.

**KESSEL** (Ferdinand Van).—See *Landscapes*.

**KESSEL** (Nicholas Van), born at Antwerp, 1684; painted portraits, but with little success: died 1741.

**KETEL** (Cornelius), born at Gouda, 1548; studied under Blocklandt; came to England in the reign of Queen Elizabeth, whose portrait he painted, also that of the King of Denmark, and occasionally imitated Ugo da Carpi in using the ends of his fingers instead of brushes. His portraits of Democritus and Heraclitus, the former representing himself, and the latter Signor Morosini, who had naturally a serious cast of countenance, were painted in that manner. His figures were usually as large or even larger than life. He painted a whole-length portrait of Sir Christopher Wren: died 1602.

**KETTLE** (Tilly), born in London, 1740; practised portrait painting, but with little success; afterwards visited India, and on his second voyage died, in 1798.

**KEULENS** (James Van), born in England of Dutch parents; was eminent as a portrait painter, and was employed by Charles I. and several of the nobility previous to the arrival of Vandyck; he sometimes painted in the style of Ravesteyn: died 1635.

**KEY** (William), born at Breda, 1520; studied under Lambert Lombard, and painted

portraits, which have been compared to those of Sir Antony More. He painted the portrait of Cardinal Glanville, and also that of the Duke of Alva. His works are generally carefully finished and neatly coloured: died 1576.

**KEY** (Adrian Thomas), was a cousin and pupil of William Key, whom he surpassed in originality of composition and spirited touch. Two of his paintings in the Museum at Antwerp are groups or portraits of the men and women of the family of Franco y Feo-de-Briez.

**KIRK** (Cornelius), born at Amsterdam, 1635; died 1635; studied under his father, a portrait painter, and for some time followed his pursuits.

**KILLIGREW** (Anne), born 1660; this lady was maid of honour to the Duchess of York, whose portrait she painted, also that of the Duke of York, afterwards James II., and her own portrait, in the style of Sir Peter Lely; she likewise painted some historical subjects and still life: died 1685.

**KING** (Thomas); was a scholar of Knapton, and painted portraits with considerable ability. One of his portraits, representing Matthew Skeggs, a publican, playing on a broomstick, has been engraved: died 1769.

**KINSON** (Francis), born at Bruges, 1774; in 1808 exhibited several portraits of the Imperial family, and the same year was appointed principal painter to Jerome, King of Westphalia. He painted the portraits of the Marshals of France, the Ministers, &c. on foot; also that of the Prince of Ponte Corvo, afterwards King of Sweden, and of the Minister De Jaan; and in 1823 those of the Prince and Princess of Orange; the two last of which are exquisitely penciled and coloured. In the same year he presented to the King and Royal family of France the portrait of the Duchess d'Angouleme, also on foot. In 1820 he exhibited seven portraits, which were beautifully executed: died 1839.

**KITCHENMAN** (John), born in England; painted portraits in oil and in miniature: died 1782.

**KLEYNHENS** (Iz.), painted his own portrait, which is the only known work remaining by his hand; was born in 1634; died 1701.

**KLOCKER** or **KLOCKNER** (David), born at Hamburg, 1629; painted the portraits of the Royal family of Sweden, and many of the principal nobility: died 1698.

**KLUYT** (Peter Thierry), was one of the best pupils of Michael Mirevelt, but we have no description of his works.

**KNELLER** (Sir Godfrey), born at Lubeck, 1648; died 1723; studied in the school of



Rembrandt, and also under Ferdinand Bol; then visited Rome, and became the disciple of Carlo Maratti and Bernini, and began to acquire some fame as a portrait painter. He painted the portraits of Charles II. James II. and his Queen, William and Mary, Anne, George I. Louis XIV. Peter the Great, the Emperor Charles VI. the Beauties in Hampton Court, and others—for which see *General Dictionary*. The head-dresses of the women were at that time worn very high, but he did not paint them in the extreme of the fashion, their dress usually consisting of nothing more than a chemise thrown open, and a robe-de-chambre loosely thrown over it. There is a ridiculous stiffness in the neckcloths of the men and in the formal cut of their coats and stiff skirts.

KOECK or COECK (Peter), born at Alost, 1500; studied at Brussels under Van Orley, and also in Italy, and on his return painted portraits, and was employed by the Emperor Charles V.: died 1550.

KOETS (Roeloff), born at Zwoil, 1655; studied under Gerhard Terburg, but devoted himself entirely to portrait painting. He painted the portraits of King William III., the Earl of Portland and family, and most of the English and German nobility who attended that monarch at Loo.

KONINGH (Philip de), born at Amsterdam, 1619; studied under Rembrandt, and painted history and portrait, but particularly excelled in the latter. His colouring is clearer than that of Rembrandt, and partaking more of the chaste and tender tinting of Vandyck: died 1689.

KOOI (William Bartel Vander), born in Friscia, 1768; in 1804 went to Dusseldorf, and copied some portraits by Vandyck: died 1836.

KOSTER (Simon de), born 1767; was a pupil of Thomas Gaal, who painted portraits and other subjects, but we have no account of his works.

KRYNS (Everard), born at the Hague, 1658; studied under Van Mander, and at Rome, where he improved himself in design and colouring, and painted portraits with some reputation: died 1627.

KUPETZKI (John), born in Bohemia, 1667; studied under Claus, and from the works of Correggio and the Caracci, but in colouring more resembles Rembrandt, and in designing the human figure approaches Vandyck. He excelled in portrait, and took uncommon pains in finishing the heads. He painted the portraits of the Duke of Saxe-Gotha, the Elector of Mentz, and the Margravine of Anspach: died 1740.

LAGRENEE (Louis John Francis), born in Paris, 1727; painted portraits and other sub-

jects, but we have no account of his style: died 1787.

LAIRESSE (Gerard), born at Liege, 1640; studied under Flemael, and painted history and portrait: died 1711.

LAMBERT (—), son of the celebrated General Lambert, is said to have painted portraits, but we have no description of his style.

LANGE (J. de), was a good portrait painter; lived about the commencement of the eighteenth century, and painted, amongst other family portraits of Mr. J. J. Nahuis of Utrecht, one of a lady, life size, in an excellent style.

LANGETTI (Giovanni Battista), born at Genoa, 1635; he studied first under Pietro da Cortona, and afterwards under G. F. Cassana; his usual subjects were the heads and busts of old men, hermits, philosophers, &c.: died 1676.

LANIÈRE (Nicholas), born in Italy; he came to England in the reign of Charles I., for whom he painted some pictures; his own portrait, with a palette and pencil in hand, and a scrap of paper with musical notes, is in the Music School at Oxford: died 1646.

LANZANO (Audrea), born at Milan, 1654; he studied under Scaramuccia, and afterwards in the school of Carlo Maratti, whose style he quitted for that of Lanfranco, and excelled in portrait: died 1712.

LAQUY (William Joseph), born 1738; painted portraits occasionally, but with no very great success: died at Cleves, 1798.

LARGILLIÈRE (Nicholas de), born at Paris, 1556; studied under Francis Gobeau, and came to England in the reign of Charles II. whose portrait he painted; also that of several of the nobility, and on the coronation of James II. he painted the portrait of that monarch, and of Maria d'Este, his Queen; he also painted the portrait of Louis XIV.: died 1646.

LAROON (Marcellus), born at the Hague, 1653; studied under La Zoon, an obscure portrait painter, and painted similar subjects, correct in drawing, and well coloured: died 1705.

LATOUR (Maurice Quentin de), born in France, 1705; he was patronized by Louis XV. and painted the portraits of all the Royal family: died 1788.

LAVESQUE (Jacob), born at Dort, 1624; studied in the school of Rembrandt, but abandoned that style for an imitation of John de Baan: died 1674.

LAWRENCE (Sir Thomas), born at Bristol, 1769; amongst British portrait painters ranks next to Sir Joshua Reynolds; he first painted that of Miss Farren, afterwards Countess of Derby, and in 1788, those of the Queen and

the Princess Amelia, and subsequently the portraits of Mrs. Byng, Sophia Upton, Caroline Upton, Lady Templeton, the Marchioness of Exeter, Lady Conyngham, Lady E. Hamilton, Miss Lamb, Mrs. Thelluson and child, Mrs. Williams; and subsequently the Princess of Wales, the Princess Charlotte, Mrs. Siddons, and numerous other ladies of rank, fashion, and beauty, the most charming of which was Lady Peel, designed as a companion to Rubens' Chapeau Paille. His principal male portraits were Curran, Erskine, Wyndham, Sir William Grant, Lord Grey, Lord Amherst, Lord Ellenborough, Sir Joseph Banks, the Earl of Aberdeen, the Honourable William Pitt, Lord Castlereagh, and George Canning, Sir Walter Scott, Robert Southey, Thomas Campbell, Benjamin West, and Henry Fuseli; and from 1814, by command of the Prince Regent, he painted those of the Emperor of Russia, the King of Prussia, Blucher, Platoff, and the Duke of Wellington; and also painted the Emperor of Austria, the Archduke Charles, Pope Pius VII., Cardinal Gonsalvi, Canova, Lord Brougham, Sir H. Davy, Sir Robert Peel, Wilson Croker, Thomas Moore, Lord Francis Leveson Gower, and John Kemble as Hamlet; in 1802, his price was, for a three-quarter size portrait, 30 guineas; half-length, 60 guineas; and whole-length, 120 guineas, which gradually rose to 80 guineas, small size; and 320 guineas, full-length; and after the death of Hoppner increased to 100 guineas for his heads only, and 400 guineas for his full-length portraits; his male heads are vigorously painted, and with a characteristic expression, but the eyes of his ladies beam with mildness and love, and his colouring is beautifully clear, transparent, and natural. Fuseli swore in German that the eyes of Lawrence were the eyes of Titian, the greatest compliment that could be paid him: died 1830.

LAZZARI (Donati), born in Italy, 1450; studied under Corradini, and painted in fresco for the churches, but excelled in portrait: died 1514.

LEAL (Simon de Leon), born at Madrid, 1610; was a scholar of Cuevas, and painted portraits, in which he resembles Vandyck: died 1687.

LEDEBOER (Isaac), is only known as a painter by his fine portrait of James Basnage, which is placed in front of the works of that author: flourished about the commencement of the eighteenth century.

LEFEBRE (N.), born in the province of Liege; was a pupil of David, and bid fair to arrive at great eminence as a portrait painter, but died in the flower of his age, in 1826. There is a portrait by him of the King of the Low Countries, full length.

LEGNANI (Cristoforo), painted portraits, but we have no description of his works.

LELIE (Adrian de), born 1775; copied several portraits by Vandyck and Rubens, and painted a number of original portraits, amongst which was one of John Gildemeester exhibiting his Cabinet to some Ladies and Gentlemen; also a group of the Members of the Society Felix Meritis: died in Amsterdam, 1820.

LELY (Sir Peter), born in Westphalia, 1617; studied under Peter Grebber, of Haerlem, and in 1641 came to England, and succeeded Vandyck, whose style he imitated in portrait painting, and soon surpassed all his contemporaries; he painted the portraits of Charles I., of King William and Queen Mary, also that of Cromwell, and of Charles II. on his restoration, and numerous others; in his portraits of ladies he was most successful, and usually represented them down to the knees, and frequently with backgrounds, and though not equal to Vandyck in purity of colour, are sometimes more beautiful, and the eyes have a peculiarly languid expression; his portraits in crayons are not less esteemed than those in oil, but those of the men are in every respect inferior to the productions of Vandyck: died 1680.

LEMAIRE (Francis), born at Maison-Rouge, 1627; died 1688; he painted portraits, and was considered a good colourist.

LEONARDO (Fra Augustin), born at Madrid, 1580; painted portraits, which are said to possess great merit: died 1640.

LEONARDINI (Francesco), born at Venice, 1654; died 1711; painted history, but excelled as a portrait painter: died 1711.

LEONE (Lewis), born in Padua, applied himself to portrait painting, in which he excelled; he died, leaving a son, whose works being painted in a similar style, are often mistaken for those of the Elder Leone.

LEONI or LIONI (Cavaliere Ottavio), born at Rome, about 1585; flourished in the Pontificate of Urban VIII., and painted the portraits of the Pope, the Cardinals, and the principal nobility of that period.

LEUR (N. Vander), born at Breda, 1667; he visited Italy, where he studied and copied the works of the best masters, but particularly excelled in portrait painting: died 1726.

LEYDEN (Lucas Jacobs), called Lucas Van Leyden, born at Leyden, 1494; painted in oil, distemper, and on glass, in history, landscape, and portrait; in colouring fresh and clear, pencil light though finished, but drawing in the stiff Gothic style that then prevailed: died 1533.

LEZIER (Paul), born at Dordrecht; painted a large picture, representing the principal

Burgesses of that city, which was formerly in the Society of Archers there.

**LIANO** (Philip), born at Madrid, 1575 ; he studied first under Alonzo Sanchez Coello, and painted small portraits, faithful in resemblance, and so exquisitely finished as to be called the Miniature Titian : died 1625.

**LICINIO** (Bernardino da Pordenone), resembles Giovanni so closely in his style, particularly in his portraits, that his works are frequently attributed to that master.

**LIEVENS** (John), born at Leyden, 1607 ; he studied first under Van Schooten, and afterwards under Peter Lastman, and copied Haerlem's pictures of Democritus and Heraclitus so closely, that they might have passed for the originals ; he also painted the portrait of Charles I. with those of several of the Royal family, and many of the nobility : died 1663.

**LIMBURG** (Henry Van), born at Rotterdam, 1675 ; painted small portraits in the style of Vander Werf, by whom he was instructed, but not so highly finished as those of his master.

**LINT** (Peter Van), born at Antwerp, 1609 ; painted portraits, large size or easel, and in fresco or in oil, with equal success : died 1668.

**LION** (—), born at Dinant, in 1740 ; was a pupil of the celebrated De Vien, and became an excellent painter of portraits, &c. : died 1814.

**LION** (A.), painted two portraits of armed Burgesses ; one of them bears his name, and is dated 1628.

**LIOTARD** (John Stephen), called the Turk, born at Geneva, 1702 ; painted portraits in crayons and in enamel, in the former most admirably ; but he obtained little employment from the fidelity of his likeness, as he never suppressed any blemish on the face of his sitters ; he painted the portraits of the Emperor and Empress of Germany : died 1776.

**LIPPI** (Lorenzo), born at Florence, 1606 ; he studied under Roselli, but made the works of Santo da Titi his model, which he improved by adopting that of Baroccio in his draperies ; he painted portraits in an admirable style : died 1664.

**LIS** or **LYS** (John Vander), born at Breda, 1600 ; studied under Cornelius Poelemberg, whose manner he imitated closely ; his own portrait, painted by himself, was formerly in the collection at Strawberry Hill : died 1657.

**LLORENTE** (Don Bernardo Germano), born at Seville, 1685 ; he arrived at such eminence that when Felipe V. visited Seville, he was employed to paint the portrait of the infant prince : died 1757.

**LONGHI** (Luca), born at Ravenna, 1580 ;

painted history and portrait with considerable reputation.

**LONGHI** (Francesco), son and scholar of Luca ; painted history and portraits in the style of his father, but not equal to him.

**LONGHI** (Alessandro), born at Venice, 1700 ; was a scholar of Guiseppe Nogari, and chiefly distinguished as a portrait painter : died 1744.

**LORENESE** (Charles)—See *Scripture History*.

**LOTI** or **LOTH** (Giovanni Carlo), born at Munich, 1632 ; painted the portrait of the Emperor of Austria in a masterly style : died 1698.

**LOTTO** (Lorenzo), born at Bergamo, 1490 ; after studying under Previtalo and Bellini, he adopted the style of Giorgione, but with a less bold touch, and less brilliancy in his colouring ; his carnations, are, however, fine ; and he excelled in portraits, which he sometimes introduced into his historical compositions : died 1560.

**LOUIS** (Leonard Francis), born at the Hague, 1698 ; was a pupil of Peter Van Kuick, and of John Vollevens, and a good painter of portraits ; his likenesses were excellent.

**LUBINETSKI** (Christopher), born at Stettin, 1659 ; he painted portraits in the style of Adrian Backer, with considerable success : died about 1719.

**LUCY** (Charles), born in London, 1692 ; was a pupil of Carlo Cignani, and of Pietro Dandini, but his inclination leading him to portrait painting, he adopted that branch with considerable success.

**LUYKS** (Nicholas), a German, born 1600 : is said to have been a good painter of portraits, but we have no further particulars of his works : died 1658.

**MAAN** or **MAN** (Cornelius), born at Delft, 1621 ; studied the works of Titian, and painted portraits in his style, in which he particularly excelled : died 1706.

**MAAS** or **MAES** (Nicholas), born at Dort, 1638 ; studied under Rembrandt, and painted portraits, in which he avoided the dark style of that master for one more pleasing to the ladies, and became one of the most successful artists of his time : died 1693.

**MABUSE** or **MALBRUGIUS** ; born at Mau-beuse, in the latter part of the fourteenth century. He visited England in the reign of Henry VII. whose portrait he painted ; also that of Prince Arthur, with Prince Henry, and the Princess Margaret, now in Windsor Castle, and many of the nobility of this country, much in the style of Albert Durer, his colouring fresh and clear, and finished as high as the productions of Mieris

or Gerard Duow : died in 1532, or, according to Descamps, in 1564.

MACHELLI (Rolando), born at Genoa, 1654 ; is said to have painted portraits with some reputation, but we have no further account : died 1728.

MACOURT (C.), born in Germany, came to London, where he practised portrait painting, both in oil and in miniature, and is said to have died in 1768.

MACPHERSON (Joseph), of Scotch extraction, was born in Florence, 1726 ; he studied under Pompeo Battoni, and painted a number of portraits in oil, and some of whole families, in one picture, for English persons of distinction, and also for many of the Sovereigns and Princes of Europe.

MAGANZA (Giovanni Battista), the Elder, born at Vicenza, 1509 ; painted portraits in the style of Titian, whose pupil he was, with considerable success : died 1589.

MAGLIAR (Joseph)—See *Scripture History*.

MAGNANI (Cristofano), born near Cremona ; studied under Bernardino Campi ; painted portraits with considerable reputation : flourished about 1580.

MAHUE (William), born at Brussels, 1757 ; was a celebrated portrait painter of his time, but his works are extremely rare : died 1569.

MAINERO (Giovanni Battista), born at Geneva, 1610 ; was a pupil of Lucio Borzone ; he painted portraits, in which he was much employed by the principal personages of that period : died 1657.

MALOMBRA (Pietro), born at Venice, 1556 ; studied under Guiseppe Porta, called Salviati, and became a distinguished portrait painter : died 1580.

MANTEGNA (Andrea) — See *Scripture History*.

MANZUOLI (Thos.), of San Friano, was a pupil of Carlo Loro, and excelled in portrait painting : died 1670.

MARATTI (Carlo)—See *Scripture History*, &c.

MARIA (Francesco de), born at Naples, 1620 ; studied under Domenichino, and particularly excelled in portrait. A portrait by Rubens, and another by Vandyck, being placed with one by Maria, and submitted to the judgment of Nicolo Poussin, Pietro da Cortona, and Andrea Sacchi ; the preference was given to that painted by Maria : died 1690.

MARINKELE (Joseph)—See *Miniatures*.

MARMI (John Baptist), born in Florence, 1659 ; was employed by the Grand Duke

Ferdinand, also by the Grand Duchess, and others of the Court, in numerous works in oil, and also in portraits : died 1686.

MARMOCCINI (Giovanni Cortese)—See *Crayons and Miniatures*.

MARON (Anthony), born at Vienna, 1731 ; was sent to Florence to paint, in one large picture, the portraits of the Grand Duchess, and all the Archdukes and Archduchesses, then living there ; he also painted the Duke of Gloucester, and numerous other persons ; he also painted a full-length, the portrait of the Emperor Francis II., and finally, went to Vienna to paint that of the Empress Queen, the reigning Emperor, Joseph II., the Archduke Maximilian, the Archduchess Christina, and Duke Albert Prince of Saxony.

MARRISSAL (Philip Charles), born at Ghent, 1698 ; studied under Le Plat, and left some paintings of merit, amongst which are some good portraits : died 1770.

MARTIN (David), born in Scotland ; he studied under Allan Ramsay, and afterwards in Italy, and painted a portrait of David Hume, so much in the style of Sir Joshua Reynolds, that it had nearly occasioned a lawsuit. His best picture was a half-length portrait of Franklin : died 1797.

MASACCIO (Maso de S. Giovanni), born in the Florentine territory in 1401 ; is distinguished by a style unknown to his contemporaries, and from which Perugino, and even Raffaele, are said to have formed theirs. In the Gallery at Florence, is the portrait of a young man by him, which is highly esteemed : died 1443.

MASCAL (Edward), an English portrait painter : painted a portrait of Oliver Cromwell, which was in the possession of the Marquis of Chandos, and also painted a portrait of himself, engraved by Gammon : flourished about 1650.

MATON (B.), one of the painters of the Dutch School omitted by authors, was a pupil of Gerard Douw, and painted a small picture representing the portraits of a man and woman after the manner of Mieris, which is in the Collection at Amsterdam : it is signed "Maton."

MAUBERT (James), resided in England in the reign of James I., and distinguished himself by copying all the portraits of English poets he could meet with, in small ovals adorned with flowers, honeysuckles, &c. ; he painted Dryden, Wycherley, Congreve, and some others from life : died 1746.

MAURER (James), born in Switzerland, 1732 ; visited Utrecht, and painted some portraits there, which are said to be excellent likenesses ; he also painted some family pictures equally good : died 1780.

**MAZO** (Don Juan Baptista)—See *Fabulous History*.

**MAZZUOLI** (Francesco), called Il Parmegiano; painted his own portrait on a wooden panel, formed to imitate a convex mirror, and coloured so as to appear like glass, in which the windows of the chamber and the drapery, and other objects were reflected: died 1540.

**MEDINA** (Sir John), born at Brussels, 1660; was a scholar of Francis Chatel, and was particularly desirous of emulating his colouring, but afterwards improved himself by studying the works of Rubens. He occasionally painted history and landscape, but excelled in portraits. He came to England and painted portraits with considerable success, and afterwards visited Scotland, and painted the portraits of most of the Scottish nobility. At Wentworth Castle is the portrait of the first Duke of Argyle, with his two sons, Archibald and John, painted in the Italian style; and in Surgeons' Hall, Edinburgh, the portraits of the principal Professors; he also painted his own portrait for the Florentine Gallery, and in some of his works greatly resembles Kneller: died 1711.

**MEELE** (Matthew), born at the Hague, 1664; visited England, and studied under Sir Peter Lely, and on his return to the Hague, painted portrait with considerable success: died 1724.

**MEERT** (Peter), born at Brussels, 1618; painted portraits in the manner of Vandyck, and his works were highly esteemed. At Brussels there is one in the Museum representing the ancient magistrates of that city: died 1669.

**MELDER** (Gerard)—See *Miniatures*.

**MEMMI** (Simone), born 1285: painted in fresco, and executed the portraits of some of the most eminent personages of his time, popes, cardinals and others, also one of Petrarch's Laura: died 1345.

**MENTON** (Francis), born at Alkmaar, 1540; was a disciple of Francis Floris. He painted history, but the encouragement he met with as a portrait painter left him little time for other pursuits: died 1609.

**MERANO** (—), called Molinaretto, born at Genoa, 1666; painted portraits, landscapes, and sea-views, with considerable reputation: died 1712.

**MEER** (John Vander)—See *Scripture History*.

**MERCIER** (Philip), born at Berlin, 1689, and educated in the Academy there; he visited Hanover, and painted the portrait of

Prince Frederick, and on coming to England, was appointed his painter, and drew the portraits of several of the Royal family, particularly the three eldest Princesses, and after losing his favour, he painted portraits and pictures of domestic subjects in the style of Watteau: died 1760.

**MERIAN** (Matthew), the younger, son of an engraver, born at Basle, 1621; he is said to have been the scholar of Sandrart, Rubens, and Vandyck successively, and painted portraits, correct in design and in colouring, partaking of the vigour of the Flemish school. As a portrait painter, he was employed by the most distinguished personages in Germany, and in that of Count Sirain, in an Hungarian dress, his right arm bared, and a sabre in his hand, he appears to have united the depth of Rembrandt with the tone of Rubens.

**MESQUIDA** (William), of Majorca, went to Venice in 1718, and became a good portrait painter, but his chief talent lay in copying the works of Rubens and Vandyck, in which he was frequently employed.

**MESSINA** (Antonello da), born at Messina, 1426; is said to have painted a portrait in oil which is inscribed "Antonellus Messeneus, me fecit, 1494;" he studied under John Van Eyck.

**METRANA** (Anna), born at Turin. This lady is said to have distinguished herself as an eminent paintress of portraits: she lived about 1718.

**MEYER** (Dietrich), born at Zurich, 1571; painted portraits and history with some reputation. He affixed his initials to his pictures.

**MEYER** (Rodolph)—See *Scripture History*.

**MEYER** (Conrad), younger son of Dietrich, born at Zurich, 1618; received some instructions from his father, and also at Frankfort under Matthew Marian, and painted history and portrait, the latter designed with energy and spirit, and well coloured: died 1689.

**MEYER** or **MEYERLE** (Francis Anthony)—See *Conversations*.

**MEYSSENS** (John), born at Brussels, 1612. He painted portraits, in which he was particularly successful, and was much employed; visited Holland, and painted that of Henry of Nassau, the Countess of Stirum, the Count de Bentheim, and many of the principal personages of his court; he finished his pictures with great ease, and gave to his countenances a lively expression: died 1666.

**MICHIEL** (Louis), born at Amsterdam;

painted portraits, amongst others that of Prince Maurice, at that time Governor of Brazil: flourished in the seventeenth century.

MIERIS (Francis), the Elder, born at Leyden, 1635; studied under Gerard Douw, and painted similar subjects with the same minute handling and polished finish as his instructor, and occasionally painted portraits, which he executed in the same admirable manner. His best picture is that of the wife of Cornelius Plaats: died 1681.

MIERIS (John), son of Francis; painted similar subjects to his father, but despairing of equalling him he attempted portraits, life size: died 1690.

MIGNARD (Peter), the Elder, born at Troyes, 1610; studied under John Boucher, a painter of some reputation, and afterwards in Paris under Simon Vouet, and subsequently at Rome from the works of Raffaele and Annibale Caracci; he was afterwards invited to France, and painted the portrait of Louis XIV. several times, and at Rome he painted the portraits of Pope Urban VIII., Alexander VII., and several of the nobility: died 1695.

MIGNARD (Nicholas), born 1608; painted historical subjects, and was much employed in the Palace of the Tuilleries, and also as a portrait painter: died 1668.

MIGNARD (Paul), born in Paris, 1666; son and disciple of Nicholas; distinguished himself as a painter of portraits: died 1691.

MIREVELT (Michael Janson), studied under Anthony de Montford, called Blocklandt, and painted history and portrait, but excelled in the latter. He painted the portraits of some of the Princes of the House of Nassau, and is supposed to have painted a greater number of portraits than any artist of his country. Descamps estimates them at 10,000, but Houbraken limits them to 5000: died 1641.

MIREVELT (Peter), born at Delft, 1596; son of the preceding; painted portraits in the style of his father, and with equal reputation. One of his most esteemed works is a large picture in the Surgeon's Hall at Delft, representing the principal members of the society at that time: died 1632.

MOELART (Jacob)—See *Scripture History*.

MONSTRAART (John), born in Haerlem, of an ancient noble family; came to England, and was introduced to the English Court. He possessed great talents, and his portraits were extremely natural.

MONTAVA (Raffaele da'), a pupil of Pierino del Vaga; attained considerable reputation

in large and small portraits in fresco and in oil: flourished about 1530.

MONTI (Giovanni Battista), born at Genoa, 1610; was a pupil of Luciano Borzoni, and a reputable painter of history, but was more distinguished for the excellence of his portraits, and painted some of the principal personages of his country: died 1657.

MONTI (Anthony da'), was called Anthony of the Portraits, from his superior excellence in that branch of the art: died about 1588.

MONTPETIT (Armand Vincent de), a Frenchman, born 1713; painted portraits, which were greatly esteemed: died 1800.

MOOR (Karel de), born at Leyden, 1656; studied under Gerard Douw, Abraham Vander Tempel, and Godfrey Schalcken, painted portraits and domestic subjects, which were greatly admired. He painted amongst others the portraits of Peter the Great, Prince Eugene, and the Duke of Marlborough, and many other distinguished personages; his figures are generally correctly designed, and colouring clear and transparent. Some of his larger works partake of the delicacy of Vandyck, with the vigour of Rembrandt: died 1738.

MORANDI (Giovanni Maria), born at Florence, 1622; studied under Antonio Bilivert, and afterwards at Venice from the works of the great colourists of that school, in which he seems to have aimed at the splendid style of Pietro da Cortona; he painted the portraits of Leopold I. and family, and many of the illustrious personages of Germany: died 1717.

MORE (Mary), painted the portraits of her husband and of herself, also a portrait which is in the Bodleian Library at Oxford, and is evidently a copy of Cromwell, Earl of Essex, but by a strange mistake is called a portrait of Sir Thomas Moore.

MORE (Sir Anthony), born at Utrecht, 1519; studied under John Schoreel, and afterwards in Italy from the works of Buonarrotti and Raffaele, and on his return to Holland, devoted himself to an imitation of Holbein. He designed in a bold and masterly style, but without the delicacy and clearness of that master. He went to Spain and painted the portrait of Prince Philip, and whilst there copied some portraits of illustrious women, by Titian, so closely, that they were thought to come near to the beauty of the originals. He visited Portugal, and painted the portrait of King John III., Catharine of Austria, sister to Charles, and afterwards came to England to paint the portrait of the Princess Mary, previous to her marriage with Philip of Spain; his own portrait by himself is in the Florentine Gallery: died 1576. His talents it appears were

not confined to portraits, as he painted several pictures for the Royal Collection in Spain, which were all destroyed in the conflagration of the Palace of the Pardo.

**MOREELZE** (Paul), born at Utrecht, 1571; practised portrait painting under Mirevelt, in which he was much employed, and but little inferior to his instructor: died 1638.

**MORIER** (David)—See *Battle Pieces*.

**MORIN** (John), born at Paris about 1712; was a scholar of Philip de Champagne, and for some time applied himself to history and portrait, but afterwards devoted himself entirely to engraving.

**MORLAND** (Henry Robert), father of the celebrated George Morland, frequently painted portraits, both in oil and in crayons. One of the latter, a boy's head, was considered his best performance: died 1797.

**MORONI** (Giovanni Battista), born in the Bergamese States; was a scholar of Alessandro Bonvicini, and one of the most successful followers of his style, and one of the best portrait painters of his time, Titian excepted: flourished from 1557 to 1578.

**MOSTAERT** (Jacques), born at Haerlem, 1499; studied under Jacob Van Haerlem, and became a reputable painter of history and portrait; he painted that of Margaret, sister to Philip I. of Spain, and the principal personages of that time: died 1555.

**MUNERO** (Giovanni Battista), born at Genoa, 1613; studied under Luciano Borgognone, and excelled in portraiture: died 1657.

**MURANO** (Natalino da), was a scholar of Titian, and celebrated as a portrait painter: flourished about 1558.

**MURILO** (Bartolomé Estevan). This celebrated Spanish painter painted the portraits of Leandro and of Isidore, Archbishops of Seville; his style was a mixture of the Flemish and Italian school: died 1685.

**MURRAY** (Thomas), born in Scotland about 1666; was a scholar of Riley at the time that he was painter to William and Mary, and became one of the most eminent artists of his time; he was employed to paint the portraits of the Royal family, and many of the principal nobility; his pictures are well designed and correctly coloured; his own portrait by himself is in the Florentine Gallery: died 1724.

**MUSCHER** (Michael Van), born in Rotterdam, 1645; studied under Martin Zaagmoolen, an obscure artist, and afterwards under A. Van Temple, G. Metz, and Adrian Ostade, but adopted a style more resembling Francis Mieris, but not equal to him in harmony of colouring, or in the exquisite polish

of his finishing; he painted conversations and portraits, and although his figures are not correctly drawn, they have the merit of fidelity and truth; his works are little known out of his own country: died 1705.

**MUYS** (William), born at Schiedam, 1712; resided at Rotterdam; painted portraits and pictures of large dimensions: died 1763.

**MUYS** (Nicholas), born at Rotterdam, 1740; painted portraits and cabinet pictures with considerable success: died 1808.

**MY** (Jerome Vander), born at Leyden, 1688; was a pupil of Mieris, and painted portraits in his style, highly finished, but somewhat deficient in vigour.

**MYN** (Hermyn Vander), born at Amsterdam, 1684; came to England in 1722, and was employed in painting the portraits of several of the nobility, in which he carried to excess the laborious minuteness of his countrymen, faithfully imitating the lace, embroidery and fringes, with the utmost precision; he painted a portrait of Frederick, Prince of Wales, one of the Prince of Orange, and another of the Duchess of Chandos.

**MYTENS** (John), born in Brussels, 1612; studied first under A. Van Opstal, and afterwards under Nicholas Vander Horst, and became an eminent painter of portraits. The Prince of Orange and several noblemen and gentlemen sat to him.

**MYTENS** (Martin), born at Stockholm, 1695; is said to have distinguished himself as a portrait painter in the different Courts of Europe. He painted the portraits of Louis XV., the Duke of Orleans, and the Czar, Peter of Russia; and whilst at Rome, devoted himself to copying the old masters in oil and in miniature: died 1755.

**MYTTENS** (Daniel), the Elder, born at the Hague; visited England about the latter part of the reign of James II., and was an admired portrait painter. At Hampton Court there are several whole-lengths by him of the Princes and Princesses of the House of Brunswick Lunenburg, and the portrait of Charles Howard, Earl of Nottingham, and at St. James's there is a portrait of Hudson, the Dwarf, holding a dog with a string, and a fine landscape forming the background; his own portrait is also at Kensington. He appears to have studied the works of Rubens, the landscapes which form the backgrounds of his pictures being evidently in his style.

**MYTTENS** (Daniel), the Younger, son of the preceding, was born at the Hague in 1636; studied first under his father, and afterwards at Rome under Carlo Maratti, whose works were the great objects of his

admiration, and distinguished himself as a painter of history and portrait : died 1688.

NANTIEUL (Robert)—See *Crayons*.

NATTIER (John Marc), born in Paris, 1642 ; died 1705 ; is said to have excelled in portrait painting, but we have no further account of his works.

NAZZARI (Bartolomeo), born 1699 ; studied under Benedetto Luti and Francesco Trevisani, and became a reputable painter of history and portrait, but excelled in the latter : died 1758.

NEBOT (B.), painted the portrait of Thomas Coram, 1741, then in possession of D. Nesbit, and engraved by Brooke, 1751.

NECK (John Van), born at Naarden, 1636 ; studied under Jacob de Backer, an eminent painter of history and portrait, whose style he followed with great success, and was extensively employed as a portrait painter : died 1714.

NEGRI (Giovanni Battista), born at Bologna, 1680 ; was a celebrated portrait painter, but we have no further description of his works.

NES or NEES (John Van), born at Dort ; was a scholar of Mirevelt, and afterwards studied in Italy, and on his return to Holland, painted portraits in his style, which have the merit of a perfect resemblance, dignity of character, and chaste and vigorous colouring : died 1650.

NETSCHER (Gaspar), born in Germany about 1638 ; studied under Koeter, a painter of still life, and afterwards under Gerard Terburg, whose style he followed closely ; he painted portraits of a small size with great success, and is said to have visited England in the reign of Charles II., and painted the portraits of Lord Berkeley of Stratton and his lady, and many other persons of distinction : died 1684.

NETSCHER (Theodore), son and scholar of Gaspar, born at Bordeaux, 1661 ; is said to have visited England in 1715, and to have met with great encouragement as a portrait painter.

NETSCHER (Constantine), younger son of Gaspar, born at the Hague, 1670 ; by studying and copying the works of his father, he became a successful follower of his style, and was extensively employed in portrait painting, and painted those of the families of Wassenaar and Duvenvoorden, and the Earl and Countess of Portland. He succeeded best in female portraits, which are gracefully designed and delicately coloured. He painted a family picture of Baron Suesso, consisting of seven or eight figures, in which a dog is introduced, that was painted by Vander Does : died 1722.

NEWTON (Francis Milner), born in London about 1720 ; was a pupil of M. Tuschler, but confined himself to portrait painting, and was much employed : died 1794.

NEWTON (Gilbert Stuart), born at Halifax, United States, 1795 ; came to London, in 1817, and painted historical subjects, domestic scenes, and portraits ; of the latter his likeness of Sir Walter Scott, though not of an elevated character, is an excellent performance : died 1835.

NILSON (John Elias)—See *Miniatures*.

NIMEGUEN (Elias Van), was taught by an elder brother, an indifferent painter of portraits, &c. and by an attentive study of nature became a correct designer of the figure.

NIMEGUEN (Tobias Van), younger brother of Elias ; was similarly instructed, and pursued the same branch of the art with considerable reputation.

NIMEGUEN (Gerard Van), a grandson of Elias ; excelled in portrait painting, and whilst very young painted that of his Highness Prince William V. : died 1808.

NIMEGUEN (Dionysius Van), born at Rotterdam, 1705, studied under Elias, and became an excellent painter of portraits, &c. : died 1798.

NOCRET (Charles), son of Juan, born at Nancy, 1647 ; died 1719. Painted portraits with success, but we have no further description of his style.

NOP (Gerrit)—See *Scripture History*.

NUMAN (Herman), born at Groningen, 1744 ; painted numerous portraits, but we have no description of his style : died 1820.

NUNEZ (Pedro), born in Seville, 1614 ; is said to have been a pupil of Guercino, and was one of the artists employed to paint the portraits of the Kings of Spain : died 1654.

NUVULONE (Carlo Francesco), eldest son of Panfilo, born at Milan, 1608 ; studied under his father, and afterwards under Proccacini, and painted history and portraits in his style ; and when the Queen of Spain visited Milan, he was selected to paint her portrait : died 1661.

NUZZI (Mario), called Mario di Fiori, born in the kingdom of Naples, 1603 ; painted portraits, which were highly esteemed, but most of his works have perished : died 1673.

ONKRUIT (Theodore), a portrait painter ; resided at Utrecht in 4770.

OORT (Adam Van)—See *Landscapes*.

OOST (Jacob Van), the Elder, born 1600 ; painted history and portraits, distinguished by the freshness and beauty of their colouring : died 1671.



OOST (Jacob Van), the Younger, son and scholar of the preceding, born at Bruges, 1637; visited Rome for improvement, and on his return to Flanders painted history and portrait, and was so successful in the latter that his partisans ventured to compare his pictures with those of Vandyck: died 1713.

OOSTERHOUDT (Thierry Van), born 1736; studied at Dusseldorf the works of Rubens, Vandyck, and other celebrated masters, and on returning to his native country painted many portraits: died 1830.

OPIE (John), an eminent English painter, born in Cornwall, 1761; a self-taught portrait painter; but was not very attentive to the elegance or graces of female attraction, and his portraits of men are more distinguished by identity and truth than by dignity of character. He, however, excelled in colouring, and in some of his works appears to have emulated the harmonious toning of Rembrandt or Titian: died 1807.

OPSTAL (Gaspar James Van), born at Antwerp, 1660; painted history and portrait with considerable reputation, the latter of which are highly esteemed: died 1714.

ORLAY (Bernard Van), called Bernard of Brussels; painted several portraits of the family of Nassau, which were copied by Jordaens: died 1540.

OS (George James John Van), learned to paint portraits under Navez, but we have no description of his works: died 1841.

OWEN (William), born in Wales, about 1765; was a pupil of Catton, and painted portraits with considerable celebrity. His colouring was excellent, style bold and vigorous, but the drawing of his heads and hands occasionally feeble, and he was less successful in his female than in his male portraits: died 1825.

OVENS (Jurian)—See *Fire and Candle-light Pieces*.

PADOUANINO (Francesco), born at Padua, 1552; master unknown; painted history and portraits, the latter of which were greatly admired for their truth and dignity of character, and the excellent tone of colouring. He painted the portraits of the Earl and Countess of Arundel: died 1617.

PADOUANINO (Ottavio)—See *Scripture History*.

PAERT or PEART (Henry); studied under Barlow and Stone, and sometimes painted portraits, but is chiefly known as a copyist of historical subjects.

PAGLIA (Francesco), born at Brescia, 1636; studied in the school of Guercino, and painted history and portrait, but excelled in the latter. His portraits possess dignity of

character, purity of tone and uncommon relief: died about 1700.

PALACIOS (Francis), born in Madrid, was a disciple of Velasquez, and a good painter of portraits: died 1676.

PALADINI (Arcangela), born at Pisa, 1599; was the daughter of Filippo Paladini, a portrait painter, whom she studied under. Her own portrait, by herself, is in the Gallery at Florence: died 1622.

PALING or PAULYN (Isaac), born in Holland; was a scholar of Abraham Vander Tempel, and painted portraits and conversations in the style of that master. He visited England in the reign of Charles II. and practised portrait painting for some years: flourished about 1670.

PALLAJUOLO or POLLAJUOLO (Antonio and Pietro), born at Florence; Antonio in 1426, and Pietro in 1428; painted history and portrait with considerable reputation. Pietro painted that of Poggio the historian, and many of the nobility of Florence: they both died in 1498.

PALTHE (John), born 1719; settled at Leyden, and acquired great reputation as a painter of portraits: died at Leyden, 1769.

PALTHE (Gerard John), born 1681; was a pupil of Juriian Pool; painted portraits with some reputation.

PALTHE (Anthony), son of Gerard John; painted portraits, which although possessed of merit, were not equal to those of his brother John. He painted in the style of Rembrandt.

PAREJA (Juan de), born in Mexico, New Spain, 1610; was a slave of Velasquez, whom he endeavoured to copy, and became eminent in portrait painting: died 1670.

PARKER (John)—See *Fabulous History*.

PARMEGIANO (Francesco), born 1503; a celebrated painter of historical subjects; painted his own portrait on a wooden panel, formed to imitate a convex mirror, and coloured so as to appear like glass, in which the windows of the chamber and the drapery of other objects appear to be reflected: died 1540.

PARMENTIER (James), born in Paris, 1658; studied under Sebastian Bourdon, and on his coming to England was engaged in several historical works for the churches in Yorkshire, he also painted portraits: died 1730.

PARODI (Domenico), born at Genoa, 1668; studied design from the works of Carlo Maratti, and other great masters, and colouring from those of Tintoretto and Paolo Veronese, and painted history and portraits; amongst the latter that of the Duke of

Genoa, and many other illustrious personages.

PARSONS (Francis); practised in London about 1763, as a portrait painter, in which year he exhibited at the Rooms in Spring Gardens a Portrait of the Cherokee Indian then in England, and another of Miss Davis, a celebrated singer, as Madge, in the Opera of Love in a Village: died 1804.

PASSERI (Giovanni Battista), born at Rome, about 1610; is said to have followed the style of Domenichino, and to have painted his portrait: died 1679.

PASSERI (Guiseppe), born at Rome, 1654; was a successful follower of the style of Carlo Maratti, whose favourite disciple he was, and excelled in portrait painting. His best work of that kind was a portrait of his father: died 1714.

PASSEROTTI (Bartolomeo), born at Bologna, about 1540; studied first under Barozzi, called Vignale, and afterwards under Taddeo Zuccari, and painted history and portrait, the latter but little inferior to Titian in dignity of character and gracefulness of attitude: died 1595.

PASSEROTTI (Ventura); studied under his father, Bartolomeo, and his brother, Tiburzio, but was chiefly employed in painting portraits, which, for their fine tone of colouring and faithful resemblance, were greatly admired.

PASSEROTTI (Tiburzio), eldest son and disciple of Bartolomeo; painted portraits in the style of his father: died 1612.

PAUDITS (Christian), born in Lower Saxony, 1618; studied under Rembrandt, and became one of his best disciples. He painted history and portraits, but particularly excelled in the latter, which are full of character and life.

PAULUTZ (Zechariah), born at Amsterdam, 1600; died 1657; is said to have painted portraits, but we have no description of his works.

PEACHAM (Henry), born at North Mimms, Hertfordshire; is said to have painted in oil, and to have taken a likeness of James I. as he sat at dinner, but is better known as a writer on the art than as a painter: died 1650.

PEAKE (Robert)—See *Miniatures*.

PEAT (T.), born in 1758; painted a portrait, in which he appears to have imitated Sir Joshua Reynolds.

PEE (Theodore Van), son of Emanuel; painted some pastoral scenes, but of no great merit; died in Holland, 1731.

PELICHY (Gertrude de), born at Utrecht, 1741; painted several fine pictures, amongst

which, were the portraits of the Emperor Joseph and the Empress Maria Theresa: died 1825.

PEMBROKE (Thomas), was a disciple of Laroon, whose manner he imitated both in history and portrait.

PENNY (Edward), born in Cheshire, in 1714; came to London and studied under Hudson, afterwards at Rome under Marco Benefial, and was chiefly employed in painting small portraits in oil, which were generally admired. He painted the portrait of the Marquis of Granby relieving a sick soldier, which was highly esteemed.

PEKKOIS (James)—See *Miniatures*.

PESNE (Anthony), born in Paris, 1710; painted some portraits of the Royal family, which Lord Orford says were in a tawdry style; he also painted several family portraits: died 1770.

PETERS (Gerard), born at Amsterdam, 1580; a scholar of Jacques Leonards, and of Cornelius Cornelisz; painted portraits with considerable success, small size, and highly finished.

PETERS (William), born in England; painted portraits, amongst which, was a whole-length of George IV. when Prince of Wales: died 1814.

PETHER (William), also of Chichester; painted the portraits of the three Smiths of that place, but we have no further account of his works: lived about 1770.

PENNINGER (Henry), born at Zurich, 1742; was a scholar of Balthazar Bullinger, and by studying the best masters, particularly Vandyck and Rembrandt, who were his models, he became a reputable painter of portraits, and was much employed: died about 1809.

PIERSON (Christopher), born at the Hague, 1631. Visited the Swedish camp, and was engaged by General Wrangel to paint his portrait, but notwithstanding the reputation he had acquired, he abandoned that branch of the art.

PIETERS (Peter), born at Haerlem, 1541; studied under Peter Austen, called Peter the Long, and became a reputable portrait painter; he had two brothers, Arnold and Dirck, who also excelled as portrait painters: Dirck died in 1602; Peter, in 1603; and Arnold in 1614.

PILES (Roger de), born in France, 1635; painted the portraits of Boileau and Madame Dacier, which he designed and coloured in the style of Rubens, his favourite model; also many other portraits with distinguished reputation, but is better known as an author than as an artist: died 1709.

**PINACCA** (Joseph), born 1642; painted the portraits of the Marquis del Carpo, afterwards Viceroy of Naples, he subsequently visited Tuscany, and painted numerous others with considerable reputation.

**PINE** (Robert Edge), born in London, 1742; painted history and portraits with some reputation; he designed well, and was a respectable colourist; he painted a whole-length portrait of Dr. Oswald, Bishop of Raphoe: died 1790.

**PIOMBO** (Fra Sebastian del), born at Venice, 1485; studied under Giovanni Bellini and Giorgione, and first distinguished himself as a portrait painter, to which his powers were peculiarly adapted; he designed boldly, his heads are full of character and expression, hands admirably drawn, with an exquisite tone of colouring and extraordinary relief. He painted the portraits of Aretine, the Satirist of Clement VIII., and of Giulia Gonzaga, the favourite mistress of Cardinal Hippolito de Medici, the latter of which has been called a divine performance: died 1547.

**PLAAS** (David Vander), born at Amsterdam, 1647; studied the works of Titian, particularly his portraits, and on his return to Holland, was extensively employed in that branch, and painted many of the most distinguished personages of his time, amongst others, one of Admiral Van Tromp; the head and hands admirably drawn, and the colouring partaking of the vigour of Rembrandt, and the truth of Titian: died 1704.

**PLATTENBERG** (Nicholas Van), son of Matthew, born at Paris, 1636; studied under Philip de Champagne, and became a reputable portrait painter: died 1706.

**PLOEGSMA** (Thierry James), born 1769. In 1784, he painted the portraits of his parents with a natural touch, good colouring, and admirable chiaro-oscuro; painted also that of Mr. Verrier, and of numerous others: died 1791.

**PLOTT** (John)—See *Miniatures*.

**Po** (Teresa del)—See *Miniatures*.

**POELEMBERG** (Cornelius), born at Utrecht, 1586; studied under Abraham Bloemart, and afterwards in Italy, and first attached himself to the style of Adam Elsheimer, which he afterwards quitted to study the works of Raffaele, and painted landscapes and portraits. In King Charles's Catalogue the portraits of his Majesty, and of the King of Bohemia are mentioned: died 1660.

**POERSON** (Charles Francis), born in Paris, 1653; studied under Coppel, and became a reputable painter of portraits; he painted that of Louis XIV. and succeeded so well,

that he was honoured with the order of St. Lazarus: died 1725.

**POINDRE** (Jacques de), born at Malines, 1527; was a pupil of Marc Willems, and became distinguished as a painter of portraits; died 1570.

**POND** (Arthur), was an English painter of portraits in oil and crayons, and contributed largely to the encouragement of the Fine Arts.

**PONTE** (Giacomo da), called Bassano. This celebrated painter of historical subjects painted also landscapes and allegory, and was not less eminent as a portrait painter, in which he followed the style of Tintoretto and Titian, and painted some of the most celebrated personages of his time, amongst whom, were Sebastian Venerio, Doge of Venice, Ariosto, Tasso, and others: died 1592.

**PONTE** (Leandro), third son of Giacomo; after painting history in the style of his father, he abandoned it for portrait painting, and amongst other distinguished personages, painted that of the Doge Grimani.

**PONTONS** (Pablo), born in Valencia, 1606; was a respectable painter of portraits: died 1670.

**PONTORMO** (Jacopo Caracci), born at Pontormo; painted history in the style of Andrea del Sarto, and was not less successful in his portraits than in his historical works: died 1556.

**POOL** (Juriaan), born at Amsterdam, 1666; was a distinguished portrait painter, and passed the early part of his life at the Court of the Elector Palatine, by whom his works were highly esteemed: died 1745.

**PORBUS** or **POURBUS** (Peter), born at Gouda, 1510; painted history and portraits; of the latter, the best is that of the Duke D'Alençon: died 1583.

**PORBUS** or **POURBUS** (Francis), the Elder, son of Peter, born at Bruges, 1540; studied under his father, and then under Francis Floris, both of whom he eventually surpassed, and became one of the most distinguished portrait painters of his time; his colouring was clear and chaste, though his productions partake somewhat of the formal style. His portraits, are, however, full of life and character: died 1580.

**PORBUS** or **POURBUS** (Francis), the Younger, born at Antwerp, 1570; studied at home, and also at Paris, and became highly distinguished as a portrait painter; he painted two pictures of the majority and minority of Louis XIV., and one of Henry IV., and many of the most distinguished personages of the Court: died 1622.

**POT** (Henry), born at Haerlem about 1600; was a distinguished portrait painter;

he painted the portraits of the principal officers of the Society of Archers for their Hall at Haerlem : died 1656.

POTHEUCK (J.), a Dutch painter ; painted the portraits of the Regents or Governors of the Pestilential Hospital at Leyden, which was much admired, and was esteemed as a good portrait painter : flourished in 1658.

POTHOVEN (Henry), born at Amsterdam, 1725 ; was a scholar of Philip Vandyck, and a good painter of portraits ; he excelled in the accessories, the satin, velvet, laces, tapestries, &c. which he imitated very closely ; and in 1791, he painted the portraits of Professor David Ruhnkenius.

POTMA (James), born in Friesland, about 1610 ; was a scholar of Wybrand de Gheest, and an eminent painter of portraits and landscapes, particularly the latter : died 1684.

POZZO (Andrea), born at Trent, 1642 ; painted history in oil and fresco, the latter in the style of Rubens, and excelled in portraits ; he painted those of the Emperor Leopold and the Archduke Joseph ; also, his own portrait for the Florentine Gallery : died 1709.

PRADO (Blas de), born near Toledo, 1497 ; studied under Alonso Berreguette, and painted history with considerable reputation. He went to Morocco to paint a picture of the Emperor's daughter, and was handsomely remunerated : died 1557.

PRATT (Matthew), born at Philadelphia, came to England in 1764, and in 1766, exhibited a picture called the American school, which consisted of a portrait of himself, his countryman, Mr. West, and others.

PREISLER (George Martin), second son of John Daniel ; born at Nuremberg about 1700 ; was a painter of portraits, but we have no further account of his works.

PRIVITZER (John), born at Hungary. In the reign of James I. he visited England, and painted the portraits of several of the nobility. At Woburn, besides some heads of the family, is a whole-length portrait of Sir William Russell, Knight of the Bath, in the robes of the Order, with a dwarf ; painted with freedom, brilliantly coloured, and inscribed, "Johannis Privitzerus de Hungarii Faciebat, 1627."

PRONK (Cornelius), born at Amsterdam, 1691 ; painted portraits with great fidelity, but preferred landscape painting : died 1759.

PROVENZALE (Marcello), born at Cento, 1575 ; became eminent as a painter of portraits, and executed one of Paul V. wrought with surprising neatness and beauty : died 1639.

PULIGO (Domenico), born in Florence, 1475 ; studied under Ghirlandaio, and from

the works of Andrea del Sarto, and painted history and portraits with considerable reputation : died 1527.

PULZONI (Scipioni), born 1550 ; was a distinguished painter ; he painted the portraits of Gregory XIII., Cardinal de Medici, the Archduke Ferdinand, and others : died 1588.

PUYL (G. Vander), born at Utrecht, 1750 ; was a pupil of H. Van Veldhoven, and became distinguished as a painter of portraits and family pictures.

PYL (Arend), born at Leyden ; is mentioned in the Catalogue of M. Vander Marck's Collection as a portrait painter.

PYL (James), whose name is inscribed in the Fraternity of Painters at the Hague, was a painter of history and portraits : died 1659.

QUELLINUS (Erasmus), born at Antwerp, 1607 ; was a pupil of Rubens ; painted many historical pictures in an admirable style, and was not less successful in portraits. He painted many of the most distinguished artists of his time : died 1678.

QUISTELLI (Lucretia), of Mirandola ; studied under Allesandro Allori, and became a skilful painter of portraits and other subjects.

QUERTERMONT (Andrew Bernard), born at Antwerp, 1750 ; was a pupil of Kemincks, and particularly studied history and portraits, which he afterwards abandoned for marine views.

QUINKHARD (John Maurice), born in Holland, 1688 ; painted familiar scenes, but particularly excelled in portraits, and was employed by numerous persons of high rank in Amsterdam ; he visited Utrecht, and painted a picture of the Regents of the Orphan Asylum of that city : died 1722.

RABON (Peter), born at Havre de Grace, Normandy, 1616 ; is said to have excelled in portrait painting, but we have no description of his style : died 1684.

RAEBURN (Henry), born in Edinburgh ; visited Italy, and on his return painted history and portrait, but was most distinguished in the latter branch, and was second only to Sir Thomas Lawrence in his colouring and fidelity of resemblance. His full-length portraits of the Earl of Hopetoun, Lord Frederick Campbell, Sir David Baird, and Adam Rolland of Glengarry, are favourable specimens of his ability : died 1623.

RAFFAËLE—See *Scripture History*.

RAGGI (Pietro Paolo), born at Vienna, about 1650 ; painted historical subjects and portrait, the latter of which possess great merit : died 1724.

RAHART (Florent Delamere), born in France, 1630 ; died 1718 ; is said to have

been a good portrait painter, but we have no further particulars of his works.

**RAMELLI** (Padre Felice), born in the Piedmontese territory, 1666; was a disciple of Padre Danese Rho, and became a celebrated painter of history and portraits in miniature. He was invited to the Court of Sardinia, and was some time employed in painting the portraits of the most celebrated personages, many of which he copied from the pictures in the Florentine Gallery, where he took care to introduce his own portrait in the habit of his order: died 1740.

**RAMSAY** (Allan), born in Edinburgh, 1709; was a scholar of Solimene and of Imperiale; he came to London, and was introduced to George III., whose portrait he twice painted. Ramsay is said to have been an able artist, who acknowledged no other guide than nature: died 1784.

**RANC** (John), born at Montpellier, 1674; was a scholar of Hyacinth Rigaud, whose style he followed with considerable success; he was invited to the Court of Spain in 1784, and appointed principal painter to the king. He painted the portraits of the Royal family, and also of the King and Queen of Portugal: died 1735.

**RAOUX** (John), born at Montpellier, 1677; studied under Bon Boullongne, and attached himself principally to fancy subjects and portraits: died 1734.

**RAVEN** (William), in "Hoet's Work of Painters, omitted by Van Gool," this artist is mentioned as a painter of portraits.

**RAVESTEYN** (John), born at the Hague, 1580. His instructor is unknown, yet he was not surpassed as a portrait painter by any of his countrymen, if we except Rembrandt and Vander Helst; besides his individual portraits, which are found in the best collections in Holland, he executed a large picture for the hall of the Company of Archers, the figures life size; and another of the Assembly of Magistrates, twenty-six in number, sitting round a table; they are admirably grouped, the heads full of dignity and expression, and the whole having an appearance of truth and nature which has seldom been surpassed: died 1649.

**RAVESTEYN** (Arnold Van), son of John, born at the Hague, 1615; was instructed by his father, and became a reputable painter of portraits, and though not equal to his father, was considered superior to any other portrait painter of his time: died 1681.

**RAVESTEYN** (Nicholas Van), born at Bommel, 1661, son of Henry Ravesteyn, by whom he was instructed in design, and was afterwards a scholar of William Doudyns, but his genius leading him to portrait painting he

became a disciple of John de Baan, who was at that time in high reputation, and was extensively employed by the principal personages in Bommel and the surrounding neighbourhood; and in 1694 he went to the Court of Kulinberg to paint the 'portrait of the Princess of Waldeck, after her decease: died 1750.

**READ** (Catherine). This lady possessed considerable talents as a paintress of portraits, both in oil and in crayons. She went to the East Indies about the year 1770, and on her return continued to exercise her talents that way until her decease. One of her most capital performances was the likeness of Queen Charlotte; another, that of Mrs. Macauley represented in the character of a Roman matron weeping over the lost liberties of her country: died 1786.

**RECLAM** (Frederick)—See *Landscapes*.

**REDI** (Tommaso), born at Florence, 1665; painted history, allegory, and portrait; he designed elegantly and correctly, and in colouring somewhat resembles Carlo Maratti: died 1725.

**REINAGLE** (Philip), studied in London under Allan Ramsay, and first introduced himself to public notice by his portrait of a female, which possessed but little merit. He subsequently painted landscapes, for which his talents were more adapted, but never produced anything above mediocrity: died 1834.

**REINSBERGER** (J. C.), a German portrait painter; is said to have flourished about the year 1760, but we have no further description of his works.

**REMBRANDT** (Van Ryn), born 1606. This celebrated painter, whose mode is as varied as the subjects he painted, commenced his career by finishing his pictures nearly as high as those of Gerard Douw, and afterwards adopted a style of colouring and penciling as opposite as possible, using his fingers, palette knife or stick to produce the effect he required. His portraits are all faithful transcripts of his models, which he never attempted to dignify or to embellish: died 1674.

**REMSDYKE** (—), born in Holland; came to London, and painted portraits, but with no great success.

**RENARD** (Simon de St. Andrea), born in Paris, 1614; studied under Louis Bobrun, and was reputed a good portrait painter, but is chiefly known as an engraver: died 1690.

**RENNELL** (Thomas), born in Devonshire, 1718; came to London, was apprenticed to Hudson, and on returning to Devonshire painted portraits, which were greatly admired: died 1788.

**RENTINCK** (Arnold), born at Amsterdam, 1712; studied under Arnold Boonen, Nicholas Verkolie, and Karl du Moor, and painted portraits and cabinet pictures, which were greatly admired.

**REYN** (James de), born at Dunkirk about 1610; was a scholar of Vandyck, whom he accompanied to England, and assisted in his works; painted history and portraits, and his works are frequently attributed to Vandyck: died 1678.

**REYNOLDS** (Sir Joshua), born at Plympton in Devonshire, 1723; drew likenesses of the friends and relatives of his family with astonishing fidelity, and whilst with Hudson painted the portrait of an elderly female domestic with such wonderful ability that even his preceptor grew jealous of his talents and rising fame; and in 1752 painted the portrait of Admiral Keppel, which established his reputation. The portrait painters seemed hitherto to have contented themselves with giving a correct likeness, and had neglected or were unable to give them that interesting air of history in which Reynolds was so eminently successful. He painted the portrait of Zachary Mudge, the Rector of St. Andrew's, Plymouth, and soon after a picture of Miss Greville and her brother as Psyche and Cupid; also a portrait of Dr. Beattie, close to whom stands an angel with a pair of scales, as if weighing Truth in the balance, and with the other hand pushing down three hideous figures, which are supposed to represent Sophistry, Scepticism, and Infidelity. The last picture he ever painted was a portrait of the Marchioness of Hertford. Soon after which, having lost the sight of one eye, he relinquished painting.

**RHEGIO** (Raffaellino da), born 1552; studied under Frederigo Zuccherò, and was much employed both in history and portrait: died 1580.

**RHENI** (Remi Van), born in Brussels, 1560; painted history and portraits with considerable reputation.

**RICCIO** (Cecilia), daughter of Dominic, called Brusasorci. Copied very exactly the works of her father, and also painted portraits extremely well: she flourished about 1715.

**RICCIOLINO** (Michael Angelo), born at Rome, 1654; painted his own portrait, which is in the Florentine Gallery: died 1715.

**RICHARDSON** (Jonathan). This eminent English portrait painter was a pupil of Riley, and possessed sufficient merit to insure a share of public patronage during the lifetime of Sir Godfrey Kneller and Dahl, after whose decease he was considered at the head

of his profession. "There is a strength and roundness in his colouring, but his men want dignity, and his women grace:" died 1745.

**RIGHTON** (Christian), born at Stockholm; came to England in 1702, studied the works of Michael Dahl, and painted portraits both in oil and miniature, chiefly the latter. He also employed himself in enamelling in the latter part of his life but did not make much progress: died 1732.

**RIDOLFI** (Claudio), born at Verona, 1560; painted history in the style of Federigo Barroccio; also portraits, in which he united dignity of character with a faithful resemblance: died 1644.

**RIDOLFI** (Cavaliere Carlo), born at Vicenza, 1602; studied under Vasilacchi, called L'Aliense, and afterwards from the works of the best masters at Verona and Vicenza. He also painted portraits and easel pictures for private collections: died 1660.

**RIETHOORN** (John Albert Vander). From a portrait of this painter, made by his pupil C. Abraham de Ridder, it appears that he was a pupil of Cornelius Visscher, and a member of the Company of Painters at Haerlem: died 1648.

**RIGAUD** (Hyacinth), born in France, 1659; the son of Mathias, an artist of little note. Having seen some portraits by Vandyck, he abandoned historical painting, and devoted himself to that branch, and made Vandyck his model; he frequently painted the portrait of Louis XIV., the principal nobility of his Court, and many of the most illustrious personages in Europe; he also painted a fine portrait of the sculptor Des Jardins, and was considered one of the ablest portrait painters of the French school; his heads are full of character and expression, colouring more chaste than is usual with the French artists, and touch bold and free, but his works are di-figured by the enormous perukes worn at that time: died 1745.

**RILEY** (John), born in London, 1646; he studied under Isaac Fuller and Gerard Zoost, and possessed talents which were obscured rather by the fame than by the merit of Sir Godfrey Kneller, and have since been depressed by being confounded with Lely, an honour rather unfortunate for his reputation. He painted several portraits which would have done credit either to Lely or Kneller, particularly that of the Lord Keeper North at Wroxton, and also painted those of Charles II., James II. and his Queen, and William and Mary: died 1691.

**RIVERDITI** (Marc Antonio), born at Alessandria della Paglia; imitated the style of

Guido Reni; also painted portraits with considerable success: died 1744.

ROBINSON (—), born at Bath, about 1715; came to London, and studied under John Vanderbank, and afterwards distinguished himself as a portrait painter; he dressed all his figures in Vandyck's habit, but that was the only point in which he resembled him; his colouring was faint and feeble, and bore no comparison with Vandyck's works: died 1745.

Rocco (Peter), born in Switzerland about 1765; studied under J. C. Schultz and Adrian de Lelie, and afterwards settled at Basle, where he painted portraits.

RODE (Christian Bernard), born at Berlin, 1725; studied at Paris under Vanloo and Restout, and afterwards visited Italy, and on his return met with great encouragement as a painter of history and portraits: died about 1795.

ROEPEL (Conrado), born at the Hague, 1769; studied portrait painting under Constantine Netscher, but abandoned that branch of the art for flower painting, in which he excelled.

ROER (James Vander), born at Dort, 1648; studied under John de Baan, and became a reputable painter of portraits, and is said to have visited England in the reign of Charles II.: died 1699.

ROESTRAETEN (Peter), born at Haerlem, 1697; was brought up under Frank Hals, whose style he followed in portrait painting with some success: died 1698.

ROMNEY (George), born in Lancashire, 1734; was placed under an itinerant painter, afterwards practised in York, and on visiting London gained the second premium from the Society of Arts, for his *Death of General Wolfe*, but was more employed in painting portraits than historical subjects; he soon afterwards visited Rome, and on his return became one of the most popular and most employed portrait painters in London, and enjoyed a liberal portion of the public favour with Sir Joshua Reynolds and Mr. Gainsborough: died 1802.

ROOTSEUS (John Albert), son of Albert, born at Hoorn, 1615; studied under Lastman, under whom he became one of the most eminent portrait painters of his time; though inferior to Vander Helst, he was possessed of great ability: died 1674.

ROOTSEUS (John), born at Hoorn, 1590; died 1648; painted portraits with considerable reputation.

Roos (John Hendrick), born at Ottenburg, on the Rhine, 1631. This celebrated landscape painter also painted portraits with equal success; amongst others, that of the Elector

of Mentz, and those of his principal courtiers: died 1685.

Roos (Theodore), brother of Hendrick, born at Wezel, 1638; studied first under Adrian de Bie, and afterwards under his brother, and painted history and portraits with considerable reputation; he painted the portraits of the Duke and Duchess of Orleans, and a large picture for the Town-hall of Manheim, representing the magistrates of that town: died 1698.

Roos (John Melchior), son of John Hendrick, born 1659; met with great encouragement as a painter of history and portrait, but relinquished that branch of the art for landscape painting: died 1731.

ROSALBA (Carriera). This lady, born in the Venetian States, 1675, was first instructed by Giovanni Diamantini, and for some time applied herself to oil painting, which she afterwards abandoned for miniature and crayons, and carried these branches to such a pitch that few artists can be said to have equalled her; she painted the portrait of Frederick IV. King of Denmark, of which she made several copies, and afterwards visited Paris, where she painted the Royal family, the Princes of the blood, and most of the nobility, and was received into the Academy, presenting at her reception a picture of one of the Muses. Her portraits are gracefully designed and charmingly coloured; her heads exhibit a lively expression of truth and nature, particularly her female figures, and her tints are blended with uncommon tenderness and delicacy: died 1757.

Ross (Theodore)—See *Roos*.

ROSSELLI (Cosimo), born at Florence, 1416; painted history and portrait, and became an artist of some note by successfully painting the portrait of Picus Mirandola, and several of the nobility: died 1484.

ROTARI (Conte Pietro), born at Verona, a pupil of Antonio Balestra; studied the works of Titian and Tintoretto, and painted some historical subjects and portraits. At Dresden he painted the portraits of the Electoral and Imperial family, and at Petersburg those of the Empress Catherine, the Grand Duke Peter, and his consort Sophia Augusta.

ROTH (William), an English portrait painter in oil and in miniature; was an exhibitor in 1768, his subject, a girl looking at herself in a mirror, heavily painted, and evincing but little talent.

ROZEE (Madam), called the Sorceress, from her peculiar mode of working, which is supposed to have been by blending floss silk of different colours; produced portraits which appeared to glow with life and was a perfect imitation of nature: died 1682.

**RUSSELL (John)**, born at Guildford in Surrey, 1744; studied under Francis Cotes, whose style he followed both in oil and in crayons, particularly the latter, in which he painted many good portraits, though somewhat unnatural in colouring: died 1806.

**RUSSELL (Theodore)**, nephew and pupil of Cornelius Jansen, and afterwards a pupil of Vandyck; lived in the reign of James I., and copied many of Vandyck's portraits on small panels in miniature.

**RY (Peter Dankers Van)**, born at Amsterdam, 1605; excelled in portraits, and on visiting Stockholm was appointed painter to the king: died 1659.

**SADLER (Thomas)**, studied under Sir Peter Lely, and painted portraits and miniature in his style.

**SALVIONI (Rosalba Maria)**, studied under Sebastian Conca, and painted a picture of the Pope, which was presented to the Pontiff, who rewarded her with two medals, one of gold, the other of silver; she also painted a portrait of her sister, and other works of considerable merit: died 1708.

**SAMELING (Benjamin)**, born at Ghent, 1520; was a pupil of Francis Floris, and painted portraits in his style: died 1571.

**SANTERRE (Jean Baptiste)**, born in France, 1631; painted portraits and domestic subjects, carefully designed, and harmoniously coloured: died 1717.

**SARTI (Andrea Vanucci)**, called Andrea del Sarto. Raffaello had painted a portrait of Leo XVI. seated between two Cardinals, Giulio de Medici and Rossi, which Andrea del Sarti copied so closely, that even Giulio himself was deceived, until the private mark of Andrea was shewn to him: died 1530.

**SCALVATI (Antonio)**, born at Bologna, 1559; excelled in portraits. He painted that of Clement VIII., and many of the principal personages of his time: died 1622.

**SCARPACCIO (Victor)**, born at Venice, 1410; painted portraits equal to most of his contemporaries at that early period: died 1469.

**SCARSCELLA (Ippolita)**, called Lo Scarsellino, born at Ferrara about 1560; painted numerous pictures for the churches and other public edifices in Ferrara, and also some admirable portraits of the most distinguished personages of his country: died 1621.

**SCHAGEN (Giles Van)**, born in Holland, 1616; studied under Solomon Ravesteyn, and painted interiors and portraits with considerable success: died 1668.

**SCHALCKEN (Godfrey)**, born at Dort, 1643; studied under Solomon Hoogstra-

ten and Gerard Douw. He painted interiors and small portraits with great success, the principal families of Dort having sat to him. He came to England and painted a portrait of William III., by candlelight, as large as life, such being the prevailing taste in England at that time; he was not so successful in his female portraits, because he copied nature as he found it, without any attempt at flattery: died 1706.

**SCHAEFFER (John Baptist)**, born at Mannheim, a pupil of Tischbien; painted the portrait of Louis Buonaparte, King of Holland; and gained the prize for that of the Dutch Admiral, De Ryck refusing the favour offered to him by the Spaniards; he also sent three other portraits to the Exhibition, one of which represented himself, and another his wife.

**SCHELTMA (Jaco)**, born at Harlington, 1760; copied some of Vandyck's paintings, and afterwards went to Saxony and painted the portraits of several persons of distinction, in the style of that great master; he painted the portraits of all the Founders and Directors of the Batavian Society of Rotterdam, also a number of family pictures, the figures life size, which he often represented in a landscape, in which style he painted his uncle G. Van Nymegen, and his father-in-law D. Van Nymegen: died 1837.

**SCHMUTZ (J. Rudolf)**, a Swiss painter, born 1670; was a scholar of Fuessli, and at first applied himself to historical painting, but afterwards visited England, and painted portraits in the style of Sir Godfrey Kneller, and obtained a considerable share of the public favour: died 1715.

**SCHNELL (John)**, born at Basle, 1672; died 1714; is said by Walpole to have painted portraits.

**SCHOONFIELD or SCHOENFIELD (John Henry)**, born in Suabia, 1619; studied under John Sichelbien, and was afterwards extensively employed as a portrait painter: died 1689.

**SCHOONJANS (Anthony)**, born at Antwerp, 1650; studied under Erasmus Quellinus, and afterwards in Italy, and painted history and portrait. At Vienna the Emperor Leopold and many of the principal nobility sat to him, and in England he painted the portrait of the late Lord Orford, also his own picture, which was in the collection at Strawberry Hill: died 1726.

**SCHOOTEN (George Van)**, born at Leyden, 1587; painted history and portrait, but his works are little known, except in his native city.

**SCHOREL or SCHOREEL (—)**, born in Holland, 1495; travelled to Rome, and painted a whole length portrait of Pope



Adrian VI., which was sent to the College at Louvain : died 1562.

SCHOUMAN (Artus), born at Dort, 1710 ; was a scholar of Adrian Vander Berg, and painted historical subjects and portraits, but of no great merit.

SCHOUMAN (Maria), born at Utrecht, 1607. This lady, who does not appear to have received any instruction, is said to have painted her own portrait, and those of several of her friends, with much success : died 1678.

SCHUUR (Theodore Vander), born at the Hague, 1628 ; excelled in history and portrait. One of his most esteemed works is a large picture representing the portraits of the officers of the armed citizens : died 1705.

SEBILLE (Gysbert), Burgomaster of Weesp in Holland ; painted in the Alderman's Chamber in that city a picture representing an assemblage of the Burgomasters, Baillies and Aldermen of Weesp in 1652.

SEGAERS (—) ; the name of this artist is affixed to a portrait of Godef Chodkiewie of Russia.

SEMINI (Andrea), born at Genoa, 1510 ; was a pupil of Pierino del Vaga, and painted history and portrait with great success : died 1578.

SERMONETA (Girolamo Siciolante), was a scholar of Pierino del Vaga. There are few of his works, except portraits, which he painted in an admirable style.

SESTO (Cesare da), was one of the ablest imitators of the style of Leonardo da Vinci. At Milan is the head of an old man so much in the style of Leonardo as to be mistaken for him : died 1524.

SHAW (James), born at Wolverhampton ; was a pupil of Mr. Penny, and a portrait painter of some reputation : died 1784.

SHIPLEY (William), born in London ; kept a drawing academy for some years. There is a picture of a man blowing a fire-brand, with the name of Shipley as the painter, which is attributed to him : died 1804.

SIVELSTRIE (Louis), born in Paris, 1645 ; studied under his father, Israel, and painted portraits with some reputation : died 1728.

SIMMONS (John), born in Somersetshire about 1715 ; acquired considerable reputation ; his portrait of Ferguson the Astronomer, which was exhibited in the Royal Academy, was a creditable performance : died 1780.

SIRANI (Elizabetta), born 1638 ; at Bologna is said to have painted upwards of 150 pictures and portraits, most of them of a large size : died 1661.

SIRIES (Violante Beatrice), born in Florence, 1710 ; painted a large picture of the portraits of the Imperial family, also her own portrait and that of her father, the two latter of which are in the Florentine Gallery : died about 1770.

SIVIGLIA (Romeo John de), imitated Sir Anthony Vandyck, and painted portraits extremely well ; died 1665.

SLABBAERT (—), the name of an artist affixed to a portrait inscribed *Paulus Perre Syndic, Mediobourg et Leg. Belg. in Anglia*, 1660.

SLAUGHTER (Stephen), is mentioned by Lord Orford as having painted several portraits in the reign of George II., but of whom is not stated.

SMIBERT (John), born in Edinburgh about 1684 ; came to London, and was chiefly employed in copying for dealers ; he afterwards visited Italy, and greatly improved himself by copying the portraits of Titian, Rubens, and Vandyck, and on his return to England was much employed as a portrait painter.

SMITH (William), brother of George, called Smith of Clichester ; is chiefly known as a portrait painter, in which he acquired some reputation : died 1764.

SMITZ (F.), was a celebrated portrait painter at Rotterdam and the Hague ; his works are numerous, and his likenesses excellent : flourished about 1808.

SMITZ (Gaspar), born in Holland ; came to England soon after the Restoration, and painted portraits in oil, and some in miniature size : died 1707.

SOEST or ZOEST (Gerard), born at Westphalia about 1637 ; came to England, and acquired considerable reputation as a portrait painter ; his draperies were usually of satin, in which he imitated the style of Terburg, but enlarged it on seeing the works of Vandyck ; his heads are animated with truth and nature, bold, yet highly finished, but he was more successful in his portraits of men than of women : died 1681.

SOLDI (Andrea), born at Florence about 1702 ; he visited Aleppo, and having painted the portraits of some English merchants there, he came to England, and met with considerable employment : died about 1766.

SOLIMENE (Francesco) ; studied under Pietro da Cortona and others ; painted his own portrait with that of the King of Naples in conversation with each other. He was born in Naples in 1657, and died in 1747.

SORRI (Pietro), born at Sienna, 1556 ; was an eminent disciple of Paolo Veronese, and painted history and portraits with considerable reputation.

**SOUTMAN** (Peter), born at Haerlem, 1590 ; was a disciple of Rubens, and is said to have painted historical subjects and portraits with considerable success ; died 1653.

**SPILBERG** (John), born at Dusseldorf, 1619 ; studied under Govert Flinck, and became a celebrated portrait painter, and painted the portraits of the Elector Palatine, and those of the principal personages of his family : died 1690.

**SPILBERG** (Adriana), born at Amsterdam, 1646 ; the daughter of John, by whom she was instructed in design and colouring ; she occasionally painted portraits in oil, but excelled in crayons. Her pictures are said to be correct likenesses, to be executed with neatness, and to be delicately coloured.

**SPILMAN** (Henry), called John, by Strutt ; born at the Hague about 1738 ; is said to have painted portraits and landscapes with some reputation, but we have no further account of his works.

**SPINELLO** (Aretino), born at Arezzo, 1328 ; painted history in good style, and is said to have acquired great reputation by his portraits of Pope Innocent IV. and Gregory IX.

**SPRIET** (John Vander), of the city of Delft, was a good painter of portraits ; he settled in England, and died there.

**SPRONG** (Gherard), born at Haerlem, 1600 ; is said to have excelled in portrait painting, but we have no account of his style : died 1651.

**STAMPART** (Francis), born at Antwerp, 1675 ; studied under Tyssens, the Younger, whose style he adopted, and improved by studying the works of Vandyck. He was much employed in painting persons of distinction : died 1759.

**STANZIONE** (Cavaliere Massino), born in Naples, 1585 ; studied the works of Annibale Caracci, and imitated the colouring of Guido ; he painted many easel portraits for private Collections, which were highly esteemed : died 1656.

**STAVEREN** (John Van), was a scholar of Gerard Douw, whose style he imitated closely, and excelled in painting old men and hermits, the heads of which he finished with wonderful neatness.

**STELLA** (Louis), son of James Stella, a Brescian ; painted portraits, large and small, with considerable reputation.

**STEPHANOFF** (Fileter), born in Russia ; came to England, and practised as a portrait painter : died 1790.

**STEPHENS** (Richard), a celebrated Dutch portrait painter. Is reported to have painted a whole-length portrait of Queen Elizabeth

in a gown embroidered with sea monsters ; also, one of Mary Queen of Scots, whole-length, and one of Lord John Lumley, with his name and date thereon, so much in the manner of Holbein, that many of Stephens' works are supposed to be ascribed to that master.

**STIMMER** (Tobias), born in Switzerland, 1544. His instructor is not mentioned, but he is said to have painted the portraits of the ancestors of the house of Baden in good style.

**STOCCADE** (Nicholas de Helt), born at Nimeguen, 1614 ; studied landscape under Rychaert, and historical painting and colouring at Rome and Venice, and was also distinguished as a portrait painter.

**STOCK** (H.) His name is affixed to a portrait of Robert Cecil, Earl of Salisbury.

**STONE** (Henry), usually called Old Stone ; is principally known by his excellent copies from Vandyck, and other masters : died 1653.

**STOTHARD** (Charles Alfred), born in London, 1787 ; painted some portraits of celebrated Performers in character, and was appointed historical draughtsman to the Society of Antiquaries : died 1821.

**STREATON** (Robert), born in London, 1624 ; painted portraits and other subjects, and was appointed surveyor and painter to Charles II.

**STREEK** (Jurian Van), born at Amsterdam, 1632 ; occasionally painted portraits, but is more celebrated as a painter of dead game and still life.

**STREETES** (Guillim), according to Walpole, was a portrait painter to Edward VI. but we have no account of his works.

**STUVEN** (Ernest), born at Hamburg, 1657 ; was a pupil of John Voorhout, and became a reputable painter of history and portraits : died 1712.

**SUBLEYRAS** (Peter), born in Languedoc, 1699 ; first studied under Anthony Rivalz, at Toulouse ; and afterwards at Rome ; and painted history and portraits ; amongst the latter that of Benedict XIV., and many Cardinals and Princes : died 1749.

**SUBTERMANS** or **SUTERMANS** (Justus), born in Antwerp, 1597 ; painted history and portraits, and in the latter is considered little inferior to Vandyck.

**SUNMAN** (N. P.), a Dutch portrait painter ; came to England in the reign of Charles II. and after the death of Sir Peter Lely, was much employed, but Riley having surpassed him in a portrait of the King, he retired to Oxford, and whilst there, was employed to

paint the large picture of the Founders of the Colleges now in the Picture Gallery : died 1707.

**SUPERVILLE** (D. G. P. Humbert de), born at the Hague, 1770 ; was Professor at the Royal Marine School under Louis Buonaparte and William I., and at his leisure time, occasionally painted portraits.

**SYDER** (Daniel), born at Vienna, 1647 ; was a scholar of Carlo Loti ; he painted portraits and historical subjects with equal success, and amongst others, that of the Duke of Savoy.

**TAVARONE** (Lazzaro), born at Genoa, 1556 ; was a favourite disciple of Luca Cambiasi, whom he assisted in some of his historical works, and was also distinguished as a portrait painter : died 1641.

**TELLIER** (John le), born at Rouen ; said to have been the nephew and pupil of Nicolo Poussin, was an excellent portrait painter.

**TEMMINCK** (Leonard), born at the Hague, 1746 ; was a good portrait painter : he died at Amsterdam 1813.

**TEMPEL** (Adrian Vander), born at Leyden, about 1618 ; was a scholar of G. Van Schooten ; he painted portraits very highly finished, but not equal to those of Mieris the Elder, who was his pupil : died 1672.

**TEMPESTA** or **TEMPESTINO** (—), born at Florence, 1652 ; painted portraits and landscapes with some reputation.

**TENIERS** (David)—See *Conversations, &c.*

**TERBURG** (Gerard), born in Holland in 1608 ; after painting some small portraits, travelled to Rome, and on his return attended the Congress at Munster, and painted his celebrated picture representing the Plenipotentiaries and principal personages assembled on that occasion, and was afterwards much employed by the King of Spain and the principal nobility. His colouring was natural, resemblance striking, and character well marked. He usually dressed his females in white satin, and painted small sized pictures : died 1681.

**TERWESTEN** (Augustine), born at the Hague, 1649 ; visited Rome, and copied the best portraits of Raffaelle ; also studied those of Titian and Tintoretto ; and on his return to Holland distinguished himself as one of the best artists of his time : died 1711.

**TEYLINGEN** (J. Van) ; the only known work of this painter is the portrait of the learned Triglandus, which was engraved by C. Van Dalen.

**THIELEN** (Maria Theresa), daughter of John Thielen, the celebrated flower painter, by whom she was instructed in the art ; also painted portraits with some reputation.

**THOMSON** (William), born in Dublin ; practised portrait painting in London, as appears by the Catalogues of the Royal Academy from 1761 to 1777 ; and though not considered the first eminence, his pictures possessed the merit of a faithful resemblance and a natural tone of colouring : died 1800.

**THYS** (Gysbrecht), born at Antwerp, and flourished about 1625 ; painted portraits which have been sometimes mistaken for Vandyck's ; and also excelled in painting landscapes with figures and animals.

**TIARINI** (Alessandro), born at Bologna, 1577 ; was employed by Ferdinand, Duke of Mantua, who employed him for some years and sat to him for his portrait, as did all the Princesses of his family ; he painted most of the Nobility of Mantua : died 1668.

**TILLEMANS** (Simon Peter), born at Bremen, about 1602 ; visited Italy, and distinguished himself as a painter of landscape and portrait, and was invited to Vienna by Ferdinand II. whose portrait he painted, with those of several of the most distinguished personages of his court : died about 1670.

**TILSON** (Henry) ; studied under Sir Peter Lely, and afterwards visited Italy, copied and studied the works of the best masters, and excelled in painting portraits, both in oil and in crayons. He painted his own portrait two or three times ; once with a pencil in his hand, leaning on a bust, inscribed H. TILSON, *Roma*, 1687.

**TINELLI** (Cavaliere Tiberio) ; studied under Giovanni Cantarini, and afterwards under Leandro Bassano, and painted history and portrait, and always represented his models as historical characters. Thus he painted David Spinelli as Marc Antony, and his wife as Cleopatra ; and beautiful young females as Hebe, Aurora, &c. : died 1638.

**TINTORETTO** (Giacomo Robusti), called Il Tintoretto, was a scholar of Titian, who, jealous of his rising talents, expelled him from his school ; and he then formed the daring project of creating a new style. He painted history and portraits, some of which are not inferior to the finest works of Titian, but he also painted with such rapidity occasionally that some of his works are very inferior, and utterly unworthy of him : died 1594.

**TINTORETTO** (Marietta Robusti), daughter of Giacomo ; studied under her father, but devoted herself to portrait painting, and acquired considerable reputation. She painted many of the principal personages at Venice : died 1590.

**TINTORETTO** (Dominico Robusti), son and disciple of Giacomo, born at Venice, 1562 ; was more successful in portrait than in his-

torical subjects, and painted many of the principal personages of his time : died 1637.

**TISCHBEIN** (John Henry), the Younger, born at the Hague, 1751 ; studied the rudiments of design under his father, and painted landscapes and occasionally portraits.

**TITI** (Santo da), a pupil of Angelo Broncino ; excelled in portraits, and painted many that were admired for their faithful resemblance and beautiful colouring : died 1603.

**TITI** (Tiberio di), son of Santo, born at Florence, 1578 ; studied design under his father, whose style he did not follow, but devoted himself to portrait painting, which he practised with success. He also excelled in drawing portraits in lead, in which he was much employed by Cardinal Leopold de Medici, for whom he designed many that are carefully preserved in the Florentine Gallery : died 1637.

**TITIAN** (Tiziano Vecelli), called da Cadore, one of the most celebrated masters of the old school ; was equally excellent in history, landscape, and portraiture, and when Charles V. visited Bologna in 1530 to be crowned by Pope Clement VII. he painted the portrait of that monarch and those of his principal attendants. At Rome he painted that of Federigo Gonzaga, Duke of Mantua ; at Ferrara a portrait of Pope Paul III. and at Rome painted him again, sitting between Cardinal Farnese and Prince Ottavio. On returning to Venice, he painted that of Ferdinand, King of the Romans, his Queen, and family, in one picture ; which latter is considered to be one of his finest productions in that branch of the art. His works in the latter part of his life are greatly inferior to some of his earlier productions : died 1576.

**TITIANO** (Ghirolamo Dante), called Il ; was educated in the school of Titian, and by sometimes copying his works, his own productions, which were retouched by Titian, frequently pass as originals by that master.

**TOCQUE** (Jean Louis), born at Paris, 1696 ; studied under Nicholas Bertin, and afterwards under Hyacinthe Rigaud, and devoted himself to portrait painting ; he visited St. Petersburg, painted that of the Empress Elizabeth ; and met with most flattering encouragement : died 1772.

**TOMBE** (Nicholas la), born at Amsterdam, 1616 ; visited Rome, and on his return painted conversations, groups of persons of both sexes, and portraits ; small size, and pleasingly coloured : died 1676.

**TOMS** (Peter), born in London ; studied under Hudson, and although he ranked as a portrait painter, was chiefly employed in painting the draperies in Sir Joshua Reynolds' pictures : died 1776.

**TONI** (Michael Angelo), born at Bologna, 1640 ; imitated the works of the great masters, and painted portraits in miniature with considerable reputation : died 1708.

**TOORNVLJET** (James), born at Leyden, 1641 ; painted portraits with considerable success ; but after visiting Rome and studying the works of Raffaele, also those of Titian, Tintoretto, and Paolo Veronese, at Venice, he commenced painting historical subjects, which his countrymen not duly appreciating, he devoted himself to portrait painting and conversations : died 1719.

**TORBIDO** (Francesco), born at Verona, about 1500 ; was much employed in painting portraits, which he finished with extraordinary neatness and precision, and they are said to have the merit of being a faithful resemblance : died 1581.

**TORESANI** (Andrew).— See *Drawings*.

**TORESANI** (Angelo), born at Venice ; was more esteemed as a portrait painter than for his historical productions : lived about 1570.

**TORREBAT** (Francis), born in Paris, about 1610 ; was a disciple of Simon Vouet, and a reputable painter of portraits. He died in 1690 ; leaving a son, John, who was also a good painter of portraits, and who died in 1718.

**TRESHAM** (Henry), born in Ireland ; studied under Mr. West ; then visited Italy, and on coming to England was employed in drawing small portraits : died 1814.

**TROST** or **TROOST** (Cornelius), born at Amsterdam, 1697 ; studied under Arnold Boonen, and became a distinguished portrait painter. He painted a large picture in the College of Surgeons containing the portraits of the eminent practitioners of the time, and another in Surgeon's Hall, representing the principal members of that Corporation ; also one of Boerhaave, for the Anatomical Hall. He painted in crayons as well as in oil : died 1750.

**TROY** (Francis de), born at Toulouse, 1645 ; abandoned historical subjects for portraiture. He painted amongst others the portrait of Maria Christina, of Sweden ; and his own portrait, which is in the Gallery at Florence : died 1731.

**TROY** (John Francis), son of the preceding, painted some large allegorical subjects and cartoons, and was not less distinguished as a portrait painter : died 1752.

**TUER** (Herbert) ; made good progress in portrait painting, as appears by some small ones of himself and family : died about 1680.

**TUSCHER** (Marcus), a German painter ; came to England, and exhibited at the Royal

Academy about 1742. He painted conversations, dramatic subjects, and portraits.

**TWISDEN** (Doctor John), a portrait painter; is reported to have painted a small likeness of himself on copper, about forty years before his decease, which took place in 1588.

**TYSON** (Michael); painted for his own amusement, and is said to have engraved the portrait of Jane Shore from a picture in King's College, Cambridge.

**TYSENS** (Peter), born at Antwerp, 1625; from the resemblance his works bear to those of Vandyck, is supposed to have studied the works of that great master, and approaches him so nearly in design and colouring that it is not easy to distinguish between their performances: died 1692.

**UCCELLO** (Paolo), born at Florence, 1349; painted a colossal portrait of Giovanni Aquino on horseback, in the Cathedral at Florence, one of the boldest designs of that early period.

**UITERLIMMIGE** (Walter), born at Dordrecht, 1730; was a pupil of Aart Schouman, and painted portraits, &c. but not equal to those of his master: died 1784.

**UTRECHT** (Christopher)—See *Vasquez*.

**VAILLANT** (Wallerant), born at Lisle, 1623; studied at Antwerp, under Erasmus Quellinus, and painted portraits with considerable success. At Frankfort he painted the portraits of the Emperor Leopold and several of his attendants; and at the court of France those of the Duke of Orleans and the Queen Mother. He painted equally well in oil as in crayons: died 1677.

**VAILLANT** (Bernardo).—See *Crayons*.

**VAILLANT** (James), born at Lisle, 1628; went to Vienna, to paint a portrait of the Emperor of Germany, which was highly commended: died 1670. His brother John also commenced painting portraits, but abandoned the art for commercial pursuits.

**VALK** (Peter), born in Friesland, 1584; visited Italy, and on his return distinguished himself as a painter of portraits and other subjects.

**VALKAERT** (Wacnaert Vander), born at Amsterdam, 1575; studied under H. Goltzius, and painted portraits and history with considerable reputation.

**VALKENBERG** (Theodore or Dirk), born at Amsterdam, 1675; excelled in animals and huntings, and also painted portraits with success: died 1721.

**VALKENBURG** (Luke de), born at Malines, 1530; painted portraits of a small size: died 1582.

**VANDEBURG** (Adrian), born at Dort, 1693; painted domestic subjects, conversations, and small portraits, agreeably coloured and finished in a neat and polished manner: died 1733.

**VANDERGUCHT** (Benjamin); was a distinguished portrait painter: and painted amongst others Woodward the comedian, and Garrick, as Steward of the Stratford Jubilee: died 1794.

**VANDERMINE** or **VANDERMYNE** (Frank), born in Holland; came to England, and practised portrait painting in London and in the country with considerable reputation: died 1783.—There were two other painters of that name who worked for the picture dealers.

**VANAKEN** (Joseph); lived in the reign of George II. and painted portraits in almost everybody's style. He excelled in satins, laces, embroidery, &c. and was frequently employed to paint the dresses and draperies for other artists: died 1749.

**VANDEBANK** or **VANDEBANCK** (—); a Dutch painter; practised in London, and painted numerous portraits, many of which are engraved by Faber, amongst others that of the landscape painter George Lambert.

**VANDI** (Santi), a Bolognese painter, and scholar of Carlo Cignani; devoted himself to painting small portraits, and was constantly employed.

**VANDYCK** (Sir Anthony), born at Antwerp, 1599; was a pupil of Rubens, whom he in some respects surpassed; and in portraiture Titian only retains the superiority in the heads of his pictures, and in the hands and accessories was inferior to Vandyck, whose attitudes were easy and natural, heads full of life and expression, and without anything of the coldness and insipidity so frequently found in the productions of the portrait painter. Amongst the numerous portraits he painted are those of Cardinal Bentivoglio (at Rome), now in the Gallery of the Louvre, and several other distinguished persons of that city; and at Palermo that of Philibert, Prince of Savoy, the Viceroy of Italy. At the Hague he painted that of Frederick, Prince of Orange, his family, the principal personages of his court, and the foreign ambassadors; and on coming to London, he painted one of Sir Kenelm Digby, which being shewn to King Charles, he was employed by him to paint several pictures of his queen, his children, and courtiers, and became the most popular artist of his time. Independent of his portraits of the King and Royal family, there are in England many fine portraits of distinguished persons, which are among the principal ornaments of the mansions of the nobility. He also painted the series of portraits of the

eminent artists of his time for the Florentine Gallery, which have perhaps never been equalled for the admirable variety of attitudes and the characteristic expression in the airs of the heads. A portrait of Rubens by him, and another of Govartius, are now in the National Gallery.

**VANDYCK** (Philip), born at Amsterdam, 1680; studied under Arnold Boonen, and painted small portraits in the style of that master. He painted those of the Stadtholder and his family; also several others for the cabinet of that prince: died 1752.

**VANDYCK** (Daniel), a French painter of portraits, history, &c.; was patronized by the Duke of Mantua, but we have no further account of his works or style.

**VANLOO** (James), born in Holland, 1614; became a reputable painter of portraits; he visited Paris, and painted a portrait of Michael Corneille, the Elder, for the Academy there; and was much employed in that branch of the art: died 1670. His son Louis also painted history and portrait; but we have no further account of his works.

**VANLOO** (John Baptist), born at Provence, 1684; studied under his father, a portrait painter of some eminence, and was invited to the court of Turin, where he painted the portraits of the Duke and Duchess of Savoy, and several of the principal nobility. He came to England, and painted several portraits; amongst others, Colley Cibber and Owen McSwiney, whose long silver hairs were extraordinarily picturesque, and contributed to increase his reputation. His likenesses were very striking, and heads coloured with force: died 1746.

**VANLOO** (Louis Michael), son of John Baptist; acquired considerable reputation as a painter of history, but was more distinguished for his excellence in portraiture. He was invited to Spain by Philip V. and appointed his principal painter: died 1771.

**VANSOMER** (Paul), born at Antwerp, 1576; with his brother Barnard practised portrait painting with great success; and on visiting England, about 1606, painted the portraits of the Lord Chancellor and William Earl of Pembroke, equal to any production of the time. Also painted two portraits of James I. (one of which is engraved by Vertue); his Queen, Anne of Denmark; and several of the nobility. His portraits are mostly signed and dated, but there is one at Chatsworth of the first Earl of Devonshire said to be by him, but not signed, which is not inferior to those of Vandyck: died 1621.

**VARGAS** (Luis de), born at Seville, 1528; was one of the most eminent of the Spanish painters of the sixteenth century. He studied the works of Michael Angelo and Raffaele,

and was not less distinguished as a portrait painter than for his historical subjects; and some of his portraits have, by his Spanish biographers, been compared to the works of Raffaele, particularly that of Donna Juana Cortez, Duchess of Alcalá: died 1690.

**VARNERTAM** (Francis), of Hamburg; a scholar of Theodore Vansosten; is said to have been a good portrait painter; but we have no further particulars of him in that branch of the art: died 1724.

**VAROTARI** (Chiari), daughter of Dario, by whom she was instructed in design, and became an eminent paintress of portraits: died 1639.

**VASQUEZ** (—), of Utrecht, called in Portugal the great Vasquez, on account of the excellence of his works; studied in the school of Perugino, in whose style all his works are designed. He painted historical subjects and portraits, but principally the former: died 1480.

**VECELLI** (Orazio), son and disciple of Titian, born in Venice, 1540; was chiefly distinguished as a painter of portraits, some of which were considered little inferior to those of his father.

**VECELLI** (Tiziano), called Tizianello; painted some pictures for the public edifices at Venice; but his best productions are his portraits, which possess the merit of resemblance and a natural tone of colouring: died about 1640.

**VECELLI** (Francesco), brother of Tiziano, by whom he was instructed; approached him so closely as to rouse the jealousy of his brother, who persuaded him to abandon the art. Some of his works are attributed to Titian.

**VEEQ** (James la), born at Dort, 1625; was educated in the school of Rembrandt, whose excellent manner of colouring he at first imitated with great success, but he afterwards abandoned his style for the more flimsy and feeble manner of John de Baan. He chiefly painted portraits.

**VELASQUEZ** (De Silva don Diego), the most distinguished painter of the Spanish school; painted the portrait of Philip IV. of Spain; also the Infants Don Carlos and Don Fernando, and the Conde de Olivarez; the latter mounted, like his royal master, on a noble courser, richly caparisoned. He afterwards visited Naples, and painted the portrait of Donna Maria of Austria, consort of Ferdinand III.; and subsequently those of Pope Innocent X. and several of the cardinals and nobility of Rome: died 1660.

**VELDMAN** (Wybrand), born at Groningen; was a pupil of Peter Camper; painted portraits of various sizes with some reputation: died 1800.

**VENIUS OF VAN VEEN** (Otho), born at Leyden, 1556; visited Italy, and became a disciple of Federigo Zuccaro. At Brussels he painted the portrait of Alessandro Farnese, Prince of Parma; and afterwards visited Antwerp, where Rubens became his disciple: died 1634.

**VENIUS OF VAN VEEN** (Gertrude), daughter of Otho, born at Brussels, about 1600; was instructed by her father, and excelled in portraits. She painted one of her father, which is engraved.

**VERA** (Cabeza Francis de), a native of Arragon in Spain; was patronized by Don John of Austria, for whom he decorated several rooms. He excelled in portraiture: died 1700.

**VERBIUS** (Arnold), born in Holland, 1646; was a good painter of history and portrait: died 1704.

**VERBRUGGE** (Andrew Gysbert), born at Leyden, 1663; was a pupil of Gerard Douw. He visited England, and afterwards settled at Delft, which city contains a great number of cabinet pictures and portraits by him, which possess great merit: died 1729.

**VERELST** (Simon), born in Antwerp, 1604; visited England in the reign of Charles II. and was extensively employed. He painted portraits, crowded with fruit and flowers, exceedingly laboured, and finished with much delicacy. His prices were very high: died 1710.

**VERELST** (Maria), daughter of Herman, born 1630; excelled in painting portraits of a small size, and occasionally attempted history. Her pictures are delicately touched and neatly finished.

**VERKOLIE** (John), born at Amsterdam, 1650; studied under John Lievens, but imitated the highly finished manner of Gerard Pieterz Van Zyl, with great success, and was mostly employed in painting portraits of a small size, but occasionally painted historical subjects and conversations, well coloured, and touched with neatness and delicacy: died 1693.

**VERMEYEN** (John Cornelius), born near Haerlem, 1500; is said to have painted portraits, but we have no description of his style: died 1559.

**VERSCHURING** (William), son of John, born at Gorcum, 1657; was first instructed by his father, and afterwards under John Verkolie, in whose style he painted with success portraits, conversations, and domestic subjects: died 1715.

**VESPER** (Francis Xavier), resided in St. Martin's Lane, 1789; painted portraits in oil, crayons, and miniature.

**VIGNON** (Philip), born in Paris, 1634; studied under his father, and became a reputable painter of history and portraits: died 1701.

**VILLEBRUNE** (Mary de). This lady was an exhibitor in the Royal Academy, Somerset House, in 1770 and 1771; she painted both in oil and in crayons, but her performances never rose above mediocrity.

**VINCI** (Leonardo da), born 1447; studied under Verrochio, with whom he painted in conjunction, and so completely eclipsed his master, that he is said to have abandoned the art for ever. One of his best productions is, the far-famed portrait of Mona Lisa, called Giocondo, in which the eyes have all the lustre of life, and the hairs on the lids and brows seem real, and even the pores of the skin are perceptible: died 1519.

**VILLEQUIN** (Stephen), born about 1449, at Ferriere, in France; is said to have painted history and portraits with some reputation, but we have no description of his style: died 1688.

**VINNE** (Vincent Vander), born at Haerlem, 1629; was a pupil of Frank Hals, and his portraits, in spirited touch and truth of character, remind us of those of Hals: died 1702.

**VINCK** (J.), born in Holland, is said to have painted numerous portraits, which have been engraved after the manner of De Vinck, but we have no further particulars of him in that branch of the art.

**VISSCHER** (Cornelius de), a Dutch painter, born about 1520; is said to have excelled in history and portraits, but we have no further account of his works.

**VISSER** (A. de), born at Rotterdam, 1762; a pupil of B. P. Ommeganck, and of I. P. Horstock, painted some pictures at Amsterdam in conjunction with P. Barbiere, and also some portraits, and gave lessons in design: died 1837.

**VIVIEN** (Joseph), born at Lyons, 1657; studied under Charles le Brun, and for some time painted portraits in oil with considerable success, which he afterwards abandoned for crayons. He occasionally embellished his portraits with historical or emblematical subjects, and his countrymen called him the French Vandyck: died 1735.

**VLIET** (William Van), born at Delft, 1584; master unknown; painted portraits with a free and firm touch, and excellent in colouring: died 1642.

**VLIET** (Hendrick Van), born at Delft, 1608; studied portraits under Mirevelt, and for some time, practised that branch of the art, but was more successful in interiors of churches, &c.

**VOLLEVENS** (John), born at Gertruydenberg, 1649; was first a scholar of Nicholas Maas, and afterwards of John de Baan, one the most eminent portrait painters in Holland, after whose death he obtained the greater part of his practice, and became one of the most popular artists of his time. He painted the portraits of the Prince of Nassau, the Prince of Courland, and all the officers of his regiment. His colouring is clear and chaste, and his touch bold and free: died 1728.

**VOLTOLINI** (Andrew), of Verona, was celebrated for his faithful likenesses in his portraits: flourished about 1680.

**VOORHOUT** (John), born at Amsterdam, 1647; was a pupil of Constantine Voorhout, of Gouda, and afterwards of John Van Noort, a reputable painter of history and portrait; he visited Hamburgh, and painted the portraits of the principal personages of that city: died 1740.

**VOORT** (Cornelius Vander), born at Antwerp, 1580; died 1632; practised portrait painting with considerable reputation.

**Vos** (Martin de), born at Antwerp, 1520; studied under Tintoretto, and acquired an excellent style of colouring, and painted the portraits of several of the illustrious family of the Medici, and on returning to Holland was much employed as a portrait painter; his heads have an appearance of nature which was unequalled at the period in which he lived: died 1604.

**Vos** (Simon de), born at Antwerp, 1603; studied in the school of Rubens, and became an excellent painter; his own portrait, by himself, is at Antwerp; he is represented in black, leaning on the back of a chair, with a scroll of blue paper in his hand, and is finished so highly in the broad style of Correggio, that nothing can exceed it: he was living in 1662.

**Vos** (Cornelius de), son of Paul, born at Alost, 1690; studied under his father, and afterwards visited Italy, and on his return to Flanders painted history and portraits with some reputation: died 1751.

**VOUET** (Simon), born at Paris, 1582; was the son of Lawrence Vouet, a painter of little note, under whom he acquired some reputation as a portrait painter; he went to Constantinople, and painted a portrait of the Grand Seigneur, from a view he took of him at the Ambassador's audience; he afterwards visited Rome, and painted several pictures for the Barberini Palace, which are amongst his best works: died 1641.

**VOYS** (Ary de), born at Leyden, 1641; sometimes imitated the manner of the old masters, but his best productions are por-

traits, conversations, and domestic subjects, which are little inferior to the works of Mieris or of Metz: died 1698.

**VRYE** (Thierry de), born at Gouda, 1530; went to Paris to practise, and became a reputable painter of history and portrait: died 1582.

**WAKKERDAK** (P. A.) This name is affixed to the portrait of K. S. Hassalee, from which only is he known to us as a painter.

**WALKER** (Robert), an English portrait painter, was contemporary with Vandyck, and improved his style by studying his works; he painted the portrait of Cromwell several times; in one picture, he is represented with a gold chain round his neck, to which is appended a gold medal, with three crowns (the arms of Sweden), and a pearl, sent to him by Christina, in return for his picture by Cooper. This picture was in the possession of Lord Mountford. Another, in which Cromwell and Lambert are together, was in Lord Bradford's collection; and a third was purchased for the Grand Duke of Tuscany; he also painted the portraits of the principal personages of the republican party. His own portrait is in the picture gallery at Oxford.

**WASSEMBERG** (John Abel), born at Groningen, 1689; had some instruction from Vander Werf, and was much employed in portrait painting, in which he particularly excelled; he painted the portraits of the Prince and Princess of Orange, and those of the most distinguished personages of their court: died 1780.

**WEBB** (Westfield), born about 1762; he exhibited a whole-length portrait of Miss Brent, the singer, and was chiefly known as a portrait painter, though he occasionally painted flowers, but never rose above mediocrity in either branch: died 1772.

**WEENINX** (John Baptist), born at Amsterdam, 1621. It is difficult to form an idea of the varied and extensive powers of this artist; he painted portraits, landscapes, animals, sea-ports, and almost every subject with equal success; his large pictures are most esteemed, although some of his small ones are finished equal to Mieris or Gerard Douw: died 1660.

**WELLEKINS** (John Baptist), born at Alost, 1658; studied at Amsterdam, under Anthony de Grebber, and afterwards in Italy from the works of the best masters, and painted a portrait of his mother, which is all that is mentioned of his works: died 1726.

**WERENFELS** (Rudolf), born in Switzerland, 1629; studied at Amsterdam, and afterwards in Italy, and greatly distinguished himself in portrait painting, and was much



employed in the several courts of Germany ; his pictures are generally accompanied with appropriate accessories, but his colouring is cold and feeble : died 1673.

WERF (Adrian Vander), born 1659 ; copied pictures by Mieris so closely as to deceive the most intelligent judges ; he usually painted historical subjects, cabinet size, also conversations, and occasionally portraits, and sometimes life size ; but his own compositions, whether great or small, afford but little pleasure ; his colouring is cold, and his flesh more resembles ivory than any thing else ; his figures and heads are, however, well drawn : died 1722.

WERF (Peter Vander), younger brother of Adrian ; copied the works of his brother, and afterwards painted pictures of his own composition, usually small portraits and domestic subjects, in which he was much employed ; one of his principal works is in the Hotel of the East India Company ; it represents the portraits of the Directors at that time : died 1718.

WERNER (Joseph), born at Berne, Switzerland, 1637 ; was much employed in portraits ; he painted the portrait of Louis XIV. and several persons of his court, but his predilection for high finish induced him to prefer miniature, which he carried to a perfection that has perhaps never been surpassed.

WEST (Benjamin), born at Springfield, near Philadelphia, in America, in 1738, of Quaker parents, and whose works are so well known in England, where he met with that extensive patronage and encouragement which superior talent never fails to command ; painted numerous historical subjects and portraits, for particulars of which see Vol. I. of this Dictionary. Of his works in general a celebrated critic wrote as follows :—" His stories are well told, the draperies well disposed, and upon the whole they possess great merit ; but it is a pity he is so fond of glazing and scumbling, which will make his pictures change in time, and in the end grow black." He was, however, made President of the Royal Academy, and died in 1820.

WHEATLEY (Francis), born in London, 1747 ; received some instructions from Mortimer, and met with considerable employment in painting small whole-length portraits ; he went to Dublin, and painted a large picture representing the Irish House of Commons, in which he painted the portraits of the most remarkable political characters.

WHITE (Robert)—See *Drawings*.

WHITE (George), son of Robert ; was instructed in design by his father, and is said to have painted portraits, both in oil and in miniature : flourished about 1720.

WHOOD or WOOD (J.), is said to have lived in Lincoln's Inn Fields. Mr. Sandby had a whole-length portrait of a young lady by him, cleverly executed : died about 1679.

WHOOD (Isaac), lived in the reign of Charles I., and was celebrated for his portraits in oil, and on vellum, also for his drawings in black lead, chiefly profiles.

WICKSTEAD (Philip), born in London ; studied under Zoffany, and distinguished himself chiefly as a painter of small whole-length portraits : died about 1790.

WILLEBORTS (Thomas)—See *Bossachaerts*.

WILLIAMS (John), an English portrait painter of considerable ability ; he was a scholar of Richardson, and his portraits were greatly admired ; he painted a half-length portrait of Mr. Beard, the celebrated singer, which was engraved by McArdell : died about 1780.

WILLS (Rev. James), was Chaplain to the Society of Artists, and painted a portrait of the Rev. Mr. Sanders : died 1777.

WILSON (Richard), born in Montgomeryshire, 1714 ; studied under an obscure portrait painter in London, named Wright, and in 1749 painted a large picture of George III. when Prince of Wales, and his brother, the Duke of York ; but he afterwards visited Italy, and devoted himself to landscape painting : died 1782.

WILSON (Benjamin), born at Leeds, in Yorkshire ; his instructor is unknown, but he ranked as one of the ablest portrait painters of his day ; his heads are coloured with more warmth and nature than in the generality of his contemporaries ; one of his best pictures is a half-length portrait of Dr. Maty, one of the Librarians of the British Museum : died 1788.

WINGHEN (Jeremiah Van), born at Brussels, 1758 ; visited Italy, and on his return to Frankfort, devoted himself entirely to portrait painting ; he finished with great care, and gave a striking resemblance, and a look of natural life : died 1648.

WINSTANLEY (Hamlet), a pupil of Kneller, on leaving whom he went to Italy, but met with little encouragement as a portrait painter.

WIRZ (John), born at Zurich, 1640 ; he studied under Conrad Meyer, and practised portrait painting with some success : died about 1700.

WISSING (William), born at Amsterdam, 1656 ; he studied under Doudyns, and afterwards came to England, and assisted Sir Peter Lely in some of his works, and was a close imitator of his style ; he painted the portrait of the Duke of Monmouth several times ;

also that of Charles II. his family, and many of the nobility and ladies of his gay court, and was afterwards appointed painter to James II. by whom he was sent to the Hague, to paint the portraits of William and Mary, Prince and Princess of Orange; his portraits are considered but little inferior to those of Kneller: died 1687.

WIT (Emanuel), born at Alkmaer, 1607; was a scholar of Evert Van Aelst, a painter of still life, he applied himself to portrait painting, but not meeting with much encouragement, he soon abandoned that branch of the profession: died 1692.

WITT (Thomas Vander), born 1659; was a pupil of Verkolie; he painted family pictures, portraits, &c. well finished, but glaring in colour, and without vigour.

WOLFF (Benjamin), a German Jew; visited Vienna, and passed some time in painting portraits in oil and in miniature; in 1803, he visited Paris, and whilst there painted a family picture for the Dutch Ambassador; he also copied the portrait of Prince William I. for the Queen, and that of Admiral de Ruyter, after Ferdinand Bol, for the Government. In the Museum at Amsterdam is the portrait of Francis I. after Titian, taken by him: died 1825.

WOODFORD (Samuel), born at Castle Cary, Somersetshire, 1764; visited Italy, and on returning to England acquired considerable reputation by his historical subjects and portraits, amongst the latter of which was Charles I. taking leave of his children; the Earl of Winchelsea; some of the family at Stourhead; and a Spanish Shepherd and his dog: died 1817.

WOOLASTON (John), born in London, about 1672; he painted portraits, which had the merit of a strong resemblance, but were not otherwise excellent; he twice painted the portrait of that extraordinary character, Thomas Britton, the Small-coal Man, one of which is now in the British Museum.

WOOTTON (John), a celebrated painter of horses and landscapes; he also attempted portraiture, and painted amongst others a picture of the Duke of Cumberland, with a view of the Battle of Culloden in the distance: died 1765.

WORLIDGE (Thomas)—See *Miniatures*.

WORSDALE (James); studied under Sir Godfrey Kneller, and painted portraits, but never rose above mediocrity: died 1767.

WOUDE (Engelbert Maria)—See *Miniatures*.

WRIGHT (Michael), born in Scotland; came to London at about seventeen years of age, and became celebrated as a portrait painter; he painted a whole-length of Prince

Rupert in armour, with a large wig; also the portraits of Sir Edward Turner, son of Sir Edward Turner, Speaker of the House of Commons and Chief Baron; two pictures of a Highland Laird and an Irish Tory, whole-lengths, in their proper costume, of which several copies were made; a large picture of John Lacy, the Comedian, as Parson Scruple, in the Cheats; Sandy, in Taming of the Shrew; and Monsieur de Vice, in the Captain; of which also several copies were made; and he twice painted the Duke of Cambridge, son of King James; or perhaps the portraits of the two children that bore that title.

WRIGHT (Joseph), known as Wright of Derby, born 1734; was a scholar of Hudson, upon leaving whom he established himself as a portrait painter, and met with considerable encouragement: died 1797.

WULFHAGEN (Francis), born at Bremen, 1620; was a pupil of Rembrandt, in whose style he painted, and his works were highly esteemed: died 1678.

WULFRAET (Matthias), born at Arnheim, 1648; studied under Abraham Diepraam, but did not adopt his style, he painted with considerable success small portraits and domestic subjects, composed with taste, and delicately finished: died 1727.

ZEEMAN (Enoch), whose place of birth or instructor is not mentioned, came to London, and met with considerable employment in painting portraits and heads in the laboured style of Denner: died 1744.

ZEEMAN (Paul), son of Enoch, was also a portrait painter, but we have no account of his works.

ZERBI (John Vincent), a Genoese painter, scholar of Fiaselli; painted portraits and other subjects with considerable success: he lived 1674.

ZOFFANI (Johan), born at Frankfort-on-the-Maine, about 1735; came to England about 1765, and acquired considerable celebrity by his portraits of the most celebrated dramatic performers in their favourite characters; of these, his most successful were Garrick, in Abel Drugger; Foote and Weston in Dr. Last; and Foote in Major Sturgeon; and amongst his most distinguished works are the portraits of the Royal Family, with those of the Members of the Royal Academy; he visited Italy, and while there painted his celebrated picture of the Florentine Gallery, in the late king's collection; his latter productions are very inferior to his earlier works: died 1810.

ZOPPO (Marco), born at Bologna, 1451; studied under Francesco Squarcione, and painted history and portrait with equal success: died 1517.

**ZUCCARO** or **ZUCCHERO** (Federigo), born 1543; came to England in 1574, and painted the portrait of Queen Elizabeth, and several of her courtiers; and is said to have also painted a portrait of Mary Queen of Scots (engraved by Vertue), probably from some other picture of that unfortunate princess; his colouring is clear and brilliant, but without mellowness or harmony: died 1609.

**ZUCCO** (Francesco), born at Bergamo; painted history and portraits with considerable reputation, and imitated the style of Paolo

Veronese so closely that some of his works are attributed to that master.

**ZYL** (Gerard Pietersz Van), born at Amsterdam, 1606. This distinguished portrait painter came to England in 1635, when Vandyck was in the full possession of his popularity, and under his example and instruction became a successful imitator of his style, and like him, particularly excelled in his hands; he returned to Amsterdam, where he met with considerable employment, and acquired the appellation of the second Vandyck: died 1661.

## PAINTERS IN CRAYONS.

**AMIGONE** or **AMICONE** (—), the daughter of Jacopo Amicone, an historical painter; painted in crayons, but no account is given of her works.

**ASHFIELD** (Edmund), born in England; was a disciple of Francis Wright, and celebrated for his portraits in crayons; he flourished in the reign of Charles II.

**BENWEL** (J. H.), born in England; painted pictures in a manner peculiar to himself, being a combination of water-colours and crayons.

**BENWEL** (Mary), born in London; painted portraits in crayons with considerable success, and was an exhibitor at the Royal Academy from 1762 to 1783.

**BOLOSMEY** (Benjamin), a native of Switzerland, born in 1766; painted portraits in crayons, but afterwards entirely abandoned that branch of the art for oil painting.

**CALZE** (Edward Francis), born at Lucca; visited England under the patronage of Lord Lyttelton, and painted in crayons.

**CARRIERA** (Rosalba), an Italian lady, born 1675; first learnt to paint in oil, but quitted that subject for crayons; her portraits are elegantly designed and extremely natural in colouring, and her Madonnas and other sacred subjects are dignified and expressive: died 1757.

**CORTESI** (Giovanni Marmocchini), born at Florence, 1670; painted portraits equally well in crayons and in oil: died 1736.

**COTES** (Francis), born in London, 1726; was an eminent portrait painter in oil and in crayons, but excelled in the latter, in which his pictures of the Queen holding the Princess Royal in her lap; of Polly Jones, a frail Cyprian; of Mrs. Wilton (afterwards Lady Chambers), and of his own wife, are said to excel those of Rosalba.

**COTES** (Samuel), younger brother of Francis, whom he studied under, and although

not equal to Samuel, his pictures in crayons are highly esteemed.

**DIXON** (John), disciple of Sir Peter Lely; painted in miniature and crayons, but chiefly the former: died about 1715.

**EICHLER** (Joseph), of Brunswick; painted in crayons and in oil with the highest success, and met with considerable employment.

**FERRETTI** (Horatio), of Perugino, born in 1639; painted in oil and in crayons, and was excellent in portraits, either large or small.

**FRATELLINI** (Giovanna), born at Florence 1666; studied crayon painting under Domenico Tempesta, in which she was considered equal to Rosalba: died 1731.

**FRATELLINI** (Lorenzo Maria), son of Giovanna; studied under Gabbiano, who taught him to paint in oil, in miniature, and in crayons; painted portraits in a delicate style.

**FRYE** (Thomas), born in Ireland 1710; practised portrait painting in oil, crayons, and miniature; painted a full-length of Frederick Prince of Wales, which is now in Sadlers Hall, Cheapside.

**GIBSON** (Edward), relation of William; painted portraits in crayons, but we have no account of his works: died young.

**GREENHILL** (John), born at Salisbury, 1649; studied under Sir Peter Lely, and was one of his ablest scholars, and whose style he successfully imitated, both in oil and in crayons, in the latter of which he is greatly admired: died 1676.

**GUYARD** (Adelaide Labille), born at Paris, 1749, died 1803: painted portraits in oil, crayons, and miniature with considerable success.

**HALLEZ** (G. J.) born 1770; painted portraits in oil and in crayons, amongst others that of the Emperor of Austria.

**HUMPHRY** (Ozias), born at Honiton in Devonshire, 1742: this celebrated miniature painter commenced painting in crayons in 1790, and painted the portraits of the Prince and Princess of Orange; his design was tasteful and correct, and his colouring, especially in miniature and crayons, was rich and harmonious: died 1810.

**HUQUIER** (Gabriel), born in Paris, 1725; is said to have painted portraits in crayons, but we have no further account of his works.

**KRAUSE** (Francis), born 1706; studied at Venice, and occasionally painted portraits in crayons: died 1754.

**KNAPTON** (George), born at London, 1698; was a scholar of Richardson, and is chiefly known as a painter of portraits in crayons, in which he was much employed: died 1788.

**LATOUR** (Maurice Quentin de), born in France, 1705; first painted portraits in crayons, which he afterwards abandoned for oil painting: died 1788.

**LIERNUR** (Alexander), born at the Hague, 1770; designed some portraits in crayons and in water colours, and completely succeeded in those branches of the art.

**LIOTARD** (John Stephen), called the Turk, born at Geneva, 1702; painted portraits in crayons admirably, but obtained little employment from the fidelity of his likeness, as he never suppressed any blemish in the face of his sitters: died 1776.

**LUTTERELL** (Henry), born in Dublin about 1560; studied portrait painting in crayons under Ashfield, whom he soon surpassed, and is said to have approached Holbein. Some of his portraits are on copper, a curious method which no other painter in crayons appears to have adopted: died 1710.

**MARMOCCHINI** (Giovanna Cortese), born at Florence, 1670. This lady practised portrait painting in crayons, but chiefly excelled as a miniature painter: died 1736.

**MARON** (Theresa), a sister of the celebrated Mengs; excelled in miniatures in enamel and in crayons.

**MERTENS** (John Cornelius), born at Amsterdam, 1743; succeeded well as a designer in crayons and water colours: died 1821.

**MORLAND** (Henry Robert), the father of the celebrated George Morland; painted portraits in oil and in crayons: died 1797.

**NANTIEUL** (Robert), born at Rheims, 1630; was celebrated as a painter of portraits in crayons, and was patronized by Louis XIV.; he also painted in oil in an exquisite manner: died 1678.

**ODAM** (Girolamo), born 1681; was a celebrated painter of portraits in crayons.

**PASSEROTTI** (Ventura), born at Bologna,

1586; drew with crayons or a pen such subjects as occurred to his imagination, but was chiefly employed in portrait painting.

**PEYRONNEAU** (—), a French painter in crayons; came to England in 1760, exhibited four portraits, inferior to the productions of Mr. Cotes, yet not without merit.

**POND** (Arthur), an English painter of portraits in oil and in crayons; contributed largely to the encouragement of the Fine Arts: died 1758.

**READ** (Catherine). This lady possessed considerable talents as a paintress of portraits, both in oil and crayons; one of her best portraits was a likeness of Queen Charlotte, and another was that of Mrs. Macaulay, in the character of a Roman matron, weeping over the liberties of her country.

**RUSSELL** (John), born at Guildford, in Surrey, 1744; studied under Francis Cotes, whose style he followed, and painted many good portraits in oil and in crayons.

**SEYMOUR** (Colonel); painted in water colours and crayons, in the latter he copied from Cooper a head of Sir John Robinson, Lieutenant of the Tower.

**SIRIES** (Violante Beatrice), born in Florence, 1710; studied painting in crayons and water colours under Giovanni Fratellini, and occasionally painted history and flowers in oil, but excelled in portraiture: died 1770.

**SMITH** (John Raphael), son of Thomas Smith, of Derby, by whom he was instructed; practised portrait painting in crayons with considerable success, as appears from his whole-length portraits of Charles Fox and Earl Stanhope: died 1812.

**SPILBERG** (Adriana), daughter of John; excelled in painting portraits in crayons, though she occasionally practised in oil.

**TROOST**, or **TROST** (Cornelius), born at Amsterdam, 1697; painted in oil and crayons with equal success: died 1750.

**VAILLANT** (Wallerant), born 1623; painted portraits with equal skill in oil and in crayons: died 1677.

**VAILLANT** (Bernardo), born 1625; brother of Wallerant; excelled in painting portraits in crayons, and was much employed in that branch: died 1674.

**VESPRE** (Francis Xavier), resided in London about 1789, and painted portraits in crayons, in oil, and in miniature.

**VILLEBRUNE** (Mary da), painted portraits in oil and in crayons, but never rose above mediocrity. She was an exhibitor at the Royal Academy, Somerset House.

**WHITE** (Charles), born in London, 1751; worked chiefly, if not entirely, in the chalk style, at first on trifling subjects from designs by ladies, and afterwards on works of more importance: died 1785.

## MINIATURES IN OIL AND WATER COLOURS.

**ALEMANS (N.)**, was a Flemish painter of portraits in miniature.

**ARLAUD (James Anthony)**, an Italian; born 1668; died 1743; painted miniatures with great success; amongst others, that of the Princess of Wales, afterwards Queen Caroline.

**ARLAUD (Benjamin or Bernard)**, Swiss painter of portraits in miniature; came to England, and was an exhibiter in the Royal Academy, and returned to Geneva in 1801.

**ARNOISI (Gerard d')**, was employed by Philip II. of Spain, and was much esteemed for his miniatures and small portraits: died 1590.

**AUDEBERT (John Baptist)**, born at Rochefort, 1759: first practised miniature painting, and afterwards designed subjects of natural history.

**AUTISSIER (Lewis Maria)**, born 1772; devoted himself to miniatures, and painted the portrait of King Louis of Holland, and numerous other persons of distinction.

**BAILLY (Jacques)**, born 1629; painted portraits in miniature, but no account is given of his style or manner: died 1682.

**BELCAMP (John Van)**, a Dutch painter; came to England in the reign of Charles II., by whom he was employed in copying the King's pictures in miniature.

**BENOLI (Ignatius)**, a priest, born in Verona; copied the best works of Rubens and Vandyck in miniature, particularly the portraits of the latter; his works are frequently taken for originals by those masters: died 1724.

**BEAUDOUIN (Pierre Antoine)**, born at Paris, 1719; died 1769: excelled in portraits in miniature.

**BENWELL (Mary)**, born in London; was an exhibiter in the Royal Academy from 1762 to 1783, and painted portraits in miniature with considerable success.

**BERNARD (Samuel)**, born at Paris, 1615; studied under Vouet, and copied several fine pictures in miniature, both in history and landscape.

**BETTES (John and Thomas)**, eminent miniature painters in the time of Queen Elizabeth, whose portrait was painted by John.

**BLESSENDORF (Frederick)**, brother of Samuel, the enamel painter, born at Berlin, 1675; painted in miniature, but no description is given of his works or style.

**BLOND or BLON (James Christian le)**,

born at Frankfort; on leaving Carlo Maratti, under whom he studied, he visited Paris, and was much employed in painting portraits in miniature, in water colours and in oil, for bracelets, rings, snuff boxes, &c. which were greatly admired: died 1741.

**BOGLE (John)**, a miniature painter, resided in England about the middle of the seventeenth century; his portrait of Lady Eglintoun is beautifully finished.

**BONE (Henry)**—See *Painters in Enamel*.

**BOSMAN (Bernard)**, born near Dordrecht in 1742; was a pupil of Wouter Uiterlimige, and a respectable painter of portraits in miniature: died 1807.

**BRUNINX (Daniel)**, born at Rotterdam, 1724; painted numerous portraits in miniature, and was also much employed in decorating fans: died 1787.

**BUONTALENTE (Bernardo)**, called Dalle Girandole, born at Florence, 1536; died 1608. Studied miniature painting under Clovio. There is a dignity of expression in the airs of his heads, and his colouring is good.

**CAMERATA (Guiseppe)**, born at Venice 1724; studied under his father, a miniature painter of some reputation, whom he greatly excelled: died 1751.

**CAMPAGNOLA (Giulio)**, born at Padua; excelled in miniatures, and painted a few portraits in oil that were not without merit.

**CARRANDINI (Paolo)**, born at Modena; was an excellent designer of portraits in miniature; he generally adorned his heads with laurel, which the nobility of Rome usually wore when abroad.

**CHASTILLON (Louis de)**, born in Champagne, 1639; painted in miniature and enamel.

**CLOVIO (Giulio Giorgio)**, born at Croatia, 1498; he painted subjects in miniature, in which every object or insect, although so small as to require the use of optics, is delineated with the utmost precision; his works are confined to the cabinets of the sovereigns and princes of his time. He never painted portraits: died 1578.

**COOPER (Samuel)**, called the miniature Vandyck, born in London, 1609. This celebrated miniature painter studied under John Hoskins, his uncle, whom he soon surpassed. His portraits possess a freedom approaching to oil painting, but his labour was bestowed upon the head only; his hair is loose and flowing, but below the face his drawing is defective; notwithstanding which he is con-

sidered superior to any of his countrymen, and his works are highly esteemed.

COOPER (Alexander), brother of Samuel, also studied the art of miniature painting under Hoskins; his miniatures are also much esteemed, but are very inferior to those of his brother Samuel.

COQUES (Gonzales), born at Antwerp, 1618; painted portraits in the manner of Vandyck, miniature size, and with all the freedom of that celebrated master, although his heads rarely exceeded  $1\frac{1}{2}$  inches in size. He painted many pictures for Charles I., the Archduke Charles, and the Prince of Orange.

CORTESI (Giovanni Marmocchini), born at Florence, 1670; studied miniature painting under Ippolito Galantini, and became very eminent in that branch of the art: died 1736.

COSWAY (Richard); was one of the oldest members of the Royal Academy, and at one period of his life was considered superior to all his contemporaries; he was chiefly distinguished as a painter in miniature, and was equally successful in his oil paintings: died 1821, leaving a widow, whose talents as an artist are well known to the public.

CROSSE (Lewis), a painter in water colours; executed several portraits in miniature in Queen Anne's time, and being employed to repair one of Mary Queen of Scots, he painted a round face instead of an oval one, such being his idea of beauty, from which spurious article, many copies have been taken. The cap on the head is of black velvet, trimmed with ermine.

DAYES (Edward); in early life practised as a miniature painter: died 1804.

DEACON (John), painted portraits in miniature in a masterly style: died 1750.

DEYNUM (John Baptist Van), born at Antwerp, 1620; painted portraits in miniature, neatly penciled, and coloured with great sweetness: died 1669.

DIXON (John), a disciple of Sir Peter Lely; painted both in miniature and crayons, but chiefly in the former; he painted numerous works in water-colours; Diana and her Nymphs bathing; a Sleeping Venus; Cupid and a Satyr, &c.: died about 1715.

DONALDSON (John), born in Edinburgh, 1787; was a distinguished miniature painter both in enamel and water-colours: died 1801.

EDRIDGE (Henry), born at Paddington, 1768; his earliest works were on ivory, but he afterwards made them on paper with black lead and Indian ink, the backgrounds beautifully diversified, and on discontinuing Indian ink, he used water-colours. He finished his pictures slightly, except the heads, which were always remarkable for their force, bril-

liancy, and truth; and finally, he made those elaborate high-finished pictures on paper, which combine the depth and richness of oil paintings with the freshness of water colours, for which style he is indebted to Sir Joshua Reynolds, whose works he omitted no opportunity of copying: died 1821.

FINNEY (Samuel), born in Cheshire; was a celebrated miniature painter in enamel and in water-colours, and in 1765 he exhibited two pictures, one of which was a portrait of Queen Charlotte, to whom he was appointed enamel painter: died about 1807.

FIORENTINO (Gerard); was a skilful miniature painter; flourished about the year 1400.

FLATMAN (Thomas), born in Aldersgate Street, London, 1633; was a barrister of the Inner Temple, but became a miniature painter; he painted the portrait of Mr. Tooke, the Master of the Charter House, and another, which he marked with his initial F, and which Vertue pronounced to be equal to Hoskins, and next to Cooper: died 1688.

FOLDSONE (—), the daughter of John, a portrait painter; practised miniature painting, but we have no further particulars respecting her.

FRATELLINI (Giovanna). This lady was born at Florence in 1666; she studied miniature painting under Ippolito Galantini, oil painting under Giabiani, and crayon under Domenico Tempesta, and painted delicately in enamel: died 1731.—See *Portraits*.

FRYE (Thomas), born in Ireland, 1710; painted portraits in oil and in miniature.

FUESSLI (John Rodolph), born at Zurich, 1709; died 1776; was a pupil of Melchior Fuessli, and of the elder Louthembourg, and painted in miniature.

GALOZIA (Annunzio), of Trent; was a celebrated miniature painter, as was also his daughter Faith: they flourished in 1600.

GARZONI (Giovanna). This lady was born at Ascalia, and flourished about 1630; she distinguished herself in painting portraits in miniature, and painted those of some of the illustrious house of Medici; also several of the nobility: died 1673.

GERBEROF GUERBIER (Sir Balthazar), born at Antwerp, 1591; arrived at great eminence as a miniature painter. He came to England, in the reign of Charles I. with the celebrated Villiers, Duke of Buckingham, and painted a number of portraits of the Royal family, and of the nobility: died 1667.

GIBSON (William), born 1664; was eminent as a miniature painter, and drew the portraits of several persons of distinction: died 1702.

**GUYARD** (Adelaide Labelle), born at Paris, 1749; painted portraits in oil, crayons, and miniature, with considerable success.

**HAAN** (Joseph Charles de), born at Amsterdam, was miniature painter to the King of the Low Countries, and died at Amsterdam in 1836. His portraits were good likenesses.

**HASSELL** (William), a painter of portraits in oil and in miniature, in which latter style he executed an oval head of Mr. Hughes, author of the *Siege of Damascus*: he lived in the reign of Charles II.

**HEINS** (John), born at Norwich, about 1740; painted portraits in miniature with some reputation: died 1770.

**HILLIARD** (Nicholas), born at Exeter, 1547; studied the works of Hans Holbein, and became principal drawer of small portraits to James I.; he painted the portraits of Mary Queen of Scots, and that of Queen Elizabeth several times, with many persons of her Court, especially ladies; he painted a whole length of Queen Elizabeth upon her throne in her royal robes; also a portrait of his father, and one of himself, but he seldom ventured upon more than the head, although particularly celebrated for his skill in drawing the eyes and hands: died 1619.

**HOLBEIN** (Hans or John), born at Basle, 1498: died 1554. This celebrated painter of history and portraits in oil painted equally well in miniature and in water-colours, and after the accession of George II., about ninety of his paintings were found in a bureau in Kensington Palace, which have all the force of oil colours, and are finished with great delicacy; he usually painted on a green ground, but his small pictures are sometimes painted on blue; his works may always be distinguished from the numerous copies that have been made by the rotundity of the flesh, and his strong carnations, which are like life itself.

**HONE** (Nathaniel), born in Dublin, 1730; was a reputable painter of portrait in miniature, but chiefly in enamel: died 1784.

**HOSKINS** (John), an English portrait painter, first in oil, and afterwards in miniature, flourished in the reign of Charles I., whose portrait he painted; also that of his Queen and many of his Court. His drawing was correct, and his likenesses natural, but he was too red in his carnations: died in 1644, leaving a son who also painted miniatures.

**HUMPHRY** (Ozias), born at Honiton, in Devonshire, 1722; went to Bath, and studied under Samuel Collins, an eminent miniature painter, and in 1764 returned to London, having been invited to do so by Sir Joshua

Reynolds. In 1766, he exhibited at Spring Gardens a miniature of John Mealing, and the old and well known model of the Royal Academy, which was purchased by the King for one hundred guineas; he painted a large miniature of the Queen, with other branches of the Royal family; he afterwards visited Italy, and on his return, commenced painting in oil, and in 1786, went to India, and painted several large miniatures of the Princes, Rajahs, Nabobs, and other persons of high distinction at the various Courts. In 1790, his sight being impaired, he commenced painting in crayons; his colouring was rich and harmonious, and his design tasteful and correct.

**JANET** (—), painter to Francis I. and II. of France; excelled in portraits in miniature.

**KEISAR** (William de), born at Antwerp about 1647; practised miniature painting in oil, water colours, and enamel; came to England in the reign of James II., and painted his own portrait in water colours.

**KITCHENMAN** (John), born in England; painted portraits both in oil and in miniature: died 1782.

**LAIRE** (Sigismund), a Bavarian; studied under Frances di Castello, a Flemish miniature painter, and executed many beautiful Madonnas and other subjects on precious stones: died 1661.

**LAMME** (Ary de), left a daughter, who married J. B. Scheffer, the miniature painter, and who cultivated that branch of the art with considerable success.

**LANCILOTTO** (Jacopino), of Modena; painted miniatures and other subjects, but we have no further description of his works.

**LAVINIA** (—), of the city of Bruges, a highly esteemed miniature paintress; painted for Henry VIII. King of England, and after his decease for the Queens Mary and Elizabeth.

**LEDOLUX** (Peter), born in Bruges, 1730; painted in miniature a collection of insects and 583 different flowers.

**LENS** (Bernard), the Younger, born in London; was an eminent miniature painter, and is celebrated for his fine copies in water colours from Vandyck, Rubens, and other great masters: died 1741.

**LEVINUM** (Peter Simon), is mentioned by Hoet as a painter in miniature, but we have no further description of his works.

**LIANO** (Philip), born at Madrid, 1575; painted small portraits so exquisitely finished that he was called the *Miniature Titian*: died 1625.

**LIBRI** (Girolamo da), was the son of a

miniature painter and illuminator of missals, under whom he studied: died 1556.

LIOTARD (John Stephen)—See *Enamel*.

LOMBARDI (Biagio), a citizen of Venice; painted landscapes, &c. also in miniature; he designed well, and his colouring was admirable: flourished about 1640.

LOUTHERBOURG (Philip James de), born at Strasburg, 1734; was the son of a miniature painter, of whose works we have no account.

MACOURT (Charles), born in Germany; came to London and practised portrait painting, both in oil and in miniature: died in 1768.

MALPE (John), born at Ghent, 1764; visited Paris, and occasionally occupied himself in painting portraits in miniature, until his death in 1818.

MARINKELLE (Joseph), born at Rotterdam, 1732; was an excellent painter of portraits in miniature: died at Amsterdam about 1775.

MARMOCCHINI (Giovanna Cortese), born at Florence, 1670; studied miniature painting under Ippolito Galantini, in which she chiefly excelled: died 1736.

MARON (Theresa da), a sister of the celebrated Mengs; excelled in enamel, miniature, and crayons: died 1800.

MASSE (Samuel), born at Tours, 1671; died 1753; was a reputable painter of miniature.

MASSE or MASSI (Jean Baptist), born at Paris, 1681; painted miniature with considerable success.

MELDER (Gerard), born at Amsterdam, 1693; by copying and imitating some miniatures by Rosalba, arrived at great proficiency in the art. He drew the portraits of many of the principal persons of his time; he also painted in enamel, but is more distinguished for his miniatures, and is considered one of the best artists of his day in that style.

MENAIGO (Silvester), a Venetian, scholar of Lazzarini; painted beautifully in miniature.

MENGs (Antonio Raffaele), son of Ishmael, born in Bohemia, 1728; was employed in copying in miniature some of the works of Raffaele: died 1779.

MEYERLE or MEYER (Francis Anthony), born at Prague, 1710; painted highly finished diminutive pictures of domestic subjects, also portraits, which were greatly admired, but was less successful on a large scale: died 1782.

MEYERS (Jeremiah), born at Tubingen about 1728; was a pupil of Zencke, a cele-

brated painter in enamel, under whom he became one of the most eminent artists of his time in that particular branch, and was made miniature painter to the Queen: died 1789.

MONTPETIT (Armand Vincent de), born at Macon, 1713; died 1800; invented a mode of painting in miniature, to which he gave the name of Eludoric.

MYTENS (Martin), born at Stockholm, 1695; visited Rome, and copied the old masters in oil and in miniature.

NERI (John)—See *Animals, &c.*

NILSON (John Elias), a German miniature painter, born at Augsburg, 1721; finished many portraits, but never rose above mediocrity.

OLIVER (Isaac), born in England, 1556; studied first under Nicholas Hilliard, and afterwards under Federigo Zuccaro, and as a miniature painter was perhaps never excelled by any artist of any country, if we except a few of the smaller works of Holbein; the extraordinary productions of Clovio will not lessen his claim to this distinction, as Clovio never painted portraits, and Oliver did little else. In England, Cooper only, who had the advantage of studying and copying the works of Vandyck, can be said to compete with him; his boldness and freedom of style scarcely compensating for the delicate fidelity and truth of nature which distinguished the best pictures of Oliver. In the collection of Dr. Meade were some of his finest works, amongst which is his own portrait; also an admirable head, said to be of Mary Queen of Scots (which Zincke copied in enamel), Queen Elizabeth, Henry Prince of Wales, a full-length portrait of Sir Philip Sidney, Ben Jonson, and others. His portrait of James I. served Rubens and Vandyck, when they had occasion to paint that monarch after his decease.

OLIVER (Peter), son of Isaac, born in London, 1601; was instructed in miniature painting by his father, but did not confine his talents to portrait painting; he copied in water colours several of the finest pictures in the collection of Charles I. at Kensington. At Burleigh is a picture by him of Venus and Adonis, and one of his finest productions, the portrait of his wife, was in the collection of the Duchess of Portland; he approached nearer than any other artist to the beautiful finishing of his father, and it is even doubted by many whether Isaac ever surpassed him: died 1660.

ORLAY (Richard Van), son of Peter, an obscure portrait painter; first applied himself to painting portraits in miniature, but afterwards became celebrated as a painter of historical subjects: died 1732.



**PAULY** (Nicholas), born at Antwerp, 1660; died 1748; visited Brussels, and was much employed as a miniature painter, but we have no further account of his works.

**PEAKE** (Robert). Lord Orford, in his *Lives of the Painters*, mentions a warrant from the Privy Council in 1642 for payment for three pictures, which he supposes to have been portraits in miniature of King James I., then Duke of York, and to have been painted for presentation.

**PERKOIS** (James), born at Middelburgh, 1756; painted portraits in miniature, and was one of the founders of the Academy in that place: died 1804.

**PETITOT** (John)—See *Enamel*.

**PETRI** (Dominic), of Arezzo, a disciple of Abate Don Bartolomeo della Gatta; painted miniatures in a neat and effective style: died 1641.

**PLUCK** (John Anthony Augustin), a painter of portraits in miniature: died in Amsterdam, 1837, where he left many portraits and good coloured designs in miniature.

**PO** (Teresa del), daughter of Pietro; painted both in oil and in miniature, but we have no description of his works.

**POLLINO** (Cæsar), painted miniatures on vellum, which he executed with great freedom after the manner of Buonarrotti; he was employed by several of the Pontiffs; many of his works are in Perugia.

**RAMELLI** (Padre Felice), born in the Piedmontese Territory, 1666; was a disciple of Padre Danese Rho, and became a celebrated painter of historical subjects and portraits in miniature: died 1740.

**REDMOND** (Thomas), born in Wales; came to London, and studied at the Academy in St. Martin's Lane, and afterwards went to Bath, and practised portrait painting with considerable success: died 1785.

**RICHTER** (Christian); came to England 1702, and painted portraits in miniature and in oil.

**ROBERT** (Nicholas), born at Orleans, 1610; excelled in painting animals, insects, and plants in miniature, and was employed by Gaston, Duke of Orleans, in painting the most curious beasts and birds in the Royal Menagerie.

**ROSALBA** (Carriera). This lady, born in the Venetian States, 1675, for some time painted in oil, which she afterwards abandoned for miniature and crayons, and carried those branches to such a pitch of perfection that few artists can be said to have equalled her: died 1757.

**ROSE** (Penelope), daughter of Richard Gibson, the Dwarf, by whom she is said to

have been instructed; painted portraits in water colours with great freedom, and her miniatures, which are of a larger size than usual, possess great merit: died 1700.

**ROSEL** (John Augustus), born at Nuremberg, about 1750; distinguished himself as a painter of insects in miniature, which he designed with accuracy and finished very highly: died 1759.

**ROTH** (William), an English portrait painter in oil and in miniature, was an exhibitor in 1788; his subject was a girl viewing herself in a mirror; was heavily painted, and evinced but little talent: died 1770.

**RUSSELL** (Theodore), nephew and pupil of Cornelius Jansen, and afterwards of Vanduyck; copied many of his portraits on small panels in miniature.

**SADLER** (Thomas); studied under Sir Peter Lely, and painted portraits in miniature in his style.

**SARTORI** (Felicia), afterwards Hoffman; studied under Rosalba, and became an excellent paintress in crayons and in miniature. Her works are numerous, and are highly prized: flourished about 1710.

**SCEFFER** (—), the daughter of Ary de Lamme; painted portraits in miniature, natural in colour and striking resemblances: died at Paris, 1839.

**SEGER** (Anna), was a Flemish miniature painter and illuminator.

**SERIN** (John), born at Ghent, 1678; was a pupil of Erasmus Quellinus, and painted numerous portraits at the Hague.

**SKEYSSERT** (Clara), a miniature paintress and illuminator of the city of Ghent, is recorded by Vasari.

**SMITZ** (Gaspar), called Magdalen Smith; painted portraits in oil of a miniature size.

**SMYTERS** (Anne), pupil of Francis Floris; had a particular talent for painting subjects in miniature of the smallest dimensions.

**SPAENDONCK** (Gerard Van), born in Holland, 1746; studied under Herreyns, and practised in Paris as a miniature painter, but afterwards devoted himself to portrait painting: died 1822.

**SPENCER** (Jarvis)—See *Enamels*.

**SPICER** (Henry), an eminent English painter in miniature and in enamel; was very extensively employed, although he never arrived at the beauty and delicacy of H. Bone: died 1804.

**STEFANESCHI** (Giovanni Battista), born in the Florentine State, 1582; studied design under Andrea Commosi, and afterwards under Pietro da Cortona, and chiefly excelled in copying in miniature the works of the most eminent Italian painters. He was

much employed by Ferdinand II. Grand Duke of Tuscany, for whom he painted several sacred subjects, small size, from originals by Raffaele, Correggio, Titian, Del Sarto, and others: died 1659.

STETTLER (William), born in Switzerland; studied under Felix Meyer, and afterwards under Joseph Werner, a miniature painter, but did not confine himself to those subjects. He was much employed in designing for the booksellers: died 1708.

SULLIVAN (Luke), born in Ireland; studied in London under Thomas Major, an engraver; and also practised portrait painting in miniature with great success, and had considerable employment: died about 1776.

SUQUET (—), Senior, a Dominican priest, born at Antwerp; was a good painter in miniature of portraits and historical subjects.

TONI (Michael Angelo), born at Bologna, 1640; imitated the works of the great masters, and painted portraits in miniature with considerable reputation: died 1708.

VIGRI (Caterina), born at Bologna, 1413; was principally employed in illuminating missals and painting in miniature, and rarely painted in oil: died 1463.

WASSER (Anna), born at Zurich, 1679; this lady studied under Joseph Werner, a celebrated miniature painter, and copied some of his works, particularly a picture of Flora, with surprising fidelity. She attempted some pictures in oil, which she soon abandoned for miniature, and in which she arrived at a perfection little short of Werner himself. She painted a portrait of the Duke of Wurtemberg, and the Margravine of Baden Durlach; and there was scarcely a Court in Europe from which she did not receive commissions. She also excelled in pastoral sub-

jects, which she composed with great ingenuity and finished with surprising delicacy: died 1713.

WERNER (Joseph), born at Berne, Switzerland; painted historical subjects in miniature, also in oil and in fresco.

WHITE (George); is said to have occasionally painted portraits in oil and in miniature: flourished about 1720.

WHITE (Robert)—See *Drawings*.

WHOOD (Isaac)—See *Drawings, &c.*

WOLFF (Benjamin), a German Jew; painted portraits in oil and in miniature: died at Amsterdam, 1825.

WOLTERS (Henrietta), born at Amsterdam, 1692; was instructed in miniature painting by Christian le Blond, whom she soon surpassed, both in delicacy of touch and beauty of colouring. She copied in miniature the portraits of Vandyck with surprising fidelity. Her extraordinary talents soon attracted public admiration, and she was employed to paint the portraits of the principal families at Amsterdam, and also that of Peter the Great of Russia. Her miniatures are exquisitely finished, and possess all the force of oil paintings: died 1741.

WORLIDGE (Thomas). All that is recorded of this artist is, that he first practised miniature, and afterwards attempted portraits in oil; but meeting with little encouragement, he took to engraving: died 1766.

ZINCKE (Christian Frederick)—See *Enamel*.

ZURICH (—), born at Dresden; came to England about 1715, and applied himself to miniature and enamel painting: died 1729.

## MINIATURES IN ENAMEL AND PORCELAIN.

BLESSENDORF (Samuel), born 1670; a Prussian enamel painter, of whose works we have no description.

BOIT (Charles), born at Stockholm; lived in the reign of Queen Anne, and was an eminent painter in enamel, also visited France, where his works were greatly admired: died 1726.

BONE (Henry), born at Truro in Cornwall, 1755; this most celebrated of English enamelists commenced his career as a painter of china and porcelain table services, but he afterwards devoted himself to painting in water colours and enamel, he painted many subjects from fabulous history, but his prin-

cipal works were a copy of Sir Joshua Reynolds's Sleeping Girl, and a series of illustrious characters in the reign of Elizabeth and James, including Sidney, Spenser, Shakespeare, Raleigh, Beaumont, Fletcher, and Ben Jonson; he also painted devices for lockets and other ornaments, and miniatures in water colours.

CHASTILLON (Louis de), born in Champagne, 1639; painted in enamel and miniature; but we have no account of his works or style.

CHERON (Henry), a painter in enamel, of whose works we have no account.

DONALDSON (John), born in Edinburgh,

1737; was a distinguished miniature painter, also painted a picture of Hero and Leander, and another of the death of Dido, in enamel, and published some works on the art: died 1801.

FABER (Frderick Theodore), born at Brussels, 1782; was a celebrated painter of landscapes on porcelain: he was living in 1819.

FINNEY (Samuel), born in Cheshire; painted a portrait of Queen Charlotte, and was appointed enamel painter to her Majesty. (See also *Miniatures*.)

FRATELLINI (Giovanni), born in Florence, 1666; studied crayon painting under Domenico Tempesta, and was in no respect inferior to Rosalba: died 1731.

GEORGET (John); an eminent painter on porcelain, his copy from Gros of Charles V. and Francis I. visiting the Tomb of St. Denis, and that of the Dropsical Woman from Gerhard Douw, are admirable performances: died 1823.

GROTH (—), a German painter in enamel, but of no great reputation, lived in the reign of George II.

HIRSCHFOGEL (Augustine), born in Germany, 1506; he is said to have painted in enamel, but we have no description of his works or style: died 1566.

HONE (Nathaniel), born in Dublin, 1730; was a reputable painter of portrait in miniature, but chiefly in enamel: died 1784.

KEISAR (William), born at Antwerp, about 1647; practised in oil, enamel, and water colours, and came to England in the reign of James II.

LIOTARD (John Stephen), called the Turk; practised portrait painting in enamel, and in crayons, but obtained little employment from the fidelity of his likeness, as he never suppressed any blemish on the face of his sitters; one of his pictures in enamel is 17 inches by 13: died 1776.

MARON (Theresa da), a sister of the celebrated Mengs; excelled in enamel, in miniature, and in crayons: died 1806.

MELDER (Gerard), born at Amsterdam, 1693; painted in enamel, but was more distinguished for his miniatures in water colours: died 1740.

MEYERS (Jeremiah), born 1728; a pupil of Zincke, excelled as a miniature painter and enameller, and was appointed miniature painter to the Queen: died 1789.

MOSER (George Michael), a Swiss; came to England, and painted on enamel with great success, and from his skill in painting the human figure was appointed keeper to the Royal Academy: died 1783.

MUSS (Charles), an enamel painter who ranked high in that department of the art; his Holy Family, after Parmegiano is the largest enamel that ever was painted: died 1824.

PETITOT (John), the Elder, born at Geneva, 1607; was a distinguished enameller and miniature painter, his portraits in miniature are carried to a perfection that may be said to be unexampled, he was patronized by Charles I. and Louis XIV., whose portraits he painted, and also those of the family of Charles I. several times, and copied several pictures after Vandyck, which are considered his finest productions; the beautiful whole-length portrait of the Countess of Southampton, 9 $\frac{3}{4}$  by 5 $\frac{3}{4}$ , painted from the original in oil by Vandyck, is considered one of the finest works in enamel now existing; he also painted the portraits of Maria Anne of Austria, the mother, and Maria Theresa, Queen of Louis XIV. many times; he usually enamelled on gold or silver plates, very rarely on copper, and in his miniatures was assisted by Bordier, his brother-in-law, who usually painted the hair and backgrounds, and Petitot may be called the inventor of painting in enamel; and the only work in enamel of Bordier, that we know of, is a picture of the Battle of Naseby, painted by order of Parliament, as a present to Fairfax, their victorious general.

PETITOT (John), the Younger, son of the above; by whom he was instructed in enameling, settled in London, where he exercised the art with considerable success; his works although inferior to his father's possess great merit.

PLOTT (John), born in Winchester, 1732; studied under Nathaniel Hone, and distinguished himself as a landscape painter, both in enamel and in water colours, and sometimes painted in oil: died 1803.

RICHTER (Christopher), born at Stockholm; came to England in 1702, and painted portraits in the latter part of his life, in enamel, but without much success: died 1732.

ROUQUET (—), a Swiss painter of French extraction; came to England, and imitated Mr. Zincke in enamel, with some success: he lived in the reign of George II.

SPENCER (Jarvis), a painter of portraits in miniature and in enamel, who flourished about the middle of the last century, and was the fashionable artist of the day.

SPICER (Henry), an eminent English painter in miniature and in enamel, in which he was extensively employed, but never attained the beauty and delicacy of H. Bone.

ZINCKE (Christopher Frederick), a celebrated painter in enamel, was born at Dresden, in 1684; he came to England in 1706,

and studied under Boit, whom he not only surpassed, but even rivalled Petitot, he was patronised by George II. and Queen Caroline, and appointed cabinet painter to Frederick Prince of Wales. The Princess Amelia, daughter of George II. had ten portraits of her illustrious family painted by Zincke, which she presented to George IV., when Prince of Wales; the Duke of Cumberland

also bought several of his best works, particularly the beautiful copy of Dr. Mcade's Queen of Scots by Isaac Oliver, he also copied in enamel a picture of the King of France, for Madame Pompadour, his usual price was 30 guineas: died 1767.

ZURICH (—), born at Dresden; came to England about 1715, and applied himself to miniature and enamel painting: died 1729.

## DRAWINGS OF ALL KINDS, IN WATER COLOURS, AND PEN AND INK SKETCHES, ETC.

AMICO (Bernardino), a Neapolitan; made drawings of the City of Jerusalem, but is better known as an author than as a painter: he lived about 1620.

AMMAN (Justus), a Swiss, born 1539; is celebrated for his pen and ink drawings, and for his designs in oil on wood, paper, and copper, in history, allegory, science, rural sports, &c.: died 1591.

ALEWYN (W.), a Dutch amateur painter; made designs after the great masters of the old school: lived in Amsterdam and Utrecht, and died in 1839.

ARRAGONESE (Sebastian), of Brescia; designed all the Brescian marbles, and numerous portraits from the antique marbles, with a pen and ink: flourished about 1567.

ASPER (Hans John), a Swiss, born 1499; died 1571; painted dead game, birds, fishes, and flowers, in water colours, with great truth and simplicity.

BALTEN (Peter), born at Antwerp, 1540; died 1611; painted landscapes, views in Flanders, feasts and festivals, with numerous small figures in the style of Velvet Breughel, and touched with great spirit: died 1611.

BARRETT (George), born in Dublin, 1732; excelled in painting landscapes in water colours; the scenery English, but the colours although beautifully natural and brilliant at first, were not durable: died 1784.

BASSEPORTE (Madeleine Frances), an ingenious French lady, who distinguished herself by painting subjects of natural history in water colours, plants, animals, &c. but particularly birds: died 1780, aged 79.

BAUR (John William), born at Strasburg, 1610; studied under F. Brentel, afterwards visited Italy, and painted views of Rome, and its environs, battles, skirmishes, marches, processions, &c. in water colours, on vellum, in which he excelled, but his naked figures are but indifferently portrayed: died 1640.

BENWELL (J. H.), born in England; painted pictures in a manner peculiar to him-

self, being a combination of crayons and water colours, which produced a pleasing effect, and were beautifully executed: died 1785.

BISCHOP (John de), born at the Hague 1646; died 1686; excelled in imitating the style of Tintoretto, Bassan, Caracci, Veronese, Rubens, and Vandyck, in small pencil drawings so closely, that the master he intended to imitate is instantly recognised.

BRAY (Jacob), son of Solomon; was uncommonly skilful in drawing on paper, in black and red chalk, and in designing the naked figure: died 1664.

BRONKHORST (—) born at Leyden, 1648; a self-taught painter of birds and animals of all kinds, wild and tame, which he copied from nature, in water colours, with astonishing fidelity and attained great celebrity thereby: died 1723.

BROWN (John), born in Edinburgh, about 1752; studied the works of the Italian and Spanish masters, then came to London, and established himself as a portrait painter, in black-lead pencil, small size: died 1787.

BRUNINX (Daniel), born at Rotterdam, 1724; was a celebrated painter of fans, &c.: died 1787.

CALL (John Van), born at Nimeguen, 1655; copied the landscapes of John Breughel, Paul Bril, and Wm. Van Nieulandt, and afterwards travelled through Switzerland to Italy, and formed an ample collection of designs, from the most picturesque views in the environs of Rome, his drawings are highly esteemed: died 1703.

CATS (James), born near Hamburg, 1741; made designs in water colours, four of which, after his decease, in 1799, fetched 1200 florins.

CAYLUS (Anne Claude Philip, Count de).—See *Miscellaneous Subjects*.

CIPRIANI (Giovanni Battista), born at Pistoia, about 1727; studied first under an English artist named Heckford, and after-

wards under Gabbiani, and is highly celebrated for his admirable drawings: died 1785.

CLEVELY (John), born in London, 1746; painted shipping and sea views, sometimes in oil, but chiefly in water colours, true to nature, and very effective: died 1786.

CLERISSEAU (C.), born at Paris; came to England, and distinguished himself as a designer of architecture and ruins in water colours: died 1807.

COOPY (Joseph), painted small pictures and groups in water colours and in oil which were greatly admired.

COOPER (Alexander), brother of the celebrated miniature painter, also painted miniatures, but excelled in landscapes in water colours.

COSWAY (Richard), was one of the oldest members of the Royal Academy, his drawings may rank in excellence and variety with those of the most celebrated of the old masters: died 1821.

COZENS (Alexander), born in Russia, came to London, and established a Drawing Academy, and painted landscapes which possess but little merit, either for composition or colouring: died 1786.

COZENS (John), son of Alexander; greatly excelled his father in landscape painting, and his drawings possess considerable merit: died 1799.

CRONE (Robert), born at Dublin, visited Rome, and studied some time under Richard Wilson, his landscapes are excellent, and some of his drawings are in the Royal Collection: died 1779.

DANCE (George), brother of Sir Nathaniel; is known as the delineator of "Portraits sketched from the life since 1793," which were engraved in two volumes, folio, by Daniells: died 1825.

DAYES (Edward), practised landscape drawing, and at the time of his death in 1804 he had in the Royal Academy a pleasing view of Shrewsbury.

DENON (Baron Dominique Vincent), born in Burgundy, 1747; accompanied Buona-parto to Egypt, and made numerous fine drawings of that country: died 1825.

DEYNUM (John Baptist Van), born at Antwerp, 1620; painted history and landscape in water colours, coloured with great sweetness and delicately composed: died 1669.

DIEPENBACH (Abraham Van), born at Bois-le-Duc, 1607; died 1675; made designs for the Duke of Newcastle's Book on Horsemanship.

DIXON (John), a pupil of Sir Peter Lely;

painted in water colours Diana and her Nymphs bathing, after Poeleberg; a Sleeping Venus, Cupids and a Satyr, and numerous other subjects: died about 1715.

DOMER (J.), supposed to have been born at Alkmaar; designed many views in the Low Countries and elsewhere; those in water colours are highly esteemed: died 1680.

DONALDSON (John), born in Edinburgh, 1737; designed some miniature portraits in Indian ink with extraordinary ability; also imitated the old engravers with a pen so correctly as to deceive the eye of many a connoisseur: died 1801.

DURAMANO (Francis), studied under his mother, an excellent paintress of flowers, whom he soon surpassed. He painted in oil and in water colours, and his works are dispersed all over Europe.

DURANTE (George), of Brescia; painted flowers and birds, but excelled in the latter: died 1755.

DYER (John), born in Carmarthenshire about 1700; being fond of drawing, made nature his guide, and after visiting Italy painted views in South Wales and other parts of the kingdom: died 1758.

EDEMA (Gerard), born at Friesland; studied under Everdingen, and painted landscapes. He visited Surinam and made drawings of the plants and insects of that fertile region, and on his return to London brought with him several pictures of that description: died 1700.

EDRIDGE (Henry), born at Paddington, 1768; studied under Pether, the landscape painter, and afterwards visited Paris and made drawings of the picturesque views about Paris, and the interesting scenes in Normandy; having derived his skill in that branch from the late Mr. Hearne: died 1821.

EHRET (George Dionysius), born in 1710; painted 500 plants in the Botanical Garden of the Prince of Baden Durlach; also numerous others in the Royal Gardens at Paris, and was first publicly known in the Hortus Cliffortianus, in 1737.

ENGELBRECHTSEN (Cornelius), born at Leyden, 1468; painted a cartoon in water-colours of the Adoration of the Magi, and a grand composition of the Vision of the Lamb: died 1533.

FABER (John), a Dutch portrait painter on vellum, of whom nothing more is known.

FAGE (Raymond de la), born at Languedoc, 1648; drew subjects with the pen and in Indian ink, and obtained considerable eminence in that branch of the art.

FALCONET (Pierre), born at Paris; visited London, and was an exhibiter at the Royal

Academy from 1767 to 1773, and was celebrated for drawing likenesses in black-lead, with a mixture of colouring, of which there is one of Grainger, who wrote the *Biographical Dictionary of England*, and several English artists.

FANCATI (—), an Italian; copied the portraits of James and his Queen, with a pen and ink, from the originals by Kneller.

FARGUE (Paul Constantine la), born at the Hague; excelled in landscapes in water colours, and painted several views of the environs of that city: died 1782.

FARGUE (Maria de la), sister of Paul Constantine; painted similar subjects to him, well composed, finely finished, and excellently coloured.

FERA (Bernardino), a scholar of Solimena; distinguished himself as a painter of large works in water colours: lived about 1600.

FERRETTI (Horatio), of Perugia, born 1639; designed with the pen, particularly portraits, in large or in small, which were exceedingly well executed.

FISSCHER (Ann Catherine), excelled in painting flowers in water-colours and in oil: lived about 1664.

FINNEY (Samuel), born in Cheshire; was a celebrated miniature painter, in oil and in water-colours: died 1807.

FLAXMAN (John); published a series of designs from *Æschylus*, *Hesiod*, and the *Iliad* and *Odyssey* of *Homer*, and the daring flights of imagination of *Dante*.

FRATELLINI (Giovanni). This lady was born at Florence; studied crayon painting under *Tempesta*, and painted several Scriptural subjects in water colours: the *Baptism of Christ*; the *Last Supper*; the *Crucifixion*, and others: died 1731.

FRATA (Dominic Maria), of Bologna; designed with the pen in so excellent a style that his works are to be met with all over Italy, France, Poland, and England: lived in the eighteenth century.

FROST (George), born at Ousden, Suffolk; produced at an early age some excellent landscapes in oil and in water-colours, in the manner of *Gainsborough*: died 1821.

FRUYTIERS (Philip), born at Antwerp, 1620; his distemper and water colour drawings were so highly esteemed by *Rubens* that he employed him to paint the portraits of himself and family in one picture: died 1677.

GASSEL (Luke Van); painted landscapes in water-colours with some reputation: died 1572.

GIRTIN (Thomas), born in London, 1773;

made nature his model, and was one of the most admired painters in water colours of his time. His pictures usually represent the rich scenery of the Midland counties. His last and best drawings are views of Paris: died 1802.

GRIGNON (Charles), born in London, 1754; studied under *Cipriani*, and executed a number of drawings of pastoral subjects: died 1804.

GRIMM (Samuel Henry), born in Switzerland; came to England in 1768, and painted landscapes, designed after nature and with great spirit and fidelity, the figures judiciously disposed, and finished in the Flemish style. He painted occasionally in oil, but mostly in water colours, and one of his principal performances is after an old picture in *Windsor Castle* of the departure of *Henry VIII.* for *Boulogne*: died 1794.

GROTH (—), a German painter in water colours, but of no great reputation: lived in the reign of *George II.*

HAMILTON (William), born in London, 1750; visited Italy, and studied under *Zucchi*, and on his return to England painted history and occasionally portraits. His coloured drawings possess the fulness of oil paintings, but with more freshness, and may be ranked amongst the most tasteful efforts of the art: died 1801.

HAYMAN (Francis), born at Exeter, 1708; finished many designs for the embellishment of booksellers' works, such as *Moore's Fables*, *Milton*, *Don Quixote*, &c. which possess great merit: died 1776.

HEAD (Guy), born at Carlisle; came to London, and entered the *Royal Academy*. He afterwards visited Italy, and returned to England with a large collection of drawings, and copies of some of the finest pictures in the Vatican: died 1800.

HEARNE (Thomas), born in Wiltshire, 1744; was a celebrated painter of landscape in water colours; also studied Gothic architecture and landscape, and executed the whole of the drawings for the *Antiquities of Great Britain*, and for several other publications; but his works are chiefly to be found in private collections: died 1817.

HEFELE (—), born in Germany; came to England in the train of *King William*, and painted landscapes, flowers, and insects, in water colours, neatly penciled, and natural in colour.

HENSTENBURGH (Herman), born 1667; excelled in painting in water colours birds, flowers, and fruit.

HOEFNAGEL (George), born at Antwerp, 1546; visited Italy, and made drawings of

some of the finest monuments of antiquity, and on his return to Antwerp painted animals, plants, and insects, correctly designed, and finished in a superior manner.

**HOLBEIN** (Hans or John)—See *Miniatures*.

**HORNES** (James Van), born 1643; painted some pictures of churches and saloons in water colours.

**HORSTINK** (Warnaar), born 1756; designed landscapes and portraits very correctly, but painted few pictures in oil: died 1815.

**KEISAR** (William), born at Antwerp, about 1647; painted in water-colours and enamel. He came to England, and was patronized by James II.

**KNELLER** (John Zachary), brother of Sir Godfrey, born at Lubeck, 1636; copied some of Sir Godfrey's pictures in water colours: died 1702.

**KNIP** (Henrietta Gertrude), born 1783; a paintress of fruit and flowers; obtained two silver medals for designs in water-colours: died 1842.

**LAIRESSE** (Ernest de), born at Liege, 1678; painted in water-colours, and designed all kind of animals well: died 1718.

**LANGENDYCK** (Thierry), born at Rotterdam, 1748; made some fine designs of combats and battles, which have been engraved: died 1805.

**LANGENDYCK** (John Anthony), son of Thierry; made designs in the manner of his father, and also some in Indian ink.

**LEGILLON** (John Francis), born 1739; had a taste for landscapes and interiors in the manner of the Flemish and Dutch schools; his first essays were in water colours.

**LENS** (Bernard), the Younger; celebrated for his copies in water colours from Vandyck, Rubens, and other great masters.

**LIERNUR** (Alexander), born 1770; designed some portraits in crayons and water colours, in which he succeeded admirably.

**LODGE** (William), born in Yorkshire, 1649; visited Venice, and drew a number of views, and on his return to England, assisted Dr. Lyster in drawing rare shells: died 1689.

**MARSHALL** (Alexander), a painter in water colours; produced several pretty large pictures, after Vandyck, the fish painted very carefully: he also painted a book of plants and flowers on vellum.

**MELDER** (Gerard), born at Amsterdam, 1693; painted many pictures in oil with success, and was much employed in copying in water colours the pictures of Mieris, Vander Werf, and others, which he finished with surprising delicacy: died 1740.

**MERIAN** (Maria Sybilla), born 1747; usually painted in water colours on vellum: her subjects were flowers, fruit, and insects, frogs, toads, caterpillars, serpents, spiders, ants, &c. which she painted with extraordinary fidelity: died 1717.

**MERTENS** (John Cornelius), born at Amsterdam, 1743; succeeded well as a designer in water colours and crayons: died 1821.

**MEYER** (St. de), born at Amsterdam, 1737; designed landscapes in water colours, and in Indian ink, with a skilful hand.

**MIERS** (—), born in London, 1788: excelled in drawings in body colours.

**MUNTZ** (J. H.), resided with Lord Orford at Strawberry Hill, and was much employed in making drawings for that villa.

**NOBLESSE** (—), born in France, 1750; formed his taste by studying the works of Callot, whose manner he imitated, and excelled in drawing with a pen and ink.

**OLANDESE** (John Van), of Antwerp; painted landscapes in water colours from nature, in a bold and beautiful style: flourished about 1500.

**OLIVER** (Isaac), born in England in 1556; this celebrated portrait painter in miniature rarely designed historical subjects; a few, however, are on record, which are noticed by Lord Orford, as follows:—a fine Magdalen, in the collection of Colonel Sotheby; a head of Christ, formerly in that of Dr. Mcade; and two capital drawings in Queen Caroline's closet at Kensington—one, the Murder of the Innocents, after Raffaele; and the other, the Entombing of Christ, a composition of twenty-six figures; some of his drawings are in the style of Parmegiano: died 1617.

**PAPILLON** (John), born at St. Quentin, 1661; received some instruction from his father, and afterwards from Noel Cochin, of Paris, and executed some drawings with a pen with great spirit.

**PARSONS** (William), born in Cheapside, 1736; obtained several premiums from the Royal Society of Arts for his drawings; his subjects were architectural views, landscapes, and fruit pieces, in the latter of which he particularly excelled: died 1795.

**PASSEROTTI** (Ventura), born at Bologna, 1586; studied design and colouring under his father Bartolomeo, and his brother Tiburzio, but his favourite occupation was to draw with a pen or crayon, such subjects as occurred to his imagination, exhibiting the swell of the muscles in the style of M. A. Buonarroti.

**PERAC** (Stephen da), born at Paris, about 1540; went to Italy and made designs from

the vestiges of ancient architecture and views of Tivoli and Frascati.

PILLEMENT (John), painted a few pictures of fancy subjects, but his chief employment was in making drawings of similar subjects, which were finished with great neatness and labour. He resided in London about 1760.

PIPER (Francis le), born in Kent about 1698; painted landscapes in water colours, with some reputation: died 1740.

PLOTT (John), born in Winchester, 1732; was a distinguished miniature in enamel and water colours; and also executed some subjects in the latter from natural history: died 1803.

POLLINO (Cesare), was an excellent miniature painter on vellum, which he executed with great freedom, after the manner of Buonarroti.

POST or POOST (Francis), born at Haerlem about 1620; went to the West Indies and South America, and made numerous drawings of the most interesting views in those places: died 1680.

PRINA (Peter Francis), studied at Milan, and drew with the pen historical subjects in the most approved manner of that school.

PRONK (Cornelius), born at Amsterdam, 1691; designed views of towns, and landscapes in Indian ink and water colours, which were greatly admired, and fetched high prices: died 1759.

PRUDHOMME (—), born at Berlin; visited England in the reign of Queen Anne, and was much employed in making drawings in chalk, from the Italian masters: died 1726.

RADEMACKER (Abraham), born at Amsterdam about 1675; is said to have practised drawing and copying first in Indian ink, and afterwards in water colours, and his designs of the former description are frequently to be found in the cabinets of the curious, and are much valued for their neat and delicate finish.

REMSDYKE (—), born in Holland, came to England, and was much employed in drawing subjects of natural history and anatomy for Dr. Hunter.

RIETER (Henry), born at Berne, in Switzerland, 1751; in conjunction with Aberli, he commenced a series of drawings of the most romantic views in Switzerland, which was continued by his son: died 1818.

ROBERTSON (George), born in London about 1742; went to Jamaica, and made several drawings of views of that country, some of which were exhibited in 1775.

ROOKER (Michael), studied drawing under Paul Sandby: died 1801.

ROSE (Susan Penelope)—See *Miniatures*.

SAGRISTANI (John Camillus), born 1680; sketched the portraits of his friends in pen and ink, and underneath a madrigal or sonnet.

SALM (Van), a Dutch painter of marines and views in Holland, in black and white, in imitation of pen and ink drawings.

SANDBY (Paul), born at Nottingham, 1732; is chiefly known as a painter of landscapes in water colours, in which he displays talent of a very superior kind; is said to have drawn upwards of seventy views in the neighbourhood of Windsor, and occasionally to have painted in oil: but the only known subject of that kind is taken from Gray's poem of the Bard: died 1808.

SCHNEEBELIE (Jacob), born in England, 1760; published views of the town and abbey of St. Albans, from drawings made by him on the spot: died 1792.

SCHOTEL (John Christian), born at Dordrecht, 1787; painted shipping in water colours and in Indian ink; studied from nature, and his pictures are highly esteemed: died 1828.

SCOTT (Samuel), an eminent English painter of marine views; was equally clever in his washed drawings.

SEYMOUR (Colonel), painted in water colours and crayons; he also designed historical heads and portraits with a pen.

SIRIES (Violante Beatrice), born in Florence, 1710; studied crayon painting and water colours under Fratellini: died 1770.

STEPHANOFF (F. P.), distinguished himself greatly in his historical compositions in oil and in crayons.

STOLKER (John), born at Amsterdam, 1721; from 1774 designed exclusively in water colours and Indian ink; his coloured copies of pictures and portraits from the great masters are very recherché: died 1785.

SYBRECHT (John), born at Antwerp, 1625; painted landscapes in oil and in water colours, the latter are most frequently met with: died 1703.

TAYLOR (Simon), a painter of botanical subjects, who was principally employed by Lord Bute and Dr. Fothergill, whose collections were sold about 1794; the usual price for a single drawing, on vellum, was three guineas: died about 1797.

TERBEECH (Francis), painted village festivals, balls, taverns, and imitations of Girolamo Bos; the greater part of his works are in water colours, and loosely executed.

TITI (Tiberio), son of Santo da Titi; excelled in painting portraits in black lead, in which he was much employed by Cardinal Leopold de Medici: died 1637.



**TORESANI** (Andrew), of Brescia; designed landscapes in pen and ink, in imitation of Tiziano and Campagnola, principally folio and half folio size; and also painted portraits in water colours, in an admirable style.

**VERKOLIE** (Nicholas), born at Delft, 1673; his drawings in Indian ink are finished with extreme neatness, are very scarce, and fetch high prices: died 1746.

**VINCI** (Leonardo da). One volume of his drawings, of which there were thirteen, is in her Majesty's collection.

**VINNE** (Lawrence Vander), born at Haerlem, 1658; his best pictures were flowers and plants, in water colours and in oil, in which he was much employed by the botanists: died 1724.

**VOLIGNY** (—). His principal talent was in drawing portraits with a pen, which he afterwards washed with Indian ink, in a soft and delicate manner, and which were greatly admired.

**WÆGMAN** (Henry), born at Zurich, 1536; is little known as a painter, but is celebrated for his drawings, which possess great merit, and resemble the vigorous style of Paolo Farinato.

**WASSER** (Anna), born at Zurich, 1679; painted in water colours, small size, pastoral subjects and landscapes, with such perfection that there was scarcely a court in Europe from which she did not receive commissions: died 1713.

**WATTEAU** (Anthony). This celebrated landscape painter, born at Valenciennes, 1684, also executed a number of drawings in red and black chalk.

**WEIROTTER** (Francis Edmund), born at Inspruck, 1730; studied at Paris, under J. G. Wille, an able designer of landscapes; afterwards visited Italy, and returned to Paris with a copious collection of drawings from the most picturesque views of that delightful country.

**WHITE** (Robert), born in London, 1645; drew portraits in black lead upon vellum, in which he excelled. The heads of Sir Godfrey Kneller and his brother were painted

from White's drawings, and Sir Godfrey painted White's in return.

**WHOOD** (Isaac), lived in the reign of George I. and was celebrated for his portraits in oil on vellum, and for his drawings in black lead, chiefly profiles.

**WIRIEX** (John), was a great designer with the pen, and an imitator of Albert Durer.

**WITHOOS** (John), son of Matthew, born at Amersfort, 1648; studied under his father, and afterwards visited Italy, and employed himself in designing the most picturesque views in the vicinity of Rome; he painted in water colours, in a neat and finished style, and his drawings are much admired: died 1685.

**WITHOOS** (Peter), younger brother of John; studied under his father, and excelled in painting flowers, plants, and insects, in water colours on vellum, accurately designed, coloured from nature, and finished in a delicate style; his works are highly esteemed in Holland, and fetch very high prices: died 1693.

**WITHOOS** (Francis), youngest son and scholar of Matthew; painted plants and insects in water colours, in the style of his brother Peter, but very inferior to him: died 1705.

**WILCOT** (John), born in Devonshire, 1738; having a taste for drawing, he produced several interesting views of romantic scenery in that neighbourhood; he afterwards entered into partnership with Opie, the Royal Academician, but soon abandoned the profession, and devoted himself to literary pursuits: died 1819.

**WORLDGE** (Thomas), an English painter, made drawings on vellum, in Indian ink and black lead, in an admirable style.

**WRIGHT** (Joseph), called Wright of Derby, the celebrated painter of candle and firelight pieces, born at Derby, in 1734, is said to have executed some fine drawings after Michael Angelo: died 1797.

**WYCKE** (John), born at Haerlem, 1640; made the designs for a book on hunting and hawking: died 1702.

## STAINED GLASS.

**AMMAN** (Justus), a Swiss, born 1539; painted various subjects on glass with great brilliancy: died 1591.

**ANTIQUUS** (John), a German, born 1702; studied under John Wassenberg, and afterwards in Italy, but is principally known as a painter on glass; his compositions exhibit

that elegance of taste which he had acquired in the Roman school: died 1745.

**BRONCKHORST** (John Van), born at Utrecht, 1603; studied under Verburg and Mattys, and painted the glass windows for the New Church at Amsterdam.

**BOURDON** (—), the father of Sebastian;

is said to have been a painter on glass, but we have no account of his works.

**BYLERT** or **BYLAERT** (—), a Dutch painter on glass in the latter part of the sixteenth century, but of whose works we have no account.

**COUSIN** (Jean), born at Soucy, in France, about 1538; his windows in the church of the Convent of St. Minemes, at Paris, representing the Death of St. Lawrence; Christ and the Woman of Samaria; and Christ healing the Paralytic, are considered his chief-d'œuvres: died 1601.

**CRABETH** (Walter), born at Gouda, 1570; studied under Cornelius Ketel, and became the most celebrated painter on glass of his time: died 1624.

**CRABETH** (Dirk and Wouter), born at Gouda; excelled in painting on glass. Their performances in 1567, in the great Church at Gouda, are perhaps the finest of the kind in Europe; the subjects are, the Nativity; Christ driving the Money-changers out of the Temple; the Death of Holofernes; and the Destruction of the Temple by Heliodorus.

**DIEPENBACH** (Abraham Van), born at Bois-le-Duc, 1607; as a painter on glass was considered superior to any of his contemporaries; some of his works are in the Cathedral at Antwerp: died 1675.

**EGINTON** (Francis), born about 1737; may be considered as the reviver of painting on glass; about fifty of his productions now exist, the principal of which are two Resurrections, in Salisbury and Lichfield Cathedrals, from Sir Joshua Reynolds; Solomon's Banquet, given to the Queen of Sheba, from Hamilton, in Arundel Castle; and Christ bearing the Cross; his colouring is brilliant, lights and shades skilfully arranged, and execution delicate: died 1805.

**GAULTIERE** (John Baptist), son and nephew of two Flemings of that name, was, like his father, a painter on glass for church windows; he sometimes painted small pieces with numerous figures, miniature size.

**GILES** or **GYLES** (Henry), an English painter on glass; he resided at York, and flourished from about 1640 to 1690, and painted the east window of University College, Oxford.

**HOLSTEIN** (Peter), a Dutch painter on glass, flourished about 1648.

**JANSENS** (Peter), born at Amsterdam; was the pupil of John Van Bronckhorst, and became eminent as a painter on glass; he executed several windows for the churches in Holland: died 1672.

**JORIS** (Augustine), born at Delft; was eminent as a painter on glass: died 1537.

**KUICK** (John Van), born at Dort, 1530; was a fine painter on glass, as well as in oil colours; having given offence to the Jesuits, he was persecuted by them, and burnt alive in 1572.

**LEYDEN** (Lucas Jacobs), called Lucas Van Leyden, born at Leyden, 1494; painted in oil, distemper, and on glass, in history, landscape, and portrait, in the stiff Gothic style that then prevailed: died 1533.

**LINTMEYER** or **LINDMEYER** (Daniel), born in Germany, 1540; was chiefly known as a painter on glass, and his works were admired as well for the composition as for the lustre and brilliancy of their colouring: died 1600.

**LIOTARD** (John Stephen), called the Turk, born at Geneva, 1702; died 1776; occasionally painted on glass.

**MARCILLA** or **MARSIGLIA** (Guglielmo da), born at Marseilles, 1475; painted on glass with all the richness and glow that colour can give, and when assisted by the brightness of the sun, with surpassing brilliancy: died 1537.

**MAURER** (Christian), born 1558; was a reputable painter on glass: died 1614.

**MAYR** (Dieterico), was an excellent painter on glass: died 1658.

**MUSS** (Charles), a painter in enamel and on glass, who ranked high in the former department: died 1824.

**OLIVER** (John), nephew of Peter; was an eminent painter on glass; in Christ Church, Oxford, there is a window by him, representing the Angel delivering St. Peter from prison, to which his name is affixed: it is dated 1700.

**OOSTFRIES** (Joseph), born at Hoorn, 1628; a pupil of Maartz Engelsman; is said to have painted upon glass: died 1661.

**OOSTFRIES** (Catherine), sister of Joseph, and wife of Nicholas Vander Meulen, also painted on glass: died 1708.

**PEARSON** (Margaret), the wife of a painter on glass, in which branch of the art she attained peculiar excellence; amongst other fine specimens of her skill were two sets from the Cartoons of Raffaele, one of which was bought by Sir Gregory Page Turner, and the other by the Marquess of Lansdowne: died 1823.

**SPADARI** (Benedict), applied himself principally to painting on glass; his works are to be seen in many churches in Italy.

**UYTENWÆL** (Joachim), born at Utrecht, 1566; studied under his father, a painter on glass, and followed his profession until he was eighteen, and afterwards devoted himself to painting in oil: died 1624.

**ULFT** (Jacob Vander), born at Gorcum,

about 1627; was first known as a stainer in glass, and some windows by him in the churches at Gorcum, and in Guelderland, are little inferior to the works of the celebrated brothers, Dirk and Wouter Crabeth.

VEKEN (Vanden), a Flemish painter on glass. The Church of St. James, at Antwerp,

has a painting by him of the Adoration, from the design of Van Balen.

VERBYL (John Govertsky), a Dutch painter, pupil of Wouter Crabeth; painted upon glass: died at Gouda, 1649.

VESPRE (Victor), resided in London, about 1789, and painted fruit-pieces on glass.

## M I S S A L S.

ANGELICA (—). In the Cathedral at Tarragona there are some missals with this name attached: flourished about 1636.

ANGELICO (Fra Giovanni da Fiesole), born 1387; a Dominican Friar; was employed by Nicholas V. to decorate his chapel, and to embellish his books in miniature: died 1445.

BARTHOLOMEW (Don), was a Camaldonese monk, and an illuminator of missals, &c.

CERI (Andrea de), a Florentine, so called because he painted the wax candles usually offered to St. John; also assisted in illuminations and in other works.

CERVA (—), a Bolognese painter of missals, &c.: flourished about 1620.

CLOVIO (Giulio Giorgio)—See *Leoni*.

HEMSON (Catherine), daughter of John de Hemson; was an excellent illuminator: she lived about 1550, and for her great skill was rewarded with a pension from the Queen of Spain.

LEONI (Padre Andrea da), illuminated many of the Choral books for the Church of

the Escorial in Spain, in a manner that would bear comparison with those of Giulio Clovio; Padre Julian, and Salazzaro were his disciples.

LIBRI (Girolamo da), born at Venice, 1474; was the son of a miniature painter and illuminator of missals.

NORGATE (Edward), lived in the reign of James I., and was an illuminator of missals.

SIVESTA (Martin), was an ancient illuminator.

SKEYSERT (Clara), a miniature painter and illuminator of the city of Ghent.

TORRE (Bartholomew), a scholar of Giulio Clovio; painted illuminations and anatomical subjects: died 1554.

TURA (Cosimo), was much employed in illuminating missals: died 1469.

UBALDINI (Petruccio), lived in the reign of Elizabeth, and was celebrated as an illuminator of missals.

VALLE (John da), a painter of illuminations, is recorded by Lomazzo in his *Trattato della Pittura*, 1688.

## SCRIPTURE HISTORY.

ABBATE (Nicolo del), born at Modena, 1512; said to have been a pupil of Corregio: painted the celebrated picture of the Martyrdom of St. Paul.

ABBATE Ercole), born at Modena, 1563; died 1613; amongst his best productions may be reckoned the Marriage of Cana.

ACH or ACHEN (John Van), born at Cologne, 1566; painted for the Church of the Jesuits at Rome, a fine picture of the Nativity.

ADRIANO (—), a Spanish monk, born at Cordova; painted for the Carmelite Convent in the manner of Raffaele Sadeler, a Crucifixion, with the Virgin and St. John, the Magdalen, and other figures, half-length.

ADOLFI (Ciro), born at Bergamo, 1683; died 1758; painted some fine altar-pieces, one of his best represents the Death of John the Baptist in prison.

AERTS (Richard), born in Holland, 1482; a pupil of Mostaert; painted several altar-pieces for the churches at Haerlem, of which his best performance is considered to be that of Joseph and his Brethren.

AERTSEN (Peter), a Dutchman, born 1519; died 1575; painted some historical pictures, possessed of extraordinary merit, the principal of which are the death of the Virgin; the Nativity; and the Adoration of the Magi.

ALBERELLI (Giacomo), born at Venice; a disciple of Jacopo Palma, the Younger;

painted numerous pictures for the churches at Venice, of which the most esteemed is the Baptism of Christ.

**ALBINI** (Alessandro), born at Bologna about 1575; studied under and imitated Lodovico Caracci; his principal works are St. Peter the Martyr kneeling before St. Catherine and St. Cecilia, and the Burial of St. Valeriano and St. Tiburzio.

**ALDEGREVER** (Henry), born at Westphalia, 1502; was a pupil and imitator of Albert Durer; his best work is a Nativity.

**ALLESIO** (Matteo Perez de), born at Rome; painted for the Cathedral at Seville a colossal picture in the style of Michael Angelo, representing St. Christopher with the infant Christ on his shoulder, a palm tree in his right hand instead of a staff, the Hermit with a lantern, and a picturesque landscape in the distance.

**ALFANO** (Orazio de Paris), born about 1513; studied and imitated the works of Raffaele with considerable success; some doubt exists whether some pictures in private collections are of that school or by Albani, the subject is the Madonna.

**ALFARO** (Y Gamon Don Juan), born at Cordova, in Spain, 1640; died 1680; resembles Velasquez in style, and in colouring is like Vandyck: his principal works are the Nativity and the Guardian Angel.

**ALIBRANDI** (Girolamo), born at Messina, in Sicily, 1470; died 1524; imitated the style of Leonardo da Vinci very closely; one of his best works represents the Purification.

**ALLEGRI** (Pomponio), born 1522; the son of Correggio, by whom he was instructed; painted a fine work in fresco of Moses shewing the Israelites the Tables of the Law.

**ALLORI** (Alessandro), called Bronzino; studied the works of M. A. Buonarotti, and painted numerous works for the churches in oil and in fresco, amongst which are the following; a Crucifixion and the Last Judgment.

**ALLORI** (Cristoforo), son of Alessandro, but different to him in style; generally painted small pictures with numerous figures. One of his best, life size, is in the Museum at Amsterdam, it represents Judith with the head of Holofernes.

**AMBERGER** (Christopher), born at Nuremberg, 1485; a pupil of Holbein, to whom his works are frequently attributed; painted amongst other subjects the History of Joseph in twelve pictures.

**ANCONA** (Andrea), born in Frisio; painted in fresco for the churches at Rome. One of his best pictures represents Christ washing the feet of his disciples.

**ANGARONO** (Ottaviano), born at Venice; flourished about 1650, and acquired considerable reputation by a picture he painted for the Church of St. Daniel at Venice, representing the Nativity.

**ANGIOLILLO** (—), called Boccaderome, born at Naples, flourished about 1550; and painted several pictures for the churches in that city, the principal of which represents the Virgin and Child attended by three Saints.

**ANGOSCIOLA** or **ANGUSSOLA** (Sophonisba), born at Cremona, 1533; painted numerous historical subjects, one of which in the Pembroke Collection at Wilton, represents the Marriage of St. Catherine.

**ANRAAT** (Peter Van), born about 1640; painted history; one of his works described by Houbraken as a composition containing a multitude of figures, represents the Last Judgment.

**ANSALDO** (Giovanni Andrea), born in the Genoese territory, 1454; painted somewhat in the manner of Paolo Veronese; painted a fine picture in oil of St. Thomas baptizing three Kings in a temple.

**ANTONILEZ** (Don Joseph) born at Seville, 1636; a pupil of Sebastian Ricci; painted two fine pictures representing Christ as the Good Shepherd, and the Miraculous Conception.

**ARALDI** (Alessandro), born at Parma about 1470; a pupil of Bellini; painted for the Church of the Carmelites at Parma a fine picture representing the Annunciation.

**ARDENTE** (Alessandro), an Italian, flourished from 1565 to 1592; his works are chiefly to be found in the convents and churches of Spain. At Turin is a capital picture by him representing the Conversion of St. Paul.

**ARREDEDO** (Don Isidore), born at Spain, 1664; a pupil of Garcia, and painter to Charles II. King of Spain; painted a fine picture of the Incarnation.

**ASPERTINO** (Guido), born at Bologna, 1460; was a reputable painter of history. In the cathedral at Bologna is an excellent picture by him representing the Crucifixion.

**ASTA** (Andrea dell), born at Naples, 1683; painted religious subjects, in which he imitated the style of Raffaele. His two best pictures were the Nativity, and the Wise Men's Offering.

**ATHANASIO** (Don Pedro), born in Spain, 1638; studied under Cano, and painted for many of the churches and convents at Granada, Seville, and Madrid. One of his first productions is the Conversion of Saul.

**AUDENARDE** or **OUDENARDE** (Robert

Van), born at Ghent, 1663; a pupil of Carlo Maratti. One of his best pictures is an altar-piece representing St. Peter attended by a number of monks of the Carthusian Order.

AVANZI (Guiseppe), born at Ferrara; painted several pictures for the churches and convents there, the principal of which represents the Marriage of St. Catherine.

AVELLINO (Onufrio), born at Naples, 1674; a pupil of Solimene; painted a fine altar-piece representing an incident in the life of St. Alberto.

AVIBUS or PADANO (Lauro), born at Padua; imitated the style of Mantegna; his best works are a set of pictures from the life of St. John.

AZZOLINI (Giovanni Bernardino), flourished about 1510; his two best pictures are the Annunciation, and the Martyrdom of St. Apollonio.

BACCARINI (Jacopo), an Italian painter, born about 1630; painted historical subjects in the style of Orazio Talmi; two of his most esteemed pictures are the Repose in Egypt, and the Death of St. Alessio.

BACCIOCHI (Francis Ferrante), a monk of Ferrari, of whom we have no other account than that he painted for two of the churches in that city the following subjects:—the Death of St. Stephen, and a Holy Family.

BACKER (Jacob de), born 1609; painted some historical pictures for the public edifices in Spain and at Antwerp, the principal of which in the cathedral at the latter place represents the Last Judgment.

BACKER (Adrian de), nephew of Jacob; painted historical subjects with great ability, of which one in the Town Hall is highly commended; it represents the Judgment of Solomon.

BAHMA (Andrea); the only account we have of this master is that he painted a picture in the style of Guercino, of Joseph interpreting the Dream.

BALASSI (Mario), born at Florence, 1604; copied a picture by Raffaele so closely as to excite universal admiration; the subject was the Transfiguration.

BALDINI (Francis Tiburzio), a Bolognese, flourished about 1611; painted several pictures for the churches and convents at Bologna, the two best of which are the Martyrdom of the Virgin, and the Massacre of the Innocents.

BALDINI (Pietro Paolo), a disciple of Pietro da Cortona; painted numerous works which were greatly admired, particularly an altar-piece representing the Crucifixion.

BALEN (Hendrick Van), born at Antwerp,

1560; a pupil of Van Oost; painted some grand and noble compositions, particularly the following: The Deluge; the Passage of the Red Sea; and Moses striking the Rock.

BALESTRA (Antonio), born at Verona, 1666; designed after the antique, and the works of Raffaele, Correggio, and others, and adopted the style of Carlo Maratti; amongst his best productions may be reckoned the Nativity, and the Dead Christ in the arms of the Virgin.

BANDINELLI (Baccio), born at Florence, 1497; endeavoured to imitate the style of Michael Angelo, but without success; he painted the Murder of the Innocents, and the Martyrdom of St. Lawrence.

BARBIANI (Andrea), born at Ravenna, about 1680; painted history for the churches and public edifices at Ravenna; one of his most esteemed productions is the Four Evangelists.

BARCA (Don Vicente Calderon de la); a Spanish painter, pupil of Francesco Goya, excelled in portraiture; one of his principal works is the Birth of St. Worbert.

BARDIN (John), born 1764; died 1809; a pupil of Lagrenee; painted numerous historical subjects, the principal of which are, the Immaculate Conception; St. Catherine disputing with the Doctors; and the Apotheosis of St. Theresa.

BARENTSEN (Dieterick), born at Amsterdam, 1534; imitated the style of Titian very closely, and established his reputation by a picture containing numerous figures, many of which are naked; it represents the Fall of Lucifer.

BARNUEVO (Don Sebastian de Herrera), born at Madrid, 1619; painted the following subjects amongst others which were greatly admired; the Nativity of Christ; St. Augustine rapt in glory.

BARROSA (Miguel), born near Madrid, 1538; was employed on the Escorial, and painted subjects of considerable merit; the principal of which are, St. Paul preaching at Athens; and the Resurrection.

BARRY (James), born at Cork, 1741; painted numerous historical pictures, amongst which was one of Adam and Eve in Paradise.

BARTOLINI (Giuseppe Maria), born 1657; a pupil of Pasinelli; painted many works which were greatly admired, particularly that of a miracle wrought by St. Biagio.

BASAITI (Marco), a competitor of Bellini, flourished about 1510; his principal works were an altar-piece representing Christ's Agony; and the Calling of St. Peter and St. Andrew.

BASILI (Pietro Angiolo), born at Gubbio,

1550; painted in oil and in fresco for the churches and convents in Italy; one of his finest pictures represents the Preaching of Christ.

**BASSI** (Antonio); painted history for the churches in Ferrara, chiefly in fresco, the principal of which are, the Flight into Egypt; Christ and the Woman of Samaria; the Virgin; and the Holy Family.

**BASSI** (Francesco), the Younger, born at Bologna, 1664; was a scholar of Pasinelli, and painted some pictures possessed of great merit, particularly the Apotheosis of St. Anthony.

**BATTAGLIA** (Dionysius), a Veronese; painted for the churches in that city, particularly in that of Santa Euphemia, a fine picture of Santa Barbara.

**BATTONI** (Pompei), born at Lucca, 1708; painted in a style peculiarly his own, and in which he appears to have consulted nature, many altar-pieces and other subjects for the churches at Rome, the chief of which are, the Immaculate Conception; and John the Baptist preaching in the Wilderness.

**BAUSA** (Gregorius), born in Spain, 1596; a scholar of Ribalta; painted a fine altar-piece in the Church of the Carmelites at Valencia, representing the Martyrdom of St. Philip the Apostle.

**BECCARUZZI** (Francis), a disciple of Pordenone, whose manner he followed; painted history in oil and in fresco for the churches and convents in Treviso, one of the principal of which is, St. Francis receiving the Impression of the Five Wounds (according to the legendary tradition of that saint).

**BEDUSCHI** (Antonio), born at Cremona, 1576; painted history in the style of Antonio Campi, amongst which were a Pieta; and the Stoning of St. Stephen.

**BEEKKERK** (Herman Wouters), born in 1756; painted numerous historical subjects, one of the best of which represents the Assembly of the Seventy or Septuagint (life size).

**BELLINI** (Filippo), born at Urbino about 1594; was one of the most successful imitators of the style of Baroccio, as appears by the following and other works in the churches at Ancona; the Circumcision of Christ; the Marriage of the Virgin.

**BELLINI** (Bellino), of the celebrated family of the Bellini at Venice, painted in imitation of their style several pictures on panel, in excellent taste, representing the Holy Virgin.

**BELLO** (James), an Italian; painted in the public Courts of Justice at Vienna, a large painting representing Christ with St

Peter, St. Paul, St. John the Baptist and St. Mark, with Angels blowing trumpets, and in the background a beautiful landscape.

**BELLUCCI** (Antonio), born 1654; a painter of the modern Venetian school; painted amongst other large works a fine picture of the Ascension.

**BENCOVICH** (Federigo), flourished about 1753; in style he resembles Carlo Cignani, his master; painted many easel pictures, and one of his best performances represents the Martyrdom of St. Anthony.

**BENEFIAL** (Cavaliere Marco), born at Rome, 1684; painted sometimes in the manner of the Caracci, and at others of Domenichino; his principal work, in the Academy of St. Luke, represents Christ and the Woman of Samaria.

**BENVENUTO** (Giovanni Battista), born at Ferrara, 1490; his works are chiefly in the churches at Ferrara, of which the most esteemed are, the Nativity; the Virgin and Child; the Wise Men's Offering.

**BERLINGHIERI** (Camillo), called Ferraresino, born 1596; painted history; one of his best productions is the Fall of Manna in the Wilderness.

**BERNA** (Sanese), a scholar of Orcagna, born in Cortona, 1639; painted amongst other subjects the story of Marino Barattiere who, having sold his soul to the devil, was liberated by St. James.

**BERNABEI** (Pier Antonio), followed the style of Correggio, and painted history in fresco; one of his finest pictures represents the Beatification.

**BERRETTINI**—See *Cortona*.

**BERTOLOTTI** (Giovanni Lorenzo) born 1640; painted history; one of his best pictures represents the Meeting of St. Elizabeth and the Holy Virgin.

**BIANCHI** (Orazio), born at Rome; was a reputable painter of history; his principal work in the Church of St. Giosseffo at Rome represents the Marriage of the Virgin.

**BIANCHI** (Pietro), born at Rome, 1694; a scholar of Benedetto Luti; painted history; and one of his most esteemed works is a picture of the Miraculous Conception.

**BIANCUCCI** (Paolo), born at Lucca, 1583; followed the style of Sasso Ferrato, and his best pictures are in the churches of Lucca, one of which represents Purgatory.

**BILIVERT** (Giovanni), born at Florence, 1576; painted history in the mixed style of Santo da Titi and Paolo Veronese; one of his most admired works in the Gallery at Florence is the Chastity of Joseph.

**BLACEO** (Bernardino), flourished about

1550; painted history for the churches and convents in oil and in fresco, one of the principal of which (a Madonna) was painted for the Church of St. Luke.

**BLANCHARD** (James), born in France, 1600; adopted the Venetian style of colouring, and painted for the Church of Notre Dame at Paris a fine picture of the Descent of the Holy Ghost.

**BLOCKLANDT** (Anthony de Montfort), born 1567; followed the manner of Francis Floris, and in his profiles resembles Parmegiano; he painted an excellent picture of the History of Joseph and his Brethren.

**BOCCACENAGRA** (Don Pedro Atanasio), a Spaniard, born 1638; painted for the churches and colleges of Granada. One of his pictures, which might be taken for the perfection of Vandyck, is a figure of Christ.

**BOCCACI** (Camillo), born at Cremona, 1511; painted several works for the churches and convents at Rome; one of his best is in the style of Correggio, and represents St. John and the other Evangelists.

**BOCKHORST** (John Van), called Langen Jan, seems to have taken Vandyck for his model, and also resembles Rubens in his colouring; his best pictures are an altarpiece at Ghent representing the Martyrdom of St. James; and the Annunciation.

**BOL** (Ferdinand), born at Dort, 1611; a pupil of Rembrandt; painted in his style two famous pictures, one representing the Appointment of the Seventy Elders in the Camp of the Israelites; and the other, Moses breaking the Tables of the Law.

**BONASONE** or **BONASONI** (Giulio), born at Bologna, 1498; a disciple of Sabbatini; painted historical pictures for the churches, one of which, possessing great merit, is a representation of Purgatory.

**BONDT** (John de), a painter of Utrecht; gave in 1641 to the Hospital of St. Job in that city, a picture, representing Job visited by his friends.

**BONESI** (Giovanni Girolamo), born at Bologna, 1656; painted several pictures for the public edifices at Bologna, somewhat in the style of Carlo Cignani, amongst which are St. Francis of Sales kneeling before the Virgin; St. Tommaso de Villanuova giving Alms to the Poor; the Virgin and Infant Christ, with Mary Magdalen and St. Ugo.

**BONIFACIO** (Veneziano), born at Venice, 1491; painted in the style of Palma and Titian, but in colouring most like the latter; his works are principally in the churches and palaces at Venice, one of the best of which represents Christ expelling the Publicans from the Temple.

**BOR** (Paul), a painter of Utrecht, gave in 1631, to the Hospital of St. Job, a picture representing a Woman, in a fit of extatic devotion.

**BORDONE** (Paris), born 1513; a pupil of Titian, imitated the style of Giorgione, and painted, in a style not unworthy of Titian, the History of Noah and his Sons.

**BORGHESE** (Giovanni Ventosa), studied under Pietro da Cortona, and finished several of his works, after his decease; two of his best pictures are, the Annunciation; and the Coronation of the Virgin.

**BORGHESE** (Ippolito), born at Naples, flourished about 1620; was a scholar of Francesco Curia; his best work, in the Church of San Lorenzo at Perugia, represents the Assumption of the Virgin.

**BORGOGNONE** (Ambrogio), a Milanese, flourished about 1500; was a disciple of Vincenzo Zoppa, and one of his chief works represents the Martyrdom of St. Sicinio and his Companions.

**BORRONI** (Cavaliere Giovanni Andrea), born 1684; painted several portraits for the churches at Cremona and Milan, the best of which represents St. Benedict interceding for the City.

**BOS** or **BOSCHE** (Jerome), born at Bois le Duc, 1740; painted in the Church of Bois le Duc, two pictures; the Flight into Egypt; and Christ bearing his Cross.—See also *Whimsicalities*.

**BOSCHI** (Fabrizzio), born at Florence, about 1570; a pupil of Passignani; executed several works in fresco for the churches and convents, of which the two best are considered to be, the Assumption of the Virgin, and the Death of St. Peter and St. Paul.

**BOSCHINI** (Marco), born at Venice, 1613; was a scholar of Palma, but sometimes imitated the bolder style of Tintoretto; one of his most esteemed works is a representation of the Last Supper.

**BOOTSCHILD** (Samuel), born in Saxony, 1614; painted history with some reputation; his most esteemed work is in the Capitol at Rome; it represents the Meeting of Esau and Jacob.

**BOTTANI** (Guiseppe), born at Cremona, 1717; painted historical subjects and landscapes; one of his best pictures is an altarpiece of Santa Paolo taking leave of her Domestics.

**BOTTICELLI** (Sandro or Alessandro), born at Florence, 1437; generally introduced a number of figures into all his compositions, in one of which, representing the Adoration of the Magi, the variety and multitude are astonishing.

**BOUCQUET** (Victor), a Fleming, born 1629; painted history for the different churches in Flanders, the principal of which represents the Death of St. Francis.

**BOUJAS** (Don Juan Antonio), born in Spain, 1672; painted history for the churches at Santiago; one most worthy of notice represents St. Paul and St. Andrea.

**BOULLONGNE** (Louis), the Elder, born at Paris, 1609; painted numerous historical subjects, amongst which are the following: St. Paul at Ephesus; the Martyrdom of St. Paul; and Christ's Presentation in the Temple.

**BOURDON** (Sebastian), born at Montpellier, 1616; imitated the style of Andrea Sacchi and of Correggio; and adapted his pencil to the delicate manner of Barocci with success; his most esteemed historical works are, the Martyrdom of St. Peter; the Woman taken in Adultery; and a Dead Christ.

**BOVINI** (Francesco), born at Ferrara; painted for the church of the Oratorio della Penitenzia, two altar-pieces representing the Immaculate Conception; and the Adoration of the Magi.

**BOYERMANS** (Theodore), born at Antwerp; studied under Rubens and followed his style; painted numerous works for the public edifices; amongst others, the Assumption of the Virgin; the Decollation of St. John; the Virgin interceding for the Persons afflicted with the Plague; St. Francis Xavier converting an Indian Prince.

**BRACCIOLI** (Giovanni Francesco), born 1698; painted several pictures for the churches at Ferrara, amongst which are, the Annunciation; the Flagellation; and Christ crowned with Thorns.

**BRAMBILLI** (Giovanni Battista), born in Piedmont, flourished about 1770; some of his works are in the churches at Turin, the most esteemed of which represents the Martyrdom of St. Dalmasio.

**BRAMER** (Leonard), born in Holland, 1596; painted historical subjects, small size, sometimes in the manner of Rembrandt; two of his best pictures are, the Raising of Lazarus; Peter denying Christ.

**BRANDI** (Giacomo), born near Rome, 1623; studied under Lanfranco, in whose style he painted some admirable pictures for the churches, of which the principal are, the Saint Rona; and the Forty Martyrs.

**BRAY** (Jacob), son of Solomon, was remarkably skilful in designing naked figures; his best picture is at Amsterdam, it represents David playing before the Ark.

**BREA** (Lodovico), a Genoese; painted history, chiefly for the churches at Genoa,

on a small scale, and usually signed with his name, one of which, in the church of St. Augustino, represents the Murder of the Innocents.

**BREE** (Matthew Ignatius Van), born at Antwerp, 1773; a pupil of W. Schacken; painted a great many historical subjects, one of which represents the Baptism of St. Augustine.

**BRENTANA** (Simone), born at Venice, 1656; studied under Tintoretto; one of his most esteemed compositions is at Verona; it represents the Martyrdom of St. Sebastian.

**BRESCIA** (Leonardo), born at Ferrara, flourished about 1530; his best works are, the Assumption of the Virgin; an Annunciation; and the Resurrection.

**BRESCIANO** (Giovitti), born at Brescia, flourished about 1500; painted history in oil and in fresco; a picture in the Church of St. Giovanni at Savona is attributed to him; it represents the Nativity.

**BREUGHEL** (Peter), the Elder, born near Breda, 1510; painted a variety of subjects, amongst which the Building of the Tower of Babel, in the Emperor's collection at Vienna, is considered his chef-d'œuvre.

**BREUGHEL** (Peter), the Younger, called the Hellish, from the horrible pictures he painted, produced amongst others, Saul and the Witch of Endor; and numerous other subjects, for which see *Whimsicalities*.

**BREUGHEL** (John), called the Velvet Breughel; painted landscapes, in which Rubens sometimes introduced the figures; his best performance of that kind is, Adam and Eve in Paradise.

**BRONKHORST** (Peter Van), born 1588; painted two large pictures for the Town House of Delft, the subjects were, the Judgment of Solomon, and Christ driving the Money-changers out of the Temple.

**BROWN** (Robert), born in London, was a scholar of Sir James Thornhill, and worked under him in the cupola at St. Paul's; he painted in the church of St. Botolph, Aldgate, the Transfiguration; also St. Andrew and St. John, with twenty-one figures on the sides of the altar for St. Andrew, Holborn; and St. John the Baptist and St. John the Evangelist, for the Chapel of St. John's, Bedford Row.

**BRU** (Mosen Vicente), a Spanish painter, born at Valencia, 1782; painted for the churches in his native city several pictures, the most interesting of which are, the Baptism of Christ; St. Francesco de Paula; and a Glory encircled by Angels.

**BRUN** (Charles le), born at Paris, 1620, a pupil of Vouet, in style and manner resem-



bled Annibale Caracci; excelled in painting Magdalens, large size.

**BUGIARDINI** (Giuliano), born at Florence, 1481; studied under Michael Angelo, whom he endeavoured to imitate, but without success. In the Church of St. Francesco, at Bologna, is a picture by him of the Marriage of St. Catherine.

**BUNEL** (Jacques), born 1588; painted a picture for the Church of St. Augustine at Paris, which N. Poussin preferred to all the pictures in that city; the subject is, the Descent of the Holy Ghost.

**BUONACORSI**—See *Pierino del Vaga*.

**BUONAROTTI** (Michael Angelo), born in Tuscany, 1474; died 1504; was a disciple of Gherlandaio, he painted numerous pictures in fresco, but none in oil; his works have, however, often been copied in the latter, by his disciples and others, amongst the most esteemed of which may be reckoned, the Last Judgment; the Conversion of Saul; the Crucifixion of St. Peter; and the following cartoons or designs, Christ in the lap of his Mother; Christ in the Garden; The Crucifixion, &c.

**BUONCONSIGLI** (Giovanni); flourished about 1496; he painted historical subjects for the churches in Vicenza, of which the principal is, a Madonna and Child, attended by two Saints.

**BUONTALENTI** (Bernardo); born at Florence, about 1536, a pupil of Bronzino; painted several pictures of the Madonna.

**BUSCA** (Antonio), born at Milan, 1625; was a scholar of Proccacini, in whose style he painted the Crucifixion, with the Virgin Mary, Mary Magdalen, and St. John.

**BURRINI** (Giovanni Antonio), born 1556; painted in the style of Paolo Veronese until he became a mannerist; such is his picture of the Martyrdom of St. Vittoria.

**BUTI** (Lodovico), born at Florence about 1600; imitated the works of Andrea del Sarto with great success. His best production, in the Gallery at Florence, represents the Miracle of the Loaves and Fishes.

**CABALLEZERO** (Juan Martin de), born near Cordova, 1633; studied under Carrenho, and painted history for the churches with considerable reputation. His principal works are, the Assumption of the Virgin; the Crucifixion; and an Ecce Homo.

**CACCIA** (Guglielmo), born at Novara; painted some large pictures for the churches; the principal of which are, the Descent from the Cross; the Raising of Lazarus; and the Miracle of the Loaves and Fishes.

**CACCIANEGA** (Francesco), born at Milan, 1700; studied under Marc Antonio Frances-

chini, and was principally employed in the churches and public edifices at Ancona, of which the most esteemed of his works are, the Marriage of the Virgin, and the Last Supper.

**CAGLIARI** (Paolo)—See *Paolo Veronese*.

**CAGNACCI** (Guido), a Bolognese, and scholar of Guido, whose style he followed at an humble distance; painted a picture which has often been copied by other artists; it represents David, life size.

**CAIRO** (Cavaliere Francesco), born at Milan, 1598; painted history, sometimes in the style of Rubens, and sometimes in that of Paolo Veronese, and occasionally in the mixed style of both. His works are principally in the churches at Venice, and in a chapel at Pavia there is one representing the Virgin St. Catherine and another Saint.

**CALCKAR** or **KALCKAR** (John Van), born 1499; was the principal scholar of Titian, whose style he imitated with the utmost precision. He painted a capital picture of the Nativity, in which the light proceeds from the Infant Saviour.

**CALCIA** (Guiseppe), a Piedmontese, flourished about 1675; painted some pictures for the churches, but excelled in those of an easel size, of which one is particularly noticed of Christ praying in the Garden.

**CALETTSE** (Cesare), a Neapolitan, flourished about 1590; one of his best pictures represents the Descent from the Cross.

**CALVART** (Denis), born at Antwerp, 1555; painted more in the Italian than the Flemish style. Of his pictures in the churches the principal are, Christ appearing to Mary Magdalen; a Holy Family; St. Gregory converting the Heretics; and the Nativity.

**CAMA** (John Bernard), a Neapolitan; painted numerous pictures which were highly esteemed, the principal of which are, Christ disputing with the Doctors; the Descent from the Cross, with the Madonna supported by two Angels; the Stoning of St. Stephen; the Madonna, with Christ in her arms, and at her side St. John the Baptist and St. Dominic; the Archangel Michael; Christ's Ascension into Heaven; and the Annunciation of the Virgin Mary.

**CAMBIASO** or **CANCIAGIO** (Luca), born near Genoa, 1527; studied the works of M. A. Buonarotti and of Raffaele, and was much employed in the churches and other public edifices; his principal works are, St. George and St. Benedetto; and Christ bearing his Cross.

**CAMILLO** (Francesco), born at Madrid, about 1635; was a scholar of Pedro de las Cuevas, and became a reputable painter of history. Amongst his best productions are

St. Mary the Egyptian presented to the Virgin; the Descent from the Cross; and a Portrait of the Virgin.

CAMPALASTRO (Lodovico), born at Ferrara; painted history for the churches there. His best pictures represent the Repose in Egypt; the Adoration of the Magi; the Nativity; and St. Francis.

CAMPANNA (Tommaso), born at Bologna; was a pupil of Guido, and left proof of his talent in two pictures of the Life of St. Cecilia.

CAMPANNA (Pedro), born at Brussels, 1503; imitated the style of Raffaele with considerable success. His three best pictures are, the Nativity; the Purification of the Virgin; and the Descent from the Cross.

CAMPELLO (—), a native of the kingdom of Portugal; was a pupil of M. A. Buonarrotti, and painted for the cloisters of the Church of Belem, near Lisbon, the Mysteries of Christ's Passion.

CAMPI (Antonio Cavaliere); painted history in oil and fresco, in the latter of which he attempted the style of Correggio, but without success. His principal pictures are, St. Paul raising Eutychus; and the Nativity.

CAMPI (Bernardino), born at Cremona, 1522; in composition and design resembles Giulio Romana. One of his best pictures is a representation of St. John in the Wilderness.

CANTARINI (Simone)—See *Contarini*.

CANTOLFI or CANTOFOLI (Ginevra). This lady, who was born at Bologna, studied under Elizabetta Sirani, and painted history with some reputation. Her best picture represents the Last Supper.

CANUTI (Domenico Maria), born at Bologna, 1620; a scholar of Guido; painted many magnificent works for the churches; amongst others a moonlight piece, called the *Notte del Canuti*, representing the Descent from the Cross; and another of the Virgin and Saints.

CAPEL (William Van), a painter of Utrecht; gave in 1639 to the Hospital of St. Job at Utrecht a picture representing Zachariah with the Infant Jesus.

CAPOLONGO (Antonio), a Neapolitan painter; flourished about 1490; painted several altar-pieces for the churches, and one of his pictures, which is favourably spoken of, represents the Virgin and Child, with a glory.

CAPPELLI (Francesco), born in Modena; was educated in the school of Correggio, and chiefly employed in painting for private collections. One of his best pictures, which is perfectly in the style of Correggio, represents the Madonna.

CAPPELLINI (Gabriale), a pupil of Dosso Dossi; painted history for the churches. His best works are, St. Peter and St. James; also a Madonna, with saints.

CARACCI (Lodovico), born at Bologna, 1555; studied the works of Titian, Tintoretto, and other great masters, but preferred those of Correggio, whom he endeavoured to imitate. He painted numerous pictures, both in oil and in fresco; amongst the most esteemed of which may be mentioned an *Ecce Homo*, in which Pilate is seen washing his hands; the Martyrdom of St. Ursula, and St. Leonardo; the Transfiguration; the Conversion of St. Paul; and several Madonnas.

CARACCI (Agostino), born at Bologna, 1588; was a pupil of Lodovico. Few of his pictures are to be met with, and it is thought that many of his works are attributed to his brother Annibale; one of his most celebrated is the Communion of St. Jerome.

CARACCI (Paolo), a Bolognese, brother of Lodovico, but not equally celebrated for his works; painted in the Church of St. Colombo, in Bologna, the Infant Jesus and John playing together.

CARACCI (Annibale), born at Bologna, 1560; cousin of Lodovico; was more adapted for poetical or profane subjects than for sacred, and his manner partakes more of the style of the antique or Roman, than of the Bolognese school. His most celebrated works are, the Birth of the Virgin; St. Roche distributing Alms to the Poor; and the Descent from the Cross; the latter is easel size, and in the possession of the Earl of Carlisle.

CARACCI (Antonio), called *Il Gobbo*, born at Venice, 1583; studied under Annibale, whose spirited touch and beautiful expression he imitated closely. He painted several works in fresco of the Life of the Virgin.

CARACCIUOLI (Giambattista), born at Naples, 1580; a pupil of M. A. Caravaggio, but afterwards imitated Annibale Caracci so closely that his pictures are sometimes attributed to that master. His best are a Saint Cecilia; the Assumption of the Virgin; and St. Carlo.

CARAVAGGIO (Polidoro Caldara da), born in the Milanese States, 1495, was a disciple of Raffaele, whom he assisted in his works. Of his own performances, two, which were considered the ornaments of the Vatican, represent the Life of the Magdalen; Christ bearing the Cross is in the great Church at Messina.

CARAVAGGIO (Michael Angelo), born in the Milanese States, 1599; adopted the style of Giorgione, and painted numerous pictures, amongst which those most deserving of notice are, St Anne, with the Virgin by her

side, employed in female work ; the Virgin, with two Pilgrims, at Loretto ; the Supper at Emmaus ; St. Sebastian ; Hagar and Ishmael ; and the Entombing of Christ.

**CARAVOGLIO** (Bartolomeo), born in Piedmont ; flourished about 1670 ; is said to have been a scholar of Guercino, but that is doubted. His best picture is a representation of the Last Supper.

**CARBAJAL** (Luis de), born at Toledo, 1534 ; was employed by Philip II. in the Escorial. His principal performance was a grand altar-piece of the Nativity.

**CARBONCINO** (John), a Venetian ; painted in the Church of the Hospital of Pity at Venice a large picture of St. Anthony the Preacher.

**CARDI** (Lodovico), called Cigoli, born at Reggio, 1559 ; approached the style of Correggio so closely that by some he is preferred to the Caracci, Schidone, or Baroccio. He painted for the Grand Duke of Lombardy a fine picture of the Sacrifice of Isaac.

**CARDISCO** (Marco), called Il Calabrese ; flourished about 1508 ; painted in the style of Polidoro di Caravaggio, whose pupil he was. One of his best works is the Descent from the Cross.

**CARDUCCI** (Bartolomeo), born at Florence, 1560 ; painted many works for the churches and palaces at Madrid ; the principal of which are the Last Supper ; the Circumcision ; and the Descent from the Cross : which last is considered equal to any of the productions of Raffaello.

**CARDUCCI** (Vincenzio), born at Florence, 1568 ; brother of Bartolomeo, by whom he was instructed ; painted numerous pictures for the churches and palaces, the principal of which are, the Warning to St. Joseph ; the Preaching of St. John ; and St. Antonio.

**CARI** (Francis), born at Seville ; painted in the church of Isidore at Madrid various acts in the Life of St. Isidore.

**CARIANI** (Giovanni), born at Bergamo, 1510 ; painted history with considerable reputation ; amongst which is a grand picture representing the Virgin and Child, in the clouds, surrounded by angels.

**CARLIER** (J. William), born in Liege, 1640 ; painted in the church of the Carmelites at Liege a fine painting of the Adulteress taken before Christ.

**CARLONI** (Giovanni Battista), born at Genoa, 1590 ; was an eminent painter in fresco. Amongst his best works may be reckoned the Adoration of the Magi ; Christ's Entrance into Jerusalem ; the Resurrection and Ascension ; and the Feast of Pentecost.

**CARLONI** (Giovanni), brother of Giovanni

Battista, born at Genoa, 1594 ; studied under Passignano, and painted in the cathedral of that city. His principal works were, the Presentation in the Temple, and Christ disputing with the Doctors.

**CARNULI** (Fra Simone da), lived at Genoa about 1519 ; painted several pictures for the convent of his Order, the two principal of which are, the Last Supper, and the Preaching of St. Anthony.

**CARO** (Francesco), scholar of Alonzo Cano ; painted history, and one of his principal works at Madrid represents the History of the Virgin Mary.

**CARPACCIO** (Benedetto), painted history for the churches in Venice, one of which, in the church of the Rotonda, represents the Enthroning of the Virgin.

**CARPINONI** (Domenico), born at Bergamo, 1566 ; painted some compositions vigorously coloured, the principal of which are, the Birth of the Baptist ; the Descent from the Cross ; the Transfiguration ; and the Adoration of the Magi.

**CARPINONI** (Martiale), born at Clusone, 1644 ; studied under Ciro Ferri and painted several altar-pieces and other works for the churches, the principal of which are, the Nativity, and the Baptism of Christ.

**CARRARI** (Baldassare), born at Ravenna ; flourished about 1512 ; studied under Rondinelli, and executed some works for the churches, the principal of which is a picture of St. Bartholomew.

**CARRETTI** (Domenico), born at Bologna ; painted several easel pictures of historical subjects, also some large ones for the churches, the principal of which are, the Virgin and Child, and a Portrait of Santa Theresa.

**CARRIERA** (Rosalba), born 1675 ; painted in oil and in crayons. Her sacred subjects are chiefly portraits, well designed and extremely natural and expressive. She painted several of the Madonna.

**CARSTENS** (Asmus Jacob), a Swede ; occasionally painted historical subjects, one of which was purchased by the Crown Prince : it was a representation of Adam and Eve in Paradise.

**CARTISANI** (Nicholas), of Messina, born 1670 ; painted figures in good taste. In a chapel of the church of St. Agatha is a painting by his hand representing Santa Lucia.

**CARTER** (George), born at Colchester in Essex ; presented an altar-piece to the church of St. James at Colchester, representing the Adoration of the Shepherds.

**CASSELLI** (Padre), and Padre Philip Maria

Caletti, both of whom were priests; painted in the church of St. Silvester at Rome the Story of the Serpents.

CASEMBROT (Abraham), a Netherlander; flourished about the middle of the seventeenth century, and gave proof of his talents in three pictures representing subjects from the Passion of our Saviour.

CASES (Peter James), born at Paris, 1676; one of the first painters of the French school; painted a picture representing the Holy Family.

CASALANI (Andrea), born at Siena, 1552; studied under Roncallo, and became a reputable painter of history. One of his best productions is the Martyrdom of St. Bartholomew.

CASSENTINO (Jacopo di), born about 1275; studied under Taddeo Gaddi, and painted historical subjects in fresco and in distemper. His principal work represents St. Luke painting the portrait of the Virgin: on one side of him the academicians, ten in number, and on the other side their wives.

CASTELLI (Bernardo), born at Genoa, 1557; painted historical subjects and portraits in the style of Lodovico Canciagio. His principal work is a picture of Christ walking on the Water.

CASTELLI (Francesco da), born in Flanders, 1586; painted historical subjects, generally of a small size. Of his larger works the best is considered to be his picture representing the Assumption of the Virgin.

CASTELLI (Castellino), born at Turin, 1579; painted history and portraits with considerable reputation. A picture at Genoa by him represents the Descent of the Holy Ghost.

CASTELLI or CASTELLO (Giovanni Battista), born at Bergamo, 1500; in style somewhat resembles Raffaello. Amongst his best productions may be reckoned St. Jerome surrounded by Monks frightened at a Lion; and the Crowning of St. Sebastian after his Martyrdom.

CASTELLI (Annibale), born at Bologna; flourished about 1500; studied under, and imitated the manner of Faccini. His best work is the Resurrection of Lazarus.

CASTELLI (Valerio), born at Florence, 1625; painted a picture, which is now in the possession of the Earl of Pembroke, representing Christ taken down from the Cross.

CASTIGLIONE (Giovanni Benedetto), born at Genoa, 1616; painted a picture of Rachel concealing the Teraphim from Laban, which is considered one of his best works.

CASTILLO (Augustin del), painted several pictures for the churches at Cordova, of

which the best is considered to represent the Conception of the Virgin.

CASTREJON (Antonio), born at Madrid, 1625; was celebrated for his historical pictures of a cabinet size; of his larger works the best is said to represent St. Michael overcoming the Dragon.

CASTRO (Giacomo di), born about 1597; painted history for the churches in Sorrento, of which his picture of the Marriage of the Virgin is considered to be the best.

CATALANI (Antonio), called the Sicilian, born at Messina, 1560; formed his style from studying the works of Baroccio, at Rome, and painted a fine picture of the Nativity.

CATALANI (Antonio), called Il Romano, born at Bologna, 1596; imitated the style of Albano very closely; of his larger works, the chief one represents St. Peter healing the lame man in the Temple.

CATTANIO (Costanzo), born at Ferrara, 1602; painted some historical subject in the style of Guido, of which the principal are, an Ecce Homo; the Scourging of Christ; Christ praying on the Mount; and the Annunciation.

CAVAGNA (Giovanni Paolo), born 1560; painted in the style of Paolo Veronese; his best works are an Assumption; the Nativity; Esther before Ahasuerus; and the Crucifixion.

CAVAGNA (Francesco), son of Giovanni Francesco; painted history in his style, his best picture is in one of the churches at Milan, it represents the Madonna.

CAVALLINI (Pietro), born at Rome, 1279; studied under Giotto; his best performance was a picture of the Virgin and Child.

CAVALLUCCI (Antonio), born 1752; an admired painter of the Roman school; painted amongst other fine works, St. Bona distributing his wealth amongst the poor; and St. Francesco da Paolo.

CAVARAZZI (Bartolomeo), born at Viterbo, about 1590; studied under Roncalli, called Pomerancia, and painted many pictures for the churches at Rome, the principal of which are, St. Borromeo kneeling, with a choir of angels; the Holy Family; and St. Ursula.

CAVAZZONI (Francesco), born at Bologna, 1599; was a pupil of Passerotti, and of Lodovico Caracci, his works are chiefly in the churches at Bologna, the best of which are, St. John preaching in the Wilderness; the Crucifixion; and a Magdalen.

CAVEDONE (Giacomo), born 1557; painted in the mixed style of Annibale Caracci and Titian, a fine picture of the Virgin, which Rubens and others mistook for the production of Annibale.

**CECCHINI** (Antonio), a Venetian painter; painted for the Church of the Hospital of Pity, the Resurrection of Christ.

**CELESTI** (Andrea Cavaliere), born at Venice, 1637; in outline resembles Paolo Veronese, he painted history large and easel size; of the former his best pictures are St. Luke painting the portrait of the Virgin, the Adoration of the Magi, and St. Jerome, with the Virgin and some other saints.

**CELIO** (Gaspar Cavaliere), the scholar of Circignani, called Pomerancia, painted history for the churches at Rome, the principal of his works are, St. Michael defeating the Rebel Angels, St. Charles Borromeo, St. Francis receiving the Stigmata, and the Israelites passing through the Red Sea.

**CELS** (Cornelius), born at Lierre, 1798; painted a picture which was presented to the Church of the Augustines at Antwerp, representing the Visitation of the Virgin, the Descent from the Cross, and the Head of an Apostle.

**CERESA** (Carlo), born at Bergamo, 1609; painted historical subjects, which are chiefly confined to the churches, the principal of which, are St. Vincenzo carried up to Heaven, the Four Evangelists, and the Resurrection.

**CEREZA** (Matteo), born in Andalusia, 1635; painted some fine pictures for the churches in Madrid, the most esteemed of which represents Christ with his disciples at Emmaus.

**CERRINI** (Giovanni Domenico), born at Perugia, 1606; combined the style of Guido and Domenichino, and painted some fine pictures, the principal of which is in fresco, and represents the Vision of St. Paul.

**CERVA** (Giovanni Battista), born in Milan; flourished about 1550: but mention is only made of one of his works, which is said to be excellent both in design and colouring, the subject is the Incredulity of Thomas.

**CERVELLI** (Federigo), born at Milan; flourished about 1690: one of his best works is a picture of St. Theodore.

**CESI** (Bartolomeo), born at Bologna, 1556; from whose works Guido is supposed to have formed his style; painted numerous works in oil and in fresco, the principal of which are the Virgin and Child, the Crucifixion, the Adoration of the Magi, the Descent of the Holy Ghost, Christ praying in the Garden; and the taking down from the Cross.

**CESI** or **CESIA** (Carlo), born in the Papal States, 1626: studied under Pietro da Cortona, and painted history; his principal work was the Judgment of Solomon.

**CESPEDES** (Pablo), called Cedaspe, born at Cordova, 1538; in colouring is said to approach the beauties of Correggio, and painted history chiefly for the churches; his principal works are, the Annunciation, the Nativity; and the Last Supper.

**CHERON** (Louis), born in Paris, 1660; visited Italy, and studied the works of Raffaele and Giulio Romano, and on his return to Paris, painted two pictures for the Church of Notre Dame, one of Herodias with the head of St. John; the other Agabus foretelling the persecution of St. Paul.

**CHRISTOPHSON** (Peter), appears, from a picture in the possession of Mr. Adair, to have been a scholar of Van Eyck; the subject is, the Virgin with the infant Jesus, St. Jerome, and St. Francis.

**CIAMPOLLI** (Agostino), born at Florence, 1578; studied under Santo da Titi; of his oil paintings, the best are considered to be the Crucifixion, and the Visitation of the Virgin.

**CIGNANI** (Carlo), born at Bologna, 1628; formed a style of his own, combining the colouring of Guido, with the grace of Albano; amongst the most celebrated of his oil paintings are the Chastity of Joseph; Adam and Eve; and Samson: the last of which is treated with much truth and delicacy.

**CIGNANI** (Felice), son and scholar of Carlo; painted some good pictures for the churches, the principal of which are, a Holy Family; and St. Francis receiving the Stigmata.

**CIGNANI** (Paolo), born at Bologna, 1709; studied under his cousin Felice, and executed in a most effective style, a picture of St. Francis appearing to Joseph, a candle-light piece.

**CIGNAROLLI** (Giovanni Bettino), born at Verona, 1709; was one of the best painters of the modern Venetian school; his subjects are usually devout, and enlivened with groups of angels and cherubs: two of his best pictures represent St. Francis receiving the Stigmata; and the Flight into Egypt.

**CINCINNATO** (Romulo), born at Florence, about 1525; studied under Salviati, and painted both in oil and in fresco. His principal works are, St. Jerome in his study; St. Jerome preaching to his disciples; and two frescoes of San Lorenzo.

**CIRCIGNANI** (Nicolo), called Dalle Pomerancia, born 1516; studied at Rome, and painted history for the churches with considerable reputation. His best works are, the Martyrdom of St. Stephen; and the Crucifixion.

**CITADINI** (Pier Francesco), born at Milan, 1616; studied in the school of Guido,

and painted history for the churches in Bologna, with considerable reputation. The principal of which are, the Stoning of St. Stephen; the Scourging of Christ; Christ praying in the Garden; an Ecce Homo; and St. Agatha.

**CIVERCHIO** (Vincenzio), born in the Venetian States; painted history with some reputation. His principal work of that kind represents the Annunciation.

**CLAESSON** (Arnold), born at Leyden, 1488; a pupil of Engelbrechtsen, and of John Schoreel, painted historical subjects. Two of his best pictures represent Christ bearing the Cross, and the Crucifixion.

**CLEEF** or **CLEEVE** (Joas Van), born at Antwerp, about 1500; painted historical subjects with some success, and more in the Italian than the Flemish style. One of his best pictures represents the Nativity.

**CLERC** (Sebastian le), born at Paris, 1677; studied under Bon Boullongne, and painted history for the churches: in the Abbey Church at Paris is an altar-piece by him, representing the Death of Ananias.

**CLOVIO** (Giulio Giorgio), born 1498; painted historical subjects in miniature; one of the best of which represents the Tower of Babel.

**CODA** (Benedetto), born at Ferrari, 1460; a disciple of Bellini, painted some historical pictures for the churches; the two best of which, in the Church of the Dominicans, represent the Marriage of the Virgin, and the Rosary.

**CODA** (Bartolomeo), son of Benedetto; painted history in the style of his father, but far surpassed him. His chief performance represents St. Sebastian at the throne of the Madonna, surrounded by a group of angels.

**COLA** (Gernaro di), born at Naples, 1320; studied under Maestro Simone, whose style he followed closely. His principal works are, the Mater Doloroso, with the Dead Christ, and attending angels; Mary Magdalen; the Annunciation; and the Nativity.

**COLLANTES** (Francesco), born at Madrid, 1599; painted historical subjects, the principal of which are, the Resurrection, and San Geronimo.

**COLLEONI** (Girolamo), born at Bergamo, about 1500; painted historical subjects, some of which have been attributed to Titian: the principal subjects are, the Marriage of St. Catharine; and the Virgin and Infant, with Mary Magdalen, St. John, and St. Erasmus.

**COLTELLINI** (Michele), born at Ferrara, flourished about 1520; is supposed to have studied under Lorenzo Costa; one of his best pictures represents the Madonna.

**COLYNS** (David), born at Amsterdam; painted historical subjects small size, with numerous figures. His best pictures are, Moses striking the Rock; and the Israelites fed with Manna.

**COMODI** (Andrea), born in Florence, 1560; a pupil of Lodovico Cardi, called Cigoli. Painted a fine picture representing the Fall of Lucifer; also several Madonnas, the latter remarkable from the smallness of their necks, &c.

**CONCA** (Sebastian Cavaliere), born at Gaeta, 1676; a pupil of Francesco Solimena, painted history for the churches, &c. His principal picture represents Herod and the Wise Men.

**CONEGLIANO** (Giovanni Battista), lived about 1475; painted in the style of Giovanni Bellini. Amongst his best works may be reckoned, a Madonna receiving the homage of the Baptist; and the Baptism of Christ.

**CONTARINI** (Cavaliere Giovanni), born at Venice, 1549; studied under and copied the works of Titian. His principal Scriptural subjects are, the Crucifixion, and the Madonna and Child.

**CONTE** (Jacopo del), born in Florence, 1610; studied in the school of Andrea del Sarto, and became a distinguished painter of history. His principal works of that description are, the Descent from the Cross; the Preaching of St. John; a Dead Christ; and St. Francis receiving the Stigmata.

**CORDEGLAGHI** (Gianetto), was one of the best scholars of Giovanni Bellini; he painted for the Society of Jesuits in Venice a fine picture of the Virgin and other Saints, with a landscape in the distance.

**CORNARO** (Carlo), born at Milan, 1605; a scholar of Pioccacini, painted history for the churches at Bologna. One of his best pictures is a portrait of St. Benedetto.

**CORNEILLE** (Michael), the Younger, born at Paris, 1642; studied from the works of Annibale Caracci, and painted historical subjects. The two principal of which are, the calling of St. Peter and St. Paul to the Apostleship; and the Life of Gregory.

**CORNEILLE** (John Baptist), the Younger, was employed in several public works at Paris. His principal productions are, St. Peter delivered from Prison; and St. Theresa.

**CORNEILZ** or **CORNELIJS** (Lucas), born at Leyden, 1493; painted history in oil and in fresco. His best picture represents the Woman taken in Adultery.

**CORNELIO** or **CORNELISZ** (James), born in Holland, 1471; painted some good pictures, amongst which are the following, the Descent from the Cross, with Mary Magdalen

sitting at the foot of it; the Circumcision; and the Passion of Christ.

**CORNELISZ** (Cornelius), called Cornelius Van Haerlem, painted some historical subjects, possessed of great merit. The principal ones are, the Universal Deluge; and the Battle of the Giants.

**CORONA** (Leonardo), born at Murano, 1561; copied the works of Titian and Tintoretto, and painted some compositions of his own: amongst which are, the Annunciation; the Assumption; and the Crucifixion.

**CORREGGIO** (Antonio), born at Correggio, about 1494; is supposed to have worked under Andrea Mantegna, and to have had instructions from Raffaele. He became the great master of the Lombard school; and painted numerous pictures in oil and in fresco. Amongst his principal historical subjects may be reckoned the following, the famous *Notte*; the Magdalen reading; the Marriage of St. Catherine; the Ascension; St. Jerome, and the Virgin with the child on her knee, Mary Magdalen at the Infant's feet, and St. Jerome offering a scroll to the attendant angel; the Descent from the Cross; St. Jerome; Moses delivering the Tables of the Law.

**CORSO** (Giovanni Vincenzo), born at Naples, about 1490; a pupil of Giovanni Antonio Amato, and Pierino del Vaga, painted mostly for the churches at Naples. His two best pictures represent Christ bearing the Cross; and the Adoration of the Magi.

**CORTE** (Cesare), son of Valerio, born in Genoa, 1554; painted history and portraits with considerable reputation. Of the former his best works are, St. Peter at the feet of the Virgin; Mary Magdalen; St. Simeon; and St. Francis.

**CORTESE** or **COURTOIS** (Gulielmo), also called Borgognone; adopted the style of Carlo Maratti, and in his backgrounds resembles Guercino; his works most deserving of notice are, the Battle of Joshua; the Madonna and Saints; and the Crucifixion.

**CORTONA** (Pietro da), born 1596; considered of the Roman school, painted historical subjects, of which the following is said to be most worthy of notice, Ananias restoring Sight to St. Paul.

**COSTERS** (John), born at Antwerp, 1603; painted historical subjects, his backgrounds usually enriched with architecture; the two following are said to be his best productions, the Crucifixion; the Presentation in the Temple.

**COSSALE** or **COZZALE** (Grazio), a native of Brescia; painted historical subjects in the style of Parma; his chief works are, the Wise Men's Offering; the Presentation in the Temple.

**COSTA** (Lorenzo), the Elder, a pupil of Francesco Francia, and supposed to have died about the year 1530; painted historical subjects; his best works are at Bologna, and include the following, the Resurrection; the Madonna and Child, with Saints; Saint Girolamo; and the Assumption of the Virgin.

**COSTANTINI** (Ermengild), a Roman painter of historical subjects, of the school of Benefiale; painted a picture of St. Anna, with Jesus and Mary.

**COTIGNOLA** (Giovanni Marmocchini da), born near Bologna, 1475, was a pupil of Francia, and one of the most eminent painters of his day; his best work is, the Marriage of the Virgin.

**COTIGNOLA** (Francesco da), lived at Rome, about 1500, and studied under Nicolo Rondinelli; his best pictures are, the Resurrection; the Baptism of Christ; and the Madonna.

**COUSIN** (Jean), born in France, about 1538: may be considered the founder of the French school in the historical branch of the art; his best picture of that description, in oil, represents the Last Judgment.

**COXCIS** or **COXIS** (Michael), born at Mechlin, 1497; designed in the manner of Raffaele, whose disciple he had been; his principal works are, the Last Supper; St. Sebastian; the Death of the Virgin; and the Crucifixion.

**COYPEL** (Antoine), born in Paris, 1661; studied the works of Raffaele, Buonarrotti, and the Caracci, and possessed more popularity than he deserved; his principal works are, Christ disputing with the Doctors; Christ restoring sight to Bartimeus; Jephtha and his Daughter; and the Crucifixion.

**COZZA** (Giovanni Battista), born at Milan, 1676; painted history for the churches at Ferrara; his principal works are, the Immaculate Conception; the Holy Family; the Annunciation; and the Assumption of the Virgin.

**CRABETH** (Francis), born at Mechlin, 1500; painted historical subjects in the style of Lucas Van Leyden; his best work is an altar-piece of the Crucifixion, on the folding doors of which is the History of the Passion.

**CRANSSE** (John), born at Antwerp, 1480; painted history with considerable reputation; his best picture represents Christ washing the Feet of his Disciples.

**CRAYER** (Gaspar de), born at Antwerp, 1582; studied under Raffaele Coxcis, whom he far surpassed; he painted numerous historical subjects, amongst which the best are, the Centurion worshipping Christ; Christ appearing to Mary Magdalen; the Assumption; the Descent of the Holy Ghost; the Resurrection.

**CREDI** (J. Lorenzo), born in Florence, 1452; painted in the style of Leonardo da Vinci, and also copied his works very closely. Of his own compositions the best are, the Wise Men's Offering; Holy Families; and Madonnas.

**CREMONA** (Nicolo da), born at Cremona, flourished about 1518, and was a reputable painter of history. One of his best works, an altar-piece, represents the Descent from the Cross.

**CREMONINI** (Giovanni Battista), born at Cento, about 1560; painted some altar-pieces in good style: amongst which are, the Annunciation; the Death of St. Francis; and the Assumption of the Virgin.

**CRESPI** (Giovanni Battista), born in the Milanese States, 1557; painted historical subjects. His best performance is a portrait of St. Augustine.

**CRESPI** (Daniello), born at Milan, 1590; painted historical subjects, in which he appears to have combined the style of the Carracci, with the softness and colouring of Titian. His best productions are, the Baptism of Christ; the Adoration of the Magi; the Preaching of St. John; the Presentation in the Temple; and Christ among the Doctors.

**CRETI** (Donato), born at Cremona, 1671; blended the style of Lorenzo di Passinelli with that of Simone Cantarini. His best performances are, the Crowning of the Virgin, and the Adoration of the Magi.

**CRISPI** (Scipione), born in Piedmont, about 1550; possessed considerable abilities in historical composition. The chief of his productions are, the Virgin and Elizabeth; and St. Francis and St. Domenico.

**CRIVELLI** (Carlo), born at Venice, a disciple of Jacobello Florio, flourished about 1500, and painted history, of which two pictures now remain, the Marriage of St. Catharine; and a Saint Fabian.

**CROSS** (Michael), an English artist, lived in the reigns of Charles I. and II.; a skilful copyist of the great masters: is said to have copied, at Venice, a painting by Raffaele, and substituted his picture in place of the original. The subject was, the Madonna.

**CURIA** (Francesco), born at Naples, 1588; studied from the works of Raffaele, and was much employed in the churches and convents at Rome. One of his best works is a picture of the Circumcision.

**DADDI** (Cosimo), flourished about 1614; studied under Battista Naldini, and painted an altar-piece at Florence, representing St. Michael defeating the Rebel Angels.

**DAMIANI** (Felice), flourished from about

1580 to 1605; his style is a compound of the Venetian and German schools, and one of his best pictures represents the Martyrdom of St. Paul.

**DAMINI** (Pietro), born 1592; painted historical subjects, some of which are said to be equal to Titian. His best productions are, Christ giving the Keys to Peter; and the Crucifixion.

**DANDINI** (Vincenzio), born at Florence, 1607; followed the style of Pietro da Cortona very closely, and executed several large works for the churches. One of the best represents the Miraculous Conception.

**DANDINI** (Pietro), born at Florence, 1646; imitated the old masters, in oil and in fresco. His principal works are, the Taking of Jerusalem; and St. Francis and St. Piccolomini.

**DANEDI** (Giovanni Stefano), born 1608; a pupil of Morazzone; painted history for the churches with considerable reputation. His principal work represents the Murder of the Innocents.

**DANTI** (Girolamo), a scholar of Titian; painted in the Church of St. John Nuovo, at Venice, the picture of Saints Cosmo and Damiano.

**DANDELATORE** (Niccolo), flourished from about 1460 to 1480; painted historical subjects with considerable reputation. One of his best, on a golden ground, represents the Crucifixion.

**DELIN** (John Joseph Nicholas), born at Antwerp, 1776; was an historical painter of great merit. One of his most esteemed pictures represents Simeon in the Temple, singing the praises of the Lord.

**DELMONT** (Diodato), born in Flanders, 1581; painted several pictures for the churches. At Antwerp are the three following by his hand, the Transfiguration; Christ bearing his Cross; and the Adoration of the Magi.

**DELVAUX** (Ferdinand Maria), born in Brussels, 1782; painted historical subjects. The principal of which are, the Martyrdom of St. Stephen; and David before Saul.

**DENYS** (Jacques), born at Antwerp, 1647; painted several historical pictures, one of which, in the style of Vandyck, represents an Ecce Homo.

**DESUBLEO** or **SOBLEO** (Michele), studied under Guido, and painted history for the churches. One of his best pictures represents the Crucifixion.

**DEYSTER** (Louis), born at Bruges, 1656; painted historical subjects, in colouring somewhat resembling Vandyck. His best pictures are, the Crucifixion; the Resurrection; and the Death of the Virgin.

**DIAMANTINI** (Guiseppe), born about



1660; painted historical subjects for private collections. One of his best productions is, a painting of the Wise Men's Offering.

**DIANA** (Benedict), a Venetian painter in the time of the Bellini; painted, in emulation of them, St. Lucia between two other Saints; and the Monks of St. John distributing Alms to the Poor.

**DIEPENBECH** (Abraham Van), born 1607; was a pupil of Rubens, whose style he imitated with great success. There is a fine picture by him at Antwerp, representing the Virgin in the Clouds with St. Elias.

**DINARELLI** (Julian), a painter of Bologna and scholar of Guido Reni; is celebrated for his picture of the Guardian Angel.

**DIOS** (Jasper), a celebrated Portuguese painter, perfected himself in the school of Michael Angelo. He painted many pictures in oil, the most famous of which is, the Descent of the Holy Ghost.

**DISCEPOLI** (Giovanni Battista), born 1590; painted history with considerable reputation. His best production is a portrait of St. Teresa.

**DOBSON** (William), born in London, 1610; was called the English Tintoretto; painted, in good style, a picture of the Decollation of St. John.

**DOLCI** (Carlo), born at Florence, 1616; a pupil of Vignali, was fond of painting sacred subjects, particularly heads of the Saviour and the Virgin; the Magdalen; the Madonna, &c.

**DOMENICHINO** or **DOMENICHO** (Zampieri), born at Bologna, 1581; a celebrated historical painter, by Nicolo Poussin is ranked next to Raffaele. Amongst his best pictures may be mentioned, the Communion of St. Jerome; Adam and Eve; the Martyrdom of St. Agnes; and a Dead Christ in the lap of the Virgin, with Mary Magdalen and others.

**DOSSELAER** (J. Van), a Flemish painter of historical subjects; his works in the church of St. Peter in Ghent, eleven in number, represent the Acts of the Apostle St. Peter; the Last Supper; and the Resurrection of the Saviour.

**DOUDYNS** or **DODOENS** (William), born at the Hague, 1630; painted historical subjects, which partake more of the Italian than of the Flemish school. One of his best works is, the Judgment of Solomon.

**DOUVEN** (John Francis), born 1656; painted a few historical pictures, much in the Italian style; the principal of which are, Susannah and the Elders; and the Holy Family.

**DROST** (N.), born at Amsterdam, 1638; was a pupil of Rembrandt, whose style he followed. One of his best pictures represents, St. John preaching in the Wilderness.

**DUCCIO** (Di Boninsegna), flourished in Florence about 1311; painted the grand altar-piece at Sienna, the centre of which represents the Madonna and Saints.

**DULLAERT** (Hayman), born 1636; a pupil of Rembrandt, whose style he approached so nearly as to be sometimes mistaken for him; usually painted cabinet size pictures, one of which represented a Hermit at his devotions.

**DURER** (Albert), born in Germany, 1471; painted numerous historical subjects, the principal of which are, the Adoration of the Magi; the Crowning of the Virgin; Adam and Eve (life size); the Crucifixion; the Twelve Apostles; an Ecce Homo; St. Philip and St. James; and another Adam and Eve.

**DUVENEDE** (Marc Van), born 1674; a disciple of Carlo Maratti, painted several grand works for the churches and convents, of which his best pictures are, the Martyrdom of St. Lawrence; and the Idolatry of Solomon.

**ECKHOUT** (Gerbrandt Vander), born at Amsterdam, 1621; studied under Rembrandt, whose manner he closely imitated. His principal historical compositions are, Christ disputing with the Doctors; and Simeon with Christ in his Arms.

**ELBUCHT** or **ELBRUCHT** (John Van), was educated in the Academy at Antwerp, and painted some historical subjects, one of which represents the Miraculous Draught of Fishes.

**ELIAS** (Matthias), born 1658; painted numerous historical subjects, of which the principal are, St. Felix resuscitating a Dead Child; the Fall of Manna; Moses striking the Rock; the Resurrection of Lazarus; Christ on the Cross, with Mary Magdalen at his Feet; and the Sacrifice of Abraham.

**ELSHEIMER** (Adam), born at Frankfort, 1574; painted small historical subjects, which he frequently represented by candlelight, torchlight, or moonlight. Amongst his best works may be reckoned, Tobit and the Angel; and the Flight into Egypt.

**ENGLBRECHTSEN** (Cornelius), of Leyden, born 1468; and said to be one of the first who painted in oil; produced several historical subjects, amongst the best of which are, the Crucifixion; Abraham's Sacrifice; the Descent from the Cross; the Adoration of the Magi; and the Vision of the Lamb.

**ENGELRAEMS** (Cornelius), born at Mechlin, 1527; painted history, chiefly in distemper. One of his principal productions represents the Conversion of Saul.

**ESCALANTE** (Juan Antonio), born at Cordova, 1630; painted historical subjects with considerable reputation, particularly one of St. Catalina; and the Dead Christ; the latter in the style of Titian.

**ESPINOSA** (Giacinto Geronimo de), painted

history, in boldness of design and vigorous colouring, resembling Guercino. One of his principal works is a picture of the Transfiguration.

**EUSTERIO** (Mariano d'), a painter of Perugia, of whose works but a few remain; lived about 1570. One picture only is known, it represents the Virgin and St. Lawrence.

**EVERDINGEN** (Cesar Van), born at Alkmaer, 1606; a pupil of Bronkhorst; painted a noble picture representing David's Victory.

**EYCK** (Hubert Van)—See *Allegorical Subjects*.

**EYCK** (John Van), born in 1736; painted historical and other subjects, in oil and in fresco, amongst the principal of which may be reckoned, the Nativity, with the Adoration of the Shepherds; the Wise Men's Offering; and the Virgin and Child, with St. George, St. Donatus, and other Saints.

**EYCKENS** (Peter), called the Old, born at Antwerp, 1599; painted historical and other subjects. His principal works in the former are, the Last Supper; St. John preaching in the Desert; St. Catherine disputing with the Pagans.

**FABRIANO** (Gentile da), born about 1360; painted historical subjects for the churches in Florence, Rome, and other places in Italy. His best work represents the Virgin and Child.

**FACHERIS** (Agostino). Nothing more is known of this painter than that a picture by him is in the church of the Holy Trinity, at Borgo, representing St. Augustine and the two Angels.

**FACINI** (Pietro), born at Bologna, 1562; was a pupil of Annibale Caracci; he painted some historical works, the principal of which are, the Martyrdom of St. Lawrence; the Crucifixion; the Marriage of St. Catherine; and Christ and the three Disciples weeping for the loss of Lazarus.

**FANO** (Bartolomeo Da), painted history for the churches in the dry Gothic style of the period in which he lived, about 1534. His principal work represents, the Raising of Lazarus.

**FANZONE** (Ferrando), born 1562; painted some fine pictures in the style of Lodovico Caracci, one of which represented the Descent from the Cross.

**FARINATO** (Paolo), born at Verona, 1522; painted historical subjects in style resembling Giulio Romano, and sometimes like Paolo Veronese. His principal work represents the Miraculous Feeding of the Five Thousand; he also painted an Ecce Homo; the Baptism of Christ; St. Michael defeating the Rebel Angels; the Murder of the In-

nocents; and the Taking down from the Cross.

**FASOLO** (Giovanni Antonio), born 1528; studied under Belotti and Paolo Veronese, and painted history in a style that would not have disgraced the latter. His principal works are, the Pool of Bethesda; and the Adoration of the Wise Men.

**FASSOLO** (Bernardino), flourished about 1520. There is in the Louvre an excellent picture by him entirely in the manner of Leonardo da Vinci, it represents the Virgin and Child.

**FATOR** (Fray Nicholas), born at Valencia, 1522; painted for the Monastery to which he belonged, the Wise Men's Offering; the Resurrection; and the Virgin and Child, attended by several Saints.

**FERNANDEZ** (John), of Navarre, a pupil of Titian; painted historical subjects in his style. His principal works are, the Baptism of Christ; the Meeting of Abraham and the three Angels; the Martyrdom of St. Lawrence; and the Twelve Apostles.

**FERRATINI** (Gabiello), a Bolognese, pupil of D. Calvart, and a reputable painter of history, produced, amongst other pictures worthy of notice, the Descent from the Cross; St. Francis; St. Girolamo; St. Francis receiving the Stigmata.

**FERRARI** (Giovanni Andrea), born at Genoa, 1598; studied under Castelli and Strozzi, and painted various subjects. His principal historical works are, the Nativity; and the Birth of the Virgin.

**FERRARI** (Luca de), born at Reggio, 1605; studied under Guido, whom he resembles in the airs of his heads, and graceful style. One of his best pictures is a Pieta.

**FERRARI** (Orazio), born 1606; was a reputable painter of history. His principal work is a picture of the Last Supper.

**FERRI** (Ciro), born at Rome, 1634; the scholar of Pietro de Cortona, whose style he imitated closely; painted historical subjects, the principal of which are, the Miraculous Conception, and St. Ambrose healing the Sick.

**FERRONI** (Girolamo), born at Milan about 1681; previous to his becoming a scholar of Carlo Maratti, painted a picture of the Death of St. Joseph.

**FETI** (Domenico), born at Rome, 1589; adopted the bold and vigorous style of Giulio Romano. His works are chiefly easel size, and the principal productions are, Christ crowned with Thorns; an Ecce Homo; Christ praying in the Garden; the Entombing of Christ; and the Miracle of the Loaves and Fishes.

**FIALETTI** (Odoardo), born 1573; studied at Venice under Tintoretto, and painted a number of pictures for the churches, the principal of which represent the Crucifixion.

**FIAMMINGO** (Arrigo), born in Flanders; visited Rome, and was employed by Gregory XIII. in the Vatican. His principal works are, the Resurrection; Christ and Mary Magdalen; and St. Michael vanquishing Lucifer.

**FIAMMINGO** (Dionysius), a pupil of Sabbatini, and the master of Guido; painted historical subjects, one of which, in imitation of Raffaele, represents Christ on Mount Tabor.

**FICHERELLI** (Felice), born 1605; copied Andrea del Sarto very closely, and is sometimes mistaken for him. His principal works are, Adam and Eve driven from Paradise; and St. Antonio.

**FIGINO** (Ambrose), a skilful Milanese painter; studied the style of Gaudenzio Ferrari. His three principal works are, the Immaculate Conception; an Assumption; and the Descent from the Cross.

**FIGOLINO** (John Baptist), a Venetian; flourished in the year 1505. His principal subjects were, the Adoration of the Magi; the Birth of our Saviour; and the Holy Virgin with several Saints.

**FILIPPO** (Camillo), born at Ferrara about 1550; a pupil of Dosso Dossi; painted history with some reputation. His two best pictures are, the Annunciation; and the Trinity.

**FILIPPO** (Sebastiano), born at Ferrara, 1532; studied under M. A. Buonarotti, and was the nearest approach to his style of any artist of his time. His principal works are, the Last Judgment; the Adoration of the Magi; the Martyrdom of St. Catherine; a Dead Christ supported by Angels; the Virgin and Child, with St. John; St. Cristofano; and the Circumcision. He painted the same subjects many times over, with slight variation.

**FINSONIUS** (Aloisius), is only known by a single painting inscribed with his name, representing the Annunciation.

**FIGRE** (Cola Antonio del), born in Naples, 1375; a pupil of Francesco Simone; painted several altar-pieces for the churches. His two best pictures are the Enthroning of the Virgin, and St. Jerome extracting a Thorn from the Lion's foot.

**FIORINI** (Giovanni Battista), born in Bologna; flourished about 1590; painted several pictures for the churches at Bologna and Brescia, the principal of which are the Mass

celebrated by Pope Gregory, and the Birth of the Virgin.

**FISEN** (Engelbert), born 1655; studied in Italy, and on his return to Liege painted a picture of the Crucifixion, with the Virgin, St. John, and the Magdalen.

**FLAMEEL** or **FLEMAEL** (Bertholet), born 1614; executed at Liege several grand altar-pieces, amongst which are the Conversion of Saul; the Resurrection of Lazarus; and the Crucifixion.

**FLINCK** or **FLINK** (Govert), born at Cleves, 1614; a pupil of Rembrandt, whose style he imitated closely; painted a fine picture of Solomon praying for Wisdom.

**FLORIANO** (Flaminio), imitated the works of Tintoretto with considerable success. His best performance is a painting of San Lorenzo.

**FLORIGORIO** (Bastiano), born at Udina; flourished about 1540; painted history in oil and in fresco, of the former there remain the Last Supper, and St. George and the Dragon.

**FLORIS** (Francis), born at Antwerp, 1520; copied Michael Angelo Buonarotti's celebrated picture of the Last Judgment.

**FLORIS** (Jacobello), a Venetian, son of Francis Floris; painted in the Greek manner. His principal work represents Justice supported by the Archangels Gabriel and Michael.

**FOLER** (Antonio), born at Venice, 1526; imitated the style of Paolo Veronese. His principal works are the Assumption of the Virgin; the Scourging of Christ; the Crucifixion; the Birth of the Virgin; Christ praying in the Garden; and the Resurrection.

**FONTANA** (Prospero), born at Bologna, 1512; painted in a style of grandeur resembling Paolo Veronese. His principal performances were the Wise Men's Offering; the Annunciation; the Descent from the Cross; and the Madonna and Child.

**FONTANA** (Lavinia), born at Bologna, 1552; painted some historical pictures in the style of her father, the chief of which are the Crucifixion; the Miracle of the Loaves and Fishes; St. Francis resuscitating a dead man; and the Annunciation.

**FONTEBUONI** (Anastasio), born at Florence; studied under Domenico Passignano, and painted some pictures for the churches, the principal of which represents the Birth and Death of the Virgin.

**FOPPA** (Vincenzio), born at Brescia, 1407; considered the father of the Milanese school; painted history for the churches. His principal pictures are the Crucifixion; the Death of St. Sebastian; and a Representation of the Trinity.

**FORTE** (James), a disciple of Francis Francia; painted on the wall of St. Thomas, at Bologna, a picture of the Blessed Virgin, commonly called the Madonna of Paradise.

**FRANCESCA** (Pietro della), born 1398; painted some historical subjects, the principal of which are an Angel appearing to the Emperor Constantine in a vision; the Assumption of the Virgin; and a portrait of St. Louis.

**FRANCESCHI** (Paolo), born in Flanders, 1540; studied under Tintoretto, and occasionally painted historical subjects, the chief of which are St. John preaching in the Wilderness, and the Descent from the Cross.

**FRANCESCHINI** (Cavaliere Marc Antonio), was an excellent painter both in fresco and in oil, and painted many works for the churches and palaces at Bologna, the principal of which are the Death of St. Joseph; St. John in the Isle of Patmos; St. Francis de Sales at his devotions; St. Tommaso da Villa Nuova distributing alms, and a Pieta.

**FRANCESCO** (Della Mura), studied under Solimene, and painted history. His chief performance is an altar-piece representing the Annunciation.

**FRANCIA** (James), son and disciple of Francis Francia; painted several pictures of the Madonna.

**FRANCK** or **FRANCKEN** (Ambrose), born at Antwerp, 1459; studied under Francis Floris. His principal works in the Cathedral at Antwerp represent the Death of St. Crispin, and St. Luke painting the portrait of the Virgin.

**FRANCKS** or **FRANCKEN** (Francis), called Old Francks, born at Antwerp, 1544; a pupil of Francis Floris; painted several large and small pictures of subjects taken from the Old and New Testament.

**FRANCKS** or **FRANCKEN** (Franciscus), called the Young, born in Antwerp, 1580; painted history large and small, one of the latter of which represents Solomon's Idolatry.

**FRANCKS** (Sebastian), eldest son of Old Francks, born in Antwerp, 1573; painted historical subjects, chiefly on copper, one of which represents the Prophet Elijah mocked by the children.

**FRANCO** (Battista), called Il Samolei, devoted himself to the style of M. A. Buonarrotti, and painted both in oil and in fresco, in the latter of which are several pictures representing the Life of Christ, and one of the Virgin and Child attended by Saint Peter and St. Paul.

**FRANCOIS** (Peter Joseph Celestin), born at Namur, 1789; painted two pictures, the

Assumption of the Virgin, and the Four Evangelists.

**FRANGIPANE** (Niccolo), flourished from 1565 to 1593; painted history for the churches, the principal of which are St. Francis and St. Stephen, and the Assumption of the Virgin.

**FRANS** (Nicholas), born in Mechlin, 1539; painted history for the churches at Mechlin, the chief of which are the Flight into Egypt; the Annunciation; and the Visitation.

**FRASSI** (Peter), born in Cremona, 1706; painted for the Dominican fathers of Cremona, St. Vincent restoring a Lady to Life; St. Peter the Martyr assaulted by his Assassins; and St. Dominic in Glory.

**FRATELLINI** (Giovanni). This lady born in Florence, 1606, copied in oil a fine painting by Baroccio, the Ecce Homo.

**FREGANZANO** (Cesar), a Neapolitan; painted for one of the churches in Naples, a picture of the Mystery of the Conception of the Blessed Virgin.

**FREMINET** (Martin), born in Paris, 1567; produced a picture of St. Sebastian; also Noah and his Sons entering the Ark; and the Annunciation.

**FRESNOY** (Charles Alphonse du), born in Paris, 1616; after studying the works of Titian, produced a fine picture of St. Margaret.

**FRITS** or **FRITZ**—See *Whimsicalities*.

**FRUTET** (Francesco), a Fleming by birth; went to Spain, where he painted some fine pictures, the principal of which are Christ bearing his Cross; the Crucifixion; the Entombment of Christ; a Madonna; and St. Bernard.

**FRUYTIERES** (Philip), born at Antwerp, 1620; executed in oil a fine altar-piece of the Virgin and Child seated on a Globe surrounded by Angels.

**FULCO** (Giovanni), born in Messina, 1615; a pupil of Stanzone; painted a picture in oil in a chapel at that place, representing the Birth of the Virgin.

**FULLER** (Isaac), born in England in 1606; painted a picture in All Souls College, Oxford, of the Resurrection.

**FUMIANI** (Giovanni Antonio), born at Venice, 1643; studied from the works of Paolo Veronese, but without much success. One of his best works is Christ disputing with the Doctors.

**FUNGAI** (Bernardino), born at Sienna; painted in the dry and stiff manner of the period, 1612, a picture of the Virgin and Child.

**FURINI** (Francesco), born in Florence, 1604, called the Guido and Albano of the Florentine School; painted numerous pictures, the principal of which are Adam and Eve; Lot and his Daughters; and some portraits of the Magdalen.

**GABBIANI** (Antonio Domenico), born in Florence, 1652; studied under Titian and Tintoretto, and painted many altar-pieces and easel pictures, the principal of which are the Assumption of the Virgin; a Repose in Egypt; and St. Filippo.

**GADDI** (Gaddo), born in Florence, 1239; painted in fresco a picture of the Crucifixion.

**GADDI** (Taddeo), son of the above; painted a picture representing the Passion of our Saviour.

**GADDI** (Agnolo), son of Taddeo; painted a picture of the Madonna.

**GAGLIARDI** (Cavaliere Bernardino), born 1609; studied from the works of the Caracci and Guido, and painted some altar-pieces and other works for the churches, the best of which is a portrait of St. Pellegrino.

**GALANTINI** (Ippolito), born at Geneva, 1627; painted several pictures for the churches, the best of which in the Florentine Gallery represents the Tribute Money.

**GALASSI** (Galasso), born at Ferrara, 1380; painted a few pictures in fresco for the churches there, of which the best now remaining are the Annunciation; the Crucifixion; and the Madonna.

**GALIEGOS** (Ferdinand), an esteemed painter of Salamanca; imitated Albert Durer so closely, that he is thought to have been his disciple. One of his pictures represents the Crucifixion of Christ.

**GALIZIA** (Fede), born at Milan, 1616; painted in the manner of the Bolognese school. One of her best productions is Christ appearing to Mary Magdalen in the form of a Gardener.

**GALLOCHE** (Louis), born in Paris, 1670; a scholar of Louis Boullogne; painted some historical subjects, one of which represents the Departure of Saul for Jerusalem.

**GALVAN** (Don Juan), born 1598: painted history for the churches and public edifices in Spain, one of which represents the Trinity.

**GAMBARA** (Lattanzia), born 1541; painted historical subjects in the style of Campi, with a mixture of Venetian colouring. His two best pictures are the Birth of the Virgin, and a Pieta.

**GAMBERUCCI** (Cosimo), born at Florence, flourished about 1610; painted history for the churches somewhat in the style of

Annibale Caracci, one of which represents St. Peter healing the lame man.

**GANDOLFI** (Gaetano), born near Bologna, 1734; painted historical subjects, the principal of which are the Marriage of Cana, and the Assumption of the Virgin.

**GARBIERI** (Lorenzo), born at Bologna, 1580; combined the style of the Caracci with the vigorous light and shade of Caravaggio. His best pictures are St. Charles of Borromeo administering the Communion to the Infected; the Martyrdom of St. Feliceta and the seven Virgins; and the Death of St. Joseph; and a Crucifixion.

**GARBIERI** (Carlo), son of Lorenzo; painted history in the style of his father. His principal works were the Death of St. Mary the Egyptian, and the Assumption of St. Paolo.

**GARBO** (Raffaellino del), born in Florence, 1476; painted history both in oil and in fresco. His chief performance was a picture of the Resurrection.

**GAROFALO** (Benvenuto Tisio), born in 1481; resembles Raffaele in the expression of his heads and the correctness of his design; painted both in oil and in fresco, and his principal works are the Resurrection of Lazarus; the Murder of the Innocents; and the Adoration of the Magi; he also painted several Madonnas.

**GARZI** (Lodovico), born at Rome, 1640; in design resembles Carlo Maratti, and in colouring combines the sobriety of Sacchi with the splendour of Pietro da Cortona. He particularly excelled in angels and boys, and one of his best pictures represents the Assumption.

**GASPARINO** (Gaspere), flourished about 1585. He painted somewhat in the style of Girolamo di Sermonetta, and sometimes in that of Raffaele. His two best pictures represent St. Peter and St. John healing the lame man in the Temple, and St. Francis receiving the Stigmata.

**GATTI** (Bernardo), called Sojaro; was the nearest approach to the style of Correggio of any one of his pupils. Amongst his best pictures are a Repose; the Nativity; and a Pieta.

**GATTI** (Gervasio), also called Sojaro; imitated the style of Correggio very closely, and sometimes adopted that of the Caracci. His two best pictures are the Death of St. Cecilia, and a Sebastian.

**GATTI** (Uriele), flourished about 1601; painted in the style of his brother Gervasio a picture of the Crucifixion.

**GAULI** (Giovanni Battista), called Bac-cici, born at Genoa, 1639; painted history

for the churches. His principal subjects were the Assumption of St. Francis Xavier, St. Anne kneeling before the Virgin and Child; and the Death of St. Severo.

**GAVASIO** (Giovanni Giacomo), born about 1512; painted history in the style of Giovanni de Bellini. Two of his pictures represent a Madonna and Child with a group of angels, and St. Joseph and St. Elizabeth.

**GAZZOLI** or **GOZZOLI** (Benozzo), born at Florence, 1400; painted historical subjects, principally from the Bible, in which he introduced a multitude of figures. One of his pictures represents Christ disputing with the Doctors.

**GEEFS** (Aloisius), born at Antwerp, 1817; died 1841. Gained the prize at Brussels for an historical subject, and amongst the great number of sketches he left was one of the Crucifixion.

**GELDER** (Arnold de), born at Dort, 1645; closely imitated the style of Rembrandt. His principal works were, Bathsheba importuning David to appoint Solomon his successor; Jacob blessing his Children; Solomon on his Throne; and the Sufferings of Christ, in a series of twenty-two pictures.

**GELDERBLOEM** (Lawrence), one of the best pupils of Van Eyck; is said to have worked with his master on the picture representing the Lamb of the Apocalypse.

**GELDERSMAN** (Vincent), born at Mechlin, 1539; painted history. His best productions in that city are, Susannah and the Elders; and the Descent from the Cross.

**GEMIGNANO** (Giacinto), born at Pistoia, 1611; in composition and design resembles Poussin, but in colouring is like Pietro da Cortona; at Florence is a picture by him, of St. Leandro.

**GENGA** (Girolamo), born at Urbino, 1476; a coadjutor of Raffaello del Colle; painted history. His principal work represents the Resurrection.

**GENNARI** (Giovanni Battista), born near Ferrara; painted history in the style of Procaccini. There is a fine picture by him at Bologna, of the Virgin, attended by several Saints and Angels.

**GENNARI** (Bartolomeo), born at Cento, about 1589; emulated the style of Guercino. There is a fine picture by him, at Bologna, representing the Assumption of the Virgin.

**GENNARI** (Benedetto), born 1633; the nephew of Guercino, whom he copied closely; painted historical subjects, chiefly at Bologna. One of which represents, a King receiving Baptism from St. Annian.

**GENNARI** (Cesare), born 1641; followed the style of Guercino with success, and

painted some pictures for the churches and convents at Bologna; the chief of which are, Christ praying in the Garden; Mary Magdalen; St. Apollonio; and St. Niccolo.

**GENTILE** (called Luis Primo), born in Brussels, 1606; visited Italy, and painted some historical subjects; one of which represents the Crucifixion.

**GENTILESCHI** (Orazio), born at Pisa, 1563; came to England, and painted numerous pictures for Charles I.; amongst which are the ceilings at Greenwich, representing Mary Magdalen prostrate on the Earth; an Holy Family, with the Infant at the Breast, and Joseph resting his head on a sack; also, Lot and his Daughters.

**GENTILESCHI** (Artemisia), born at Rome, 1590, (daughter of Orazio), accompanied her father to England, and painted, for Charles I., a fine picture of David with the Head of Goliath. After leaving England she studied the works of Domenichino, and painted, in his style, Judith with the Head of Holofernes, and Susannah and the Elders.

**GERRARD** (—), of Haerlem, born about 1460; a pupil of Ouwater, and one of the first, after Van Eyck, who painted in oil; produced some scriptural works, the chief of which represents the Descent from the Cross.

**GHEDINI** (Guiseppe), born at Ferrara, about 1710; a pupil of Giacomo Parolini; produced some good pictures for the churches, the principal of which represents the Miracle of the Loaves and Fishes.

**GHERRARDI** (Cristoforo), called Doceno, born 1500; a pupil of Raffaellino dal Colle, painted in oil and in fresco, and produced some good pictures; the chief of which represents the Visitation of the Virgin to St. Elizabeth.

**GHERRARDINI** (Alessandro), born in Florence, 1655; was a reputable painter in oil and in fresco. One of his best pictures is the Crucifixion.

**GHEZZI** (Sebastiano), a scholar of Guercino; painted history with some reputation. One of his best productions is, St. Francis receiving the Stigmata.

**GHIRLANDAIO** (Domenico), called Corradi, born in Florence, 1449; painted historical subjects with considerable reputation. His principal works are, the Resurrection; and the Wise Men's Offering.

**GHIRLANDAIO** (Rodolpho), born in Florence, 1485; assisted Raffaello in his picture of the Virgin and Child.

**GILARTE** (Matteo), born at Valencia, 1647; a scholar of Ribalta; was an eminent painter of history in oil and in fresco. His principal

works are, Esther and Ahasuerus; Jacob wrestling with the Angel; St. Dominic; and the Miracle of the Loaves and Fishes.

**GILIOLI** (Giacinto), born at Bologna, 1584; entered the school of the Caracci, and painted history with some reputation. His principal works are, David with the Head of Goliath; and the Death of St. Joseph.

**GILLARDINI** (Melchior), born at Milan, studied under G. B. Crespi, and painted several grand pictures for the churches, the principal of which is a portrait of St. Catherine.

**GIORDANI** (Luca), born at Naples, 1632; copied the works of Titian, Tintoretto, and other great masters, particularly Guido, and formed a style that partook of the manner of each and all of them. He painted numerous historical subjects, amongst which is an altar-piece, representing the Fall of Lucifer; also the Martyrdom of a Saint, and St. Gregory, the latter is in the style of Guido.

**GIORGIONE** (Giorgio), born in 1478. A pupil of Bellini, designed from the works of Leonardi da Vinci, united the style of Titian and Paolo Veronese, and sometimes painted in that of Guido and Bassan. His principal paintings, in oil, are, Christ bearing his Cross; St. Mark allaying the Tempest; and the Finding of Moses.

**GIOTTI** (—), sometimes called Ambrogio, born near Florence, 1276; painted several pictures in fresco, the chief of which are, the Crucifixion, and Casting Lots for Christ's Vesture.

**GIOVANNI** (Giacomo Maria), born at Bologna, 1651; painted some pictures for the churches there, the most esteemed of which is, the Magdalen worshipping the Cross.

**GIOVANNI** (Carlo), born at Bologna, flourished about 1710. He painted history for the churches there, the most esteemed of which are, St. Anne teaching the Virgin to Read; Christ giving the Keys to Peter, and Adam and Eve driven out of Paradise.

**GIOVININE** (Girolamo), born about 1520; painted an altar-piece for the convent of St. Augustine, at Milan, representing the Resurrection.

**GNOCCHI** (Pietro), flourished at Milan, about 1600; was a scholar of Aurelius Lomi. One of his best pictures, an altar-piece at Milan, represents Christ giving the Keys to St. Peter.

**GOBBO** (Andrea), or Andrea Solari, born at Milan, about 1470; painted a fine picture, at Pavia, of the Assumption.

**GOES** (Hugo Vander), born at Bruges, about 1405; a pupil of Van Eyck, painted

history with considerable reputation. Amongst his best works may be found, a Holy Family; David and Abigail; the Descent from the Cross; the Resurrection; and the Transfiguration.

**GOMEZ** (John), a Spaniard; painted from the designs of Peregrine Tibaldi. He painted, amongst other subjects, the Triumph of St. Orfola, in company with the Virgin.

**GOMEZ** (Sebastiano), a servant of Murillo; painted some pictures for the churches at Seville, two of which are highly commended, the Virgin and Child, and the Scourging of Christ.

**GONZALEZ** (Pedro Ruiz), born at Madrid, 1663; painted in the style of Don Juan Carrenho, and in colouring approached Titian and Paolo Veronese. His principal works are, the Nativity; the Death of St. Joseph; Christ before Pilate; and the Entombing of Christ.

**GORTZIUS** (Gualdorp), born in Flanders, 1553; a pupil of Francis Franck and Pourbus, painted several historical subjects, the principal of which are, the Four Evangelists; the Head of Christ; and the Head of the Virgin.

**GRANACCI** (Francesco), born in Florence, 1477; was a pupil of Ghirlandaio. His principal works are, in the style of M. A. Buonarrotti, the Virgin and Child in the Clouds, and an Assumption.

**GRANDI** (Ercole), called Ercole de Ferrari; painted in the manner of Perugino. His principal works are, St. Sebastian; St. John the Evangelist; and St. Peter.

**GRAAT** (Barent or Bernard), born at Amsterdam, 1628; painted some historical subjects, one of the best of which represents David and Bathsheba.

**GRANO** (Georgio del), of Mantua; was a scholar of Correggio, and painted several historical subjects, the principal of which are, the Holy Virgin, and St. John the Baptist and St. Christopher.

**GRASSI** (Giovanni Battista), born at Udina, flourished about 1570. In style he most resembles Titian: and his principal works are, the Assumption of Elijah; and the Vision of Ezekiel; and the Annunciation.

**GRATI** (Giovanni Battista), born at Bologna, 1681; a pupil of Guiseppe del Sole, painted historical subjects for the churches, the principal of which are, the Virgin and Child, with St. Francis and others, surrounded by a Choir of Angels; and St. Anne teaching the Virgin to Read.

**GRATIANI** (Ercole), born at Bologna, 1688; studied under Donato Creti, but

more resembles Franceschini in design and colouring. His principal works are, St. Peter consecrating St. Apollonarius; the Baptism of Christ; the Marriage of St. Catherine; an Annunciation; and the Ascension.

**GRECCHI** (Marc Antonio), born at Siena, flourished about 1634. His works most resemble the Bolognese school, and his best is a picture of the Holy Family.

**GRECHE** or **GRECO** (Domenico delle), a Spanish painter; studied under Titian, whose style he imitated and nearly approached. He painted a fine picture of the Parting of Christ's Garments, and the Twelve Apostles.

**GREE** (Peter), born at Antwerp, 1743. In the Museum at Brussels is a picture by him which displays much talent, it represents the Head of a Madonna.

**GROENEDAEI** (Cornelius), born at Lierre, 1785. After gaining several prizes at Paris, went to Antwerp, and painted a picture for the church at Lierre, representing the Education of the Virgin.

**GUARINETTO** or **GUARIERE** (—), of Padua; painted, in 1365, in the Grand Council Chamber of Venice, a fine picture of Paradise.

**GUERCINO** or **BARBIERE** (Francesco), born in 1590; is said to have painted 106 altar-pieces and 144 large historical pictures for the churches, and numerous Madonnas, portraits, &c. for private collections. The most celebrated of which are, the Resurrection, St. Helena, and St. Philip Neri.

**GUERRIERE** (Giovanni Francesco), painted in the manner of Caravaggio and Guercino. His principal work is a St. Sebastian by Torchlight.

**GUEVARA** (Don Juan Ninno de), born at Malaga, 1631; a pupil of Manrique, who had been a scholar of Rubens, painted three fine pictures, representing the Elevation of the Cross, the Ascension, and the Assumption.

**GUIDO** (—), the Elder, a very early painter, who flourished about 1178, is said to have painted a picture, which was still remaining when Malvasia wrote his work: it represented the Virgin Mary and Saints.

**GUIDO** (Reni), born at Bologna, 1574; painted sometimes in the style of Passarotti, and at others in that of Caravaggio. He painted numerous historical subjects, of which the following are mentioned as being particularly excellent, the Crucifixion of St. Peter, the Murder of the Innocents, the Repentance of Peter, the Assumption, the Magdalen, the Purification, St. Michael, Christ delivering the Keys of Peter, the Virgin, the Infant Jesus and St. John, and Christ crowned with Thorns.

**GUIDIBONO** (Bartolomeo), born at Savona, 1654; copied the works of Castiglione. One of his best pictures represents Lot and his Daughters.

**GUIDOTTI** (Paolo), born at Lucca, 1569; painted in fresco. His principal works are, the Assumption of the Virgin, and the Portrait of St. Matthew.

**GUISONI** (Fermo), born at Mantua; was one of the favourite disciples of Giulio Romano, from whose designs he painted the Calling of St. Peter and St. Andrew, and the Crucifixion.

**GUITERES** (Fra Eugenio), a Priest of the Order of Mercy, at Madrid; painted a fine picture of St. Girolamo.

**HAERLEM** (Theodore or Dirk Van), born about 1410; painted historical subjects with considerable reputation. One of his best pictures is an altar-piece representing Christ with St. Peter and St. Paul.

**HALLÉ** (Claude Gui), born in Paris, 1651; painted historical subjects with considerable reputation. His principal works are, Christ driving the Money-changers out of the Temple; and an Annunciation.

**HALETT** (Giles), born near Liege; painted at or about the commencement of the eighteenth century, his famous sketch of the Transport of the house of the Virgin to Loretto.

**HANSELANE** (P. Van), painted a copy from Rubens' celebrated picture of St. Roche interceding for the Plague to be stayed.

**HANSBERGER** (J. Van), painted a picture in the style of Poelemborg, representing the Assumption of the Virgin.

**HARLOW** (George Henry), born at Westminster, 1787; a pupil of Mr. Drummond, and of Sir Thomas Lawrence, painted some historical subjects, the chief of which were a copy of Raffaele's Transfiguration; and Christ healing the woman who had an issue of blood.

**HECK** (Michael Vander), born at the Hague, 1580; painted some historical pictures for the Town House at Alkmaer, one of which represents the Judgment of Solomon.

**HEEDE** (William Van), born in Flanders, 1660; painted a picture in the style of Gerard Lairese, of the Martyrdom of a Saint.

**HEIL** (Daniel Van)—See *Conflagrations*.

**HELMONT** (Segres James Van), born at Antwerp, 1683; painted history in a grand style of composition, of which the following afford ample proof, Elijah's triumph over the priests of Baal; St. Mary Magdalen; the Martyrdom of St. Barbara; and the Triumph of David.



**HEMME LINCK** (John), born near Bruges, about 1450; painted historical subjects for the churches. His principal works are an altar-piece; the Nativity, with the Adoration of the Shepherds, and the Infant in the cradle; the Presentation in the Temple; and a portrait of St. Christopher.

**HEMMESEN** (John Van), flourished about 1550; he imitated the style of Leonardo da Vinci so closely as to be sometimes mistaken for him. Two of his pictures represent an Ecce Homo; and Tobit restoring his father's sight.

**HEMSKERCK** (Martin Van Veen), painted in the style of John Schoreel, for a chapel at Haerlem, St. Luke painting the picture of the Virgin.

**HERREGOUTS** (Henry), born at Mechlin, 1666; painted several works for the churches. One of which composed in a grand style represents the Last Judgment.

**HERREGOUTS** (John Baptist), born at Bruges, 1700; painted many pictures for the Churches, but not equal to those of his father. His best are, the Presentation of Christ in the Temple; the Virgin and Child, and the Virgin and Saints.

**HERRERA** (Francesco de), born in Spain, 1576; the disciple of Luis Fernandez; painted historical subjects in oil and in fresco, of which his picture of the Last Judgment, is a creditable performance.

**HERREYNS** (William James), an historical painter, born at Antwerp in 1743; left at his decease in 1827, the following paintings by his hand, the Disciples at Emmaus; the Last Supper; and the Assumption.

**HEUVELE** (Anthony Van den), a pupil of Gaspar Crayer, painted for the Museum at Brussels, a fine picture of the Martyrdom of St. Aurelius.

**HIGHMORE** (Joseph), born in London, 1692; an eminent historical painter. Produced amongst other subjects worthy of note, Hagar and Ishmael; the Good Samaritan; and the Finding of Moses.

**HILTON** (William), born at Lincoln, 1786; painted historical subjects, amongst which are Christ restoring sight to the blind; Mary anointing the feet of Jesus; the raising of Lazarus; the Crucifixion; Abraham's servant meeting Rebecca; and the Angel releasing Peter from Prison.

**HIRE** (Lawrence de la), born at Paris, 1677; a pupil of Vouet, painted historical subjects, but without much success. His best productions were, Christ's entry into Jerusalem, and Christ at the Sepulchre, with the three Marys.

**HOARE** (William), born in Suffolk, about 1707; studied at Rome under Imperiale, the

disciple of Carlo Maratti, and on his return to London, painted for the Church of St. Michael's, Cornhill, and for a Chapel there, Christ bearing the Cross; and the Pool of Bethesda.

**HOECK** (John Van), born at Antwerp, 1660; was one of the best disciples of Rubens, his principal historical work in the Church of Notre Dame, at Mechlin, represents a dead Christ, with the figures of the Virgin Mary, St. John, and Mary Magdalen.

**HOECK** (Robert Van), born at Antwerp, 1609; painted historical subjects, amongst which are, the twelve Apostles and their Martyrdom.

**HOGARTH** (William), born in London, 1697; attempted historical subjects, but without success; one of which represents the Pool of Bethesda.

**HONTHORST** (Gerard)—See *Candlelights*.

**HOOGESTRAETEN** (Samuel Van), born at Dort, 1627; imitated the style of Rembrandt, and painted for the Emperor of Austria, a picture of Christ crowned with thorns.

**HORFELIN** (Antonio L.), born at Saragossa, 1587; studied the works of M. A. Buonarrotti, and Raffaele, and painted historical subjects. His principal work is a picture of St. Joseph.

**HORION** (Alexander de), born about the end of the sixteenth century, painted historical subjects and portraits, one of the former represents the Last Judgment.

**HUGFORD** (Ignatius Henry), born 1703; a pupil of Gabbiani. Painted amongst other historical subjects, the Virgin Mary presenting the Sacred Garment to St. Ildefonso; a medallion of St. Peter, and a Monk excommunicating the Canons of Lucca.

**HULLE** (Anselmo Van), born at Ghent; painted history and portrait, the Museum at that place possesses a picture by him of a dead Christ on the knees of his mother.

**IMPARATO** (Francesco), born at Naples, flourished about 1565; and painted several pictures for the churches at Naples. The principal of which are, the Martyrdom of St. Andrew, the Martyrdom of St. Peter, and the Annunciation.

**IMPARATO** (Girolamo), flourished at Naples, about 1620; painted historical subjects. His best production is called La Madonna del Rosario.

**INDOCUS** (Judah), a painter of Brussels; painted many excellent historical subjects. The principal of which represents the Last Supper.

**INGOLI** (Matteo), born at Ravenna, 1587; adopted the style of Palma and Paolo Ve-

ronese, and painted a fine picture of the Last Supper.

IRACE (Severo), born at Naples, about 1500; a pupil of Calabrese, painted history for the churches with some reputation. His best production is an altar-piece, representing the Virgin and Child, with a choir of Angels, and St. Peter and St. Paul in the attitude of devotion.

ISENDOORN (John Van), a Dutch painter; gave in 1630, to the Hospital of St. Job, at Utrecht, a picture representing Job tormented by the Demon.

JACOBZ (Dirk or Theodore), painted nine historical pieces, very full of figures, representing the Passion of Christ.

JANSSENS (Abraham), born at Antwerp, 1569; painted historical subjects for the churches in Flanders. His principal works represent the Virgin and Infant, with other figures, Christ laid in the Sepulchre, an Ecce Homo, the Descent from the Cross, and the Raising of Lazarus.

JARDYN or JARDIN (Karl du), born at Amsterdam, 1640; a celebrated painter of landscapes, small size, sometimes painted scriptural subjects. One of which is greatly admired, it represents the Crucifixion.

JORDAENS (Jacob or Jacques), born at Antwerp, 1595; in colouring and touch resembles Rubens, he painted numerous works for the churches, amongst which the most admired are, the Martyrdom of St. Apollonio, and Christ disputing with the Doctors.

JORIS (Augustine), born in Delft, 1525; was employed on some historical subjects for the churches. The principal of which represents the Virgin and Child.

JOUVENET (Jean), born at Rouen, 1644; was a disciple of Niccolo Poussin, and painted many pictures for the churches. The chief of which represent Christ curing the Paralytic, the twelve Apostles, Esther before Ahasuerus, Mary Magdalen washing the feet of Christ, the Resurrection of Lazarus, Christ driving the Money-changers from the Temple, the Miraculous draught of fishes, the Taking down from the Cross.

JUANES (Juan Battista), born at Valencia, 1523; confined his pencil to sacred subjects, and painted in the style of Raffaele. His principal works are the entombing of Christ, the Nativity, the Martyrdom of St. Agnes, and the burial of a Holy Monk.

JUNCOSA (Fra Joachim), of Catalonia, born 1638; painted several historical subjects. Amongst which are, the history of Moses, and the Miracles performed by Moses.

KAGER (Matthew), born at Munich, 1566; studied at Rome from the best masters, and

painted a picture for the Senate House at Augsburg, of the Last Judgment.

KAPUYNS (—), of Brussels: painted over the altar of the Church of Notre Dame in that city, a Madonna encircled in a garland of flowers.

KEISAR (William de), born at Antwerp, about 1647; came to England and painted for the chapel of the Queen Dowager of Charles II., a portrait of St. Catharine.

KERR (—), an Englishman, painted small figures in copper, one, in the possession of the Marquis d'Orisal, represents the Feast of Esther.

KERCKHOVE (Joseph Vander), born at Bruges, 1669; painted historical subjects, of which fifteen pictures in that city, represent Christ's Passion, and one other the Resurrection.

KERCK (William); in the Museum at Antwerp, are two pictures by him, which represent the Israelites eating the Paschal Lamb, and the Destroying Angel striking the first-born of the Egyptians.

KERN (Anthony), of Prague; imitated the style of Giambattista Pittoni, and painted a fine picture of the Murder of the Innocents.

KLERCK (Henry)—See *Clerck*.

KORBERGER (Wenceslaus), born at Antwerp, 1554; studied under Martin de Vos, and painted history for the churches. One of his best pictures represents the Martyrdom of St. Sebastian.

KRAUSE (Francis), born at Augsburg, 1706; studied at Venice under G. B. Piazzetta, and painted some historical subjects. The best of which, represents Mary Magdalen washing the feet of Christ.

KUCK (Gerard Van), is only known by one picture bearing his name. It represents Christ at Emmaus.

KUICK (—), born at Dort, 1530; painted a fine picture in oil, representing the Judgment of Solomon.

LAIRE (Sigismund)—See *Miniatures*.

LAIRESSE (Gerard), a French painter, born 1640; painted subjects in a style resembling Niccolo Poussin. One of his best productions is Moses trampling on the crown of Pharaoh.

LAMA (Giovanni), born at Naples, 1508; received some instruction from Polidoro Caravaggio, and painted historical subjects for the churches. Amongst the best of which may be reckoned, the Transfiguration, the Martyrdom of St. Stephen, and the Descent from the Cross.

LAMBERTI (Bonaventura), born about 1651; one of the ablest scholars of Cignani,

painted historical subjects, large and easel size, one of which represents St. Francis resuscitating a dead Child.

**LANA** (Lodovico), born in Modena, 1597; painted history, in which he united the taste of Guercino with the colouring of Tintoretto. One of his best pictures is a representation of the Deliverance of the city of Modena from the Plague.

**LANCHARS** (Antonio), born at Madrid, 1586; was a scholar of Eugenio Caxes, and a distinguished painter of historical subjects. Amongst his best pictures may be reckoned an Ascension, the Descent of the Holy Ghost, and the Virgin surrounded by Angels.

**LANCONELLO** (Cristoforo), painted history in the style of Barocci. One of his best pictures represents the Madonna.

**LANFRANCO** (Cavaliere Giovanni), born at Parma, 1581; studied under the Caracci, and sometimes aimed at an imitation of Correggio, also painted some heads of angels in the style of Domenichino. His most celebrated work is the Virgin seated in the clouds contemplating the Saviour, a Glory surrounding his body, from which the pure light emanates.

**LANGETTI** (Giovanni Battista), born at Genoa, 1635; a pupil of Pietro da Cortona; painted some historical subjects, and there is a good picture by him at Geneva, of the Crucifixion.

**LANINI** (Bernardino), born at Vercelli, about 1522; aimed at the impressive style of Leonardo da Vinci, particularly in a picture of the Scourging of Christ; he also painted a portrait of St. Catherine, in the style of Titian.

**LARGILLIERE** (Nicholas de), born in Paris, 1556; painted some historical subjects, the principal of which represents the Crucifixion of Christ.

**LASTMAN** (Peter), the instructor of Rembrandt, painted historical subjects, the best of which represents St. Paul at Lystra.

**LAURETTI** (Tommaso), called the Sicilian; painted several works in fresco at Bologna, the chief of which are the Resurrection, the Crowning of the Virgin, and the Martyrdom of Sts. Vito and Agricola.

**LAURI** (Filippo), born at Rome, 1623; painted some grand compositions, one of which is a representation of Adam and Eve in Paradise.

**LAURI** or **LAURIER** (Peter), studied under Guido, and painted numerous pictures for the churches at Bologna, the two best of which are the Virgin presenting the Child to St. Felice, and St. Anthony of Padua.

**LAURO** (Giacomo), born in Venice; stu-

died under Paolo Veronese, and painted a fine picture of St. Roche interceding for those afflicted with the Plague.

**LAWRENCE** (Sir Thomas), born at Bristol, 1769; established his claim to a higher rank in the art than that of a portrait painter, by his grand picture of Satan urging his fallen Angels to arise.

**LAZZARINI** (Gregorio), born at Venice, 1654; was a pupil of Carlo Maratti, and painted a picture which is said to be the finest oil painting of the Venetian school, of San Lorenzo Giustimani.

**LEDESMA** (Joseph de), born 1630; studied at Madrid, under Don Juan Carrenho, and painted history for the churches there; his best picture is the Descent from the Cross.

**LELLI** (Giovanni Antonio), born at Rome, 1591; painted some large works for the churches at Rome, the chief of which are the Visitation of the Virgin Mary, and the Annunciation.

**LELLI** (Ercole), born at Bologna; painted history for the churches; his principal works are a Virgin and Child, St. Anthony and St. Chiesa, and St. Fidele.

**LELY** (Sir Peter), born in Westphalia, 1617; painted history and portraits, but was chiefly employed in the latter; he painted a picture of Susannah and the Elders, and a Magdalen.

**LEONARDINI** (Francesco), born at Venice, 1654; painted several pictures for the churches, the principal of which are an altar-piece of the Incarnation; and the Death and Burial of Joseph.

**LEONARDO** (Fra Augustin), born at Madrid, 1580; painted several altar-pieces for the churches, one of which represents the Miracle of the Loaves and Fishes.

**LEONI** or **LIONI** (Cavaliere Ottavio), born at Rome, about 1585; painted several altar-pieces for the churches, the principal of which are the Madonna; St. Carlo; St. Francesco; and St. Niccolo.

**LEYDEN** (Lucas Jacobs), called Lucas Van Leyden, born 1494; painted some fine historical subjects, the chief of which are the Last Judgment; Christ restoring the Blind Man's sight; the Virgin and Child; and the Descent from the Cross.

**LIBERALE** (Veronese), born 1451; imitated the style of Bellini and Andrea Mantegna, and painted many altar-pieces, the chief of which represents the Marriage of St. Catherine.

**LIBERI** (Cavaliere Pietro), born at Padua, 1605; in historical compositions resembles the Caracci, and sometimes painted in the mixed style of Caravaggio and Calabrese;

his best work represents Moses striking the rock.

**LIBRI** (Girolamo da), born at Verona, 1474; was an eminent painter of historical subjects; his principal works are the Descent from the Cross; and the Virgin and Child, with two saints.

**LIEMAKER** (Nicholas), called Rose, was one of the most eminent painters of the Flemish school; his principal pictures are the Fall of Lucifer; the Good Samaritan; and the Last Judgment.

**LIEVENS** (John), born at Leyden, 1607; painted some historical pictures, the most celebrated of which are Abraham's Sacrifice; David and Bathsheba; the Vision of the Virgin; and a Holy Family.

**LIMBURG** (Henry Van), born in Rotterdam, 1675; painted small historical subjects in the style of Vander Werf; one of the best is in the Louvre; it represents the Holy Family.

**LINT** (Peter Van), born at Antwerp, 1609; went to Rome, and became an eminent painter of history. One of his best pictures represents the Virgin making a gift to the Monks of the Carmelite order.

**LIPPI** (Francesco Filippo), called the Old; studied under Masaccio, in whose style he painted religious subjects, one of the best of which represents the Virgin and Child with a glory.

**LIPPI** (Filippino), called the Young, born at Florence, 1460; painted some historical subjects, the principal of which are the Adoration of the Magi; the Assumption; St. John; and St. Philip.

**LIPPI** (Lorenzo), born in Florence, 1606; painted in the style of Santo da Titi, and in his draperies resembles Baroccio; his principal performances at Florence are the Crucifixion; and the Triumph of David.

**LIS** or **LYS** (John Vander), born 1570; imitated Henry Goltzius so closely, that their works can scarcely be distinguished; amongst his historical subjects, the most distinguished are Adam and Eve lamenting the death of Abel; St. Jerome in the Desert; and the Prodigal Son.

**LORENTE** (Bernardo), born at Seville, 1685; painted a picture in the style of Murillo, representing the Virgin as a Shepherdess in the midst of her flocks.

**LOCA** (Battista), born at Naples; flourished about 1540; adopted the manner of Andrea da Salerno, and painted a picture of the Conversion of St. Paul.

**LOIR** (Nicholas), born in Paris, 1624; studied under Sebastian Bourdon, and painted

a fine large picture of the Marriage of St. Catherine.

**LOMBARD** (Lambert), born at Liege, in 1500; studied under Andrea del Sarto, but painted in the dry, stiff manner of his country; one of his best pictures represents the Last Supper.

**LOMI** (Aurelio), born at Pisa, 1556; painted in fresco, in the mixed style of Bronzino and Cigoli; his principal works are the Last Judgment; and St. Antonio da Padua.

**LOON** (Theodore Van), born at Brussels, 1630; painted historical subjects, composed in the style of Carlo Maratti; amongst his best works may be reckoned the History of the Virgin, in seven pictures; the Wise Men's Offering; the Salutation of the Virgin; and a series of pictures representing the Passion.

**LORENESE** (Carlo), painted in a chapel of the Preceptory of St. Louis, at Rome, the Visitation of Elizabeth; the Assumption of the Virgin; St. Nicholas de Lorenesi, &c.

**LORRAINE** (Claude), or Claude Gelee, born in Lorraine, about 1600; painted landscapes with historical figures, three of which are now in the National Gallery; they represent the Embarkation of the Queen of Sheba; the Marriage of Isaac and Rebecca; and the Embarkation of St. Ursula.

**LOTI** or **LOTH** (Giovanni Carlo), born 1632; painted in the style of M. A. Buonarrotti, and also in that of Guercino; amongst his best works may be reckoned the Dead Christ; the Death of Abel; and the Death of Joseph.

**LOTTO** (Lorenzo), born in Bergamo, 1490; painted in the manner of Giorgione, and some of his works will bear comparison with those of Raffaello or Correggio; his best picture is a Madonna and Child, with St. John embracing a Lamb.

**LUIGHI** (Antonio), born at Bologna, 1685; a scholar of Gioseffo dal Sole; painted history for the churches with some reputation; his principal picture represents Christ appearing to Mary Magdalen.

**LUINI** or **LOVINI** (Bernardo), born about 1480; painted both in oil and in fresco, in a style closely resembling that of Leonardo da Vinci, and in some of his works approaches very near to Raffaello; two of his best works are Mary Magdalen and St. John with the Lamb; and an Ecce Homo.

**LUINI** (Aurelio), born in Milan, 1530; painted historical subjects; his principal work represents the Baptism of Christ.

**LUINI** (Tommaso), born at Rome, 1597; attached himself to the style of Caravaggio, and painted with some reputation; his best works are St. Philip performing a Miracle; and the Flight into Egypt.

**LUTI** (Cavaliere Benedetto), born at Florence, 1666; painted many excellent works for the churches, amongst which are the Prophet Isaiah; Mary Magdalen anointing the feet of Christ; and the Death of Abel.

**MAAS** or **MAES** (Godfrey), born at Antwerp, 1660; studied the works of Rubens, Vandyck, and other great masters, and painted some fine historical subjects, the principal of which are the Death of St. Lucia; the Martyrdom of St. George; and the Assumption of the Virgin.

**MABUSE** or **MALBRUGIUS** (John de); painted in the style of Albert Durer, and finished his pictures as high as Mieris or Gerard Douw; his principal works are the Descent from the Cross; and the Wise Men's Offering.

**MACCHI** (Florio), born at Bologna; was a pupil of Lodovico Caracci, in whose style he painted; his principal works are the Crucifixion; the Raising of Lazarus; and the Annunciation.

**MACCHIETTI** (Girolamo), born in Florence, 1535; was a pupil of Ghirlandaio, and acquired considerable reputation by his two pictures of the Adoration of the Magi; and the Martyrdom of St. Lawrence.

**MACERATA** (Guiseppe da), born about 1600; a disciple of Agostino Caracci, painted history with considerable reputation; his principal works are the Annunciation; the Virgin and Child, with a glory of Angels; Saint Nicolo and Saint Girolamo, and Christ giving the keys to St. Peter.

**MAFFEI** (Francesco), a scholar of Santo Peranda, and a follower of the style of Paolo Veronese, painted history with considerable reputation; his best picture is a portrait of Santa Anna.

**MAGANZA** (Alessandro), born at Vincenza, 1536; studied the works of Paolo Veronese and Zelotti; his principal works are the Adoration of the Magi, and the Martyrdom of St. Giustina.

**MAGANZA** (Giovanni Battista), born in 1577, son of Alessandro; painted history in his style; his principal work is the portrait of St. Benedetto.

**MAGISTUS** (Simone de), flourished about 1585; two of his best pictures represent St. Philip and St. James, and the Madonna del Rosario.

**MAIOLI** or **MAIOLA** (Clemente), born at Ferrara, about 1640; was a pupil of Pietro da Cortona, and a reputable painter of history; two of his best pictures are Sta. Maria Maddalena de Piozzi, and St. Nicolo Tolentius supported by an Angel.

**MAINAGO** (Silvestro), born at Venice,

about 1680; a scholar of Gregorio Lazzarini, painted historical subjects; his best picture represents Christ driving the Money-changers out of the Temple.

**MALAGAVAZZO** (Coriolana), born about 1555; was a disciple of Bernardino Campi; painted historical subjects. His principal work is the Virgin and Child, with St. Francis and St. Ignatius.

**MALINCONICO** (Andrea), born at Naples, about 1600; painted history for the churches at Naples, the most esteemed of which are the Four Evangelists, and the Doctors of the Church.

**MALOMBRA** (Pietro), born at Venice, 1556; imitated the works of Palma, without being a mannerist. One of his principal works represents the Miracles wrought by St. Paul.

**MANCHETTI** (Michele), born at Genoa, about 1550; acquired some reputation as an historical painter. One of his best works is a picture of the Virgin and Infant, with St. John, Mary Magdalen, and St. Lucia.

**MANCINI** (Francis), a disciple of Carlo Cignani; painted numerous historical subjects, amongst which were two of the Conception, St. Peter, and Sta. Theresa.

**MANENTI** (Vincenzio), born in the province of Sabina, in 1600; painted some pictures in the churches there, amongst which are St. Stefano, and St. Saverio.

**MANETTI** (Rutilio), born at Sienna, 1571; painted some pictures in the style of M. A. Caravaggio. One of his most admired productions is a *Reposo*.

**MANETTI** (Domenico), distinguished himself by painting historical subjects of an easel size, one of which is highly commended; it represents the Baptism of Constantine.

**MANSUETA** (John), a scholar of Victor Carpaccio; painted several pictures in his style, five of which represent the Miracles of St. Mark.

**MANTEGNA** (Andrea), born near Padua, 1431; a scholar of Francesco Squarcione; painted several historical subjects, amongst which are the Four Evangelists; the Martyrdom of St. James, St. Mark writing the Gospel, and a picture called *Della Vittoria*, for a description of which see vol. i.

**MANTOUANO** (Rinaldo), one of the most distinguished scholars of Giulio Romano; painted a fine picture of the Virgin and Child, with St. Agostino and St. Girolamo.

**MANZUOLI** (Maso), born at Florence, 1536; painted some fine historical pictures, amongst which is the Visit of the Virgin to St. Elizabeth.

**MARATTI** (Carlo), born in Ancona, 1625;

was the favourite disciple of Andrea Sacchi, and after studying the works of Raffaele, painted numerous historical subjects, amongst which are St. John of Lateran, representing Constantine destroying the Idols; the Death of St. Francis Xavier, the Visitation of the Virgin, the Conception, and several Madonnas.

MARC (Estevan), born in Valencia; was a disciple of Pedro Orrente, and painted some historical subjects, the principal of which are the Last Supper, and the Marriage at Cana.

MARC (Miguel), son of Estevan, born 1663; painted historical subjects, the principal of which represents the Death of St. Francis.

MARCA (Giovanni Battista Lombardelli), born in 1532; imitated the style of Raffalino da Reggio, in a series of pictures of the life of St. Francis, and the Resurrection.

MARCELLO (Alexander), a noble Venetian, and amateur painter of historical subjects; painted a fine picture of Sta. Magdalena carried up to heaven by Angels.

MARCHESI (Guiseppe), born at Bologna, 1699; painted some fine pictures in the style of Franceschini and Domenichino, amongst which are St. Ambrose refusing the Emperor Theodosius admission to the Temple, the Birth of the Virgin, and the Martyrdom of St. Prisca.

MARCHETTI (Marco), called Da Faenza; painted historical subjects, elegantly designed. One of his best pictures represents the Murder of the Innocents.

MARCONI (Rocco), born at Trevisi, flourished about 1505; he was an excellent colourist, and a tolerably good designer. One of his best productions is the Adulteress before Christ.

MARCUCCI (Agostino), studied at Bologna, under the Caracci, and painted some pictures for the churches, amongst which is the Death of the Virgin.

MARESCOTTI (Bartolomeo), born at Bologna, 1591; was a slight and unsuccessful imitator of the style of Guido. His best pictures represent the Martyrdom of St. Barbara, and the Crowning of the Virgin.

MARGARITONE (—), born at Arezzo, about 1198; said to have been instructed by some Greek painters. His principal works are portraits of the Virgin, Crucifixions, and the History of St. Francis.

MARI (Alessandro), born 1650; a scholar of iberi and of Passinelli; painted some pictures for the churches at Bologna, of which the most esteemed are the Crucifixion, and the Martyrdom of St. Sebastian.

MARIANI (Giovanni Maria), a Genoese, born about 1615; painted both in oil and in fresco. His principal historical work represents the Baptism of St. Jacopo.

MARINI (Benedetto), born at Urbino, flourished about 1625; painted several altar-pieces. His most celebrated work is the Miracle of the Loaves and Fishes.

MARINO (Francis), a painter of Vercelli; produced some excellent historical works, amongst which was the Virgin and Child, with St. Francis, St. Charles, and several Angels.

MAROLI (Domenico), born at Messina, 1662; a pupil of Ricci; also painted in the style of Giacomo Bassano. Amongst his most admired productions are the Martyrdom of St. Placido, and the Nativity.

MARONE (Jacopo), flourished from 1431 to 1484; he resided chiefly at Genoa, where he painted several altar-pieces. There is a fine picture by him of the Nativity.

MAROT (François), born at Paris, 1667; painted history in the style of Charles de la Fosse. One of his most esteemed works represents Christ appearing to the three Marys.

MARTINELLI (Giovanni), born at Florence, flourished about the middle of the seventeenth century. His most esteemed works are, a Miracle wrought by St. Anthony, the Feast of Belshazzar, and the Guardian Angel.

MARTINEZ (Sebastian), a Spaniard, born 1602; was a reputable painter of history, and executed many works for the churches, amongst which are, the Immaculate Conception, St. Francis de Assize, and the Nativity.

MARTINEZ, (Jusepe), born at Saragossa, 1612; visited Italy, and, on his return, painted several considerable works for the churches and convents at his native place, of which those most admired represent a legendary Life of our Saviour.

MARTINI (Giovanni), born at Udina; was a fellow student with Giovanni Bellini, and Pellegrino St. Daniello. His principal work is, the Portrait of St. Marco.

MARTINOTTI (Evangelista), born in 1634; in the dome of Casali is a picture attributed to him, which is highly commended. It represents the Baptism of Christ by St. John.

MARTINS (Nabur), of Ghent, in 1448; painted, for one of the churches at Leyden, a representation of the last Judgment.

MARTIS (Ottaviano), born at Gubbio; painted history in fresco; he flourished from 1410 to 1444. His principal work represents the Virgin and Child surrounded by angels in a glory.

**MARUCELLI** (Giovanni Stefano), born in Umbria, 1646; distinguished himself as a painter of history. One of his best productions is a picture of Abraham and the Angels.

**MARULLI** (Joseph), a Neapolitan; painted in the Chapel of Santa Anna, at Naples, an altar-piece, representing the Martyrdom of St. Pantaleone.

**MARZIALE** (Marco), born at Venice; imitated Giovanni Bellini; and painted historical subjects in a dry, stiff style, amongst which are Christ and his disciples at Emmaus, and the Purification of the Virgin Mary.

**MARZONI** (James), an esteemed painter, about 1420, before the time of Bellini; painted a very fine picture of the Assumption of the Virgin Mary, with St. Benedict, St. John, and St. Helena.

**MASACCIO** (Maso), called Di San Giovanni, born in 1401; was a disciple of Masolino di Panicale, and the model from which Perugino and even Raffaello formed their style; his principal works represent the Passion of Christ, and a portrait of Sta. Anna.

**MASSARI** (Lucio), born at Bologna, 1569; in style resembles Annibale Caracci, and sometimes imitated that of Albano. Amongst his principal productions may be reckoned the Marriage of St. Catherine, Christ appearing to Mary Magdalen, St. Gaetano, with a glory of Angels, the Murder of the Innocents, and Christ bearing his Cross.

**MASSAROTTI** (Angelo), born at Cremona, 1655; in style partakes more of the Cremonese than of the Roman taste. His principal work represents St. Agostino distributing his regulations to his different orders.

**MASSEI** (Girolamo), painted several altar-pieces for the churches at Rome, and also numerous fresco works, amongst which are the Martyrdom of St. Sebastian, and the Life and Miracles of St. Francis of Padua.

**MASSOLINO** (Panicale da), born at Florence, 1378; studied design under Lorenzo Ghiberti, colouring under Gherardo della Stamina, and sometimes painted in the style of Giotto. His principal works represent the four Evangelists, the Calling of St. Peter, Peter denying Christ, and the curing of the lame Man at the gate of the Temple.

**MASUCCI** (Agostino), born at Rome, 1691; was a scholar of Carlo Maratti. He painted some esteemed works, large and small; amongst the most admired of which are St. Bonaventura, St. Francesco, Santa Anna, the Holy Family, and several Madonnas.

**MATHYSSENS** (Abraham), born at Antwerp, 1570; painted some historical pictures, the

chief of which are the Death of the Virgin; and the Virgin, the Infant Saviour, and St. Francis.

**MATSYS** or **MESSIS** (Quintin), called the Blacksmith of Antwerp, born 1450; was one of the most eminent painters of that period. His most considerable work is an altar-piece in the Cathedral at Antwerp: the centre represents the dead Christ on the knees of the Virgin, with Mary Magdalen and other figures; on one of the doors is the daughter of Herodias with the head of John the Baptist, and on the other St. John in the cauldron of oil. The Louvre also possesses the Marriage of Zacharias and Elizabeth; the Holy Family; and Zacharias struck dumb for his incredulity.

**MATTEI** (Paolo da), called Paoluccio, born at Naples, 1662; studied under Luca Giordani, and, like him, imitated Raffaello, Titian, Guido, Correggio, and other great masters. His most celebrated pictures represent the Immaculate Conception, with a glory of angels; and St. Jerome appearing to St. Sevrino in a dream.

**MAYNO** (Don Juan Battista), born 1594, a disciple of Domenico Greco; painted history. His four principal works are, the Descent of the Holy Ghost, the Nativity, the Resurrection, the Mystery of the Trinity, and the Repentance of Peter.

**MAZZANTI** (Lewis), born in Spain, 1676; painted at Naples, in competition with Solimene, in fresco, the Madonna in glory, with St. Ignatius and other saints. He also painted the portrait of St. Mark.

**MAZZOLINI** (Ludovico), born at Ferrara about 1481; a scholar of Lorenzo Costa; painted history, and excelled in easel size. His two best pictures are, Christ disputing with the Doctors; and the Holy Family, with St. Anne and St. Joachim.

**MAZZONI** (Giulio), born at Piacenza; a scholar of Daniele de Volterra; painted history with some reputation. His principal work is a representation of the four Evangelists.

**MAZZONI** (Cesare), born at Bologna, 1678; a pupil of Pasinelli, and of Gioseffo dal Sole; painted several subjects for the churches, &c. in Bologna, amongst which are, St. Colombano kneeling before the Virgin and infant Saint; the Crucifixion, with the Virgin, Mary Magdalen, and other figures; and St. Peter delivered from prison.

**MAZZUOLI** (Guiseppe), called Il Bastaruolo, born at Ferrara about 1525; painted historical subjects, in colouring partaking of the purity of Titian, and with a breadth and intelligence of the chiaro-oscuro equal to Correggio. Amongst his best works are, the

Virgin and Infant crowned by angels, the Annunciation, the Ascension; the Madonna, with Mary Magdalen and St. John; and St. Barbara and St. Ursula, with a number of female figures.

**MEHUS** or **MEUS** (Livio), born in 1630; studied at Florence and at Rome under Pietro da Cortona. He painted several fine subjects for the churches, amongst which are the Sacrifice of Abraham, and Hagar and Ishmael.

**MELCHIORI** (Giovanni Paolo), born at Rome, 1664; was brought up in the school of Carlo Maratti. One of his most esteemed works represents the prophet Ezekiel.

**MELISSI** (Agostino), born at Florence about 1675; painted some historical compositions, of which the most esteemed was Peter denying Christ.

**MELONE** (Altobello), born at Cremona, about 1497; painted in oil and in fresco. His best production in the latter represents Christ descending into Purgatory.

**MELOZZO** (da Forlì), called Francesco; flourished about 1472. In style resembles Andrea Mantegna. His principal work in fresco represents the Ascension.

**MEMMI** (Simone), born 1285; said to have been a scholar of Giotto; painted some frescoes in imitation of his style, one of which, at Pisa, still exists, the Assumption of the Virgin.

**MENGIS** (Antonio Raffaello), born in Bohemia, 1728; painted numerous historical subjects in Italy and Spain, amongst which the most worthy of note are, the Holy Family, the School of Athens, copied from Raffaello, and the Nativity, the latter of which is painted on the principle of Correggio's "Notte."

**MERANO** (Giovanni Battista), born at Genoa, 1632; studied the works of Correggio. One of his best productions represents the Murder of the Innocents.

**MERCATI** (Giovanni Battista), born about 1600; painted historical subjects in the style of Pietro da Cortona, and in some respects resembles Caracci. Amongst his principal works of that kind are two portraits of the Virgin.

**MERIAN** (Matthew), the Younger, born 1621; designed correctly, and in colouring partook of the Flemish school. One of his best historical pictures represents the Murder of the Innocents.

**MESA** (Alonzo de), born at Madrid, 1628; a disciple of Alonzo Cano; painted history with considerable reputation. His most admired pictures is a series of the Life of St. Francis.

**MESSINA** (Antonello da), born 1426; said to have been instructed in painting in oil by John Van Eyck; painted some pictures of the Virgin, and a Pieta.

**MESSINA** (Salvo da), flourished about 1511. He is said to have been a successful follower of the style of Raffaello, and there is a picture by him in the pure style of that master, representing the death of the Virgin.

**MEUCCI** (Vincent), a Florentine painter, born 1693; a pupil of Gioseffo dal Sole; copied the works of the best masters, and painted some works of his own in oil, amongst which are, the Madonna weeping, St. Julian and St. Alexander Falconieri, Angels bearing the Cross, the Marriage of St. Catherine; also two highly esteemed works in fresco, representing the Nativity of Christ, the other, the Holy Spirit descending upon the Apostles, with the Virgin Mary.

**MICHELE** (Parrasio), flourished about 1590; he followed the style of Paolo Veronese with some success. He painted many works for the churches, of which one most favourably mentioned represents a Pieta.

**MIEL** (Jan.), born at Antwerp, 1599; a scholar of Gerard Seghers and of Andrea Sacchi; studied the works of Correggio and the Caracci, and painted some fine historical subjects, amongst which are, Moses striking the Rock, the Baptism of St. Cyrilio, Santa Maria del Amina, the life of St. Lamberti, and the Annunciation.

**MIGLIONICO** (Andrea), born at Naples; was a scholar of Luca Giordano, and painted history with some reputation. His most esteemed production is the Descent of the Holy Ghost.

**MIGNARD** (Peter), the Elder, born 1610; studied the works of Raffaello, Buonarrotti, and Annibale Caracci, and attached himself to the style of the former. His principal historical compositions are the Annunciation, a Holy Family, and the Trinity.

**MILANI** (Giulio Cesare), born at Bologna, 1621; painted in the style of Flaminio Torre. His most esteemed productions are the Marriage of the Virgin, St. Antonia di Padova, and the Holy Family, with St. John.

**MILANI** (Aureliano), born at Bologna, 1675; a scholar of Gennari, and afterwards of Lorenzo Pasinelli; imitated the style of the Caracci. His principal works are St. Girolamo, the Stoning of Stephen, and the Resurrection.

**MINNEBROER** (Francis), an historical painter; flourished about 1540. He executed two fine pictures, representing the Flight into Egypt, and the Visitation of Santa Elizabeth.

**MINZOCCHI** (Francesco), an historical painter, born 1513; formed his style from



the works of Mario Palmegiano, and became an able colourist by imitating the works of Pordenone. Amongst his best productions are, the Sacrifice of Melchisedek, the Miracle of the Manna, the Trinity, and the Crucifixion.

MIRADORO (Luigi), flourished from 1639 to 1651; studied the works of Panfilo Nuvolone, but adopted the style of the Caracci. Amongst his best works are, Christ in the lap of the Virgin, and St. Giovanni Damascene.

MITELLI (Giuseppe Maria), born at Bologna, 1634; was a pupil of Flaminio Torre, and painted history with considerable reputation. His pictures most worthy of note are, St. Riniero healing the Sick, a Pieta, and Christ taken in the Garden.

MODANESE (John Baptist), painted at Modena two historical pictures of the Acts of St. Peter and St. Paul.

MODENA (Pellegrino Munari), was a pupil of Raffaello, and the nearest approach to his style of any of his scholars. He painted the Histories of Jacob and Solomon, the Life of St. James, and the Birth of the Virgin.

MODIGLIANI (Francesco), born at Forli; painted history in oil and in fresco; amongst which those most favourably spoken of are, the Descent from the Cross, Adam and Eve driven out of Paradise, the Deluge, and the Tower of Babel.

MOELART (Jacob), born at Dort, 1649; studied under Nicholas Maas, and painted some historical works, of which the following are most esteemed: Moses striking the Rock, and the Drowning of Pharaoh and his Host.

MOI (Peter Van), born at Antwerp, 1590; studied in the academy of Rubens, and painted historical subjects for the churches, &c. His principal works are, the Adoration of the Magi; a Crucifixion, with the three Marys, Joseph of Arimathea, and St. John.

MOLA (Pietro Francesco), born in 1609; studied the great masters, and painted numerous pictures for the churches, &c. the most important of which are, St. Peter delivered from Prison, the Conversion of Saul, Joseph making himself known to his Brethren, St. John in the Wilderness, St. Paul the Hermit, and St. Peter the Martyr.

MOMBELLO (Luke), painted in oil and in fresco in Brescia, his native country; flourished about 1533, and painted numerous pictures of the Madonna.

MONA or MONNA (Domenico), born at Ferrara, 1550; studied under Giuseppe Mazzuoli, and painted many historical subjects. His best pictures represent the Birth of the Virgin, the Nativity of our Saviour, and the Entombing of Christ.

MONANNI (Monanno), born at Florence; was a disciple of Christopher Allori. His best picture at Rome represents the Baptism of Christ by St. John.

MONDINI (Fulgenzio), born at Bologna; was a scholar of Guercino, and painted history with considerable reputation. Amongst his most admired productions are, the Angel appearing to Joseph in a dream; and the Repose in Egypt.

MONERI (Francesco), born 1637; studied at Rome under Romanelli, and painted history. His two best pictures are the Assumption; and the Presentation in the Temple.

MONOSILIO (Salvatore), born at Messina, about 1700; followed the style of Sebastian Conca with some reputation. His two principal works are St. Pascale, and the Conversion of St. Paul.

MONSIGNORI (Francesco), born at Verona, 1455; was a pupil of Mantegna. One of his best pictures represents the Death of St. Sebastian.

MONSIGNORI (Girolamo), born at Verona, about 1460; painted history, and copied Leonardo Vinci's celebrated picture of the Last Supper.

MONTAGNANO (Jacopo), born at Padua; painted history; flourished from 1495 to 1510. One of his best pictures represents the Resurrection.

MONTELATI (Francesco), called Il Cecco Bravo, born at Florence, about 1600; blended the style of Giovanni Bilivert with that of Passignano. He painted a fine picture of the Fall of Lucifer, and a Portrait of St. Niccolo Vescovo.

MONTEMEZZANO (Francesco), born at Verona, 1555; followed the style of Paolo Veronese. Amongst his best pictures may be reckoned the Annunciation, and Christ appearing to Mary Magdalen.

MONTERO DA ROXAS (Juan de), born at Madrid, in 1613; studied under Pedro de las Cuevas, and also in Italy, and painted history for the churches at Madrid. His three best pictures are, the Angel appearing to Joseph; the Assumption of the Virgin; and the Destruction of Pharaoh and his Host.

MONTI (Francesco Bolognese), born at Bologna, 1685; was educated under Gioseffo dal Sole. He painted historical subjects; amongst which are, Christ with the Disciples at Emmaus; the Virgin with St. Barbara and St. Filippo Neri; and the Martyrdom of St. Fidle.

MONTORFANO (Giovanni Donato), born at Milan; painted historical subjects, one of which represents the Crucifixion.

**MONVERDE** (Luca), born at Udine, 1501; a disciple of Pellegrino di San Daniello; painted a picture of the Virgin and Infant with SS. Gervasio and Protassio.

**MORALES** (Luis), called El Divino, born at Badajoz, 1509; his pictures usually represent the head of our Saviour crowned with thorns, or the Virgin in grief.

**MORANDI** (Giovanni Maria), born at Florence, 1622; a scholar of Antonio Bili-vert; painted history for the churches and for private collections. His most celebrated works are, the Visitation of the Virgin to St. Elizabeth, and the Death of the Virgin.

**MORANDINI** (Francesco), called Il Poppi, born 1544; was a scholar of Giorgio Vasari, whose style he followed. Two of his most admired pictures are, the Conception, and the Visitation of the Virgin to St. Elizabeth.

**MORAZZONE** (Pier Francesco Mazzuchelli), born in 1571; was a self-taught artist, and afterwards studied the best masters at Venice, and adopted the style of Paolo Veronese; amongst his principal works may be reckoned the Assumption of the Virgin; the Adoration of the Magi; and Michael discomfiting the rebel Angels.

**MORELLI** (Bartolomeo), called Il Sianona; painted history with considerable reputation. Amongst his numerous works the most remarkable are, the Resurrection, and Santa Teresa.

**MORENELLO** (Andrew), a Genoese painter; flourished about 1520. In the monastery of St. Martin is a painting of the Virgin Mary receiving that Society under her protection.

**MORINA** (Giulio), born at Bologna; studied under Sabbattini and from the works of Caracci, also imitated those of Correggio, and painted history with considerable reputation. His most esteemed works are, the Crucifixion; the Visitation of the Virgin to St. Elizabeth; and the Presentation in the Temple.

**MORINELLO** (Andrea), born in 1490; painted a picture of the Virgin and Child being crowned by angels.

**MORO** (Giovanni Battista d'Angeli), born at Verona, about 1512; studied the works of Titian, and painted several pictures in oil and in fresco for the churches at Verona. Amongst his best works are, Paul before Ananias; and St. Euphemia and the Angel presenting the palms of Martyrdom to the Innocents.

**MORO** (Giulio d'Angeli), brother of the above; painted historical subjects for the churches in Venice; two of which represent the Quattro Coronato, and a Paradise.

**MORONI** (Giovanni Battista), born in the

Bergamese State; was the scholar and most successful follower of the style of Alessandro Bonvicino. Amongst his most esteemed works are, the Crowning of the Virgin; the Assumption; the Dead Christ.

**MORONI** (Pietro), son of Domenico; studied under Paolo Veronese and from the works of Titian, and painted a picture of Christ bearing the Cross.

**MOROSONI** (Francesco), called Il Monte Pulciano; painted in the style of Orazio Fidano a picture of the Conversion of St. Paul.

**MOSTAERT** (Jacques), born at Haerlem, 1499; studied under Jacob Van Haerlem, under whom he became an eminent painter of history and portrait. Amongst his most esteemed works may be reckoned a picture of the Nativity, an Ecce Homo, Abraham and Sarah, and Hagar and Ishmael.

**MOYA** (Pedro de), born at Granada, 1610; studied under Juan del Castillo and from the works of Rubens and Vandyck. His most esteemed production is a picture of the Conception.

**MUDO** (Juan Hernando Ximenes de Navarette), called El Mudo, born 1526; studied under Titian, and painted some historical subjects; the most celebrated of which are, the Nativity; the Baptism of Christ; the twelve Apostles; and Abraham entertaining the Angels.

**MURANO** (Andrew da), the master of Lewis Vivarino; flourished before 1406. He painted a picture of St. Peter the Martyr.

**MURATORI** (Domenico Maria), born at Bologna, 1662; studied under Lorenzo Passignelli, and painted some good historical subjects; amongst which are the Martyrdom of St. Philip and St. James; Christ crowned with Thorns; and St. Ranieri working a Miracle.

**MURATORI** (Teresa), born at Bologna, 1662. This lady studied under Emilio Taruffi, Lorenzo Pasinelli and G. G. dal Sole, and painted history with some reputation. Her most admired works are, St. Benedetto resuscitating a Dead Child; the Annunciation; and the Incredulity of St. Thomas.

**MURILLO** (Bartolome Estevan), born near Seville, in 1613; studied under Don Juan del Castello and in the school of Velasquez, also from the works of Titian, Rubens, and Vandyck. He painted several fine pictures; amongst which the most remarkable are, St. Thomas of Villanueva distributing alms to the poor; the Jubilee of the Porciuncula; St. Xavier; Joseph leading by the hand the young Saviour; the Immaculate Conception; St. John, assisted by an Angel, supporting a Poor Man; Moses striking the Rock; the

Miracle of the Loaves and Fishes; St. Catherine; and the Good Shepherd.

MUSS (Charles)—See *Enamels*.

MUSSO (Niccolo), studied under M. A. Caravaggio, and painted several altar-pieces for the churches; amongst others, St. Francis kneeling before the Crucified Saviour.

MUZIANO (Girolamo), born 1528; a pupil of Girolamo Romanino; studied the works of Titian and other great masters, and painted several historical pictures for the churches, &c. His principal works are, the Resurrection of Lazarus; the Circumcision; the Ascension; St. Francis receiving the Stigmata; the Descent of the Holy Ghost; the Nativity; Christ giving the Keys to St. Peter; St. Jerome; and St. Basil.

MYN (Herman Vander), born at Amsterdam, 1684; painted historical subjects. His best picture represents Peter denying Christ.

MYTENS (Arnold), born at Brussels, 1541; painted historical subjects with considerable reputation. Amongst his best productions are, the Assumption of the Virgin, the Immaculate Conception, the Four Evangelists, the Virgin crushing the head of the Serpent, and Christ crowned with Thorns.

NALDINI (Battista), born at Florence, 1537; a pupil of Jacopo Carucci and Bronzini; painted several altar-pieces, &c. for the churches; amongst which are the Baptism of Christ, the Life of St. John, the Martyrdom of St. John the Evangelist, the Purification of the Virgin, and the Deposition from the Cross.

NANNI (Girolamo), born at Rome; was employed by Sixtus V. in several considerable works, one of which represented the Annunciation.

NAPPI (Francesco), a Milanese; was employed by Urban VIII. in several of the public buildings. His principal works are, the Resurrection, the Assumption of the Virgin, and the Annunciation.

NARDI (Angelo), an Italian; studied under Paolo Veronese, whose style he imitated in all his works. His principal productions are, the Nativity, the Conception, St. Michael the Guardian Angel, and the Annunciation.

NASELLI (Francesco), born at Ferrara; imitated with surprising exactness the works of the Caracci and Guercino, and painted for several of the churches in Ferrara. His principal works are, the Nativity, the Last Supper, and the Assumption of the Virgin.

NASINI (Cavaliere Guiseppè), born 1664; was one of the ablest disciples of Ciro Ferri. One of his principal historical works represents the Death of Amos.

NATALI (Carlo), born at Cremona, about 1590; was a pupil of Andrea Mainardi and Guido Reni. One of his best works is a portrait of Francesca Romagna.

NATALI (Giovanni Battista), son of Carlo, born at Cremona, about 1630; studied at Rome, under Pietro da Cortona, and painted several pictures for the churches at Cremona; amongst others, St. Patriarca burning the Books of the Heretics.

NAZZARI (Bartolomeo), born in the Bergamese State, 1699; studied at Rome under Benedetto Luti and Francesco Trevisani, and became a reputable painter of history. One of his most esteemed historical works is a Holy Family with St. Anne.

NEBBIA (Cesare), born 1536; was the ablest scholar of Girolamo Muziano, whose style he adopted. He painted several pictures for the churches at Rome; amongst others, the Resurrection, and the Life of the Virgin.

NECK (John Van), born at Naarden, 1636; studied under Jacob de Backer, whose style he followed with great success. His best historical subject represents the Presentation in the Temple.

NEGRI (Pier Martire), born at Cremona; was a pupil of Battista Trotti, and painted historical subjects. There is an admirable work by him representing Christ restoring sight to the blind; also a fine portrait of St. Joseph.

NEGRONE (Pietro), born in Calabria, 1495; studied under Antonio d'Amati and Marco Calabrese, and painted history for the churches at Naples; amongst which are, the Adoration of the Magi, the Scourging of Christ, the Virgin Mary and Infant, Christ in the clouds, with a glory of Angels and underneath St. Catherine, St. Geroma, and St. Onofrio.

NELLI (Suor Plautella), a Florentine lady of noble extraction; painted historical subjects. There are two pictures by her in one of the churches in Florence, representing the Descent from the Cross, and the Adoration of the Magi.

NERANUS (A.), an historical painter; flourished about 1646, and approached nearly to Van Vliet or Rembrandt. There is a fine picture by him representing Pilate washing his hands after delivering Christ to the Jews.

NERONI (Bartolomeo), born at Siena; a disciple of Razzi; painted history in his style. Two of his pictures represent a Crucifixion, and the Descent from the Cross.

NICOLA (John), a disciple of Perugino; painted some historical subjects for the churches, the principal of which are, Christ

in the Manger, some histories of John the Baptist, and all the Saints.

**NOGARI** (Paris), born at Rome; imitated the style of Raffaellino da Rhegio, and was employed in the library of the Vatican; also painted several pictures for the churches in oil and in fresco, amongst which are, Christ bearing the Cross, the Circumcision, and the Taking down from the Cross.

**NOLLET** (Dominick), born at Bruges, 1640; painted an altar-piece in the church of the Carmelites at Bruges representing St. Louis embarking for the Holy Land.

**NUVOLONE** (Panfilo), born at Cremona; one of the ablest disciples of G. B. Trotti; painted history in the style of that master. Amongst his best pictures are, the Rich Man and Lazarus, and the Assumption of the Virgin.

**NUVOLONE** (Carlo Francesco), born 1608, called the Guido of Lombardy; painted several fine historical pictures, one of which represented St. Peter's Miracle at the Gate of the Temple.

**NUVOLONE** (Guiseppo), called Il Panfilo, painted historical subjects, but in a very different style to that of Carlo; one of his best performances represents St. Dominick resuscitating a dead man.

**NUZZI** (Mario), called Mario di Fiori, born 1603; painted a capital picture at Rome, in conjunction with Camassei, of St. Gaetano, encircled in a wreath of flowers, the figure by Camassei.

**OBREGON** (Pietro de), born at Madrid, 1598; studied under Vincenzio Carducci, and proved a reputable painter of history; of his large works the most approved are, the Trinity; and the Immaculate Conception.

**ODAZZI** (Giovanni), born at Rome, 1633; was a feeble imitator of the style of G. B. Gauli, called Baccio; his best productions are an altar-piece of the Fall of Lucifer; and the Twelve Apostles, the latter of which is in fresco.

**ODERICO** (Giovanni Paolo), born at Genoa, 1613; a scholar of Domenico Fiasella; painted historical subjects, of which his most esteemed work represents the Guardian Angel.

**OESER** (Frederick), born at Presburg, 1717; studied in the Academy at Vienna, and gained the principal prize for his picture of Abraham's Sacrifice.

**OLIVER** (Isaac)—See *Miniatures*.

**OLIVIER** (M.) born at Paris; came to London, and in 1772 exhibited at the Royal Academy a picture of no great merit, representing the Murder of the Innocents.

**OLIVIERI** (Domenico), born at Turin,

1679; a painter of Bambocciate; proved his ability for historical painting by his picture of the Miracle of the Sacrament.

**OOST** (Jacob Van), the Elder; studied the works of Rubens and Vandyck, and imitated the style of Annibale Caracci; amongst his productions are, the Nativity; the Circumcision; and the Taking down from the Cross.

**OOST** (Jacob Van), the Younger, born at Bruges, 1637; in style resembles the Roman more than the Flemish school; two of his best works are, the Martyrdom of St. Barbara; and the Transfiguration.

**OPIE** (John), an eminent English painter, born near Cornwall, 1761; in some of his works is said to have emulated the harmonious toning of Titian or Rembrandt; amongst his best works may be classed Jephthah's rash Vow; and the Presentation in the Temple.

**OPSTAL** (Gaspar James Van), born at Antwerp, 1660; copied Rubens' celebrated altar-piece, representing the Descent from the Cross; also painted a fine picture, representing the Fathers of the Church.

**ORCAGNA** (Andrea), called Di Cione, born at Florence, 1329; painted in fresco two fine works, representing the Last Judgment; Paradise; and the Infernal Regions.

**ORLAY** (Bernard Van), called Bernard of Brussels, occasionally painted history; one of his works of that description, which is favourably spoken of by Sandrart, represents the Last Judgment.

**ORLAY** (John Van), born at Brussels, 1656; painted history for the churches in the Netherlands; his principal works are, St. Peter delivered from prison, the Resurrection, and the Adoration of the Magi.

**ORRENTE** (Pedro), born at Murcia, about 1560; visited Italy, and imitated Bassan in colour, but not in style; painted several pictures for the churches and convents, amongst which are, St. Leocadia coming out of the Sepulchre, and the Nativity.

**ORSI** (Benedetto), born at Pescia; flourished about 1650; studied under Baldassare Franceschini, and painted some historical subjects, of which the best represent St. John the Evangelist, and the Seven Works of Mercy.

**ORSI** (Prospero), born at Rome; painted historical subjects in imitation of the style of Cesare d' Arpino, amongst which are two ceilings, of the Children of Israel passing through the Red Sea, and Jacob blessed by Isaac.

**OTTINI** (Pasquale), born at Verona, 1570; was one of the most successful followers of

the style of Paolo Veronese; one of his best productions represents the Murder of the Innocents.

**ODRY** (John Baptist), born at Paris, 1686; was a pupil of Larguilliere; painted historical subjects with great ability, amongst others, the Nativity, and the Adoration of the Magi.

**OUWATER** (Albert), born at Haerlem, 1444; was one of the earliest painters in oil after Van Eyck; his two best pictures represent the Resurrection of Lazarus, and St. Peter and St. Paul.

**PACCHIAROTTI** (Jacopo), born at Sienna; formed his style by studying the works of Pietro Perugino and Raffaello. One of his best pictures represents St. Catherine visiting the Corpse of St. Agnes.

**PADOUANINO** (Francesco), born at Padua, 1552; painted history with considerable reputation: one of his best pictures represents a Saint interceding for two Criminals condemned to Death.

**PAGANI** (Gregorio), born 1558; painted a picture in imitation of the style of Lodovico Cardi, called Cigoli, representing the Finding of the Cross.

**PAGGI** or **PAGI** (Giovanni Battista), born at Genoa, 1554; in his first style appears to imitate the manner of Baroccio; also painted numerous other pictures, amongst which are, the Holy Family, the Transfiguration, and the Murder of the Innocents, the two latter in a bold and masculine style.

**PAGLIA** (Angelo), born in Brescia, 1681; painted historical subjects with considerable reputation, and was particularly excellent in his portraits of the Madonna.

**PAGLIA** (Joseph), son of Angelo; studied and imitated his father's works; painted many subjects, amongst others, the Virgin Mary, the Saviour, St. Joseph, and the Martyrdom of St. Peter the Apostle.

**PAGLIA** (Anthony), born in Brescia, 1680; followed the style of Sebastian Ricci, and imitated the ancient masters with great success. He left numerous pictures, amongst which are the following; St. Martino, St. Luke, St. Lewis Gonzaga and St. Stanislaus, and St. Hyacinth and the Virgin.

**PAGNI** (Benedetto), born at Pescia; studied under Giulio Romano, and distinguished himself as a painter of history; there are two fine pictures by him, representing the Marriage of Cana, and the Martyrdom of St. Lawrence.

**PALLIERE** (Vincent Leon), born at Bordeaux; painted some historical and other pictures, possessed of great merit, amongst which are, the Scourging of Christ, the Sleepy

Shepherd, St. Peter curing a Cripple, and Tobias restoring his Father's sight.

**PALMA** (Jacopo Il Vecchio), born about 1540; studied the works of Giorgione, and in colouring approaches the tenderness of Titian. He painted numerous historical works, amongst which are, the Last Supper, the Holy Family, the Adoration of the Magi, and the Ship containing the Body of St. Mark, in a tempest.

**PALMA** (Jacopo Il Giovine), born in Venice, 1544; studied the works of the old masters, and may be ranked next to Tintoretto and Paolo Veronese; painted numerous fine pictures, amongst which may be reckoned, the Martyrdom of St. Lawrence, the Assumption of the Virgin, the Deposition from the Cross, the Martyrdom of St. James, Christ taken in the Garden, the Visitation of the Virgin, St. Apollonio, the Finding of the Cross, and the Plague of the Serpents.

**PALMA** (Antonio), a pupil of the Elder Palma, and of Tiziano; painted some excellent pictures for the churches, one of which represents the holy Virgin.

**PALMEGIANI** (Mario da Forli), supposed to have been a disciple of Francesco Melozzo; painted history, but of very unequal merit; his best work represents the Dead Christ between Nicodemus and St. Joseph.

**PALMIERE** (Gioseffo), born at Genoa, 1674; painted historical subjects, composed well and beautifully coloured, but incorrect in design; such is his picture of the Resurrection.

**PALOMBO** (Bartolomeo), born at Rome, 1612; was a scholar of Pietro da Cortona, and a reputable painter of history; two of his best productions are, the Death of St. Joseph, and Mary Magdalen.

**PANCOTTO** (Pietro), born at Bologna; studied in the school of the Caracci, and became one of the finest painters of the Bolognese school. His principal work in fresco represents the Last Judgment.

**PANETTI** (Domenico), born at Ferrara, 1460; painted in the style of Garofalo, who had been his pupil, and produced numerous fine works for the churches, the most distinguished of which are, the Taking down from the Cross, with the Virgin, St. John, and St. Joseph, St. Andrea, and the Visit of the Virgin to St. Elizabeth.

**PANICO** (Antonio Maria), born at Bologna, was a pupil of Annibale Caracci; his most celebrated work, in which he is supposed to have been assisted by Caracci, represents the Mass.

**PANINI** (Cavaliere Paolo), born 1691; a celebrated painter of architectural views, sometimes painted historical subjects, of

which we have a fine specimen in his picture of Christ driving the Money Changers out of the Temple.

**PANZA** (Frederick), a Milanese; studied and copied the works of Tiziano and Paolo Veronese, and painted some historical subjects, amongst which are two side-pieces of the altar in the Church of St. Francis, representing the History of St. Joseph.

**PAOLINI** (Pietro), born at Lucca, 1608; more resembles the Venetian than the Roman school, and in colouring approaches Pordenone or Titian; his principal works represent the Martyrdom of St. Andrea, and Pope Gregory entertaining the Pilgrims.

**PAPA** (Simone Il Vecchio), born at Naples, about 1430; a scholar of Solario, called Lo Zingaro; painted historical subjects for the churches, amongst which are, the Annunciation, the Virgin and Infant Saviour with several Saints, and St. Michael discomfiting the rebel Angels.

**PAPA** (Simone Il Giovine), born at Naples, 1506; studied under Giovanni Amato, and became a reputable painter of history; his principal works are, the Assumption of the Virgin, and the Annunciation.

**PARMEGIANO** (Francesco), or Francesco Mazzuoli, born at Parma, 1503; studied the works of Correggio, and became highly esteemed as a painter of historical subjects. He painted numerous pictures, of which the following are most worthy of note; the Baptism of Christ by St. John, St. Bernardo, the Holy Family, the Circumcision, the Virgin and Infant Christ with St. John, St. Margaret, and St. Jerome, St. Rocco, Adam and Eve, Moses breaking the Tables of the Law, the Virgin and Infant with St. Catherine, St. John and St. Jerome, the Virgin and Child with St. Mary Magdalen, and Angels.

**PARMEGIANO** (Girolamo), a cousin of Francesco; followed his style, and painted historical subjects, in some of which he appears to have emulated the graces of Correggio; his principal works are, the Last Supper, the Miracle of the Loaves and Fishes, and the Marriage of St. Catherine.

**PARODI** (Domenico), born at Genoa, 1688; painted numerous historical subjects, one of which is in the style of Carlo Maratti, and represents Francesco Di Sales.

**PAROLINI** (Giacomo); was a pupil of Carlo Cignani, and in some of his figures reminds us of Albano. Of his historical subjects the most celebrated are, the Last Supper, and St. Sebastian with a glory of Angels.

**PARONE** (Francesco), born at Milan, about the end of the fifteenth century; studied the works of the great Roman masters, and

painted an altar-piece for one of the churches, representing the Martyrdom of a Saint.

**PARROCEL** (Joseph), born in Provence, 1648; painted some historical subjects, amongst which is an admirable painting of St. John in the Wilderness.

**PARRY** (William), born in Flintshire, 1742; visited London, and became a pupil of Sir Joshua Reynolds; he visited Italy, and painted for Sir W. W. Wynne, a copy of Raffaello's celebrated picture of the Transfiguration.

**PASINELLI** (Lorenzo), born at Bologna, 1629; adopted the style of Paolo Veronese in his colouring, but not in other respects; his principal works are, St. John preaching in the Wilderness, the Holy Family, the Resurrection, the Martyrdom of St. Ursula and her companions, a Holy Family, and Christ's Entry into Jerusalem.

**PASSARTE** (Bartolomeo); imitated the manner of Ribera so closely that it was difficult to distinguish their works; he painted a large picture in his style, representing the Crucifixion.

**PASSERI** (Giovanni Battista), born at Rome, about 1610; painted in the style of Domenichino, for one of the churches, a representation of the Crucifixion.

**PASSERI** (Guiseppe), born at Rome, 1654; was the favourite disciple of Carlo Maratti; painted in his style a fine picture of the Conception, Peter baptizing the Centurion, and St. Jerome meditating on the Last Judgment.

**PASSERI** (Andrea), born at Como in the Milanese States; painted in the cathedral of that city a picture of the Virgin surrounded by the Apostles.

**PASSEROTTI** (Bartolomeo), born at Bologna, about 1540; was a pupil of Barozzi, and afterwards of Taddeo Zuccheri; painted some historical works, amongst which the most esteemed are, the Martyrdom of St. Paul, the Adoration of the Magi, the Annunciation, and the Virgin on her Throne, surrounded by St. John the Baptist and other Saints.

**PASSEROTTI** (Tiburzio), son of Bartolomeo, painted in the style of his father numerous historical pictures, the principal of which are, the Assumption, St. Francis and St. Jerome kneeling before the Virgin, the Annunciation, and the Martyrdom of St. Catherine.

**PASSIGNANO** (Cavaliere Domenico), born near Florence, 1558; painted in the style of Federigo Zuccaro, and also in that of Paolo Veronese; his principal works are, the Dead Christ, Christ's Descent from the Cross, and Christ bearing his Cross.

**PAVIA** (Giacomo), born at Bologna, 1655;

studied under Antonio Crespi, and painted history with some reputation; his most esteemed works are, the Nativity, and St. Anne teaching the Virgin to read.

**PEDRETTI** (Guiseppe), born at Bologna, 1694; studied under Franceshini, and painted a number of altar-pieces and pictures for the churches, the most esteemed of which are, Christ bearing his Cross, the Martyrdom of St. Peter, and St. John and St. Margaret.

**PELLEGRINI** (Francesco), born at Ferrara; painted many subjects for the churches of that place, the principal of which are, St. Bernard, and the Last Supper.

**PELLEGRINI** (Antonio), born at Venice, 1674; studied under Sebastian Ricci; his principal works in fresco are, the Israelites gathering Manna, and the Brazen Serpent in the Wilderness.

**PEN** (James), a Dutch painter; came to England in the reign of Charles II. and painted for Painters Hall, London, the Portrait of St. Luke.

**PENNEMAKERS** (—), a pupil of Rubens; was an historical painter; one of his works in the Museum at Antwerp represents the Ascension of our Saviour.

**PENNI** (Giovanni Francesco), called Il Fattore; designed in the manner of Raffaele, and copied in oil his celebrated picture of the Transfiguration.

**PEPIN** (Martin), born at Antwerp, 1578; master unknown; painted in so admirable a style as to excite the jealousy of Rubens. He painted two admirable altar-pieces, one representing the Baptism of St. Augustine, and the Saint giving alms to the poor and aiding the sick; the other St. Elizabeth dispensing Charity, also the Death of that Saint and her Ascension into Heaven.

**PERANDA** (Santo), born at Venice, 1566; painted in the manner of the younger Palma, and afterwards in a more finished style. His most admirable production represents the Descent from the Cross.

**PERONI** (Guiseppe), born at Parma, about 1700; in his best pictures resembles Carlo Maratti. His best pictures in that manner represent the Conception, and the Crucifixion.

**PERREIRA** (Diego), a Portuguese; painted amongst other subjects a representation of Purgatory; the Infernal Regions, the Destruction of Sodom, and the Deluge.

**PERUGINO** (Pietro Vanucci), born 1446; painted several historical works, the principal of which are the Deposition from the Cross, with the Virgin and St. John and other figures; the Ascension, the Assumption, and the Holy Family.

**PERUZZINI** (Giovanni), born 1629; a pupil of Cantarini, called Pesaro; painted history both in oil and in fresco, of which the most esteemed are the Decollation of St. John and St. Teresa, the Descent of the Holy Ghost, and a portrait of St. Cecilia.

**PESARO** (Niccolo Trometto), a successful follower of the style of Federigo Zuccaro; painted many historical subjects, of which the most esteemed are the Nativity, San Francesco a Ripa with St. Nicolo and St. Antonio, the Circumcision, and the Last Supper.

**PESELLI** (Pesello), born at Florence, 1404; a scholar of Andrea Castagna; painted history in his style in oil and in fresco, of which his most esteemed production represents the Adoration of the Magi.

**PESELLO** (Francis), called Pesellino, born at Florence, 1426; painted a series of frescoes representing the lives of Sts. Antonio and Francesco.

**PETERS** (William), born in England; was a student in Exeter College in 1788; he painted history and portrait, in the former of which there is a fine picture of the Soul of an Infant carried up into Heaven by Angels.

**PETERZANO** (Simone), a pupil of Titian; painted history for the churches. His principal works are a Pieta, some frescoes of the life of St. Paul, and a picture of the Assumption.

**PETRAZZI** (Astolfo), born at Siena, a scholar of Francesco Vanni; painted some pictures for the public edifices, one of which in the style of the Caracci represents the Communion of St. Jerome.

**PIAGGIA** (Teramo), a disciple of Lodovico Brea; painted a picture in his style of the Martyrdom of St. Andrew.

**PIAZZA** (Calisto), born at Lodi; was one of the most successful followers of the style of Titian. He painted both in oil and in fresco, and his principal productions are the Mysteries of the Passion, the life of St. John the Baptist, the life of the Virgin, the Virgin and Infant surrounded by several Saints, the Marriage of Cana, the Adoration of the Magi, and the Baptism of St. John.

**PIAZZA** (Paolo), called Paolo Cosimo, born 1557; was a pupil of the younger Palma, but did not follow his style. He painted historical subjects for the churches, the most esteemed of which is the Deposition from the Cross.

**PIAZZA** (Cavaliere Andrea), nephew and scholar of Paolo; painted a large picture of the Marriage of Cana.

**PIAZZETTA** (Giovanni Battista), born at Venice, 1682; adopted the style of Guercino,

and painted several good pictures, one of which represents the Decollation of St. John.

**PICCOLA** (Nicholas Ia), born in Cortona, 1730; painted numerous historical subjects, amongst which are St. Bernard Tolomei; St. Bonaventura, and St. Andrew Conte; and the Four Angels that represented the Teachers of the Holy Church.

**PIERI** (Stefano), born in Florence; studied under Battista Naldini, and afterwards visited Rome, and painted some pictures for the churches, amongst which are the Annunciation, the Assumption of the Virgin, the Sacrifice of Isaac, and also some pictures of the Apostles.

**PIERRE** (John Baptist Maria), born at Paris, 1715; studied at Rome, and became a distinguished painter of history. Amongst his most admired works is an admirable picture of St. Nicholas and St. Francis.

**PIGNONE** (Simone), born at Florence, 1614; was the most distinguished disciple and imitator of Francesco Furini. He painted several pictures for the churches; the most admired of which are St. Michael discomfitting the Evil Spirit, and St. Luigi distributing his Wealth to the Poor.

**PILOTTI** (Girolamo), born at Venice; was a faithful follower of the style of the younger Palma. One of his most admired performances is a picture of St. Biagio.

**PINELLA** (Antonio). This lady, born at Bologna, painted in the style of Lodovico Caracci, some pictures for the churches, amongst which are the Guardian Angel, St. Philip and St. James, and St. John the Evangelist.

**PINO** (Marco da), born 1520; a pupil of Daniello da Volterra; is said to have profited by the lessons of M. A. Buonarrotti. He painted some pictures for the churches, the most esteemed of which are a Dead Christ, with the Virgin and St. John, the Deposition from the Cross, the Annunciation, the Assumption of the Virgin, and the Adoration of the Magi.

**PINTURRICCHIO** (Bernardino), born 1454; was a pupil of Pietro Perugino. He painted a picture, in which he is supposed to have been assisted by Raffaele, of St. Lorenzo with the infant John the Baptist.

**PIOLA** (Pellegro), born at Genoa, 1617; master unknown. Painted a picture of the Madonna, in the style of A. del Sarto, and St. Elogia in that of Lodovico Caracci.

**PIOLA** (Domenico), born at Genoa, 1628; emulated the style of Pietro da Cortona in colouring and composition. One of his most

esteemed works is the Miracle of St. Peter at the gate of the Temple.

**PIOMBO** (Francis Sebastiano del), born 1485; painted somewhat in the style of Giorgione, and afterwards in that of M. A. Buonarrotti. Amongst his principal works may be reckoned the Transfiguration, the Flagellation, and the Raising of Lazarus.

**PISBOLICA** (James), a Venetian; painted an altar-piece in the Church of St. Maria Maggiore, of Christ supported by Angels, with the Virgin and Apostles beneath.

**PITTONI** (Giovanni Battista), born at Vincenza, 1680; painted historical subjects, the figures generally smaller than life size. His finest pictures represent the Martyrdom of St. Thomas, and the Multiplication of the Loaves and Fishes.

**PO** (Pietro del), born at Palermo, 1610; studied under Domenichino, and painted, amongst other subjects, a picture of St. Leone.

**POLARINI** (Paolo), of Milan; painted in the private Chapel of St. Thomas del Mercato, a picture of the Annunciation.

**POLO** (Diego), the Younger, born 1620; acquired an admirable style by studying the works of Titian. His most esteemed works are the Baptism of Christ, and the Annunciation.

**PONTE** (Francesco da), the Elder, was one of the followers of the style of Bellini, but afterwards adopted a more modern one, and was the head of the family of the Bassano. Two of his pictures represent St. Bartholomew, and the Holy Ghost.

**PONTE** (Giacomo de), usually called Il Bassano, born 1510; copied the designs of Parmegiano, and is supposed to have been a disciple of Titian, whom he resembles in some of his works, amongst which are the Flight into Egypt, the Nativity, the History of Jacob, the Adoration of the Magi, the Entombing of Christ, Noah and his Family, &c. entering the Ark, and St. Roche interceding with the Virgin for those afflicted with the Plague.

**PONTE** (Francesco da), the Younger, son of Giacomo; painted several pictures for the churches in Venice, amongst which is a highly esteemed portrait of St. Apollonio.

**PONTE** (Leondro da), son of Giacomo, born 1558; for some time followed the style of his father. His historical pictures most deserving of notice are the Birth of the Virgin, and the Raising of Lazarus.

**PONTE** (Girolamo da), youngest son of Giacomo, born 1560; copied his father's works with the greatest precision, and painted some pictures of his own composi-



tion, one of which represents St. Barbara kneeling before the Virgin.

**PONTONE** (Pablo), born in Valencia, 1606; followed the style of Pedro Orrente, who had been a disciple of Bassano. His principal works represent the Adoration of the Magi, and the Nativity.

**PONTORMO** (Jacopo Carucci da), born 1493; studied under Leonardo da Vinci, Andrea del Sarto, and other masters, and painted historical subjects in oil and in fresco, amongst which are the Visitation of the Virgin to St. Elizabeth, the Holy Family, with St. John and St. Augustine giving the Benediction, the Deluge, and the Last Judgment.

**PORBUS** (Peter), born 1510; painted historical subjects for the churches and public edifices, amongst which are the Crucifixion, and St. Hubert.

**PORBUS** (Francis), the Elder, born at Bruges, 1540; was a pupil of Francis Floris, whom he greatly surpassed. One of his most esteemed works represents the Adoration of the Magi.

**PORBUS** (Francis), the Younger, born 1570; painted several historical subjects, amongst which are the Annunciation, the Crucifixion, St. Francis, and the Last Supper.

**PORETTANO** (Peter Maria), a scholar of the Caracci; painted in the parochial church of Santa Maria Maddelena, a portrait of St. Anthony Abate.

**PORTA** (Baccio della), born at Florence, 1469; studied the works of Leonardo da Vinci, and in his large works approached to the grace and grandeur of Raffaële. He painted both in oil and in fresco, and amongst his most celebrated productions are the following: the Virgin on a Throne with St. Peter, St. Bartholomew, and other Saints, presiding at the Mystical Marriage of St. Catherine; the Last Judgment, the Nativity, and the Circumcision.

**PORTA** (Guiseppe), called Salviati, born 1535; combined somewhat of the design of the Roman school with the Venetian colouring. He painted numerous historical subjects, amongst which are the following: the Prophets, the Dead Christ, with the Three Marys, the Assumption, the Annunciation, the Descent from the Cross, with the Virgin Mary Magdalen, and St. John.

**PORTENGEN** (Peter), a painter of Utrecht; in 1838 gave to the Hospital of that city a painting representing a Devotee prostrate before a Death's Head.

**POT** (Henry), born at Haerlem about 1600; master unknown; painted historical

subjects with some reputation. One of his pictures represents Judith with the Head of Holofernes.

**POTTER** (Peter), born in Holland about 1595; painted landscapes with sacred subjects, one of which represents St. Paul the Hermit in the Desert, attended by an Eagle.

**POUSSIN** (Nicholas), born in Normandy, 1594; studied from the works of Raffaële, Giulio Romano, and others, and copied several of the works of Titian. He painted numerous subjects in distemper, but was chiefly employed on pictures of an easel or cabinet size; amongst others the Death of the Virgin, the Taking of Jerusalem, and the Last Supper.

**POZZI** (Giovanni Battista), born at Milan; went to Rome when young, and was employed by Sixtus V. in the Vatican. He painted amongst other subjects the Visitation of the Virgin, and the Angel appearing to Joseph in a Dream.

**POZZI** (Stefano), born at Rome; was a pupil of Carlo Maratti, and of Agostino Masucci, and painted amongst other subjects a portrait of St. Gregorio, and an altarpiece of the Death of Joseph.

**POZZO** (Andrea), born at Trent, 1642; imitated the works of the Venetian masters, and also painted in the style of Rubens. He painted four pictures of the life of our Saviour, and the portrait of St. Francesco Borgia.

**POZZO** (Isabella del), born at Turin, flourished about 1666. There is a picture bearing that date, and signed with her name, representing the Virgin and Infant, with St. Biagio and other Saints.

**PRADO** (Galasso de), a Spanish painter, followed the manner of Parmegiano, and painted a fine picture of the Virgin and other Saints.

**PRATO** (Francis del); painted in 1547, for the Church of St. Francis, in Brescia, a picture of the Marriage of the Virgin Mary with Joseph.

**PRECIADO OR PREZIADO** (Don Francesco), born at Seville, 1713; studied under Sebastian Conca, and painted some pictures for the churches in Rome, particularly one of the Holy Family.

**PREISLER** (John Justin), born at Nuremberg, 1698; gave proof of his superior talent in his picture of the Entombing of Christ.

**PRETI** (Cavaliere Matteo), called Il Calabrese, born 1613; studied under Lanfranco and Guercino, and from the works of Raffaële, Buonarrotti and Annibale Caracci, and sometimes in the style of Paolo Veronese,

chiefly in fresco. Two of his principal works are, the Life of S. Andrea della Valle, and a Saint coming out of a Tomb.

**PREVITALE** (Andrea), born at Bergamo, was one of the distinguished scholars of Giovanni Bellini, and painted history with considerable reputation. Amongst his best works are, St. John preaching, St. Benedetto, and the Annunciation.

**PROCCACINI** (Ercolo), born at Bologna, 1520. His principal works are at Bologna, of which the most worthy of notice are, the Annunciation, the Conversion of Paul, Christ praying in the Garden, St. Michael discomfiting the rebel Angels, and the Deposition from the Cross.

**PROCCACINI** (Camillo), son of Ercolo, born at 1546; studied from the works of M. A. Buonarotti and Parmegiano. His most esteemed works are, the Martyrdom of St. Agnes, the Assumption of the Virgin, the Last Judgment, St. Roche administering the Sacrament to those afflicted with the Plague, the Coronation of the Virgin, the Adoration of the Shepherds, and the Annunciation.

**PROCCACINI** (Giulio Cesare), born 1548; is said to have been brought up in the school of the Caracci, and studied the productions of Raffaele; also painted in the style of Correggio. His most considerable works are, the Transfiguration, the Adoration of the Magi, St. Francis receiving the Stigmata, the Annunciation, the Madonna and Infant surrounded by Saints and Angels, the Marriage of St. Catherine, and the Woman taken in Adultery.

**PROCCACINI** (Ercolo), Jun., born 1596; followed the style of Giulio Cesare Proccacini with success, and painted several pictures for the churches and other public edifices at Milan, in one of which he has represented the Assumption of the Virgin.

**PRUDHON** (Peter Paul), born 1760; visited Rome, and on his return to Burgundy, painted many historical subjects, amongst which are, the dying Saviour and an Assumption.

**PUGET** (Peter Paul), born at Marseilles, 1623; painted historical subjects, in which he imitated the style of Pietro da Cortona, and in some of his works resembles M. A. Buonarotti. One of his best pictures represented the Annunciation.

**PUGLIA** (Guiseppe), born at Rome, 1620; executed several works for the public edifices at Rome, of which the most deserving of notice are, the Presentation in the Temple, and the Assumption of the Virgin.

**PULIGO** (Domenico), born in Florence, 1475; studied under Ghirlandaio, and from the works of Andrea del Sarto, and painted

several historical subjects, of which the most esteemed is, the Descent from the Cross. He also painted numerous Holy Families and Madonnas.

**PULZONE** (Scipione), born at Gaeta, 1550; was a pupil of Jacopino del Conte. His most esteemed historical pictures are, the Assumption of the Virgin, the Holy Family, the Crucifixion, and the Apostles.

**PUPINI** (Biagio), born at Bologna, was a pupil of Francesco Francia, and followed his style. His most esteemed works at Bologna are, the Crowning of the Virgin, the Virgin and Infant Christ, with St. Orsola, St. John preaching in the Wilderness, and the Nativity.

**QUAINI** (Luigi), born at Bologna, 1643; was a disciple of Guercino, and also of Carlo Ciprani, and executed several historical subjects, the principal of which are, the Dead Christ supported by the Virgin; the Visitation, and St. Niccolo in Prison visited by the Virgin and an Angel.

**QUELLINUS** (Erasmus), born at Antwerp, 1607; was a pupil of Rubens, and painted several fine works for the churches, amongst which are, the Nativity, the Guardian Angel and the Holy Family reposing in Egypt.

**QUELLINUS** (John Erasmus), born at Antwerp, 1629; made the works of Paolo his particular study, and adopted his ornamental style. Amongst his principal works are, Christ healing the Sick, the Adoration of the Magi, and the Last Supper.

**RAFFAELLE** (Sanzio d'Urbino), the Prince of Painters, born 1483; was a disciple of Perugino; painted numerous works in oil and in fresco, amongst which are the following; St. Nicola da Tolentino crowned by the Virgin and St. Augustine, the Crucifixion, with the Virgin, Mary Magdalen, and St. John, the Holy Family, in which the Virgin is lifting a veil from the infant Jesus, the Marriage of the Virgin, the Virgin and Infant, with St. John, St. Cecilia, Lo Spasiono de Sicilia, and the Transfiguration of Christ on Mount Tabor.

**RAFFAELINO** (Del Colle); flourished about 1546; was a disciple of Giulio, and painted several historical subjects, the chief of which are, the Resurrection, and the Assumption of the Virgin.

**RAGGI** (Pietro Paolo), born at Vienna about 1650; painted some historical pictures in the style of the Caracci, amongst which are, St. Bonaventura, St. Lorenzo, and the Death of Mary Magdalen.

**RAIBOLINI** (Francesco), sometimes called Francesco Francia, born at Bologna, 1450; painted several subjects for the churches, of which the most admired are, a Crucifixion,

with the Virgin; St. Girolamo, and St. Francesco; the Virgin and Infant, with several Saints and St. Sebastian.

**RAMBALDI** (Carlo), born at Bologna, 1600; was a scholar of Domenico Viani. His pictures most worthy of notice are, the Death of Joseph, the Visitation, and St. Francis Xavier.

**RANDA** (Antonio), born at Bologna, was a scholar of Guido and of Lucia Massari. His principal productions are the portraits of St. Filippo, Neri and the Virgin Mary, with the infant Saviour and St. Francis.

**RATTI** (Giovanni Agostino), born 1699; a scholar of Benedetto Luti, occasionally painted historical subjects, of which the most deserving notice, are a series of pictures of the Life of St. John the Baptist.

**RAVIGLIONE** (—), of Castlemontferrato; painted, amongst other admirable subjects, St. Philip Neri preaching at the Holy Sepulchre, and St. Nicholas tormented by demons.

**RAZZI** (Cavaliere Giovanni Antonio), called Il Sodoma, born at Vercelli, 1749; painted in the style of Leonardo da Vinci, and in some of his pictures partakes of the grandeur of M. A. Buonarroti, and occasionally imitated the grace and beauty of Raffaëlle. Amongst his best works may be reckoned, the Adoration of the Magi, the Flagellation, and St. Catherine de Sienna.

**REMBRANDT** (Van Ryn), born 1606; studied under Zovaanenbergh, Lastman, and Pinas, and painted historical subjects and landscapes. Amongst his most esteemed works, of the former kind, are, Esther before Ahasuerus, St. John Preaching in the Wilderness, the Woman taken in Adultery, and the Nativity.

**RESTOUT** (John), a French painter, born 1692; studied under Jouvenet, and painted some historical subjects: the two best of which are, the Death of Ananias, and the Pool of Bethesda.

**REYN** (Jans de), born at Dunkirk, about 1610; painted historical subjects. His principal works are, the Baptism of Totila, and Herodias with the Head of John.

**REYNA** (Francesco de), born at Seville; studied under Francesco de Herrera, the Elder, and painted a fine picture of the blessed Spirits.

**REYNOLDS** (Sir Joshua), born in Devonshire, 1723; copied Guido's celebrated picture of St. Michael, and painted one of the Nativity.

**REYNOSO** (Don Antonio Garcia), born in Andalusia, 1623; painted historical subjects, amongst which is an altar-piece of the Trinity.

**RHEGIO** (Raffaëlle da), born 1552; was a

pupil of Federigo Zuccaro, and painted history in oil and in fresco. Amongst his best works may be reckoned, St. Peter and St. John healing the Lame Man, and St. Andrew conducting Peter to Christ.

**RIBALTA** (Francesco), born at Valencia, 1551; painted in the style of Juan Baptista Juanes, and copied the works of Sebastian del Piombo. One of his best productions represents the Last Supper.

**RIBALTA** (Juan), born 1597; gave extraordinary proof of ability in a picture he painted of the Crucifixion.

**RICCHIEDI** (Marco), born at Brescia; was a reputable painter of historical subjects, One of his best pictures represents, the Incrediblety of St. Thomas.

**RICCI** (Camillo), born at Ferrara, 1580; was a celebrated disciple of Ippolito Scarsello, and the churches of Ferrara abound with his pictures. Amongst the most esteemed of which are, St. Vincenza and St. Margherita, the Annunciation, and the History of St. Nicholas.

**RICCI** (Giovanni Battista), born 1545; imitated Raffaëllino da Rhegio, and painted history in oil and in fresco. His chief works are, the Vision, the Ascension, the Assumption, the History of the Virgin, and the Crucifixion.

**RICCI** (Sebastiano), born at Venice, 1639; imitated the great masters, particularly Paolo Veronese. He came to England in the reign of Queen Anne, and painted the hall of the chapel at Chelsea College. He also painted, David bringing back the Ark in Triumph, the Dedication of the Temple by Solomon, and Moses bringing water from the Rock.

**RICCIO** (Domenico), called Brusasorci, born 1494; studied the works of Giorgione and Titian, and painted some pictures in the style of the latter, one of which is the portrait of St. Rocco.

**RICKE** (Bernard de), born about 1520; was an eminent painter of history. Two highly-esteemed paintings, by him, at Courtray, represents, the Decollation of St. Matthew, and Christ bearing the Cross.

**RIDOLFI** (Claudio), born at Verono, 1560; a pupil of Paolo Veronese, acquired the style of Baroccio, and painted several pictures for the churches in Ancona, the most esteemed of which are, John the Baptist, the Presentation in the Temple, and Christ taken down from the Cross.

**RIDOLFI** (Cavaliere Carlo), born 1602; studied under Antonio Vasilacchi, and from the works of the best masters. His most esteemed work is, the Visitation of the Virgin to St. Elizabeth.

**RIGHETTI** (Mario), born at Bologna, about

1590; painted several pictures for the churches there, of which the most deserving of notice are, Christ appearing to Mary Magdalen, the Archangel Michael, the Nativity, and the Adoration of the Magi.

**RIMINALDI** (Orazio), born at Pisa, 1598; was a pupil of Aurelio and Orazio Lomi, also followed the principles of M. A. Caravaggio, and afterwards adopted the more graceful and expressive style of Domenichino. Amongst his best works are, the Brazen Serpent, Sampson destroying the Philistines, and the Martyrdom of St. Cecilia.

**RIVALZ** (Anthony), born at Toulouse, 1667; gained a prize from the Academy of St. Luke, for his picture representing the Fall of the Rebel Angels. One of his best easel pictures, in the style of Spagnoletto, represents the Patience of Job.

**RIVAROLA** (Alfonso), born at Ferrara; 1607; studied under Carlo Bonone, and became one of the most distinguished artists of the Ferrarese school. Amongst his best pictures are, the Baptism of St. Agostino, the Resurrection, the Brazen Serpent, and the Martyrdom of St. Caterina.

**RIVERDITI** (Marc Antonio), was educated at Bologna, and painted some pictures for the churches, in which he imitated the style of Guido Reni very closely. Of his historical works the most esteemed are, St. Francesco de Paolo, and the Immaculate Conception.

**ROBATO** (Giovanni Stefano), born 1649; studied under Carlo Maratti, and painted history for the churches with considerable reputation. One of his most esteemed works is, St. Francis receiving the Stigmata.

**ROBERT** (Paul Pontius Anthony), born in Paris about 1680; was a scholar of Peter James Cases, afterwards studied in Italy. His best work represents the Martyrdom of St. Fidelis.

**ROELLAS** (Pablo), or Juan de las, painted history for the churches, in the manner of Palma and Tintoretto. One of his most admired works is, the Martyrdom of St. Andrew.

**ROMANELLI** (Giovanni Francesco), born 1617; was a pupil of Pietro da Cortona, but more graceful in his forms and less splendid in his colouring. He painted two fine pictures of the Presentation in the Temple, and the Deposition from the Cross.

**ROMANELLI** (Urbano), born about 1664; was a pupil of Ciro Ferri. Some of his works are in the churches at Viterbo, one of the best of which is, a portrait of San Lorenzo.

**ROMANINO** (Girolamo), born at Brescia, about 1504; made Titian his model, whom he approaches in some of his works. His

best pictures are, the Martyrdom of St. Giorgio, St. Apollonio administering the Sacrament, and the Descent from the Cross.

**ROMANO** (Giulio), born at Rome, 1492; studied under Raffaello, and assisted him in some of his works. He painted many fine pictures, amongst which were, Christ appearing to Mary Magdalen, the Marriage of St. Catherine, the Stoning of Stephen, and the Fall of the Giants.

**ROMBOUTS** (Theodore), born at Antwerp, 1597; was a scholar of Abraham Janssens, and painted some pictures for the churches, the most remarkable of which are, the Deposition from the Cross, St. Francis receiving the Stigmata, and the Angel appearing to Joseph in a Dream.

**RONCALLI** (Cavaliere Cristoforo), born 1552; painted numerous pictures for the churches, amongst which are, the Death of Ananias and Sapphira, the Visitation of the Virgin to St. Elizabeth, St. Michael discomfiting the Rebel Angels, and the Nativity.

**RONCALLI** (Francesco Maria), born at Parma, 1505; was a pupil of, and painted in the style of Correggio. Of his historical subjects, one of his most esteemed works represents St. Augustus and St. Jerome.

**ROSA** (Francesco di), called Paciccio, born at Naples, about 1600; painted historical subjects, altar-pieces, and easel pictures. The most esteemed of the former description are, St. Tommaso d'Aquino, and the Baptism of St. Candrida.

**ROSA** (Salvator), born at Naples, 1615; studied under Francesco Franczani, Annello Falcone, and Guiseppe Ribera, called Spagnoletto. He painted some historical subjects for the churches, amongst which are, the Incredulity of Thomas, Daniel in the Lions' Den, Tobit and the Angel, the Resurrection of Christ, the Raising of Lazarus, and the Martyrdom of St. Como and St. Damian.

**ROSELLI** (Niccolo), born at Ferrara; is supposed to have studied in the school of Dosso Dossi, but in some of his works imitated the style of Garofalo. He painted several pictures for the churches, amongst which are, the Virgin and Infant Saviour in the Clouds, and underneath, St. John the Evangelist and St. Anthony; also a picture of the Purification.

**ROSSELLI** (Cosimo), born at Florence, 1416; master unknown, executed some works for the churches, amongst which are two fine pictures, representing the Miracle of the Sacrament, and Christ Preaching.

**ROSSELLI** (Matteo), born in Florence, 1578; was a pupil of Pagani, and also of Passignano, and improved his style by copy-

ing the works of Raffaelle and Polidoro di Caravaggio. His best work is a picture of the Nativity.

**ROSSETTI** (Giovanni Paolo), born at Volterra; a scholar of Ricciarelli, painted history with considerable reputation. His most esteemed work represents the Taking down from the Cross.

**ROSSI** (Muzio), born in Naples, 1626; a pupil of Stanzioni, and afterwards of Guido, painted an altar-piece for the Certosa, representing the Nativity.

**ROSSI** (Pasquale), born at Vicenza, 1641; painted history with some reputation, of which the most deserving notice are, the Baptism of Christ, Christ praying in the Garden, the Madonna and St. Bambino, and St. Gregory interceding for the Souls in Purgatory.

**ROSSI** (Eneas), a Bolognese, scholar of Lodovico Caracci; painted a fine picture in the church of St. Riemo, of St. Dominic.

**Rosso** (II), called Maître Roux, born in Florence, 1496; was a pupil of Andrea del Sarto, Michael Angelo, and Parmegiano, painted numerous pictures for the churches in Rome, amongst which are, the Assumption of the Virgin, the Marriage of the Virgin, the Decollation of St. John, and the Deposition from the Cross.

**ROTA** (Martin), copied some works of Raffaelle and Federigo Zuccari, and made two copies of Buonarroti's celebrated picture of the Last Judgment.

**ROTARI** (Conte Pietro), born at Verona, 1707; a pupil of Antonio Balestra, studied the works of Titian and Tintoretto, and painted some historical subjects, amongst which are to be found, an Annunciation, and the Birth of the Virgin.

**ROTTENHAEMER** (John), born 1654; distinguished himself by his small pictures of historical subjects, the most admired of which represents St. Christina, and the Annunciation.

**ROVERE** (Giovanni Mauro), born at Milan, 1570; studied under Proccacini, whose style he followed with some success. Of his altar-pieces, the most admired composition by him represents the Last Supper.

**RUBENS** (Sir Peter Paul), born at Antwerp, 1577. This celebrated master of the art, who painted all kinds of subjects with equal success, historical and otherwise, produced, amongst others, the following celebrated works, the Finding of the Cross by St. Helena, Christ bearing the Cross, the Crucifixion, the Circumcision, St. Ignatius working a Miracle, Abraham and Melchisedec, the Four Doctors of the Church, and the Four Evangelists.

**RUBIALES** (Pedro de), born in Spain; studied under Francesco Salviati, and assisted Giorgio Vasari. His best production is a picture of the Conversion of Saul.

**RUGGIERI** (Giovanni Battista), born at Bologna; studied under Domenichino and Francesco Gessi, and painted some pictures for the churches, in oil and in fresco. His principal works at Bologna are, the Assumption of the Virgin, the Adoration of the Magi, and the Descent of the Holy Ghost.

**RUGGIERI** (Ercole), called Del Gessi, imitated Francesco Gessi so closely that it is difficult to distinguish their works; such are his pictures of St. Joseph, with the Virgin and Infant Christ, and St. Catherine and other Saints.

**RUIZ** (Francis Ignatius), a Spaniard; was patronized by Charles II. of Spain. His best picture is, a Portrait of St. John del Croce, with many of the actions of that Saint around him.

**RUSTICI** (Francesco), born 1595; for some time imitated the style of M. A. Caravaggio. His principal works represent, an Expiring Magdalen, St. Sebastian, and the Annunciation.

**RUVIALE** (Francesco), called Il Polidorino, born in Spain; was a scholar of Polidoro de Caravaggio, whose style he followed with considerable success. His principal works at Naples are, a Dead Christ, and the Descent from the Cross.

**RYCKAERT** (David)—See *Whimsicalities*.

**SABBATTINI** (Andrea) called Da Salerno, born about 1485; studied under Epifanio, and from the works of Perugino; and afterwards became a disciple of Raffaelle, and painted numerous works for the churches, amongst which are, the Virgin and Infant Saviour, with two Saints of the Order of Benedictines; St. Francis kneeling before the Virgin and Infant, the Assumption of the Virgin, the Adoration of the Magi, and the Madonna and Bambino.

**SABBATTINI** (Lorenzo), born at Bologna, about 1540; master unknown, imitated the style of Raffaelle with great success, and painted many subjects for the churches, amongst which are several subjects from the Life of St. Peter, the Crucifixion, the Assumption, the Crucifixion, St. Michael vanquishing the Rebel Angels, the Four Evangelists, and the Four Doctors of the Church.

**SACCHI** (Andrea), born at Rome, 1594; studied under Albano, and from the works of Polidoro de Caravaggio, and executed several works in oil and in fresco, the most important of which are, the Death of St. Anne, the Angel appearing to Joseph, and St. Romualdo explaining to his Order his reason for retiring from the World.

**SACCHI** (Carlo), born at Pavia, 1617 ; successfully imitated the style of Paolo Veronese. One of his most esteemed works represents St. James resuscitating a Dead Body.

**SACCHI** (Jasper), a native of Imola ; painted in the church of St. Francis in Ravenna, the picture of St. Rocco, with the Virgin Mary, St. Francis and St. Sebastian.

**SACCO** (Scipio), a painter of Romagna ; said to have been a pupil of Raffaelle, painted a picture of the Martyrdom of St. Peter, and a Portrait of Pope Gregory.

**SAITER** or **SEITER** (Daniel), born at Vienna, 1649 ; visited Rome, and gave proof of his abilities by an altar-piece, representing John Preaching in the Wilderness.

**SALIMBENI** (Arcangiolo), is said to have been a disciple of Federigo Zuccaro, but more resembles Pietro Perugino, as appears in his pictures of St. Peter the Martyr, and the Crucifixion.

**SALIMBENI** (Cavaliere Ventura), studied the works of Correggio and Parmegiano, and executed several works for the churches and other public edifices at Rome, amongst which those most worthy of note are, the Baptism of Christ, Abraham and the Angels, the Circumcision, the Annunciation, the Marriage of the Virgin, and the Descent of the Holy Ghost.

**SALINI** (Cavaliere Tommaso), born in Rome, 1575 ; painted several pictures for the churches, &c. at Rome, one of the most esteemed of which represents St. Tommaso da Villanuovo giving Alms to the Poor.

**SALIS** (Carlo), born at Bologna ; a pupil of Guiseppe dal Sole, imitated the style of Balestra with great success.

**SALMEGGIA** (Enea), born at Bergamo, about 1556 ; was one of the most successful followers of the style of Raffaelle. He painted, amongst other subjects, the Adoration of the Magi, the Virgin and Child in the Clouds ; St. Benedetto, St. Gratia, and another Saint ; the Martyrdom of St. Agati, the Taking down from the Cross, Christ's Sermon on the Mount, the Flagellation, and St. Vittore.

**SALMERON** (Christobal Garcia), born in Spain, 1603 ; studied under Pedro Orrente, and became a reputable painter of history. One of his most esteemed works is a picture of the Nativity.

**SALVI** (Giovanni Battista), called Il Sassoferrato, born 1605 ; is supposed to have studied under Domenichino, but occasionally imitated the style of Guido, Albano, Baroccio, and even Raffaelle. His pictures generally represent the Virgin and Infant Christ, or a female Saint.

**SALTARELLO** (Luca), born in Genoa, 1610 ; studied under Domenico Fiasella, upon leaving whom he painted an altar-piece of St. Benedetto resuscitating a dead person.

**SALVIATI** (Francesco Rossi), studied under Andrea del Sarto and Baccio Bandinelli, and painted numerous historical works, amongst which the most esteemed are the Annunciation, Christ appearing to Peter, the Life of St. John the Baptist, and the Taking down from the Cross.

**SALVIONI** (Rosalba Maria), was a scholar of Sebastian Conca, and copied very exactly some of Carlo Maratti's works. One of her best pictures represents St. Catherine, Virgin and Martyr.

**SAM** (Engel), born at Rotterdam, 1699 ; excelled in cabinet size pictures. One of his best is in the manner of Vander Werf, and represents the Flight into Egypt.

**SAMACCHINI** (Orazio), born at Bologna, 1532 ; was a scholar of Pelegrino Tibaldi, and studied the works of Correggio. His principal works are the Coronation of the Virgin, the Presentation in the Temple, the Last Supper, &c.

**SANDRART** (Joachim), born 1606 ; studied under Matthew Merian, Theodore de Bry, and Gerard Honthorst, and copied some of the finest pictures of Titian, Guido, and others. Of his own composition, his best picture is a representation of the Last Judgment.

**SANTA CROCE** (Francesco Rizzo da), was educated in the school of Carpaccio, but painted in a more modern style. His best production is an altar-piece, representing the Virgin and Infant Christ with St. Gilemia and St. Girolamo.

**SANTA CROCE** (Girolamo Rizzo da), flourished about 1540 ; and is said to have approached nearer to the style of Giorgione and Titian than any other artist of his time. His most esteemed works are the Martyrdom of St. Lawrence, and the Last Supper.

**SANTAFEDE** (Francesco), a Neapolitan, scholar of Sabbattini ; painted many works for the churches in Naples, the most esteemed of which represents the Coronation of the Virgin.

**SANTAFEDE** (Fabrizio), born 1650 ; studied under Francesco Curia, and afterwards at Rome, and painted many considerable works for the churches at Naples, of which the principal represent the Nativity, the Angels appearing to the Shepherds, and the Adoration of the Magi.

**SANTERRE** (Jean Baptist), born in France, 1631 ; studied under Bon Boullongne, and painted a variety of subjects. Of his historical pictures, the most esteemed are Su-

sannah and the Elders, Mary Magdalen penitent, and Sta. Theresa.

SARABIA (Joseffe), born at Seville, 1618; studied in the school of Zurburan, and painted some historical subjects, of which the most esteemed are the Conception, and the Flight into Egypt.

SARACINO (Carlo), called Veneziano; imitated the manner of M. A. Caravaggio, and was employed for many of the public edifices at Rome. His principal works were the Death of the Virgin, and the Virgin, the Infant Saviour, and Sta. Anne.

SARAZIN (James), of Noyon, in Picardy; painted some historical subjects, one of which represents the Crucifixion.

SARTO (Ercole), born in the Duchy of Ferrara, 1593; established his reputation as an historical painter by his picture of the Adoration of the Magi.

SARTO (Andrea del), or Andrea Vannucchi; studied under Pietro di Cosimo, and from the works of Masaccio, Ghirlandaio, Leonardo da Vinci, and other great masters, and painted numerous pictures for the churches, amongst which are the Life of John the Baptist, the Visitation of the Virgin, the Nativity, the Baptism of Christ, the Life of St. Filippo Benizi, the Dead Christ, with the Virgin, St. John, Mary Magdalen, and other figures; the Descent of the Holy Ghost, the Birth of the Virgin, and the Last Supper.

SAVOLDO (Girolamo), born at Brescia; flourished about 1540; studied at Venice from the works of Titian, and painted several altar-pieces and easel pictures, of which the most esteemed are Christ with the four Saints, and the Transfiguration.

SCALABRINO (Mark Antony), of Verona, flourished about 1565; painted in the Church of St. Zeno two side pieces of the great altar, representing Christ disputing with the Doctors, and the Adoration of the Magi.

SCANNAVINI (Maurelio), born at Ferrara, 1655; studied under Francesco Ferrara and Carlo Cignani. Many of his works are at Bologna, of which the most esteemed are the Annunciation, and St. Tommaso da Villa Nova distributing Alms to the Poor; and St. Brigada fainting before a Crucifix.

SCARAMUCCIA (Luigi), called Il Perugino, born 1616; studied under Guido and Guercino, and painted some good historical pictures, amongst which are the Presentation in the Temple, and Santa Barbara.

SCARCELLA (Sigismondo), born at Ferrara, 1530; was a successful follower of Paolo Veronese. He painted some pictures for the churches, amongst which is an altar-piece, representing the Visit of the Virgin to

St. Elizabeth, and a picture of the Conversion of Saul.

SCARCELLA (Ippolito), born at Ferrara, about 1560; imitated the works of Paolo Veronese. He painted numerous historical pictures, amongst which are the Annunciation, the Visitation of the Virgin Mary to St. Elizabeth, the Assumption, and the Marriage at Cana.

SCHAGEN (Giles Van), a Dutchman, born in Holland, 1616; copied some of the ancient masters' works, amongst which was a picture of Christ and St. John, by M. A. Buonarrotti; and the Virgin and Child, by Rubens.

SCHIAVONE (Andrea), born 1522; designed from the prints of Parmegiano, and afterwards became a scholar of Titian, and painted in competition with Tintoretto, but not equal to him. Amongst his best pictures may be reckoned the Visitation of the Virgin to St. Elizabeth, the Nativity, and the Assumption of the Virgin.

SCHIDONI or SCHEDONE (Bartolomeo), born at Modena, 1560; appears to have formed his style by an attentive study of the works of Raffaele and Correggio, whom he closely resembles in style. His most esteemed works are a portrait of St. Geminiano, a Pieta, and the Conception. His favourite subjects were Holy Families and Madonnas.

SCHOEN (Martin), born about 1420; painted two pictures at Colmar, representing the Nativity, and the Adoration of the Magi.

SCHOENFIELD or SCHOONFIELD (John Henry), born in Suabia, 1619; studied under John Siechelbien, and painted some historical subjects, of which the most esteemed represent Christ conducted to Calvary, and the Taking down from the Cross.

SCHOREL or SCHOREEL (John), born in Holland, 1495; painted some historical subjects, in which he imitated the style of Raffaele, two of which represent Christ's Entry into Jerusalem, and the Baptism of Christ; he also painted a picture of the Incredulity of Thomas.

SCHUT (Cornelius), born at Antwerp, in 1600; was one of the most celebrated disciples of Rubens, and painted several altar-pieces, of which those most deserving of notice represent the Nativity, the Assumption of the Virgin, and a Dead Christ, with the Infant and St. John.

SCHWARTS (Christopher), born in 1550; entered the school of Titian, and endeavoured to imitate the vigorous colouring of Tintoretto. One of his most esteemed works represents the Entombing of Christ.

SCILLA or SILLA (Agostino), born at Messina, 1629; studied under Antonio Ricci, and afterwards frequented the school of An-

drea Sacchi. One of his most esteemed works represents the Death of St. Hilary.

SEBILE (Gysbert), a modern Dutch painter, composed a picture full of merit, representing the Judgment of Solomon.

SECCANTE (Sebastiano), born at Udine; studied under Pomponio Amalteo, and became a reputable painter of history. In one of the churches at Udine is an altar-piece by him, representing Christ bearing his Cross, with Angels holding the instruments of the Passion.

SECCHIARI (Giulio), born at Modena; was educated in the school of the Caracci, and painted history with considerable reputation. One of his best works represents the Death of the Virgin.

SEGALER (Giovanni), born at Venice, 1663; was a scholar of Antonio Zanchi, and became a reputable painter of history. One of his best works represents the Immaculate Conception.

SEGERS or SEGHERS (Gerard), born at Antwerp, 1589; studied under Van Balen and Abraham Janssens, and afterwards attached himself to the style of M. A. Caravaggio, and subsequently to that of Rubens and Vandyck. His most celebrated works are the Elevation of the Cross, the Adoration of the Magi, Peter denying Christ, and the Marriage of the Virgin.

SEMENTI or SEMENZA (Giacomo), born at Bologna, 1580; was a successful follower of the style of Guido, for whose works his productions are sometimes mistaken. His best productions are the Martyrdom of St. Cecilia, the Marriage of St. Catherine, the Crucifixion, and the Virgin and Infant Christ.

SEMINI (Antonio), born about 1485; was a successful follower of the style of Pietro Perugino. His best production is a picture of the Nativity.

SEMINI (Andrea), born at Genoa, 1510; became a faithful follower of the style of Raffaele. He painted several pictures for the churches in Genoa, of which those most esteemed represent the Nativity, and the Adoration of the Magi.

SERAFINI (Serafino da); a picture in the style of Giotto, dated 1385, and inscribed with this name, is in the cathedral at Modena. It represents the Crowning of the Virgin.

SERIN (John), born at Ghent, 1678; studied under Erasmus Quellinus, and nearly approached to him in style. There is a fine picture by him, representing St. Martin tearing his mantle, to give half of it to a poor man covered with rags.

SERMONETA (Girolamo Siciolante), born

1504; was one of the ablest disciples of Piero del Vaga, and in his oil painting resembles Raffaele. Such are his pictures of the Martyrdom of St. Lucia, the Transfiguration, the Nativity: his most celebrated work represents the Virgin seated on a throne, with a choir of beautiful angels, St. Bartholomew, St. Paul, and other Saints.

SEUER (Eustachius le), born in Paris, 1617; studied under Simon Vouet, and from the purity of his design was called the French Raffaele. He left some fine specimens of his talent in the Life of St. Bruno: St. Paul casting out a Devil, St. Paul preaching at Ephesus, and the Descent from the Cross.

SISTO (Da), sometimes called Cesare Milanese, one of the ablest imitators of the style of Leonardo da Vinci, and also of Raffaele. Two of his most esteemed works are, the Holy Family, and the Head of Herodias.

SIGNORELLA (Luca), born 1439; a disciple of Pietro Francesca, was one of the first of the Tuscan painters who drew the figure correctly. His most considerable work is in fresco, it represents the final dissolution and judgment of the World.

SILVIO (Giovanni), born at Venice, flourished about 1532; is supposed to have been educated in the school of Titian. One of his pictures, in the style of that master, represents St. Martino between St. Peter and St. Paul, with three Angels.

SIMMONS (John), born in Somersetshire, about 1715; painted some historical subjects. One of which in the Church of St. John, at Devizes, represents the Resurrection.

SIMONE (Maestro), born at Naples; was a disciple of Filippo Tesauro, and improved his style by studying the works of Giotto. One of his best works represents the Taking down from the Cross.

SIRANI (Giovanni Andrea), born at Bologna, 1610; was a disciple of Guido Reni, and in some of his pictures resembles Guido's second style, such is his picture of the Crucifixion: but in his Feast of the Pharisee, and the Marriage of the Virgin, he resembles M. A. Caravaggio.

SIRANI (Elisabetta), daughter of Giovanni Andrea, born at Bologna, 1638; painted many pictures, some of which reminds us of the works of Guido. Her most admired productions are, the Baptism of Christ by St. John, Francesco de Padona kneeling before the Infant Christ, and the Virgin Mary with St. Anne contemplating the Infant Christ sleeping.

SMEYERS (G.), of Malines, painted in a chapel of the church of St. Rombout, at Malines, a picture of the Temptation of St. Anthony.



**SMITZ** (Gaspar), a Dutch painter; came to England, and obtained the name of Magdalen Smith. His usual subjects were portraits of the Magdalen.

**SOGGI** (Niccolo), born at Florence, 1474; studied under Pietro Perugino, and painted historical subjects in his style. One of his works is a representation of the Nativity.

**SOGLIANI** (Giovanni Antonio), born at Florence; imitated the style of Bartolomco di St. Marco, but not very successfully. His best works are a picture of Cain and Abel, and the Martyrdom of St. Arcadio.

**SOLARI** (Andrea), flourished about 1530; was a graceful designer, and an excellent colourist. One of his most esteemed works is a picture of the Assumption of the Virgin.

**SOLE** (Giovanni Guiseppe dal), born 1654; imitated the style of Lorenzo Pasinelli, with great success. Amongst his most esteemed works are, the Incredulity of Thomas, and the Annunciation.

**SOLERI** (Giorgio), born in Alessandria, flourished about 1573; painted historical subjects; of which, those most esteemed are, Saints Agostino and Francesco, recommending the City of Alexandria to the protection of the Virgin, and St. Lorenzo kneeling before the Virgin, with a group of three Angels.

**SOLIMENE** (Angelo), born 1630; was a disciple of Francis Guarini da Zolofra. The only public work he painted in Naples is that of the Madonna, St. John, and St. Gregory.

**SOLIS** (Francesco), born at Madrid, 1629; painted history. His most esteemed work is a portrait of Santa Teresa.

**SORRI** (Pietro), born at Sienna, 1656; studied the works of Paolo Veronese, whose style is discernible in all his best pictures. One of which, an altar-piece, represents Christ disputing with the Doctors.

**SPADA** (Lionello), born at Bologna, 1576; studied under the Caracci, and became an eminent disciple of their school; he painted in the mixed style of the Caracci, and M. A. Caravaggio. Amongst his principal works may be reckoned, the Miraculous Draught of Fishes, and St. Domenico burning the forbidden Books.

**SPAGNOLETTO** (Guiseppe Ribera), called Il Spagnoletto, born 1589; painted in the style of M. A. Caravaggio, which he sometimes attempted to embellish by imitating the grandeur of Raffaell, and the graces of Correggio, some of whose works he copied. He usually painted terrific or gloomy subjects, such as, the Flaying of St. Bartholomew, the Martyrdom of St. Lawrence, the Murder of

the Innocents, the Martyrdom of St. Januarius, St. Jerome, and St. Bruno, and the Taking down from the Cross.

**SPINELLO** (Aretino), born 1328; studied under Jacopo de Casentino; he painted historical subjects, in a superior style, and particularly excelled in his portraits of the Madonna.

**SPISANO** (Vincenzio), born 1598; studied at Bologna, under Denys Calvart, whose style he followed without deviation. Some of his most remarkable works are, the Death of St. Joseph, the Visitation of the Virgin to St. Elizabeth, the Baptism of Christ, and the Conversion of Saul.

**SPRANGHER** (Bartholomew), born at Antwerp, 1546; studied in Italy, but in style adhered to that of his own country. He painted for Pope Pius V., a picture composed of upwards of 500 figures, representing the Last Judgment.

**SQUARCIONE** (Francesco), born at Padua, 1394; painted a picture dated 1452, representing St. Girolamo surrounded by several other Saints.

**SQUAZZINO** (—), of the city of Castello; painted the figures in the side pieces of the altar, representing the Life of St. Francis.

**STARNINA** (Gherardo), an old Florentine painter; was a disciple of Antonio Veneziano, in whose still and dry style he painted a picture, representing St. Jerome delivering his instructions to his disciples, when at the point of death.

**STEFANO** (—), called Il Fiorentino, born in 1301; was a disciple of Giotto. The only vestige remaining of his productions is a picture of the Virgin and Infant Christ.

**STEFANONE** (Maestro), born at Naples, 1325; painted in oil and in fresco, the latter of which have almost entirely perished; of the former, an altar-piece is still preserved of the Virgin and Mary Magdalen, weeping over the Dead Christ.

**STELLA** (James), born in Lyons, 1596; son of Francis Stella, studied the works of Raffaell, and painted some historical works for the churches, the chief of which are, the Baptism of Christ by St. John, the Annunciation, and Christ with the Woman of Samaria.

**STELLA** (Francis), born in Lyons, 1601; painted historical subjects similar to his brother, but not equal to him. One of his works is an altar-piece, representing the Dead Christ, with the Virgin Mary, and St. John.

**STERN** (Ignacio), born at Bavaria, 1698; a pupil of Carlo Cignani, painted several pictures for the churches in Lombardy.

Amongst which, are the Annunciation and the Assumption.

**STERN** (Lewis), a Roman painter, born in 1708; painted many works, of which those most deserving of notice are, St. Francis Ceracuoli, and St. Peter and St. Paul.

**STEYAERT** (Anthony), born at Bruges, 1765; painted in 1809 his celebrated picture of St. Anthony preaching.

**STRADA** (Vespasiano), born at Rome; instructor unknown, painted some excellent historical subjects for the churches and public edifices at Rome. Two of the most considerable of which are, the Visitation of the Virgin Mary to St. Elizabeth, and the Adoration of the Shepherds.

**STRADA** or **STRADANUS** (John), born at Bruges, 1536; studied at Rome, from the works of M. A. Buonarrotti, and Raffaello, and attached himself to the style of Francesco Rossi, called Salviati. Of his most considerable works in the churches, a picture representing the Crucifixion, with the Virgin Mary, the Magdalen, and St. John; also the Ascension, the Nativity, and the Adoration of the Magi, are the most esteemed.

**STREATER** (Robert), born in London, 1624; a scholar of Du Moulin, painted in the Church of St. Michael's, Cornhill, a picture of Moses and Aaron.

**STROZZI** (Bernardo), born 1581; was a scholar of Pietro Lorri; painted historical subjects for the public edifices, and for private collections, of which the most esteemed are, a representation of Paradise, and the Incredulity of Thomas.

**SUARDI** (Bartolomeo), born at Milan; flourished about 1520; he was the scholar of Bramante Lazzari, and painted in his style. Two of his pictures at Milan represent a Dead Christ, with the Marys, and the Virgin and Infant.

**SURCHI** (Giovanni Francesco), born at Ferrara; was a disciple of the Dossi, whom he assisted in many of their works. Of his historical compositions the most esteemed are the Marriage of St. Catherine, and the Adoration of the Shepherds.

**SUVEE** (Joseph Benedict), born at Bruges, 1743; painted historical subjects, amongst which the following are considered his best productions:—the Descent of the Holy Ghost, the Adoration of the Magi, the Birth of the Virgin, and the Resurrection.

**SYDER** (Daniel), born at Vienna, 1647; followed the style of Carlo Loti with great success, and afterwards became one of the favourite disciples of Carlo Maratti. The two following pictures by him are highly

esteemed: the Miracle of the Manna, and the Last Supper.

**TACCONE** (Innocenzio), born at Bologna; was a disciple of Annibale Caracci, from whose design he painted the following large frescoes: the Crowning of the Virgin, Christ appearing to St. Peter, and St. Paul taken up into the Third Heaven.

**TAGLIASACCHI** (Giovanni Battista), born near Piacenza; painted history in the style of Guiseppe del Sole, and afterwards studied the works of Correggio, Parmegiano, and Guido. His best production is a picture of the Holy Family:

**TAMBURINI** (Giovanni Maria), born at Bologna; studied under Pietro Facini and Guido, and painted history with considerable reputation. His most esteemed works are his pictures of St. Antonio de Padona, and the Annunciation.

**TANZI** (Antonio), born near Novara, 1574; master unknown; distinguished himself in several public works at Venice, the principal of which represents the Battle of Sennacherib.

**TARUFFI** (Emilio), born at Bologna, 1632; studied under Francesco Albano, and painted some pictures at Bologna, of which the most esteemed represent the Virgin presenting the Rosary to St. Domenico, and the Virgin with a glory of Angels appearing to St. Celestino.

**TASCA** (Cristoforo), born in Bergamo, 1667; studied from the works of Antonio Bellucci and Carlo Loti, and painted several pictures for the public edifices, of which the most deserving of notice are the Birth of the Virgin, the Death of St. Joseph, the Nativity, and the Baptism of Christ by St. John.

**TELLIER** (Jean le), born at Rouen; said to have been a scholar of Niccolo Poussin; painted historical subjects for the churches and for private collections, of which the most deserving of notice are the Holy Family, and the Death of St. Alexis.

**TENIERS** (David)—See *Whimsicalities*.

**TENIERS** (David), the Younger, born at Antwerp, 1610; studied under Brouwer, and received some instruction in the art of colouring from Rubens; he painted every variety of subject, generally small size, and had the talent of being able to imitate the style of any master. One of his most esteemed works of that description is painted in the style of Rubens; it represents Mary Magdalen kneeling in a Grot.

**TERENZI** (Terenzio di Urbino), a scholar of Baroccio; imitated the old masters so closely, and gave such an appearance of age

to his pictures, that many of his copies have passed as originals. One of his best works of his own composition represents the Virgin and Infant Christ, with several Saints.

**TERMISANO** (Dezio), born at Naples; a scholar of Giovanni Filippo Criscuolo; painted history. A picture signed with his name and dated 1597, is at Naples, it represents the Last Supper.

**TERWESTEN** (Matthew), born at the Hague, 1670; studied the works of Titian, Paolo Veronese, and other old masters, and frequented the school of Carlo Loti. One of his most esteemed productions represents Christ praying on the Mount.

**TERZI** (Francesco), born at Bergamo, about 1580; a pupil of G. B. Moroni; painted history with some reputation. Two of his most esteemed productions represent the Nativity of Christ, and the Assumption of the Virgin.

**TERZI** (Cristoforo), born at Bologna; flourished about 1740. He was a scholar of G. G. M. Crespi, called Il Spagnuolo, and acquired considerable reputation as a painter of history. One of his most esteemed works is St. Petronio kneeling before the Virgin.

**TESAURO** (Filippo or Pippo), born at Naples about 1260; painted frescoes, few of which have escaped the ravages of time. Those now remaining represent the Life of St. Niccolò Eremita.

**TESAURO** (Bernardo), born at Naples, 1440; studied under Silvester Buono. Of his works still remaining the chief is an altar-piece representing the Assumption of the Virgin.

**TESAURO** (Raimo Epifanio), son of Bernard, flourished about 1490; painted some considerable works, amongst which the most esteemed are the Visitation of the Virgin to St. Elizabeth, the Virgin and Infant Christ, with St. Anthony, St. Jerome, and St. John the Baptist.

**TESTA** (Pietro), called Il Lucchesino, born 1611; studied under Pietro Paolini, Domenichino, and Pietro da Cortona, and painted at Rome a fine picture of the Death of St. Angelo.

**TESTELIN** (Louis), born at Paris, 1615; studied under Simon Vouet, and painted history with considerable reputation. His principal works are the Resurrection of Tabitha, and the Scourging of St. Paul.

**THOMAS** (John), born in Flanders, 1610; studied in the school of Rubens, and proved himself a worthy disciple of that school. At Antwerp is an altar-piece by him representing St. Francis kneeling before the Virgin and Infant Christ.

**THORNHILL** (Sir James), born at Weymouth, 1676; visited the Continent, and on his return to England, was appointed by Queen Anne to ornament the cupola of St. Paul's, which he did in eight compartments, representing the History of St. Paul.

**THULDEN** or **TULDEN** (Theodore Van), born 1607; was one of Rubens' distinguished disciples. His most esteemed historical works are the Martyrdom of St. Sebastian, the Assumption of the Virgin, and the Martyrdom of St. Adrian.

**TIARINI** (Alessandro), born at Bologna, 1577; painted some pictures in the style of Domenico Ciesti, called Passignano, and afterwards adopted that of Lodovico Caracci. He frequently painted the Sorrows of the Magdalen, and the Repentance of Peter, but his most esteemed productions are the Virgin, Mary Magdalen, and St. John weeping over the instruments of the Passion; St. Catherine kneeling before a Crucifix, a Pieta, and St. Dominic resuscitating a dead person.

**TIBALDI** (Pellegrino), born at Bologna, 1527; studied under Bartolomeo Ramenghi, and afterwards from the works of Michael Angelo Buonarrotti, and became a worthy imitator of his style. He painted numerous historical subjects, amongst which are the following: St. John preaching in the Wilderness, the Separation of the Elect from the Reprobate, the Nativity, the Presentation in the Temple, the Transfiguration, the Decoliation of St. John, the Purification, the Flight into Egypt, the Murder of the Innocents, Christ tempted in the Wilderness, the Election of the Apostles, the Expulsion of the Money Changers from the Temple, the Resurrection of Christ, St. Michael with the Fallen Angels, the Martyrdom of St. Lorenzo, and the Adoration of the Magi.

**TERENDORF** (Jereniah Van). There are two pictures by this master in the churches at Ypres, representing our Saviour giving the Keys of Paradise to St. James, and the Nativity of Christ.

**TINELLI** (Cavaliere Tiberio), born at Venice, 1588; studied under Giovanni Coniarini and Leandro Bassano, whose style he followed. His principal historical works are the Salutation of the Virgin, the Last Supper, and a representation of Paradise.

**TINTI** (Lorenzo), born at Bologna, 1634; was a scholar of Giovanni Andrea Sirani, in whose style he painted some altar-pieces for the churches at Bologna, amongst which the most worthy of notice are the Scourging of Christ, and the Virgin and Infant Christ with several Saints.

**TINTORETTI** (Giacomo Robusti), born in Vienna, 1512; was a scholar of Titian, who, jealous of his rising talents, expelled him

from his school. His three most celebrated pictures are the Crucifixion, the Marriage of Cana, and the Miracle of the Venetian Slave.

**TITI** (Santo di), born in the Florentine State, 1538; studied under Agnolo Bronzino, and from the works of the great Florentine masters. His most esteemed works in the public edifices are, Christ with his disciples at Emmaus, the Resurrection of Lazarus, and the Baptism of Christ by St. John.

**TITIAN** (Tiziano Vecelli), called Da Cadore, born 1477; studied under Sebastiano Zuccari, Fabrizio Gentile, and Giovanni Bellini, and afterwards under Giorgione, but adopted a style of his own, in which he has never been excelled. He painted numerous historical subjects, one of which, in the Gallery of the Louvre, is regarded as the chef-d'œuvre of historical composition; it represents St. Pietro Martyre.

**TITIANO** (Girolamo dante), called Il; studied in the school of Titian, and, by frequently painting with him and copying his works, became worthy of the school in which he was educated. One of his best pictures represents S.S. Cosmo e Damiano.

**TOLEDO** (Juan de), born in Murcia, 1611; a celebrated battle painter; occasionally painted historical subjects, of which those most esteemed represent the Assumption of the Virgin, and the Conception.

**TORBIDO** (Francesco), born at Verona, about 1500; was a pupil of Giorgione and of Liberale Veronese. He painted a number of pictures in oil and in fresco, of which those most deserving of notice represent the life of the Virgin, and the Transfiguration.

**TRABALLESI** (Francesco), born in Florence about 1580; painted two altar-pieces, one of which represents the Annunciation, and the other, Christ disputing with the Doctors.

**TRAINI** (Francesco), born in Florence; was the most distinguished disciple of Andrea Orcagna. Only one picture is mentioned by him, which is said to be superior to those of his master, the portrait of St. Tommaso d'Aguino.

**TRASI** (Lodovico), born at Arcoli, 1634; was a scholar of Andrea Sacchi, but is more like Carlo Maratti in his easel pictures. One of his most admired frescoes represents the Martyrdom of St. Emilio.

**TREMOLIERE** (Peter Charles), born in France, 1703; was a pupil of John Baptist Vanloo. He painted three pictures for the Carmelite Church at Lyons, representing the Nativity, the Adoration of the Magi, and the Presentation in the Temple.

**TREVISANI** (Cavaliere Francesco), born 1656; studied under Antonio Zanchi, and

afterwards changed his style. He painted several historical works, of which the most esteemed are, the Death of St. Joseph, and the Virgin contemplating the instruments of the Passion.

**TREVISI** or **TREVIGI** (Girolamo), born 1508; studied from the works of Raffaele, whose style he imitated with considerable success. His two most favourable specimens are the History of St. Anthony, and the Presentation of the Virgin.

**TRISTAN** (Luis), born near Toledo, 1594; was a scholar of Domenico Teocotopoli, whom he is said to have surpassed in the correctness of his design, and in the purity of his taste. One of his most esteemed works is a representation of the last Supper.

**TROCCHI** (Alexander), a Bolognese; painted in the Church of St. Paul, in the vicinity of Bologna, the fifteen Mysteries of the Rosary.

**TROTTI** (Cavaliere Giovanni Battista), called Il Malosso; studied the works of Bernardo Gatti, and was the most successful follower of the style of Correggio. He painted several pictures representing the Conception of the Virgin, and one of a Pieta.

**TROY** (Francis de), born at Toulouse, 1645; painted some historical subjects, the chief of which represents the Magistrates of Paris invoking the protection of St. Genevieve.

**TROY** (John Francis de), born at Paris, 1676; visited Italy, and on his return painted a series of cartoons for tapestry, representing the history of Esther.

**TURA** (Cosimo), born in Ferrara, 1406; was a disciple of Galasso Galassi, and painted a few altar-pieces, amongst which are representations of the Annunciation, the Nativity, and Christ praying in the Garden.

**TURCHI** (Alessandro), born at Verona, 1582; was a disciple of Riccio, called Brasseur, and afterwards studied under Carlo Cagliari. He painted several historical subjects, amongst which the most esteemed are, the Flight into Egypt, the Holy Family, St. Charles Borromeo, and the Forty Martyrs.

**TURCO** (Cesare), born at Naples about 1510; studied under Giovanni Antonio d'Amati, and Andrea Sabbattini; and painted history with considerable reputation. His most esteemed works are the Baptism of Christ by John, and the Circumcision.

**TYSENS** (Peter), born at Antwerp, 1625; is presumed to have studied under Vandyck, from the close resemblance in their works. He painted several altar-pieces, amongst which the most worthy of notice are the Martyrdom of St. Benedict, the Crucifixion, and the Assumption of the Virgin.

**UBERTINI** (Francesco), called *Il Baccici*, born at Florence; flourished from 1530 to 1557. One of his best historical works is the portrait of St. Arcadio.

**UCCELLO** (Paolo), called *Mazzocchi*, born at Florence, 1349; was a disciple of Antonio Veneziano. He painted several historical subjects from the Old Testament, such as, Adam and Eve in Paradise, Noah entering the Ark, the Deluge, &c.

**UDINE** (Martino da), called *Pellegrino di San Daniello*, born about 1408; was a disciple of Giovanni Bellini, and painted several historical subjects, of which the most esteemed represent St. Joseph with the infant Christ and St. John; the Virgin, with St. John the Baptist and several female saints; also the life of Christ.

**UGGIONE** or **OGGIONE** (Marco), born near Milan, about 1480; was one of the most favoured disciples of Leonardo da Vinci, and chiefly distinguished by his works in fresco, the principal of which represent the Crucifixion and the last Supper: the latter is copied from the celebrated picture by Leonardo da Vinci.

**URSONE** (—), an ancient Bolognese painter; flourished with Guido the Elder, and with Ventura of Bologna, in 1226. There is, on a wall in that city, a Madonna, inscribed as follows: *Urso. f.*

**VAGA** (Pierino del), born near Florence, 1500; studied under Ghirlandaio, and from the works of M. A. Buonarroti, and assisted Raffaele in the Vatican, from whose designs he executed many biblical subjects, the most remarkable of which represent the Battle of Joshua, the Israelites passing the Jordan, the taking of Jericho, Jacob wrestling with the Angel, and Joseph with his Brethren; and painted from his own compositions a picture of the Creation of Eve.

**VALDAMBRINO** (Ferdinand), a Roman painter; is only known from a picture, in the Church of St. Mark, of the Virgin and Child.

**VALDEZ** (Don Juan de), born at Seville, 1631; instructor unknown; painted a series of pictures of the History of the Prophet Elias, also the Martyrdom of St. Andrew, and the Triumph of the Cross.

**VALENTINO** (Peter), born 1600; studied under Simon Vouet, and afterwards attached himself to an imitation of M. A. Caravaggio. Amongst his best historical pictures, are the Martyrdom of SS. Proccasso e Martiniano, the Decollation of St. John, Peter denying Christ, Judith with the Head of Holofernes, the Judgment of Solomon, and Susannah and the Elders.

**VALERIANO** (Padre Guiseppe), born at Aquila; flourished at Rome, and imitated the

style of Sebastian del Piombo, but is somewhat more gloomy in colouring; such are his pictures of the Transfiguration, and the Descent of the Holy Ghost. He also painted several pictures of the life of the Virgin, of which the best performance represents the Annunciation.

**VALESIO** (Giovanni Luigi), born at Bologna; was brought up in the school of the Caracci, and painted some pictures for the churches in Bologna, of which the most admired represent the Scourging of Christ, the Annunciation, and St. Roche curing the persons afflicted with the Plague.

**VALPUESTA** (Pedro), born in Old Castile, 1614; was a disciple and the most successful imitator of the style of Eugenio Caxes. His works are chiefly in the churches and convents at Madrid; the most remarkable of which are a series of pictures, representing the life of the Virgin; the Holy Family, with St. Joachim and St. Anne; and six pictures of the life of St. Clara.

**VANDYCK** (Sir Anthony), born at Antwerp, 1599; studied under Henry Van Balen, and afterwards became a disciple of Rubens, whom he assisted in his works. He painted numerous historical pictures, and portraits, amongst which may be particularly noticed, the Expulsion of Theodosius from the Church of Milan by St. Ambrose; the portrait of Cardinal Bentivoglio; St. Augustine, in an extacy, supported by angels and other saints; Christ crucified between two thieves, with Mary Magdalen and St. John; a Pieta, or dead Christ in the lap of the Virgin; and the Raising of the Cross.

**VANLOO** (John Baptist), born in Provence, 1684; studied under Benedetto Luti, and painted several pictures for the churches at Rome and in Paris, of which some of the most esteemed represent the Scourging of Christ, Christ's Entrance into Jerusalem, and St. Peter delivered from Prison.

**VANLOO** (Charles Andrew), called *Carlo*, born 1705; studied under Benedetto Luti, and painted some historical subjects, of which one of the most esteemed represents the Marriage of the Virgin.

**VAN MANDER** (Charles), born in 1548: was a pupil of Lucas de Heere, and also of Peter Vlerick; an historical painter of some note, and painted both in oil and in fresco. Amongst his most esteemed productions, are Adam and Eve in Paradise, the Deluge, St. John preaching in the Wilderness, the Adoration of the Magi, and Christ bearing his Cross.

**VANNI** (Francesco Cavaliere), born at Sienna, 1563; imitated with success the style of Baroccio, and copied the works of

Correggio and Parmegiano. He painted numerous pictures for the churches, of which the most considerable are St. Michael vanquishing the rebel Angels, a Pieta, the Assumption, the Flight into Egypt, the Crucifixion, and the Adoration of the Magi.

VANNI (Raffaello), born 1596; attached himself to the works of Pietro da Cortona, whose splendid style he imitated, as appears in his celebrated picture of the Birth of the Virgin.

VANNI (Giovanni Battista); was a disciple of Cristoforo Allori, and painted history with some reputation. His most considerable work is a picture of St. Lorenzo.

VARELA (Francesco), born at Seville, 1606; was a scholar of Pablo de Roelas, and painted history with considerable reputation; his most considerable works include St. Michael, and the Martyrdom of San Vicente.

VARGAS (Luis de), born at Seville, 1528; was one of the most eminent Spanish painters of the sixteenth century; studied the works of Raffaello and Michael Angelo, and painted both in oil and in fresco; amongst his most esteemed works are, Christ bearing his Cross, Adam and Eve, and the Virgin holding a Rosary.

VAROTARI (Alessandro), called Il Padouanini, born 1590; studied and copied some of the works of Titian, and was one of the most successful followers of his style. His most considerable works at Venice represent the Marriage of Cana, the Life of St. Dominic, and the Miracle of the Virgin.

VASARI (Giorgio), born at Arezzo, 1512; formed a style in which he discovers his predilection for that of M. A. Buonarrotti, and painted both in oil and in fresco; two of his most esteemed productions represent the Feast of Ahasuerus, and the Adoration of the Magi.

VASILACCHI (Antonio), called L'Aliense, born 1556; studied under Paolo Veronese, and afterwards abandoned his style for that of Titian, whom he resembles in his pictures of Abraham sacrificing Isaac, Cain slaying Abel, and the Brazen Serpent.

VECCHI (Giovanni de), born 1536; studied at Rome under Raffaellino del Colle, and afterwards under Taddeo Zuccaro; painted history in oil and in fresco: his principal works represent the Martyrdom of St. Lawrence, the Four Doctors of the Church, and the Life of St. Jerome.

VECCHIA (Pietro), born at Venice, 1605; studied under Alessandro Varotari, called Padouanino, but imitated the works of Giorgione and Pordenone, and painted some subjects for the churches, of which the most esteemed are, the Crucifixion, and Christ

driving the Money Changers out of the Temple.

VECELLI (Francesco), brother of Tiziano, born 1483; painted in the style of Titian, and with so much talent as to excite the jealousy of his brother. Amongst his principal works may be reckoned the Transfiguration, and the Nativity.

VECELLI (Marco), called Marco di Tiziano, born 1445; was the favourite disciple of Titian, and the nearest approach to his style of any of his relations; amongst his most esteemed productions are, the Doge Leonardo Donato kneeling before the Virgin and Infant Christ, Christ Fulminating the World, and the Virgin and several Saints interceding.

VEKEN (Vander)—See *Stained Glass*.

VELA (Cristoval), a Spaniard, born 1598; studied under Pablo de Cespedes and Vincenzo Carducci, and painted historical subjects, but with no great reputation; his principal work is a series of the Prophets.

VELASQUEZ (Don Diego de Silva), the most distinguished painter of the Spanish school; chiefly formed his style from that of Luis Tristan; he painted numerous historical subjects, of which those most particularly worthy of note are, the Crucifixion, the Resurrection, and the History of Jacob.

VELDE (Adrian Vander), born at Amsterdam, 1639; a celebrated landscape painter; occasionally painted historical subjects, of which the most esteemed are, the Taking down from the Cross, and the Life of Christ.

VELI (Benedetto), born at Florence; painted historical subjects with some reputation, one of which is a representation of the Ascension.

VENANZI (Francesco), flourished about 1670; was a pupil of Guido and of Cantarini, but adopted the more vigorous and effective style of Guercino; painted some fine pictures, representing the Descent of the Holy Ghost, and the Life of St. Antonio.

VENEZIANO (Antonio), born 1510; painted historical subjects at Pisa and Florence; one of his principal works represents the Miracle of the Loaves and Fishes.

VENIUS OF VAN VEEN (Otho), born at Leyden, 1556; visited Italy, and acquired under Federigo Zuccaro a correctness of design and more elevated taste than was possessed by his Flemish contemporaries. He was the master of Rubens, and painted several historical works for the churches and other public edifices, of which the most esteemed are, the Marriage of St. Catherine, the Last Supper, the Resurrection of Lazarus, and the Adoration of the Magi.

VENUSTI (Marcello), born at Mantua, 1515; studied under Pierino del Vaga, but

was more indebted for the reputation he enjoyed to the study of the works of M. A. Buonarroti. His most esteemed productions were, the Martyrdom of St. Catherine, St. John preaching in the Wilderness, the Annunciation, Christ bearing the Cross, and the Last Judgment.

**VERBRUGGEN** (Henry), born at Utrecht, 1588; studied under Abraham Bloemart, and particularly distinguished himself by an altar-piece for one of the churches at Naples, representing the Descent from the Cross.

**VERHAECHT** (Tobias), born at Antwerp, 1566; visited Rome, and painted several pictures, one of which, an immense composition, represented the Tower of Babel.

**VERKOLIE** (Nicholas), born at Delft, 1673; was an able painter of historical subjects; amongst his most esteemed works are, David and Bathsheba, Moses saved from the Nile, and St. Peter denying Christ.

**VERMEYEN** (John Cornelius), born near Haerlem, 1500; painted some pictures for the churches and public edifices, of which the most esteemed are representations of the Nativity, and the Resurrection.

**VERMIGLIO** (Guiseppe), born at Turin; painted history, and was considered one of the ablest artists of the Piedmontese school. He painted numerous historical subjects, of which the most admired are, Daniel in the Lions' Den, and Christ and the Woman of Samaria.

**VERONA** (Maffeo), born at Verona, 1576; was a scholar of Luigi Benfatto, and copied many of the works of Paolo Veronese; amongst his best productions may be reckoned, Christ bearing his Cross, the Crucifixion, the Deposition from the Cross, and the Resurrection.

**VERONESE** (Paolo), or Paolo Cagliari, born at Verona, 1532: studied under Antonio Badile, and from the works of M. A. Buonarroti and Raffaele, and painted historical subjects, both large and small; his colouring was pure and chaste, but his costume was very inappropriate and outre. Amongst his most esteemed works may be reckoned, the Feast of Simeon and Levi, and the Marriage of Cana.

**VERRIO** (Antonio), born at Naples, 1634; was invited to England by Charles II. and employed by him at Windsor Castle. He was also employed at Chatsworth, where he painted an altar-piece, representing the Incredulity of Thomas, which is considered one of his best productions.

**VIANI** (Giovanni), born at Bologna, 1637; formed his style of composition and design from the works of Guido and the Caracci. Several of his productions are in the public

edifices at Bologna, of which the most esteemed are, the Annunciation, St. Filippo Benizi carried up into Heaven, and the Crowning of the Virgin.

**VIANI** (Domenico Maria), son of Giovanni, born at Bologna, 1670; in style resembles Guercino, but in his accessories is more like the Venetian masters. Amongst his best works may be reckoned a series of pictures of the Prophets and Evangelists, and a Miracle wrought by St. Antonio.

**VICENTINO** (Andrea), born at Venice, 1539; painted several works in the style of the Elder Palma; also some easel pictures, of which the most esteemed represents Solomon anointed King of Israel.

**VICTOR** or **FICTOOR** (Jan), in style resembles Rembrandt, but with less depth and glow in colouring. His pictures usually represent subjects from the Old Testament.

**VIEN** (Joseph Maria), born 1710; designed from the works of Guido, Guercino, and other celebrated masters of that school, and painted several pictures for the churches with distinguished reputation; amongst which are, St. Martha, the Centurion, and the Miraculous draught of Fishes.

**VILA** (Lorenzo), born at Murcia, 1682; painted several pictures for the churches in Murcia, particularly one of the Holy Family.

**VILLACIS** (Don Nicholas de), born at Murcia, studied under Velasquez and afterwards at Rome, and distinguished himself by several considerable works, of which the most important is a series representing the Life of St. Blas.

**VILLADOMAT** (Don Antonio), born in Barcelona, 1678; was a self-taught reputable painter of history. Three of his pictures, which are highly eulogized, represent subjects from the Life of St. Francis.

**VINCENTE** (Bartholomew), of Saragossa; painted a picture for the University of that city in the style of Bassan, representing St. Peter liberated from Prison.

**VINCI** (Leonardo da), born 1445; studied under Verrocchio, whom he soon surpassed, and became one of the most celebrated painters of historical subjects. Amongst his most celebrated pictures of that class may be reckoned the Last Supper, Santa Anna (a cartoon), Christ amongst the Doctors, and the Virgin begging the Lily of the Infant.

**VINCKENBOOMS** (David), born 1578; a celebrated landscape painter; sometimes painted historical subjects, in which the landscape formed the background; such are his pictures of Christ bearing the Cross, and Christ restoring sight to the blind.

**VISCH** (Matthias de), born in 1702;

painted a picture for the church of St. James at Bruges, representing Hagar and Ishmael in the wilderness.

VITALI (Gioseffo), born at Bologna; studied under Giovanni Gioseffo dal Sole, and painted history with some reputation. His works most worthy of notice are, the Annunciation, St. Petronio, and the Martyrdom of St. Cecilia.

VITE (Timoteo della da Urbino), born 1470; studied under Francesco Francia, and assisted Raffaele in some of his works. His most esteemed productions are a picture of the Conception, and Christ appearing to Mary Magdalen.

VIVARINO (Lewis), of Murano, painted in 1414 in the sacristy of St. John and St. Paul at Venice, which is still to be seen, a picture of St. John and St. Paul, and Christ bearing the Cross.

VLERICK (Peter), born 1539; studied under Tintoretto, and executed some considerable works for the churches in Naples, amongst which are, Judith with the head of Holofernes; the Brazen Serpent; the Four Evangelists; and the Crucifixion, with the Virgin Mary and St. John; in the latter of which Christ appears to be suspended by the hands only.

VOLTERRA (Daniele Ricciarelli), born in 1509; studied under Antonio Razzi, called Il Sodoma, and assisted Pierino del Vaga in some of his works; but was chiefly indebted to the instruction of M. A. Buonarotti for the celebrity he enjoyed. Amongst his most esteemed works may be reckoned the History of the Cross, and the Murder of the Innocents.

VOLTRI (Nicholas da), was much esteemed in Genoa for his picture of the Holy Annunciation.

VOS (Martin de), born at Antwerp, 1520; studied under Francis Floris, and painted several pictures for the churches; the most esteemed of which are, the Marriage of Cana, the Incredulity of Thomas, the Miracle of the Loaves and Fishes, the Temptation of St. Anthony, the Resurrection, and the Last Supper.

VOS (Simon de), born at Antwerp, 1603; studied in the school of Rubens, and painted some altar-pieces for the churches at Antwerp, which have been attributed to that master; such are his pictures of the Resurrection, the Descent from the Cross, and St. Norbert receiving the Sacrament.

VOUET (Simon), born at Paris, 1582; painted several pictures for the churches in Paris, of which the most esteemed are, the Martyrdom of St. Agnes, and the Assumption of the Virgin.

VRIES (John Fredeman de), born at East Friesland, 1527; painted landscapes, one of which, with figures, delicately painted, was in the possession of Dr. Robinson, Archbishop of Armagh; it represented the Salutation of the Virgin.

VYTH or VEYTH (John Martin), born 1650; attached himself to the manner of M. A. Buonarotti, whose style is discernible in all his works. One of his best pictures represents the Woman taken in Adultery.

WALVIS (—). This painter would perhaps have remained unknown had not his name been found upon a large picture in the style of Raffaele, being a portrait of St. John the Baptist.

WEENINX (John Baptist), born at Amsterdam, 1621; studied under John Micker, afterwards under Abraham Bloemart, and subsequently under Nicholas Moojaert. He painted history occasionally, and one of his pictures represents the Prodigal Son.

WEERDT (—), born at Brussels, 1510; studied the works of Parmegiano, in whose style he executed several works for the churches, particularly a series of pictures of the Life of the Virgin.

WERF (Adrian Vander), born near Rotterdam, 1659; painted historical subjects, small and large, the principal of which represent the Magdalen, and the Judgment of Solomon.

WEST (Benjamin), born in America, 1738; his works are too well known to require any comment. This distinguished painter of history and portrait occasionally copied the old masters, but usually adopted a style of his own. He painted a great number of pictures, amongst which are the following, Susannah and the Elders, a Hermit at his Devotions, St. Jerome (after Correggio), the Repentant Prodigal, Moses receiving the Tables of the Law, Devout men taking the body of Stephen, Daniel interpreting the Handwriting on the Wall, St. Michael and the Archangel, the Raising of Lazarus, the Ascension, Moses Striking the Rock, St. Peter Preaching, the Lord's Supper, the Resurrection of St. Paul, the Brazen Serpent, Adam and Eve driven out of Paradise, the Conversion of Saul, the three Marys at the Sepulchre, St. Paul and Barnabas, the Descent of the Holy Spirit upon Christ, Christ Rejected, Christ curing the Lame and the Blind, the Annunciation, the Nativity, the Last Supper, and Death on the Pale Horse.

WESTALL (Richard), a member of the Royal Academy; painted a few historical pictures, but possessed of no great merit, one of which represents Esau seeking his father's blessing.



**WETH** (James de), painted subjects usually taken from sacred history, and generally in the manner of Rembrandt. One of which, at Leyden, represents Christ disputing with the Doctors.

**WEYDE** (Roger Vander), born at Brussels, 1480; painted some historical pictures which were greatly admired, particularly one of the Taking down from the Cross.

**WILDENS** (John), born near Antwerp, 1584; painted some historical subjects in landscapes, two of the most esteemed of which represent the Holy Family, and the Repose in Egypt, the figures by Bockhorst.

**WILLEBORTS** (Thomas), called Bosschaerts, born 1613; studied under Gerard Seghers, and painted altar-pieces for the churches in Brabant. Two of his most esteemed pictures represent the Marriage of St. Catherine, and the Martyrdom of St. Basil.

**WILLEMS** (Mark), born at Mechlin, about 1527; was a scholar of Michael Coxcis. In the cathedral at Mechlin is a picture by him, representing the Beheading of St. John.

**WILLS** (Rev. James), Chaplain to the Society of Artists; painted a picture, which he presented to the Foundling Hospital, representing Young Children brought unto Christ.

**WINGHEN** (Joseph Van), born at Brussels, 1542; studied at Rome, and painted some historical subjects, one of the best of which represents the Last Supper.

**WIT** (Jacob de), born at Amsterdam, 1695; studied the works of Rubens and Vandyck, and embellished the Council Chamber at Amsterdam, with several subjects from the New Testament.

**WOLGEMUT** (Michael), born 1434; painted in the dry Gothic style that existed previous to the period of Albert Durer. One of his pictures represents Pilate before Christ.

**WOUTERS** (Francis), born 1614; was educated in the school of Rubens, and painted several historical subjects, the principal of which represents Christ giving the Keys to Peter, and the Visitation.

**WRIGHT** (Joseph), known as Wright of Derby, born 1734; painted some historical pictures, amongst which is one representing Belshazzar's Feast.

**YANES** (Hernando), born in Spain; is said to have studied under Raffaëlle. His principal works are in the churches at Cuena, of which the most esteemed represent the Adoration of the Magi, and the Dead Christ in the Lap of the Virgin.

**ZAAGMOOLEN** (Martin), born in Holland; is said to have painted historical subjects, one of which represented the Last Judgment.

**ZACCHIA** (Paolo il Vecchio), born at

Lucca, flourished about 1527; painted history with considerable ability. Two of his best pictures represent the Ascension, and the Assumption.

**ZAMBONI** (Matteo), born at Bologna; one of the ablest disciples of Carlo Cignani, painted two altar-pieces, representing the Life of Pietro Celestino, and St. Benedetto.

**ZAMBRANO** (Juan Luis), born at Cordova, 1599; was a successful follower of the style of Pablo Cespedes, and sometimes designed in the style of Michael Angelo. His principal works at Cordova, represent the Stoning of St. Stephen, the Martyrdom of St. Acisclo and St. Victoria, the Guardian Angel, and St. Christopher.

**ZANCHI** (Antonio), born at Venice, 1639; painted numerous historical works, two of the chief of which represent, the Good Samaritan, and the Prodigal Son.

**ZANIMBERTI** (Filippo), born at Brescia, 1585; painted historical subjects in the manner of Santo Peranda, one of which is highly esteemed. It represents the Miracle of the Manna.

**ZANOTTI** (Giovanni Pietro), born at Paris, 1674; studied at Bologna, under Lorenzo Pasinelli, and painted several altar-pieces and other pictures for the churches, of which the most esteemed are, the Incredulity of Thomas, the Nativity, the Resurrection, Christ appearing to Mary Magdalen, Christ bearing his Cross, and the Murder of the Innocents.

**ZELOTTI** (Battista), born at Verona, 1532; painted in the style of Titian, and also in that of Paolo Veronese, in fresco and in oil. He painted historical subjects with considerable reputation, amongst which are, the Holy Family, the Conversion of Saul, and Christ in the Fishing Bark with his Disciples.

**ZERECO** (Matteo), is only known by a large painting in the possession of Mr. Acutt, painted in the manner of Murillo, and representing the Last Supper.

**ZIFRONDI** (Antonio), born 1657; studied at Bologna, under Marc Antonio Franceschini, and became a reputable painter of history. One of his most esteemed works is a picture of the Annunciation.

**ZOBOLI** (Jacopo), born at Modena; studied under Francesco Stringa, and afterwards at Bologna, and became a reputable painter of history. One of his principal works is a portrait of St. Girolamo.

**ZOPPO** (Marco), born at Bologna, 1451; studied under and imitated the style of Francesco Squarcione, with great success. His principal work at Pesaro is an altar-piece, representing the Virgin and Child seated on a Throne, surrounded by several Angels.

**ZUCCARO** or **ZUCCHERO** (Taddeo), born 1529; studied under Pompea da Fano, and designed from the works of Raffaello. He executed several works in fresco, of which those most esteemed represent the Passion of our Saviour.

**ZUCCARO** or **ZUCCHERO** (Federigo), born in 1543; studied under Taddeo, his brother, and painted in conjunction with Baroccio. Amongst his best works may be reckoned, the History of Moses and Pharaoh, the Marriage of Cana, the Transfiguration, the Resurrection of Lazarus, the Repentance of Mary Magdalen, and the Adoration of the Magi, the latter of which was in oil.

**ZUCCHI** (Jacopo), born at Florence, 1541; was a disciple of Giorgio Vasari, and assisted him in several of his works. He painted some altar-pieces in the churches at Rome, of which the most worthy of notice represent the Nativity of St. John, and the Descent of the Holy Ghost.

**ZUCCO** (Francesco), born at Bergamo; painted history with considerable reputation,

in which he sometimes imitated the style of Paolo Veronese. His best works represent the Nativity, and the Adoration of the Magi.

**ZUGNI** (Francesco), born 1594; particularly excelled in fresco. One of his most esteemed works is an altar-piece, representing the Circumcision.

**ZUPELLI** (Giovanni Battista), born at Cremona; painted landscapes, with figures representing sacred history, one of which is in a church at Cremona, the subject is the Holy Family.

**ZURBARAN** (Francesco), born near Seville, 1596; was a disciple of Pablo Roelas, and afterwards adopted the style of M. A. Caravaggio. His first public work represented the History of St. Pedro Nolasco.

**ZUSTRUS** (Lambert), born in Germany; visited Italy, and became a scholar of Titian, whose admirable colouring he successfully imitated. The King of France had in his cabinet a landscape by Zustrus, in which is introduced Christ baptized by St. John.

## POETICAL AND FABULOUS HISTORY.

**ACH** or **ACHEN** (John Van), born at Cologne, 1566; studied under Bartholomew Sprangher, and painted historical subjects and portraits. One of the former, which is greatly admired, represents Venus and Adonis.

**AINZ** or **ENZO** (Joseph), flourished about 1600; went to Rome and to Venice to copy the best pictures and statues, and copied, amongst others, Correggio's admired picture of Leda.

**ALBANO** (Francesco), born at Bologna, 1578; was one of the most agreeable painters of the Roman school. His subjects were usually from poetic or fabulous history, and he was fond of introducing Cupids, &c.

**ALBANO** (Giovanni Battista), the brother of Francesco, was a successful imitator of his style.

**APPIANI** (Andrea), an Italian, born 1574; was a celebrated painter of fabulous or poetical history. Two of his best pictures represent Orlanda in the garden of Armida, and Venus and Cupid.

**ARLAND** (James Anthony), born 1668; is said to have imitated a basso-relievo, from

a marble group by M. A. Buonarotti, so closely, that when placed together the picture could not be distinguished from the marble. It represented Jupiter and Leda.

**BACON** (Sir Nathaniel), born in England, 1546; studied in Italy, but in style and colouring most resembles the Flemish school. He painted two fine pictures, representing Ceres, and Hercules and the Hydra.

**BAIDRIGHI** (Guiseppe), born at Pavia, 1722; painted historical subjects. One of his most admired productions is in the saloon of the Academy at Parma, it represents Prometheus.

**BALEN** (Hendrick Van), born at Antwerp, 1560; painted many subjects from Ovid's Metamorphoses, amongst which his most masterly performance is his picture of the Judgment of Paris.

**BALEN** (John Van), born 1611; son and disciple of Hendrick, painted history and landscape, nymphs bathing, Cupids, boys, &c., the airs of his heads resembling the style of Albano.

**BARRY** (James), born at Cork, 1741; was a celebrated historical painter, and gained

the premium from the Society of Arts in Dublin for the best picture of that kind. He painted, amongst other subjects, Venus Anadyomene, Jupiter and Juno, Hermes inventing the Lyre, and Pandora attired in the Celestial Synod.

**BARTIN** (John), a French painter, born at Montbar; painted historical subjects with considerable reputation, amongst which are, the Rape of the Sabines, and Tullia driving her chariot over the dead body of her Father.

**BATTONI** (Pompeii), born at Lucca, 1708; painted fabulous history and allegory with considerable reputation, amongst which are, the Choice of Hercules, Bacchus and Ariadne, Cupid returning from the Chase, Thetis receiving Achilles from Chiron, and the Family of Darius prostrate before Alexander.

**BELL** (William), born at Newcastle-on-Tyne, about 1768; came to London, and obtained from the Royal Academy, in 1771, the gold medal, for his picture representing Venus soliciting Vulcan to forge arms for Eneas.

**BERCHET** (Peter), born in France, 1659; died 1720; was a scholar of Charles de la Fosse. Came to England, and was employed in decorating the houses of some of the nobility, but afterwards confined himself to easel pictures of mythological and Bacchanalian subjects.

**BERTIN** (Nicholas), born in Paris, 1667; studied under Jouvenet the Elder, and was employed by Louis XIV., for whom he painted Vertumnus and Pomona, and other mythological subjects.

**BIZZELLI** (Giovanni), born at Florence, 1566; a scholar of Bronzino, was much employed by private persons on subjects of fabulous history.

**BLANCHARD** (J. B.), born in France, 1600; visited Italy, adopted the Venetian style, and was called, by his countrymen, the modern Titian. He painted several subjects from Ovid's Poems.

**BLEKERS** (N.), a Dutchman, born at Haerlem, 1635; was patronized by the Prince of Orange. Amongst his best pictures may be reckoned, the Triumph of Venus, and Danaë in the Golden Shower.

**BLOCKLANDT** (Anthony de Montfort), born 1532; painted in the manner of the Florentine school. One of his best pictures represents a Venus.

**BLOEMART** (Abraham), born 1567; painted in a style of his own, and obtained great reputation by a picture he painted, of Niobe and her Children.

**BLOEMART** (Henry), son of Abraham, was

instructed by his father, but never rose above mediocrity.

**BOCCACINI** (Francesco), born at Cremona, 1680; sometimes imitated the style of Albano, and was fond of mythological subjects.

**BONE** (Henry)—See *Enamel*.

**BONI** (Giacomo), born at Bologna, 1688; painted in the Palazza Pallavicino, a painting of Jupiter, in fresco, which is highly extolled.

**BONINI** (Girolamo), was a scholar of Albano, whom he assisted in many of his works.

**BOULLONGNE** (Bon), born at Paris, 1648; studied the works of Correggio and the Carracci, and painted in the style called Pastici. His subjects were usually historical, amongst which are, Venus and Cupid, Jupiter and Flora, and the Toilet of Venus.

**BRAMER** (Leonard), a Dutchman, born 1596; painted historical subjects, amongst which is a small one on copper, of Pyramus and Thisbe.

**BRUGHEL** (Peter), the Younger, called Hellish, from the frightful subjects he painted. Amongst others, he painted one representing Orpheus charming Pluto.

**BRUN** (Charles le), born at Paris, 1620; the celebrated painter of battle-pieces. Also painted other subjects, amongst which is a fine picture of Hercules destroying the Horses of Diomedes.

**BYSS** (John Rodolph), a Swiss, born 1660; painted history in oil and in fresco, usually allegorical or mythological subjects, which he enriched with animals, flowers, &c.

**CAMBIASO** (Luca), born near Genoa, 1527; painted history, Scriptural and fabulous, amongst the latter of which is a fine picture representing a Sleeping Cupid, life size.

**CAMASSEI** (Andrea), born 1602; a fine picture in the Pembroke Collection is said to have been painted by this master, it represents Venus and the Graces.

**CANOVA** (Antonio), the celebrated sculptor, born in 1757; prided himself also upon his perfection in painting. Of which the following are upon record, a naked Venus sleeping, and a Satyr crowned with vine leaves peeping at her; a naked Venus, life size, in a reclining posture, holding a mirror; the three Graces embracing, half life size; and Cephalus weeping over Procris.

**CARSTENS** (Amus Jacob), a Swede; painted in imitation of Raffaele, the subject of Oedipus Tyrannus, from Sophocles.

**CARACCI** (Annibale), born at Bologna, 1560; was more adapted for poetical than for sacred subjects, and in manner partakes of the style of M. A. Buonarroti.

CARACCI (Agostino), brother of Annibale, whom he assisted in painting fabulous subjects, few of which are now to be met with, as his pictures of that description are usually attributed to Annibale.

CARAVAGGIO (Polidoro Caldara da), born 1495; painted some historical works in oil, of which the History of Niobe is greatly extolled, and considered one of the ornaments of the Vatican.

CARDI (Lodovico), born 1559; approached the style of Correggio very closely. One of his best productions represents Venus and the Satyr.

CALETTI (Guiseppe), closely resembles Titian in his mythological subjects, and is often mistaken for him; he frequently introduced a modern gambol into his Bacchanalian subjects, and his works may generally be known by his inattention to costume.

CARPIONI (Giulio), born in Venice, 1611; painted in the splendid style of Paolo Veronese. He usually painted bacchanals, sacrifices, and such subjects as admitted of numerous figures.

CASAUBON (Frederick), born in Germany, 1623; studied in Italy, and attempted the style of Nicholas Poussin, but without success.

CASTELI (Valerio), born at Genoa, 1625; painted historical subjects, one of which at Florence represents the Rape of the Sabines.

CHERON (Louis), born in Paris, 1660; came to England, and was employed by the Duke of Monmouth, for whom he painted the Council of the Gods, the Judgment of Paris, and other subjects from fabulous history.

CHIARI (Guiseppe), born at Rome, 1654; executed a vast number of portraits from sacred and profane history.

CIGNANI (Carlo), born at Bologna, 1628; was a pupil of Albano, in whose style he painted many pictures in oil and in fresco, and particularly excelled in females and children.

CINCINNATO (Romolo), born at Florence, about 1525; painted some mythological subjects, for the Duke del Infantado, at Gaudalaxara.

CLERCK OF KLERCK (Henry), born at Brussels, 1570; was a pupil of H. Van Balen, but resembles Van Balen and Rottenhaemer in his easel size pictures, which are most esteemed.

COLOMBEL (Nicholas), born 1646; studied under Le Seuer. One of his best pictures represents Orpheus playing on the lyre.

CONCA (Sebastian Cavaliere), born in 1676; painted amongst other subjects, the

history of Diana and Acteon, now in Lord Pembroke's collection.

CONTARINI (Giovanni), born at Venice, 1549; copied the works of Titian, and painted a number of easel pictures from fabulous history.

COSIMO (Pietro da), born in Florence, 1441; painted a number of fantastical subjects, such as harpies, satyrs, bacchanals, &c.

COYPEL (Noel Nicholas), born at Paris, 1692; painted for his reception picture to the French Academy, the story of Neptune and Amygone.

COYPEL (Noel), born 1692; painted historical subjects, scriptural and profane.

CRETI (Donato), born in Cremona, 1671; painted four pictures for the Palace in Bologna, of the life of Achilles.

CUYLENBURG—See *Landscapes*.

DANDINI (Pietro), born at Florence, 1646; visited Parma and Modena, and studied the works of Correggio, and was much employed both in oil and in fresco, in subjects from sacred and fabulous history.

DANDINI (Ottaviano), the son of Pietro, studied under his father, and painted in the same style.

DIFFENBECH (Abraham Van), born 1607; became a scholar of Rubens, and painted with success several subjects from Scripture and profane history.

DIXON (John)—See *Water Colours*.

DONALDSON (John)—See *Enamels*.

DUCA (Joseph Francis), a pupil of M. Suvee, painted numerous historical and other subjects. Amongst which are, Venus rising out of the Sea, Narcissus, and the Marriage of Angelica and Medoro.

DULLAERT (Hayman), painted a picture so much in the style of Rembrandt, that it was actually sold for one of that master's, it represented Mars in armour.

DUVIVIER (John Bernard), born at Bruges, 1762; established his reputation, by two easel pictures of Hector weeping for Troy, and Commodocce stealing from his father when asleep to join Eudore, and partake of his martyrdom; also an agreeable picture inspired by one of Gesner's Idylls, representing the Hamadryad.

ELLIYER or ELGER (Ottomar), was a pupil of Gerard Lairese, and painted various subjects. Amongst which was a splendid production, representing the Banquet of the Gods.

ELSHEIMER (Adam), born 1574; studied under Philip Uffenbach, and painted numerous subjects, amongst which are, the

Death of Procris, and Latona and her sons turned into frogs.

**ERRANTE** (Guisepe), born in Sicily, 1760; imitated Titian, the Caracci, Correggio, and others. Amongst his best works are, the Judgment of Paris, Endymion and Psyche, Artemisia weeping over the ashes of Mausolus, and the Death of Count Ugolino.

**FARINGTON** (George), born in Lancashire, 1754; studied under Mr. West, and gained the prize for the best historical picture, the Witches in Macbeth.

**FASOLO** (Giovanni Antonio), born 1528; studied under Paolo Veronese, and painted in a style that would not have disgraced Cagliari several subjects from the Roman history.

**FLAXMAN** (John), the celebrated sculptor, published a series of designs from Æschylus, Hesiod, the Iliad and Odyssey of Homer, and the daring flights of imagination of Dante.

**Francois** (Peter Joseph Celestin), born at Namur, 1759; visited Italy, and acquired considerable reputation as a painter of historical and other subjects, amongst which are Bacchus and Ariadne, the Rape of Europa, and the History of Hercules.

**FRESNOY** (Charles Alphonse du), born in Paris, 1616; painted various subjects with considerable success. Amongst which are, Mars finding Lavinia sleeping, and the Birth of Venus and Cupid.

**FURINI** (Francesco), born at Florence, 1604; was called the Guido and Albano of the Florentine school. He particularly excelled in designing the naked figure, and painted amongst other subjects, the Death of Adonis, Diana and her Nymphs bathing, the Judgment of Paris, Nymphs carried off by Satyrs, &c.

**GABBIANI** (Antonio Domenico), born in Florence, 1652; painted many easel pictures, amongst which are, the Rape of Ganymede, and Erminia alighting from her steed.

**GALLOCHE** (Louis), born in Paris, 1670; visited Italy, and on his return painted amongst other subjects, Hercules restoring Alceste to her husband.

**GENNARI** (Benedetto), born in 1633; was the nephew of Guercino, whom he assisted in some of his works; he came to England, and was made painter to James II., whom he presented with a fine picture of Endymion Sleeping.

**GILLOTT** (Claude), born in France, a pupil of J. B. Corneille, usually painted fauns, satyrs, &c.

**GILPIN** (Sawrey), born at Carlisle, 1733; painted various subjects, but excelled in horses and animals. One of his best pictures re-

presents Phaeton driving the chariot of the Sun.

**GIRODET-TROISON** (Aime Louis), born in France, 1767; was a pupil of David, he visited Rome, and whilst there painted a fine picture of Endymion Sleeping.

**GOLTZ** or **GOLTZIUS** (Henry), born 1558; painted numerous pictures, one of which is highly spoken of. It represents Danaë, Mercury, and an old woman.

**GRAUW** (Henry), born in Holland, 1627; visited Rome, and on his return to Holland, painted, for the Bronckhorst family a fine picture of the Education of Bacchus.

**GRIGNON** (Charles), born in Russell Street, Covent Garden, 1754; studied under Cipriani, and in 1780 gained the gold medal for the best historical composition. His picture represents the Choice of Hercules.

**HÆRLEM** (Cornelius Cornelisz), called Cornelius Van, born 1652; painted historical subjects, and portraits. One of his best pictures represents the Bath of Diana.

**HAL** (Nicholas Van), born at Antwerp, 1668; painted historical subjects with some reputation, and usually introduced into Hardime's landscapes, nymphs and genii.

**HAMILTON** (Gavin), born at Lanark, Scotland; painted historical subjects, the chief of which represented Achilles embracing the corpse of Patroclus, Achilles dismissing Briseis, and the dead body of Hector dragged round the walls of Troy.

**HAYDON** (Benjamin Robert), born at Plymouth, 1786; came to London, and was admitted an Associate of the Royal Academy, in 1807, and painted numerous subjects, historical and otherwise. Of the former, two of his best pictures represent Venus and Anchises, and Alexander returning in Triumph.

**HEINTZ** (Joseph), born at Berne, in Switzerland; studied the works of Correggio, and imitated his style with some success. His best pictures are Jupiter and Leda, Diana and Acteon, and the Rape of Proserpine.

**HENNEQUIN** (P. A.), born at Lyons, in 1763; was a pupil of David, and painted some historical subjects, one of which represents Orestes pursued by the Furies.

**HIGHMORE** (Joseph), born in London, 1692; painted several historical subjects, one of which represented the Graces unveiling Nature.

**HILTON** (William), born at Lincoln, 1786; came to London, and exhibited at the Royal Academy a number of fine pictures, amongst which were Cephalus and Procris, Venus bearing the wounded Eneas from battle, Ulysses and Calypso, Ganymede, Venus in search of Cupid discovers Diana at her bath, Love taught by the Graces, a Nymph and Cupid.

**HOGARTH** (William), born in London, 1697. This celebrated painter of conversation pieces and portraits also attempted history, Scriptural and profane, but of his productions in that line but faint praise, if any, can be bestowed. His favourite picture of Sigismonda is thus described by Lord Orford: "It is the representation of a maudlin strumpet just turned out of keeping, her eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her," &c.

**HOLSTEIN** (Cornelius), born at Haerlem, 1653; painted various subjects. One of his best pictures represents the Triumph of Bacchus.

**JACOBSQ** (Julian), born in Hamburgh, 1610; was a pupil of Snyders, whose style he imitated with success. One of his best pictures represents Venus and Adonis.

**JORDAENS** (Jacob), born at Antwerp, 1595; a pupil of Van Oort, but in colouring and touch more resembling Rubens; painted numerous historical subjects, amongst others, Pan and the Syren, the Satyr, and the Man blowing hot and cold.

**KERCKHOVE** (Joseph Vanden), born at Bruges, 1669; painted a fine picture for the Town Hall at Ostend, representing the Council of the Gods.

**KIES** (Simon Jansz), born at Amsterdam; a pupil of Francis Floris; made designs after the paintings by that master, ten of which represent the Labours of Hercules.

**KNUPFER** (Nicholas), born at Leipzig, 1603; painted historical subjects, small size. One of his principal compositions represents an Assembly of the Gods.

**KRAUSE** (Francis), born 1706; studied at Venice, under G. B. Piazzetta, whose dark and dingy style he adopted, and afterwards visited Paris, where he painted a picture of Venus and Adonis.

**LAGUERRE** (Louis), born in Paris, 1663; was a pupil of Le Brun, and assisted Verrio in his large work at Bartholomew's Hospital; he also painted a picture of the Labours of Hercules.

**LAIRESSE** (Gerard), a French painter of historical and other subjects, born at Liege, 1640; painted numerous pictures, amongst which was one representing Apollo and the Nine Muses.

**LAMA** (Giovanni Battista), born at Naples, 1560; was a pupil of Luca Giordano, in whose style he painted easel size pictures of mythological subjects.

**LAPIS** (Gaetano), born at Cagliari, 1704; painted in a free and original style. There is a fine picture by him in the Borghese Palace, representing the Birth of Venus.

**LAURI** (Francesco), born at Rome, 1610; studied under Andrea Sacchi, and painted on the ceiling of the Palazzo Crescenzi a fine picture of the Three Goddesses.

**LAURI** (Filippo), born at Rome, 1623; usually embellished his landscapes with subjects from fabulous history, bacchanals, &c.

**LAWRENCE** (Sir Thomas), born at Bristol, 1769; came to London in 1787, and became a student at the Royal Academy, and shortly after produced his admirable picture of the Apollo Belvedere.

**LEGNANI** (Stefano Maria), born at Milan, 1660; combined the manner of the Roman, Milanese, and Bolognese schools, and painted history in oil and in fresco, sacred and profane.

**LELY** (Sir Peter), born in Westphalia, 1617; painted historical subjects and portraits, amongst the former of which are Jupiter and Europa, a Sleeping Venus, and Cymon and Iphigenia.

**LEONE** (Arto), called Coriorario, born 1498; studied under Cornelius Engelbrechtssen, and painted history, sacred and profane, the figures usually life size.

**LEYSSENS** (Nicholas), born at Antwerp, 1661; studied at Rome from the ancient masters, and excelled in painting figures of nymphs, boys, and statues.

**LIBERI** (Cavaliere Pietro), born at Padua, 1605; was a scholar of Paduanino, and one of the ablest designers of the Veronese school; he studied the works of Buonarrotti, Raffaello, Correggio, Titian, and others, and formed a style partaking of the beauties of all; his fabulous subjects are in the manner of Titian, but somewhat too red; he was also called Libertini, from his loose mode of treating his subjects: died 1687.

**LIBERI** (Marco), son of Pietro, born at Venice, 1650; studied under his father, whose manner he adopted, and copied his works so closely that it is difficult to distinguish one from the other: he usually painted fabulous subjects, easel size.

**LINT** (Peter Van), born at Antwerp, 1609; visited Rome, and became eminent as a painter of historical subjects, sacred and profane.

**LIS** or **LYS** (John Vander), born at Breda, 1600; imitated the manner of Poelemborg, in subject and colouring, and painted a fine picture of Diana in the Bath attended by her Nymphs.

**LUTI** (Cavaliere Benedetto), born at Florence, 1666; painted historical subjects, amongst which are an Endymion, life size, and a Bacchanal.

**MARCHESINI** (Alessandro), born at Verona,

1664; studied under Carlo Cignani, and painted easel pictures of historical and fabulous subjects.

**MARINARI** (Onorio), born at Florence, 1627; was a disciple of Carlo Dolci, whose finished style he imitated; painted numerous easel size pictures, for private collections, amongst which are Diana and her Nymphs bathing, and the Judgment of Paris.

**MATURINO** (—), born at Florence, 1490; studied under Raffaele, and painted in conjunction with Polidoro da Caravaggio. One of the most celebrated of their united works is the Death of the Children of Niobe.

**MAZZA** (Damiano), was one of the ablest disciples of Titian, and one of his pictures is generally attributed to that master; it represents Ganymede taken up by the Eagle.

**MEHUS** or **MEUS** (Livio), was a pupil of Pietro da Cortona, at Florence, and afterwards visited Venice, and on his return painted his celebrated pictures of Bacchus and Ariadne, and the Battle between Achilles and the Trojans.

**MENGIS** (Antonio Raffaele), born in Bohemia, 1728; copied in miniature some works of Raffaele, and was patronized by Charles III. of Spain, for whom he painted the Three Graces, and Aurora, and at Rome, for Clement XIV. Janus dictating to History.

**MEUCCI** (Vincent), a Florentine painter, born 1693; painted numerous historical and emblematical works, amongst which the most esteemed are Venus and Mars, Flora at the Dawn of Day, the Marriage of Thetis, and the Feast of the Gods.

**MEYERING** (Albert), born at Amsterdam, 1615; studied at Rome, in conjunction with Glauber, and painted historical and fabulous subjects in the style of Gerard Lairesse.

**MIRIS** (William), youngest son of Francis; painted historical and fabulous subjects in the style of the Dutch Poussin. One of his best pictures represents Rinaldo sleeping on the lap of Armida, surrounded by the Loves and Graces.

**MIGNARD** (Nicholas), born at Troyes, in 1608; painted many subjects for the palace of the Tuilleries, amongst which are Apollo crowning the Muses of Poetry, Painting and Music, Apollo and Daphne, and Mercury presenting a Lyre to Apollo.

**MILÉ** (Francis), sometimes called Francisque, born at Antwerp, 1644; attached himself to the style of N. Poussin, and painted landscapes embellished with figures, representing subjects from fabulous history.

**MITELLI** (Agostino), born at Bologna, 1609; painted historical, Scriptural, and fabulous subjects; his principal work is the story of Pandora.

**MOINE** or **MOYNE** (Francis), born at Paris, 1688; studied under Louis Galloche, and became a member of the French Academy, his reception picture being Hercules and Cacus. He also painted a large picture for the grand saloon at Versailles, representing the Apotheosis of Hercules.

**MONTI** (Francesco), born at Bologna, 1685; painted history; one of his best works represents the Rape of the Sabines.

**MOSTAERT** (Jacques), born at Haerlem, 1499; was an eminent painter of historical subjects. One of his most esteemed productions represents a Banquet of the Gods.

**MUNNOZ** (Don Sebastian), a Spanish painter; was a disciple of Claudio Coello, and of Carlo Maratti. He executed a series of frescoes, representing the story of Cupid and Psyche.

**MURA** (Francesco da) called Franceschiello, born at Naples, about 1696; studied under Solimene, and painted some frescoes representing the Olympic Games and the Life of Achilles.

**MYN** (Herman Vander), born at Amsterdam, 1684; studied under Ernest Stuvem, and painted historical subjects, one of which represented Jupiter and Danaë.

**NEER** (Eglon Hendrick Vander), born at Amsterdam, 1643, son of the celebrated moonlight painter; excelled in historical and fabulous subjects, one of the latter of which represents Ceres in search of Proserpine.

**NEVE** (Francis de), born at Antwerp, 1626; for some time studied the works of Rubens and Vandyck, but was more distinguished as a painter of heroic landscapes, embellished with subjects from history or the fable.

**ORRENTE** (Pedro), a Spanish painter, born about 1560; resembles Bassano in colouring, but not in composition or design: one of his best pictures represents Orpheus playing to the Brutes.

**PALLAJUOLO** or **POLLAJUOLO** (Antonio and Pietro), born in Florence, Antonio in 1426 and Pietro in 1428; painted historical subjects in conjunction, the principal of which represent Hercules killing Antæus, Hercules slaying the Nemean Lion, and Hercules destroying the Hydra.

**PALMA** (Jacopo il Giovine), born at Venice, 1544; painted some pictures which are particularly worthy of notice. One of them represents Venus in her chariot attended by Nymphs.

**PARMENTIER** (James), born at Paris, 1658; studied under Sebastian Bourdon, and on coming to England executed a fine picture for Painters Hall, London, representing Diana and Endymion.

**PAROLINI** (Giacomo), born at Ferrara, 1663; studied under Peruzzini and Carlo Cignani, and painted mythological and other subjects. He was particularly successful in designing bacchanals, festive dances, female figures, children, &c.

**PERUZZI** (Baldassare), born 1481; imitated the style of Raffaele, and both in oil and in fresco. Amongst his best productions in the former may be reckoned the Judgment of Paris, the Sybil's Prophecy, and the History of Perseus.

**PIATTA** (Francesco), a Swiss painter, born 1650; master unknown; painted a number of pictures for private galleries, &c. amongst which was one representing Cleopatra.

**PORTGENGEN** (Lumen), a painter of Utrecht; presented in 1637 to the Academy of that city a picture representing Venus asleep.

**POUSSIN** (Nicholas), born in Normandy, 1597; studied from the works of Raffaele and of Giulio Romano, and painted fabulous subjects; of which the most esteemed are, the Labours of Hercules, and a Bacchanalian Triumph; the latter of which is now in the National Gallery.

**PROVENZALE** (Marcello), born at Cento, 1575; a pupil of Rosselli; executed for the Cardinal Scipio Borghese a fine picture of Orpheus playing on the Lyre.

**PRUDHON** (Peter Paul), born at Cluny in Burgundy, 1760; visited Rome, and on his return painted numerous pictures, amongst which are, Psyche borne away by the Zephyrs, and Zephyr sporting over a Brook.

**PULIGO** (Domenico), born in Florence, 1475; was a pupil of Ghirlandaio, and studied the works of Andrea del Sarto. He painted amongst other subjects two fine pictures representing a Lucretia, and the Death of Alexander.

**RAGGI** (Pietro Paolo), born at Vienna, about 1560; painted some landscapes in the style of the Caracci, with figures in the manner of Castiglione and Carpiene, representing Bacchanalian subjects, shepherds, satyrs, &c.

**RAOUX** (John), born at Montpellier, 1677; studied under Bon Boullongne, and afterwards in Italy. Two of his best pictures represent Venus reposing, and Telemachus in the island of Calypso.

**RENOU** (Anthony), born in Paris, 1731; painted history with considerable reputation. One of the most famous specimens of his ability is his picture of Aurora.

**RESTOUT** (John), a Frenchman, born at Rouen, 1692; painted for his reception to the Academy at Paris, Arethusa flying into the arms of Diana to escape from the pursuit of Alpheus.

**REYNOLDS** (Sir Joshua), born at Plympton in Devonshire; visited Italy, and studied from the works of the old masters, and was very successful as a painter of history and portraits. Amongst his principal works are, Portraits of Miss Greville and her brother as Cupid and Psyche; also the Infant Hercules strangling the Serpent.

**RICCIO** (Felice), called Brusasorci the Younger, born at Verona; studied under Jacopo Ligozzi, and painted amongst other subjects a fine picture of Vulcan with the Cyclops at his forge.

**ROMANO** (Giulio), born at Rome, 1492; studied in the school of Raffaele, and painted numerous subjects, one of which represents the history of Cupid and Psyche.

**ROORE** (James de), born at Antwerp, 1686; painted historical subjects in the style of Richard Van Orlay. One of his best pictures represents the history of Pandora.

**ROSALBA** (Carriera). This lady, born in the Venetian States, in 1675, visited Paris, and was received into the Academy there, her reception picture being a figure of one of the Muses.

**ROSI** (Alessandro), born at Florence, 1627; studied under Cesare Dandini, and became a reputable painter of history. The Grand Duke possesses two fine pictures by him representing Bacchanalian subjects.

**ROSSI** (Il), also called Maitre Roux, born in Florence, 1496; studied from the works of the ancient masters, and painted numerous pictures; the most celebrated of which represents Mars and Venus.

**ROTTENHAEMER** (John), born at Munich, 1564; distinguished himself by his small pictures of historical subjects: two of which are particularly admired, they represent the Feast of the Gods, and Nymphs dancing.

**RUBENS** (Sir Peter Paul), born at Antwerp, 1577; painted numerous historical and other subjects; amongst which are, the Bath of Diana, Perseus and Andromeda, the Rape of Helen, the Judgment of Paris, Juno, Minerva, and Venus, and the Triumph of Bacchus.

**RUNCIMAN** (Alexander), born in Edinburgh, 1786; studied in Italy, and on his return to Scotland painted some historical subjects, one of which represents Ulysses surprising Nausicaa at play with her Maids.

**SALVIATI** (Francesco Rossi), born at Florence, 1510; excelled in painting fabulous subjects, one of the best of which represents the History of Psyche.

**SANDBY** (Paul), born at Nottingham in 1752; was highly celebrated as a painter of landscapes in water colours, and the only



known picture by him in oil is taken from Gray's Poem of the Bard.

**SCHIAVONE** (Andrea), born in Dalmatia, 1522; studied from the prints of Parmegiano, and became a scholar of Titian. There is, in the Royal Palace at Windsor, a picture by him representing Perseus and Andromeda.

**SCHOENFELD** or **SCHOONFIELD** (John Henry), born in 1619; painted in the Senate House at Augsburg a fine picture representing the race of Hippomenes and Atalanta.

**SCHOOR** (N. Van), born at Antwerp, about 1666; master unknown; usually painted fabulous subjects, and was particularly successful in designing nymphs and boys.

**SCHUT** (Cornelius), born at Antwerp, 1600; was one of the most celebrated disciples of Rubens, and painted numerous subjects from fabulous history for private collections.

**SCORZA** (Sinibaldo), born in the Genoese State, 1589; studied under G. B. Paggi, and painted easel pictures of sacred and fabulous subjects, which are found in the choicest collections.

**SOLE** (Giovanni Guiseppe dal), born in Bologna, 1634; studied under and imitated the style of Lorenzo Pasinelli with great success. Amongst his best pictures are Andromache and Æneas, and Diana and Acteon. The latter is in the Pembroke Collection.

**SPAGNOLETTA** (Guiseppe Ribera), called Il Spagnoletto, born in 1589; painted somewhat in the style of M. A. Caravaggio gloomy subjects, such as Ixion on the Wheel, Cato tearing out his own Bowels, the Torments of Prometheus, &c.

**SPILBERG** (John), born at Dusseldorf, 1619; studied at Amsterdam under Govert Flink, and painted for the Castle of Dusseldorf a series of pictures representing the Labours of Hercules.

**STOCCADE** (Nicholas de Helt), born at Nimeguen, 1614; studied under Martin Ryckaert, and became a distinguished painter of historical subjects. He painted a very fine picture of Perseus and Andromache.

**STREATER** (Robert), born in London, 1624; was appointed painter to Charles II. and produced numerous historical subjects; one of which, in the possession of Sir Robert Clayton, represents the Battle of the Titans.

**STUBBS** (George), born at Liverpool, 1724; an eminent painter of animals; proved himself capable of higher exertions by his excellent picture of Phaeton with the Horses of the Sun.

**TARUFFI** (Emilio), born at Bologna, 1632; studied under Francesco Albano, in whose style he painted landscapes and figures. One of his best pictures represents two

Cupids, one of whom is trying to deprive the other of his Bow.

**TAVARONE** (Lazzaro), born at Genoa, 1556; was a disciple of Luca Cambiasi, and excelled in fresco painting. One of his best pictures represents St. George and the Dragon.

**TERWESTEN** (Augustine), born at the Hague, 1649; was principally employed in decorating the manuscripts of the nobility, which he frequently embellished with subjects from Ovid.

**TERWESTEN** (Matthew), born at the Hague, 1670; studied under his brother, and finished some works left imperfect at his decease. One of his own compositions represents Diana and her Nymphs.

**TINELLI** (Cavaliere Tiberio), born at Venice, 1586; studied under Giovanni Contarini and Leandro Bassano, and painted the portraits of beautiful young females as Hebe, Aurora, &c.

**TITIAN** (Tiziano Vecelli), called Da Cadore, born 1477; a celebrated painter of history and portrait; painted both Scriptural and fabulous subjects, amongst the latter of which are, Bacchus and Ariadne, Venus Sleeping, Venus and Adonis, and Ganymede; the two latter of which are in the National Gallery.

**TREMOLLIÈRE** (Peter Charles), born in France, 1703; studied under John Vanloo the Elder, and on becoming a member of the Academy at Paris, painted for his reception picture, Ulysses shipwrecked on the Isle of Calypso.

**TROY** (Francis le), born at Toulouse, 1645; studied under Michael Loir, and became a member of the Academy there; his reception picture was Mercury and Argus; he also painted a picture representing Æneas relating his adventures to Dido.

**UYTENWÆL** (Joachim), born at Utrecht, 1566; painted history in the style of Bartholomew Spranger; two of his best pictures represent a Feast of the Gods, and Mars and Venus.

**VAGA** (Pierino del), born near Florence, 1500; studied under Ghirlandaio, and from the works of Michael Angelo, and assisted Raffaello in some of his works in the Vatican. He decorated the Doria Palace at Genoa with pictures representing Jupiter fulminating the Giants, also several subjects from the Metamorphosis of Ovid.

**VANLOO** (James), born in Holland, 1614; was a reputable painter of history and portraiture; of the former his two best productions are, the Bath of Diana, and Diana discovering the Pregnancy of Calisto.

**VANLOO** (John Baptist), born 1684; stu-

died at Rome under Benedetto Luti, and on visiting Paris became a member of the Academy there; his reception picture represents Diana and Endymion.

VANLOO (Louis Michael), son of John Baptist; painted history with considerable reputation; he was a member of the Academy at Paris, and painted for his reception picture Apollo and Daphne.

VELASQUEZ (Don Diego de Silva), the most distinguished painter of the Spanish school; painted amongst other subjects a remarkably fine picture of Apollo relating to Vulcan the Infidelity of Venus.

VERDIZOTTI (Giovanni Maria)—See *Landscapes*.

VERTANGEN (Daniel), born at the Hague, 1598; was a disciple of Poelenberg, in whose style he painted landscapes with Nymphs bathing, Bacchanals, and subjects from Ovid.

VINCIDOR (Thomas), was an eminent painter of historical subjects; one of his productions at Cremona represents an Assembly of the Gods.

VYTH or VEYTH (John Martin), born 1650; painted historical subjects with considerable reputation; two of his best pictures represent the Judgment of Paris, and the Death of Adonis.

WALTON (Parrey); studied under Walker, and copied Giordano's picture of the Cyclops.

WASSER (Anna), born at Zurich, 1679; was a pupil of Werner, some of whose works he copied with surprising fidelity, particularly a picture of Flora.

WEST (Benjamin), born in America in 1758; came to England, and established his reputation as an eminent painter of history; painted amongst other subjects, Jupiter and Europa, Cydon and Iphigenia,

Anglica and Medora, Venus and Cupid, Hector and Andromache, and Rinaldo and Armida.

WESTALL (Richard); became, in 1785, a member of the Royal Academy, and painted several historical and poetical subjects, two of which represent Chaucer's Wife of Bath, and January and May.

WILLEMANS (Michael), born at Lubeck, 1630; studied under Rembrandt, and executed several works for the Elector of Brandenburg, particularly a large picture of Vulcan forging the Armour of Mars.

WILSON (Richard), born in Montgomeryshire, 1714; painted landscapes, embellished with subjects from history or the fable; one of his pictures represents Niobe.

WINGHEN (Joseph Van), called the Old, born at Brussels, 1542; studied at Rome, and painted, amongst other subjects, Apelles falling in love with Campaspe.

WOODFORDE (Samuel), born in Somersetshire, 1764; became a student of the Royal Academy in 1782, and painted some good historical compositions, amongst which are, the Departure of Ulysses, Diana and her Nymphs, and a subject from Scott's Lay of the Last Minstrel.

ZANIMBERTI (Filippo), born at Brescia, 1585; excelled in easel pictures, representing historical and fabulous subjects.

ZURBARAN (Francesco), born 1596, at Seville in Spain; visited Madrid, and was employed in the Royal Palaces on a series of pictures, representing the Labours of Hercules.

ZUSTRUS (Lambert), born in Germany; became a disciple of Titian, and painted historical subjects with some success; one of his pictures in the Gallery of the Louvre represents Venus and Cupid, with Mars in the background.

## HISTORY IN GENERAL.

ABATINI (Guido Ubaldo), a distinguished painter of historical subjects in fresco: flourished about 1590.

ABBONDIO (Alessandro), a Florentine; painted history and portraits: flourished about 1580.

ABBATI (Filippo), born at Milan, 1640; was a scholar of Nuvalone, and painted history both in oil and in fresco: died 1715.

ADOLFI (Giacomo), born at Bergamo, 1682; was chiefly employed in decorating the churches in Italy: died 1741.

ADOLFI (Ciro), brother of Giacomo, born

1683; painted similar subjects to his brother, chiefly in fresco: died 1758.

AGHINETTI (Mark di Guccio), worked in Florence, after the manner of Giotto.

AGRESTI (Livio), born at Forli; studied under Pierino del Vaga, and painted both in oil and in fresco for some of the churches in Rome: died about 1580.

AIROLA (Donna Angelica Veronica), born in Genoa, in the seventeenth century. This lady was a scholar of Frasselli, called Sarazana.

ALBANO (Francesco), born at Bologna, 1578; usually painted small size pictures,

and from poetical or fabulous history; he was fond of introducing Cupids in every variety of attitude.

**ALBANO** (Giovanni Battista), brother and pupil of Francesco; painted similar subjects, and his works are frequently mistaken for those of his brother.

**ALBERICI** (Enrico), born near Bergamo, 1714; died 1775; a scholar of Cairo of Brescia; painted history.

**ALBERTI** (Durante), born at Borgo San Sepolcro, 1538; painted history in oil and in fresco.

**ALBERTI** (Pietro Francesco), son of Durante, born 1584; painted similar subjects to those of his father.

**ALBERTI** (Michele), brother of Pietro Francesco; studied under Volterra; painted similar subjects.

**ALBERTI** (Cherubino), born 1552; son of Michele; painted both in oil and fresco for the churches; but is better known as an engraver: died 1615.

**ALBERTI** (Giovanni), born at Florence, 1558; studied the works of Buonarroti and other great masters, but excelled in landscape and perspective.

**ALBERTINELLI** (Mariotto), an Italian, born 1475; was a pupil of F. Bartolomeo, in whose style he executed many works for the churches and convents at Rome, Florence, and Viterbo: born 1520.

**ALBERTZ** (Simonsz), a highly distinguished historical painter; was a pupil of Jean Mostaert, and was born in Haerlem, 1523.

**ALeni** (Tommaso), a pupil of Campi; painted history in his style, and it is difficult to distinguish their works.

**ALLEGRI** (Pomponio), born 1552; a son of Correggio; painted history in his style.

**ALLEGRI** (Francesco), called da Gabbio; painted history in oil and in fresco for the churches and palaces at Rome, he was a scholar of Cesare d'Arpino.

**ALLEGRI** (Flaminio and Angelo), sons of Francesco; painted history in a similar style to their father.

**ALTDORFER** (Albert or Albrecht), born at Ratisbon, 1488; is said to have been a scholar of Albert Dürer, but is better known as an engraver.

**ALTISSIMO** (Christopher dell), a scholar of Pontormo; painted historical subjects with some reputation: flourished about 1600.

**ALUNNO** (Nicolo del), born in Italy, about 1540; painted in distemper for the churches.

**AMALTEO** (Pomponio), born at St. Vito in the Friuli, 1505; was a scholar of Porde-

none, and painted history, chiefly for the churches and public halls at Friuli and at Belluno.

**AMATO** (Giovanni Antonio), called Il Vecchio, born 1475; studied under Silvestro Buoni and Perugino, and painted history in the style of the latter.

**AMBROGI** (Domenico), called Menechino del Brizio; was a scholar of Francesco Brizio, and painted history both in oil and in fresco: flourished about 1653.

**AMICONE** or **AMIGONE** (Ottavio), born at Brescia, 1605; was a disciple of Antonio Gandini, and chiefly excelled in fresco painting. His works are to be found in the churches in Italy.

**AMICONE** or **AMIGONE** (Jacopo), born at Venice, 1675; died 1752; master not known; painted history and portrait.

**AMIDANO** (Pomponio), born at Parma; from his style is supposed to have been a disciple of Parmegiano, and one of his pictures at Parma has been ascribed to Mazzuoli.

**AMIGAZZI** (John Baptist), copied the works of Claudius Ridolfi his master: flourished about 1640.

**AMIGOLI** (Stephen), a Florentine; executed some works in fresco for the churches in Italy.

**AMOROSI** (Antonio), born near Ascoli, 1736; painted some pictures for the churches at Rome.

**AMSTEL** (John d'), painted a picture of the Crucifixion on panel, which contains nearly 200 figures. His style was that of John Brussala.

**ANDERTON** (Henry), born 1630; died about 1655; painted historical subjects, but we have no account of his works.

**ANDRE** (Jean) born in Paris, 1662; a pupil of Carlo Maratti; studied the works of M. Angelo and Raffaele, and painted history and portrait with considerable success.

**ANGÉ** (Francis l'), born in Savoy, adopted Albano as his model, and painted numerous historical subjects.

**ANGELICO** (Fra Giovanni), born at Fiesole, 1387; was a disciple of Giotto, a Dominican friar, and always painted religious subjects.

**ANGELO** (Michael Colonna), born at Ravenna in Italy, 1600; studied first under Ferrantino, and then under Curti, called Il Dentone, in conjunction with whom he executed several works for the chapels in Bologna: died 1687.

**ANGOSCIOLA** (Europa), a sister of Sophonisba and Lucia; painted similar subjects, and was considered little inferior to either of them.

**ANSALONI** (Vincenzio), an Italian; was a disciple of Lodovico Caracci, and was chiefly employed in painting history for the churches at Bologna.

**ANSEMI** (Michael Angiolo), an Italian, born 1491; called the Michael Angelo of Lucca; studied under Sodoma, but in many of his works, which abound in Parma, has imitated the manner of Correggio: died 1554.

**ANSIAUX** (J. J. E. A.), a painter of history, and one of the best scholars of Vincent. In the church of St. Paul at Liege there are three paintings by him: died 1840.

**APOLLONIO** (Jacopo), an Italian, born 1584; was a scholar of Bassano, whom he resembles in style: died 1650.

**APPIANI** (Francesco), an Italian, born 1702; died 1792; painted history in a pleasing and harmonious style; his works are mostly in the churches at Perugia.

**APPIANI** (Andrea), born in the Milanese territory, 1754; studied under Guido, and afterwards formed a graceful style of his own, almost rivalling that of Correggio, and painted equally well in oil as in fresco.

**AQUILA** (Pompeo del), a Sicilian, flourished about 1580, and painted history in a grand style, both in oil and in fresco.

**ARETUSI** (Cesare), an Italian, flourished about 1590; studied under Bagnacavallo, and made copies of the historical works of the most celebrated masters.

**AREZZO** (Spinello di), an Italian, born 1352; died 1400; painted in fresco for the churches, most of which are obliterated by time.

**ARMAND** (Jacques Francis), born in Paris, 1730; died 1769; is said to have been a reputable painter of history, but we have no further account of his works.

**ARNAU** (Juan), a Spaniard, born 1595; died 1693; was a scholar of Caxes, and painted historical subjects, chiefly for the churches and convents in Spain.

**ARZERE** (Stefano), an Italian, born at Padua; was a reputable painter of history for the churches and convents at Padua.

**ASAM** (Cosmus Damian), born in Bavaria, is said to have painted history and portraits, but we have no further description of his works: died 1739.

**ASCH** (Peter John), born at Delft, 1603; painted historical landscapes of a small size, which were much admired, and very scarce.

**ASPERTINO** (Amico), an Italian, born 1494; died 1572; was a scholar of Francia; painted at times with good effect, and in a grand style, but occasionally whimsical and extravagant.

**ASSISI** (Andrea Luigi da), called Ingegneri, born at Assisi, 1470; was a scholar of Perugino and a competitor of Raffaele; painted in fresco: died 1520.

**AUBIN** (Gabriel Jacques de St.), born at Paris, 1724; excelled in historical subjects, and was chiefly employed in the churches and convents of that city; he had two brothers, Augustus and Charles Germain, both of whom possessed considerable merit.

**AVANZI** (Jacopo da Bologna), flourished about 1370; was a disciple of Francia, and principally employed in the churches of his native city.

**AVELAR** (Joseph d'), a Portuguese, was employed in the Library of the Patriarchal Palace, and flourished about 1640; painted figures in oil.

**AVERARA** (Giovanni Battista), born at Bergamo, 1508; died about 1548; painted chiefly in fresco, in which he was well skilled.

**AVOGARDO** (Bresciano), born at Brescia, flourished about 1730; was a scholar of Ghiiti, whose style he followed with a mixture of Venetian colouring.

**AXARETO** or **ASSERETO** (Gioseffo), son of Giovacchino; painted history in the style of his father.

**BACHIOCCI** (Carlo), born at Milan; his works abound in the churches and monasteries there, but no date is afforded.

**BACKEREEL** or **BACQUERELLI** (William), born at Antwerp; studied under Rubens, and painted history in competition with Vandyck.

**BADALOCCHIO** (Sisto), or Rosa Sisto, born at Parma, 1581; studied under Annibale Caracci, and assisted him in some of his works.

**BADAROCO** (Guiseppe), called Il Sordo, born at Genoa; was a scholar of Andrea Ansaldi, afterwards studied the works of Del Sarto, and became a reputable painter of history.

**BADAROCO** (Giovanni Raffaele), son of Guiseppe; preferred the style of Pietro da Cortona, and many of his pictures are of an easel size.

**BADENS** (John), born 1576; visited Italy, and painted historical subjects, which were highly esteemed.

**BADENS** (Francis), born at Antwerp, 1571; visited Italy, adopted the style, and was called by his countrymen the Italian painter; his touch was light and spirited, and his colouring warm; painted history, &c.: died 1603.

**BADENS** (John), brother of Francis, born 1576; died 1613; also visited Italy, and painted historical subjects, which were highly esteemed.

**BADIALI** (Alessandro), born at Bologna, 1626; died 1671; studied under Flaminio Torre, and painted history, principally for the churches and public edifices at Bologna.

**BADILE** (Antonio), born at Verona, 1480; died 1560; was the first of the Veronese painters that divested himself of the Gothic style that had before prevailed.

**BAGLIONI** (Cavaliere Giovanni), born about 1572; studied under Francesco Morelli, and painted history in fresco, chiefly for the churches.

**BAGNACAVALLO** (Bartolomeo), born at Bologna; studied under Francia, and assisted Raffaello in some of his works: died 1542.

**BAGNACAVALLO** (Giovanni Battista), son of Bartolomeo, born at Bologna; assisted Primaticcio in some of his works.

**BAJARDO** (Giovanni Battista), born at Genoa, about 1620; painted history for the churches and public edifices at Genoa.

**BALDI** (Lazzaro), born at Pistoia, in Tuscany, 1623; studied at Rome, under Pietro da Cortona, and was employed by Pope Alexander VII. in the Chapel of St. John of Lateran, and the Gallery at Monte Cavallo: died 1703.

**BALDINELLI** (Baldwin), a native of Florence, and scholar of Domenico Ghirlandaio: flourished about 1500.

**BALDOVINETTI** (Alesio), a Florentine, born 1425; painted history and portrait, in oil and in fresco, in the dry Gothic style that then prevailed.

**BALDUCCI** (Giovanni), called Cosci, born in Florence; studied under Naldini, and painted several pictures for the churches and palaces there: died 1600.

**BALDUNG** (Johansen or Hans), a German, born 1480; painted in the style of Albert Durer, and some of his pictures are in the cathedral at Friburg.

**BALLI** (Simon), a Florentine; painted sacred subjects on copper, and also painted in the Church del Carmine and in the Oratory of St. Bartholomew: flourished about 1640.

**BAMBINI** (Niccolo), born at Venice, 1651; died 1736; studied first under Mazzoni, afterwards under Carlo Maratti, and sometimes imitated the manner of Libera, particularly in his females.

**BAMBINI** (Giacomo), born at Ferrara, about 1560; was a scholar of Mona, and chiefly employed in decorating the churches and other public edifices at Ferrara.

**BAMESTIER** (John), born 1500; studied under Laubert Lombard, and painted history with some reputation.

**BANDIERI** (Benedetto), born at Perugia,

flourished about 1600; painted chiefly for the churches and convents in fresco, and in a style resembling Baroccio.

**BARABBINI** (Simone), born at Genoa, 1585; was a disciple of Castello; painted history with great success.

**BARBALUNGA** (Antonio Ricci), born at Messina, 1600; studied under Domenichino, whose style he followed successfully.

**BARATELLI** (Bernardino), called Il Poccetti, born at Florence, 1542; studied under Ghirlandaio, and painted both in oil and in fresco.

**BARBELLO** (James); painted history, in oil and in fresco; many of his works are in Brescia, particularly the grand painting in the Church of St. Faustino and St. Averoldi: died 1656.

**BARBIANI** (Giovanni Battista), born at Ravenna, flourished about 1635; painted chiefly in fresco.

**BARBIERE** or **BARBIERI** (Domenico del), born at Florence, 1506; after the death of Primaticcio, executed some fresco paintings from designs by that master.

**BARBIERE** or **BARBIERI** (Francesco), called Legnano, born at Legnano; studied under Gandini and Pietro Ricci, and painted history and landscape in a reputable manner: died 1698.

**BARBIERI** (Peter Bartz), born at Amsterdam, 1772; occasionally painted historical subjects.

**BARGONE** (Giacomo), a Genoese; studied under Semini, and painted history with some reputation.

**BARRETT** (Ranelagh), a noted copyist of the works of the best ancient masters, and particularly successful in copying those of Rubens: died 1768.

**BARTETS** (Gerard), born in Holland, 1570; painted historical subjects with some reputation.

**BARTOLO** (Taddeo), born in Florence; painted history, and was considered equal to most painters of his time: died 1436.

**BASILI** (Pier Angiolo), born at Gubbio, 1550; studied under Roncalli, whose manner he followed, and painted both in oil and fresco for the churches and convents in Italy.

**BASSETTI** (Marc Antonio), born at Verona, 1588; preferred the works of Titian, in whose style he painted some pictures for the churches and other public edifices at Verona: died 1630.

**BASSINI** (Thomas), of Modena, a pupil of Serafino; painted Scripture history; his best work is in the Convent of St. Augustine: flourished about 1400.

**BASTARO** (Giuseppe del), born at Rome; painted history, and several of his works are in the churches of his native city: flourished about 1690.

**BAYEN** (Y Subias don Francesco), born in Spain, 1734; studied under A. G. Velasquez, and painted several pictures for the churches and palaces at Madrid: died 1795.

**BAYEN** (Don Raymon Y Subias), studied under his brother, and is chiefly known as having assisted him in his fresco works.

**BAZZANI** (Guiseppe), born in Italy, 1701; studied the works of Rubens, whose style he followed: painted chiefly in fresco.

**BECCAFUMI** (Dominico), called Mecherino, born at Siena, 1487; painted history, both in oil and distemper, with considerable reputation.

**BECERRA** (Gaspar); born in Spain, 1520; is said to have studied the works of M. A. Buonarroti. He executed some works in fresco for the palace at Madrid: died 1570.

**BEDAFF** (Anthony Aloisius Emanuel), born 1787; painted historical subjects with some reputation.

**BEECHEY** (Sir William), born in Oxfordshire, 1753; occasionally painted historical subjects.

**BEELDEMAKER** (Francis), born 1669; studied under William Doudyns, and painted historical subjects, which were much admired: died 1736.

**BEER** (Arnold de), born at Antwerp, 1490; died 1542; was much employed for the churches.

**BEER** (Joseph de), born at Utrecht, 1550; studied under Francis Floris, and became a reputable painter of history.

**BEERBLOCK** (John), born at Bruges, 1736; painted history, small figures, designed correctly, and vigorously coloured.

**BEHAM** (Bartel), born at Nuremberg, about 1496; studied under Raimondi, and some of his works are in the Galleries of the Elector of Bavaria and the Prince of Neubourg: died about 1540.

**BELLAVIA** (Mark Antony), a Sicilian; is believed to have been a pupil of Pietro da Cortona. He flourished about 1690.

**BELLINI** (Giacopo), born at Venice, 1405: died 1470; studied under Gentile da Fabrino, and many of his pictures adorn the churches in Venice.

**BELLINI** (Giovanni), born at Venice, 1422; son of Giacomo, and brother of Gentile, is considered the founder of the Venetian school.

**BELLINI** (Giacomo Cavaliere), studied under Albano, and painted in his manner.

**BELLINI** (Victor), painted several pictures

for the confraternity of St. Mark at Venice, and various other works.

**BELLINIANI** (Vittore), born at Venice; studied under Giovanni Bellini. His works are to be found in the churches and convents of Venice, and the neighbouring towns: flourished about 1526.

**BELLOTTI** (Pietro), born at Venice, 1625; was a scholar of Forabosco, and a good painter of historical subjects.

**BELLUCCI** (Giovanni Battista), born at Rome, 1506: died 1541; painted history with some reputation.

**BENAGLIA** (Francis), an Italian; painted some subjects in the church St. Mara della Scala, in Verona, and is said to have lived about the year 1476.

**BENAGLIO** (Girolamo), a Veronese painter, lived in the XIVth century. He painted in the dry and Gothic style of the period in which he lived.

**BENASCHI** (Giovanni Battista), born at Piedmont, 1634; painted historical subjects so much in the manner of Lanfranco, that it is difficult to distinguish their works: died 1688.

**BENEDETTI** (Don Mattia), born at Reggio, was a scholar of Talami, and somewhat esteemed as a fresco painter, and occasionally painted in oil. He flourished about 1700.

**BENEDETTIS** (Dominico de), born at Piedmont, 1610: studied under Guido, whose graceful and elegant style he imitated with success.

**BENFATTO** (Luigi), born at Verona, 1551; at first was a servile imitator of Paolo Veronese, and in some of his works resembles Palma.

**BENIGNI** (John Baptist), born in Lucca, 1737; studied under G. D. Lombardi and Pompeo Battoni, and painted historical subjects.

**BERCHET** (Peter), a Frenchman, and scholar of De la Fosse, was employed in decorating mansions with historical subjects.

**BERG** (Matthias Vander), born in Flanders, 1615; a disciple of Rubens, is celebrated for the excellent copies he made of some of his works: died 1687.

**BERGMULLER** (John George), born in Bavaria, 1687: died 1762; was a scholar of Andrew Wolff, and several of his works are in the churches and cabinets at Augsburg.

**BERKMANS** (Henry), born in Holland, 1629; painted historical subjects with some reputation.

**BERNARD** of Brussels, died 1540; occasionally painted history, and frequently covered his panel with leaf gold before he laid his colours on, to keep them from changing.

**BERNARD (Samuel)**, born at Paris, 1615 ; a scholar of Vouet, attempted fresco but did not succeed.

**BERNARD (Samuel)**, born at Naples, painted in the style of Solimene with considerable success.

**BERNARDI (Francesco)**, born at Brescia ; painted history, and his works are principally in the churches there.

**BERNT (Bernard)**, of Brussels, was painter to the Emperor Charles V.

**BERREGUETTE (Alonzo)**, born in Spain ; studied under Michael Angelo, and was employed by Charles V.

**BERRETTONI (Nicolo)**, born in Italy, 1627 ; studied under Carlo Maratti, whom he nearly approached in style, but afterwards adopted that of Guido, whom he closely resembled : died about 1680.

**BERSOTTI (Carlo Girolamo)**, born 1645 ; studied under Carlo Sacchi, and painted historical subjects.

**BERTOJA (Giacomo)**, born at Parma, 1515 ; died about 1550 ; was a scholar of Parmegiano, whose manner he imitated. Most of his works are in the churches and convents at Parma.

**BERTOLOTTI (Giovanni Lorenzo)**, born at Genoa, 1640 ; studied under F. Castiglione, and painted historical subjects.

**BERTUSIO (Giovanni Battista)**, born at Bologna ; painted history in the manner of Guido. Many of his pictures are in the churches and convents at Bologna.

**BESENSI (Paolo Emilio)**, born in Italy, 1624 ; painted in the graceful style of Albano. His principal pictures are in one of the churches at Reggio.

**BETTI (Padre Biagio)**, born at Pistoia, 1545 ; died 1615 ; studied under Daniello da Volterra. His works are chiefly in his monastery at Rome.

**BETTI (Sigismund)**, a Florentine ; executed several works in fresco for the churches. He flourished about 1720.

**BEZOZZI (Ambrogio)**, born at Milan, 1648 ; studied at Rome under Ciro Ferri, in whose style he painted with considerable success : died 1706.

**BIANCHI (Baldassare)**, born at Bologna, 1614 ; died 1679 ; painted historical subjects with considerable reputation, and was employed by the Dukes of Modena and Mantua in decorating their palaces. His daughter Lucretia distinguished herself in the art.

**BIANCHI (Cavaliere Isidoro)**, born at Milan, flourished about 1626 ; studied under Morazzone, and painted in oil and in fresco, in the latter of which he excelled.

**BIANCHI (Federigo)**, born at Milan ; a scholar of Proccacini, painted several works in fresco for the churches.

**BIANCHI (Francesco)**, called Il Frari, born at Modena, 1447 ; painted history with considerable success, and is said to have been the instructor of Correggio : died 1510.

**BICCI (Lorenzo di)**, born at Florence, 1400 ; was a disciple of Spinello, and painted several works in fresco for the churches in Florence.

**BIE (Adrian de)**, born in Flanders, 1594 ; studied under Wouter Abts and Rodolph Schoof, and was much employed in the churches in Flanders.

**BIGARI (Vittorio)**, born at Bologna ; painted history in fresco. His works are to be seen in almost every public edifice in his native city.

**BISCHOP (Cornelius)**, born at Antwerp, 1630 ; died 1674 ; was a disciple of Ferdinand Bol, whom he nearly approached, both in history and portrait.

**BISI (Fra Bonaventura)**, born at Bologna, 1631 ; was celebrated for copying, in small size, many of Guido's, Titian's, and Correggio's works, for the cabinet of the Duke of Modena : died 1662.

**BISSOLO (Pier Francesco)**, born at Venice, flourished about 1520 ; studied under Bellini, but some of his works at Murani and Treviso resemble those of the elder Palma.

**BISSONI (Giovanni Battista)**, born at Padua, 1576 ; studied under Apollodoro, afterwards visited Rome, and on his return was much employed in the churches and monastic institutions : died 1636.

**BIZZELLI (Giovanni)**, born at Florence, 1566 ; was a scholar of Bronzino, painted history for the churches and public edifices, but never rose above mediocrity.

**BLACEO (Bernardino)**, born on the Frioul, flourished about 1550 ; painted history for the churches and convents, in fresco.

**BLANCHET (Thomas)**, born at Paris, 1617 ; died 1689 ; studied at Rome, under Sacchi and N. Poussin, and profited greatly by their instructions. He painted several subjects for the church of Notre Dame, &c.

**BLANSERI (Vittorio)**, born 1735, was considered one of the best scholars of Claudio Beaumont. He usually painted very large.

**BLOCK (Benjamin)**, born at Lubeck, 1631 ; was instructed by his father, and painted numerous altar-pieces for the churches and convents in Hungary.

**BLOEMART (Abraham)**, born at Gorcum, 1567 ; died 1647 ; studied first under De Beer, and afterwards under Francis Floris, many of whose works he copied.

**BLOEMART** (Adrian), son of the above; studied under his father, afterwards visited Rome, and on his return painted many historical pictures for the convent of Benedictines.

**BLOEMART** (Henry), son of Abraham, was instructed by his father, but never rose above mediocrity.

**BOCCACENAGRA** (Don Pedro Atanasio), born in Granada, 1638; painted history, and his most esteemed works are in the colleges and cloisters at Granada.

**BOCCACINI** (Francesco), born at Cremona, 1680; sometimes imitated the style of Albano, and was fond of mythological subjects: died 1750.

**BOCCACINO** (Boccacio), born at Cremona, 1460; died 1518; is said to have been a scholar of Perugino, and the instructor of Garofalo; many of his works adorn the churches in Cremona.

**BOCCIAEDI** (Clemente), called Clementone, born at Genoa, 1620; was a scholar of Strozzi; his principal works are at Pisa.

**BOCCIARDI** (Domenico), born near Genoa about 1686; painted history in the style of Morandi, whose disciple he was.

**BOLANGER** (—), born 1606; studied under Guido, whose style and composition he imitated closely: died 1660.

**BOLOGHINI** (Bartholomew), was a disciple of Giotto: flourished about 1433.

**BLOGNA** (Frank da), was superior to Giotto, and was employed by Benedict IX. in the Vatican.

**BLOGNA** (Lattanzio de), born at Bologna; was a scholar of the Caracci; afterwards visited Rome, and decorated many of the saloons and palaces there with historical subjects: died about 1597.

**BOLTRAFFIO** (Giovanni Antonio), born at Milan; studied under Leonardo da Vinci, and painted several pictures in fresco for the churches and convents at Bologna.

**BONATI** (Giovanni), born at Florence, 1635; studied under Guercino, and at Rome under Mola, and was employed in several historical works for the public edifices.

**BONCUORE** (Giovanni Battista), born in Italy, 1643; studied at Rome under Francesco Albano, and painted history with considerable reputation.

**BONDI** (Andrew), and Francis, scholars of Cignani: flourished about 1580.

**BONFIGLIO** (Benedetto), born at Perugia; flourished about 1506; painted history, in which he was only excelled in his own time by Perugino.

**BONI** (Giacomo), born at Bologna, 1688;

particularly excelled in fresco; is said to have studied under Cignani, whose style discernible in many of his pictures: died 1766.

**BONIFACCIO** (Francesco), born at Viterbo; was a scholar of Pietro da Cortona, and a reputable painter of history in the style of that master.

**BONIFACCIO** (Veneziano), called Veneziano, born at Venice, 1491; studied under Palma and Titian, and partakes of the style of both, but in colouring most nearly resembles the latter.

**BONINI** (Girolamo), born at Ancona; flourished about 1660; was a scholar of Albano, whom he assisted in many of his works, particularly in the palaces at Bologna.

**BONISOLI** (Agostino), born at Cremona, 1633; was more employed in easel pictures of sacred subjects than in larger compositions; his style partakes of the Venetian School.

**BONITO** (Guiseppe), born in Naples, 1705; was a scholar of Francisco Solimene, and one of the most successful followers of his style: died 1789.

**BONONE** (Carlo), born at Ferrara, 1569; in his small pictures approaches the style of the Caracci, but in his larger works more resembles Paolo Veronese.

**BONVICINO** (Alessandro), called Il Moretto, born at Brescia, 1514; studied in the school of Titian, whose style he approached in freshness of colouring.

**BORDONE** (Paris), born at Trevigi, 1513; studied a short time under Titian, but imitated the style of Giorgione, and painted history in a manner not inferior to Titian: died 1588.

**BORGANI** (Francesco), born at Mantua; flourished about the seventeenth century; imitated with success the graceful manner of Parmegiano.

**BORGIANI** (Orazio), born at Rome, 1580; studied and copied the works of the great masters, and painted several pictures for the churches in Spain.

**BORGONZONI** (Lorenzo), a Bolognese; was a distinguished painter of historical subjects.

**BORREKENS** (John Peter Francis), born at Antwerp, 1747; painted historical subjects with considerable reputation.

**BORZONE** (Luciano), born 1590; studied under Bertolotti, and painted history with some reputation.

**BORZONE** (John Baptist), son of Luciano; painted historical subjects in the style of his father.



**Eos or BOSCHE** (Jerome)—See *Whimsicalities*.

**BOSCHI** (Francisco), was a scholar of Matteo Roselli, whose works he finished after the decease of that master.

**BOSCOLI** (Andrea), born at Florence about 1550; studied under Santo da Titi, and painted history with some reputation; died 1606.

**BOSELLI** (Antonio), born at Bergamo; lived about 1500; and executed some pictures for the churches in his native city.

**BOSELLI** (Felice), born at Piacenza, 1650; studied under Nuvelone, and attempted historical painting, but without much success.

**BOSSCHAERT** (Thomas Willeborts), born at Bergen-op-Zoon, 1613; was a disciple of Seghers, but in style nearly approaches Vanduyck.

**BOTTA** (Marco Antonio), born at Genoa, 1572; painted history with some reputation.

**BOTTONI** (Alessandro), born at Rome, 1662; painted history with some reputation; his master is not mentioned.

**BOUCHER** (John), born about 1700; painted historical subjects with some reputation.

**BOULLONGNE** (Louis), the Elder, born at Paris, 1609; painted history for the churches in Paris, and copied the works of the ancient masters.

**BOULLONGNE** (Louis), the Younger, born at Paris, 1654; died 1734; studied under his father, and afterwards visited Italy, and copied the works of the great masters, particularly Raffaele.

**BOURDON** (Sebastian), born at Montpelier, 1616; imitated the style and composition of Andrea Sacchi of Correggio.

**BOUTEUX** (Pierre le), born at Paris, 1692; painted historical subjects, but his style is not mentioned.

**BOUZONNETT** (Anthony), born at Lyons, 1634; studied under Stella, whose style he endeavoured to imitate, but with little success: died 1682.

**BOYDELL** (Josiah), born at Shropshire, 1750; nephew of the celebrated Alderman Boydell; painted a few pictures to illustrate Shakspeare, feebly designed, and indifferently coloured.

**BRACELLI** (Giovanni Battista), born at Genoa; was a scholar of Paggi, and painted history in his style: died 1609.

**BRAMER** (Leonard), born 1796; a Dutch painter of historical subjects, small size, and generally enriched with vases of gold, &c.

**BRAMANTINO** (Augustin), painted some

beautiful pictures in one of the churches at Milan.

**BRAND** (Frederick Augustus), born at Vienna, 1730; painted historical subjects and landscapes, which are favourably spoken of in Germany.

**BRANDEL** (Peter), born at Prague, 1670; painted several pictures for the churches at Prague and at Breslau.

**BRANDENBERG** (John), Swiss painter of history, born 1660; copied Giulio Romano in his historical subjects and battle pieces.

**BRANDMULLER** (Gregory), born 1661; studied under Le Brun, and painted some historical subjects in a grand style.

**BRAY** (Jacob), son of Solomon, by whom he was instructed; painted history, and was uncommonly skilful in designing naked figures: died 1664.

**BRENTEL** (Frederick), born in 1570; painted historical subjects, but we have no account of his style.

**BRESCIA** (Francesco Giovanni Maria da), a Carmelite monk, born about 1460; painted several pictures for the church, and some frescoes for the cloisters, of his order.

**BREVIL** (Toussaint), finished the works of Primaticcio after that master's decease.

**BRIL** (Matthew), born at Antwerp, 1550; painted historical landscapes, and was employed by Pope Gregory XIII. in the Vatican.

**BRIL** (Paul), brother of Matthew, assisted him in decorating the churches at Rome, and the palaces of Sixtus V. and Clement VIII.

**BRIZZIO** (Filippo), painted historical subjects for the churches at Bologna.

**BROECK** (Crispin Vanden), born at Antwerp, about 1550; was a disciple of Francis Floris, and a reputable painter of history.

**BRONZINO** (Agnolo), born at Florence, 1511; studied under Caracci, called Pontorno, and assisted him in his works; he also studied the works of Michael Angelo, the grandeur of whose style is discernible in all his productions.

**BRUGGIERI** (John Dominic), was a scholar of Carlo Maratti, and painted historical subjects.

**BRUN** (Gabriel le), brother of Charles; studied under him, but never rose above mediocrity.

**BRUNETTI** (Sebastiano), born at Bologna; studied in the school of Guido, in whose manner he painted. Some of his works are in the churches at Bologna.

**BRUNI** (Giulio), born at Piedmont; flou-

rished about 1625; studied first under Tavarone, but, preferring the style of Paggi, became his scholar, and proved a reputable painter of history.

**BRUSAFERRO** (Girolamo), painted historical subjects in oil and in fresco; was living in 1766.

**BUGONI** (Pompeo), born at Rome, 1634, died 1679; painted history, highly finished, the heads well drawn and very natural.

**BUGONI** (Thomas), was a Venetian painter of historical subjects.

**BULLINGER** (John Balthasar), born in the canton of Zurich, 1713; studied first under John Simler, and afterwards under Tiepolo, but quitted history for landscape painting.

**BUONI** (Buono de), born at Naples, 1430; was a disciple of Fiore, whom he assisted in his works. Many of his works are in the churches at Naples: died 1465.

**BUONI** (Silvestro de), born at Naples; was the son and scholar of Buono, and was also instructed by Zingaro. He painted some considerable historical works for the churches in Naples.

**BURCH** (Albert Vander), was a pupil of Verkolie and of Adrian Vander Werf.

**BURGMAIR** (Hans or John), born 1474; studied under Albert Durer. Some of his works are in the style of that master.

**BURGT** (N. Vander), born at Brussels; copied the historical pictures of Jordaens.

**BUSO** (Aurelio), born at Crema; flourished about 1520; studied under Polidoro da Caravaggio and Il Maturino, and assisted them in their works.

**BUTTERI** (Giovanni Maria), born at Florence; was a scholar of Agnolo Bronzini, and painted history with some reputation: died 1606.

**BYLART** or **BYLERT** (John), born at Utrecht, in 1603; studied under his father, who was a painter on glass, and became a reputable painter of history.

**BYSS** (John Rodolph), painted mythological and allegorical subjects in oil and in fresco, in the mixed style of Gerard Lairese and Vander Werf.

**CACCIANEMICI** (Francesco), a Bolognese painter of history; lived about 1530; is said to have been an amateur painter, but no account is given of his works or style.

**CACCIANEMICI** (Vincenzo), born at Bologna, about 1700; studied under Primaticcio, whom he assisted in his works, and painted in conjunction with Il Rosso.

**CACCIOLI** (Joseph Anthony); painted many fresco works for the churches in Italy.

**CACCIUOLI** (Giovanni Battista), painted historical subjects, some of which are in the churches at Bologna.

**CAELIO** (Bennett), a Portuguese; painted numerous historical subjects, and there is scarcely a public edifice in Portugal in which his works may not be found.

**CAGLIARI** (Carletto), son of Paolo; painted in a style little inferior to his father, whose works he finished after his decease.

**CAGLIARI** (Gabriele), another son of Paolo; applied himself to historical subjects, but without much success.

**CAGLIARI** (Benedetto), born at Verona, 1538; painted much in the style of Paolo Veronese. Many of his own compositions are to be found in Venice: died 1598.

**CAIRO** (Ferdinando), an Italian, born 1666; studied under Franceschini, whom he assisted in the ceiling of the Church of St. Antonio at Brescia: died 1682.

**CAJO** (William), whose name appears in the catalogue of Flemish painters; excelled in historical subjects.

**CALANDRUCCI** (Giacomo), born at Palermo, 1646; imitated the mode of colouring of Carlo Maratti.

**CALAVRESE** (Maria), born at Rome, 1486; died 1542. He painted history in oil and in fresco.

**CALICI** (Achilles), born at Bologna, about 1655; studied under Lodovico Caracci, whose style he adopted, and painted for the Church of St. Michael at Bologna.

**CALLEGA** (Andrea de), a Spaniard, born 1705; studied under Jerome d'Esquera, and painted history with great success: died 1785.

**CALVAN** (Don Juan), born at Saragossa, in 1600; painted history for the churches and monasteries there with considerable reputation: died 1658.

**CALVI** (Lazzaro and Pantaleo), brothers, and sons of Agostino, one of the best painters of the old style; studied under Pierino del Vaga, and were afterwards employed in conjunction in the churches and other public edifices at Bologna.

**CALVI** (Giulio), called *Il Coronato*, born at Cremona, about 1570; studied under G. B. Trotti, whom he closely resembles: died 1596.

**CAMBERA** (Lactanzio), born at Cremona, 1584; studied under Campi, and painted history with some reputation.

**CAMBIASO** (Orazio), son of Lodovico; studied under and assisted his father.

**CAMBIASO** or **CANCIAGIO** (Giovanni), born at Genoa, about 1495; was a disciple of Semini.

**CAMPAGNOLA** (Domenico); flourished about 1543; studied under Titian, whom he nearly approached in fresco and in oil.

**CAMPI** (Galeazzo), born at Cremona, 1475; his style is an imitation of Perugino.

**CAMPI** (Giulio), son of Galeazzi, born at Cremona, 1500; studied under Giulio Romano and from the works of Raffaello.

**CAMPIGLIA** (Giovanni Domenico), born at Lucca, 1692; painted historical subjects, and particularly excelled in drawing from the antique marbles.

**CAMPINO** (Giovanni), born at Camerino, about 1590; studied under Janssens, but afterwards imitated the manner of Caravaggio.

**CAMPOLO** (Placido), born at Messina, 1693; became distinguished as a painter of history, particularly in fresco.

**CAMPORA** (Francesco), born at Genoa, 1712; studied under Domenico Parodi, and painted history with considerable reputation. His colouring and composition were alike creditable to him: died 1763.

**CAMPULLO** (Francesco), a Bolognese; was a faithful follower of Lodovico Caracci: flourished in 1620.

**CANDARI** (Guiseppe), born at Rome, 1630; many of his works are in the churches and public edifices at Rome.

**CANE** (Carlo), born near Milan, 1618; adopted the style of Morazzone in his historical subjects.

**CANINI** (Giovanni Agnolo), born at Rome, 1617; painted several fine altar-pieces for the churches at Rome.

**CANNERI** (Anselmi), of Verona, was a celebrated painter of historical subjects: flourished about 1500.

**CANO** (Alonso), called the Michael Angelo of Spain, born 1600; executed many admirable works for the churches and convents at Madrid.

**CANTI** (Giovanni), born at Parma; lived about 1700; in historical compositions did not rise above mediocrity.

**CAPPANA** (—), a Siense painter, is supposed to have been a scholar of Peruzzi: flourished about 1536.

**CAPELLA** (Simon), born at Naples, 1591; painted sacred history with considerable success: died 1641.

**CAPELLI** (Giovanni Antonio), born at Brescia, 1664; painted history for the churches, chiefly in fresco.

**CAPURRO** (Francesco), born at Genoa; adopted the style of Spagnoletto, and was much employed at the court of Naples.

**CARBAJAL** (Luis de), born at Toledo, 1534; painted several pictures for the churches and public edifices at Madrid and at Toledo.

**CARBONE** (Giovanni Bernardo), born at Genoa, 1614; painted history in a good style: died 1667.

**CARDENAS** (Bartolomeo de), born in Portugal, 1547; went to Spain, and painted history for the churches and convents there.

**CARLONI** (Giovanni Battista), born at Genoa, 1590, and became eminent as a painter in fresco: died 1630.

**CARNIO** (Antonio), born in the Friuli; executed several fine works for the churches and public edifices, and several easel pictures for private collections: died about 1690.

**CARSELLI** (Angiolo), born at Rome, 1573; studied under M. A. Caravaggio, whose bold and vigorous colouring he imitated closely; but was chiefly employed in easel pictures and portraits, and in copying the works of the old masters.

**CAROTO** or **CAROTTO** (Giovanni Francesco), born at Verona, 1470; studied first under Veronese and afterwards under Mantegna; painted easel pictures so closely resembling Mantegna that his master sold them for productions of his own.

**CARPACCIO** (Vittorio), flourished at Venice about 1500; painted history for the churches, &c. in the dry Gothic style of the period.

**CARPIONI** (Giulio), born at Venice, 1611; his works are principally in the churches at Venice.

**CARPIONI** (Carlo), son of Giulio; was instructed by his father, and painted in his style, but was more distinguished as a portrait painter.

**CARRARI** (Baldassare), born at Ravenna: flourished about 1512; executed some works for the churches.

**CARRENNO** (Don Juan de Miranda), born in Spain, 1614; painted historical subjects in fresco; excelling all his countrymen except Murillo in the tenderness of his carnations: died 1685.

**CASALI** (Andrea), born about 1720; supposed to have been a pupil of Sebastian Conca; painted historical subjects.

**CASALINI** (Lucia), born at Bologna, 1677; was a pupil of Guiseppe dal Sole, and painted historical subjects.

**CASARI** (Francis), of Verona; painted historical subjects in the style of Tintoretto.

**CASAUBON** (Frederick), born at Amsterdam; studied under Le Brun, and attempted history in the style of N. Poussin, but without success.

**CASOLANI** (Ilario), by some called Mancini; painted several pictures in oil for the churches.

**CASSANA** (Giovanni Francesco), born at Genoa, 1611; studied under Strozzi, and painted historical subjects.

**CASSANA** (Abate Giovanni Agostino), born at Venice, 1664; painted history with considerable reputation.

**CASSANA** (Giovanni Battista), son of Giovanni Francesco, painted historical and other subjects.

**CASSIANI** (Padre Stefano), called Il Certosino; painted history in fresco for the churches in Lucca.

**CASTELLUCCI** (Salvi), born 1608; painted historical subjects in the style of Pietro da Cortona. His son Pietro painted similar subjects in the style of his father.

**CASTIGLIONE** (Francesco), son of Benedetto, painted history in the style of his father.

**CASTILLO** (Juan del), born at Seville, 1584; studied under Luis de Vargas, and became a reputable painter of history.

**CASTILLO** (Saavedro Antonio del), born at Cordova, 1603; studied under Francesco Zurbaran, and painted historical and other subjects.

**CATENA** (Vincenzio), imitated the style of Giorgione, and painted many historical subjects, easel size, and altar-pieces for the churches: flourished about 1500.

**CATI** (Pasquale da Jesi), born in Rome, 1590; painted historical and other subjects for the public edifices in that city.

**CAVALLINO** (Bernardo), born at Naples, 1622; painted many easel pictures of historical subjects, sacred and profane, in the style of Poussin.

**CAVAZZA** (Giovanni Battista), born at Bologna, 1620; studied under Cavedone and Guido, and painted many pictures for the churches at Bologna.

**CAVAZZA** (Pier Francesco), born at Bologna, 1675; painted several altar-pieces and other subjects for the churches in that city.

**CAXES** (Patriccio), was employed by Philip II. in the Palace at Madrid, and painted Scripture history.

**CECCARINI** (Sebastiano), born about 1700; was a pupil of A. Castellucci, and painted several historical subjects for the churches.

**CERVETTI** (Giovanni Paolo), born at Genoa; studied under Valerio Castelli, whose style he imitated so closely that it was impossible to distinguish their works.

**CERVI** (Bernardo), born at Modena;

studied under Guido, and painted some works in fresco for the churches there: died 1630.

**CESARI** (Guiseppe), called D'Arpino, born at Naples, 1560; painted historical subjects, but without much merit.

**CESARI** (Bernardino), brother of Guiseppe; studied the works of Michael Angelo, and painted historical subjects in the style of his brother.

**CESCHINI** (John), a Veronese, and scholar of Alexander Turchi; copied him so closely that it was impossible to distinguish his works from the originals: flourished about 1590.

**CHAMPAGNE** (John Baptist), nephew and scholar of Philip Champagne; painted historical subjects in his style.

**CHAVEAU** (Francis), born in Paris, 1613; studied under Laurence de la Hire, and painted small pictures in his style.

**CHIAPPE** (Battista), born 1723; painted historical subjects, and was the last Genoese painter of any note.

**CHIARI** (Guiseppe), born at Rome, 1654; painted historical subjects in the style of Carlo Maratti.

**CHIRINOS** (Juan de), born at Madrid, 1564; studied under Tristan, and painted historical subjects for a convent in Madrid.

**CHRISTOPHE** (Joseph), born at Verdun, 1663; painted historical subjects.

**CIALDERI** (Girolamo), born at Urbino, 1599; studied under Claudio Ridolfi, and painted history in an excellent style.

**CIARPI** (Baccio), born 1578; became a reputable painter of history.

**CICERI** (Bernardino), born at Pavia, 1650; was much employed in painting historical subjects.

**CIEZAR** (Miguel Geronimo), born in Spain, painted history with great reputation.

**CIEZAR** (Joseph de), painted historical subjects: flourished about 1696.

**CIPRIANI** (Giovanni Battista), born 1727: painted historical and other subjects.

**CIRCIGNANI** (Antonio), born 1560; painted historical subjects in the style of his father.

**CIVALLI** (Francesco), born at Perugia, 1660; became a reputable painter of history.

**CLEEF** or **CLEEVE** (Martin), painted historical subjects and altar-pieces for the churches.

**CLEEF** or **CLEEVE** (John Van), painted historical subjects, in some of which he approaches Vandyck.

**CLERC** (John le), born 1587; imitated the style of Veneziano so closely that his pictures are frequently mistaken for the works of that master.

**CLERCK or KLERCK (Henry)**, born 1570 ; painted historical subjects for the churches in the manner of Van Balen.

**CNUDDO (Louis)**, born 1682 ; painted historical subjects in the manner of John Van Cleef.

**COCCAPANI (Sigismund)**, a pupil of Cigoli ; painted historical subjects in the style of that master.

**COELLO (Claudio)**, left many specimens of his abilities in the churches and chapels at Madrid : died 1693.

**COLI (John)**, a Lucchese painter ; was a disciple of Pietro da Cortona : flourished about 1680.

**COLIGNICOLA (Geronimo di)**, born at Rome, 1500 ; painted historical subjects with considerable reputation.

**COMI (Francis)**, studied under J. G. dal Sole, and became a reputable painter.

**COMO (Fra Emanuel da)**, painted historical subjects in the monastery of St. Francis à Ripa at Rome : died 1701.

**CONNICK or KONINCK (Solomon)**, born 1609 ; painted historical subjects in the style of Rembrandt.

**CONSTANZIO (Placido)**, born at Rome, 1660 ; painted historical subjects with some reputation.

**CONTI (Cesare and Vincenzo)**, painted for Pope Gregory XIII. and Sextus V., and were also employed in decorating the churches at Rome.

**CONTRERAS (Antonio)**, born in Spain, 1600 ; was a pupil of Cespedes, and one of the most celebrated painters of his day.

**COOL (Lawrence Van)**, born in Holland, 1520 : painted history with some reputation.

**COPPA (Cavaliere)**, born 1596 ; painted historical subjects in the style of Guido.

**CORADO (Carlo)**, born 1693 ; was a disciple of Solimene, in whose style he painted.

**CORBEEN (Henry)**, born 1640 ; painted historical subjects in the manner of John de Reyn.

**CORBERGER (Vincent)**, painted historical subjects for the churches at Naples.

**CORENZIO (Belisario)**, born 1558 ; painted historical subjects.

**CORIALANO (Giovanni Battista)**, born about 1590 ; painted historical subjects for the churches at Bologna.

**CORNEILLE (Michael the Elder)**, born in 1603 ; painted several works for the churches.

**CORRADI (Ottavio)**, studied under Giacomo Cavedone, and copied other masters with great success.

**CORREA (Diego)**, a Spaniard ; lived about 1560 ; painted historical subjects for the convents and churches.

**CORSO (Nicolò)**, painted chiefly for the Monastery of the Olivetens, near Genoa.

**CORTE (Juan de la)**, born at Madrid, 1587 ; excelled in subjects from sacred history.

**COSTA (Thomas)**, of Sassuola, a scholar of John Boulanger ; painted much both in oil and in fresco.

**COSTANZA (Placido)**, born 1688 ; painted historical subjects, and aspired to imitate the style of Domenichino.

**COUDENBERGHE (John Van)**, a Fleming ; painted in 1430 a picture for the church at Roselede.

**COUVRYN or COVRYN (I.)**, was a Flemish painter of historical subjects.

**COYPEL (Charles Antoine)**, born at Paris, 1694 ; painted history in the style of his father.

**COZZA (Francesco)**, born 1605 ; painted historical subjects in the style of Domenichino.

**COZZA (Carlo)**, born 1700 ; studied under and imitated his father.

**CRABETH (Adrian)**, born 1550 ; was a pupil of John Schwartz, a painter of historical subjects, whom he soon surpassed.

**CREARA (Santo)**, a pupil of Brusasorci ; painted historical subjects in his style, and flourished about 1550.

**CREETEN (Charles)**, born 1625 : studied at Rome, and painted history and portraits with accuracy and elegance.

**CREMER (Julius)**, called Il Cromo, a pupil of Domenico Moro ; painted historical subjects in the style of that master.

**CRESPI (Giovanni Maria)**, born at Bologna, 1665 ; studied the works of the great masters and imitated the style of Baroccio.

**CRISCUOLO (Giovanni Filippo)**, born 1495 ; attached himself to the style of Raffaello, and was much employed for the churches and other public edifices at Naples.

**CRISCUOLO (Giovanni Angelo)**, a pupil of Marco da Siena, was a reputable painter of history : died 1580.

**CRISEVOLO (Maria Angela)**, born at Naples, 1548 ; excelled in historical subjects and portraits.

**CROCE (Baldassare)**, born 1653 ; painted in oil and in fresco in the Vatican, and for the churches at Rome.

**CRUZ (Juan Pontoja de la)**, born 1560 ; a pupil of Alonzo Sanchez Coello, painted historical subjects with some reputation.

**CUEVAS** (Pedro de las), born 1558; was more employed in painting historical subjects for private persons than in public works.

**CUGNI** (Baptist), painted historical subjects for the public edifices at Bologna.

**CUNIO** (Daniel), a Milanese, was a scholar of Campi, and flourished about 1540.

**CUNNINGHAM** (Edmund Francis), born about 1742; copied the works of Correggio, Parmegiano, and other great masters.

**CUQUET** (Pedro), born 1596; excelled in religious subjects, which are chiefly in the churches and convents at Barcelona.

**CURRADI** or **CURRADO** (Francesco), born 1570; was a pupil of Naldini, and generally painted subjects from sacred history.

**CURTI**—See *Dentone*.

**CUYP** or **KUYP** (Benjamin), born 1615; son of Old Cuypp, adopted the style of Rembrandt, and painted small historical pictures.

**DADDI** (Bernardo), a Florentine, painted some pictures for the churches in Arezzo: died 1380.

**DAGU** or **IL CAPELLA** (Francesco), born at Venice, 1714; studied under G. B. Piazzetta, and painted historical subjects for the churches at Bergamo.

**DALMASIO** (Lippo Scarabecchi), a scholar of Vitale, painted historical subjects for the churches in Bologna.

**DAM** (Walter), was a pupil of Schouman, and painted in his style.

**DAMERY** (Simon), born at Liege, 1597; visited Italy, where he studied and painted historical subjects.

**DAMINI** (Giorgio), brother of Pietro, was an excellent painter of historical subjects.

**DAMINI** (Walter), a pupil of Bertin, visited Italy, and on his return painted historical subjects.

**DANCKERT** or **DANKERS** (John), resided at Amsterdam, about 1660, and painted historical subjects with some reputation.

**DANDINI** (Cesare), born at Florence, 1595; painted historical subjects, large and small, the former principally for the churches in his native city.

**DANDINI** (Ottaviano), son of Pietro; painted in his style, and many of his fresco works are to be found in the churches at Florence.

**DANHAUER** (—), born in Germany, 1675; painted historical subjects.

**DANTI** (Theodora), born 1498; painted small pictures in the manner of Pietro Perugino.

**DANTI** (Antonio), born at Rome, 1634;

painted historical subjects, but with no great merit.

**DAVID** (Lodovico Antonio), born at Lugano, 1648; painted historical subjects, some of which are in the style of Camillo Proccacini.

**DEFRANCE** (Leonard), born at Liege, 1735; painted historical subjects, large and small.

**DELELOCHE** (N.), of Liege, painted two large subjects for the church of St. James in that city.

**DELFINO** (Carlo), born in France; visited Italy, and was employed in painting for the churches there: lived about 1670.

**DELO** (—), born at Florence, 1603; visited Spain, and was employed in the Escorial, and painted historical subjects, small size.

**DELPO** (Giacomo), born in Naples, 1709; was a scholar of Dominique, and painted historical subjects.

**DELVITO** (Niccolo), born at Naples, 1435; painted history in the style of Antonio Solario.

**DENTONE** (Girolamo), called Curti, born at Bologna, 1576; studied under Giacomo Baronio, and many of his works are in the palaces at Bologna.

**DERVET** (Claude), born at Nancy, 1600; studied under Henriette, and became a good painter of historical subjects.

**DERYCK** (William), born at Antwerp, 1635; painted historical subjects, the figures as large as life.

**DESANI** (Pietro), born at Bologna, 1595; studied under Lionello Spada, and painted historical subjects.

**DESBARRES** (Bonaventura), born at Paris, 1700; painted historical subjects, but without much merit.

**DESCAMPS** (John Baptist), born at Dunkirk, 1714; painted historical subjects, but is better known as a writer on the art.

**DESCOENERE** (Saladin), painted in 1434 a very remarkable production for the church of the Minorites at Ghent.

**DESHAYES** (John Baptist), born at Rouen; 1729; painted historical subjects with some reputation.

**DEYSTER** (Anna), born 1696; a daughter of Louis Deyster, painted historical subjects in his style.

**DIANTI** (John Francis), a Ferrarese; painted historical subjects in the manner of Dossi, and flourished about 1560.

**DICIANI** (Jasper), a Venetian; painted historical subjects both in oil and in fresco.

**DIERYOKX** (Matthew Ignatius), born at Antwerp, 1807; painted historical subjects with some success.

**DIETRICH OF DIETRICY** (Christian William Ernest), born in Saxony, 1712; painted some historical landscapes in capital style.

**DOES** (Jacob Vander), born at Amsterdam, 1653; applied himself to historical landscape under Gerard Laircsc.

**DOMINIC** (Cavalicre), born at Rome, 1595; painted several pictures in the style of Pomerancia.

**DOMINICI** (Francesco), born at Trevigi; painted historical subjects for the churches. He flourished about 1530.

**DONATO** (Bertolo), born in Venice, 1540; painted historical subjects in a correct style.

**DONCKER** (Peter), born at Gouda; painted similar subjects to Jacques Jordaens, and in a similar style.

**DONDUCCI** (Giovanni Andrea), born in Bologna, 1575; painted in the manner of Parmegiano, and many of his works are in the churches at Bologna.

**DONINI** (Girolamo), born at Correggio, 1681; painted historical subjects, large and small, in a masterly style.

**DONINI** (Angelo di), a Florentine painter, was a friend of Cosimo Roselli.

**DONSELAAR** (Henry), born in Zealand, 1761; was a celebrated painter of historical landscapes.

**DONTONS** (Paul), of Valentine, painted several pictures for the churches and convents in Spain: died 1666.

**DOORNIK** (John Van), of Leyden, painted historical subjects with some reputation.

**DORIGNY** (Michael), born in France, 1617; studied under Simon Vouet, and painted historical subjects in his style.

**DORIGNY** (Louis), son of Michael, born in Paris, 1654; studied under his father, and also under Le Brun, and painted historical subjects, but without much merit.

**DOUFFLEST** (Gerard), born at Liege, 1594; painted some good historical subjects for the churches there.

**DRAGHI** (Giovanni Battista), born at Genoa, 1657; painted historical subjects, in which he combined the taste of Parmegiano with that of the Bolognese school.

**DUFRESNE** (Charles Louis), a Frenchman, born 1635; painted historical subjects with some success.

**DULIN** (Peter), born at Paris, 1670; painted historical subjects, but his style is not mentioned.

**DUPRE** (Nicholas), born at Utrecht, 1734;

painted historical subjects, but with no great reputation.

**DURREN** (Oliver Van), a painter of Rotterdam, excelled in historical subjects and portraits.

**DUVAL** (Nicholas), born at the Hague, 1644; painted historical subjects in the style of Pietro Cortona.

**EGMONT** (Justus Van), born at Leyden, 1602; studied under Rubens, and painted historical subjects, large and small.

**EPIFANIO** (Raimondo), born at Naples, 1440; studied under Silvester Buono, and excelled in historical subjects.

**ERASME** (Didier), born at Rotterdam, about 1465, was a good painter of history.

**ERNESTO** (James), born in 1588; visited Rome, and painted a number of historical subjects in fresco.

**ERRARD** (Charles), born at Nantes, 1606; excelled in painting historical subjects.

**EVERDYCK** (Cornelius), a Dutchman, born 1610; painted some historical subjects in an excellent style.

**ERPARD** (—), a Dutchman, is said to have been a good historical painter.

**FABBRINI** (Joseph), a scholar of Mengs, painted some historical subjects for the churches in Italy.

**FABRIZZI** (Antonio Maria), born at Perugia, 1594; a pupil of Annibale Caracci, painted historical subjects.

**FACHETTI** (Pietro), born at Mantua, 1535; visited Rome, and painted history in a grand style.

**FACINI** (Bartolomeo), a pupil of Bastinello Filippo, painted several altar-pieces for the churches in Ferrara.

**FAENZA** (Pace da), assisted Giotto in several of his works.

**FALCIERI** (Biagio), born near Verona, 1628; studied under Liberi, and painted history in the manner of the Venetian school.

**FALCONET** (Peter), or Pierre, born in Paris; came to England, and painted several historical subjects.

**FALLARO** (James), a Venetian, painted in the old church of the Jesuits in Venice.

**FANELLI** (James), painted in the churches of St. Louis, St. Francis, and St. Paul, at Naples.

**FANO** (Pompeo), son of Bartolomeo, painted historical subjects in the style of his father.

**FARRELLI** (Giacomo), born at Naples, 1624; painted historical subjects, in which he endeavoured to imitate the style of Domenichino.

**FATIGATI** (—), of Brescia, painted the high altar-piece in the monastery of St. Girolamo.

**FAVANNE** (Henry), born in London, of French parents, was a good painter of historical subjects.

**FEDDES** (William), born in Holland, 1634; was a good painter of historical subjects.

**FERA** (Bernardine), a scholar of Solimena; distinguished himself as a fresco painter.

**FERET** (Jean Baptist), born in France, 1674; painted historical subjects with some reputation.

**FERNANDEZ** (Louis), born at Madrid, 1594; a scholar of Eugenio Caxes; painted historical subjects in oil and in fresco.

**FERNANDEZ** (Francesco), born at Madrid, 1604; a disciple of Carducci; painted historical subjects for the churches, palaces, and other public edifices in Spain.

**FERRADA** (Christobal), a Spanish monk; painted some pictures for the monastery of his order at Seville.

**FERRARI** (Gregorio de), born 1644; painted some historical subjects in the style of Correggio.

**FERRARI** (Abate Lorenzo), son of Gregorio, born 1680; painted some historical pictures in his style, but inferior to those of Gregorio.

**FERRARI** (Eusebius), flourished about the year 1660, and painted many pictures for the churches of Vercelli.

**FERRETTI** (Giovanni Domenico d'Imola), painted historical subjects, most of which are in the churches of Florence, Pisa and Bologna.

**FEVRE** (Claude le), a pupil of Le Seuer and of Le Brun; occasionally painted some historical subjects.

**FIAMMINGO** (Arrigo), painted some pictures for the churches at Rome, somewhat in the style of Guido.

**FIAMMINGO** (Anselm), a scholar of Luca Giordano; copied the pictures of his master so closely that it was impossible to distinguish his copies from the originals.

**FIAMMINGO** (Leonard), a most excellent painter; was a scholar of Rosso Fiorentino.

**FIANI** (James), a Bolognese; painted some historical subjects in the Church of St. Charles at Bologna.

**FIDANI** (Horatio), a pupil of John Bilivert; painted a number of pictures in Florence, about 1642.

**FILOCAMO** (Antonio and Paolo), painted a number of works in oil and in fresco for the churches in Messina.

**FINOGLIA** (Paolo Domenico), a pupil of

Stanzione; his principal works are in the churches of Bologna and Brescia: flourished about 1640.

**FOLLI** (Sebastiano); painted some fresco works in good style: flourished about 1609.

**FONTANA** (Alberto), born at Modena; painted the panels in the Butchers' Hall, at Modena.

**FORMELLO** (Donato da), studied under Vasari, whom he greatly surpassed, as appears by his fresco works in the Vatican.

**FOSSE** (Charles de la), born in Paris, 1640; studied the works of Rubens and Paolo Veronese, and endeavoured to imitate them in his colouring.

**FOUR** (Peter de), of Liege, was a pupil of Lambert Lombard, in whose manner he painted, and was much employed for the churches.

**FRANCO** (Luke), of Malines, was a skilful painter of historical subjects: lived about 1630.

**FRANCESCHINI** (Baldassare), born 1621; studied under M. Roselli, and from the works of Correggio, and became one of the best fresco painters of his time.

**FRANCESCHINI** (Giacomo), son and pupil of Marc Antonio; painted some good pictures in the style of his father.

**FRANCESCHITTO**, a Spanish painter, and pupil of Giordano; painted some historical pictures for the Church of Sta. Bridget and the Chapel of St. Joseph.

**FRANCHI** (Lorenzo), born at Bologna, 1582; studied under Proccacini and the Carracci, and painted historical subjects.

**FRANCHI** (Joseph), of Monti, worked in conjunction with other celebrated painters in the Vatican.

**FRANCHI** (Antonio), born 1631; was a reputable painter of historical subjects; many of his works are in the churches at Florence.

**FRANCIABIGIO** (Marco Antonio), born 1483; painted some fresco works at Florence in the style of Andrea del Sarto.

**FRANCK** or **FRANCKEN** (Jerome), born about 1540; a pupil of Francis Floris, after whose decease he was employed in the churches at Antwerp.

**FRANCOIS** (Peter), born at Mechlin, 1606; studied under Gerard Seghers, and painted historical subjects with considerable success.

**FRANQUAERT** (Jacques), born in Brussels, 1596; was employed in decorating the church of the Jesuits at Brussels with pictures of some importance.

**FRATAZZI** (Anthony), a pupil of Carlo



Cignani; copied the works of his master in a delicate style.

FRATELLINI (Lorenzo Maria), born at Florence, 1690; studied under Gabbiani, and painted various subjects in his style.

FRATTA (Dominic Maria), of Bologna, studied under the best masters, and was one of the best designers of that period.

FREEZEN (John George), born 1701; was one of the best scholars of Peter Vandyck, and was made historical painter to the Court of Cassel.

FRERES (Dirk), or Theodore, a Dutchman, born 1543; visited Italy, and on his return painted several considerable works for the palaces of the Prince of Orange and other public edifices.

FUMICELLI (Lodovico), born at Trevigi; flourished about 1536; studied under Titian, and painted some altar-pieces and other pictures for the churches in Padua.

GABRIELLI (Camillo), imitated the style of Pietro da Cortona, and painted both in oil and in fresco for the churches and convents at Pisa.

GABRIELLI (Onufrio), born at Messina, 1616; studied under Antonio Ricci and Pietro da Cortona, and was much employed for the churches and convents in Sicily.

GAGLIARDI (Cavaliere Bernardino), born 1609; painted some altar-pieces and other pictures for the churches at Rome.

GALEOTTI (Sebastiano), born at Florence, 1656; executed several considerable works in fresco for the churches in Italy.

GALETTI (Filippo Maria), born 1664; a pupil of Ciro Ferri; painted numerous historical subjects.

GALLI (Giovanni Maria), also called Bibiena; studied under Albano, and painted historical subjects for the churches in his style.

GALLI (Francesco), born at Bologna, 1659; studied under Pasinelli and Carlo Cignani, and painted similar subjects.

GALLI (Alessandro, Antonio, and Guiseppe), sons of Ferdinando; painted historical subjects in his style.

GALLIAZZI (Augustin), a Brescian; painted two pictures for the Monastery of St. Peter, in Brescia.

GALLINARI (Pietro), born at Bologna; was the favourite disciple of Guido, in whose style he painted some historical pictures.

GAMBACCIAN (Francis), a Florentine; painted several pictures for the new Church del Carmine.

GAMBARINI (Guiseppe), born at Bologna, 1680; painted historical subjects in the style of Gennari.

GANDINI (Giorgio), called Del Grano, a disciple of Correggio; painted several works for the churches at Parma.

GANDINI (Antonio), born in Brescia; followed the style of Paolo Veronese and Palma; his works are chiefly in the churches at Brescia.

GAREMYN (John), born at Bruges, 1712; painted some pictures for the churches in that city.

GARGIUOLI (Domenico), a pupil of Salvatore Rosa; painted historical and other subjects, some of which are in the churches at Naples.

GAROFALINO (Giacinto), born 1666; painted historical subjects in the style of M. A. Franceschini.

GASPARINO (Sebastiano), is said to have executed several works for the chapel of Biagio.

GASSÈN (Francis), painted several pictures for the churches in Barcelona: died 1658.

GATTI (Tommaso), born in Pavia; painted several pictures for the churches of that place.

GAVASSETTI (Camillo), painted historical works in fresco for the churches at Modena.

GEBBO (Andrea del), born at Milan, 1492; painted historical subjects with considerable reputation.

GERAERTS (Martin J.), born at Antwerp, 1706; was a celebrated painter of historical subjects.

GEINING (Gerard), was a painter of historical subjects, but we have no account of his style.

GELDER (Peter de), born in Holland; studied under Rembrandt, and imitated his style.

GEMIGNANO (Vincenzio di San), was the favourite disciple of Raffaele, and painted some good pictures for the public edifices.

GENEROLI (Andrew), painted some pictures for the church of St. John at Rome.

GENGA (Bartolomeo), born 1518, son and disciple of Girolamo; painted some historical pictures in his style.

GENNARI (Lorenzo), a scholar of Guercino; painted some historical subjects for the Cappucini at Milan.

GENTILISCHI (Francesco), son and pupil of Orazio; afterwards studied under Fiazelli, and excelled in historical subjects.

GEROLA (John), a painter of Reggio; was a scholar of the famous Correggio.

GESSI (Francesco), born at Bologna, 1588; was one of Guido's ablest disciples.

GESTELE (Mark Van); painted in 1445 a

grand picture for the church of St. Martin at Courtray.

**GHEEST** (Wybrand de), born about 1591; painted historical subjects with considerable reputation.

**GHEEST** (James de), born at Antwerp, 1570; was a good painter of historical subjects.

**GHEZZI** (Guiseppe), born 1634; painted historical subjects in the style of Pietro da Cortona.

**GHEZZI** (Cavaliere Pier Leone), born at Rome, 1674; painted some historical works for Benedict XIV.

**GHERBERTI** (Lorenzo de), born at Florence, 1454; painted history with considerable reputation.

**GHIGI** (Teodoro), was one of the ablest scholars of Giulio Romano.

**GHISI** (Giovanni Battista), called Mantuano; was the disciple of Giulio Romano.

**GHISLANDO** (Domenico), born at Bergamo; flourished about 1665, and occasionally painted historical subjects in fresco.

**GHISLANDI** (Fra Vittore), studied the works of Titian, and attempted historical subjects, but without success.

**GHISOLFI** or **GISOLFI** (Giovanni), born at Milan, 1623; was a disciple of Antonio Volpini, and studied the works of Salvator Rosa. He painted historical subjects, but without much success.

**GHISSONI** (Ottavio), born at Sienna; studied under Salembeni, and painted some fresco works for the churches at Genoa.

**GHITI** (Pompeo), born near Brescia, 1631; studied under G. B. Discepoli, and executed several works, both in oil and in fresco.

**GIACINTO** (Il Cavaliere), born in Naples; was a disciple of Massino, and one of the best painters in Italy of that period.

**GIAQUINTO** (Corrado), followed the style of Sebastian Conca, and excelled in fresco painting; flourished about 1750.

**GIL** (Philip), of Valladolid, a disciple of John Vander Hamen; painted well in fresco and in oil.

**GILARDI** (Pietro), born at Milan, 1679; painted history with great reputation, and excelled in large fresco works.

**GILLINGERO** (—), of Berlin; painted on canvas and in fresco after the manner of Sir Anthony Vandyck.

**GINASSI** (Caterina), born at Rome, 1590; painted the whole of the pictures in the church of the Convent of St. Lucia at Rome.

**GIONIMA** (Simon), born in Padua; was

a scholar of Cesare Gennari, and painted with considerable reputation.

**GIONIMA** (Antonio), born at Padua, 1697; a pupil of his father, and of Aureliano Milano; painted several pictures for the churches at Bologna.

**GIORGETTI** (Giacomo), born in 1610; was a disciple of Lanfranco, and a reputable painter of history.

**GIOVANNI** (George de St.), born at Haerlem; studied under Albert Vanauter, and was much employed.

**GISBRANT** (John), born in England; went to Lisbon about 1680, and painted an altar-piece for one of the churches there.

**GODYN** (Dionysius), born at the Hague; a pupil of John de Baan; painted some historical subjects at Rome.

**GOEBOUW** (Anthony), born at Antwerp, 1625; painted some historical subjects with considerable reputation.

**GOEIMAIRE** (John), a Flemish painter of historical subjects; lived about the beginning of the seventeenth century.

**GOESTELINE** (William), of Brussels; lived about 1463, and painted an altar-piece for one of the churches at Ghent.

**GOLTZ** or **GOLTZIUS** (Hubert), born at Vanloo, 1520; copied some designs by Lambert Lombard.

**GOMEZ** (Vincente Salvator), born at Valencia, about 1615; was a scholar of Espinosa, and painted historical subjects in fresco.

**GOMEZ** (Ferdinand), a Portuguese; painted some pictures for the churches in Lisbon, and other cities in Italy.

**GONZALEZ** (Andrew), a painter of Lisbon; studied under D. Giullio, and painted for the court and the churches in that city.

**GONZALEZ** (Bartolomeo), born at Valladolid, 1654; painted historical subjects in the manner of Philip Caxes.

**GONZALEZ DE VEGA** (Diego), born at Madrid, 1622; painted several pictures for private collections in the manner of F. Ricci.

**GOTTI** (Vincenzia), born at Bologna; was a pupil of Denis Calvart, and painted upwards of 200 pictures for the churches at Naples.

**GRAHAM** (John), born in England; studied at the Hague and in Italy, and painted historical subjects.

**GRAMMATICA** (Antiveduto), born 1571; a disciple of Perugino; painted historical subjects, and was much employed for the churches at Rome.

**GRAZZINI** (Giovanni Paolo), born at Ferrara, about 1570; executed some historical

works for the churches, and painted some excellent easel pictures.

**GREBBER** (Peter), born at Haerlem, 1590; was a pupil of Goltzius, and a good painter of historical subjects.

**GROBBER** (Francesco), born at Haerlem, 1519; studied under Roland Savery, and acquired some reputation as a painter of history.

**GROPALLO** (Pietro Maria), born in Genoa, 1610; was a pupil of G. B. Paggi, and a reputable painter of historical subjects.

**GUARANA** (Giacomo), born 1716; painted historical subjects, many of which are in the churches and palaces at Venice.

**GUERRI** (Dionysius), a Veronese painter, a scholar and imitator of Domenico Feti; painted for the Convent of the Augustines, and flourished about 1630.

**GUIRRO** (Francesco), born at Barcelona, 1630; painted several historical subjects for the churches and convents in that city.

**GUTTENBRUNN** (L.), born at Dresden; came to England about 1789, and exhibited some historical and other subjects at the Royal Academy.

**HAFNER** (Padre Anthony Maria), born in Bologna, 1654; painted some historical pictures in Genoa and other cities of Italy.

**HALLE** (Noel), son of Claude Gui, born 1741; painted historical subjects for the churches.

**HALEMAN** (Thomas); was a reputable painter of historical subjects; flourished at Rotterdam about 1691.

**HALLEZ** (G. J.), born in 1770; painted some historical subjects at Mons and at Jemappes.

**HARP** (Van), a pupil of Rubens; copied his works so closely that they frequently pass for the works of that master.

**HAYMAN** (Francis), born in Exeter, 1708; was, before the arrival of Cipriani in England, counted the best historical painter in the kingdom.

**HEEDE** (Vigor Van), brother of William, born 1659; went to Italy, and painted historical subjects with considerable reputation.

**HEEMS** (N. Van), born at Rotterdam; copied admirably well the paintings of the Chevalier Vander Werf, and of Peter Vander Werf.

**HEGRET** (Theodore), a pupil of C. Beer-ingo; painted some historical subjects for the churches and convents of Malines.

**HEIL** (John Baptist), born in Brussels, 1609; painted historical subjects for some of the churches in Italy.

**HELST** (Bartholomew Vander), born at Haerlem, 1613; occasionally painted historical subjects.

**HENRICK** (Jasper), born at Oudenarde, 1550; is said by Van Mander to have excelled as an historical painter.

**HERDER** (—), born at Groningen, Holland, 1550; went to Italy; studied the works of the best masters, and painted history with some reputation.

**HERRERA** (Francesco), the Younger, born at Seville, 1622; painted historical subjects for the churches in a similar style, but not equal to his father.

**HEUDE** (N.), is said to have painted in the manner of Verrio, and to have assisted him in his works.

**HEUVICK** (Gaspard), born 1550; studied under Costa, and painted history for the churches on a large scale.

**HIDALGO** (Joseph Garcia), born in Spain, 1656; studied in Italy, and on his return was employed by Charles II. in the cloisters of San Felipe el Real.

**HOET** (Gerard), born at Bommel, 1648; studied under Warnard Van Rysen, who was a pupil of Poelenberg. He painted cabinet pictures of historical subjects, elegantly designed and charmingly coloured.

**HOEY** (John de), born at Leyden, 154; studied in France, and painted historical subjects with considerable reputation.

**HOFFMAN** (Samuel), born at Zurich, 1589; studied in the school of Rubens, and painted historical subjects with considerable reputation.

**HOGENBERG** (John), born at Cologne, 1500; was an historical painter, and exercised his art at Malines.

**HOLBEIN** (Sigismund); is said to have been the uncle of Hans Holbein, but his works or style are not recorded.

**HOLLAERT** (Wenceslaus), of Prague; studied under Matthew Merian, and painted both in England and in Antwerp.

**HOLSMAN** or **HOLZMANNO** (John), born in 1573; was a scholar of Le Brun, and a good painter of historical subjects.

**HOLZER** (John), born in the Tyrol, 1708; studied under Bergmuller, and executed several fresco works for the churches.

**HONTHORST** (William), born 1604; brother of Gerard; painted historical subjects in his style.

**HOOF** (Nicholas), born at the Hague, 1664; studied under Mytens and Terwesten, and painted historical subjects with considerable reputation.

**HOOGERS** (Henry), born at Nimeguen, 1747; was an excellent painter of historical and other subjects.

**HOOGHENBERG** (Gerard Van), born at Brussels, 1625; painted several works for the churches in that city.

**HOOGHENBERG** (John), born at Cologne, 1500; was an excellent painter of historical subjects.

**HOOGSTADT** (Gerard Van), born at Brussels, 1625; painted historical subjects, some of which are in the churches of his native city.

**HOOGSTRAETEN** (Dirk or Theodore), born at Antwerp, 1596; painted historical subjects with considerable reputation.

**HOOGSTRAETEN** (John Van), brother of Samuel; painted historical subjects with some reputation.

**HOOGZAAT** (John), born at Amsterdam, 1651; studied under Gerard Lairesse, and was employed by William III. to paint several pictures in his palace at Loo.

**HOOP** (David), born in Frisia; painted historical and other subjects: died at Amsterdam in 1830.

**HORREBOUTS** (Gerard), born in Ghent, 1498; was a good painter in the manner of Holbein, and painted some pictures for various churches in Ghent.

**HORST** (Nicholas Vander), born at Antwerp, 1598; visited Italy, and afterwards established himself at Brussels as a painter of historical subjects and portraits.

**HORSTOK** (John Peter Van), born near Haerlem, 1745; settled at Alkmaer, and painted altar-pieces and easel pictures for the churches.

**HOSSON** (F. C. de), born at Bentheim, 1777; was a painter of historical subjects and portraits.

**HOUASSE** (Rene Antoine); was a disciple of Le Brun, and a reputable painter of history.

**HOUASSE** (Michael Angelo), son of the above; painted similar subjects in the style of his father.

**HOUBRAKEN** (Arnold), born at Dort, 1660; studied under William Van Drillenburgh and Samuel Hoogstraeten, and painted small historical and other subjects.

**HUBER** (John Rudolph), born in Switzerland, 1668; was a pupil of Giulio Romano; copied the works of the best Venetian masters, and painted numerous historical pictures.

**HULST** (Henry Van); is said to have had a talent for historical painting.

**HUYSMAN** or **HOUSEMAN** (James), born at Antwerp, 1656; studied under Giles

Backereel, and became a reputable painter of history and portrait.

**HUYSUM** (Justus Van), born in Holland, 1659; painted historical and other subjects.

**IMBERT** (Joseph Gabriel), born at Marseilles, 1666; painted historical subjects for the churches and convents of that place.

**INDIA** (Bernardino), born 1535; several of his paintings are in the churches of Verona; painted somewhat in the style of Giulio Romano.

**INGHEN** (William Van), born 1651; painted several works for the churches at Rome.

**ISAACS** (Peter), born in Holland in 1569; occasionally painted historical subjects.

**JACOBS** (Peter Francis), born at Brussels, 1780; was an excellent painter of historical subjects.

**JACONE** (—), born at Florence; painted many pictures for the churches at Cortona.

**JACOPO** (Horatio), a Bolognese; painted historical subjects in the manner of Dalmasio.

**JANSENS** (Victor Honorius), born at Brussels, 1664; usually painted historical subjects in the manner of Albano.

**JORDAENS** (John), born at Delft, 1616; painted historical subjects in the manner of Rottenhaemer.

**JORDANS** (John), born at Antwerp; studied under Martin Van Cleef, and painted historical subjects.

**JUPPIN** (John Baptist), born at Namur, 1678; painted some historical works for the churches and other public edifices.

**KAMPEN** (Jacob Van), born at Haerlem, 1650; was a disciple of John Van Bronkhorst and John Bylart.

**KAPPEN** (Francis Vander), born at Antwerp; was much esteemed as a painter of history; flourished about 1660.

**KAUFFMAN** (Maria Angelica), born in 1742; came to England in 1756, and painted numerous historical subjects.

**KEY** (William), of Breda, born 1520; was a celebrated painter of historical subjects.

**KLENGHEL** (John Christian), born 1731; a scholar of Dietricy; painted historical subjects and landscapes.

**KOWENBURG** (Christian Van), born 1604, at Delft; was employed by the Prince of Orange in several considerable works.

**KRAHE** (Lambert), born at Dusseldorf, about 1730; painted many pictures for the Electoral Gallery there.

**KRYNS** (Everard), born at the Hague, 1568; excelled in historical subjects.

**KUICHEN** (Van), is mentioned by Hoet as a painter of historical subjects.

**KUNST** (Cornelius), born 1493; a pupil of Cornelius Engelbrechtsen; painted historical subjects.

**KUPETZKI** (John), born 1677; painted some historical pictures for the Emperor Joseph II. at Vienna.

**KUYPER** (James), of Amsterdam, born 1761; painted historical subjects with considerable reputation.

**LAGRANÉE** (Louis John Francis), born in Paris, 1727; great historical subjects.

**LALLEMAND** (George), born at Rheims, 1629; painted history with some reputation.

**LAMA** (Charles), a French painter, born 1679; painted history, but without much merit.

**LAMBER** (Jacob), painted historical subjects with considerable talent.

**LANDRIANI** (Francis), was living in the year 1600, and painted with great spirit in fresco.

**LANETI** (Dominic), the master of Benvenuto Garofalo; painted with great reputation.

**LANGEIAN** (Remigio), a favourite pupil of Vandyck; painted devout subjects, large size.

**LANINI** (Gaudenzio and Girolamo), brothers of Bernardino; followed his style at a humble distance.

**LAPPOLI** (Giovanni Antonio), born at Arezzo, 1492; painted historical subjects most of which are in the churches of his native city.

**LARRAGA** (Apollonario), painted several pictures for the churches and convents at Valencia.

**LAUDATI** (Joseph), born in Perugia, 1672; had some instruction from Carlo Maratti.

**LAUTERI** (Camilla), a Bolognese painter; executed some pictures for one of the chapels in Bologna.

**LAVAGNA** (Octavius), painted some historical pictures in oil, which possessed great merit.

**LAZZARI** (Donato), born in 1450; painted in fresco in the style of Mantegna.

**LEAL** (Simon de), born at Madrid, 1610; painted historical subjects, principally for the public edifices at Madrid.

**LEGNANI** (Stefano Maria), born at Milan, 1660; painted historical subjects, both in oil and in fresco, with considerable success.

**LEISMAN** (John Anthony), born in Germany, 1604; painted historical and other subjects.

**LELIE** (Adrian de), born in 1755; painted historical and other subjects with considerable reputation.

**LEMENS** (Balthasar Van), born at Antwerp, 1637; came to England, and painted small historical subjects, but without much success.

**LENDENARA** (Lorenzo da), worked for the churches in Padua about 1490.

**LENGELE** (Martin), born at the Hague, 1604; painted historical subjects; his style is not mentioned.

**LEONARDO** (Francis), a Venetian, was employed in the palace of Buon Retiro at Madrid: died 1711.

**LEONARDO** (Joseph), born in Madrid, 1656; was employed in the palace of Buon Retiro in some large works.

**LEONE** (Arto), born 1498; a pupil of Cornelius Engelbrechtsen; painted historical subjects, the figures life size.

**LICINIO** (Giovanni Antonio), called Il Pordenone, born 1484; painted both in oil and in fresco for the churches in Italy and Germany.

**LICINIO** (Bernardino), resembles Giovanni Antonio in his style.

**LICINIO** (Giulio), distinguished himself as an historical painter, particularly in fresco.

**LIGORIO** (Piero), born at Naples, 1493; executed some fresco works there.

**LIGOZZI** (Jacopo), born at Verona, 1543; painted historical subjects in oil and in fresco.

**LINDAER** (Giacomo), born at Florence, 1488; painted historical subjects, designed in a grand style.

**LION** (—), born at Dinant, 1470; studied under De Vien, and became a good painter of historical subjects.

**LIONE** (John da), a scholar of Giulio; endeavoured to imitate his style.

**LITERINI** (Agostino), born at Venice, 1642; painted historical subjects with considerable ability.

**LODI** (Evangelist), of Cremona; was a scholar of the Cavaliere Malosso.

**LOLI** (Lorenzo), born at Bologna about 1612; the favourite pupil of Guido; painted several altar-pieces for the churches.

**LOMAZZO** (Giovanni Paolo), born at Milan, 4538; painted history with some reputation.

**LOMBARDI** (Giovanni Domenico), born

1612; painted some pictures for the churches in the best manner of Guercino.

**LONDONIO** (Francesco), born at Milan, 1723; was a reputable painter of historical subjects.

**LONGHI** (Luca), of Ravenna; painted historical subjects with considerable reputation.

**LONGHI** (Francesco), son of Luca; painted historical subjects in the style of his father.

**LOMI** or **LONI** (Alessandro), born 1655; copied the works of Carlo Dolci so closely, that it was difficult to distinguish them.

**LONSINGH** (Francis Joseph), born at Brussels, 1743; studied under Mengs, and may be considered the last master of the school of Rubens.

**LOPEZ** (Caro Francis), of Seville; painted many works for the Court of Madrid.

**LORENZETTI** (John Baptist), painted in oil and in fresco for the churches in Verona: flourished about 1640.

**LORENZINO** (—), born at Bologna, 1504; excelled in painting history, and was employed by Gregory XIII.

**LOWE** (Mauritius), a pupil of Cipriani; painted history, but without much merit.

**LOYER** (Nicholas), born at Antwerp, 1625; painted historical subjects with considerable reputation.

**LUBIENETSKI** (Theodore), studied under Gerard Lairesse, and painted historical subjects with considerable success.

**LUBIENETSKI** (Christian), born 1659; painted historical subjects with some reputation.

**LUYKEN** (John), born at Amsterdam, 1649; painted historical subjects with considerable reputation.

**LUYKS** (Nicholas), a German, lived in 1600; and was a good painter of history and portraits.

**MAAN** or **MAN** (Cornelius), born at Delft, 1621; was a distinguished painter of historical subjects.

**MAAS** or **MAES** (Nicholas), born at Dort, 1632; a pupil of Rembrandt; painted historical subjects, small size.

**MACCHI** (Julius Cesar), a scholar of Lodovico Caracci: flourished about 1600.

**MACHELLI** (Rolando), born at Genoa, 1664; painted historical subjects with some reputation.

**MACHUA** (—), of Granada, in Spain; followed the style of Raffaele d'Urbino.

**MACIOTTI** (John Baptist), a Venetian;

was a pupil of Antonio Balestra, and imitated his style.

**MAGNASCO** (Stephen), a Genoese, pupil of Valerio Castelli; painted a number of pictures with considerable ability.

**MAGANZA** (Giovanni Battista), born 1509; a pupil of Titian; painted historical subjects, but excelled in portraits.

**MAGGIOTTO** (Domenico), born at Venice, 1677; painted history with considerable reputation.

**MAGLEAR** (Joseph), a Neapolitan; was a scholar of Solimene, and a painter of some reputation.

**MAGNANI** (Cristofano), a scholar of Bernardino Campi; painted historical subjects with considerable reputation.

**MAINARDI** (Bastiano), painted in the style of Domenico Ghirlandaio.

**MAINERO** (Giovanni Battista), born at Geneva, 1610; a pupil of Lucio Borzone; painted historical subjects small size, which were greatly admired.

**MANECCHIA** (James), a Neapolitan; painted historical subjects for sacred edifices.

**MANENTI** (Vincenzio), born 1600; painted several historical works for the churches.

**MANINI** (Gaetano), born at Milan; painted historical subjects in the gaudy style of the modern Italian School.

**MANSUETA** (John), a scholar of Victor Carpaccio; painted some historical pictures in the style of that master.

**MANTEGNA** (Francesco), son and pupil of Andrea; painted some historical subjects, which were highly esteemed.

**MARCHESINI** (Alessandro), born at Verona, 1664; a pupil of Carlo Cignani; was a reputable painter of historical subjects.

**MARCILLA** or **MARSIGLIA** (—); painted historical subjects in fresco in the manner of M. A. Buonarroti.

**MARCO** (Thomas di), a disciple of Andrea Orcagna; is only known by a picture with his name in the church of St. Andrew at Pisa.

**MARIA** (Cavaliere Ercole), a favourite disciple of Guido Reni; imitated his works very closely.

**MARIANI** (Camillus), found exercise for his great talents in the Vatican and other public edifices; died 1611.

**MARIENHOF** (—), a Dutchman, born 1650; copied the works of Rubens, and painted small historical subjects.

MARILIANO (Andrew), studied in the school of Bernardino Campi in 1581.

MARMI (John Baptist), born at Florence, 1659; was much employed in the chapels and palaces, and in other public edifices.

MARMOGLIA (Pedro de Villegas), born at Seville, 1520; in style resembles Raffaele, and his principal works are in the churches, &c. at Seville.

MARNE (John Louis de), born at Brussels, 1744; painted historical subjects, and disputed the palm with the celebrated David.

MARPEGANI (Camillus), copied the works of Tintoretto, and painted many subjects of his own composition.

MARRACCI (Giovanni), born at Lucca, 1637; executed several works in oil and in fresco for the churches at Rome and at Lucca.

MARTINEZ (Ambrosio), born 1630; a disciple of Alonzo Cano; painted history for the churches with some reputation.

MARTINOTTI (Francesco), was a disciple of Salvator Rosa, and painted historical subjects.

MARTINELLI (—), born at Naples, 1670; a scholar of Giacomo del Po; painted historical subjects, but without much merit.

MARULLI (Joseph), a Neapolitan; painted some Scriptural subjects for the churches in Naples.

MASCHERINO (Ottavian), a Bolognese; painted numerous historical subjects for Pope Gregory XIII.

MASTROLEO (Joseph), a Neapolitan; was one of the best scholars of Paolo Mattei.

MATTHIEU (Pierre), born 1657; painted history with some reputation.

MATTIOLI (Lodovico), studied under Carlo Cignani, but quitted painting for engraving.

MAURER (James), a Swiss painter; was much employed for the churches at Utrecht.

MAZO (Don Juan Baptista), born at Madrid, 1620; studied under Velasquez, and excelled in historical and other subjects.

MAZZUOLI (Alessandro), son and scholar of Girolamo; painted history in oil and in fresco.

MEAZZI (John Baptist), painted many works for the churches in Perugia.

MECHAN (James), of Leipzig; a pupil of Bernard Rode; painted history with considerable reputation.

MEDA (Joseph), a scholar of Bernardine Campi; painted various works in oil and in fresco.

MEER (John Vander), born 1640; a scholar of N. Drost and of Carlo Loti; painted historical subjects, with figures life size.

MEKKERKE (Thierry), born at Gouda, 1620; was a good painter of historical subjects.

MEGLIO (James), painted in the church of the Holy Cross at Florence.

MELLAN (Claude), born in France, 1601; studied under Vouet, but quitted the art of painting for that of engraving.

MEMMI (Lippo), a scholar of Simone; imitated his style with considerable success.

MENAGEOT (Francis William), born in London, 1744; painted historical subjects with considerable reputation.

MENAIGO (Sylvester), a scholar of Gregorio Lazzarini; was a good painter of historical and other subjects.

MENTON (Francis), born 1550; a scholar of Francis Floris; painted history with some reputation.

MENZANI (Philip), a Bolognese; was a favourite scholar of Albano.

MERANO (Francesco), born in Genoa, 1710; followed the style of Domenico Fiaselli with considerable success.

MERZ (James), born at Zurich, 1783; was a reputable painter of historical subjects.

MEYER (Dietrich), a Swiss, born 1751; painted historical subjects with some skill; he generally affixed his initials to his pictures.

MEYER (Rodolph), son of John, born 1605; painted historical subjects with considerable reputation.

MEYER (Conrad), born 1618; a pupil of Matthew Merian; painted a few historical subjects with some skill.

MEYERING (Albert), born at Amsterdam, 1645; painted historical subjects in the style of Gerard Lairese.

MEYSSENS (John), born at Brussels, 1612; painted historical subjects, and finished his pictures with great care.

MIERIS (John), son of Francis, born 1660; despairing of equalling his father, he attempted historical painting.

MILANO (John da), a disciple of Gaddi; worked in the manner of Giotti.

MINGOT (Teodosia), a disciple of Gaspar Becerra; painted historical subjects, most of which were destroyed in the conflagration of the Pardo.

MIREVELT (Michael Janssen), a celebrated portrait painter; also painted some altarpieces for the churches in Ghent.

**MIROU (A.)**, left some paintings from sacred history, correctly designed, and touched in a spirited manner.

**MIRUOLI (Girolamo)**, a disciple of Pellegrino Tibaldi; was a reputable painter of historical subjects.

**MISSIROLI (Thomas)**, studied in Bologna under Guido Reni, and painted with considerable success.

**MOCETTO (Girolamo)**, a Veronese, born 1454; studied under Giovanni Bellini, but we have no description of his style,

**MOERTELE (G. Vander)**, a pupil of De Riche; painted some altar-pieces with considerable success.

**MOINE (Jean le)**, born at Paris, 1635; painted historical subjects possessed of some merit.

**MOLINARI (Anthony)**, a Venetian, scholar of Antonio Zanchi; painted historical subjects with considerable reputation.

**MONDINI (Anthony)**, a Milanese painter, lived about 1620; he studied under Cavaliere Morazzone.

**MONTANARI (Augustin)**, a Genoese; was a scholar of Aurelius Lomi and John Baptist Paggi.

**MONTANO (Joseph)**, born 1641; studied the best masters, and was much employed in the Vatican.

**MONTAVA (Raphael da)**, a scholar of Pierino del Vaga; painted a number of historical subjects in oil and in fresco.

**MONTFCARLO (Bastiano)**, was a scholar of Raffaellino del Garbo.

**MONTI (Giovanni Battista)**, was a pupil of Lucio Bonzone, and a reputable painter of history.

**MONZA (Troso da)**, is mentioned by Lomazzo as an ancient painter in distemper, whose works were much admired.

**MOREELZE (Paul)**, born 1751; a pupil of Mirevelt, painted some historical subjects, but excelled in portraiture.

**MORETTO (Christopher)**, designed after the manner of Raffaele, and painted a fine altar-piece for one of the churches at Venice.

**MORONI (Domenico)**, born at Venice, 1430; studied under Paolo Veronese, and painted an altar-piece for one of the churches at Venice.

**MORONI (Francesco)**, son and disciple of Domenico, painted several altar-pieces for the churches in Rome.

**MORZONI (Girolamo)**, a Venetian, painted an altar-piece in the school of Santa Helena at Venice: he lived in 1420.

**MOSNIER (John)**, born 1600; studied

under Cristofori Allori, and distinguished himself as a reputable painter of history.

**MOSTAERT (Giles)**, born near Antwerp, about 1520; painted the figures in the historical landscapes of his brother Francis.

**MOYART (Christian Louis)**, born at Amsterdam, about 1600; painted historical subjects with some ability.

**MOZETTO (Girolamo)**, a Veronese painter; supposed to have lived about 1535, painted an altar-piece for the church of St. Nazario.

**MUGELIO (Andrea)**, born at Venice, 1655; painted historical subjects with some reputation.

**MUNDO (Dominic)**, a Neapolitan, born 1717; was an excellent painter, and fruitful in invention.

**MURANO (Natalino da)**, was a disciple of Titian, and a reputable painter of historical subjects, easel size.

**MURARI (John)**, a Veronese painter, and scholar of John Gioseffo dal Sole, painted a picture of singular beauty for the church of Santa Maria, of the Benedictines.

**MUYNCK (Adrian de)**, born at Bruges, 1731; studied under Professor de Visch, and became celebrated as a painter of historical subjects.

**MUZIO (Antonio)**, born at Verona, 1600; imitated the works of Fiammingo, and was much employed for the churches and palaces at Madrid.

**MYTENS (Daniel)**, the Younger, born 1636; studied the works of Carlo Maratti, and distinguished himself as a painter of historical subjects.

**NADALINO (del Murano)**, was a pupil of Titian, whom he resembled in style and in colouring.

**NANBURGO (Michael)**, is believed to have been a pupil of Guido Reni.

**NANINI (Matthew)**, is said to have been a scholar of Carlo Cignani.

**NANNUCCIO (—)**, a Florentine, was a pupil of Andrea del Sarto, and painted with considerable reputation.

**NATALIS (Michael)**, born at Liege, about 1589; is said to have been a disciple of Joachim Sandrart.

**NESSA (Alonzo de)**, born near Madrid; painted some clever pictures for the monastery of the Observants in Madrid.

**NERVESA (Jasper)**, was a scholar of Tiziano: flourished about 1540.

**NES or NEES (John Van)**, born about 1600; a scholar of Mirevelt, painted some historical subjects, which were deservedly admired.



**NEUBERGHE** (Christopher), a Tyrolese; painted historical subjects and figures for the Vatican. He was living in 1776.

**NEVE** (Francis de), born 1620; imitated the style of Rubens and Vandyck, and painted historical and fabulous subjects.

**NEYDLINGER** (Michael), painted some fine pictures in the monastery of St. Anna and in the hospital at Venice.

**NIELANDT** (John), of Antwerp, born 1569; painted some historical pictures, small size, and very highly finished.

**NIMEGUEN or NYMEGEN** (Dionysius Van), born at Rotterdam, 1705; painted historical subjects with some reputation.

**NOCRET** (Jean), born at Nancy, 1617; painted history with some merit.

**NOGARI** (Joseph), a celebrated Venetian painter, flourished about 1740; painted historical subjects for the King of Poland, the Marquis d'Ormea, and other distinguished personages.

**NOP** (Gerard), born at Haerlem, 1570; painted historical subjects, but we have no description of his style.

**NOVELLO** (John Baptist), studied under the younger Palma, but only painted for his own amusement.

**NUERI** (Avanzino), born near Rome, was a scholar of Pomerancia, and a skilful painter of historical subjects.

**NUNEZ** (Pedro), born in Seville, 1614; was a scholar of Guercino, and a reputable painter of historical subjects.

**NUNZIATA** (Toto del), was a scholar of Rodolpho Ghirlandaio, and assisted him in many of his works.

**OCHOA** (Francesco), born at Seville, 1644; so closely resembles Murillo, that his pictures are often mistaken for the works of that master.

**OCTAVIAN** (Francesco), born at Rome, 1690; visited Paris and acquired some reputation as an historical painter.

**ODDI** (Mauro), born 1639; studied under Pietro da Cortona, and painted some altar-pieces for the churches in Italy.

**OLDONE** (Bonifaccio), flourished about 1648, and painted many pictures for the sacred edifices at Vercelli.

**OLLANDI** (Francis di), studied in the school of Michael Angelo Buonarrotti, and painted numerous pictures for the King of Portugal.

**OORT** (Adam Van), born 1557; the master of Rubens, painted many pictures for the churches and public edifices in Flanders and Brabant.

**OORT** (Lambrecht Van), born at Amers-

fort, about 1520; was a reputable painter of historical subjects.

**OOSTERHOUDT** (Thierry Van), born 1756; studied the works of Raffaele and other great masters, and painted numerous compositions of various kinds.

**ORAZI** (Alessandro), born at Bologna, 1400; painted historical subjects in fresco for the churches.

**ORLAY** (Richard Van), born at Brussels, 1652; became celebrated as a painter of historical subjects, small size: more resembling the Italian than the Flemish school.

**ORLEANS** (Francis d'), with Lorenzo Naldini, assisted Rosso in the Gallery at Fontainebleau.

**ORSINI** (Antonio), born at Rome, 1656; painted history with some reputation.

**OSORIO** (Francesco Meneses), a Spaniard, imitated the style of Murillo, and painted several pictures for the churches and convents at Seville.

**OSSANA** (John Baptist), studied under Giulio Cesare Proccacini, and painted several pictures for the churches at Milan.

**OVERBECK** (Bonaventura Van), born at Amsterdam, 1660; a pupil of Gerard Lairese, painted some historical subjects, which are highly esteemed.

**PACHECO** (Francesco), born at Seville, 1580; a disciple of Luis Fernandez, excelled in painting historical subjects.

**PACINI** (Santi), a Florentine; painted in fresco, and executed many designs for the Gerini Gallery.

**PADOUANINO** (Ottavia), born 1582; acquired some celebrity as an historical painter.

**PAERT or PEART** (Henry), is chiefly known as a copyist of some historical paintings in the royal collections.

**PAGANI** (Francesco), born 1531; painted some historical subjects, one of which was considered equal to the productions of Michael Angelo.

**PAGANI** (Paolo), 1661; studied at Venice, excelled in figures, and was much employed in public edifices, and for private collections.

**PAGLIA** (Francesco), born at Brescia, 1636; studied under Giorgione, and painted history with considerable reputation.

**PALADINI** (Litterio), born at Messina, 1691; studied at Rome under Sebastian Conca, and executed several historical works in fresco.

**PALADINI** (Adriano), born 1610; was a scholar of Berttini, and executed several works for the public edifices at Cortona.

**PALLINI** (Michael Angelo), a Florentine,

born 1637; studied under Franceschini, and painted history with much skill.

PANDUIT (—), born in Saxony, 1601; was one of the best scholars of Rembrandt.

PANCIATTI (Jacopo), a disciple of Dosso Dossi, painted historical subjects in the style of that master.

PANNEELS (William), born at Antwerp, about 1660; was a disciple of Rubens, but his works are little known.

PANZA (Frederick), a Milanese; studied the works of Titian and Paolo Veronese, and painted historical subjects for the sacred edifices.

PAOLINI (Pio), born at Udine, studied at Rome, under Pietro da Cortona, and painted history with considerable reputation.

PAPACELLA (Maso), of Cortona, a pupil of Giulio Romano, executed many works in fresco: flourished about 1515.

PARASOLE (Bernardino), was a pupil of Guiseppe Cesari, and painted history with some reputation.

PAREJA (Juan de), born in Mexico, 1610; painted historical subjects in the style of Velasquez.

PARICOLA (Masolino da), born at Florence, 1403; was a good painter of history in fresco.

PARIS (Dominic de), and Horatio, his brother, studied under Perugino, and flourished about 1520.

PARMEGIANO (Tinti), a scholar of Samacchini, painted several pictures in the chapel of the cathedral at Parma.

PARMESE (Christopher), a disciple of John Bellini: flourished about 1530.

PARODI (Ottavia), born 1659; a scholar of Andrea Lanzano, visited Rome, and executed several works for the public edifices there.

PAROLINI (Pio), entered the Academy at Rome, in 1678; and painted historical subjects with considerable reputation.

PARS (William), born in London, 1742; obtained in 1764 the third prize for historical painting.

PASIO (Anthony), a Bolognese; painted in fresco with Fulgentio Mondini, who inserted the figures.

PASQUALI (Filippo), born at Bologna; a scholar of Carlo Cignani, painted several works at Bologna and Rimini.

PASQUALINI or PASCALINI (Giovanni Battista), born about 1600; studied under Ciro Ferri, but never arrived at any eminence as a painter.

PASQUETTI (Fortunatus), studied under

Niccolo Cassana, and painted historical subjects with some success. He was living in 1745.

PASQUALINO (Felix), a Bolognese; studied under Sabbatini, but we have no account of his works.

PASSERI or PASSERO (Bernardino), appears to have adopted the style of Taddeo Zuccaro: flourished about 1580.

PASTO (Matteo), a Veronese; from his skill in painting was employed by Mahomet II. Emperor of the Turks.

PEDONI (John), a scholar of Giulio Campi, painted with considerable reputation. He lived in 1590.

PEE (John Van), born at Amsterdam, 1640; copied the Italian masters, and excelled in painting figures.

PELLEGRINI (Felice), born 1567; studied under Federigo Barocci, and painted history with considerable reputation.

PELLEGRINI (Vincenzio), brother of Felice, born 1575; studied under Barocci, and painted several pictures for the churches and public edifices in Perugia.

PEMBROKE (Thomas), was a disciple of Laron, whose manner he imitated in history and portrait.

PENI (Paul), a Lucchese painter; excelled in figures; one of his paintings is in the Carobio at Milan.

PENNI (Luca), born about 1500; studied under Raffaele and Pierini del Vaga, and painted some pictures for the churches in Italy.

PENS, PENTZ, or PEINS (Gregory), called George, born 1500; was instructed by Albert Durer.

PEREDA (Anthony), of Valladolid; painted some pictures for the palaces and churches at Madrid: died 1669.

PEREZOLI (Francis), studied under Giulio Carpione, and imitated the style of Carlo Maratti and of Poussin: died 1722.

PEROLAS (John and Francis), Spaniards; studied from the works of Buonarroti, and painted historical subjects in oil and in fresco: died about 1600.

PERRIER (Francis), born 1590; was a close imitator of the style of Lanfranco, and executed a series of pictures for the cloisters of the Carthusians.

PERRIER (William), painted some pictures for the Sacristy of Minimes at Lyons.

PERSINO (Rainero), studied at Rome, and painted in a free and bold style.

PESCIA (Mariano da), born 1525; studied under Ghirlandaio, and gave proofs of his abilities in the palaces at Florence.

**PESENTI** (Francis), or Vincent, a scholar of Battista Trotti; painted with good taste and facility: flourished about 1570.

**PESNE** (Anthony), born in Paris, 1710; a pupil of De la Fosse, was tolerably good in historical compositions.

**PIATI** (Santo), a Venetian; a pupil of Diamantini, excelled in painting historical subjects.

**PIATTA** (Francesco), a Swiss, born 1630; painted a number of pictures for the churches and galleries in the Valteline.

**PICCIONI** (Matteo), an Italian, born about 1630; painted historical subjects, but is better known as an engraver.

**PIERCE** (Edward), an English artist, in the reign of Charles I. painted several altarpieces and ceilings for the churches, which were destroyed in the Fire of London.

**PIERINO** (Edward), a Veronese; painted in oil and in fresco, and was somewhat whimsical in his designs.

**PIETRI** (Pietro da), born at Rome, copied Raffaele, and painted in the style of Carlo Maratti and Pietro da Cortona.

**PIEVE** (Papino della), a scholar of Soggi; flourished about 1540.

**PINAS** (Jacob), born at Haerlem, 1601; painted in the style of his brother, with considerable ability.

**PINEDA** (Antonio Perez de), born about 1600; followed the style of Murillo with considerable success.

**PINZONI** (Nicholas), a French artist; painted the high altar in the church of St. Louis at Rome.

**PISANELLA** (Lorenzo), a Bolognese, disciple of Baglioni, was a reputable painter.

**PISTOJA** (Bernardo da), studied under Francesco Penni, a disciple of Raffaele, and painted history with considerable success.

**PISTOJA** (Gerino), is said by Vasari to have been a scholar of Perugino.

**PIZZOLA** (Giavacchino), born 1652; was a scholar of Michael Colonna, and a reputable painter.

**PLAAS** (Peter Vander), born in Holland, about 1570; was an eminent painter of historical subjects.

**PLATTENBURG** (Nicholas Van), born at Paris, 1651; his principal works are in the churches of that city.

**PLAUTILLA** (—), a Nun of the convent of St. Catherine, in Florence; painted a number of pictures for the sacred edifices in that city.

**PLUMIER** (—), was an historical painter of some reputation.

**Po** (Teresa del), daughter of Pietro; is said to have painted both in oil and in miniature.

**PODESTA** (Andrea), born at Genoa, about 1620; studied under Giovanni Andrea Ferrari, but never reached above mediocrity.

**POERSON** (Charles Francis), born at Paris, 1653; studied under Noel Coypel, and painted historical subjects with considerable reputation.

**POGGINO** (Zanobi), a scholar of John Anthony Sogliani; flourished about the year 1630.

**POINDRE** (Jacques de), born 1527; studied under Marc Willems, and became distinguished as a painter of historical subjects.

**POLA** (Henry), painted historical subjects of a large size. He lived in the seventeenth and eighteenth centuries.

**POLIDORO** (Veneziano), born 1515; was a scholar of Titian, but never reached any great eminence as a painter.

**POLO** (Diego), the Elder, born 1560; studied at Madrid under Eugenio Caxes, and became a reputable painter of history.

**POLVERINO** (Romualdo), born at Naples, 1701; studied under Francesco Solimene, and became a reputable painter of history.

**PONFRENI** (John Baptist), a scholar of Benicel; painted various historical subjects in the Vatican, and other public edifices.

**PONTE** (Giovanni Battista da), son of Giacomo, whose works he copied, is only known as the painter of one historical picture of his own composition.

**PONTEAU** (Michael), also called Pontiani, born 1588; the churches and convents at Liege possess most of his paintings.

**PONZONE** (Matteo), a scholar of Santo Peranda, painted some pictures for the churches and public places in Venice.

**POORT** (Aldret James Vander), born 1771; painted some historical subjects in a saloon at Leuwarde.

**POORTER** (—), born at Haerlem, 1636; was a tolerably good painter of historical subjects.

**POORTER** (John Anthony de), Dean of the Fraternity of St. Luke at Antwerp; painted with the taste of Teniers, but with no great merit.

**POPLES** (John), born at Tournay, about 1630; is better known as an engraver than as a painter.

**POR** (Daniel de), of Parma; practised in the school of Correggio and Parmegiano, and painted in a pleasing manner.

**PORTA** (Andrea), born in Milan, 1656;

studied under Legnanino, and painted with an agreeable manner of colouring.

**PORTA** (Ferdinand), born 1690 ; son of Andrea, imitated his father with great success.

**PORTELLI** (Charles), a scholar of Ghirlandajo, painted many altar-pieces and other works in the city of Florence.

**POT** (Henry), born at Haerlem, about 1600 ; acquired some reputation as a painter of historical subjects.

**POTMA** (James), born about 1610 ; a scholar of Wybrandt de Gheest, painted historical and other subjects.

**POUSSIN** (John Dughet), younger brother of Gaspar, born 1615 ; studied under Nicolo, but not succeeding as a painter he devoted himself to engraving.

**POZZO** (Darius), a Veronese ; was a skilful painter, and master of the celebrated Claudio Ridolfi.

**PRADO** (Blas de), born at Toledo, 1497 ; painted historical subjects in the style of Parmegiano.

**PRANDINO** (Octavius), is mentioned by Caprioli as an ingenious painter of Brescia, and superior to Gentile da Fabbriano.

**PREISLER** (Daniel), born 1627 ; painted for the churches in Germany, and for private persons with considerable reputation.

**PRENNER** (Gaspar), born 1722 ; painted history for the churches in Italy.

**PRESTEL** (John Gottlieb), born 1739 ; visited Venice, and studied under Guiseppe Nogari.

**PREY** (J. Z.), born at Prague, 1744 ; visited Vienna, and became a celebrated painter of historical subjects.

**PRONTI** (Padre Cesare), born 1626 ; studied under Guercino, and painted some altar-pieces for the churches.

**PYL** (James), is mentioned amongst the Academicians at the Hague in 1659, as a painter of historical subjects.

**QUAGLIO** (Giulio), born at Como ; painted historical subjects in fresco for the churches : flourished about 1693.

**QUERTERMONT** (Andrew Bernard), born at Antwerp, 1750 ; painted history with considerable reputation.

**QUISTELLI** (Lucretia), studied under Alessandro Allori, and painted historical subjects with considerable skill.

**RABON** (Nicholas), born 1664 ; son of Peter, is said to have distinguished himself as an historical painter.

**RAMA** (Camillo), a disciple of the Younger Palma ; flourished about 1622, and painted

several altar-pieces and other works for the public edifices in Brescia.

**RAMAJUOLI** (Pierre Andrew), a scholar of Bernini, exhibited great talents as a painter : he lived about 1665.

**RAMELLI** (Padre Felice), born in 1666 ; was a disciple of Padre Danese Rho, and became a celebrated painter of historical subjects and portraits.

**RAMIREZ** (Josef), born 1626 ; was a scholar of Geronimo Espinosa, and painted history in the style of that master.

**RAMSAY** (Allan), born in Edinburgh, 1709 ; studied historical painting in Italy, under Solimena, but afterwards devoted himself to portrait painting.

**RAVENET** (Simon), born in London, about 1755 ; studied at Paris under Boucher, but afterwards, visiting Italy, devoted himself to engraving.

**REDOUTE** (Peter Joseph), born 1757 ; painted religious subjects with considerable reputation.

**REINER** (Wenceslaus Laurent), born at Prague, 1686 ; studied under Peter Brandel, and painted history with considerable reputation.

**REUVEN** (Peter), born 1650 ; studied under Jordaens, and acquired considerable celebrity as a painter of history.

**RHEEN** (Theodore Justin), is mentioned in Hoet's work as an historical painter.

**RHENI** (Remi Van), born in Brussels, 1560 ; painted historical subjects with considerable reputation.

**RICCHI** (Pietro), born 1606 ; a pupil of Passignano and of Guido Reni, painted several pictures for the churches at Lucca.

**RICCI** (Lorenzo), born at Florence, 1550 ; is said to have excelled in historical subjects, but we have no description of his works.

**RICCIO** (Francesco), born 1617 ; a pupil of Vincenzo Carducci, was employed by Philip IV. and Charles II. of Spain, in several historical works.

**RICCIARDI** (David), was a famous painter of small figures : lived in Antwerp in 1610.

**RICCIO** (Cecilia), daughter of Dominic, copied her father's works with considerable skill.

**RICCIOLINO** (Michael Angelo), born at Rome, 1654 ; painted historical subjects for some of the churches there.

**RICHERI** (Antonio), born at Ferrara, studied under Lanfranco, and painted some fresco works from his designs.

**RICCHINI** (Francesco), a Brescian, painted a number of pictures from the Old Testament

**RICHTER (H.)**, painted historical subjects in the style of Giorgione.

**RIETHOORN (John Albert Vander)**, was a pupil of Abraham de Ridder, an historical painter in 1690.

**RIGAUD (Hyacinthe)**, born in France, 1659; was a celebrated painter of historical subjects.

**RIMINI (Lactantius)**, was a scholar of John Bellini, painted in Perugia, and flourished in 1550.

**RINCON (Antonio del)**, born in Spain, 1446; painted historical subjects for the churches, few of which now remain.

**RINGGLI (Gotthard)**, of Zurich, born 1575; painted some large pictures relating to the history of that city.

**RISVENNO (Gioseffo)**, born 1610; a scholar of Alonzo Cano, painted historical subjects for the churches in Grenada.

**RIVELLO (Galeazzo)**, a Cremonese, lived about 1500; and painted in the formal style of that period.

**Rocco (James)**, a scholar of Daniello di Volterra; painted from designs by that master, and also from those of M. A. Buonarroti.

**RODE (Christian Bernard)**, studied under Vanloo, and after visiting Italy painted several altar-pieces for the churches at Berlin, and other towns in Prussia.

**RODRIGUEZ (Giovanni Luigi)**, born 1597; studied under Belisario Corenzio, and became a reputable painter of history.

**RODRIGUEZ (Adrian)**, a priest of the order of the Jesuits, painted several pictures for that convent: died 1669.

**ROGER (—)**, of Bruges, a disciple of John Van Eyck; painted on a larger scale than his instructor.

**ROGTERS (Thibault)**, a Dutch painter of history and portraits: flourished about 1768.

**ROLI (Guiseppe)**, born at Bologna, 1631; was a scholar of D. M. Canuti, and painted several fresco works for the churches of that city.

**ROMAN (Bartolomeo)**, born at Madrid; was a pupil of Velasquez, and became an eminent painter of history.

**ROMANI (Thomas)**, a Bolognese; painted in fresco in the churches and chapels of that city: died 1675.

**ROMEGIALLA (Giovanni Pietro)**, copied the works of Guercino and other great masters, and painted some pictures for the churches in the Valteline.

**ROMEO (Don Joseph)**, born 1701; studied at Rome under Agostino Masucci, and painted history for the churches.

**ROMOLO (—)**, an Italian, was employed by Philip II. King of Spain, for whom he painted in the Escorial.

**RONDINELLO (Niccolo)**, born 1648; a disciple of Giovanni Bellini, painted historical subjects, which are chiefly confined to the churches at Ravenna.

**RONIND (—)**, a Fleming; painted small historical subjects on panel, in the manner of Rembrandt.

**ROOS (Theodore)**, born 1638; a scholar of Adrian de Bie, painted some historical works, which were highly esteemed.

**ROOS (John Melchior)**, born at Frankfort, 1659; studied under his father, but quitted historical for landscape painting.

**ROSENDAEL (Nicholas)**, born at Enkhuyzen, 1636; was a good painter of historical subjects.

**ROOYEN (Gabriel Van)**, born at Utrecht; had he better understood the principles of design would have been a good historical painter, in the style of Rembrandt.

**ROSA (Pietro)**, scholar of Titian, nearly approached him in colouring. His best works are in the cathedral and churches at Brescia.

**ROSA (Anna di)**; this lady acquired the name of Annella di Messina, for her skill in painting historical subjects.

**ROSER (M.)**, of Heidelberg, born 1737; copied several of the principal works of the Flemish school.

**ROSI (Alessandro)**, born at Florence, 1627; was a scholar of Cesare Dandini, and a reputable painter of historical subjects.

**ROSINI (Amanzio)**, a citizen of Como; studied under Anthony Maria Crespi, and gave promise of great talent, but died young.

**ROSSELLINI (Bernardine)**, a Florentine painter, was, according to Vasari, highly esteemed.

**ROSSI (Girolamo)**, born 1630; studied under Simon Cantarini, and although a good painter of historical subjects, is better known as an engraver.

**ROSSI (Giovanni Stefano)**, born at Genoa, 1619; was a pupil of Sorri and of Strozzi, and became a distinguished painter of history.

**ROSSI (Anniello)**, a scholar of Giordano; painted historical subjects with considerable reputation.

**ROSSI (Zanobio)**, a pupil of Cristoforo Allori; painted some historical works for the churches: flourished about 1570.

**RUGGERI (Guido)**, born in Bologna, a disciple of Raibolini; assisted Primaticcio in some of his works.

**RUTA** (Clement), a scholar of Carlo Cignani; lived about 1660. His works are not described.

**RYCKAERT** (Hertsz), a pupil of John Mostaert; excelled in painting figures.

**SACCHI** (Anthony), born at Como; studied at Rome, and was principally employed in painting for the churches.

**SACOT** (William), born at the Hague; was a pupil of Doudyns and a painter of historical subjects.

**SAGRISTENI** (John Camillus), born in Florence, 1660; studied in the school of Carlo Cignani, and became a reputable painter.

**SAINTOURS** (—), born at Geneva, 1752; gained the first prize in France for the best painting, but did not obtain it on account of his being a Protestant.

**SALAI** or **SALAINO** (Andrea), was a pupil of Leonardo da Vinci, and the model from which he painted his angels and other figures.

**SALINCORNO** (Mirabello), a scholar of Ghirlandaio; painted for the obsequies of Buonarotti.

**SALUCI** (—), a Florentine painter; is mentioned in the book of the Academicians in Rome, in 1648.

**SAMELING** (Benjamin), born at Ghent, 1520; studied under Francis Floris, and painted history in the style of that master.

**SANDERS** (Gerard), born at Wezel, in 1702; was a good painter of historical subjects.

**SANDRINO** (Tommaso), born in Brescia, 1575; was a good painter of historical subjects.

**SANFELICE** (Ferdinando), a scholar of Francesco Solimene, painted some altarpieces for the churches at Naples.

**SANTAGOSTINO** (Giacomo Antonio), born in Milan, 1588; was a scholar of Giulio Cesare Proccacini, and painted several pictures for the churches at Milan.

**SANTI** (Anthony), a pupil of Carlo Cignani, is mentioned in his life.

**SANTI** (Domenico), of Bologna; painted pictures which are frequently mistaken for the works of Agostino Mitello, whose pupil he was.

**SARZZETTI** (Angelo), a scholar of Carlo Cignani, is mentioned in the life of that painter.

**SASSI** (John Baptist), a Milanese; studied under Francesco Solimene, and succeeded best in small pictures.

**SAVANI** (Francesco) of Brescia; painted at first in imitation of John Baptist Pittoni, but afterwards formed a style of his own.

**SAVONANZI** (Emilio), born at Bologna, 1580; his works are frequently mistaken for those of Guido.

**SAVORELLI** (Sebastian), was a pupil of Carlo Cignani, and painted with considerable taste and skill.

**SAVOYEN** (Charles Van), born at Antwerp, 1619; was a reputable painter of history.

**SCALA** (Francis), of Ferrara; painted equally well in oil and in fresco.

**SCALIBERGI** (Lucia), a pupil of Alessandro Varotari; painted several historical pictures for the churches at Rome.

**SCALIGER** (Bartolomeo), born at Verona, 1550; studied under Dario Varotari, and painted history with some reputation.

**SCAMINOSI** (Raffaelle), a scholar of Raffaellino del Colte; painted history with considerable reputation.

**SCANNARINO** (Francis), studied in Bologna under Carlo Cignani, and painted some pictures for the church of St. Joseph.

**SCARPACCIO** (Victor), born at Venice, 1410; painted historical subjects equal to most of his contemporaries.

**SCHAUUEFLIN** (Hans John), born at Nuremberg, about 1487; resembles in style Albert Durer.

**SCHIAVONETTI** (Luigi), born at Bassano, 1765; a pupil of Goldini; designed well, but is better known as an engraver than as a painter.

**SCHMUTZ** (J. Rudolf), a Swiss; a scholar of Matthias Fuessli, applied himself to historical painting, but quitted it for portraiture.

**SCHOONJANS** (Anthony), born at Antwerp, 1650; was a scholar of Erasmus Quellinus, and some of his paintings adorn the churches in Italy.

**SCHOOR** (N. Van), of Antwerp; was particularly successful in designing Nymphs and Children: died 1726.

**SCHOOTEN** (George Van), studied under Conrad Vander Maes, and surpassed him both in history and portrait: died 1658.

**SCHUPPEN** (Peter Van), the Younger, a scholar of Nicholas Largilliere; was a reputable painter of history and portrait.

**SCHUUR** (Theodore Vander), born at the Hague, 1628; painted some historical subjects, and copied the works of Raffaelle and Giulio Romano.

**SCHWART** (John), born in Holland, 1480; visited Italy, and painted historical subjects and landscape with some reputation.

**SCIORNA** (Lorenzo and Stephen Pieri), scholars of Bronzino; worked for the obsequies of Buonarotti.

**SCOLARI** (Guiseppe), born at Vicenza; a pupil of Maganza; painted history both in oil and in fresco.

**SCORZA** (Sinibaldo), born 1589; a disciple of G. B. Paggi; painted easel pictures of sacred and fabulous subjects with considerable reputation.

**SECANO** (Geronimo), born at Saragossa, 1638; visited Madrid, studied the great masters, and painted well both in oil and in fresco.

**SEEUW** (Martin de), born 1520; was a good historical painter.

**SERENARI** (Gasparo), a pupil of Sebastian Conca; painted historical subjects, both in oil and in fresco.

**SERRA** (Christopher), was a scholar of Guercino, and flourished about 1650.

**SETTI** (Ercole), born at Modena; painted several altar-pieces for the churches there.

**SEVE** (Gilbert de), born 1615; painted historical subjects with some success.

**SIMONELLI** (Joseph), a pupil of Luca Giordano; painted some pictures in the style of his master.

**SIVIGLIA** (Romero), painted historical subjects in oil and in fresco, and imitated the style of Sir Anthony Vandyck.

**SMITS** (Nicolas), of Breda, born 1672; painted history with some reputation.

**SOLARIO** (Antonio), born in Naples, about 1382; painted several works in fresco for the public edifices in that city.

**SOLIMENE** (Francesco), born 1657; painted historical subjects, in which he combined the styles of Pietro da Cortona, Guido Reni, and Carlo Maratti.

**SOLOSMEO** (—), is mentioned by Lomazzo as a scholar of Andrea del Sarto.

**SOMEREN** (Bernard), born at Antwerp; visited Italy, and on his return established his reputation as a painter of historical subjects.

**SOTO** (John di), of Madrid; studied under Bartolomeo Carducci, and was employed in the Queen's apartments in the palace of the Prado.

**SOUKENS** (Henry), born near Salt Bommel, in 1680; visited Italy, and imitated the chef-d'œuvres of the great masters with astonishing success.

**SOUKENS** (John), a pupil of John Vosterman: lived about the end of the seventeenth century.

**SOUTMAN** (Peter), a disciple of Rubens; is said to have painted historical subjects with great success.

**SPADARINI** (Antonio), born at Rome, 1600; painted historical subjects with some reputation.

**SPAGNA** or **SPAGNUOLO** (Giovanni), studied under Perugino, and became a reputable painter of historical subjects.

**SPERANZA** (Giovanni Battista), was a disciple of Francesco Albano, and acquired considerable reputation as a painter of historical subjects.

**SPIES** (N.), of Bois-le-Duc; was a reputable painter of historical subjects.

**SPOLVERINO** (Ilario), born at Parma, 1657; a disciple of Francesco Monti, occasionally painted historical subjects.

**SPORKMANS** (Hubert), of Antwerp; was a pupil of Rubens, and occasionally painted historical subjects.

**SQUAZZELLA** (Andrew), a Florentine; was a pupil of Andrea del Sarto: flourished about 1420.

**SQUAZZINO** (—), of Castello; painted the side pictures of the altar-piece of St. Francis in that city.

**STANZIONE** (Cavaliere Massimo), born in Naples; imitated Guido very closely, and painted several considerable works for the churches in that city.

**STARRENBERG** (John), born at Groningen; painted historical subjects with considerable reputation.

**STEENER** (John de), executed a painting for the church of the Convent of Vieux Bois at Ghent.

**STEEVENS** (Peter), born at Malines, 1550; excelled in painting historical subjects.

**STEINWINKEL** (—), a Dutch painter; copied with considerable talent the paintings of different masters.

**STEFANESCHI** (Giovanni Battista), born in the Florentine States, 1582; painted several sacred subjects, small size, from originals by Raffaello, Correggio, and other great masters.

**STEFANO** (Tommaso de), born at Naples, about 1230; painted several pictures for the churches.

**STEFANO** (Pietro), brother of Tommaso; was also a painter, but more celebrated as a sculptor.

**STEFANO** (Tommaso), born in Florence, 1321; attached himself to the style of Giotto.

**STEFANONI** (Giacomo Antonio), born in Bologna: flourished about 1630.

**STEPHANOFF** (F. P.), distinguished himself greatly by his historical compositions.

**STONE** (Henry), called Old Stone, is principally known for his excellent copies of Vandyck and other great masters.

STONE (John), brother of Henry; copied some of the most esteemed paintings of the old masters very successfully.

STORER (Christopher), born at Constance, 1611; studied under Ercole Proccacini, and is said to have been a reputable painter of historical subjects.

STRANDAN (John), of Bruges, born 1530; was a good painter of history, and executed many works for the Grand Duke of Florence.

STRINGA (Francesco), born at Modena, 1625; studied the works of Guercino, and painted many historical pictures for the churches and the ducal palace at Modena.

STROIFI (Don Herman), imitated Strozzi closely, and also painted in the manner of Titian with great success.

STRUDEL (Peter), born 1680; studied under Carlo Loti, and embellished several of the churches and public edifices in Germany with historical subjects.

ST. VITO (Feliciano da), a scholar of Daniele da Volterra; finished the works of that master after his decease.

SUPERVILLE (D. G. P. Humbert de), born at the Hague, 1776; was professor of design at the University at Leyden.

SUTERMAN or SUAVIUS (Lambert), studied under Lambert Lombard, and flourished about 1550.

TAFFI (Andrea), born in Florence, 1213; was employed in ornamenting the churches at Venice and at Florence in mosaic.

TALAMI (Orazio), born at Reggio; studied under Pietro Desani and Annibale Caracci, and distinguished himself as a painter of historical subjects.

TANCREDI (Filippo), born at Messina, 1635; a pupil of Carlo Maratti; painted the ceilings of two of the churches at Palermo.

TARABOTI (Caterina), born at Venice, 1582. This lady studied under Alessandro Varotari, and painted historical subjects with considerable reputation.

TARICCO (Sebastiano), born in 1645; is supposed to have formed his style by studying the works of Guido, Domenichino, and the Caracci.

TASSARI (John Baptist), born in Genoa; studied under Giovanni Andrea de Ferrara and Giovacchino Axareto, and executed many works.

TAVOLINO (Richard), born in Milan; studied under Camillus Proccacini, and painted many works for the Emperor of Austria, and also for the reformed monks of St. Bernard.

TEDESCO (James del); was a scholar of Ghirlandaio.

TEMPEL (Abraham Vander), born at Leyden, about 1618; was a scholar of Geo. Van Schooten, and painted small pictures of historical subjects.

TERLEE (M.), born at Dort, 1636; painted history with some reputation, alike excellent in design and colouring.

TESTORINO (Bertolini), a Brescian; was an excellent designer, and incomparable in the art of colouring figures.

TIEPOLO (Giovanni Battista), born at Venice, 1697; imitated the manner of G. B. Piazzetta, and studied the works of Paolo Veronese with some success.

TIEPOLO (Giovanni Domenico), son of Giovanni Battista; painted some historical subjects for the churches in Brescia.

TIEPOLO (Lorenzo), brother of Giovanni Battista; painted in the style of his father.

TINTORETTO (Domenico Robusti), son of Giacomo, born in Venice, 1562; followed the manner of his father, but was not equal to him.

TISCHBEIN (John Henry), born 1722; studied in the school of G. B. Piazzetta, and painted history with some reputation.

TITIANO (Lorenzino da); left but few paintings in Venice, having died at an early age.

TORELLI (Felice), born at Verona, 1686; painted historical subjects in the manner of Barocci.

TORIELLO (Joseph), born in Brescia, 1662; visited Naples and Venice, where he studied and copied the works of the best masters.

TRABALLESI (Julian), a Florentine painter; was the most distinguished disciple of Andrea Orcagna.

TRAVI (Antonio), born in the Genoese Territory, 1613; studied and designed under Bernardo Strozzi, and became a reputable painter.

TRENCH (Henry), born in Ireland; studied many years in Italy, and painted history, but with little success.

TREVISANI (Angelo), born in Venice; painted several altar-pieces and other subjects for the public edifices in that city.

TRIVA (Antonio), born 1626; studied under Guercino, and painted historical subjects for the churches at Reggio and Piacenza.

TROGER (Paul), a scholar of Domenico Guiseppe Alberto; painted historical subjects with considerable reputation.

TROST or TROOST (Cornelius), a scholar of Arnold Boonen; painted historical subjects with some reputation.

TROOSTWYCK (Walter John Van), born at



Amsterdam, 1782; studied design under Anthony Andriessen, and painted under Jurian Andriessen.

**TROYA (Felix)**, born near Valencia, 1660; was a disciple of Gaspar de la Muerta, and painted historical subjects for the churches and other public edifices with considerable reputation.

**UBILESQUE (Alexander)**, a scholar of Carlo le Brun; painted a variety of pictures for the King of France.

**UGOLINO (—)**, a scholar of Cimabue; worked for several of the cities in Florence, and died in 1349.

**ULIVELLO (Cosimo)**, born 1625; painted historical subjects in the style of Baldassare Franceschini.

**URBINO (Crocchia)**, a scholar of Raffaello; flourished in 1500.

**URBINO (Charles)**, a native of Crema; painted historical subjects in oil and in fresco.

**URSONE (—)**, a Bolognese; flourished with Guido the Elder in 1226.

**VACCARA (Andrea)**, born at Naples, 1598; painted in imitation of the style of M. A. Caravaggio.

**VAILLANT (James)**, born 1628; painted some considerable historical works for the Elector of Brandenburg.

**VAJANO (Orazio)**, a Florentine; painted historical subjects for the churches and convents in Genoa, about 1620.

**VAL (Robert du)**, born at the Hague, 1664; painted entirely in the manner of Pietro da Cortona.

**VALERIANI (Julius)**, born in Bologna; studied under Carlo Cignani, and from the works of other masters.

**VALK (Peter)**, born 1584; formed his style from that of Abraham Bloemart, and became a distinguished painter of historical subjects.

**VALKAERT (Warnaert Vanden)**, born at Amsterdam, 1575; painted in the style of H. Goltzius.

**VALKENBERG (Henry)**, studied in the school of Antonio Vassilacchi, called Alicense.

**VALKENBURGH (—)**, of Nuremberg, born 1555; studied the works of Titian and Paolo Veronesc, and occasionally painted historical subjects.

**VALLADOLID (Don Antonio Pereda)**, born at Madrid, 1599; painted for the churches and convents in Valladolid.

**VALLE (Martin de)**, a priest of Forli; studied in the school of Carlo Cignani.

**VANDYCK (Daniel)**, a French artist; painted history in oil and in fresco.

**VANGHELIS (Nicholas)**, born at Paris, 1674; visited Rome, and became a reputable painter of history.

**VANNINI (Ottavio)**, born at Florence, 1588; studied the designs of Raffaello and other great masters, but painted with little effect.

**VARGAS (Andrew de)**, a Spaniard; studied under Francis Camillo, and painted a number of works in oil and in fresco.

**VARINO (Quintino)**, of Paris; is said to have animated Niccolo Poussin to the study of painting.

**VAROTARI (Dario)**, born 1539; a scholar of Paolo Veronese; endeavoured to imitate the style of Titian.

**VECELLI (Orazio)**, son and disciple of Titian; occasionally painted historical subjects.

**VECELLI (Tiziano)**, son of Marco; painted for the public edifices at Venice.

**VECELLI (Cesare)**, younger brother of Titian; is less known as a painter than an engraver.

**VEEQ (James la)**, born 1625; was a scholar of Rembrandt, whom he imitated successfully, but afterwards adopted the manner of John de Baan.

**VENENTI (Giulio Cesare)**, a Bolognese, born about 1609; studied under Guido, but we have no description of his works.

**VENEZIANO (Domenico)**, a disciple of Antonella da Messina. His principal works are at Florence.

**VENIUS or VAN VEEN (—)**, daughter of Otho; was instructed in the art by her father.

**VERACINI (Augustin)**, born in Florence, 1682; a pupil of Sebastian Ricci; painted many pictures for the public edifices in Tuscany.

**VERBIUS (Arnold)**, born in Holland, 1646; was a good painter of historical subjects.

**VERDIER (Francis)**; was a favourite scholar of Le Brun, and painted entirely in his manner.

**VERDIZOTTI (Giovanni Maria)**; said to have been a scholar of Titian; painted historical subjects in a landscape.

**VERDOEL (Adam)**, a scholar of Rembrandt; painted in his style: died 1681.

**VERDURA (John Stephen)**; studied under Dominic Fiaselli, and painted numerous pictures.

**VERELST (Maria)**, born 1630; attempted historical subjects, but without much success.

**VERNICI (Giovanni Battista)**, a scholar of the Caracci; painted history with considerable reputation.

**VEROCCHIO** (Andrea).—See *Leonardo da Vinci*.

**VERUZIO** (Francis); is said by Lomazzo to have been taught by Andrea Mantegna.

**VERVEER** (Ary Hubertsz), born 1646; attempted to produce the magical effect of Rembrandt, but without success.

**VETTI** (De), a German painter; was admirable in small figures.

**VIADANA** (Andrew da); was a scholar of Bernardine Campi, and painted with some reputation.

**VICENTINO** (Francesco Maffei), a scholar of Santa Peranda; studied the works of Paolo Veronese, and painted many pictures for the churches in Padua: died 1660.

**VICINO** or **VISINO** (—), a painter of Pisa; was a disciple of Gaddo Gaddi, and painted some pictures on the gallery of the Cathedral at Pisa.

**VICTORIA** (Vicente); studied under Carlo Maratti, and painted several good pictures for the churches at Valencia.

**VIGNALE** (Jacopo), a pupil of Matteo Rosselli; in colouring resembles Guercino. His principal works in oil are in St. Simone at Florence.

**VIGNON** (Claude), born in France, 1590; attached himself to the style of M. A. Caravaggio. His frescoes are better than his oil paintings.

**VIGNON** (Philip), son of Claude; studied under his father, and became a reputable painter of historical subjects.

**VILA** (Senen), a scholar of Estevan Marc; painted a number of pictures for the churches and other public edifices at Murcia.

**VILLANOVA** (Lazarus), a Genoese; studied design and colouring from Dominic Fiaselli.

**VILLAVICENZIO** (Don Pedro Nunez); studied under Estevan Murillo and Matteo Pieti; several of his works are in the convents at Seville.

**VILLEQUIN** (Stephen), a French painter, born about 1499; is said to have painted historical subjects with some reputation.

**VIMERCATI** (Carlo), born at Milan; studied under Proccacini, and painted historical subjects with considerable reputation.

**VISO** (Andrew), a Neapolitan, and scholar of Giordano; painted many large historical subjects: flourished about 1720.

**VISSCHER** (Cornelius), a Dutch painter, born about 1520; excelled in history and portrait.

**VITALE**, a Bolognese, by Malvasin said to have studied under Franco da Bologna, and by Baldinucci to have been a scholar of

Giotti; painted with considerable skill about 1345.

**VITE** (Pietro della), studied under his brother, Timoteo, who had been a pupil of Raffaele, and painted in his style, but not equal to him.

**VIVIANI** (Anthony), was a pupil of Barroccio, and an excellent painter; he was much employed in the Vatican.

**VLENGHEL** (Philip), a Fleming; painted some historical subjects after the manner of Paolo Veronese.

**VLEYS** (Nicholas), of Bruges; visited Italy, and frequented the school of Carlo Maratti.

**VLIET** (John George Van), was one of the numerous disciples of Rembrandt, but of his works as a painter little is known.

**VLIET** (William Van), born in Holland, 1584; master unknown; was a reputable painter of historical subjects.

**VOLKAERT**, of Haerlem, born 1450; painted in distemper, in the antique style.

**VOLMARIN**, of Rotterdam, is mentioned by Van Spaan, as an excellent painter of historical subjects.

**VOLTOLINI** (Andrew), of Verona; painted historical subjects with some reputation: flourished about 1680.

**Vos** (Peter de), brother of Martin; painted history, but his works are little known.

**Vos** (William), nephew and scholar of Martin; painted history with considerable reputation.

**Vos** (Cornelius), son of Paul; painted historical subjects with some reputation.

**VRYE** (Thierry de), a Dutch artist, born 1530; went to Paris, and became a reputable painter of historical subjects.

**VUIBERT** or **WYBERT** (Remi), born at Paris, 1607; is supposed to have studied under Simon Vouet; his works are not described.

**WAAAL** or **WAEAL** (John de), of Antwerp, born 1537; painted history in the style of Old Franks.

**WAAAL** (Cornelius de), born 1594; painted some pictures for the churches in Italy.

**WAAARD** (Anthony de), born at the Hague, 1689; studied under Simon Vander Does, and painted historical subjects with some success.

**WAGNER** (Joseph), born 1706; studied under Jacopo Amigoni at Venice; his style is not mentioned.

**WASSEMBERG** (John Abel), born 1689; painted cabinet size pictures from sacred

history, in the highly polished style of Vander Werf.

WATTEAU (Anthony), born in Valenciennes, 1684; occasionally painted subjects from fabulous history.

WEENINX (John Baptist), born at Amsterdam, 1621; a pupil of Bloemart; sometimes painted historical subjects.

WERDMULLER (Rudolf), born at Zurich, 1639; studied under Conrad Meyer, and painted historical subjects with considerable ability.

WERNER (Joseph), born in Switzerland, 1637; was a scholar of Matthew Merian, and painted historical subjects in oil and in fresco with some reputation.

WESTENVELDE (Cleerbaut Van), of Ghent; painted for the Church of St. Aspere.

WET (Gerard de), born at Amsterdam, 1616; was a pupil of Rembrandt, whose manner he followed.

WIGMANA (Gerard), who called himself the Raffaele of Friesland; painted historical subjects, cabinet size, laboriously finished, gaudy in colour, vulgar in character, and incorrectly signed.

WILLAERTS (Abraham), a pupil of John Bylart and of Simon Vouet; was a reputable painter of historical subjects.

WINGHEN (Jeremiah Van), born at Brussels, 1758; visited Italy, and on his return was much employed in historical subjects.

WISSING (William), born at Amsterdam, 1656; studied historical painting under William Doudyns.

WIT (Peter de), born at Bruges, 1548; assisted Vasari in his works at the Vatican, and painted with equal success in oil and in fresco.

WITTE (Lieven de), born at Ghent, 1510; was a good painter of historical and architectural subjects.

WITTE (Peter de), born at Bruges, 1548; visited Italy, and became a good historical painter.

WOLFAERT (Artus), born at Antwerp, about 1625; painted history with considerable reputation.

WULFHAGEN (Francis), born at Bremen, 1620; was a pupil of Rembrandt, and painted in his style.

WURSCH (M.), born in Switzerland; painted historical subjects, several of which are in the Abbey of Engelburg: died 1798.

WYTEVELDE (Baldwin), a Fleming, in conjunction with De Steener, painted a pic-

ture for the Church of the Convent of Vieux-Bois, at Ghent, 1443.

XIMENES (Francis), born in Saragossa; studied the great masters, and painted several large works in the Chapel of St. Peter at Saragossa.

XSEL, a Swiss painter of historical subjects, was much employed by Peter the Great: died 1743.

YPRES (Charles de), a Fleming, born 1510; studied in Italy, and painted much in the style of Tintoretto.

YVRART (Baudrin), born in Picardy, 1610; is said to have painted historical subjects, but his manner is not mentioned.

ZABALLI (Virgil), a Florentine painter, studied under Jacopo Empoli: died 1685.

ZACCHETTI (Bernardino), born at Reggio; painted in the style of Garofalo: flourished about 1523.

ZACCOLINI (Padre Matteo), born 1590; painted historical subjects, and is said to have instructed Domenichino and the Poussin.

ZAMPALOCCHI (Dominic), was a scholar of Nicholas Soggi, and visited Rome under the auspices of the Portuguese ambassador.

ZAMPEZZO (Giovanni Battista), born near Bassano, 1620; successfully imitated the style of Jacopo Apollonico, and painted some altar-pieces for the churches at Venice.

ZANARDI (Gentile). This lady was instructed by Marc Antonio Franceschini; she copied the works of the best masters, and painted some historical subjects of her own composition.

ZARINNENA (Francesco), born at Valencia, about 1550; studied in the school of Titian; his principal works are in the Monastery of San Miguel de los Reyes.

ZARINNENA (Christobal), born in Valencia, was a scholar of Titian, whom he imitated very closely.

ZEGELAER (G.), painted historical subjects, some of which command high prices.

ZOMPIR, was one of the earliest Lombard painters of any great skill.

ZUCCARO or ZUCCHERI (Ottaviano), is more memorable as the father of Thaddeus and Federigo Zuccaro, than from his own works.

ZYL (Gerard Pietersz Van), born at Amsterdam, 1606; imitated the style of Vandyck with great success, and frequently assisted Vandyck in his pictures.

ZUCCHI (Antonio), born in Italy; came to England, and decorated the mansions of the nobility with mythological subjects.

## ANCIENT AND MODERN HISTORY.

**AMALTEO** (Pomponio), born 1505; was a scholar of Pordenone, and painted historical subjects, amongst which were five taken from Roman history: died 1576.

**AMELSFOORT** (Quirinus Van), born 1760; painted historical subjects, one of which represents the Roman Consul, Curius, despising the gold of the Samnites.

**AUDRAN** (Claude), born at Lyons, 1641; was employed by Le Brun to assist him in painting his celebrated pictures of the Battles of Alexander, and painted historical subjects in his style.

**BIRD** (Edward), of Wolverhampton, born 1772; painted historical and domestic subjects, amongst which were the Surrender of Calais, and the Field of Chevy Chase after the battle.

**BISSET** (Charles Emanuel), born at Mechlin, 1633; painted historical subjects, generally introducing a variety of figures into his compositions. One of his best productions represents William Tell shooting the apple from his Son's head.

**BOL** (Ferdinand), born at Dort, 1611; a pupil of Rembrandt; painted, in the chamber of the Burgomasters at Antwerp, a fine picture of Fabricius in the camp of Pyrrhus.

**BOULANGER** (John), born in 1606; painted several historical subjects, graceful in design and harmonious in colouring, amongst which one, particularly worthy of notice, represents the Sacrifice of Iphigenia.

**BREE** (Matthew Ignatius Van), born at Antwerp, 1773; painted historical and other subjects with considerable reputation, amongst which, are the Burgomaster Vander Werf offering his body to the citizens at the time of the famine, the Death of Cato, the Departure of Regulus for Carthage; William, first Prince of Orange, in the presence of Hembyze and the Mutineers, interceding for the Catholics; the Duke of Brunswick on his death-bed, and the Spanish Ambassador paying a visit to Admiral de Ruyter.

**BREE** (Philip James Van), born at Antwerp, 1786; painted several historical subjects with great skill, amongst which are, Atala found by Father Aubrey during a storm; Catharine de Medicis and the young King Louis XIII. admiring Rubens's Gallery of Paintings; Maria Lickzinska, daughter of King Stanislaus, saved by the Poles, &c.

**BUDA** (Bernard del); a scholar of Andrea del Sarto; painted historical subjects, one of which represented the Siege of the City of Florence.

**CARSTENS** (Asmus Jacob), a Swede;

painted, in imitation of Raffaele, the subjects of *Œdipus Tyrannus*, from Sophocles, and several other large works.

**CASSANO** (Niccolo), born at Genoa, 1659; painted historical subjects, one of which represents the Conspiracy of Catiline, consisting of nine figures, life size, down to the knees, the two principal figures holding a cup of blood in their hands.

**CASTAGNA** (Andrea del), born in Tuscany, 1409; executed several considerable works at Florence, the principal of which represents the Execution of the Conspirators against the House of Medici.

**CARO** (Francesco Lopez), born at Seville, 1592; painted several pictures of the victories of Charles V. of Spain.

**CALVI** (Lazzaro and Pantaleo); painted in conjunction. One of their best works, in the Pallavicini Palace at Naples, represents the Continence of Scipio.

**CAMBIASO** (Luca), born near Genoa, 1527; painted many historical subjects with great skill, among which is a picture that is highly extolled; it represents the Rape of the Sabines.

**CASTELLI** (Valerio), born at Genoa, 1625; painted at Florence a fine picture of the Rape of the Sabines.

**CELS** (Cornelius), born at Lierre, 1778; gained the grand prize at the Academy in Ghent in 1802; his subject was, Cincinnatus taking leave of his wife and children upon his appointment as Dictator.

**CONCA** (Sebastian), born in 1676; painted for the King of Poland, two fine pictures, representing the Marriage of Alexander and Roxana, and Alexander presenting Bucephalus to his Father.

**COPLEY** (John Singleton), born at Boston, in America, 1737; exhibited, in the Royal Academy at London, the following amongst other subjects: the Death of Chatham, the Assassination of Buckingham, King Charles signing the Death-warrant of Earl Strafford, the five impeached Members brought back in triumph to Westminster, the House of Commons visiting the Army on Hounslow Heath, the six Aldermen of London visiting General Monk, the King's Escape from Hampton Court, and the Siege of Gibraltar.

**COYPEL** (Noel), born in Paris, 1628; painted history in the style of Poussin and Le Seuer, amongst which are four easel pictures of Solon taking leave of the Athenians, Trajan giving Audience, Ptolemy ransoming the Jews, and Alexander Severus distributing corn to the Romans.

**CRANACH** or **KRANACH** (Lucas), born 1472; was a contemporary with Albert Durer. His most capital performance, in the Palace of the Elector of Saxony, is a naked Lucretia, life size.

**CRANCH** (John), born in Devonshire, 1751; painted an historical picture of the Death of Chatterton.

**DAVID** (James Louis), called the Head and Restorer of the French school; painted numerous subjects, amongst the most celebrated of which are, the Oath taken in the Tennis Court, the Funeral of Patroclus, the Death of Socrates, Leonidas at Thermopylæ, the Rape of the Sabines, the Coronation of Napoleon, Belisarius, Brutus, and the Horatii.

**DAWE** (George), an Associate of the Royal Academy, in 1810; exhibited an historical picture of Andromache imploring Ulysses to spare the life of her son.

**DAWES** (Philip), born in London; studied under Hogarth, and painted an historical picture of Mortimer confined in Nottingham Castle by order of Edward III.

**DEVIS** (Arthur William), born in England, 1762; went to India, and painted an historical composition of Lord Cornwallis receiving as hostages the two sons of Tippoo Saib. He also painted, on his return to England, Cardinal Langton instigating the Barons to compel King John to sign Magna Charta, and the Conspiracy of Babington in the reign of Queen Elizabeth.

**DORIGNY** (Michael), born in France, 1617; studied under Simon Vouet, in whose style he painted historical subjects.

**DORIGNY** (Louis), son of Michael, born in Paris, 1654; painted history both in oil and in fresco, but without possessing any great merit.

**DOYEN** (Gabriel Francis), born in Paris, 1726; studied under Vanloo, and acquired considerable reputation as an historical painter. He painted a fine picture of the Death of Virginia.

**DUBOIS** (Dominic Francis), a memorable painter of historical subjects; executed two pictures, in the Hall of Audience at the Hague, representing the heroic Actions of Van Spyck, and of Holbein.

**DUFAU** (Fortune), born in San Domingo; was a pupil of David, and painter of historical subjects, one of which represents Ugolino in prison.

**EDWARDS** (Edward), born in Castle Street, Leicester Fields; painted a picture for Boydell's Shakspeare, from the Two Gentlemen of Verona.

**ELLIGER** or **ELGER** (Ottomar), born at

Hamburg, 1666; was a pupil of Gerard Lairese, and painted various subjects, one of which represents the Death of Alexander.

**ERRANTE** (Guiseppe).—See *Poetical or Fabulous History*.

**FRESNOY** (Charles Alphonse du), born at Paris, 1616; painted history in general. One of his best works represents Æneas and Anchises.

**GILPIN** (Sawrey), born at Carlisle, 1733; painted, amongst other subjects, the following, which are no mean specimens of his ability: the triumph of Camillus, and the Election of Darius.

**GIORDANI** (Luca), born at Naples, 1632; studied and copied the ancient masters, and painted numerous fine pictures, amongst which are Seneca in the Bath, and Perseus and Demetrius.

**GIRODET** (Troison Aime Louis), born 1767, at Montargis in France; visited Italy, and painted an excellent picture of Hippocrates refusing the presents of Artaxerxes.

**GODDYN** (Peter), born at Bruges, 1752; visited Parma, and obtained the gold medal for the best historical picture. His subject was, Sinon advising the Trojans to bring the Wooden Horse within the walls of their city.

**GRACE** (Mrs.). This lady was an occasional exhibitor of historical subjects at the Royal Academy, and in 1767 produced her best work of that description, representing Antigonus, Seleucus, and Stratonice.

**GRANDJEAN** (John), born in 1752; was a celebrated Dutch painter of historical subjects. His most remarkable work on record is the History of Telemachus.

**GRAUW** (Henry), born in Holland, 1627; painted some fine pictures for the Bronkhorst family, amongst which was the Triumph of Julius Cæsar.

**HAYDON** (Benjamin Robert), born at Plymouth, 1786; came to London, and was admitted a Member of the Royal Academy. He painted some historical subjects, one of which represents the Banishment of Aristides.

**HENNEQUIN** (P. A.), born at Lyons, 1763; settled at Liege, and painted an extraordinary large painting, representing the 300 Citizens of Franchemont, who perished to the last man in defence of their country.

**HIGHMORE** (Joseph), born in London, 1692; painted several historical subjects, amongst which are, the Queen Mother of Edward IV. with her younger son, taking refuge in Westminster Abbey.

**HILTON** (William), born in Lincoln, 1786;

was a student in the Royal Academy, and painted numerous historical and other subjects, one of which represents John of Gaunt reproving Richard II.

**HOLLAND** (Sir Nathaniel Dance), born in London, 1734; studied under Francis Hayman, and afterwards visited Italy for improvement. His best historical productions represent Timon of Athens, and Virginia.

**JEFFRIES** (James), born at Maidstone, in Kent, about 1756; exhibited, at the Royal Academy, in 1783, a fine picture of the Siege of Gibraltar.

**KEYSER** (Theodore di), painted a picture in the manner of Rembrandt, representing the Burgomaster of Amsterdam deliberating upon the reception to be given to Mary of Medicis, upon her entrance into that city, in 1638.

**KINSON** (Francis), born at Bruges, in 1774; painted but one historical subject, which he executed in an excellent style: it represents Belisarius.

**LAIRESSE** (Gerard), a French painter, born at Liege, 1640; painted numerous pictures, somewhat in the style of Nicolo Pousin, amongst which are, the History of Heliodorus, Achilles discovered amongst the daughters of Lycomedes, Anthony and Cleopatra, Polyæna, Stratonice, and Germanicus.

**LAWRENCE** (Sir Thomas), born at Bristol, 1769; came to London in 1787, and became a student at the Royal Academy, soon after which he produced his admirable picture of the Fighting Gladiator.

**LIEVENS** (John), born at Leyden, 1607; painted a number of historical works, one of which is highly commended, it represents the Contenance of Scipio.

**MAAS or MAES**—See *Shipping*.

**MANCINI** (Francis), was a disciple of Carlo Cignani; he painted many subjects in the Palace of the Vatican, one of which represented Alexander the Great.

**MANTEGNA** (Andrea), born near Padua, 1431; painted numerous historical subjects, amongst which are a series of pictures now in Hampton Court, representing the Triumph of Julius Cæsar.

**MARATTI** (Carlo), born in 1625; was the favourite disciple of Andrea Sacchi, and after studying the works of Raffælle, painted numerous historical subjects, one of which represents Constantine destroying the Idols.

**MARIANI** (Giovanni Maria), a Genoese, born about 1615; painted historical subjects with considerable reputation. One of his pictures in the Florentine Gallery represents the Rape of the Sabines.

**MEHUS or MEUS**—See *Fabulous History*.

**MEIRE** (Gerard Vander), was one of the earliest painters in oil after Van Eyck. One of his best pictures represented the Death of Lucretia.

**MENGES** (Antonio Raffælle), born in Bohemia, 1728; visited Italy and Spain, and painted, in the latter place, the Apotheosis of the Emperor Trajan.

**MERIAN** (Matthew), the Younger, born at Basle, 1621; studied under Sandrart, Rubens, and Vandyck, and painted, amongst other subjects, Artemisia mixing the ashes of Mausolus in her cup.

**MOONS** (Louis Adrian Francis), born at Antwerp, 1769; painted historical subjects and portraits, amongst which are, Æschylus making Verses in his last moments, and Archimedes in his Study, a few moments before his decease.

**MOOR** (Karel du), born at Leyden, 1556; painted an historical picture for the Council Chamber, representing Brutus condemning his two Sons to Death.

**MORTIMER** (John Hamilton), born in Sussex, 1739; painted some historical pictures possessed of great merit, amongst which are, King John signing Magna Charta, the Battle of Agincourt, and Vortigern and Rowena.

**NEWTON** (Gilbert Stuart), born at Halifax, Nova Scotia, 1785; came to London in 1817, and became a member of the Royal Academy. He painted many historical and other subjects, amongst which is, Falconbridge upbraiding Hubert with the murder of Prince Arthur.

**NORTHCOTE** (James), born at Devonport, 1746; was a pupil of Sir Joshua Reynolds, and after visiting Rome for improvement, became a member of the Royal Academy. He painted historical subjects, amongst which were, the Murder of the Two Princes, Edward V. and Richard Duke of York, in the Tower; the Death of Leopold Duke of Brunswick, Wat Tyler, and the Burial of the Murdered Princes in the Tower.

**ODEVAERE** (Joseph Dionysius), born at Bruges, 1778; studied under Suvée and the celebrated David, and painted historical subjects with considerable reputation, amongst which are, the Last Defenders of Missolonghi preferring Death to Slavery, the Union of Utrecht, Raffælle presented to the Pope, and the Hereditary Prince, now King of Holland, wounded at the Battle of Waterloo.

**OLIVIER** (M.), born at Paris; came to London in 1772, and exhibited six pictures at the Royal Academy, one of which represented the Death of Cleopatra.

**OPIE** (John), an eminent English painter, born near Cornwall, 1761; painted history

and portraits. Amongst his most celebrated productions may be reckoned, the Murder of James I. King of Scotland, the Death of Rizzio, and Arthur supplicating Hubert. He also painted illustrations to Macklin's Poets, Bowyer's English History, and Boydell's Shakespeare.

**PASINELLI** (Lorenzo), born at Bologna, 1629; was more employed for private collections than public edifices. One of his best productions is a picture of Coriolanus.

**PENNY** (Edward), born at Knutsford in Cheshire, 1714; studied under Hudson and Benefial, and painted sentimental and historical subjects, one of the latter represents the Death of General Wolfe.

**PINE** (Robert Edge), born in London, about 1742; master unknown; gained in 1762 the prize for the best historical design, the Siege of Calais; and in 1782 exhibited a series of scenes from Shakespeare.

**PORBUS** (Francis), the Younger, born at Antwerp, 1570; painted numerous pictures, historical and otherwise, amongst which are two representing the Majority and Minority of Louis XIV.

**PORTA** (Guiseppe), called Salviati, born in 1535; studied under Salviati, a Florentine painter, and met with the most flattering encouragement. One of his principal works represents the Emperor Frederick I. doing homage to Alexander III.

**POUSSIN** (Nicholas), born 1594; painted for Cardinal Barberini two fine pictures, representing the Death of Germanicus, and the Taking of Jerusalem by the Emperor Titus.

**PRETI** (Cavaliere Mattia), called Il Calabrese, born 1613; studied the works of Buonarrotti and Annibale Caracci, and painted some excellent pictures, amongst which may be reckoned his Triumph of Osiris, and a figure of Homer, half-length.

**PRIMATTICIO** (Francesco), born at Bologna, 1490; went to France, and was employed in ornamenting the Gallery and apartments at Fontainebleau with historical subjects, of which, all that now remain are the frescoes representing the History of Alexander the Great.

**RAZZI** (Cavaliere Giovanni Antonio), called Il Sodoma, born about 1479; executed several subjects in fresco, of which the most admired represents the History of Alexander of Macedon.

**REDI** (Tommaso), born at Florence, 1665; studied under, and in colouring partakes of the style of Carlo Maratti. Amongst his best pictures are, Cincinnatus leaving the Plough, the Contenance of Scipio, and Cæsar appearing to Brutus.

**REYNOLDS** (Sir Joshua), the celebrated portrait painter, was not less esteemed in his historical productions, amongst the best of which may be reckoned, the Death of Cardinal Beaufort, Macbeth and the Witches, in the cauldron scene, and Puck, or Robin Goodfellow.

**RILEY** (Charles Reuben), born in London, 1752; received the gold medal from the Royal Academy for the best painting in oil. His subject represents the Sacrifice of Iphigenia.

**ROMANO** (Giulio), born at Rome, 1492; studied in the school of Raffaele, and afterwards painted in fresco a celebrated work, representing the History of the Trojan War.

**ROMNEY** (George), born in Lancashire, 1734; visited London, and obtained the second premium from the Society of Arts, for his picture of the Death of General Wolfe.

**ROORE** (James de), born at Antwerp, 1686; painted historical subjects in the style of R. Van Orlay. His principal works are, the History of Achilles, Brennus besieging the Capitol, and Antony presenting the Crown to Julius Cæsar.

**ROSA** (Salvator), born at Naples, 1615; painted historical subjects and landscapes, and excelled in casel size pictures. One of his best of that description is in the Earl of Darnley's possession, the subject is Attilius Regulus.

**ROSSELLI** (Matteo), born in Florence, 1578; painted several frescoes, in which he represented the History of the Family of the Medici.

**ROTARI** (Conte Pietro), born at Verona, 1707; painted several subjects from sacred and ancient history, one of which represents the Contenance of Scipio.

**RUBENS** (Sir Peter Paul), born at Antwerp, 1577. This eminent master, who painted every description of subject with equal success, painted for the Duke of Mantua a celebrated picture of the History of Turnus and Eneas; he also painted, for the palace at Madrid, the Battle between the Romans and the Sabines.

**RUNCIMAN** (Alexander), born in Edinburgh, 1786; travelled to Italy, and painted some historical subjects, partly in the manner of Giulio Romano, and partly in that of Tintoretto, amongst which are, Agrippina carrying the ashes of Germanicus, and Lear and his Daughters.

**SALVIATI** (Francesco Rossi), born at Florence, 1510; was a pupil of Andrea del Sarto, and a celebrated painter of history. One of his best pictures at Florence, represents the History and Triumph of Furius Camillus.

**SAN** or **SON** (Gerard de), born at Bruges, 1754; visited Italy, and in 1783 gained a gold medal at Parma, for a painting representing the Carrying off of the Palladium from the Temple of Troy.

**SCARAMUCCIA** (Luigi), called Il Perugino, born in 1616; frequented the school of Guido, and is also said to have studied under Guercino. He painted, in the Palazzo Publico at Bologna, a large picture, representing the Coronation of Charles V. by Clement VII.

**SCHIDONI** or **SCHEDONE** (Bartolomeo), born at Modena, 1560; studied the works of Raffaele and Correggio, and painted some frescoes in the Palazzo Publico at Naples, representing the History of Coriolanus.

**SEMINI** (Ottavio), born at Genoa, about 1515; painted a picture so much in the style of Raffaele, that Boccacini mistook it for one of that master's. It represented the Rape of the Sabines.

**SOLE** (Giovanni Guiseppe dal), son of Antonio, born in Bologna, 1654; painted several historical subjects, amongst the most esteemed of which are, the Death of Priam, and Queen Artemisia, about to drink the Wine in which the Ashes of her Husband are mixed.

**SPAGNOLETTO** (Guiseppe)—See *Fabulous History*.

**STOTHARD** (Charles Alfred), born in London, 1787; became a student at the Royal Academy, and in 1811 exhibited a splendid picture of the Murder of Richard II. in Pontefract Castle.

**STUERBOUT** (Thierry), born at Haerlem, 1410; is only known by two pictures, which represent the History of the Emperor Otho, and Mary of Arragon.

**SUVEE** (Joseph Benedict), born at Bruges, 1743; painted historical subjects, characterized more by grace and harmony, than by vigorous colouring. One of his best pictures represents the Death of Coligni.

**TESTA** (Pietro), born at Lucca, 1611; studied under Domenichino and Pietro da Cortona, and painted, in the Spada Palace, a fine historical picture of the Death of Iphigenia.

**TIDEMAN** (Philip), born in Hamburg, 1657; painted historical and allegorical subjects, in the style of Gerard Lairese. One of his most admired productions represents the History of Eneas.

**TINELLI** (Cavaliere Tiberio), born at Venice, 1586; copied Bassano so close, that many of his copies are taken for originals by that master. He painted the portraits of David Spinello and his wife as Marc Antony and Cleopatra.

**TOPINO** (Lebrun Francis John Baptist), born at Marseilles, 1769; was a pupil of David, and a painter of historical subjects. One of his best pictures represents the Death of Caius Gracchus.

**TRESHAM** (Henry), born in Ireland; was a pupil of Mr. West of Dublin, he afterwards visited Italy, and prosecuted his studies with great success. He painted three pictures for Boydell's Shakespeare, from scenes in Antony and Cleopatra.

**TREVISANI** (Cavaliere Francesco), born at Trevigi, 1656; painted a picture of Antony and Cleopatra, as a companion picture to the Rape of Helen, by Guido.

**ULFT** (Jacob Vander), born at Gorcum, about 1627; distinguished himself as a painter of subjects from Roman history.

**VELASQUEZ** (Don Diego de Silva); the most distinguished painter of the Spanish school, painted, for his first historical subject, the Expulsion of the Moors from Spain, by Philip III. He afterwards painted his celebrated subject of General Pescara receiving the Keys of a Flemish Citadel from the Governor of the place.

**VIERIA** (F.), born in Portugal; studied in Italy, then visited England, and was an exhibiter in 1788-9. His last subject was, Virato, chief of the Lusitanians, inciting his countrymen to take vengeance of the perfidy of Galba.

**VOORHOUT** (John), born at Amsterdam, 1647; painted several historical subjects, usually selected from the Greek or Roman history. His most celebrated production represents the Death of Sophonisba.

**VOYS** (Ary de), born at Leyden, 1641; painted history on a small scale, usually selecting his subjects from the Greek and Roman. One of his best pictures represents Dido and Eneas overtaken in a storm.

**VROOM** (Henry Cornelius de)—See *Shipping*.

**VYTH** or **VEYTH** (John Martin), painted historical subjects with considerable reputation. Two of his best productions are, the Rape of the Sabines, and the Death of Cleopatra.

**WEST** (Benjamin), born at Springfield, in America, in 1758; came to England and established his reputation as an eminent painter of history and portrait. He painted, amongst other subjects, the Continence of Scipio, Hannibal swearing enmity to the Romans, Antony shewing the robe and will of Cæsar to the people, Alfred dividing his Loaf with the Pilgrim, the Grecian Daughter, &c.

**WESTALL** (Richard), a member of the



Royal Academy, painted several historical and poetical subjects, one of which represents Mary, Queen of Scots, taking leave of Andrew Melvil on her way to execution.

WOODFORDE (Samuel), born in 1764, at Castle Cary, Somersetshire; was an eminent painter of historical subjects, one of which

represents Charles I. taking leave of his Children.

ZANOTTI (Giovanni Pietro), born at Paris, 1674; painted historical subjects with considerable reputation. One of his pictures represents the Ambassadors from Rome swearing fidelity to the Bolognese.

## ALLEGORICAL AND EMBLEMATICAL SUBJECTS.

ABATE (—), said to have been a native of Geneva; painted at Bologna a picture of a Carita.

ACCAMA (Matthew), born in 1702; painted historical and emblematical subjects, and copied several paintings of the ancient masters: died 1783.

BALEN (Hendrick Van), born at Antwerp, 1560; painted a portrait at the Hague, adorned with allegorical figures, representing Truth and Justice.

BARRY (James), born at Cork, 1741; painted twelve allegorical subjects for the great room of the Society of Arts in the Adelphi: died 1806.

BATTONI (Pompei), born at Lucca, 1708; painted fabulous and allegorical subjects, one of the finest of which represents Peace and War.

BOEL (Peter), born at Antwerp, 1626; was a scholar of Snyders; his best pictures represent the Four Elements.

BOETTO (Giovanni), a Piedmontese; flourished from 1642 to 1682, and was principally employed in decorating the palaces and other public edifices with allegorical subjects.

BOSCO (Giovanni)—See *Whimsicalities*.

BOULLONGNE (Louis), the Younger, born at Paris, 1654; excelled in historical and allegorical subjects.

BRIZE (Cornelius), a Dutch painter of still life; has, in the Old Man's Hospital at Amsterdam, a picture of Old Age persecuted by Poverty.

BYSS (John Rodolph), a Swiss, born 1660; usually painted allegorical or mythological subjects, which he enriched with animals, flowers, &c.

CIVERCHIO (Vincenzo), born in the Venetian States; painted historical subjects, but his most celebrated production is an allegory representing Justice and Temperance.

DOUDYNS or DODOENS (William), born at the Hague, 1630; studied in Italy, copying and designing from the ancient masters, and painted two admirable easel pictures of

Time discovering Truth, and Wisdom triumphing over Vice and Intemperance.

DUCA (Joseph Francis), a pupil of M. Suvee; painted various subjects with considerable reputation; two of his pictures in the Gallery at St. Cloud represent Night and Morning.

ENGELBRECHTSEN—See *Scripture History*.

ENGELBRAAMS (Cornelius), born 1527; painted history, chiefly in distemper; his principal productions represent the Seven Works of Mercy.

EYCK (Hubert Van)—See *Scripture History*.

EYCK (John Van), brother and scholar of Hubert; painted a fine picture, which is now in the Louvre, representing the Eternal Father as an old man sitting in a chair, with golden circles of Latin inscriptions round his head.

FLORIS (Jacobello), a Venetian; painted in the Greek style, in the Offices of Law at Venice, a figure of Justice.

FOPPA (Vincenzo), born at Brescia, about 1407; considered the father of the Milanese School; painted amongst other subjects a representation of the Trinity.

GELDERBLOEM (Lawrence), was one of the best pupils of H. Van Eyck, whom he is said to have assisted in his much admired picture of the Lamb of the Apocalypse.

GODDYN (Peter), of Bruges, born 1752; visited Italy, and on his return to Bruges, presented to that city two fine paintings representing Geometry and the Mathematics.

HOLDERNESS (—). In the collection of Villiers, Duke of Buckingham, was a picture of an old woman with a skull, which was painted by this artist.

KERCKHOVE (Joseph Vander), born at Bruges, 1669; visited France and Italy, and on his return painted some fine pictures representing the works of Mercy.

KETEL (Cornelius), born at Gouda, 1548; visited England in the reign of Queen Elizabeth, and painted a fine allegorical picture of Wisdom overcoming Strength.

KIES (Simon Janz), born at Amsterdam,

a pupil of Francis Floris; made designs after the paintings by his master, seven of which represent the Arts.

LAGRENEE (Louis John Francis), born in Paris, 1727; was a member of the French Academy, and excelled in historical and allegorical subjects.

MANCINI (Francis), a disciple of Carlo Cignani; painted in the saloon of the Marquis Albizzini, two fine pictures representing Day and Night.

MANNOZZI (Giovanni), born 1590; painted an incredible number of works, one of which representing Night, was painted by him as a contrast to Guido's Aurora.

MARCHESI (Guiseppe), called Il Sansone, born at Bologna, 1699; painted the Four Seasons, which is considered by Lanzi one of the happiest productions of the Bolognese School.

MARI (Alessandro), born at Turin, 1650; studied under Liberi and Pasinelli, and painted historical and emblematical subjects with considerable reputation.

MEI (Bernardino), painted from 1636 to 1653, and in his works sometimes resembles Caracci, and sometimes Guercino. One of his best works is a ceiling representing Aurora.

MENAGEOT (Francis William), born in London, 1744; visited Paris and Rome, and on his return to France painted with considerable reputation historical and allegorical subjects.

MENGIS (Antonio Raffaele)—See *Fabulous History*.

MEUCCI (Vincent), a Florentine painter, born 1693; painted numerous historical and allegorical subjects, amongst which are, Truth in the act of entreating the Sun, Virtue oppressed with the Vices, and the Four Quarters of the World.

NEVEU (Mathys), born at Leyden, 1647; studied under Toornvliet and Gerard Douw, and painted small high finished pictures, one of which at Amsterdam represents the Seven Works of Mercy.

PAROLINI (Pio), born at Udine; studied in the Academy at Rome in 1678, and painted history and allegory, ingeniously composed and well coloured.

PETRAZZI (Astolfo), born at Sienna; was a scholar of Francesco Vanni, and painted several historical and allegorical subjects, amongst the latter of which are, the Four Seasons.

PEUTEMAN (Peter), born at Rotterdam, 1650; excelled in painting allegorical or emblematical allusions to our mortality, such as skeletons or human skulls surrounded by gems, vases, books, musical instruments, &c.

Po (Giacomo del), son of Pietro, born at Rome, 1654; studied under N. Poussin, and was chiefly occupied in ornamenting the saloons and mansions of the nobility with emblematical and allegorical subjects.

PONTE (Giacomo de), usually called Il Bassano, painted every variety of subject, and his works are to be met with in every country, and almost every collection. He painted for the Emperor Rodolphus II. the Twelve Months of the Year, and the Four Seasons of the Year.

PORTA (Guiseppe), called Salviati, born in 1535; studied under Salviati, a Florentine painter, and painted numerous subjects for the churches and other public edifices, amongst which are, the Cardinal Virtues.

PORTENGEN (Peter), of Utrecht, gave a picture to the Hospital of that city representing a Devotee prostrated before a Death's head.

POUSSIN (Nicholas), born in Normandy, 1594; studied from the prints of the works of Raffaele and of Giulio Romana, and painted numerous fine pictures, amongst which are, the Seven Sacraments.

PRUDHON (Peter Paul), born in 1760; at Cluny in Burgundy; painted numerous pictures, amongst which is one representing Crime pursued by Justice and Celestial Vengeance.

RADEMACKER (Gerard), born in 1752; painted in the Stadthouse at Amsterdam an allegorical picture representing the Regency of that city.

RAOUX (John), born in Montpelier, 1677; studied under Bon Boullongne, and afterwards in Italy, and painted, amongst other subjects, the Four Ages of Man.

RAVESTEYN (Nicholas Van), born at Bommel, 1661; painted historical and emblematical subjects, of which four of his pictures are particularly worthy of notice. They represent the Four Quarters of the World.

READ (Catherine). This lady flourished about the year 1770, and possessed considerable talents as a painter. One of her best pictures represents Mrs. Macauley as a Roman matron weeping over the liberties of her country.

REUVEN (Peter), born at Leyden, 1650; studied at Antwerp under Jacob Jordaens, and became eminent as a painter of history and allegorical subjects.

REYNOLDS (Sir Joshua), the celebrated portrait painter, was also eminently successful as a painter of history and allegory. Amongst his best pictures is, Dr. Beattie, close to whom stands an Angel with a pair of scales weighing truth in the balance, and with his other hand pushing down three

hideous figures supposed to represent Sophistry, Scepticism, and Infidelity.

**ROMBOUTS** (Theodore), born at Antwerp, 1597; was a scholar of Abraham Janssens, and painted various kinds of subjects. One of the most remarkable of which represents Themis with the attributes of Justice.

**RUBENS** (Sir Peter Paul), born at Antwerp, 1577; the most celebrated master of the Flemish School; painted numerous allegorical and emblematical subjects, amongst which are, the Triumph of the New Law, for a description of which see Vol. I.; the Four Doctors of the Church, and the Four Evangelists with their distinctive Emblems.

**SABBATTINI** (Lorenzo), born at Bologna, about 1540; endeavoured to imitate the style of Parmegiano in his small pictures, and in his larger works resembles Raffaello. Amongst his best productions may be reckoned the Triumph of Truth over Infidelity, exemplified by a figure of Religion, holding in one hand the Cross, and in the other the Chalice, with several figures at her feet descriptive of Heresy. He also painted the Four Evangelists, and the Four Doctors of the Church.

**SCHURR** (Theodore Vander), born at the Hague, 1528; painted the ceiling of the Hall in the Burgomaster's town house with an emblematical subject of Justice, Temperance, and Fortitude.

**SENAVE** (J. A.), born at Loo, near Ypres; painted for the church of St. Loo an emblematical picture representing the Seven Works of Mercy.

**SOUKENS** (Henry), born at Salt Bommel, in 1680; visited Italy, and studied and imitated the great masters, and painted some remarkably fine emblematical compositions.

**THORNHILL** (Sir James), born at Weymouth, 1670; decorated an apartment at Hampton Court with some emblematical subjects relative to the history of Queen Anne and her Consort Prince George of Denmark.

**TIDEMAN** (Philip)—See *Fabulous History*.

**TURA** (Cosimo), born in Ferrara, 1406; painted several subjects in the dry Gothic style of that period. Amongst which are, the Twelve Months of the Year.

**UDINE** (Giovanni Nanni), born 1494; visited Rome, and was employed by Clement VII. in the Vatican, where he represented the Seven Planets.

**VASSELLO** (Alexander)—See *Scripture History*.

**VERRIO** (Antonio), born at Naples, 1634; was invited to England by Charles II. for whom he painted in Windsor Castle an allegorical portrait of the Earl of Shaftesbury, being in the character of Faction.

**WERNER** (Joseph), born in Switzerland, 1637; a pupil of Matthew Merian; was much employed in historical and emblematical subjects, and his works were greatly admired.

**WEST** (Benjamin), born in America, in 1758; established his fame as a painter of historical and other subjects, but his most celebrated work was painted in 1817: it represents Death on the Pale Horse.

**WILLEBORTS** (Thomas), called Boschaerts, born 1613; studied under Seghers, and painted several fine pictures, particularly a large allegorical representation of Peace and War.

**WILLINGEN** (Peter Vander), born 1607; painted some pictures highly finished and naturally composed, representing Emblems of Mortality, surrounded with vases of gold and silver, books, musical instruments, &c.

**WINGHEN** (Joseph Van), born at Brussels, 1542; painted an allegorical composition in which invention and art are skilfully combined.

**WIT** (Jacob de), born at Amsterdam, 1695; was chiefly employed in painting ceilings and decorating splendid apartments with emblematical and allegorical subjects.

**ZUCCARO** (Taddeo), born 1529; decorated the façade of the Palazzi Mattei, with some emblematical subjects in chiaro-oscuro.

## WHIMSICALITIES AND CARICATURES.

**AINZE or ENZO** (Joseph), painted all sorts of whimsical fancies, transformations, monsters, chimeras, &c. in small, superior to any who had preceded him: flourished about 1640.

**ARCIMBOLDI** (Giuseppe), born 1533; possessed the singular talent of giving to vegetable or animal substance when viewed at a distance the form of the human figure, which on a nearer approach dissolved into pots and kettles, fruit, flowers, &c.: died 1593.

**BACCIO** (del Bianco), a Florentine, born

1604; possessed a similar talent to that of Giuseppe Arcimboldi, Giovanni Battista Brazze, and others, of representing what appeared to be a human figure when viewed at a distance out of pots, kettles, agricultural implements, fruit, and flowers: died 1656.

**BASSI** (Bartholomew), a Genoese painter of perspective; painted whimsical scenery and representations of Carnivals for the theatres, in which he was unequalled: flourished about 1630.

**BELLOTTI** (Pietro), born at Venice, 1625 ; was an excellent colourist, and had a taste for caricature.

**BERNA** (Sanese), born in 1369 ; painted in the monastery of St. Augustin the story of Marino Barattiere, who for avarice sold his soul to the devil.

**BERNARD** (Monsieur), born at Denmark, 1624 ; studied under Rembrandt, and sometimes painted curious and burlesque subjects in a pleasing style.

**BOS** or **BOSCHE** (Jerom), born at Bois-le-Duc, 1470 ; died 1530 ; painted spectres, devils, incantations, &c. usually on a white ground, and the colours laid on so thin as to give them the appearance of transparency.

**BREUGHEL** (Peter), the Younger, called Hellish, from the frightful pictures he painted, such as the temptations of Anthony, Orpheus in the infernal regions, and others that would admit of the introduction of spectres, wretches, and all kinds of imaginary and horrible forms : died 1642.

**BRUNO** (John di), a Florentine ; painted figures in which the words are represented as coming out of their mouths. He is mentioned amongst the old Florentine painters in 1350.

**BUFFALMACCO** (Buonamico), born at Florence, 1262 ; died 1340 ; was a disciple of Taffi, and painted in the dry Gothic style of that period. He had a singular talent for droll humour, and was the first who introduced a label issuing from the mouth of the speaker. Many of his works are in the cathedral at Arezzo.

**BUNBURY** (Henry William), son of Sir William Bunbury of Mindenhall, Suffolk ; excelled in painting caricatures, which were usually well designed.

**CALANDRUCCI** (Nozzo), a Florentine ; was of the same school as Buffalmacco, and painted similar subjects, caricature, &c. : flourished in 1340.

**COSIMO** (Pietro da), born at Florence, 1441 ; painted fantastical subjects, such as harpies, satyrs, monsters, &c. : died 1521.

**CRESPI** (Giovanni Maria), born at Bologna, 1665 ; had a particular talent for caricature : died 1747.

**DINO** or **BANDINO** (—), a Florentine ; scholar of Taffi ; excelled in burlesques : lived about the year 1350.

**FRITS** or **FRITZ** (Peter), born at Delft, 1635 ; studied at Rome, and painted apparitions, incantations, ships filled with spectres, temptations of St. Anthony, and other absurdities, in the style of Jerome Bos, and sometimes emblematical designs : died 1682.

**GHEZZI** (Cavaliere Pierre Lione), born at Rome, 1674 ; painted historical subjects, but was chiefly celebrated for caricature.

**GIOGGI** (Bartholomew), a Florentine painter in the time of Buffalmacco ; not only excelled in similar subjects, but was very facetious, and abounded in repartee.

**GRECCO** (Gennaro), a disciple of Pozzi ; ornamented his pictures with whimsical subjects, in which he excelled.

**HONE** (Nathaniel), born in Dublin, 1730 ; possessed a powerful talent for caricature, but his oil paintings are sometimes too red in the carnations and the shadows not very clear : died 1784.

**MANDYN** (John) born at Haerlem, 1450 ; painted drolleries and incantations in the manner of Jerome Bos.

**RYCKAERT** (David), born at Antwerp, 1615 ; painted incantations, spectres, temptations of St. Anthony, &c. He studied under Brouwer and Teniers.

**TENIERS** (David), the Elder, born at Antwerp, 1582 ; painted temptations of St. Anthony, and other whimsical subjects.

**TENIERS** (David), the Younger, born at Antwerp, 1610 ; studied under his father, and afterwards under Adrian Brouwer, and painted similar subjects, but much superior to those of the Elder Teniers.

**TERRBECH** (Francis) ; painted whimsical subjects in imitation of Girolamo Bos, but principally in water colours.

## MISCELLANEOUS SUBJECTS.

**ABBONDIO** (Alexander), a Florentine, scholar of Buonarrotti ; infused colours in wax, with which he formed historical subjects.

**BERTUCCI** (Lawrence), a scholar of Furini ; painted figures in a very spirited manner : died in 1680.

**BEUKELAAR** (Henry), the Younger, born at Amsterdam, 1809 ; painted, amongst other subjects, Van Spyck at the Tomb of De Ruyter, the Conversation of Countrymen on the Ice, and the Woman and Child of the Tyrol.

**BEVILACQUA** (Ambrose), a native of Milan ; painted a number of figures bestowing alms.

**BILLETT** (John), of Utrecht ; painted figures, middle size, in an excellent and delicate manner.

**BINDES** (John), a Fleming ; painted figures in imitation of the style of Rubens : died 1670.

**BIRD** (Edward), born at Wolverhampton, 1772 ; was first a painter of tea-trays, and

afterwards of domestic subjects, such as the Blacksmith's Shop, the Gipsy Boy, the Country Auction, the Game of Put, &c.

**BLAKE** (William), born in London, 1757; possessed a singular taste and flight of imagination, and produced some strange and wonderful pictures, amongst which are, the Songs of Innocence, the Gates of Paradise, Illustrations for Young's Night Thoughts, Designs for Blair's Grave, Inventions for the Book of Job, &c.

**BOR** (Paul), a painter of Utrecht; gave, in 1631, to the Hospital of St. Job, a picture representing a Woman in a fit of ecstatic devotion.

**BORBONI** (Matthew), a Bolognese; was a clever painter of figures in fresco.

**BOULLE** (Andrew Charles), born at Paris, 1642; formed pictures by inlaying wood of various colours, in which he represented flowers, fruit, animals, &c.

**BOYDELL** (Josiah), nephew of Alderman Boydell; painted a few subjects for his Shakespeare, feebly designed and indifferently coloured.

**BRE** (Philip James Van), born at Antwerp, 1786; painted various kinds of subjects, amongst which is the Atelier of Van Dael, a painter of flowers at Paris.

**BRUYN** (T. de); came to England in 1760; was celebrated for his imitation of basso-relievos, of which a fine specimen may be seen in the Chapel of Greenwich Hospital.

**CASSONE** (Anthony), born in Ancona; made numerous designs for fanciful fountains, and executed little stories in coloured wax.

**CAVALLINI** (Pietro), born at Rome, 1279; frequently executed works in mosaic.

**CÆLIO** (Benet), a Portuguese; was esteemed as a good painter of historical subjects. One of his best pictures is a representation of Captives redeemed from Slavery.

**CALANDRA** (Giovanni Battista); was one of the earliest painters in, and executed several works for, St. Peter's at Rome.

**CANOVA** (—), the celebrated sculptor; painted, amongst other subjects, a Female half undressed, and a Mother with three Children, one lying in her lap, and the others playing round her.

**CAROTO** or **CAROTTO** (Giovanni); painted remnants of antiquity, particularly the famous amphitheatre in Verona: lived about 1500.

**CAYLERS** (Anne Claude Philip, Count de); is chiefly known as an artist, by his drawings and encaustic paintings, a method of incorporating wax of different tints, and working them into the objects he intended to represent.

**CERI** (Andrew de), a Florentine; was so called, because he usually painted the wax candles offered to St. John.

**CIMABUE** (Giovanni), born at Florence, 1240; amused himself when a boy in drawing horses, figures, buildings, &c. and painted both in oil and in distemper.

**CLENNEL** (Luke), born in Northumberland, 1781; painted various subjects, amongst which are, the Arrival of the Mackarel Boat, and the Day after the Fair.

**CLEYN** or **KLEYN** (Francis de); studied at Rome, and excelled in painting grotesques. He came to England, and was employed by James I. in making designs for tapestry.

**COENE** (Constantine Faithful), born in 1780; gained the principal prize at the meeting at Ghent for the best historical picture; his subject was, the Honours rendered to Rubens. He also exhibited a fine picture at the Academy at Bruges, in 1840, called the Politicians.

**COLLETT** (John), born in London, 1725; painted in a variety of ways, but his favourite subjects were, Pieces of Humour, in the style of Hogarth, but very inferior in composition.

**CONCHILLIOS** (Juan), a celebrated Spanish painter; excelled in naked figures: died 1611.

**COLANTONINO** (Marzio di), born at Rome, 1662; excelled in painting grotesque subjects, &c.

**CONCHILLOS** (Juan), a painter of Valencia; established an academy for painting naked figures, which he designed with great care, and excelled in those subjects.

**CORNA** (Antonio della); was a scholar of Mantegna, as appears by his picture of St. Giulian, who, thinking to surprise his wife in an act of infidelity, kills his father and mother in his own bed-chamber.

**CRISTOFANE** (Fabius and Pietro Paolo); executed some works in mosaic, after Domnicchino, Guercino, Carlo Maratti, and others.

**DALL** (Nicholas Thomas), born in Denmark, 1760; came to London, and was much employed in scene painting for Covent Garden Theatre.

**DAM** (Anthony Van), born at Middelburg; is said to have been very skilful in painting ornaments, &c.

**DANLOUX** (Peter), born at Rome, 1745; came to England, and painted many pictures, one of the best of which represents the Punishment of a Vestal.

**DAWE** (George), an associate of the Royal Academy; in 1814, produced his celebrated picture of a Child rescued by its Mother from the Eagle's Nest.

**DAWES** (Philip), born in London; studied under Hogarth, and painted a picture, from Every Man in his Humour, of Bobadil cudgelled.

**DELFT** (James William), born in Delft, 1570; produced, in 1592, a fine picture representing the Chiefs of the Archers.

**DUFAU** (Fortune), a pupil of the celebrated David; painted various subjects, one of which represents a Philosopher in Prison.

**DULLAERT** (Hayman); painted a picture so much in the style of Rembrandt, that it would have been sold for a production of his, had not Dullaert's name been found upon it: it represented a Hermit on his knees.

**DUPRE** (Daniel), born in Amsterdam, 1752; visited Rome, and in 1789, sent a painting to Amsterdam representing the Tomb of Cecilia Metella, near that city.

**DURNA** (James), born in England 1750; a pupil of Mr. West, and painted two pictures for Boydell's Shakspeare.

**ECKHOUT** (Gerbrandt Vander), born at Amsterdam, 1621; painted in imitation of Rembrandt. One of his pictures, in the possession of Sir Robert Strange, represented a Guard Room.

**FIAMMINGO** (John), a scholar of Tiziano, made the designs for Vesalio's Anatomy.

**FILIPPI** (Cesare), brother of Sebastiano, by whom he was instructed; excelled in ornamental grotesques.

**FORBICINI** (Heliodoro), born at Verona, 1687, died 1739; he excelled in painting grotesques, which he executed in a spirited manner.

**FRANCIS** (Charles Alphonse du) born in Paris, 1616; studied in Italy, and on his return to Paris painted many subjects, one of which represents a young Athenian at the tomb of her lover.

**FIORENTINO** (Gerard), was a skilful painter, engraver, and mosaic worker, in all of which he gave proofs of his skill: flourished about 1400.

**GARBIERI** (Lorenzo), called Il Nipote, born at Bologna, 1580; with the style of Lod. Caracci, he combined the vigorous light and shade of Caravaggio, his subjects were usually of a sombre cast, massacres, martyrdoms, pestilence, and death: died 1654.

**GERICAULT** (John Louis Theodore), born in 1792; a French painter. Studied under Guerin, and painted amongst other subjects the Wounded Cuirassier, the Village Forge, &c.

**GHIRLANDAIO** (David), a Florentine, brother of Domenico, worked in mosaic in Italy and in France.

**GIBERTONI** (Paolo Veronese), born at Modena; flourished about 1760, and painted grotesque subjects in fresco, into which he introduced little animals of every description, touched with great spirit.

**GILLOT** (Claude), born in France, 1673; studied under Corneille; his usual subjects were fauns, satyrs and grotesque pictures, richly handled and well coloured, died 1722.

**GRONE** (John Baptist), painted both in oil and in fresco, and painted for one of the theatres a remarkable Prison Scene for the Opera of Antigone.

**HAANBRINK** (William Albert), a member of the Academy at Amsterdam; in 1820, sent two fine pictures for the exhibition, representing a Woman reading, and a Peasant scaling Fish.

**HACKAERT** or **HACKERT** (John), born in Amsterdam; excelled in painting caverns, grottoes, and mountainous views, to which he gave an extraordinary effect of sunshine breaking through the chasms and openings of the woods.

**HAMILTON** (William), born in London, 1750; visited Italy, and studied under Zucchi, and on his return to England, painted some pictures to illustrate Boydell's Shakspeare, Macklin's Bible, and the Poet Thomson's Seasons, and other works: died 1801.

**HAYDON** (Benjamin), an English artist, whose unfortunate career is still fresh in the recollection of many; painted various subjects, amongst which are the Mock Election, and Chairing the Member.

**HECK** (Nicholas Vander), born at the Hague, 1680; painted historical subjects, two of which, in the Town House at Alkmaer, represent the Beheading of the Bailiff of South Holland for an act of oppression against a poor Peasant, and the Punishment of an unjust Judge, who was flayed alive by order of Cambyses.

**HEUVELE** (Joachim Vanden), a painter of Utrecht; gave to the Hospital of St. Job, a painting representing a Physician surrounded by Patients come to consult him.

**HIGHMORE** (Joseph), born in London, 1692; painted a series of pictures from Richardson's Pamela.

**HILTON** (William), born at Lincoln, 1786; studied in the Academy at London, and painted numerous subjects, amongst which are Miranda and Ferdinand bearing the Log, Nature blowing bubbles for her Children, Una with the Satyrs, Comus with the Lady in the Enchanted Chair, the Infant Warrior, Sir Calepine rescuing Serena, Una seeking shelter in the Cottage of Corecea.

**HOLBEIN** (Hans or John), born in Switzerland, 1498; painted for the College of Surgeons in England an historical picture, which is now in their hall, representing Henry VIII. granting the Charter to that Company.

**JOHNSON** (Robert), born in 1770, at

Shirley in Northumberland; is only known as the painter or designer of some admirable tail pieces to Bewick's British Birds.

JUPPEN (John Baptist), born at Namur, 1678; visited Italy, and on his return painted a remarkable picture of the Eruption of Mount Vesuvius.

KENT (William), born in Yorkshire, 1685; visited Rome, and on his return to England, designed some of the Ornaments for Gay's Fables, Spenser's Fairy Queen, and Pope's Works.

KOOI (William Bartel Vander), born 1768; received the sum of 2000 francs for a picture by him in the Exhibition at Amsterdam, representing a Lady receiving a Letter from the hands of a Domestic.

LAER OF LAAR (Peter de), born in Holland, 1613; painted numerous subjects, somewhat in the manner of Wouvermans, one of which represents a Farrier's shop.

LA FABRIQUE (Nicholas), born at Namur, towards the end of the 17th century; painted among other subjects a Man with a Goblet in his hand, and another of the Jovial Philosopher.

LAFAGE OF LA FAS (Nicholas), was a French painter of embroidery.

LAGUERRE (John), son of Francis, painted scenes and decorations for the theatres.

LANA (Lodovico), born in the Duchy of Modena, 1597; painted history, in which he united the style of Guercino with the colouring of Tintoretto. One of his pictures represents the City of Modena delivered from the Plague.

LANGETTI (Giovanni Battista), born at Genoa, 1635; was a pupil of Pietro da Cortona. His usual subjects were, Heads and Busts of Old Men, Hermits, Philosophers, &c.

LIPPI (Filippino), called the Young, born at Florence, 1460; studied under Boticelli, and excelled in grotesque ornaments, trophies, and antiquities: died 1505.

LIVERSEGE (Henry), born at Manchester, in 1803; turned his attention to dramatic and other subjects, and produced, amongst others, the following: Adam Woodcock, from Scott's Romance of the Abbot; Isabella and the Recluse, from the Black Dwarf; the Inquiry; the Cobbler; Percie Shafton; and Mysie Happy.

LORRAINE (Louis Joseph de), born in Paris, 1715; was chiefly employed in theatrical decorations.

LOUTHERBOURG (Philip James de), born at Strasbourg, about 1734; painted various subjects, amongst which are the Victory of Lord Howe, the Siege of Valenciennes, and the Review at Worley Camp.

MALLEIN (G.), painted large canvasses, which served as tapestries for apartments.

MANFREDI (Bartolomeo), born at Mantua, 1574; usually painted assemblages of banditti, or armed soldiers gambling, which he portrayed with a ferocity of character, and such an extraordinary effect of light and shadow, that he might be called another Michael Angelo Caravaggio, did not his works display a superior choice of forms, and a more dignified taste.

MARCHETTI (Marco), was employed by Pope Gregory XIII., in ornamenting the Vatican with grotesque and arabesque subjects.

MARCHI (Guiseppe), was employed in painting the draperies and forwarding the pictures of Sir Joshua Reynolds.

MONAVILLE (Francis), a Flemish painter, designed some cartoons for tapestry for Louis XIV.

MORIS (R.), a pupil of Godfrey Schaleken. One of his pictures, in the possession of M. Tierens at the Hague, represents an Old Man with a screech owl in his hand.

MORTO (Da Feltro), born at Florence, 1468; painted grotesque subjects, so called from the word Grotta, which in Italian implies a cavern, cave or grot.

NEWTON (Gilbert Stuart), born in Halifax, Nova Scotia, 1785; came to London in 1817, and became a member of the Royal Academy. He painted many subjects, historical and otherwise, amongst which are the following: Lafleur taking leave of his Sweetheart, Jessica and Shylock, the Nurse lamenting over Juliet, Lear in the Storm, Edie Ochiltree making tops and tee-totums for the Children, Miranda and Prospero on the Rock, and Portia and Bassanio.

OPIE (John), an eminent English artist, born near Cornwall, 1761; was patronized by Lord Bateman, who employed him in painting old men, beggars, &c.

PENNY (Edward), born at Knutsford, in Cheshire, 1714; came to London at an early age, and painted several pictures of sentimental subjects, amongst which are, the Marquis of Granby relieving a sick soldier; also Virtue rewarded and Profligacy punished.

PILOTTO (Girolamo), born at Venice; studied under and imitated the style of the Younger Palma. One of his best pictures represents the Marriage of the Adriatic by the Doge.

PONFRENI (John Baptist), a painter of the school of Benefal, was director of the Mosaic works in the Vatican.

PORTENGEN (Peter), a painter at Utrecht, was a pupil of Paul Moreelsz, and in 1838, gave to the hospital of that city a picture,

representing a Devotee prostrated before a Death's Head.

PROVENZALE (Marcello), born at Cento, 1575; painted historical subjects and portraits, but is chiefly known as a Mosaicist.

RAVESTEYN (Hubert Van), born at Dort, 1647; usually painted disgusting subjects, such as interiors of slaughter houses or butchers' shops, with boys blowing up bladders, &c.

ROMA (Spiridone), born in Italy; came to England and painted the ceiling of the East India House.

ROMNEY (George), born in Lancashire, 1734; came to London, and painted portraits and other subjects with considerable success, amongst the latter of which are, the arrival of Dr. Slop at Shandy Hall, the Death of Le Fevre, and the Infant Shakspeare.

ROZEE (Mademoiselle), born at Leyden, 1632; as her manner of working could not be explained, she was distinguished by the appellation of the Sorceress, the prevalent opinion being that she blended floss silk of different shades and colours so artfully as to imitate nature, whatever was the object she represented; her portraits glow with life, her landscapes and flowers breathe nature itself, her architecture is superb, and one of her pictures, representing only the trunk of an old tree covered with moss, and a spider weaving his web among the branches, fetched the large sum of 500 florins: died 1682.

SALMERON (Christobal Garcia), born in Spain, 1603; studied under Pedro Orrente, and was employed by Philip IV. to paint a Bull-fight, in honour of Charles II. of Spain.

SAUVAGE (M.), born 1744; imitated old marble, bricks, &c. with wonderful skill, and was celebrated as a painter of bas-reliefs.

SERVANDONI (Cavaliere Giovanni Geronimo), born in Florence, 1695; was much employed in decorating the Opera House at Paris.

SIENA (Duccio da), was a painter of grotesque subjects, and his works are to be found in Pisa and Florence: flourished about 1348.

SLAUGHTER (—), a sister to the Keeper of the Pictures in the reign of George II.; imitated bronzes and bas-reliefs in an admirable style.

STAVEREN (John Van), flourished about 1680; was a pupil of Gerard Douw, and excelled in painting hermits and old men

STEPHANOFF (Fileter), born in Russia; came to England, and was employed in theatrical decorations.

STOOP (Dirk or Theodore), was a scholar of Peter de Laer, and in his best pictures not inferior to him; he painted similar subjects to Wouvermans, for whose works his pictures are sometimes mistaken; one of them represents a Farrier's shop.

TAFFI (Andrea), born in Florence, 1213; was instructed in the art of working in Mosaic by a Greek painter at Venice, in conjunction with whom he executed some devout subjects for St. Mark's Church, in that city: died 1294.

TASSAERT (John Peter), a Fleming; flourished about 1700. In the Museum at Antwerp is a fine painting by him, representing a reunion of Philosophers.

TEMPESTA (Antonio), born at Florence, 1555; painted grotesque ornaments and other subjects, with considerable reputation.

THURSTON (John), born at Scarborough; was chiefly employed in designing ornaments for booksellers.

TINTORETTO (Giacomo Robusti), born at Venice, 1512; was a scholar of Titian, who, jealous of his rising talents, expelled him from his school; painted an immense number of pictures of various kinds, one of which represents the Miracle of the Venetian Slave.

TROYEN (Rembrandt Van), born at Antwerp, 1600; excelled in painting caves, grottoes, ruins of ancient architecture, &c.

TUSCHER (Marcus), born in Germany; came to England, and exhibited at the Royal Academy, about 1742, some pictures representing dramatic subjects.

VROMANS (Nicholas), born in Holland; 1660; was called the serpent painter, from his partiality to portray those reptiles.

WALE (Samuel), born in London; practised painting, in which he imitated the manner of Francis Hayman, and executed several decorative paintings for ceilings, but his chief employment was in designing for the booksellers: died 1786.

WEENINX (John Baptist), born at Amsterdam, 1644; painted a variety of subjects. One of his pictures, which is highly spoken of, represents a Bull-bait.

ZOCCHI (Guiseppe), born at Florence, 1711; was chiefly employed in embellishing the palaces and ceilings with ornamental decorations.

THE END.







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