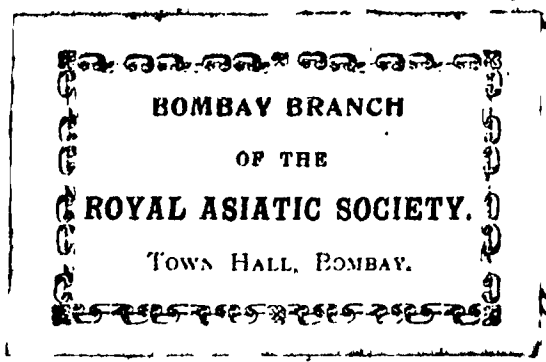


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THE
FLEMISH DUTCH
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SCHOOLS OF

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LONDON

JOHN MURRAY ALBEMARLE STREET

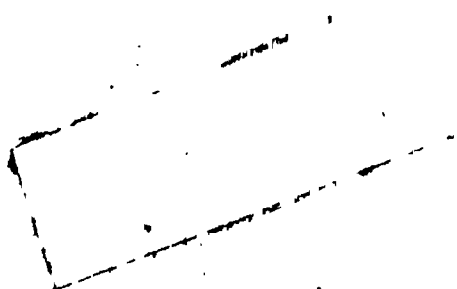
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PREFACE.

AFTER the very kind and flattering reception which the 'Italian Schools of Painting' has met with from the public, it will not, perhaps, be necessary to bring forward much prefatory matter on the present occasion; since this short account of the great Northern Schools is arranged and conducted on a similar plan, and intended, in some sort, as a continuation of the former work.

One point, however, it may not be amiss to touch upon, but it is merely relative to matters of orthography. The fact is, that the very uncouth nature of many of the Dutch and German names,

and the liberties which have, in consequence, been taken with them, have been the cause of introducing much confusion into the several works that have been published both here and abroad on this branch of art. Sometimes a word is moulded into a form that accords with a French pronunciation; sometimes with the cadence of our own language; freedoms that, if the more excusable, are therefore the more pernicious, because the simple differences of local habits of speech between the Germans and Dutch themselves (their language being essentially the same) are often productive of variations that are not to be reconciled without some difficulty.

This being duly considered, and the consequences to which we are necessarily liable, since our accounts of these painters have been received through a variety of foreign channels; it is purposed in

the following work to adopt such spelling of names in general, as has been sanctioned by common use; not as being the most correct practice, which it is manifest it cannot always be—but because a thorough change would in all probability be productive of infinitely more inconveniencethan can spring from the continuance of the present nomenclature. The orthographical variations, however, have been added in the historical catalogues, and particular attention has been given to this matter in composing the index, in order that the places of reference may be made the more easily and more generally accessible. The same plan has been followed in this respect both as to Christian names and names of family, Joris or George; Teunitz or Antony; Aart or Arnold; Dirk or Thierry; Hans, Jean, Jan, Johann, or John being used indiscriminately, according as they seem to have

been more usually annexed in common parlance among our own countrymen.

To many friends to whom his gratitude is due, the author feels a pride and satisfaction in proclaiming his obligations; but he should think he had not performed his duty either to himself or his readers, if he did not take this opportunity of expressing his thanks in particular to Mr. Seguiet, and his brother, Mr. I. Seguiet, for the kind assistance they have afforded him in the course of this work.

Flitton Vicarage, Bedfordshire.

1822.

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FLEMISH AND DUTCH SCHOOL.

This catalogue has been extended to a length which will by some perhaps be deemed unnecessary; but so many names are occasionally brought before the eye of amateurs and collectors; both in this country and abroad, which are not to be found in any of our published works, that it has been thought right to omit the mention of no one painter that can be well authenticated in any quarter whatsoever, and to endeavour to give as full and complete a list as possible.

w. place of chief works—b. year of birth—d. year of death—fl. flourished
—* studied in Italy.

Hubert van Eyck—w. Ghent—scholar of his father—b. 1366—d. 1426.

Jean van Eyck—supposed inventor of oil painting—w. Ghent, Bruges—b. 1370—brother of Hubert—history.

SCHOLARS OF J. VAN EYCK.

Roger de Bruges—w. Bruges—history.

Hugues Vandergöes—w. Ghent, Bruges—history—fl. 1480.

Albert van Ouwater—painted in oil at Haarlem soon after the middle of the fourteenth century—history and landscape.

SCHOLAR OF VAN OUWATER.

Guerard d'Haarlem (or *Guerard de St. Jean, Geertgen van St. Jans*)—greatly surpassed his master—history.

Dirck van Haarlem—fl. 1462—history.

*Israel Mechel*n—history—b. Bockholt, 1440—d. 1503.

Jan Hemmelinck—w. Bruges, R. Gall. Munich—history—fl. 1479.

Guerard Vander Meire—native of Ghent; lived soon after the day of Van Eyck.

Jan Mandyn d'Haarlem—grotesque subjects—fl. 1450.

Volckaert [*Klaasz*]—w. Haarlem—fl. 1450—painted in distemper.

Quintin Metsis [or *Matsy*]—w. Antwerp, England; Rôyal collection—he had a son, *Jean*, also a painter—history—d. 1529.

Nicolas Manuel—b. 1484.

Jerome Bos [*Bocchio*]—w. Bois-le-Duc, Churches—history—fl. 1450.

Jan Louis de Bos—b. Bois-le-Duc—fruits and flowers.

Guerit [or *Didier*] *Erasmus* of Rotterdam—history—d. 1536.

Cornelius Enghelbrechtsen—follower of Van Eyck—w. Leyden—history—b. 1468—d. 1533.

SCHOLARS OF CORN. ENGHELBRECHTSSEN.

Cornelius le Cuisinier [*C. Enghelbrechtsen*]—his son, painted in England for the court of H. VIII.—fl. 1493.

Cornelius Kunst—w. Bruges, Leyden—history—d. 1544.

Lucas de Leyden [*Jacobs*]—history—w. Leyden, Hotel de Ville, Amsterdam, R. Gall. Munich—his engravings are very celebrated—b. Leyden, 1494—d. 1533.

Aertgen Foulon [*Arnaud Claessoon*]—w. Haarlem, Leyden—b. Leyden, 1498.

Jean Swart—history, landscape—b. Groningen—fl. 1522.

David Jorisz—painted on glass—religious enthusiast—b. Delft or Ghent—fl. 1526.

Jouchim Patenier—landscape—fl. 1480.

Jan Cransse—fl. Antwerp, 1523.

* *Henry de Bles*—landscape—travelled in Italy—fl. 1480—
w. Vienna, Belvidere.

Lucas Gassel Van Helmont—landscape—fl. Brussels.

Roger Vander Weyde—history, portrait—b. Brussels—fl.
1529.

Jan Mostaert—scholar of Jacques d'Haarlem—history—w.
Haarlem, Amsterdam—b. Haarlem, 1499—d. 1555.

Francis Mostaert—son of above—w. Antwerp—fl. 1555.

Gilles Mostaert—son of J. Mostaert—figures, history, &c.—
w. England, Lord Clifford, &c.—d. 1601.

* *Hans Soens*—(see below).

SCHOLARS OF J. MOSTAERT.

Richard Aertsz—[*Richard à la Jambe de Bois*]—b. Bourg de
Wych, 1482—d. 1577.

* *Lambert Lombard*—painter and architect—b. Liege—fl.
1480.

SCHOLARS OF LOMBARD.

Francis Floris, Willem Key, Hubert Golzius—(see below).

Arnold de Beer—fl. Antwerp, 1529.

* *Peter Campanna*—scholar of Raphael at Rome—d. 1570—
a Fleming by birth.

* *Barent* [*Bernard van Orley*]—scholar of Raphael—history
—w. Antwerp, Chap. des Aumoniers—made six cartoons
for Pr. N. Orange—b. Brussels—fl. 1490.

SCHOLAR OF BARENT.

* *Michel Coxcie*—history—w. Malines, Antwerp—studied at
Rome—b. Malines, 1497—d. 1593.

Jean P Hollandois—landscape—b. Antwerp—fl. 1494.

Jacques Cornelisz—history—w. Amsterdam, &c.—fl. 1512.

SCHOLARS OF J. CORNELISZ.

Buys—his brother: there was also a son of Jacques, who was a priest.

Dirck Jacob—w. Amsterdam—d. 1567.

* *Jean Schooreel*—history, landscape, portrait; also a poet—he likewise studied under J. de Mabuse—w. Utrecht, R. Gall. Munich—b. Schooreel, 1495—d. 1562.

SCHOLARS OF SCHOOREEL.

Antonio Morc—portraits—painted in England and Spain—fl. 1518.

* *Martin Hemskerck* [*Vanveen*]—history—w. Haarlem, Amsterdam, Delft, Leyden, Mechlin—b. Hemskerck, 1498.

SCHOLAR OF HEMSKERCK.

Cornelius van Gouda—died young—great talent—b. Gouda.

FOREIGN ARTISTS.

Hans Hoogenberg—*Jean Barnesbies*.

Hans Singer (*L'Allemand*)—painted at Antwerp—*Jean Lys* of Oldenburg.—(See German School).

Johann von Achen—*Henry Terbruggen*—b. 1588.

Guerard Horebout—history—w. London—painter to H. VIII.—b. Ghent—fl. 1500.

* *Jan van Kalcher*—imitated his master Titian—portraits—b. 1499—d. Naples, 1546.

Chrispin vanden Broecke—landscape, also architecture—fl. 1560.

Moses Veit vanden Broek—landscape with architecture—fl. 1630.

Jan Cransse—history—fl. Antwerp, 1523.

* *Jan de Mabuse* [*Gossart*]—history—w. Amsterdam, Middleburg: England, E. Carlisle, Hon. Mrs. Damer, Kensington Palace—b. 1500—d. 1562, Mabeuge, or Mabuse, in Hainault.

Cornelius Antonizo—painter of views of towns, and engraver—fl. 1547, Amsterdam.

Jan Cornelius Vermeyen—accompanied the emp. Charles V., and painted his battles—portraits, history—b. near Haarlem, 1500—d. Brussels, 1599.

Francis Crabeth—painted in distemper—history—w. Mechlin—d. 1548.

* *Charles d'Ypres*—imitated Tintoretto—history and designs for glass—w. Ypres, &c.—d. 1563.

Jan van Elburcht [*petit Jean*]—history, andscape—w. Amsterdam—fl. Amsterdam, 1535.

* *Matthew Kock*—landscapes in distemper and oil—w. Antwerp.

Jerome Kock—brother of Matthew—engraver and painter—d. 1570.

* *Gregory Beerings*—history—painted in distemper—b. Mechlin, 1500.

Lansloot Blondeel—architecture, fires, &c.—b. Bruges.

Peter Porbus—history, portrait—w. Bruges—b. Gouda—d. 1585.

Hans Vereycke [*petit Jean*]—landscape—b. Bruges.

Averkamp—a Dutch landscape painter—views on the ice, &c.

Lievin Dewitte—architecture, history, designs for glass—b. Ghent.

SCHOLARS OF CHRISTIAN DE QUEBURG.

James Grimmer—scholar also of M. Kock—landscape—w. Antwerp—fl. 1546.

* *Adrian de Woerdt*—landscape—w. Cologne—fl. 1510.

* *Peter Koeck*—w. Italy, Turkey—wrote on architecture—d. Antwerp, 1553.

* *Peter Breughel*—village feasts, &c.—w. Antwerp, Amsterdam—studied under Peter and Jerome Kock—b. Breughel, near Breda—fl. 1510.

IMITATORS OF P. BREUGHEL.

Peter Balten—fl. 1540, and the sons *Breughel de Velours* and *Breughel d'Enfer*, and their followers.

Joseph de Cleef [*Cléef le Fol*]—w. Amsterdam, Spain—fl. about 1510.

* *Henry de Cleef*—landscape: sometimes worked backgrounds for Frank Floris—w. Antwerp—fl. 1533.

Martin de Cleef—brother of the above—scholar of Fr. Floris—figures and landscapes—fl. Antwerp.

William de Cleef—brother of the above—painted large pictures—died young.

Martin, Nicholas, George de Cleef—sons of Martin.

Peter Aertsen—scholar of Alaert Claessen—history, village feasts, kitchen-furniture, &c.—b. Amsterdam, 1510—d. 1573.

IMITATORS OF AERTSEN.

Joachim Beuckelaer of Antwerp—*P. van Bochs*—*Willem Kalf*, of Amsterdam—*T. Dicht*—*Peter Dirch*, and *Arnold Pieters*—sons of Aertsen—(see below).

Martin de Seeu—w. Middleburg—b. Romerswalen.

* *Frank Floris* [*Francois d'Vriendt*]—scholar of Lambert Lombard—history—w. Brussels, Antwerp—b. Antwerp, 1520—d. 1570.

SCHOLARS OF FRANK FLORIS.

Benjamin Sameling—portrait—w. Ghent—b. Ghent, 1520...

Crespin Vanden Broeche—b. Antwerp—(see above).

Antony de Montfort [or *de Blocklant*]—w. Utrecht—visited Italy, 1572—history—b. Montfort, 1532—d. Utrecht, 1583.

Lucas de Heere—w. France, England—portrait, history—also a poet—b. Ghent, 1534—d. 1584.

Francis Porbus—w. Antwerp—history, portrait, animals—b. Bruges, 1540—d. 1580—had a son, Francis Porbus.

* *Jerome Franck*—w. Paris, Antwerp—history—fl. 1585.

Francis Franck, [or *old Franck*]
—brother of the above—w. Antwerp—history—d. 1666.

Ambrose Franck—also brother of Jerome—w. Tournai, Antwerp; also *Sebastian, Francis*, [or *young Franck*], *J. Baptiste, Maximilian, Gabriel, Constantine Franck*.

Francis Menton—portrait—b. Alcaer—fl. 1600.

Joseph de Beer, of Utrecht.

Joris Van Gent—history—b. Ghent.

* *Martin de Vos*—history, portraits—w. Antwerp Cathedral, &c.—b. Antwerp, 1519—d. 1604.

SCHOLARS OF MARTIN DE VOS.

Peter de Vos—brother of Martin.

Guillaume de Vos—son of Peter.

* *Venceslaus Kocberger*—w. Naples, Antwerp, Rome—history—also a poet and architect—b. Antwerp—fl. 1550.

Henry Klerck—painter of cameos, &c.

Lambrecht Van Oort—painter and architect—w. Antwerp—b. Amersfort, 1520.

* *Michel de Gast*—landscape, ruins, &c.—fl. Antwerp, 1558.

P. van Avont—painted figures in landscape—fl. Netherlands, 1550.

Dirck Crabet—painter of glass—brother of Wouter.

Wouter Crabet—painter of glass—w. Gouda—fl. 1560.

Laurent van Cool—glass painter—w. Delft.

* *Hubert Goltzius*—author of the *Life of Rom. Emp.*: *Triumph of the Romans, &c.*—his paintings are rare—b. Venloo—d. Bruges, 1588.

Simon Jacobs—scholar of Charles d'Ypres—portrait—d. 1572.

Cornelius de Vischer—portrait.

Nicholas Claes—landscape—fl. 1520.

Hans Kaynot—scholar of Matthëw Cock—landscape—fl. 1520.

Bernard de Riche—w. Courtray, Antwerp—history—b. Courtray—d. Antwerp.

Willem Key—w. Antwerp—scholar of Lambert Lombard—history, portrait—b. Breda—d. 1568.

Adrian Thomas Key—nephew of the above, and imitator.

Augustin Joris—w. Delft—history—b. Delft, 1525—d. 1552.

Jan Fredeman de Uries—w. Antwerp, Mechlin, Parma, Prague—architecture—b. Lewarden, Friesland, 1527—he was followed by Steinwick, and that class of painters.

Paul de Uries
Salomon de Uries { sons of the above, followed his line of study,
and completed some of the architectural
books which he had commenced.

Cornelius Enghelrams—w. Hamburg, Antwerp, Germany—history—painted in distemper—b. Mechlin, 1627—d. 1583.

Marc Willems—history—scholar of Michel Coxcie—b. Mechlin, 1527—d. 1561.

Jacques de Poindre—portrait, history—scholar of Marc Willems—b. Malines—d. 1570.

Joachim Beuchelaer—w. Haarlem, Antwerp—painted still life—scholar of Aersten—b. Antwerp—fl. 1330.

Jacques de Bacher—w. Holland, France—b. Antwerp—fl. 1530.

Jan van Kuyck—history—d. Dort, 1572.

Marc Guerards—history, landscape, architecture, engraver—
d. England—fl. 1530.

* *Gilles Coignet*—figure, landscape, architecture—b. Ant-
werp—d. Hamburg, 1600.

Dirck de Vrye—w. Gouda, France—fl. 1580.

Adrian Vander Spelt—w. Brandebourg, Holland—b. Leyden.

Peter Bom—w. Antwerp—landscape in distemper—fl. 1560.

Jan van Daele—excelled in rock scenery—fl. 1530.

Joseph van Lierre—w. Antwerp, Frankendal—figures,
landscape—quitted the art and became Calvinistic preacher
—d. Swindrecht, 1583.

Lucas de Valchemburg—w. Mechlin, Antwerp—portrait,
landscape in distemper—fl. 1560.

Martin de Valchemburg—w. Malines, Antwerp—landscape
in distemper—d. Frankfort—fl. 1560.

Adrian Cluit—portraits—scholar of Blocklant—d. 1604.

* *Dirck Barentsen*—son of [*il sordo Barent*]
—w. Leyden, Gouda, Amsterdam—portraits after manner of Titian, hi-
story—b. Amsterdam, 1534—d. Frankfort—fl. 1560.

Hans Bol—w. Amsterdam, Antwerp, Malines, Delft—hi-
story, but chiefly landscape—b. Mechlin, 1534—d. 1583.

SCHOLARS OF BOL.

Francis Boels—his stepson, imitated his style of painting.

Jacques Savery of Courtrai—d. Amsterdam, 1603.

Crispin de Paas—son of Theod. Coornhaert—portraits of va-
rious sovereigns—visited Paris—b. Armuyde in Zealand,
about 1536.

Ambrose du Bois—history—b. Antwerp, 1540—d. 1615.

Charles du Bois—landscape—b. Brussels.

* *John Stradanus*, [*de Straet*]
—assistant of Vasari at Florence
—history—b. Bruges, 1536—d. 1605.

* *Peter Vlerick*—scholar of Ch. d'Ypres, and of Tintoret—
w. Rome, Courtrai—history, landscape—b. Courtrai, 1539
—d. Tournai, 1581.

SCHOLARS OF VLERICH.

Van Mandcr—(see below)—*Louis Heme* of Courtrai.

Frans—a Franciscan—w. Mechlin—history—b. Mechlin, 1540.

Francis Verbeeck—scholar of Frans—painted humorous subjects in water-colours.

John de Bologna—sculptor—pupil of M. Angelo—resided in Italy—b. Douai—d. 1600.

Vincent Geldersman—history—b. Mechlin—fl. 1439.

Claes Snellaert—history—b. Dornic, 1542—d. 1602.

Isaac Nicolay—w. Leyden—history—b. Leyden—fl. 1576.

* *James Isaac Nicolay*—w. Naples, Leyden—d. 1639,

Nicolus Isaac Nicolay—w. Amsterdam,

William Isaac Nicolay—engraver—Delft—d. 1612,

} Sons of the above.

Peter Balten—landscape—d. Antwerp—fl. 1579.

Peter Schubruck—history—b. Antwerp, 1542.

Cornelius Molenaer—[*Cornille le Louche*]—landscape—painted many back grounds for the artists of his day—b. d. Antwerp—fl. 1540.

Jean Nagel—imitator of Molenaer—b. Harlem—d. Hague, 1602

* *Arnolt Mytens*—w. Naples, Rome—history—b. Brussels—d. Rome, 1602.

Peter Pieters—scholar and imitator of his father, P. Aertsen—portrait—d. Amsterdam, 1603,

Arnold Pieters—brother of the above—portrait—fl. 1600—a third brother, named Dirck Pieters, killed at Fontainebleau.

Gilles de Cooninaloo—w. France, Germany, Antwerp, Amsterdam, Middelburg—b. Antwerp, 1544.

- * *Joseph van Wingenen*—dwelt at Parma, Frankfort—history—b. Brussels, 1544—d. 1603.
- Hans [John] Snellinck*—w. Antwerp—history, battles—b. Mechlin, 1544—d. 1638.
- * *Georges Hoefnaeghel*—visited Rome, Venice, Munich, Amsterdam, Vienna—towns, trees, animals—b. Antwerp, 1545—d. 1600—his son was a good artist.
- * *Bartholomew Spranger*—[scholar of J. Madyn of Haarlem]—dwelt at Rome, Vienna, Prague; England, D. Northumberland—history—b. Antwerp, 1546—d. Prague.
- * *Charles van Mander*—scholar of Lucas de Heere—w. Ghent, Rome, Haarlem—history, landscape—author of the *Lives of the Painters*—b. Meulebecke, near Courtrai, 1548.

SCHOLARS OF VAN MANDER.

Jacques de Molhero—*Jacques Maertens*—*Cornille Enghelsen*
—*Henry Gerrets*—*Francis Venant*—also *Francis Hals*
(whom see below).

- * *Everard Krins*—history, portrait—fl. Hague, 1604.

Jean de Hocy—painted for H. IV. of France—b. Leyden, 1545—d. 1615.

Cornelius Ketel—scholar of Blocklandt—visited Paris, London, Gouda, Amsterdam—history, portrait, architecture, poet—b. Gouda, 1548—fl. 1600.

Daniel Wortelmans—master of P. Bril.

- * *Peter de Witte [Candito]*—w. Florence, Munich—history—b. Bruges, 1548.

David de Haen—b. Rotterdam—fl. 1570.

Cornelius de Witte—brother of Candito—painted landscape.

Henry van Steenwyck—scholar of J. de Uries—w. Frankfort—architecture—b. 1550—d. 1604.

Adrian Crabeth—scholar of J. Swart—great talent; but died young at Autun.

- * *Dionysius Calvart*—master of Guido, Domenichino, Albano, at Bologna, &c.—figures, &c.—b. Antwerp, 1552—d. Bologna, 1619.
- * *Matthew Bril*—w. Rome—landscape in fresco—b. Antwerp, 1550—d. 1584.
- * *Paul Bril*—brother of the above—scholar of Dan. Wortelmans—w. Rome, papal collection; Paris, Louvre, collections of Choiseul, Lassay, &c.—b. Antwerp, 1556—d. Rome, 1626.

SCHOLARS AND IMITATORS OF PAUL BRIL.

Balthazar Louvers—*William Niculant*, of Antwerp, who engraved many pieces of P. Bril.

Spierings—*Henry Cornelius Vroom*—*Jacques Fouquieres*, of Antwerp—*Kniberg*, &c.

Louis Toeput—w. Venice—fairs, markets, landscapes—fl. 1600.

Abel Grimmer—interior of churches—w. Lord G. Cavendish—fl. 1595.

Peter Steevens—w. Prague—b. Mechlin—fl. 1550.

Jean de Hennessen—w. Louvre, Paris; Munich, R. Gall.—history—b. Antwerp—fl. 1550.

* *Gaspar Henrick* or *Henric*—w. Italy—b. Oudenarde, 1550.

* *Herder*—w. Rome—b. Groningen—fl. 1550.

Cornelius Floris—painter and sculptor—b. Antwerp—fl. 1500.

Christian Jean van Bieselighen—w. Middelburg, Spain—portrait—b. Delft—d. Middelburg—fl. 1660.

Gualdorp Gortzius [*Geldorp*] scholar of Fr. Porbus—w. Antwerp, Cologne—history, portrait—b. Louvain, 1553.

IMITATORS OF GELDORP.

Francis Franck—*Jacques Mollin*—both of Louvain.

* *Hans Soens*—scholar of Gilles Mostaert—w. Rome, Parma—landscape—b. Bois-le-Duc, 1553.

Mark Gerard Bruges—portraits—b. Bruges—d. London, 1590.

* *Octavius van Veen*—[*Otto Venius*]—visited Rome, Vienna, Antwerp, Brussels—b. Leyden, 1556.

SCHOLARS OF O. VENIUS.

Rubens—*Roos*, &c.

Adam van Oort—w. Antwerp—painter and architect—b. Antwerp, 1557.

SCHOLARS OF JAN OORT.

Rubens—*Jacques Jordaens*—*Frank*—*Van Balen*, &c.—(see below).

* *Henry Goltzius*—son and scholar of J. Goltzius—w. Rome, Vienna, Munich—painted history, engraver—b. 1558, Mulbrach—fl. Juliers—d. Haarlem, 1617.

SCHOLARS OF H. GOLTZIUS.

James Mathan—*Jacques de Gheyn*—*Peter de Jode*—*Jean Lys*—(see German sch.).

Vander Valkaert—b. Amsterdam.

Remy van Rheni—w. Germany, Brussels—fl. 1600.

Louis de Vadder—landscape—b. Brussels.

* *Henry van Balen*—w. Antwerp, Italy, Ghent—history—b. Antwerp—d. 1638.

SCHOLARS OF VAN BALEN.

A. van Dyke—*Francis Sneyders*, &c.

Cornelius Cornelis—scholar of Pierre le long and of Coignet—chiefly portraits, also history, flowers, &c.—b. Haarlem, 1562—d. 1638.

SCHOLARS OF C. CORNELIS AT HAARLEM.

- * *Peter Lastman*—his works are rare—b. Haarlem, 1562—
Jean Roodtseus of Hom was his scholar—portraits.
- * *Gerard Pieters*—figures, conversations, portraits—w. Rome,
Amsterdam—fl. 1580.
- * *Gerard Nop*—w. Germany, Rome—b. Haarlem, 1570.
- Zacharie d'Alcmaer*—*Enghelsens*, &c.

-
- Abraham Bloemart*—w. Amsterdam, Germany—history.
- Bolswert*—painter, and engraver of Bloemart's compositions,
&c.—b. Gorcum, 1564-7—d. 1647.

SCHOLARS OF A. BLOEMART.

- His son *Adrian Bloemart*—w. Saltzburg—* *Cornelius Bloemart*—engraver—*Gerard Honthorst*.

-
- Jacques de Gheyn*—painter and engraver—flowers, &c.—b.
Antwerp, 1565.
- * *Tobias Verhaegt*—w. Florence, Antwerp—landscape, &c.—
b. Antwerp, 1566—d. 1631.
- * *Joachim Uytenwael* or *Wte Wael*—w. Antwerp—history,
also designs for glass—b. Utrecht, 1566.
- * *Henry Cornelius Vroom*—resided long in England—land-
scapes, marine views, &c.—b. Haarlem, 1566.
- * *Peter Cornelius van Ryck*—imitated Bassan—figures, &c.
—b. Delft, 1566.
- Michel Mirevelt*—scholar of Blocklandt—refused invitation of
Ch. I. to England—portraits—w. England, D. Bedford—
b. Delft, 1568.

SCHOLARS OF MIREVELT.

- * *Paul Moreelze*—painted portraits, also an architect—b.
Utrecht, 1571—d. 1638.

Peter Mirevelt—son of Michel, whose manner he imitated very closely.

Peter Guerritz, Montfort—*Nic. Cornelis*—*Peter Dirck Kluyt*
—*Jean van Nes*, &c.

Jean Nieulant—painted sacred history in small—b. Antwerp
—fl. 1576.

* *Peter Isacs*—scholar of van Achen—w. Amsterdam—por-
trait—b. Helvezor, 1569.

Augustin Brun—b. Cologne—fl. 1570.

Abraham Jansens—w. Antwerp, Ghent, Munich, &c.—history
—b. Antwerp.

Louis Achtschelling—scholar of Louis Vadder—landscape
—b. Brussels.

Peter Breughel—[*Breughel d'Enfer*]
—son of old Breughel—painted conflagrations, &c.; also the concert of cats, for the Orleans collection—b. Brussels, 1569—d. 1625.

FOLLOWERS OF THE STYLE OF P. BREUGHEL.

Dan. van Heil—b. Brussels, 1604—painted conflagrations,
&c.—*A. Hondius*—b. 1650—*Egbert van Poel*, &c.

Martin Rykaert—ruins, landscape—fl. 1570.

Andrew van Artvelt—marine views—b. Antwerp.

James van Es—fish, birds, flowers, fruit—b. Antwerp.

* *Gilles Bakereel*—w. Rome—figures—b. Antwerp.

Peter Steevens—history—b. Mechlin—fl. 1550.

Henry Staben—history, perspectives, common life—b. 1578—
d. 1658.

William Bakercel—landscape—brother of Gilles Bakercel—
d. Antwerp.

Peter Vander Plas—w. Brussels—history—d. Brussels.

Peter Neefs—scholar of H. Steenwyck—interior of churches
—w. England, M. Cunningham—b. Antwerp.

IMITATORS OF P. NEEFS.

Theodore Babeur—*Peter Neefs*—son of the above.

Emanuel de Witte of Alcaer—d. 1692.

Guerard and *Job Berkheyden* of Haarlem—d. end of 16th century.

Lieven De Witte of Ghent—*Peter Bronkhorst* of Delft—*Blok* of Gouda—*Thierry van Dalen*—*David Bailly*—*Strohlaine*.

Henry de Klerck—w. Brussels, Munich—scholar of *Martin de Vos*—poet and painter of history—b. Brussels, about 1600.

Antony Salaert—history—b. and d. Brussels.

William Mahue—portrait—b. and d. Brussels.

Abraham Mathissens—w. Antwerp—history, landscape—b. Antwerp.

Adrian Stalbert—landscape—b. Antwerp, 1580—d. 1660.

Egidius van Tilburg—fairs, villages, &c.—b. Antwerp.

Jacques Willems Delft—w. Delft—portrait—had three sons, *Cornelius Delft*, *Roch Delft* (portrait painter), *William Delft*, an engraver.

Francis Porbus—scholar of his father, *T. Porbus*—w. Paris, Tournai—portrait, history—d. Paris, 1622.

* *Wouter Crabeth*—son of the glass painter of that name—w. Gouda—returned from Italy to Gouda, 1628—b. Gouda.

* *Francis Badens*—history, portrait—w. Antwerp, 1571.

* *John Badens*—brother of the above—b. Antwerp, 1576—d. 1603.

Sebastian Franck—scholar of *van Oort*—battles, landscape—w. England, *Rev. Mr. Balme*—b. 1573.

Lucas Francois—painter to the K. of France and Spain—portrait, history—b. Mechlin, 1574—d. 1643.

Nicolas de Liemaecher [*Roose*]—scholar of *Otto Venius*—w. Ghent—churches, Bruges—sacred history—b. Ghent, 1575.

Waernaat vanden Valhaert—scholar of Henry Goltzius—history—b. Amsterdam—fl. 1623.

Adrian Cluyt—portrait—scholar of Blockland de Montfort—b. Alcaer—d. 1604.

Rolant Savery—son of Jacques Savery—w. Vienna, Munich, R. G. Ghent—landscape—b. Courtrai, 1576.

Isaac Major—painter and engraver; was a scholar of R. Savery.

Adam Willarts—river scenery—b. Antwerp, 1577—d. Utrecht.

* *Peter Paul Rubens*—scholar of Tobias Verhœgt, A. van Oort; O. Venius—visited England, Spain, Italy—w. Paris, Louvre—Berlin, R. Palace—England, E. Grosvenor, D. Hamilton, E. Darnley—Tournay, Namur, Ghent, Lisle, Vienna, Belvidere, Madrid, Genoa, Antwerp—history, portrait, landscape, fruit, flowers, animals, &c.—he was born at Cologne, his father having fled thither from Antwerp, 1577—d. 1640.

SCHOLARS OF RUBENS.

Antony Vandyck—*Cornelius Schut*—*Samuel Hofman*—*N. Vanderhorst*—*J. van Hoeck*—*Jean de Reyn*—*D. Teniers* (elder)—*Lucas Faydherbe*—*Peter Soutman*—history, portrait—*Victoors*—*Matthew Vanderberg*—*Francis Wouters*—*Peters van Mol*—b. Antwerp, 1580—*Theodore van Thulden*—*Abraham Diepenbeke*—*Erasmus Quellyn*—*Jean Thomas*—*Van Mool*—*W. Panneels*.

IMITATORS OF RUBENS.

J. Jordaens—*Jacques van Oost* (the elder) b. Bruges, 1600.

Pieters—b. Antwerp—fl. 1700—*Gaspar Crayer*—*Thomas Willeborts* [*Bosschaert*]—*Gonzales Coques*—*Biscaye*—b. 1622—d. 1679—*Murienhof*—*Cernille de Vos*—*Van Harpe*—w. J. Simmons, Esq., Albany.

Martin Pepin—painted sacred history: contemporary of Rubens—b. Antwerp.

David Vinckenbooms—w. Munich, &c.—figures, village festivals, &c.—b. Mechlin, 1578.

Salomon de Bray—b. Haarlem, 1579—d. 1664.

Jacques de Bray—son of the above—history, portrait—b. Haarlem.

Francis Sneyders—scholar of V. Balen: assisted Rubens—w. Brussels, Antwerp, Dresden: R. Gall. Munich: R. Gall. England: E. Grosvenor: R. Frankland, Esq., &c.—animals, fruits, kitchens, &c.—b. Antwerp, 1579—d. 1657.

IMITATORS OF SNEYDERS.

Mierhop—*Bernard Nicasius*—his sch.—b. Antwerp—d. 1678.

P. Boel—b. Antwerp—w. Rome, Venice, Flanders, &c.—*Van Boucle*—also his scholar—d. France—*Boulé*—d. France: worked for the Gobelins—*Griff*—*Beeldemaker*, &c.

Francis Grobber—scholar of Savery—portrait and history—b. Haarlem.

* *Bernard van Someren*,

Paul van Someren (brother of the above)

} portrait—w. Amsterdam—
b. Antwerp—fl. 1572.

* *Francis Franck (le Jeune)*—w. Antwerp, Venice—history—b. 1580—d. Antwerp, 1642.

Jan Wildens—assisted Rubens—landscape—b. Antwerp.

Peter Holstein (father of Cornelius Holstein)—glass painter and engraver—b. Haarlem, 1582.

Jan van Ravestein—w. Hague—portrait—b. Hague, 1580.

Jodoc de Mamper—landscape—sometimes with figures of Breughel, or Teniers—also engraver—b. Antwerp, 1580.

B. P. Onimeganck—landscape—Brussels.

Poorter—history—fl. 1636.

Jean Popels—painter and engraver.

Jansons van Keulen—resided much in England—w. Hague—
portrait—fl. 1647.

Scheltius a Bolswert—fl. 1600.

Cornelius vander Voort—w. Amsterdam—portrait—b. Ant-
werp, 1580.

* *James Reugers Blok*—employed by the K. Poland and
Archd. Leopold as military architect—painted architecture,
&c.—b. Gouda.

Peter Dirck Cluyt—portraits—sch. of Mirevelt—b. Delft,
1581.

Nicolas vander Heck—history, landscape—fl. Alcaer, 1631.

* *Deodaet Delmont*—travelled with Rubens in Italy—history
—b. S. Tron, 1581—of noble family—d. Antwerp, 1634.

* *David Teniers*—scholar of Rubens—father of David and
Abraham Teniers—festivals, public houses, laboratories, &c.
—b. Antwerp, 1582—d. Antwerp, 1699.

Gaspar de Crayer—scholar of Raphael Coxcie—w. Brussels,
Amsterdam—history, portrait—b. Antwerp, 1582—d. 1669.

* *Henry vander Borgt*—scholar of Gilles van Valkenberg—
established at Frankfort, 1627—painted figures, &c.—also
known as an antiquarian—b. Brussels, 1583.

* *James Wouters [Vosmeer]*—landscape, flowers, &c.—b.
Delft, 1584—d. 1608.

* *Peter Valks*—dwelt at Lewarde in Friesland—history,
landscape—b. Lewarde, 1584.

Francis Hals—w. Haarlem, Delft, Paris, &c.—portrait—b.
Mechlin, 1584—d. 1666.

IMITATORS OF THE STYLE OF HALS.

Jean de Baan—*Sir P. Lely*—*Sir G. Kneller*, &c.

Dirck Hals—conversations, animals, &c.—d. 1656—brother
of F. Hals.

SCHOLARS OF F. HALS.

Adrian Brauwer—Dirck van Balen—(see below).

* *William Nieulant*—scholar of Savery, friend of P. Bril—ruins, &c.—also engraver and poet—b. Antwerp, 1584—d. 1635.

William van Uliet—of noble family—portrait, history—b. Delft, 1584—d. 1642.

Henry van Uliet—nephew and scholar of the above—portrait, moonlight, history, &c.

Francesco da Castello—history—b. Flanders—d. 1636.

* *Cornelius Poelenburg*—scholar A. Bloemart—dwelt at Rome, London, Utrecht—w. Louvre, Munich, England, Lord G. Cavendish—b. Utrecht, 1586.

SCHOLARS OF POELENBURG.

Jan vander Lys—Warnard van Bysen—William Steenree—Daniel Vertranen—J. van Haansbergen, of Utrecht.

Moses van Wtensburg (le petit Moese).

IMITATORS OF POELENBURG.

C. Willars—Francis Werwilt, of Rotterdam—*Varege—Kulenburg,* or *Cuylenburg*—also *Baeck*—w. D. Wellington—fl. 1639.

Theodore Raphael Kamphuizen—of noble family; educated as a surgeon—painted landscape, hovels, cattle, &c.—also a sectarian preacher—b. Gorkum, 1586.

Georges van Schooten—dwelt at Leyden—portrait—b. Leyden, 1587.

Peter Feddes—little known—painter and engraver—b. Harlingen.

Peter Bronkhorst—architecture—b. Delft, 1588—d. 1661.

Adrian vander Venne—scholar of Jerome van Diest—painted in style of cameo—also poet—b. Delft, 1589.

Jan Breughel [*Breughel de Velours*]*—dwelt at Cologne, in Italy—w. Louvre, Munich, England, D. Wellington, J. Dent, Esq.—landscape, &c.—b. Brussels, 1589—d. about 1642.*

SCHOLARS AND IMITATORS OF J. BREUGHEL.

P. Gyzen, of Antwerp—his scholar—*Lucas de Wael*—b. Antwerp, 1591, his scholar—*Rol. Savery*—*J. V. Oosten*—*F. Grobber*—*Marcel*, of Frankfort.

Jan Torrentius—dwelt at London, Amsterdam—a noted sectarist—painted lewd subjects—b. Amsterdam, 1589.

Henry Steenwyck (son of N. Steenwyck)—w. J. Dent—dwelt at London, Amsterdam—portraits, architecture—fl. 1637.

* *Gerard Seghers*—friend of Rubens and Van Dyck—imitated Italian painters—w. Antwerp, Ghent—history—b. Antwerp, 1589.

* *David Bailly*—dwelt at Amsterdam, Leyden, Venice, &c.—portraits, &c.—b. Leyden, fl. 1623.

* *Daniel Segers* (Jesuit)—scholar of Jean Breughel—w. Antwerp—flowers, lives of saints, landscapes—b. Antwerp, 1590.

IMITATORS OF D. SEGHERS.

Philip van Thielen—his pupil; and his daughters *Maria Theresa*, *Anna Maria*, and *Frances Catherine*—*Ottomar Elgers*—also a pupil—*Cornelius Kick de Heem*—*Heda*—*Van Son*, &c.

Adrian van Linschooten—a libertine—history, figures—b. Delft, 1590.

Esaias Vandevelde—dwelt at Haarlem, Leyden—battles, robbers, &c.—fl. 1630.

Jan Roodtseus—scholar of P. Lastman—portrait.

- *William de Passe* and *Crispin de Passe* the younger—history and portraits—fl. about 1590.
- Cornelius Schut*—w. Antwerp—history—scholar of Rubens—b. Antwerp—fl. 1590.
- Alexander Kierings*—admirable landscape painter—dwelt in Holland.
- Knipbergen*—was a contemporary, and imitator of Kierings.
- * *Lucas de Wael*—scholar of Jean Breughel—rocks, cascades, &c.—d. Antwerp.
- Wybrand de Gheest*—history—b. in Friesland—fl. 1591.
- * *Gerard Honthorst* [*Gerardo delle Notte*]—scholar of A. Bloemart—dwelt in Italy, England, Hague, &c.—w. Munich, R. Gall,—b. Utrecht, 1592.
- * *Balthasar Gerbier*—visited England and Italy—miniature portrait painter—b. Antwerp, 1592—d. 1661.
- * *Du Quesnoy* [*il Fiamingho*]—sculptor—went to Rome—b. Brussels, 1592.
- Peter Snayers*—w. Madrid—history, battles, landscape, portrait—b. Antwerp, 1593—fl. 1662.
- * *Adrian de Bie*—dwelt at Paris, Rome, Liere—painted figures on metal plates, &c.—great talent—b. Liere, 1594—his son, Cornelius, wrote the lives of the painters.
- Cornelius de Wael*—son and scholar of J. de Wael—battles, &c.—b. Antwerp, 1594.
- Lucas van Uden*—scholar of his father—w. Ghent—landscape—assistant of Rubens—b. Antwerp, 1595.
- Dirck van Hoogstraeten*—painter and engraver—b. Antwerp, 1596.
- * *James Franquaert*—painter and architect—b. Brussels.
- * *Lenard Brammer*—w. Parma, Venice, Florence, Mantua, Naples, Padua, Delft—conflagrations, caverns, history in large, vases, &c.—b. Delft, 1596.
- Jan van Goyen*—sch. of W. Gerrits—w. E. Egremont—dwelt at Paris, Leyden, Haarlem—b. Leyden, 1596—d. Hague, 1656.

Jacques Vanzwaanburg—first master of Rembrandt—lived at Leyden.

Peter de Neyn—scholar of Esaias Vandevelde—painter and architect—b. Leyden, 1597—d. 1639.

Roelant Rogman—landscape—b. Amsterdam, 1597.

Theodore Keysser—portraits, figures, &c.—w. Coll. de France, Brussels, Hague, R. Coll.—by birth a Dutchman—fl. 1620.

* *Theodore Rombouts*—scholar of Janssens—w. Floreuce, Ghent—history—b. Antwerp, 1597—d. 1637.

Jan Parcelles—scholar of H. Vroom—marine views—b. Leyden.

Julius Parcelles—son of the above—followed in same style.

* *Jan Pinas*—figures, landscape, } brothers—b. Haarlem—
Jacques Pinas—ditto, } fl. 1597.

Peter Molyu—contemporary with Pinas—landscape.

A. Coosemans—fruits, still life—w. Sir C. Doyle—fl. 1630.

Jacques Jordaens—son-in-law and scholar of A. van Oort—assisted Rubens—w. Munich, R. Gall., Antwerp Ch., Mechlin Ch., Lord Wemyss, Hague, R. Pal.—history, &c.—b. Antwerp, 1594—d. Antwerp, 1678.

SCHOLARS OF JORDAENS.

Peter Reuven—history—b. 1650—d. 1718—*J. Bockhorst* [*Langen Jan*]*—Leonard vander Koogen—Peter Donkers—Henry Berckmans—H. Carre.*

* *Antony van Dyck*—scholar of Rubens—visited Venice, Rome, Genoa, Sicily, England, Paris, &c.—w. Ghent, Brussels, Mechlin, Lille, Ypres, Liere, Antwerp, Bruges churches: Florence, G. D., Spain, Escorial, Munich, Louvre: England, E. Pembroke, D. Hamilton, Middle Temple, the King—history, portrait—b. Antwerp, 1599—d. England, 1641.

SCHOLARS OF VAN DYCK.

Jan de Reyn—Adrian Hanneman—Bertrand Fouchier—David Beek.

IMITATORS OF VAN DYCK.

Langen Jan—Vander Helst—T. Willeborts (Bosschaert).

Francis Verwilt—landscape—imitated Poclenburg—b. Rotterdam.

Daniel Vertrangen—scholar and imitator of Poclenburg—b. Hague.

* *Nicolas Vanderhorst—scholar of Rubens—history, portrait—b. Antwerp—d. Brussels, 1646.*

Adrian van Utrecht—w. Spain—birds, flowers, fruit—b. Antwerp, 1599—d. 1651.

* *Jan Miel—scholar of G. Seghers—admitted to the Acad. at Rome—painter to the Duke of Savoy—figures, pastorals, history—b. Flanders—d. 1664.*

Peter Eykens—w. Mechlin ch.—history—b. Antwerp, 1599.

* *Hubert Jacobs (Grimani)—from being employed by the Doge of Venice for many years—portrait—b. Delft—d. 1628.*

Jan David de Heem—best painter of flowers and fruits of his time—w. M. Stafford—b. Utrecht, 1600—d. Antwerp, 1674.

SCHOLARS OF DE HEEM.

Abraham Mignon—Henry Schook and his sons—Cornelius de Heem—Maria van Osterwyck.

Zachary Paulutz—portraits—w. Holland—b. Amsterdam, 1600.

Gerard Sprong—w. Haarlem—portrait—b. Haarlem.

Regnier Persyn—[Narcissus]—history—b. Amsterdam, 1600.

Henry Andriessens—[Manchen Heyn]—still life—b. Antwerp—d. 1655.

Peter Grebber—w. Haarlem—history, portrait—b. Haarlem.

Jean Wynants—landscape—w. Louvre, Dresden, R. Gall, &c.
—b. Haarlem, 1600—d. 1670.

Paul de Vos—battles, animals—b. Alost—fl. 1600.

Henry Pot—portrait, history—b. Haarlem.

* *Juste Smbtermans*—painter to G. D. of Florence—history,
portrait—b. Antwerp—fl. 1600.

Philip vander Baaren—fruits and flowers—b. about 1600.

Cornelius Wieringen—marine views—b. Haarlem.

* *Warnard van Rysen*—scholar and imitator of Polenburg—
b. Bommel.

Floris van Dyck—history, fruits.

Will. Steenree—nephew and scholar of Polenburg—fl. 1600.

Jean Baptiste Franck—galleries of pictures, &c. in small.

• *Gabriel Franck*—fl. 1634—*Constantin Franck*—fl. 1694—
Maximilian Franck, and others of that name, all painted
small pictures highly finished: little is known of their lives.

* *James van Oost*, (the old)—w. Bruges Ch. Ypres Ch.—
imitated Rubens, and afterwards A. Caracci—history,
large pictures, portrait—b. Bruges, 1600—d. Bruges, 1671.

* *Jan van Hoeck*—scholar of Rubens—lived much at Rome
and Vienna, employed by the emperor—portrait, history—
b. Antwerp, 1600—d. 1650.

Jan vander Lys—scholar and imitator of Polenburg—b.
Breda.

Antony Mirou—landscape with figures—fl. 1640.

Nicholas Mojaert—painted in style of Rembrandt—b. Amster-
dam, 1600.

Philippe de Champagne—scholar of Fouquieres—w. Paris,
Sorbonne, Ghent ch.—history—employed in the Royal
Palaces of France, and Card. Richelieu—b. Brussels, 1600
—d. 1674.

SCHOLARS OF CHAMPAGNE.

Plattemontagne—of Antwerp—b. 1600—d. 1666—a feeble imitator, as also the nephew, *J. Bat. Champagne*.

Everard van Aelst—painted dead birds, instruments of war—b. Delft, 1602—d. 1658.

Juste van Egmont—dwelt chiefly in France, painter to Louis XIII. and XIV.—history, large and small—b. Leyden, 1602—d. Antwerp, 1674.

Jan van Bronkhorst—painted some pictures, but chiefly known for glass painting—b. Utrecht, 1603.

Jan Cossiers—scholar of Corn. de Vos—visited Spain, &c.—history—w. Mechlin—b. Antwerp, 1603.

Peter John van Asch—landscape—b. Delft, 1603.

Simon de Vos—history, large and small—b. Antwerp, 1603.

Henry de Gaudt [*Count Palatine*]*—friend of Elsheimer, many of whose works he engraved—b. Utrecht—fl. 1625.*

John Bylert—history—b. Utrecht.

Leonard van Heil—flowers, insects, &c.—also engraver—b. Brussels, 1603.

Daniel van Heil—landscape, conflagrations—b. Brussels, 1604.

* *Christian van Kewenberg*—scholar of J. van Es—lived latterly at Cologne—history, large—b. Delft, 1604—d. 1667.

Peter Dankers de Ry—painter to the King of Poland—portrait—b. Amsterdam, 1605.

Albert Cuyp—scholar of his father, *J. Guerits Cuyp*—w. England—the King—D. Bedford—M. Bute, &c.—pastorals, moonlights, landscape, &c.—b. Dort, 1606.

Joseph Oostefries—painted history on glass—b. Horn, 1628—d. 1661.

Peter Francois—figures, portrait—b. Mechlin, 1606—d. 1654.

- * *Louis Primo (Gentil)*—lived thirty years at Rome, patronised by the Pope—w. Ghent, *Middeburg*—portrait—b. Brussels, 1606.

Rembrandt van Rhyn—studied a short time under J. Pinas, and others—established himself for life at Amsterdam, 1630—w. Louvre, Paris, Munich, Florence: England, D. Hamilton, Royal Collection, Earl Derby, J. J. Angerstein, Esq. Earl Grosvenor; Amsterdam, theatre anatom.—portrait, landscape, history, etching—b. near Leyden, 1606—d. 1674.

SCHOLARS OF REMBRANDT.

G. Flinck—*Paudits*, a Saxon—*Francis Wulfhagen*—*Jurien Ovens*—*Ferdinand Bol*—*Eeckhout*—*Jans. van Hoogstracken*—*Nicolas Maas*—*Drost*—*Heyman Dullaert*—*Arent de Gelder*—*Gerard Dou*—*Cuyp*, the father.

- * *Monnin*—painter to the Pope—conversations—b. Bois le Duc, 1606—d. Bois le Duc, 1686.

Neranus—painted in style of Rembrandt and Van Vliet—fl. 1646.

Emanuel de Witte—chiefly interior of churches—b. Alcaer, 1647—destroyed himself 1692.

Erasmus Quellyn—scholar of Rubens—w. Mechlin Ch. Ghent Ch.—landscape, history, portrait, (his son see below)—b. Antwerp, 1607—d. Antwerp, 1678.

- * *Abraham van Diepenbeke*—scholar of Rubens—w. Antwerp, Brussels—history, designed vignettes, &c., painted glass—b. Bois le Duc—d. Antwerp, 1675.

* *Theodore van Thulden*—scholar and assistant of Rubens—w. Antwerp, Ghent, Bruges, Mechlin, Hague, Pal. in the wood—history, fairs, and figures—b. Bois le Duc, 1607.

Peter vander Willingen—still life—b. Bergen-op-Zoom, 1607.

Jan Lievens—scholar of P. Lastman—dwelt three years in England—w. Amsterdam—portrait, history—b. Leyden, 1607.

Palamedes Steevens—born at London of Dutch parents—painted for James I.—settled at Delft—battles—imitated E. Vandevelde—b. 1607—d. 1638—his brother painted portrait, conversations, &c.—fl. 1636.

Rosendall—history—b. Enkhuysen, 1636—d. 1686.

Anna Maria Schurmans—painter, sculptor, engraver, musician, linguist—b. Utrecht, 1607—d. 1678.

* *Gerard Terburg*—visited Madrid, London, Germany, Italy, Paris: settled at Deventer—scenes of common life, &c.—w. the King, A. Baring—b. Ywol, in Overysse, 1608—d. 1681.

Adrian Brauwer—w. Amsterdam, Paris, D. Wellington, D. Devonshire—painted scenes of low life—lived a libertine, and died in an hospital, 1640—b. Haarlem, 1608.

Joseph van Craesbeke—scholar and fellow-debauchee of Brauwer—painted scenes of low life—b. Brussels.

James Bacher—w. Munich—portrait, history—b. Harlingen, 1608—d. 1641.

* *Bertrand Fouchier*—scholar of Van Dyck—patronised by Pope Urban VIII. Rome—portrait, conversations after style of Brauwer—b. Bergen-op-Zoom, 1609—d. 1674.

* *Peter van Lint*—w. K. of Denmark; England, Lord Clifford—history, portrait—b. Antwerp, 1609.

Herman Zacht-leeven—w. Hague, Rotterdam, Amsterdam, Paris, &c.; Munich, R. Gall.—landscapes about Utrecht, or on the Rhine—b. 1609.

Cornelius Zacht-leeven—brother of the above—imitated Brauwer and Teniers.

FOLLOWERS OF THE STYLE OF ZACHT-LEEVEN.

Theobald Michan—b. Tournai, 1676—*Bermaert van Kalraat Kobell*, &c.—*Willem van Bommel*—*Jan Wostermans*.

Salomon Coning—scholar of Nic. Moyart—w. K. Denmark—history, large and small, portrait—b. Amsterdam, 1609.

Jean Baptiste van Heil—brother of D. van Heil—portraits and Madonnas, &c.—b. Brussels, 1609.

Robert van Hoeck—w. Paris—painted march of armies, camps, small size, &c.: also military architect—b. Antwerp, 1609.

James Potma—scholar of Wybrandt de Gheest—history—portrait—b. Workum in Friesland—d. Vienna, 1684.

Peter Donkers—scholar of J. Jordaens—visited Frankfort, Paris, Rome—b. Gouda—d. 1668. •

Jan Donkers—cousin of the above—portrait—died young.

David Teniers—pupil of his father, D. Teniers, and of A. Brauwer—w. Madrid, Munich, Hague, Brussels, England, the King, Sir C. Lacy, E. Ashburnham, F. Freeling, Esq., &c.—landscape, fairs, chymists, &c.—b. Antwerp, 1610—d. Brussels, 1690.

SCHOLARS OF D. TENIERS.

Abshoven of Antwerp—d. young—*Van Helmont—de Hont—Ertebout—Arnald van Maas—Henry Rokes—F. du Chatel—Vincenzio Malo.*

IMITATORS OF D. TENIERS.

D. Ryckaerts—J. van Kessel—Droogslout of Gorcum—*Tilleborg, &c.*

* *Jan Thomas*—scholar of Rubens, painted for the Bishop of Metz, and the Emperor Leopold, who gave him a pension—history—b. Ypres, 1610.

FOREIGN ARTISTS RESIDING IN THESE COUNTRIES.

Jean van Bockhorst [Langhen Jan]—pupil of J. Jordaens—*Adrian and Isaac Ostade* of Lubec—scholars of F. Hals.

Leonard vander Koogen—scholar of J. Jordaens, friend of C. Bega—b. Haarlem, 1610—d. 1681.

William vanden Velde—commissioned by the states to paint naval actions, &c.—invited to England by Ch. I.—w. Hague, Amsterdam—marine views—b. Leyden, 1610—d. London, 1693.

Adrian Hanneman, (Ravestein)—scholar of Van Dyck—w. P. Orange—history, portrait—b. Hague, 1610. •

Martin Langelé—figures—w. Hague.

Jean de Reyn—scholar of Van Dyck, whom he accompanied to England—settled at Dunquerque—w. Dunquerque—sacred history, portrait—b. Dupquerque, 1610.

Cornelius Everdyck—of noble family, who preserve his works—painter of history—b. Tergoes.

Jan Duiven—scholar of Woutes Craberts—portrait, copyist—b. Gouda.

* *Jan van Balen*—scholar of his father, H. Van Balen, whom he imitates—history, large and small—b. Antwerp, 1611.

John Asselyn [*Crabetje*]—landscape—b. Antwerp, 1610—d. Amsterdam, 1660.

Jan Meyssens—scholar of Vander Horst—portraits, history—b. Brussels, 1612.

* *Emeltraet*—friend of the above, dwelt at Rome, Antwerp—landscape.

Peter Janssens—scholar of J. Bockhorst—glass-painter—b. Amsterdam, 1612—d. 1672.

Bartholomew vander Helst—portrait—b. Haarlem, 1613.

* *Thomas Willeborts* (*Bosschaert*)—scholar of G. Seghers—lived at Antwerp—w. Antwerp, Brussels—history, portrait—b. Bergen-op-Zoom, 1613—d. Antwerp, 1649.

* *Otho Marcellis*—employed at Paris, Florence, Rome—lived at Amsterdam—w. Hague—painter of flowers and insects, &c.—b. 1613—d. 1673.

Govaert Flinch—scholar of Lambert Jacobs, and of Rembrandt—lived in Flanders—history and portrait, large size—w. Amsterdam—b. Cleves, 1616.

Otto Marseus—landscape—b. Amsterdam, 1613.

* *Peter de Laer* (*Bamboccio*)—friend of Poussin, Claude, Sundvar—lived at Rome, Amsterdam, Haarlem—w. Gall. Munich, Hague, &c.—villagers, chase, robbers, landscape—b. Naardem, 1613—d. 1673.

✱

IMITATORS.

Bernard Graat—*Jean Meel*—*Goebourv*—b. Antwerp—*Stephen Esselens*, &c.

* *Roelant de Laer*—brother of the above, with whom he travelled—died young at Genoa—he had another brother drowned in Italy.

- Nicholas de Helt Stokade*—scholar of D. Ryckaert—lived at Rome and Vienna—w. Madrid, Berlin—history, large and small—b. Nimeguen, 1613.
- Abraham Willaerts*—scholar of his father, A. Willaerts, J. Bylaert, S. Vouet—lived at Paris, Brussels, Utrecht—b. Utrecht, 1613.
- Jacques van Artois*—lived almost wholly at Brussels, and made his studies in the forest of Soigny—w. Munich, R. Gall.—landscape—b. Brussels, 1613.
- Gerard Dow*—scholar of Rembrandt—w. Munich, Louvre, Dresden, &c.; Rome, St. Maria della Pieta, St. John be-headed; Florence, G. D.; Hague; England, W. Beckford, Esq. &c.—portrait, figures, carpets, &c.—finished higher than any other artist—b. Leyden, 1613—d. Leyden.

SCHOLARS OF G. DOW.

- F. Mieris*—*Slingelandt*—*Godefroy Schalken*—*Matthew Neven*—b. Leyden; 1647.
- D. van Tol*, or *Tool*.
- Codiek* may be reckoned amongst his imitators.
- Mathan*—a scholar.
- Van Staveren* also imitated him.

Bonaventure Pieters—w. cabinets throughout Flanders—storms at sea, &c.; also a poet—b. Antwerp, 1614—d. 1652.

Jan Pieters—brother of the above—painted in same style—b. 1625.

* *Bertholet Flemael*—patronised by G. D. Florence—painted at Paris the cupola in the convent of Carmelites: settled at Liege—w. Liege, Huy, Munich, &c.—history, portrait—b. Liege, 1614—d. Liege, 1675.

Carlier—history—scholar of Flemael.

Francis Wouters—scholar of Rubens—painter to Emp. Ferdinand II.—employed in England, settled at Antwerp—history, landscape, with figures—b. Liere, 1614.

Jacques Vanloo—w. Coll. de France—figures: excellent colorist—b. Eecloo, 1614—d. 1670.

David Rychaert (the younger)—scholar of his father—landscape: also in style of Ostade, Brauwer, Teniers—b. Antwerp, 1615.

Arnold Ravesteyn—scholar of his father, J. Ravesteyn—portrait—b. Hague, 1615.

Gabriel Metz—imitated G. Dow and Terburg—lived at Amsterdam—w. Paris, Hague, Amsterdam—b. Leyden, 1615.

Jean van Geel—sch. of Metz—painter of history and cattle.

Mathew Vanderberg—scholar of Rubens—servile copyist—b. Ypres, 1615—d. Alcmaer, 1647.

Thomas Wyck—seaports, &c., fairs, &c.: also etched prints.

FOREIGNERS RESIDENT IN FLANDERS AND HOLLAND.

J. Spilberg of Dusseldorp—sch. of Flinck—*Adrian* and *Isaac Ostade*—*Jean Lingelbac*—*J. H. Roos*—*Bakhuysen*—*Moucheron*.

Peter Nedeck—scholar of P. Lastman—landscape—b. Amsterdam.

Jean Vander Heyk—flowers, landscape—b. Oudenarde—fl. 1656.

* *La Tombe* [*le Boucheur*]—Italian costumes, mines, grottoes, ruins—b. Amsterdam, 1616—d. 1676.

* *Hans Jordaens* [*Pollepel*]—lived in Italy—b. Delft, 1616—d. near Hague.

Gilles Schlagen—scholar of Salomon Ravesteyn—visited N. Germany, Poland, Paris, England—portrait, marine: also made copies—b. Alcmaer, 1616—d. Alcmaer, 1668.

Ludolf de Jong—scholar of J. Rylaert—passed seven years at Paris—lived at Rotterdam—portrait—b. Overschie, near Delft, 1616—d. 1697.

G. Horas—landscape—fl. 1642.

Peter Meert—portrait—b. Brussels—fl. 1620.

Antony Waterloo—lived at Utrecht: etched and painted landscape in admirable style—w. Dresden, R. Gall., &c.—b. Utrecht.

Gonzales Coques—scholar of Ryckaert (the elder)—w. Antwerp, Brussels, Hague—portrait, scenes of common life: displayed uncommon talent—b. Antwerp, 1618.

Abraham vander Tempel—scholar of Schooten—w. Leyden—history, portrait—b. Leyden, 1618.

SCHOLARS OF A. TEMPEL.

Isaac Paling, or Paulyn—portrait—*F. Mieris*—*Mich. van Musscher*—*Ary de Voys*—*Ch. de Moor*.

Cornelius Janssens—lived some years in England—w. Amsterdam, England—portrait: also history—b. Amsterdam.

Jan Goedaert—painted insects and birds in water colours: writer on entomology—b. Middleburg—d. 1668.

Cornelius Everdyck—of noble family; his pictures (historical) are preserved by his family—b. Tergoes.

Jan Philip van Thielen—scholar of D. Seghers—pictures for churches, figures, flowers—b. Mechlin, 1618—d. 1667—he had three daughters in the profession, who chiefly copied his works.

Victor Boucquet—w. Loo, Nieuport—lived at Furnes—history, portrait—b. Furnes, 1619—d. 1677.

Charles van Savoyen—stories from Ovid, in small—b. Antwerp, 1619.

Arnold Neer, or Vander Neer—landscape—b. Amsterdam, 1619—d. 1683.

* *William van Aelst*—scholar of E. van Aelst—patronised by the D. of Tuscany—dwelt in Italy, Delft, Amsterdam—flowers, fruit—b. Delft—d. 1679.

Jurien Ovens—w. Amsterdam—history, portrait.

FOREIGNERS RESIDENT IN THE LOW COUNTRIES.

Louis Bakhuyzen of Emden—marine painter, &c.

Elger of Gottenburg—b. 1633.

Ferdinand Bol—scholar of Rembrandt—w. Amsterdam—b. Dordrecht—d. 1681.

* *Aart (Arnold) van Maas*—scholar of D. Teniers—painted village feasts: also an engraver—b. Gouda.

Henry Lankrinck—landscape—went to England—b. 1628—d. 1692.

Balthasar van Lemens—history—went to London—b. Antwerp, 1637—d. 1704.

Jacob de Bray—painter of history—b. Haarlem—fl. 1680.

Heda—still life—w. England, W. Praed, Esq., Buckinghamshire—fl. 1637.

* *Dirck Meerkerch*—w. Nantes—b. Gouda.

Cornelius Bega—scholar of A. Ostade—village peasants, &c.—w. Hague—b. Haarlem—d. Haarlem, 1664.

* *Willem van Bommel*—scholar of C. Zachtlevén—lived in Italy, Nuremberg—landscape—b. Utrecht.

Jan Wostermans—also a scholar of Herman Zachtlevén—views near Utrecht, the Rhine, &c.—b. Bommel.

Philip Wouermans—scholar of his father, Paul, and of Wynants—w. Hague, Amsterdam; England, the King, A. Baring, Esq., Countess De Grey, &c.; Paris, Colls. Blondel de Gagny, Gaignat, de Vaux, de Pigou, &c.—he lived at Haarlem—fairs, chase, cavalry, landscape—b. Haarlem, 1620—d. 1668.

IMITATORS OF WOUERMANS.

Peter and Jan Wouermans—his brothers and scholars—*Van Breda*—*Hagtenburg*—*Vanfalens*—b. Antwerp, 1680—d. Paris, 1732.

Matthew Scheitz—history.

* *Herman Swanevelt* [*Herman d'Italie*]*—scholar of Claude Lorrain—landscape—b. 1620—d. Rome.*

Jean Baptiste van Deynum—w. Spain, Germany—miniature, water-colours—b. Antwerp, 1620.

Adrian Verdoel—scholar of Rembrandt—painted history with more dignity than his master—fl. 1675.

Henry Nainwinck—painted and etched landscapes, &c.—b. Utrecht, 1620.

* *Bartholomew Breenberg*—w. Paris, Hague—Roman landscape, ruins, &c.—b. Utrecht, 1620—d. 1660.

Jean Loten—landscape—b. Switzerland, about 1620.

Peter de Witte—landscape—b. Antwerp, 1620.

* *Jean Both*—scholar of A. Bloemart—imitated style of Cl. Lorrain—landscape—w. Hague, Amsterdam, Rotterdam, Paris, Munich, R. Gall.; England, King, Corsham, Fitzwilliam, Museum, A. Baring, Esq., &c.—b. Utrecht.

SCHOLARS OF J. BOTH.

Henry Verschuuring—Willem de Heus—he is imitated very closely by *Jacob De Heuys*.

L. V. Ludick Hensch—fl. 1638.

* *Andrew Both*—sch. of Bloemart—imitated style of Bamboccio—w. England, D. Bedford—b. Utrecht—d. Venice, 1650.

* *Jean Baptiste Weeninx* [*le Hochet*]*—scholar of A. Bloemart—patronised by the pope: lived first at Rome, then at Utrecht—w. Hague, Amsterdam, Munich, &c.; England, H. P. Hope, Esq.—dead birds, history, landscape, portraits, animals, marine, &c.—b. Amsterdam, 1621—d. 1660.*

SCHOLARS AND IMITATORS OF WEENINX.

Jean Weeninx—son of the above—*Thierry Valkenburg*, &c.

- * *David Beek* [*le sceptre d'or*]*—sch. of van Dyke—patronised by Ch. I. of England, &c., and the crowned heads of Italy, Germany, France, Christina of Sweden, &c.—portrait—b. Delft, 1621.*
- * *Gaspard de Witte—landscape, small size—b. Antwerp, 1621.*
- * *Adam Pynaker—landscape—b. Pynaker, near Delft, 1621.*
- Cæsar van Everdingen—scholar of Bronkhorst—w. Alcaer—portrait, history; also an architect—b. Alcaer, 1606.*
- Aldert van Everdingen—scholar of P. Molyn—landscape, storms, marine views, &c.—b. Alcaer, 1621.*
- Jan van Everdingen—still life—brother of the above—b. Alcaer.*
- Henry Rokes* [*Zorg*]*—scholar of D. Teniers—w. Hague—fairs, markets, &c.—b. Rotterdam, 1621—d. 1682.*
- * *Cornelius de Man—passed nine years in Italy, and settled at Delft—w. Delft—studied Venetian colouring—b. Delft, 1621—d. 1706.*
- Gerbrant vanden Eeckhout—scholar of Rembrandt, whom he imitated with great success—w. Hague, Munich, R. Gall. &c.—history, portrait—b. Amsterdam, 1621.*
- Joris van Son—fruits and flowers—had a son who imitated him—b. Antwerp, 1622.*
- Emanuel Murant—scholar of Wouvermans—visited France, and settled at Lewarde in Friesland—towns, castles, villages—b. Amsterdam, 1622—d. 1700:*
- Wallerant Vaillant—scholar of E. Quellyn—lived at Amsterdam—painted portraits: first engraver in mezzotinto: taught by P. Rupert—b. Lille, 1623.*
- Jan Vaillant—his brother—for some years painter, afterwards a merchant.*
- Andrè Vaillant—engraver—died young.*
- Bernard Vaillant—another brother—portrait in crayons—lived at Rotterdam.*

- * *Jacques Vaillant*—another brother—painted for the Elector of Brandenburg, and the Emperor—history, portrait.
- * *Jacques vander Goes*—scholar of N. Moyaert—imitated Bamboccio—lived chiefly at Amsterdam—landscape, cattle—b. Amsterdam, 1623—d. 1673.
- * *Theodore Helmbreker*—sch. of Grebber—lived chiefly at Rome—w. Rome, Florence, Munich, &c.—landscape, fairs, figures—b. Haarlem, 1624—d. Rome, 1694.
- Nicholas Berghem* [*N. van Haarlem*]
—scholar of V. Goyen, Moyaert, Grebber, Weenix—w. Paris, various collections, R. Gall. Munich, R. Gall. Dresden; England, the King, D. Bedford, Dulwich College, &c.; Hague, Amsterdam—landscape, cattle—b. Haarlem, 1624—d. Haarlem, 1683.

IMITATORS OF BORGHEM.

- Jan Sibrechts*—*A. Begyn*—*Thierry van Bergen*—*Zoolemacher*, his scholar—*Hugtenburch*, his scholar—*Theodore Visscher* of Haarlem—*Vander Bent*, &c.; also *D. L. Coure*—w. Duke of Wellington.
- * *Peter Bol*—flowers and animals—b. Antwerp, 1625.

Paul Potter—scholar of his father, Peter Potter, of the family of Egmart—lived at the Hague—w. Paris, Louvre, Coll. Choiseul, &c.; Poland, Pr. Radzivill; Hague, Rotterdam, &c., various collections; England, W. Wells, Esq.—landscape, cattle, trees, &c.—b. Enkhuissen, 1625—d. 1654.

IMITATORS OF P. POTTER.

Jean le Duc—*C. Clomp*, &c.

Hercules Zegers—landscape painter and engraver: great talents, but unfortunate.

* *Jan van Heck*—lived under patronage of D. de Bracciano at Rome—settled afterwards at Antwerp—landscapes and figures in small, flowers, fruit, &c.—b. Bourg, near Oudenarde.

Nicolas vander Heck—history—fl. 1631.

Martin Hemskerck vander Heck—his son—architecture, landscape.

Gaspard van Eyck—marine battles—b. Antwerp.

Nicolas van Eyck—marine battles—lived at Antwerp.

Jan Sibrechts—imitator of Berghen and Du Jardin—b. Antwerp.

Philip Fruitiers—figures in miniature and water-colours—lived at Antwerp.

W. Dyck—figures in style of Maas—w. England, L. G. Cavendish—fl. 1658.

Philip Ferdinand Hamilton—landscape, dead birds, &c.—b. Brussels, 1664—d. Vienna, 1740.

John George Hamilton—horses, landscape—b. Brussels, 1666—d. 1741.

Charles William Hamilton—landscape, birds, &c.—b. Brussels, 1668—d. 1754.

Antony Goebouw—history, and scenes in manner of Ostade—b. Antwerp.

* *Francis de Neve*—imitator of Rubens and van Dyck: made many copies of Raphael at Rome—history—lived at Antwerp.

Jean Fyt—dead game, flowers, fruit, &c. painted with the greatest truth and taste—b. Antwerp.

Peter Tyssens—one of the best painters of this school—sacred history, portrait—b. Antwerp—d. 1635.

Charles Fabricius—landscape—b. Delft, 1624—d. 1654.

Alexander Adriaensen—fruit, vases, bas reliefs, &c.—b. Antwerp.

Jean Eyckens—sculptor, afterwards painter of flowers, &c.—b. Antwerp.

Francis Eyckens—flowers, &c.—brother of the above—b. Antwerp.

Peter vander Borcht—history, landscape—b. Brussels.

Peter de Witte—landscape—b. Antwerp.

Gerard Hoogstad—sacred history, portrait—b. Brussels.

Gysbrecht Thys—more unfortunate than his talents deserved—portrait, landscape, cattle—w. Breida—b. Antwerp.

- Nicolas Loyer*—painted history at many foreign courts—b. Antwerp.
- * *Willem Gabron*—lived at Rome and Antwerp—b. and d. Antwerp.
- Artus Wolfaerts*—history; also pieces in style of Teniers—b. Antwerp.
- Francis Du Chatel*—scholar of D. Teniers (younger), whom he imitated with great success—w. Ghent—b. Brussels—fl. 1666.
- Gilles van Tilborgh*—imitator of Brauwer and Teniers—b. Brussels—fl. 1666.
- * *Jan Worst*—friend of Lingelbac—landscape in Italy.
- Willem van Drilenburg*—scholar of Bloemart—imitated landscape of Both—fl. 1668 at Dordrecht—b. Utrecht, 1625.
- Jacques La Vecq*—scholar of Rembrandt—visited Paris—portrait—b. Dordrecht—d. 1674.
- Willem Tybout*—glass painter—b. Gouda, 1626—d. 1699.
- Morel*—scholar of Verendael—flowers and fruits—b. Antwerp—fl. 1664.
- Jan van Kessel*—imitator of Breughel de Velours—w. Madrid, England, E. Carlisle—flowers, plants, birds—b. Antwerp, 1626.
- * *Samuel van Hoogstraeten*—scholar of Rembrandt—employed at the court of Vienna, and in England—he painted history and portraits, and also wrote on painting, and other subjects; both in prose and verse—b. Dordrecht, 1627—d. Dordrecht, 1678.
- Jean van Hoogstraeten*—travelled with his brother—history—b. Dordrecht—d. Vienna.
- * *Ossenbeeck*—imitated Bamboccio—fairs, landscape, animals, highly finished, and with great spirit—b. Rotterdam.
- Margaret Godewyck*—flowers, landscapes, &c.—b. Dort, 1627—d. 1677.
- * *Matthew Withoos*—scholar of J. van Kampen—lived at Hoorn—w. Hoorn—cabinet pictures—b. Amersfort, 1627—d. Hoorn, 1703—he had seven sons and daughters, who

followed the profession : the works of *Alida Withoos*, fruits, insects, &c. are highly esteemed.

* *Henry Grauw*—scholar of J. van Kampen—lived at Amsterdam, Utrecht, Alcaer, and Hoorn—history, figures—b. Hoorn, 1627.

Roestratten—scholar of F. Hals—lived chiefly in England—portraits and figures, &c.—b. Haarlem, 1627—d. London, 1698.

Terlee—history—fl. 1636.

* *Henry Verschuuring*—scholar of J. Both—lived for many years at Rome; then settled at Gorcum, where he was elected burgomaster—battles, camps, &c.—w. Dordrecht, Hague—b. Gorcum, 1627—d. Gorcum, 1690.

Jacques vander Ulft—burgomaster of Gorcum—w. Hague—architectural ruins and figures, &c.—b. Gorcum, 1627.

* *Theodore vander Schuur* [*l'amitié*]—scholar of S. Bourdon, at Paris—lived at Rome till 1665, then settled at Hague—portraits, figures—b. Hague, 1628—d. Hague, 1705.

* *Jan Teunisz* [*Antony*] *Blankhof*—[*Jean Maet*]—scholar of Cæsar van Everdingen—visited Rome, and made a voyage to Candia—marine views, &c.—b. Alcaer, 1628—d. 1670.

Bernard Graat—lived at Amsterdam—painted after style of Bamboccio—landscape, animals, &c.; also history—b. Amsterdam, 1628—d. 1709.

SCHOLARS OF B. GRAAT.

Jean Henry Roos, &c.

Vincent vander Vinne—scholar of F. Hals—travelled in Germany, Switzerland, and France; lived at Haarlem—landscape, portraits, animals, also history, &c.—b. Haarlem, 1629—d. 1702—he had three sons, *Laurence*, *Jan*, and *Isaac*, indifferent painters.

* *Jan Erasmus Quellyn* (son and scholar of Erasmus Quellyn)—employed at Rome, Florence, Venice, Naples, and finally settled at Antwerp: the best Flemish history painter after Rubens—b. Antwerp, 1629—d. Antwerp, 1715—w. Antwerp, Bruges.

- Henry Berchmans*—scholar of J. Jordaens, Wouvermans, and T. Willeborts—history, portrait—painter to Henry de Nassau; at his death settled at Middelburg.
- Theodore van Loon*—w. Rome, Florence, Brussels—sacred history—b. and d. Brussels.
- Maria van Oosterwyck*—scholar of D. de Heem—painted the portraits of the Emperor, King William of England, Louis XIV. &c.: also painted flowers, &c.—b. Nootdorp, 1630—d. 1693.
- Willem Kalf*—scholar of Henry Pot—history, portrait—b. Amsterdam—d. 1693.
- Cornelius Bisschop*—portrait and history, but chiefly figures for ornamenting apartments: he had two sons, Jacques and Abraham, also painters.—b. Dort, 1630.
- * *Livius Meius*—scholar of Pietro Cortona at Florence—b. Oudenarde, 1630—d. 1691.
- * *Peter van Bredael*—passed many years in Spain, and then settled at Antwerp—landscape—b. Antwerp, 1630.
- J. Baptiste Gaspar*—scholar of Bosschaert—history and portrait—b. Antwerp—d. 1691.
- * *Willem Doudyns* [*Diomede*]—figures, allegories—b. Hague, 1630—d. 1697.
- Adrian van der Kabel*—scholar of van Gorgen: imitated B. Castiglione with success—landscape, animals, &c.; also engraver—b. Ryswick, 1631—d. Lyons, 1695.
- Jan van Assen*—history, landscape, after prints of A. Tempesta—b. and d. Amsterdam.
- Christopher Pierson*—scholar of Meyburg: much employed in Germany: lived chiefly at Gouda—history, portrait, still life—b. Hague, 1631—d. Gouda, 1714.
- Mademoiselle Rozè*—executed landscape, architecture, and portrait in coloured silk—b. Leyden, 1632—d. 1682.
- * *Willem Schellinks*—travelled in England, France, Italy, Switzerland, &c.—imitated Du Jardin and Lingelbac in landscape—also painted groupes of figures—d. 1678.

Daniel Schellinks—his brother—landscape—d. 1701.

Nicolas Maas—scholar of Rembrandt—portrait—b. Dort, 1632—d. 1693.

Carl van Vogl [*Distelblum*]—b. Maestricht, 1633—d. Rome, 1695.

Jurian van Streeck—still life—b. 1632.

Ottomar Elger—scholar of D. Sèghers at Antwerp—called to the court of Berlin, where he settled—flowers, fruits, &c.—b. Gottenburg, 1633.

Charles Emanuel Biset—employed at the court of France, settled at Antwerp—balls, assemblies, figures, &c.—b. Malines, 1633—he had a son, *Jean Baptiste Biset*, also a painter.

* *Spierings*—employed at Paris, Lyons, and in Italy—imitated the landscape of Salvator Rosa and Roctaert, &c.—w. Paris, Louvre, &c.

Jan de Baan—scholar of J. de Backer—painted at the Hague and at the court of England, and refused the offers of Louis XIV. and the Elector of Brandenburg—b. Haarlem, 1633—d. Hague, 1702.

Peter Gallis—landscape, still life, &c.—b. Enkhuisen, 1633—d. 1697.

Jan van Sweel—nephew of J. Baan—recommended by him in place of himself as director of the academy at Berlin.

Willem vande Velde—painted in England for Charles II. and James II.: painted marine views—b. Amsterdam, 1633.

J. V. Gooz—landscape, sometimes with figures by Berghem—fl. 1633.

Antony Francis van der Meulen—scholar of P. Snayers—painted the battles of Louis XIV. by whom he was pensioned and sent to the seat of war—b. Brussels, 1634—d. Paris, 1690.

Peter vander Meulen—his brother—a sculptor, settled in England.

FOLLOWERS OF THE STYLE OF V. MEULEN:

Martin, the elder and younger—Duret—Boudewyns—Francis Bout—Dupont [Pointié]—C. Breydel—Hughtenburg—Nollet, &c.

Bernard Schendel—figures; &c.—b. Haarlem.

Cornelius Kick—painted portrait first, then flowers: of a very indolent habit, so that his works are scarce—b. Amsterdam, 1635.

Stoop—figures of peasants, hunters, &c.—imitated Bloemen and Carrè—fl. 1650.

Cornelius Brizè—still life, bas reliefs, musical instruments, &c.

Blekers—history—b. Haarlem.

Simon de Vliegcs—sea views, storms, &c.—w. R. Gall. Dresden—b. Amsterdam, 1640.

Francis Post—scholar of his father, J. Post; went to the E. Indies with Pr. Maurice, in 1647—scenes from India—b. Haarlem—d. Haarlem, 1680.

Gaspar vander Boss—marine views—b. Hoorn, 1634—d. 1666.

Jacques Ruysdaal—intimate friend of Berghem: lived at Amsterdam—w. Hague, Amsterdam; England, M. Bute, G. W. Taylor, Esq.; Petersburg, Imperial Collection—landscape—b. Haarlem, 1640—d. Haarlem, 1681.

IMITATORS OF RUYSDAAL.

Salomon Ruysdaal—elder brother of the above—imitator of him and *Van Goyen*—d. 1670—*J. de Vries*, closest imitator—*Isaac Koene*, scholar of Ruysdaal—*Hobbema*—*Theod. Rombouts*, &c.

Francis Micris—scholar of Gerard Douw; refused an establishment and pension at Vienna—w. Leyden, Hague; R. Gall,

Munich; R. Gall. Dresden; England, W. Smith, Esq., H. P. Hope, Esq.—lived at Delft—portrait, figures, &c.—b. Delft, 1635—d. 1681.

IMITATORS OF MIERIS.

G. Metz—*P. de Hooge*—*Leeermans*—b. 1655—d. 1706
Mich. van Musscher—d. Amsterdam, 1705.
Netscher, &c.

SCHOLARS OF F. MIERIS.

* *Jan Mieris*—his son—portraits, large size—b. Leyden, 1660
 * —d. Rome, 1690.

Willem Mieris—son also of F. Mieris; inferior to his father in designs, though his pictures bear nearly the same price: his *Rinaldo* and *Aminta* is one of the most celebrated—subjects of common life, portrait, &c.—w. Hague, Amsterdam—b. Leyden, 1662—d. Leyden, 1747—he had a son who imitated his style, *Francis van Mieris*.

* *Jan van Nes*—scholar of Mirevelt—portrait.

* *Peter Frits*—travelled, and was employed in most of the courts of Europe—lived at Delft, not much patronised by the public.

Peter van Anraat—history—b. 1635.

Thierry van Delen—scholar of F. Hals—churches, apartments, and figures, &c.—b. Heusden.

Louis Janson vanden Bossch—flowers and fruits—b. Bois le Duc.

James vanden Bossch—fruits, &c.—b. Amsterdam, 1636—d. 1676.

Jan van Hagen—landscape—b. Hague—fl. 1655.

Jan Steen—scholar of Van Goyen—w. Hague, Amsterdam, Rotterdam, Middelburg; England, General Phipps, G. W. Taylor, Esq., &c.—lived at Delft; a drunkard—painted figures, drunken men, &c.—b. Leyden, 1636—d. 1689.

Thierry Steen—his son—was a good sculptor, and pensioned at one of the German courts.

IMITATORS OF JAN STEEN.

Jacques Torrenvliet—*J. Molenart*—*Victoors*, &c.

Jan Beeldemaker—chase, &c. chiefly in fresco—b. Hague, 1636.

Francis Carrèe—lived in the employment of Prince William Frederick, stadtholder of Friesland: then settled at Amsterdam—village festivals—b. Friesland—d. Amsterdam, 1669.

Jean Le Duc—scholar of Paul Potter, whom he imitated with great success; also made several etchings—b. Hague, 1636.

Daniel Haring—portraits in style of Van Gool—had many scholars—b. about 1636—d. Hague, 1706.

* *Daniel Mytens*—[*Corneille Bigarrée*]—lived many years in Italy, settled at the Hague 1664—history, portrait—b. Hague, 1536—d. 1688,

P. D. Rinz—still life, glasses, fruit, fish, &c. in the manner of J. de Heem—w. W. S. Lowndes, Esq.—fl. 1653.

* *David de Coninck*—(*Rommelaer*)—scholar of Fyt, whom he imitated—animals, living and dead—b. Antwerp.

Jean Fisscher—animals—b. Amsterdam, 1636.

Jan Hakkert—travelled in Germany and Switzerland—landscape, the figures generally by A. Vandervelde—b. Amsterdam, about 1635—w. R. Gall. Munich, &c.

* *J. Weyerman*—[*Campaviva*]—painted fruits and flowers.

Peter Gyzen—scholar of Breughel de Velours—b. Antwerp.

* *Drost*—scholar of Rembrandt—studied at Rome—history.

Christopher John vander Laenen—assemblies, taverns, &c.

* *Spalthof*—history and market scenes, &c. with figures.

Melchior Hondekoeter—scholar of his father—born of noble

family—w. Rt. Hon. J. Trevor—peacocks, barn-door fowls, &c.—b. Utrecht—d. Utrecht, 1695.

Jan van Neck—scholar of J. Backer, whom he imitated with great success: also history—b. Narden—d. Amsterdam, 1714.

Heyman Dullaert—scholar of Rembrandt, whom he imitated very closely—figures—b. Rotterdam, 1636—d. 1684.

Jan vander Heyden—w. Amsterdam, Rotterdam, Munich—public buildings, castles, churches, &c. with figures by A. Vandervelde—b. Gorcum, 1637—d. Amsterdam, 1712.

* *Jacques van Oost (the younger)*—scholar of his father (see above)—visited Italy, settled at Lisle—portraits and sacred history—w. Lisle—d. Bruges, 1713.

Minderhout—[*Hobbema*]—seaports, marine views, &c.—settled at Bruges—w. Bruges, Hague; England, W. Taylor, Esq., Lord Wemyss—b. Antwerp—fl. 1662.

FOREIGNER.

Gaspar Netscher—portrait painter—native of Heidelberg—resided at the Hague—b. 1639.

Nicolas Ryckx—views in Palestine, where he travelled—b. Bruges—fl. 1667.

* *Willem de Heus*—scholar of J. Both—w. Italy, Munich, R. Gall.—views of the Rhine, chase, cattle—b. Utrecht—d. Utrecht.

Adrian vanden Velde—scholar of J. Wynants, to whom he gave assistance, as also to many other artists—w. Hague, Munich, R. Gall, Amsterdam; England, A. Baring, Esq. &c.—b. 1639—d. 1672.

Thierry van Bergen—scholar and imitator of A. Vandervelde—fl. 1640.

Dominic Nollet—painter to Maximilian, duke of Bavaria—afterwards settled at Paris—w. Bruges—landscape, battles, &c.—b. Bruges, 1640—d. Paris, 1736.

* *Abraham Genoels*—[*Archimede*]—scholar of J. Bakercel—

settled at Paris, friend of Le Brun—returned to live at Antwerp 1682—landscape, portrait—b. Antwerp, 1640.

Peter van Slingelandt—scholar of Gerard Douw—w. Hague—figures, with animals, &c.—b. Leyden, 1640—d. 1691.

Gerard de Lairese—scholar of his father, *Renier de Lairese*—lived a libertine—blind in 1690—w. Paris, various collections, Munich, R. Gall.—b. Liege, 1640—d. Amsterdam, 1711.

Abraham and Jan—his sons—followed the profession.

* *Ernest Lairese*.—brother of Gerard—painted animals in water-colours.

Jacques and Jean—also his brothers—painted flowers and bas reliefs.

* *Philip Tideman*—of Hamburgh—was a scholar and assistant of G. Lairese—W. Van Heede imitated him very closely.

* *Bernard Appelman*—landscape, Italian, &c.—b. Hague, 1640—d. 1686.

De la Huy—imitator of Netscher.

Peter Nolpe—painter and engraver—fl. about 1638.

N. Steenwyk—lived at Breda.

* *Charles du Jardin*—[*Barbe de Bouc*]—scholar of N. Berghem—lived chiefly in Italy—returned once to Amsterdam—w. Amsterdam, Paris; England, H. P. Hope and C. H. Tracey, Esqrs. Sir S. Clarke—b. Amsterdam, 1640—d. Venice, 1678.

Francis Cuyck de Mierhop—of noble family—lived at Ghent—animals, fish—b. Bruges, 1640.

Jean Wyck—son and scholar of Thomas Wyck—resided much in London—chase, figures, cavaliers, &c.—d. London.

Albert vander Poel—landscape—fl. 1647.

Vanden Poel—painter of fires, cottages, &c.

Peter Quast—painted Flemish subjects—fl. 1630.

C. Savoy—portraits highly finished—w. Capt. Robertson, Edinburgh—fl. 1653.

David Colyns—history—b. Amsterdam—fl. 1650.

Ary de Voys—scholar of vander Tempel—friend of Slingelandt—imitated the style of Poclenburg, Brauwer, Teniers—one of the best artists of the Dutch school—England, E. Carlisle—history, landscape—b. Leyden, 1641.

* *Jacques Torenvelt*—adopted much of the Italian style—married in Italy—history, portraits, &c.—b. Leyden, 1641.

Jan van Haansbergen—scholar of Poclenburg, whom he succeeded in imitating in his early days; he afterwards became a dealer in pictures—fables, figures, portraits, &c.—b. Utrecht, 1642.

* *Arnould de Vuey*—scholar of Frere Luc—was much patronised in Italy, assisted Le Brun at Paris, settled at Lille—w. Lille, Douay—b. Oppenois, near St. Omer, 1642—d. 1687.

Eglon vander Neer—scholar of J. van Loo—lived at Brussels and Dusseldorf—portraits, history, figures, landscape, rich plants, highly finished—w. Hague, Munich; England, M. Bute, Gen. Phipps, &c.—b. Amsterdam, 1643.

Peter Cornelius Verhoeck—landscape, animals, battles—b. Bodegrasse, 1642.

Gisbert Verhoeck—ditto, 1644.

Godefroy Schalcken—scholar of G. Douw, upon whose style and that of Rembrandt he formed his own—lived many years at London, and then settled at the Hague—w. Munich, Dresden; England, Lord C. Townshend, Earl of Yarmouth, &c.—candle-light figures, portraits, in small—b. Dort, 1643—d. Hague, 1706.

IMITATOR OF SCHALCKEN.

Ov. de Euren—portrait painter, &c.

* *Gabriel vander Leuw*—scholar of his father, Sebastian vander Leuw—passed fourteen years in Italy, and at Paris and Lyons—studied the manner of Castiglione and de Roos—cattle, &c.—b. Dort, 1643—d. 1688.

Peter vander Leuw—brother of the above—imitated A. Vandervelde—landscape, with figures.

Abraham van Kalraat—scholar of *Hulp*—educated as a sculptor—painted figures; but chiefly fruits, &c.

* *Peter Molyn (Tempesta, or Pietro Mulier)*—passed fourteen years in prison at Genoa, for the murder of his mistress: he is chiefly known in Italy—landscape—b. Haarlem.

* *Theodore Frerès*—w. Amsterdam, Enckhuysen—history—b. Enckhuysen, 1643.

Adrian Bacher—supposed, from his style, to have studied in Italy—w. Amsterdam—history—b. Amsterdam—d. 1686.

Horace Paulyn—famous for the indelicacy of his pictures: he set out, in company with other devotees, upon a pilgrimage to the Holy Land.

Job Berkeyden—village festivals, in style of D. Teniers, and portraits—d. 1698.

Guerard Berkeyden—younger brother of the above—interior of churches and inns, &c.: both were employed at the court of the Elector Palatine, and settled at Amsterdam—d. 1693.

Jan Vostermans—scholar of Herman Zaft Leven—visited France and London—b. Bommel.

Jean Janz Scob—history—Edam, 1643.

Jean Baptiste Champagne—scholar of P. Champagne, whom he imitated—lived at Paris, member of the Royal Academy—b. Brussels, 1643—d. Paris, 1688.

Peter de Hooge—scholar of N. Berghem; imitated Metz, Micris, Coques, Slingelandt, &c.—w. England, E. Mulgrave, H. P. Hope, Esq.

John Lamsvelt—imitator of De Hooge—b. Utrecht.

Jan Wieninx, scholar of his father, T. B. Wieninx, whom he surpassed—at one time painter to the Elector Palatine, with a pension; then settled at Amsterdam—w. Amsterdam—history, animals, landscape, and flowers—b. Amsterdam, 1644.

Francois Milè—scholar of Franck—lived at Paris, and followed the style of Poussin: visited Holland and England—

w. Paris, Munich, R. Gall. &c.—figures, history, landscape
—b. of French parents at Antwerp, 1644—d. Paris, 1680.

IMITATORS OF MILÉ.

His sons, *Jean Francis* and *Joseph Francis*—*P. Rysbracck*, of Antwerp—fl. 1713.

A. Genoels—*Jean Antony Vanderleepe*, of Bruges.

* *Robert Duval* [*la Fortune*]*—studied in Italy, and painted after the style of P. Cortona—employed by W. III. of England—b. Hague, 1644—d. 1732.*

Arent (Arnould) de Gelder—scholar of Rembrandt—lived at Dort—w. Hague—portrait, sacred history—b. Dort, 1645—d. 1727.

* *Albert Meyering*—scholar of his father, Fr. Meyering: passed ten years in France and Italy—painted plafonds and landscape, &c.—b. Amsterdam, 1645—d. 1714.

Michel van Musscher—studied under A. Tempel, Metz, A. Ostade, &c.—portrait: also history—b. Rotterdam, 1645—d. Amsterdam, 1705.

Hans vander Lin—battles, &c.—w. R. Gall. Dresden—fl. 1667.

Jan Bisschop—an amateur, whose drawings and engravings to illustrate the principle of the Italian style are well known—b. Hague, 1646—d. 1686.

W. van Ehrenberg—painted in the style of P. Neefs—fl. 1664.

G. Ochtervelt—portraits—fl. 1665.

Ary Hubertz Verveer—history, portraits—b. Dort, 1646.

Arnould Verbuis—chiefly employed at the court of Friesland—portrait, history.

* *Jan Gläuber*—scholar of N. Berghem—studied at Rome and Venice; passed some time at Copenhagen and Hambourg—landscape, frequently with figures by Laresse—born of German parents, Utrecht, 1646—d. 1726.

Jan van Cleef—scholar of Gaspar Crayer, whose designs for

tapestry for Louis XIV., unfinished at his death, were completed by Cleef—lived at Ghent—w. Ghent, Bruges—history—b. Venloo, 1646.

Jan van Hugtenburgh—studied under Wych and Vander Meulen—visited Rome and Paris—painter to Pr. Eugene—battles—b. Haarlem, 1646—lived chiefly at Hague—d. Amsterdam, 1733.

Jean Offermans—landscape—b. Dordrecht, 1646.

Jean Soukens—landscape—b. Bommel—scholar of Vostermans.

Matthew Neveu—scholar of G. Douw—lived at Amsterdam—painted balls, masques, &c.—b. Leyden, 1647—living in 1719.

Jan Vorhout—scholar of J. van Noort—visited Hambourg, Frederickstadt, &c.—lived at Amsterdam—history, conversations—b. Amsterdam, 1647.

FLEMINGS LIVING IN ITALY IN THE LATTER PART OF THE SEVENTEENTH CENTURY, LITTLE KNOWN AT HOME.

Arrigo—living at Rome—*Michel Soblio* and *Henrico Fiamingho*, in the school of Guido, at Bologna.

* *Jacques Denys*—successful imitator of the Italian style: employed by the dukes of Florence and Mantua, and after fourteen years absence returned to Antwerp—w. Italy—portrait, history—b. Antwerp—d. Antwerp.

Henry van Streek—history, architecture—b. Amsterdam, 1659—d. 1713.

David vander Plas—w. Holland, Germany—portrait—b. Amsterdam, 1647—d. 1704.

Matthew Wolfraat—scholar of Diepraam—lived at Amsterdam—history, portraits, figures, &c.—b. Arnheim, 1648—d. Amsterdam, 1727.

Pieters—scholar of P. Eykens; assisted Kneller in London;

painting draperies, &c.—history, portrait, figures—b. Antwerp—living in 1715.

Jacques vander Roer—scholar of J. de Baan : also assistant to Kneller in London—died in the hospital at Dort.

De Backer—painted portraits in London, under the direction of Kneller—b. Antwerp—d. London.

Guerard Hoet—scholar of Rysen : unsuccessful at Paris, he settled at Utrecht, where he formed a school : afterward went to the Hague—painted plafonds, ch. pictures, history, &c.—w. Hague—b. Bommel, 1648—d. 1733.

Jan Bronkhorst—lived at Noorn—painted birds, &c. in water-colors—b. Leyden, 1648.

Cornelius Huysmans [*Huysman de Malines*]*—scholar of J. Artois ; he lived at Mechlin : one of the best landscape painters of this school—w. Munich, &c.—b. Antwerp, 1648.*

* *Augustin Terwesten*—scholar of Doudyns—visited France, England, Germany, and Italy—painter to the Elector of Brandenburg ; established the Royal Academy at Berlin—w. Berlin, &c.—history, &c.—b. Hague, 1649—d. 1711—he had two brothers, Elias and Matthew—(see below).

Jan Vollevens—scholar of J. de Baan—painted most of the military and other distinguished persons of his day : he had a son, also a good portrait painter—portrait—b. Gertruydenberg, 1649—d. Hague, 1728.

* *Matthew Stom*—battles, &c.—w. R. Gall. Dresden—b. Holland, 1649—d. Verona, 1702.

Renier Brakenburg—imitator of Brauwer : lived in Friesland—w. Hague—figures, conversations, villages, &c.—b. Haarlem, 1649.

Gilles Mentor—scholar of Brakenburg.

Jacques Mpelart—scholar of N. Maes—history—b. Dort, 1649—d. 1727.

Jan Verkolie—chiefly self-taught : studied a short time with Lievens : lived at Delft—imitated Guerard—conversations, history, portraits, &c. : also engraver—b. Amsterdam, 1650—d. Delft, 1693.

SCHOLARS OF VERKOLIE.

- Nicolas Verkolie* (his son)—see below.—*Thomas Vanderwilt*—portrait painter of Delft—*Jan vander Spriel*, ditto—*Albert Vanderburg*, ditto—*Henry Steenwinkel*—*Willem Verschuuring*—lived at Delft—conversations, &c.—b. 1657.
-
- Jacques Koning*—scholar of A. Vanderveelde—employed at the court of Denmark—landscape, history.
- Droogsloot*—fairs, &c.—b. Gorcum or Dort.
- Jean van Elbrucht*—w. Gallerie de Le Brun—history and landscape—b. Elbourg, 1650—d. 1732.
- Simon Germyn*—fruits, landscapes, &c.—b. Dort, 1650—d. 1719.
- Adrian vander Neer*—portrait, and fruits, in crayons—b. Spalbourg, near Amsterdam, 1650.
- Henry Dankers*—w. England, D. Norfolk—landscape—b. Hague—fl. 1674.
- John Dankers*—history—fl. Amsterdam.
- Jan vander Bent*—scholar of Wouvermans and Vanderveelde, whom he imitated—b. Amsterdam, about 1650—d. 1690.
- Matthew Wytman*—scholar of Bylaert—imitated Netscher—landscape, flowers, fruits—b. Gorcum, 1650—d. 1680.
- Marienhof*—made many copies of Reubens, not easily distinguishable from his works—died young—lived at Utrecht and Brussels—b. Gorcum, 1650.
- Peter Reuven*—scholar of Jordaens—painted plafonds, &c. in the royal palace at Loo—b. 1650—d. 1718.
- * *Jean vander Meer*—lived at Schoonhoven—visited Italy—fl. 1650.
- Bernard van Kalraat*—scholar of A. Cuyp—landscape, views on the Rhine, &c.—b. Dort, 1650.

Roch van Veen (son or nephew of Otto Venius)—painted in water-colors—he had two sons, famous for painting birds, &c.

J. G. E. Beerestaton—a painter of sea views—w. royal gallery, Dresden—fl. 1681.

Abraham de Heusch (or *Heus*)—scholar of Ch. Striep—lived at Leerdam—painted plants, insects, &c.—b. Utecht.

Cornelius vander Meulen—scholar of J. Hoogstratten—portrait.

Jan Starrenberg—history—of a gay turn of mind. } Inseparable friends,
Jacques de Wolf—history—silent and } born at Groningen,
 misanthropic. } where they lived and
 died.

Joanna Koerten Bloek—celebrated for cutting out landscapes and portraits on paper, executing the line of the engraver with her scissors, the effect is seen when laid on black paper; she received 4000fl. for a work of this sort from the empress of Germany: she made the portraits of many sovereigns of Europe—b. Amsterdam, 1650—d. 1715.

* *Willem van Ingen* [Bent]—scholar of Grebber, and of Carlo Maratta—history, large size—b. Utrecht, 1650.

Nicolas de Vree—lived at Amsterdam and Alcaer—landscape, flowers.

Abraham Hondius—chase, fires, landscape—fl. 1650—d. London.

* *Francis Danks* [Tortue]—history, small size—b. Amsterdam.

Abraham Stork—w. Rotterdam—marine painter—b. Amsterdam.

John van Nijkelen—landscape, flowers—b. Haarlem, 1649.

Bernard Gaal—scholar and imitator of Wouvermans—b. Haarlem.

Isaac Koene—scholar of Ruysdaal—landscape, with figures, by Gaal.

- Peuteman*—painted allegories, &c.—b. Rotterdam—d. 1692.
- Peter Eyckens (the elder)*—lived at Antwerp—w. Antwerp—sacred history—b. Antwerp.
- * *Antony Schoonjans (Pharazius)*—studied in Italy—employed at the courts of Vienna and Dusseldorf, as also at the Hague, and at Amsterdam—history, portrait—b. Antwerp, 1650.
- * *Theodore Visscher (Slempop)*—scholar of Berghem—landscape, animals—b. Haarlem, 1650—lived at Rome, 1696.
- Jan Moortel*—imitated de Heem and Mignon in flowers, fruits, &c.—b. Leyden, 1650—d. Leyden, 1719.
- Daniel van Alstoot*—landscape—b. Brussels, 1550.
- Abraham Begyn*—imitator of Berghem—painter to the Elector of Brandenburg, 1690—w. Hague, &c.—landscape—b. 1650.
- Andrew van Artevel*—marine views—b. Antwerp—fl. 1570.
- Jean van Alen or Olen*—still life, landscape, &c.—b. Amsterdam, 1651—d. 1698.
- * *Gilles de Winter*—scholar of Brakenburg—lived at Amsterdam—balls, assemblies, &c.—b. Leuwarden, 1656—d. 1720.
- * *Elias Terwesten [Oiseau de Paradis]*—scholar of his brother Terwesten—lived at Rome—flowers, fruits—b. Hague, 1651.
- * *Peter vander Hulst (Tournesol, from always introducing the sunflower in his pictures)*—studied in Italy—flowers—b. Dort, 1652.
- Jan Rietschoof*—scholar of Bakhuisen—marine painter—b. Hoorn, 1652—d. 1719.
- Henry Rietschoof*—his son—marines—b. Hoorn, 1678:
- Cornelius de Bruyn*—scholar of Vander Schuur—visited Germany, Italy, Asia Minor, Egypt, Russia, Persia, Ceylon, Batavia, Bantam, &c.—painted animals and plants, and wrote a treatise on natural history—b. Hague, 1652.
- Richard van Orley*—supposed to have visited Italy—history in miniature—b. Brussels, 1652—d. 1732.

- * *Jean Withoos*—scholar of his father, M. Withoos—lived at the court of Saxe Louwenburg—visited Rome, &c.—landscape in water-colors—d. 1685.
- Peter Withoos*—son of the above—painted flowers in water-colors, and insects—d. Amsterdam, 1693.
- Francis Withoos*—another son—painted flowers in the same style—d. Hoorn, 1705.
- Cornelius Holstein*—son of a glass painter—history—b. Haarlem, 1653.
- Simon vander Does*—scholar of J. vander Does—travelled in Friesland and England—lived at Antwerp, Hague, Brussels—portraits in the style of Netscher—b. 1653.
- Jan Hoogzaat*—scholar of Lairesse—employed in royal palace at Loo—w. Amsterdam—painted plafonds, &c.—b. Amsterdam, 1654.
- * *Jan van Bunnik* [*la Timbale*]—scholar of Zafleven, friend of Carlo Maratti—was employed at Rome, Heidelberg, pensioned by D. of Modena, and returned to Holland—landscape—b. Utrecht, 1654.
- Ounice*—a painter, who finished many of the works of Bunnik.
- * *Ferdinand Voet*—friend of Bunnik—employed at Rome and Turin, as also at Loo—lived at Antwerp—history, portrait, landscape—b. Antwerp.
- Jacques vander Does*—scholar of C. Du Jardin, Netscher, Lairesse—great talents—followed the Dutch ambassador to Paris, and there died young.
- * *Jan van Call*—admirable draftsman and engraver of landscape—views of Nimeguen, du Rhine, Rome, &c.—w. Hague—b. Nimeguen, 1653—d. Hague, 1703—he had two sons, who followed the profession.
- Van Roye*—flowers—b. Haarlem, 1664—d. 1723.
- Roelof Koets*—scholar of G. Terburg—employed by the stadtholder of Friesland—painted W. III. of England, &c.—b. Zwol, 1655—d. Zwol, 1725—he is said to have painted 5000 portraits.

Charles de Moor—scholar of A. vanden Tempel. Mieris, Schalken—painted Czar Peter, D. Marlborough, P. Eugene, &c.—history, common life, portrait—w. Hague, Haarlem—b. Leyden, 1656—d. 1738.

Jan Gotlieb—Glauber—see German school.

* *Louis de Deyster*—scholar of J. Maes—studied in Italy, and painted in the Italian taste—w. Bruges—history, chiefly sacred—b. Bruges, 1656.

Anne Deyster—daughter of the above—painted and designed in imitation of her father—d. 1746.

* *Antony vanden Eeckhout*—friend and fellow traveller of Deyster—visited Lisbon and Italy—flowers, fruits, &c.—b. Bruges—d. 1695.

Jan Griffier—scholar of R. Rogman—married in England; visited Amsterdam, Dort, &c.—imitated Rembrandt, Polenburg, Ruisdael—marine views, &c.—b. Amsterdam, 1656.

Robert Griffier—son of the above—painted in the style of Herman Zaftleven—lived at Amsterdam—b. England, 1688.

* *Jean Francis Douven*—scholar of Lambertin, at Liege—w. England, D. Beaufort, &c.; Hague, Amsterdam—portrait painter: employed by sovereigns in Germany—b. Roerdam, duchy of Cleves, 1656.

Willem Wissing—scholar of Sir P. Lely—painter to J. II. of England—lived in England—portrait—b. Hague, 1656—d. 1687.

* *Jean Francis Bloemen* [*Orizonti*]
—studied and lived in Italy—Italian landscapes—b. Antwerp, 1656—d. Rome, 1740.

* *Peter van Bloemen* [*Standaert*]
—brother of the above—studied in Italy, and returned to Antwerp—battles, caravans; market at Rome, &c.—b. Antwerp.

* *Norbert van Bloemen*—also brother of the above—portrait, ... and subjects of common life—d. Amsterdam.

Charles Ruthardt—animals, &c.—fl. 1666.

Henry van Limburg—scholar of Vanderwerf—history, portraits—fl. 1679.

Henry Carré—scholar of Jordaens—lived at Amsterdam, Hague, &c.—w. Hague, Chat, de Ryswick—landscape—b. 1656—d. 1721—he had four sons who followed the art.

Michel Carré—scholar and brother of the above—visited London, and settled at Berlin—landscape, figures, &c.—d. Amsterdam, 1728.

Dirck Maas—scholar of Berghem—battles, chase, &c.—b. Haarlem, 1656.

Francis Peter Verheyden—brought up as a sculptor, became painter of animals, &c.—b. Hague, 1659—d. 1711—he had two sons also painters.

* *Jacques de Heus* [*le contre epreuve*]—scholar of W. Heus, whom he imitated—studied in Italy—landscapes, &c.—b. Utrecht, 1657.

William Beurs—scholar of Drillenburg—portraits—landscape, flowers—b. 1656.

John Ghering—architecture—fl. 1665.

Elias vanden Broek—scholar of Mignon—flowers, insects, &c.—b. Antwerp—d. 1711.

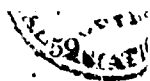
Bernard Schendel, or *Schyndal*—history—b. Haarlem, 1689—d. 1716.

Peter Rysbraech—scholar of F. Mile, whose style he imitated, as well as that of Poussin—lived at Antwerp—landscape—b. Antwerp.

Adrian vander Werf (chevalier)—studied under vander Neer, and was the friend and brother-in-law of G. Flinck: pensioned by the Elector. Palatine, who ennobled his family: some of his pictures, the Judgment of Paris, for instance, sold for 5000 fl. during his life—history, portrait, plafonds, &c.—b. near Rotterdam, 1659—d. 1722—w. Munich, R. Gall.; Hague, coll. de Fagel, &c.; Paris, Louvre; Dort, Rotterdam, &c.; England, H. D. Hope, Esq., G. W. Taylor, Esq.

Peter vander Werf—brother and scholar of the above, whose style he imitated—painted portrait, history, &c.; some-

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times retouched by his brother—w. Hague—b. 1669—d. 1718.

Dirk Dalens—scholar of W. Dalens—lived at Amsterdam—landscape—b. Amsterdam, 1659—d. Amsterdam, 1688.

Michel Maddersteg—scholar of Bakhuyzen, whom he imitated—lived at Berlin and Amsterdam—marine views—b. Amsterdam, 1659—d. 1709.

Juste van Huysum—painted history, battles, portraits, flowers, marine views, &c.; and was the father of the celebrated Jean V. Huysum—b. Amsterdam, 1659—d. 1716.

Laurence vander Vincentzoon—flowers—b. Haarlem, 1658.

Verendal—w. Rouen, Ghent—flowers—b. Antwerp.

Bodeker—history, portrait—b. duchy of Cleves, 1660.

* *Nicolas Piemont* [*Opgang*]—scholar of N. Molenaer—studied at Rome, where he lived seventeen years, and returned to his country—w. Italy—landscape—b. Amsterdam, 1659—d. 1709.

Arnold Houbraken—scholar of Hoogstraeten—visited England, and engaged in a biographical work—painted history, portrait, vignettes, &c.: author of the *Lives of the Painters*—b. Dort, 1660—d. 1719—his son Jacques engraved many of his portraits.

Jacques vander Sluis—scholar of Slingelandt—assemblies, feasts, &c.—b. Leyden, 1660.

John Medina—scholar of F. du Chatel—history and portrait—b. Brussels, 1660—d. 1711.

Jan Filius—scholar of Slingelandt—assemblies, private life, &c.—b. Bois-le-Duc.

* *Bonaventure van Overbrceek* [*Romulus*]—visited Italy three times, made a large collection of casts, &c. from the antique, was author of *Les Restes de l'Ancienne Rome*—painted history—b. Amsterdam, 1660—d. Amsterdam, 1706.

Nicolas van Hoyer—battles—b. Antwerp, about 1660—d. 1710: also engraver.

Frederic Adolphus Ovens—portraits—w. Roger Pettiward, Esq.—fl. 1681.

Imaasmms—w. view of the Rhine, coll. of R. Pettiward, Esq.—fl. 1694.

Michael Vandergucht—portraits—b. Antwerp, 1660—d. 1725.

Gaspar Jacques van Opstal—travelled in France—w. Antwerp—history—b. Antwerp.

Vromans, or Vromeyn (called the serpent-painter)—painted birds' nests, plants, mice, thorns, &c.—b. 1660.

Constantin Franch—battles, figures, &c.—b. Antwerp, 1660.

Godefroy Maes—scholar of his father, Godefroy Maes—studied under Cortena, P. Poussin, &c.—painted many pictures for churches; also designs for tapestry, history, &c.—b. Antwerp, 1660.

Ferdinand van Kessel—scholar of his father, J. van Kessel—much patronised by the K. of Poland, who offered him a patent of nobility, &c.; also painted for W. III. of England—landscape, plants, animals, &c.—w. Munich, &c.—b. Antwerp, 1660.

Boudewyns—landscape—b. Brussels.

Francis Baut—friend and assistant of the above—figures and festivals, in the manner of Teniers, &c.—w. Rouen.

Du Pont [Pointie]—painted architecture, &c.

* *Tyssens*—excellent colorist—painted military instruments, birds, flowers, &c.—visited London—b. Antwerp, about 1660—he had a brother who painted landscape, with cattle, in the manner of Berghem.

Pauw—lived at Brussels, and painted in miniature—b. Antwerp, 1660.

* *Vigor van Heede, or Heyde*—travelled in Italy and Germany, in which countries his works are found—b. Furnes, about 1660—d. 1708.

* *Willem van Heyde*—brother and fellow traveller of the

above—a picture of his composition is placed over his monument in the ch. of Furnes—d. 1728.

Jean Bockhorst—scholar of Kneller—lived at London and Berlin, Cleves—w. England, E. Pembroke—portrait—d. Deutchrom, 1661—d. 1724.

Nicolas Ravesteyn—scholar of J. de Baen—patronised in many of the neighbouring German courts—portrait, also history—b. Bommel, 1661—d. 1780.

* *Lcyssens [le Cassenoix]*—studied many years in Italy—painted figures, &c. also history—b. Antwerp, 1661.

Theodore Netscher—scholar of his father, Gaspar Netscher—lived at Paris and the Hague—employed as paymaster to the Dutch forces in London—portrait—b. during the travels of his father, at Bourdeaux, 1661—d. Hulst, 1732.

Constantin Netscher—brother of the above—figures, portraits—b. 1670.

Jan van Son—scholar of his father, G. van Son, whom he far surpassed—settled in London—flowers, fruits, carpets, &c.—b. Antwerp, 1661—d. London.

* *Robert van Oudenaerde*—scholar of Cleef, and of Carlo Maratti at Rome, whose works he engraved—returned to Ghent, and painted portraits and sacred history for churches—imitated C. Maratta—w. Ghent—b. Ghent, 1663—d. ditto, 1743.

Nicolas Hooft—scholar of Mytens, Doudyns, Terwesten—painted a few historical pictures, being in easy circumstances, and was director of the academy—b. Hague, 1664—d. 1748.

Jan Antony Vander Leepe—self-taught—painted landscape—w. Bruges—he had also lucrative employments in the civil law—b. Bruges, 1664—d. 1720.

Matthieu Mécle—scholar of Sir P. Lely, in London—lived at the Hague—portrait—b. 1664—d. 1714.

Jean vander Winne—b. Haarlem, 1663.

* *Victor Honoré Janssens*—scholar of Volders—attached to the court of Holstein—studied in Italy, and painted figures

- for *Tempesta*: painter to the Emperor of Austria, and employed at Vienna and London—history, large and small—b. Brussels, 1664—d. ditto, 1739—w. Brussels.
- Rachel Ruisch van Pool*—scholar of W. Aelst—daughter of Ruisch the anatomist—married Juriaen Pool—she had the title of painter to the Elector Palatine—lived at the Hague and Dusseldorf—fruits, flowers, insects—b. Amsterdam, 1664—d. 1750—w. Amsterdam.
- Juriaen. Pool*—painted portraits—husband of the above—b. Amsterdam, 1666—d. 1745.
- J. J. D. Cossiau*—landscape—b. near Breda, 1664—d. 1732.
- Simon Verelst*—settled at London—he had a niece living with him then who painted portraits—painted flowers and fruits, and a few bad portraits—b. Antwerp.
- Cornelius Verelst*—supposed brother of Simon—settled in England—painted flowers, fruits, &c.
- Cornelius du Sart*—scholar of A. Ostade, whom he imitated successfully—flowers, village festivals, chymists, &c.—b. Haarlem, 1665.
- Jan vander Meer*—scholar of N. Berghem—landscape—d. Haarlem.
- Vander Meer*—painter of figures after the manner of Metz. u.
- * *Albert van Spiers*—scholar of W. Ingen—studied in Italy—settled at Amsterdam—painted plafonds, &c.—b. Amsterdam, 1666—d. 1718.
- Van Schoor*—painted nymphs, children, genii, and designs for tapestry, at Brussels and Antwerp—b. Antwerp, 1666.
- Edema*—visited London, and the English and Dutch colonies in India and America—landscape—b. Friesland.
- Henry Herr egouts* (the old)—w. Bruges, Antwerp—sacred history—b. Mechlin, 1666.
- Elias van Nimegen*—w. Rotterdam—painted plafonds, &c. history, architecture, flowers, &c.—b. Nimeguen, 1667—he had a brother, *Tobias*, and a nephew and son as his assistants.

* *N. Vanderleur*—studied at Rome, and returned to his country—w. Breda—history, portrait—b. Breda, 1667.

Gaspar Peter Verbruggen—fruits, flowers, painted plafonds, &c.—b. Antwerp, 1668—d. Antwerp, 1720.

Van Hal—history, figures—b. Antwerp, 1668.

Francis Beeldemaker—scholar of W. Doudyns—painted plafonds, &c.—b. Hague, 1669.

Theodore van Pée—scholar of his father, *Juste van Pée*—passed some years in England, speculating in pictures, &c.—history and portrait, large and small—b. Amsterdam, 1669.

Fred. William Weideman—portraits—b. Ostenburg, 1668.

Adam Coloni—landscape, fires, &c.—b. Rotterdam.

Arnold Boonen—scholar of Schulken—painted portraits of El. of Mayence, Landgr. of Hesse Darmstadt, K. of Prussia, D. Marlborough, Czar Peter, Pr. Orange, &c.—w. Amsterdam, Munich, &c.—b. Dort, 1669.

SCHOLARS OF BOONEN.

Gaspar Boonen—his son—b. Dordrecht, 1677—w. Rotterdam—d. 1729.

Quinkhart—*Troost*—*Philip van Dyck*—(see below.)

Joseph vanden Kerckhove—scholar of Erasmus Quellyn, and studied at Paris—painted portraits and history, sacred and profane—w. Bruges—established an academy at Bruges—b. Bruges—d. 1724.

* *Matthew Terwesten* [*l'Aigle*]—scholar of his brother Augustin—studied in Italy—visited Berlin and Vienna, and settled at the Hague—painted plafonds and church pictures—he had a son who followed the profession—b. Hague, 1670.

Alexander van Gaelen—scholar of J. van Hugthenburg—employed by the Elector at Cologne, and also by Queen Anne in England, &c.—battles, chase, animals, &c.—b. 1670.

Christopher le Blond—painter in miniature—b. 1670.

Cramer—scholar of W. Mieris and Charles de Moor—portraits, large and small; subjects of common life—b. Leyden, 1670—d. 1710.

* *Isaac Moucheron* [*Ordonnance*]*—scholar of his father, Fred. Moucheron—studied at Rome—landscape—w. Utrecht, Amsterdam—d. 1744.*

Van Bergen—painted history, sometimes in the style of Rembrandt—b. Breda—d. Breda, at an early age.

Charles Bosschart Voet—chiefly self-taught—went to England with the E. of Portland; was patronised by the court—w. England, Loo, Dordrecht, Rotterdam—plants, flowers, fruits—b. Zwol, 1670.

Gerard Rademaker—scholar of Van Goor—painted plafonds, &c., historical and architectural—b. Amsterdam, 1672—d. 1711.

Smits—w. Honslaardyck—painted plafonds and historical subjects—b. Breda.

Gillemans—cattle, fruit, &c.—b. Antwerp, 1672.

* *Abraham Breugel* [*Breugle le Napolitain*]*—named by the Bande Academique, Rhyngraef—made a large fortune at Rome, and then returned to Antwerp—fruits and flowers in the best style—b. Antwerp, 1672.*

* *Jean Baptiste Breugel*—brother of the above—lived at Rome.

Nicolas Verkolie—scholar of his father J. Verkolie—w. Hague—history, portraits, engraving in mezzotinto—b. Delft, 1673.

* *Gerard Wigmana*—studied in Italy—visited London, and settled at Amsterdam—painted subjects from history and fables—b. Workum, Friesland, 1673—d. 1741.

Peter Koninck—landscape, in the manner of Rembrandt—fl. 1695.

* *Jacques de Baan* [*le gladiateur*]*—scholar of his father, Jean de Baan—went with William III. to England: afterwards went to Rome and Vienna—painted portraits and history—b. Hague, 1673—d. 1700.*

* *Mark du Vencde*—scholar of Carlo Maratti at Rome, and after some years returned to Bruges—w. Bruges—b. Bruges, 1674—d. 1729.

• *Abraham Rademaker*—painted landscape in water-colors and oil—b. Amsterdam, 1675—d. 1735.

Regnier Zeevan [*Remi Rooms*]
—marine views, &c.—fl. Amsterdam, 1670.

Balthazar vanden Bosch—scholar of Thomas—w. Ghent—painted sculptors' workshops, and busts of marble, &c., portraits, &c.—b. Antwerp, 1675—d. Antwerp, 1715.

Anselm Weeling—taught by *Delang*, a poor artist—painted candlelights, &c.—b. Bois-le-Duc, 1675—d. 1749.

Francis Stampart—scholar of Tyssens—painter to the Emp. of Germany—portrait—b. Antwerp, 1675—d. Vienna, 1750.

A. van Becke—still life, &c.—fl. Netherlands, about 1700.

Theobald Michau—landscape—b. Tournai, 1676—lived at Antwerp, 1755.

Jean Tilens—fl. 1700—landscape.

John Moortel—still life—b. Leyden—d. 1719.

Dirck Valkenburg—scholar of J. Weenix—employed at Augsburg, Frankfort, Nuremberg, and Vienna, as also at the Royal Palace at Loo: refused a pension from the K. of Prussia: went to Surinam for two years—portraits, game, &c.—b. Amsterdam, 1675—d. 1721.

• *Charles Breydel* [*Chevalier*]
—scholar of old Rysbrack—sometimes imitated Breughel de Velours, at others, Vander Meulen: visited Germany; lived at Antwerp and Ghent—views on the Rhine, battles—b. Antwerp, 1677—d. Ghent, 1744.

Francis Breydel—brother of the above: painter to the court of Hesse Cassel: went to London—painted balls, carnivals, &c.—b. Antwerp, 1679—d. Antwerp, 1750.

Peter Hardimè—scholar of his brother Simon, painter of flowers at London—painted fruits, flowers, plafonds, &c.—b. Antwerp, 1678—d. 1748.

Koenraet—scholar of Constantin Netscher—employed at the court of Dusseldorp—w. Hague—flowers, fruits—b. Hague, 1678—d. Hague, 1748.

Jacques-Campo Weyerman—scholar of F. van Kessel—lived an infamous life in Holland, and at London: sentenced to prison for life: when alone he worked with diligence: also wrote a history of the painters—flowers and fruits—b. 1679—d. 1747.

Philip van Dyck—scholar of A. Boonen—lived at Middleburg and the Hague—patronised by Pr. W. of Hesse, and the Stadtholder of Friesland, &c.—painted portraits, large and small: also pictures in the style of Mieris and G. Douw—b. Amsterdam, 1680—d. 1752.

Jacques Appel—scholar of *Tim. de Graef*—w. Hague, Amsterdam, Saardam—history, landscape, portrait: also ornamented saloons, and had a school of assistants at Amsterdam—b. Amsterdam, 1680—d. 1751.

Gustavus van Bentum—cattle, &c.—b. Netherlands, 1680—d. 1727.

Crepu—employed in the military service till forty years of age: settled at Antwerp, and then at Brussels—painted flowers, &c.

Vander Straeten—lived a life of debauchery in Holland and at London—landscape—b. Holland, 1680.

Jan van Huysum—scholar of his father Juste van Huysum—surpassed in merit all other painters of flowers and fruits: patronised by Pr. W. of Hesse: his works were bought by K. Poland, K. Prussia, and almost all the German princes, as well as many of the nobility of England; and often fetched from 1000 to 1500 florins—w. Hague, England, H. P. Hope, Esq., G. W. Taylor, Esq.: also painted landscape—b. Amsterdam, 1682—d. 1749.

Juste van Huysum—brother of the above—painted battles—d. at 22 years of age.

Jacques van Huysum—also brother—copied the works of his brother Jan, which he sold in London, where he died: there was also a third brother in the profession.

Matthew van Helmont—father of Segres—painted chymists, market-places, shops, &c.—lived at Antwerp—b. Brussels.

Segres Jacques van Helmont—scholar of his father, Matthew van Helmont—lived at Brussels—w. Brussels, Paris—history—b. Antwerp, 1683—d. 1726.

J. Michael Rysbraeck—sculptor—went to England in 1720.

Jan van Breda—scholar of his father *Alex. van Breda*—went with the sculptor Rysbraeck to England, where he was patronised by the court: returned to Antwerp, 1725—generally imitated the style of Breughel and Wouvermans—w. Rouen, Hague—landscape, fairs, &c.—b. Antwerp, 1683—d. 1750.

Jean van Breda—had a son who imitated his style.

Herman vander Myn—scholar of Ernest Stuken—visited Paris and England—lived at Antwerp—w. Amsterdam, Loo, Louvre, England—portrait, history, flowers, fruits—b. Amsterdam, 1684—d. London, 1741.

* *J. Baptiste Vanloo*—scholar of Luti at Rome—employed at Turin: visited England, Paris, &c.—history and portrait—b. Aix, 1684—d. 1745—his brother and assistant scholar in Italy, &c., *Carlo Vanloo*, was born at Nice in 1705—d. 1765.

Louis Michael Vanloo—son of J. Batt. Vanloo—painted history and portraits—painter to the K. of Spain: lived much at Paris—b. Toulon, 1707—d. 1771.

Jean Horemans—Flemish subjects—b. Antwerp, 1685—d. 1755.

Jean van Londerseel—painter of landscape, and engraver—17th century.

Peter Casteels—painter and engraver—birds, flowers, fruit—b. Antwerp, 1684—d. 1749.

Jean Schaper—glass painter—b. Harburg—d. 1670.

Charles Aigert—fl. 1700—style unknown.

J. De Heusch—imitator of Castiglione—fl. 1701.

Ehels—native of Holland—painted in the style of Vander Heyden—d. 1780.

Albert Flamen—painter and engraver—fish and birds, &c.—17th century.

Henry Naivinx—painter and engraver of landscape in the 17th century.

Ommeganck—animals, landscape—Antwerp—18th century.

* *Gaspar Vanvitel*—views in Rome—b. Utrecht—d. 1736.

Pramer—painter of conversations—fl. 1700.

Nicolas de Vrèe—landscape, flowers—d. 1702.

Zacharius Heince—painter and engraver—fl. 18th century.

Van Kessel—nephew of Ferd. van Kessel—lived at Paris, Antwerp, and Breda—painted in the style of Teniers: also attempted portrait.

* *Jacques de Roore*—scholar of *Van Opstal*, with whom he visited the north of Italy, and several of the German courts, where they were employed: De Roore went to Rome in 1700, and returned to Antwerp—painted in the style of Van Orlay and Teniers: also painted historical subjects in plafonds, &c.—w. Leyden, Hague—b. Antwerp, 1686.

Jan Abel Wassenberg—scholar of *J. van Dieren*—lived at Rotterdam: befriended by Vander Werf—painted Pr. of Orange and his court—historical subjects for plafonds, portraits—b. Groningen, 1689—d. 1750.

Henriëtta Wolters—painted in miniature, and gained high reputation: refused pensions and establishments from the Czar Peter and K. of Prussia—patronised by the Elector Palatine, &c.—b. Amsterdam, 1692—d. 1741.

Adrian vander Burg—went to Brussels—painted after the manner of Mieris and Metz: also portraits—b. Dordrecht, 1693—d. 1733.

Gerard Melder—settled at Utrecht—painted allegories, historical subjects, and portraits in miniature—b. Amsterdam, 1693—d. Utrecht.

Jacques de Wit—scholar of *Spiers* and *Jacques van Hals*—painted historical subjects for plafonds, &c.: also imitations of basso relievo: also portrait—w. Amsterdam—b. Amsterdam, 1695.

* *Theodore Hartzoeher*—scholar of Balestra at Venice—b. Utrecht, 1696—d. Utrecht, 1741.

Bosschaert—scholar of Crepu—painted flowers—b. Antwerp, 1696.

Cornelius Troost—scholar of Arnold Roonen—painted history and portraits, conversations, corps de garde, &c.—b. Amsterdam, 1697—d. 1750.

Sarah Troost—his daughter—painted portraits.

* *Jan Antiquus*—scholar of Wassenberg—visited England, and thence embarked for Italy: pensioned by the G. D. of Florence—w. Palace of Breda—ornamented plafonds, painted history, &c.—b. Groningen, 1702—d. 1750.

Louis van Moni—b. Breda, 1698.

Quenckhardt—portrait—w. Werkhuis, Amsterdam—fl. 1750.

FLEMISH MASTERS LIVING IN ITALY, LITTLE KNOWN ELSEWHERE.

P. Subleyras—living at Rome—b. 1699—d. 1749.

Egidius Alè of Liege—living at Rome in the latter part of the 17th century.

M. Studio [*Francisco Wallint*]—and his son, also at Rome, in the early part of the 18th century: also *Cornelius Verhuits* of Rotterdam—painter of battles—living at Bologna.

Hyacinthus de la Pegnia—architecture—b. Brussels, 1700.

Cornelius Holstein—history—w. Amsterdam—b. Haarlem, 1653.

Jan van Nijkelen—landscape, &c.—w. R. Gall. Dresden—b. Haarlem—fl. 1715.

Drolling—painter of scenes from common life—w. Paris, various coll.—b. Berkem—d. Paris, 1817

PAINTERS WHOSE DATES ARE UNKNOWN.

Jean van Capella—marine views and landscape, often in the style of Vandervelde—w. D. Bedford, Ld. Dundas.

F. Boezermans—w. Museum, Antwerp—sacred history.

Ferdinand Elle—history—b. Brussels.

Peter Klas van Haarlem [*Gertgen*]—miniature.

T. G. Glume—engraved his own compositions: also painted portraits.

Horace Grevenbroeck—marine views, &c.—b. Netherlands.

A. V. Gryef—animals and landscapes—*Griff* (the old).

Heer—almost unknown.

Vander Neer—miniature—b. Ohatel, at Amsterdam.

Constantin Renesse—portraits in manner of Rembrandt.

Rontbout—painter of landscape.

Salm—drawings of sea-views, &c.

Peter John Saarnedan—architecture, perspectives, &c.

Scheffers—history—b. Utrecht.

Schweickhardt—landscape, animals, &c.—fl. Hague.

Gaspar Smitz [*Magdalen Smith*]—portraits, fruits, flowers.

Francis vander Steen—history, portrait—employed by the Archd. Leopold.

Steenwicket—animals—*Jan Linsen*—history.

Suquet (a Dominican friar)—history, portraits in miniature—b. Antwerp.

T. Victors—portraits, &c.—*J. C. Sepp*—Amsterdam—insects.

Isaac Walraven—painter and engraver—d. Amsterdam.

W. Gugaartz—landscape and figures, manner of Glauber and Lairese.

T. V. Raes—figures, &c.

S. Ostade—man's head, life size, in possession of T. Graham, Esq., something like the manner of Adrian and Isaac Ostade.

Beschey—three artists of this name, excellent copyists—lived at Antwerp—*Jacques Beschey*—w. R. Gall. Munich.

Broers—b. Holland—conversations, markets, &c.

Reiner Covyn—b. Brabant—still life, conversations, &c.

Henry de Hahn—w. R. Gall. Munich—birds, &c.

Jean Reigner de Vries—w. R. Gall. Munich—landscape.

Peter Thys—w. Museum, Antwerp—sacred history.

B. van Bridt—w. R. Gall. Munich—dead birds.

Jean Verdussen—w. R. Gall. Munich—horse-fairs, &c.

Adrian Oudendyk—w. R. Gall. Munich—landscape and cattle.

Gerard van Battem—w. R. Gall. Munich—landscape.

Lambrecht—w. R. Gall. Munich—domestic scenes.

P. Megan—w. R. Gall. Munich—landscape, small size.

F. Forge—w. R. Gall. Munich—peasants, &c.

HISTORY OF THE FLEMISH AND DUTCH SCHOOL.

In the fourteenth century, Italy and the Low Countries appear to have been the most flourishing commercial nations of Europe; they formed numerous separate states; and all were, to a certain extent, wealthy. Amidst the luxury and

opulence which their means afforded, the art of design sprung up as it were spontaneously, and being generously encouraged and fostered, attained a full and vigorous maturity, reaching, in the course of time, to a degree of excellence that has left the rival efforts of every other people far behind. The Italian and the Dutch and Flemish schools of painting will be allowed indeed on all sides to have made the nearest approaches to perfection in their respective lines. Their pursuits, however, are widely different, and from what cause, it will be asked, has this difference sprung. The period at which the dawn of genius first arose was in either country nearly the same. The means afforded by wealth for the cultivation of a liberal taste were as largely supplied in one as the other; and we find a similar stimulus afforded here as there by that first nurse of art, in every age, and every climate, from the idol to the altar-piece — Religion.

But men are the creatures of circumstances: they will necessarily derive their inclinations, and choose their studies, from those objects with which they are more immediately surrounded; and hence came the diversity of taste that ultimately prevailed between the Italian and the Dutch and Flemish artists. The

former, living in a land richly stored with ancient sculpture, were naturally and habitually led to imitate what they so much admired; and from daily contemplation of the merits of these matchless specimens, found their minds opened at once to all the loftier visions of imitative art. For the latter no such assistances were at hand: no abstract perfections, no charms of the *beau ideal*, were presented to their imaginations: they painted objects as they appeared, labouring rather after the distinctive vulgarities than the refinements of life, and seeking no other charm or ornament for their works than what might be derived from truth of form, fidelity of character, and beauty of colour.

There were many, however, especially in the earlier times, among them, who were induced, by the notoriety which the Italian schools of painting had acquired, to prosecute their studies, or rather to complete them, by a residence in the classic fields of Italy: still, though they imbibed a certain portion of spirit, and greatly improved their manner of conception, and succeeded to a certain extent in historical composition, there is yet a difference of style in all their pictures that strikes the attention even at first sight, and never fails, even to an unexperienced eye, to betray the true

Bœotian origin. There were some artists, as Van Balen, Kalcker, Calvart, Francis Badens, &c., who naturalized their thoughts in the Italian soil, and succeeded more perfectly in catching the real spirit that beams in the antique; but these were rare instances, the few acknowledged exceptions that prove the general truth of the position. Far happier were they among the Dutch and Flemish, who limited their attentions to the less lofty aims of the Venetian painters, and, unambitious of higher excellencies, or perhaps naturally averse to the attempt, gave up their time and labour to the cultivation of the fascinating talent which that school so eminently possessed. We find, indeed, on inspection of their biography, that more of their travelled artists were resident at Venice than in any other part of Italy, not excepting Rome itself; nor can we wonder at the fact; they found there what the experience of after-times has sufficiently demonstrated to have been well suited to their natural inclination of mind.

But neither was the power of reference to the antique the only advantage which the historical painter of Italy enjoyed; his living models too were replete with qualities fitted for his purpose. He was surrounded by a race of people full of

natural vivacity, exhibiting all the more striking and violent impressions of passion and feeling, which a genial warmth of climate is invariably observed to produce: a people so lively in their imaginations, that the tongue seems scarcely rapid enough for the extrication of their thoughts, and who are in the habit of communicating, even in the most ordinary concerns of life, as much at least by gesticulation as by words. From this circumstance, the mute discourse of looks and attitudes is habitually and, perhaps, unconsciously established in the mind of the native artist of Italy; he grows imperceptibly familiar with every diversity of expression which internal emotion can give to the external form: he is endowed, as it were, with a representative knowledge of feelings and ideas both in relation to change of features in the countenance, and variety of position of the body and limbs, and sits down to his pallet ready prepared with (what may be fairly termed) all the conventional language of the canvas.

Of a very different nature is the national character of the Dutch and Flemings: instead of boisterous vivacity and ardent passions, the artist has been used to see around him nothing but patient deliberation, depth of thought, and phlegm and caution, and studied repression

or concealment of sentiment: a people whose anger generally displays itself, at the most, by a contemptuous sneer or a sarcastic phrase, and whose satisfaction rarely betrays itself by any other external mark than a smile of complacency: he is wholly unequal therefore to compete with the Italians in their line. Baffled here, however, he adapts himself as he can to circumstances, and endeavours to find matter for his pencil amidst these colder and feebler indices of humanity. He is obliged then to make research for that which the Italian knows almost intuitively, and when discovered, he sees himself in possession of a medium of expression powerful enough in itself, though of another kind from theirs; a dumb language of smiles and sneers, of careless good humour, of patient inquiry, or of quiet distaste, or of unpretending indifference. With these he is able to please, amuse, and even deeply to interest the mind, instead of elevating its thoughts, or distracting its more passionate feelings, and with these he may be successful in his way.

Such are the ideas generally uppermost in the minds of the Dutch and Flemish artists, and such is the expression generally shown in the figures and countenances of their compositions. It is obvious, however, that, this being the case,

they were destined to other pursuits than those followed by the Italians, and better fitted perhaps for any other province than that of history. They were ill furnished for the higher walks of art, and ultimately found their account in adopting a new line, and representing scenes of ordinary and domestic life. Kings, heroes, and demigods were laid aside, and in their place they took to their misers, their chymists, their shopmen, their burgomasters, and their boors; these they painted to the very life, and from the period when the change of taste occurred, that restored their feelings and their efforts to the current of their nature, the success of the school was ensured, and their fame established for ever. Nor was this reform confined to the painters of the human face and figure alone, but pervaded all the other branches; when once the natural bent of their genius began to display itself, they found lines enough of every sort open to their adventure, and fully suited to their means and capacities: their observations informed them, that in the landscape of their own country might be seen certain peculiar excellencies, however different from those which abounded with more variety of outline. In the course of time they succeeded even in making a merit of its apparent defects, and

drew a beauty even out of its horizontal flatness. Turning their eyes again around them, they saw their climate also had particularities of vapour, and of various effects in themselves well suited to the canvas; they found their calm river scenes had a magic influence on the soul, and produced a sentiment wholly their own; they remarked, that animals of the chase had a characteristic action well adapted for display of contrast and general animation; and they found fruits and fish and flowers afforded almost every variety of combination, and every harmonious result of colour that their most elaborate wishes could devise. Hence they launched out boldly, and despised the beaten track of imitation; their manner pleased not merely by its originality, but by its simplicity and natural air; and their exertions were rewarded by the most liberal patronage, and most extensive reputation. The Spaniards hailed with delight their progress in the art; willing and wealthy purchasers offered themselves in every German court; while even the Italians themselves, whom we might have fairly supposed bigoted to their own ideas of merit, gave their tribute of applause, and admitted the landscape and still life, and *bambocciate* of the Dutch and Flemings to a place in those collec-

tions where the rare works of more ambitious thoughts only had hitherto been received.

It is not enough, however, to say, that these subjects are merely more suitable to these artists, their form and qualities are indelibly engraven on their minds by custom and familiarity. It cannot be doubted but there exists a difference of national character, and one as distinctly marked in painting as in music, or any other art. We may observe in the pictures of every separate country the impression resulting from the objects habitually presented to the artist's eye. We may see, for instance, the common features of the Spanish countenance pervading the works in general produced by the painters of that country; as the German in the German, the Italian in the Italian, and the French in the French. Among the last named, indeed, we find this feeling so strong, that there are many instances where, even in the representation of foreigners, the artist has not been able to divest himself wholly of his natural prepossessions, and has given pert French and liveliness of air to the gravity of a Mussulman, or even to the inanimate form of a Chinese. So also it may be observed with regard to the Dutch and Flemish painters; and where we remark in their pictures a breadth of physiognomy, or a certain obesity

of form more common than in the Italians; it is because these particularities themselves were more common in their country; and if they lose thereby some pretensions to elegance and grace, they must be forgiven because it is their nature.

The same observation applies to their other departments of art. Is it that long stretched low scenery, and pollard trees, and pasture-cattle, enter into their more brilliant compositions? it is because they were objects more familiar to their sight than castles and porticoes, and mountains and poplars, or than any of the accompaniments of the heroic style. Is it that the architecture in their back grounds is grotesque and barbarous? it is because that of the land where they were brought up was the same. In representing these with fidelity and correctness of drawing, they do what is required of the painter as far as art is imitative in its nature. In arranging and contrasting their several hues and tones of colour with taste and judgment, they perform their part as far as the ornamental powers of art extend; and in exhibiting their distinctive characters with sagacity and truth, they purvey as largely for our amusement and, perhaps, instruction, as any other class of artists have done.

They have, it remains to be added, more

especially the Fleming, also reached a certain degree of excellence in the historical line; but their works cannot stand any competition with the pictures of the Florentine, Roman, or Bolognese schools, or, indeed, of the Italians in general. Their nature has been above alluded to. It seems a constant struggle against natural and national inaptitude; their artists aim at representing to others what they appear never to have felt themselves, and fail by their seeming insincerity. They soar high, and fall below their mark; and, instead of the ease and nobleness of free-born genius, exhibit only the "forced gait" and "shuffling march" of pretenders to grace and dignity, the lame and purblind imitators of sentimental grandeur. There are neither poets nor poetical painters in Holland and Flanders. Look at their compositions, and the want of this magic power will, in every instance, be observable in the constant degradation of their subject. Their heroes and gods are scarcely a better rank of men: there is, with all the brilliancy that drapery and coloring can effect, a sort of *bergerie* in their air that borders on the burlesque; and even in the forms of their women, where it might have been expected that some liveliness of sentiment would have guided the artist's pencil, what is it that

we are left to contemplate? they are women, and mere women : forms which, at the best, are replete with the sexual perfections and ordinary externals of beauty, but never exhibiting any of the higher gifts of nature, the dignity of conscious power, or the ease and elegance of female suppleness, or that most fascinating of all attributes of the sex, the exterior loveliness of grace and manner, that can only spring from qualities within. But of this enough has been said : it is time to turn our attention to the history of the school, in the detail of which it will best be seen on what foundation these remarks may rest.

Unassisted therefore by foreign aid, either of time or place, the rise of art in this part of the world was occasioned merely by the competition which wealthy patrons occasioned among the embellishers of missals, or the painters of Madonnas and offerings for the churches and private oratories : and to such little efforts of rivalry, and attempts to better the saleableness of the artist's work, we owe what has been called the invention of oil painting. No regular school was formed, but all wealthy cities had their tribe of painters; Alcmaër, Haarlem, Bruges, Antwerp, Mechlin, Brussels, Ghent, severally encouraged the cultivation of art, and

all produced, in the progress of time, names in which they might justly take a pride to claim : but in the earlier periods of the school, if it is properly so termed, no great genius arose to introduce a fashionable style among the succeeding students ; nor did any such distinctions spring up as served to characterise the different schools of the different states of Italy. We cannot even draw any line of distinction between the Flemish and Dutch ; who indeed, at this period, were not even politically divided.

The first of these cities that challenges our notice was Bruges, celebrated as the residence of John van Eyck, or, as he is sometimes called, Jean de Bruges. He first saw the light at Maaseych, an insignificant village on the Meuse, in the year 1370 ; being something less than a century after the time that the foundation of the great school of Florence was laid by Cimabue and Giotto. As to painters existing before his day, it is equally uninteresting and uninstrucive to pursue the inquiry ; and it has been the general practice of all writers to commence with the story of his reputed invention of oil painting, which seems to shed so proud a lustre over the early ages of the great northern school.

We may presume that the business of a

painter was, even at this day, a tolerably lucrative one, since the father of John van Eyck, who was himself a painter, brought up both his sons in the same line, as well as a daughter; the last of whom was literally wedded to the profession, relinquishing all offers of marriage, that she might devote her time and talent to her favourite pursuit. Hubert, the eldest of the two brothers, was the instructor of John, who seems to have been much his superior in natural talent, as well as general information. It was owing to his acquaintance with the secrets of chymical science, that he made the celebrated discovery above-mentioned, which has since proved the subject of so much trivial discussion. The story as related is simple enough. Having one day exposed one of his pictures to the rays of the sun, in order that the varnish which he had employed might be dried with greater rapidity, the heat was so powerful as to crack the wood on which it was painted, and he lost his labor. To prevent the occurrence of a similar misfortune, he turned his attention towards the discovery of a varnish that might better suit his purpose; and, after numerous experiments, found that the oils procured from nuts or linseed, when boiled with certain drugs, had the power of drying much

faster than any varnish he had hitherto used : delighted with his success, he next essayed to mix up his colors with these prepared oils, and soon found that he acquired, by this process, a superior brilliancy and transparency of color, as well as greater promise of durability, than any exterior coating of varnish could afford.

This is called the invention of painting in oil. It appears, however, that painting in oil was practised many years anterior to the days of Van Eyck. Maffei, in the *Verona Illustrata*, claims the discovery for the Italians ; Horace Walpole makes similar pretensions on the part of the English ; and Sir J. Reynolds, than whom no one was more deliberate in his conclusions, denies the claim put forward on the part of the Flemings ; since, says he, “ the learned antiquarian Mr. Raspe has proved, beyond all contradiction, that this art was invented and practised many years before Van Eyck was born.”

Whether employed as a varnish, or whether the colors were ground with oil, may be doubted ; (probably the latter) but certainly oil was used by the painters more than a century before the days of Van Eyck. Walpole quotes an order from the treasury of Henry III. dated in the year 1239, for the payment of a stipulated sum to Odo and his son, “ *pro oleo vernici et*

coloribus emptis et picturis factis in camera reginæ nostræ apud Westminster: and Bentham mentions a charge in the sacrists' annual expenses for the Cathedral of Ely in the year 1315-16: *pro novo opere viz. in lagenis et dimid. olei pro ymaginibus super columnas depingend. 3s. 6d.*; and many other instances are produced in Mr. Raspe's pamphlet on this subject. It appears, indeed, that in a treatise written by Theophilus the monk, in the eleventh century, *de omni scientiâ artis pingendi*, that regular instructions are laid down for the process of painting in oil. The earlier pictures also in this country, such as the portrait of Richard II. in Westminster abbey, and other ancient specimens, appear, upon minute inspection, to have been certainly so painted.

The vulgar tale therefore of Van Eyck must be entirely given up: though it is not quite clear, from the story given above, that any such pretensions were positively intended to be made. It might almost indeed be presumed, from the fact of his instantly mixing up his colors with his oil, which he found so excellent as a varnish, that the practice, as to oil, was common; for it is nowhere said that he made the same application of his other materials, being varnishes. But there has been more misconception than

enough on this subject: whether it is so pretended or not, it is now certain that he was not the first person who used oil with his colors; but it is highly probable that he was the first who employed what is technically called a *drying* oil. It was for the purpose of increasing the power of *drying* that all his experiments, both of the sun's heat, and of the admixture of drugs with his varnish, were directed: and this seems to give a clew to the real interpretation of the tale. Let us examine the original words of Vasari, who first related it to the world: *tròvo che l'olio di lino e quello di noce erano i piu seccativi, questi dunque bolliti con altre sue misture gli fecero la vernice, ch' egli, anzi tutti i pittori del mondo aveano lungamente desiderata.* Now even at this day we use no other process to make *drying* oils than *boiling* them, like him, with certain drugs: metallic oxides (generally litharge) are made use of, which deprives the vegetable oils of those mucilaginous parts, which tend to absorb moisture from the atmosphere. It is only by this means, that oils become really available for the more delicate purposes of the artist, or can be regarded as a fit vehicle for color. We are informed, likewise, upon one of Van Eyck's pictures being sent to Alphonso of Naples, that "the artists flocked

together at that city, in the same manner as at other places, every one desirous of seeing this marvellous work; and though the Italians looked at it very sharply, and tried it with the utmost attention, even putting their noses to it, and clearly perceiving the strong smell which it had from the admixture of the colors and the oils—nevertheless it remained a secret to them.” This is a plain admission that they knew it was painted with oil, and yet were unacquainted with the nostrum used by Van Eyck, which, if the common idea is adopted, is nothing less than impossible. But the story takes another shape, if we consider that they knew oil to have been used, but were still unable to devise the cause of that smoothness and lustre, which the use of an *highly refined* oil is well known to give to a picture in which it has been made use of.

The name of Van Eyck has however been degraded, (as usually happens) from the heat of controversialists, below the rank which it fairly deserves. It is evident, in spite of all that has been written on the subject; that his discovery, whatever it might have been, was considered to be of great importance at his time of day. We know that it attracted public attention throughout the whole of Italy; that

Antonello of Messina made a journey to Flanders, on purpose to get possession of his secret; that having obtained it, he carried it with him to Italy, and received a valuable compensation from the Venetian government, for the communication he made to the artists of that city. We know also, that Andrea del Castagna having gained the same information, was so jealous of his knowledge, that he murdered his friend Dominico Veneziano (who had been the medium of communication between himself and Antonello), merely with a view of preventing him from divulging it further; and we see that wherever Van Eyck's pictures were shown, they attracted, not the gaze merely of the multitude, but of the members of the profession. It is useless, therefore, to deny the utility and importance of the improvement effected in the art by his means, and somewhat more than useless to attempt to overthrow a name and reputation that has the sanction of so many past ages for its support.

John van Eyck, with his brother Hubert, painted several pictures at Ghent, as well as at Brugès, where he finally took up his residence: they were portraits or compositions from sacred history, for church altar-pieces, ac-

ording to the fashion of the times. These last named were of the description generally known by the name of *tabernacles*: they were painted on wood, and consisted of three parts, a centre-piece, and two shutters, one on either side, made to fold over and meet in the middle. Specimens of this description are frequently to be met with; they are called by the French *dipitiques*, if consisting of two pieces only, as sometimes is the case; *triptiques* if of three, and were originally thus contrived, with a view of preserving the colors from the injurious effects of the atmosphere. There are two very curious pictures by Van Eyck to be seen in this country, in the collection of the Duke of Devonshire, one of which, representing the consecration of St. Thomas à Becket, is traditionally said to have been a present from King Henry V. to his uncle the Duke of Bedford, then Regent of France: they are both of them, however, undoubtedly originals. It is worthy of observation, that the several colors are not in any way united, but all laid distinct and separate, like so many several pieces of inlaid work in wood or marble: the same may be observed to have been the practice of the earlier masters of the Italian school, even including many pictures from the hand of the

great master of the art, Raphael himself. J. van Eyck was highly respected during his lifetime at Bruges, lived in the best society, and was honoured by Philip *le Bon*, count of Flanders, with a seat in the council: he died in that city at a very advanced period of life, and seems to have been lamented, in a style, that even his warmest encomiasts must allow was prompted rather by the zealous affection of his fellow-citizens, than from a due appreciation of his merits. It is difficult to say, indeed, whether the author of the following inscription on his tomb-stone has shown his want of taste most conspicuously as a writer of poetry, or as a judge of painting.

Quippe illi Phidias et cedere debet Apelles:

Arte illi inferior ac Polycletus erat.

Crudeles igitur, crudeles dicite Parcas,

Qui talem nobis eripuère virum.

Philip *le Bon*, of the house of Burgundy, was the first sovereign who united in his person the several petty sovereignties of these countries, then seventeen in number, and including much the same territories as the modern kingdom of Holland and the Netherlands: he fixed his residence at Bruges, and gave, in consequence, a splendor and éclat to that city, that outshone all others of the day: though it may

be said (for such was the general estimation of art) to have derived no small notoriety from the residence of Van Eyck, whose scholars, Roger de Bruges, and Hugues vander Goes, and some few others, maintained the credit of his style for many years after his decease.

Hans Hemmelinck flourished also at Bruges about this time, and, it is singular enough, still remained attached to the old-fashioned method of painting with white of egg, or gum, instead of adopting the use of oil. His pictures, though moderate as to design, are highly wrought, and possess great beauty of color, together with an appearance of truth and fidelity that has rarely been excelled: it would require, perhaps, no great stretch of the imagination, to trace in his works many symptoms of the peculiarities of style which afterwards ennobled the Flemish and Dutch school. He gives us also, in his history, a fair sample of the unfortunately too generally prevailing viciousness of its professors in after-times: He was, what is called, unfortunate in life; but his misfortunes were all the consequence of his imprudence and folly. One of the first * works

* A very curious picture by Hemmelinck, representing the legendary history of St. Omer, has lately been brought to this country, by a foreign gentleman, now residing in Leicester Fields.

that brought him forward to public notice was a picture of the Nativity, painted for the hospital of St. John, at Bruges, in return for the kind treatment he had received there: a situation to which he had been reduced by his continued habits of profligacy and debauchery.

It was during the life of Van Eyck, or soon after his day, that Holland, emulous, as it were, of the glory which Bruges had lately acquired, began to be zealous in her display of love and patronage for the art. Haarlem, then one of the chief Dutch cities as to wealth and importance, was the first that produced a painter of any note, whose name has reached our day. Albert van Ouwater was a person of no ordinary merit for the period at which he lived, as we may judge from the earlier biographers. His greatest work that has been recorded was a picture of St. Peter and St. Paul, figures of a life size, at the church of the pilgrims, in his native city: his architecture, and particularly his landscape, is the subject of admiration; and it is worthy of remark, that Haarlem has been in all times the chief nursery of Dutch artists in this latter line. His scholar Guerard de St. Jean (or Gerard d'Haarlem) unfortunately died at the early age of twenty-eight; but he lived long enough to

surpass his master, both in skill of design and force of expression. The works, however, both of one and the other, were destroyed by the Spanish soldiers under the son of the cruel Duke of Alva, during the war to which the country was exposed in the course of the succeeding century. Of other artists living at Haarlem about this day, mention may be made of Jan Mandyn, a painter of grotesques, and in the historical department of Thierry (or Dirck) d'Haarlem, Jan Mostaert (the father), and Volkaert Klaasz: the last named seems to have had considerable feeling for the beauty of the antique, with which he may have been made acquainted through the medium of casts and models. His works were, for the most part, in distemper, and consisted, many of them, of designs for the painters on glass; an art, even at this hour, that appears to have been much in vogue.

Antwerp, too, one of the most ancient, as well as wealthiest cities in these countries, was among the first to encourage the growth of the art: we find, indeed, an academy established there, by the liberality of her citizens, at a period as early as the year 1454; and to be enrolled on the list of its members seems to have been always made a point of ambition with the

artists of the neighbouring country. Quintin Matsys (or Messis), commonly called the blacksmith of Antwerp, was the first painter of any name at this place: a rare instance of natural capacity for the art of design. After labouring for many years at the anvil, and with difficulty procuring a maintenance from his trade for himself and his mother, chance threw into his hands the symbol of one of the charitable establishments with which Antwerp abounds: it was a rude engraving in wood, but its character arrested his attention, and he felt, or fancied he felt, the spirit of imitation kindled within him: after surveying it for some time, he sat down to copy it, and succeeded so well, that one of his friends advised him to leave his trade, for an employment more honourable in its kind, and apparently better adapted to his abilities. He did so, and became an admirable painter. There is, it is true, another version of the tale, and the transformation by Cupid, of a blacksmith to a painter, certainly carries with it a more lively and romantic air; but since its authenticity depends solely on the authority of the verses of Lampsonius written under his portrait, and as it is contradicted by all the biographers, it must (I fear) be considered as altogether of a fictitious nature. In

whatever way, however, he became an artist, he showed great talent in his line: his picture of the Misers in Windsor castle has been engraved, and is familiar to all; and is one of the best specimens of that sort of manner and expression in painting which was exhibited from the first, among the leading features of this school.

Matthew Kock, a landscape painter who improved his taste by studying in Italy, is the next person of merit whose name occurs at Antwerp. He had a brother who etched many of his works.

The taste for painting soon became very general throughout these parts, and seems to have increased rather than declined, by the number of the works that were offered for public inspection, as if it grew by "that it fed upon." Few indeed were the cities, even at the end of the fifteenth century, that could not boast the name of some painter of eminence. At Ghent we find Vandermeire exercising the profession of a painter of history, as also Horebout, whose fame was known in the world, and procured him a situation at the court of Henry VIII. of England. At Bois-le-duc we hear of Jean Louis, a flower painter, and one Jerome Bos, who first introduced devils on the canvas, and made pictures

of the temptations of St. Anthony, and other whimsical subjects of that description. Rotterdam, among other names, boasts the celebrated Erasmus, who gave up his leisure hours, during his residence in the monastery of Tensteene, near Gouda, to the art. He painted the crucifixion of our Saviour, a picture which was long preserved in the collection of the prior; but there are no specimens of his pencil now known in existence, though his skill is sufficiently attested by the historians. Even at Groningen, in East Friesland, we find an artist flourishing under the name of Jean Swart, a painter of history and landscape, whose taste (it should be observed) seems to have been improved by a long residence at Venice, and in other parts of Italy.

One of the most successful of the imitators of Van Eyck was Cornelius Enghelbrechtsen of Leyden, who had reputation enough to become himself the master of no inconsiderable school of painting at that place. From hence also came Aertzen, or Arnold Claesson, who was greatly esteemed among the cotemporary artists; his figures are of a large size, and somewhat heavy, but the rapidity of his powers was truly wonderful, as may be presumed from the fact that many hundreds of his sketches which were

made for the glass painters, were furnished by him at the low charge of only seven sous per sheet. Another, and still more eminent follower and, indeed, scholar of Van Eyck, was Cornelius, son of old Enghelbrechtsen, generally known by the name of *Cornelius le Cuisinier*, having been obliged from his poverty generally to perform the culinary duties of his family. He was much patronised by Henry VIII. of England, and left so great a name behind him, that many years afterwards, during the residence of the Earl of Leicester as governor of the Low Countries, the English merchants bought up with the eagerness of speculation as many of his pictures as they could find, and transported them to England as the choicest morsels of art.

By far the greatest artist, however, that appeared from this school, was Lucas de Leyden, the friend and competitor of Albert Durer; who is considered by Vasary as superior to that master, with regard to certain points, particularly his skill in composition, and the delicacy of his aerial perspective; at any rate, it may be affirmed, that he was one of those who, by the justness of his ideas, and depth of his views, contributed mainly to enlarge the sphere of art at this early age. His talent was uni-

versal—history, portrait, landscape, in oil, in distemper, or on glass—all came alike to him—and was managed with equal success: nor was he less skilful in the use of the burin, as the examples to be seen in the collections of our connoisseurs sufficiently prove; the Mary Magdalen, Hagar and Ishmael, and the conversion of St. Paul, may be quoted among his most celebrated pieces. From a story related of him, we may form some notion of the wealth which accrued from the exercise of this profession. When he was at the age of three and thirty, he planned for his amusement a voyage throughout the neighbouring country, and hired a vessel at his own cost, by which he was transported to Ghent, Antwerp, Mechlin, and several other of the more flourishing commercial cities. At each of these places he made a short residence, and gratified his vanity by giving a magnificent entertainment to all the fraternity of artists; and upon taking leave of them made a donation of 600 florins, which he directed to be laid out, after his departure, in the same fashion. The chief acquaintance that he gained during this excursion was the noted John of Mabuse, a personage who appears, at the least, to have been equally at ease in his worldly affairs with himself: of which fact there seems to have

been made a more than reasonable display. When they dined together, he was habited in cloth of gold, and Lucas in a dress of the richest silks that could be procured, and their entertainment was as sumptuous as their dress was splendid. The prosperity, however, of our painter was soon cut short: it appears, that soon after his return from this journey, he was attacked by a disease from which he never recovered, during the remaining six years of his life, nor could his friends persuade him, but that his sufferings were occasioned by a slow poison administered through the jealousy of some of the less successful artists whom he had at that time encountered.

Hitherto we have seen but few of the profession who turned their steps towards Italy. Here and there a name may occur, but they are rare examples; nevertheless, we may see, that, at the beginning of the sixteenth century, a certain change took place in the public taste, and gave a decided predilection to the mind of the artists for a more classical line of study. Guicciardini published a description of the Netherlands as early as the year 1567, in which he gives a short account of the painters of these countries then living, as well as their immediate predecessors, and concludes with an

allusion to this course of foreign study. It may not perhaps be amiss to quote the passage, which indeed, I do the more willingly, because he bears witness to the credit and importance which the Dutch and Flemings had obtained at the epoch to which we are now come. Having given a *catalogue raisonnée* of their names, he goes on to say, "Most of these painters, and other artists, visit Italy with a view of improvement, seeing ancient monuments, and forming an acquaintance with great artists; and some in hopes of fame and making their fortune. From that country they return with more skill and repute, some loaded with wealth and honour to this their native country, which diffuses its artists through Britain and Germany, but chiefly to Denmark, Sweden, Norway, Poland, and other northern regions, even to Muscovy; not to repeat the mention of those who, allured by honors and rewards, visit France, Spain, and Portugal."

Lambert Lombard of Liege appears to have contributed more than any one else to inspire this taste into his countrymen. Poet, painter, and architect, he traversed most parts of both France and Germany, and ultimately settled at Rome for the advancement of his triple line of study. On his return from thence to his native

city, he established a school of art, which he furnished with casts, prints, and models of the antique, something on the plan of that of Squarcione at Padua, and in this seminary were formed three of the greatest artists of the age, Franc Floris, William Key of Bréda, and Hubert Goltzius. The last of these is known rather from his Roman emperors and Magna Græcia, and his engravings in general, than from any specimens of his pencil now in existence, and may be passed over here in silence. William Key was a person highly esteemed both for his portraits and his historical pictures at Antwerp, which city he made his general place of residence, and was admitted a member of the Academy in the year 1540. He is mentioned in the number of his living acquaintance by Guicciardini, and described as “a sober, serene man, and of acute genius;” he was, however, gifted with a morbid sensibility of feeling, which, though it might possibly appear favorable to his professional studies, was, in the end, fatally prejudicial to him in another point of view. The sovereignty of these countries had passed from the house of Burgundy to the royal family of Spain, the sanguinary Duke of Alva was now in residence as the Spanish vicegerent, and about to commence that series of outrages and

cruelties, which made his name so infamous in history. While Key was engaged in painting the portrait of this man, it so chanced, that he overheard the arrangement of a plot between him and the judges of the criminal court, for the purpose of getting rid of the only persons who were able and willing to oppose their system of oppression, the Counts Egmont and Hoorn: and such was the distress of his mind at the barbarity and iniquity developed in their designs, that it brought on an attack of fever so severe as to confine him to his bed. The shock he received was too powerful to admit his nerves ever to recover their tone, and his malady having greatly increased by the intelligence he subsequently received, he fell a victim to his sensibility, finally breathing his last on the very day on which those patriots were so unjustly brought to the block.

Franc Floris, or Francis d'Uriendt, was born at Antwerp in the year 1520; his talents were of no common stamp, and he was enabled, with the instruction received in the school of Lombard of Liege, and his subsequent studies in Italy, to become one of the most celebrated painters of the country; he is justly complimented by Vasari with the title of the Flemish Raphael. Being the son of a stone-cutter, and nephew of a sculptor, he could hardly escape

from being employed in the works of the chisel, and he appears to have acquired great skill in its use before he thought of turning his attention to the pencil. In this way he enjoyed the same advantages of variety in his study, which contributed to form so many of the greatest masters in the earlier times of the Roman and Florentine schools. Nor can it be doubted, but the frequent foreshortening, and the general variety of contour which is presented to the mind in following that art, must very essentially contribute to give that freedom of thought, and power of design, which it is the ambition of an artist to possess. At least, it is singular, in this instance, that the best artist of the day in this country was so formed. The Life of St. Luke, the Last Judgment, painted for a church at Brussels, the Labours of Hercules, and the Nine Muses, were among those of his works that have gained the highest admiration. Of his biography little more need be said: though a married man, and father of a large family, he was addicted to the lowest species of debauchery, and dissipated in a very wasteful manner a considerable property which he had acquired in his profession. Upwards of 150 scholars are said to have been placed under his instructions, among whom were his sons Jean Baptiste Floris, and Frank Floris the

younger, (1) Martin Vos, (1) Blocklandt, Lucas de Heere, (1) Francis Porbus, (1) and the brothers Jerome, (1) Ambrósé, and Francis Franck, or Franck the old. (1) The family of Franck, like that of Porbus, or that of Da Ponte at Bassano, may be said to have had a sort of hereditary and *cognate* pencil : their styles are peculiar to themselves alone, and so far resemble one another, as to be easily confounded by an inexperienced eye. Old Franck had two sons, Sebastian Franck, and Francis Franck (or Franck the young). Besides these, there was Jean Baptiste, his cousin; Maximilian; Gabriel, Constantin, &c.; they are all remarkable for their high finishing, with somewhat of an hardness of manner. The Porbus family excelled in history, and sometimes in portrait, and continued to exercise the profession for many generations.—Lucas de Heere was one of those artists who was tempted to better his fortune in England, and many of his pictures are to be found among the family portraits of our nobility. He was once engaged by the Lord High Admiral to decorate his gallery with representations of the different nations of the world habited in their several costumes, which he faithfully accomplished as far as his means of information admitted. But his Lordship was not a little surprised, upon coming to inspect the work,

to find that his countrymen, the English, so far from having any costume, were represented quite in a state of nudity, and with this further singularity, that stuffs of various description, and tailors' implements of every sort, were seen lying by their side. De Heere defended himself by alleging, that it was impossible to paint the costume of a nation who were in the habit of varying their dress from day to day; and that if he attempted it, his picture could scarcely hope to remain intelligible to the eyes of another generation: he had only provided, therefore, an emblem of their versatility. His remark was highly characteristic of the times and of the humours of the court, and, as we are informed, was well received, serving rather to advance than retard his fortune.—Martin de Vos of Antwerp, after finishing the regular course of study under F. Floris, repaired direct to Italy, where his talents procured him much patronage and favour. In spite of his ultramontane origin, we find him frequently employed in making portraits for the family of Medicis, and various others of the Italian nobility. During his stay at Venice, he became the intimate friend of Tintoret, who even condescended to make use of his pencil in painting the landscape for his larger works. De Vos

derived great benefit, no doubt, from working under the eye of so great a master, whom he so far kept constantly in his eye, that it may generally be said, his historical pieces, though free from the servility of imitation, all savour much of the manner of Tintoret. He returned to his native city after an absence of many years: his reputation, however, had preceded him, and he was elected by acclamation a member of the Academy, and received such distinctions from his fellow-citizens as his talents undoubtedly deserved.

Another artist, who was eminently successful in obtaining employment in Italy about this time, was Henry de Bles, a native of Bovines, near Dinant, and scholar of the celebrated Paufenier of that city, among whose imitators he may fairly be classed. He has the singular affectation of introducing a screech-owl into all his works, which serves as a mark by which they may be distinguished from those of any other of his contemporaries.

Bernard van Orlay, or Barent of Brussels (a scholar of Raphael at Rome), is also one of the great luminaries of this period. The Last Judgment, painted for one of the churches at the place of his nativity, and the cartoons made as designs for the tapestry of the Prince of

Orange's palace, at Breda, were examples that displayed an elevation of thought, and a style of composition, such as few of his countrymen have ever attained. Great share of praise, and full justice, is given to his merits even by the Italian writers themselves. Michael Coxcie of Mechlin was his scholar, an unblushing plagiarist, who had the temerity, on his return from Italy, to pass off some of his copies from Raphael as his own designs; and as prints were then rare, it was some time before the imposition was detected. He was very successful; it must be allowed, in his imitations: many pictures, indeed, both of Coxcie and Van Orlay, now pass in the world for original works from the hand of Raphael. Gault St. Germain, in his *Guide des Amateurs des Tableaux*, reckons the well-known picture of *La Belle Jardiniere* in the gallery of the Louvre, as one of this description. Dirck Barentsen of Amsterdam, known in Italy by the name of *il Sordo Barent*, was the son and scholar of Barent of Brussels, but he followed the style of Titian more than that of his father, and was greatly caressed by him during his stay at Venice.—Brussels, that was one day destined to contribute so much to the glory of the Flemish school, was able, even at so early a period as the beginning of the six-

teenth century, to boast a considerable number of painters of figures, and of history, and those too of no mean style of excellence. Amongst others, we may mention Lucas Gassel van Helmont, Peter Koeck, famous for his pictures of Turkish manners, and Roger de Weyde. This last named is said by Van Mander to have much improved the taste of the school, and laboured more than perhaps any of his predecessors to produce a correct expression of passion and feeling. One of his pictures in the Hôtel de Ville at Brussels, is a peculiarly happy instance of his own powers in this respect; though, indeed, the story he has chosen is one that is replete with interest. Count Erchenbaldus de Burban is represented by the historians, as the most inflexible judge that has existed since the day of Brutus; and as a subject connected with the administration of justice was required for this edifice, certainly was not ill fitted for the painter's purpose. The Count is represented as lying on a bed, lingering in the last stage of a fatal disease: upon information, however, being brought, that one of his edicts had been transgressed by his nephew, who had made an attempt on the chastity of a young woman, his vigor was roused, and sacrificing his natural ties of consan-

guinity to his determinate love of justice, he directed that he should instantly be punished with the death prescribed by law. Those who received the order, pitying the youth of the offender, and imagining that Erchenbaldus had but a few days to live, neglected this command, and merely recommended to the young man to keep himself carefully concealed from the sight of his uncle: in the mean time they made their regular official report, and recorded the execution of the sentence. Five days had scarcely elapsed, when the nephew, imagining his uncle's anger to have subsided, ventured from his place of retirement, and somewhat unadvisedly seated himself at the Count's bed-side. His appearance was sufficient to discover the imposition that had been used: but the sick man showing no signs of immediate displeasure, made a motion to his nephew to approach him, and quietly stretched forth his arms, as if to embrace him: having come near enough, he raised himself, and putting one arm round his neck, seized a knife with the other, which he pitilessly plunged into his breast, and thus became, in his last moments, the terrible executioner of his own sentence of condemnation on another. This is the moment chosen by the artist.

At Amsterdam, we find Jacques Cornelisz deserves mention, for his merit as a painter of sacred history; his pupil, Jan Schooreel, was one of those who were particularly successful in endeavouring to direct the attention of the public to the cultivation of the Italian style. He soon quitted the school of Cornelisz for that of John de Mabuse, at Utrecht; but the debauched conduct of the latter disgusted him so much, that he quitted him, too, after a short residence. He now went to Germany, and formed an intimacy with Albert Durer; this, however, was of short duration; the strict Lutheran principles of this good man had the same effect upon Schooreel as the libertinism of his former instructor, for the reformation had not then taken place in Holland, and he again set out on his travels. At Stiers, in Carinthia, he was hospitably received by all the people of distinction in the neighbourhood, and a certain German baron is said to have gone so far as to offer him his daughter in marriage, with a considerable establishment, on promise of his settling in that country. Schooreel had, it appears, formed an early attachment to the daughter of Cornelisz, and the strength of his affection was too great to be shaken by the splendor of this offer. After this he went to Venice, and from thence

to the island of Rhodes, and to Jerusalem, where he made many studies of landscape, that were afterwards worked up (appropriately enough), as back-grounds to his compositions in sacred history. Lastly, he visited Rome, where he had an honor which, as yet, had befallen none of his countrymen, that of being called upon to paint the portrait of his holiness. Upon his return to Utrecht, he found, to his grief, that his mistress was the wife of another person: his disappointment was severe, but it was not sufficient to induce him to change his general plans, and he continued ever after his residence at Utrecht, where he was much esteemed and beloved. He painted several pictures for churches, and established a name that drew upon him many very flattering marks of favor from the king of Sweden, and Francis I. of France; the latter of whom made him an handsome offer of establishment at Paris, which he refused.

His scholar, Antony More, who, like him, made the tour of Italy, was still more in favor with the great personages of the day. It was Cardinal Granville who first brought him into notice, and sent him to the court of Spain, from whence he was recommended to the king of Portugal, and to Mary, queen of England; in

both of which countries, his works, (chiefly portraits), were much sought after. He was treated by the king of Spain with a kindness and even familiarity; that during his second visit, had nearly led to disastrous consequences to our painter. The king entering into the room one morning, where he was at work, tapped him unceremoniously on the shoulder. More, then not sufficiently experienced in the manners of a court, injudiciously returned the compliment with his mahlstick, and his Majesty, as might be expected, was grievously offended. The punctilio of a court, like that of Madrid, was not to be trifled with; so he was advised by his friends to leave the city as speedily and privately as he could: pretending, therefore, that he had received an urgent call homewards, he packed up his things, and returned forthwith to Brussels. It is said, that the king afterwards forgave him, and even expressed a wish that he should visit Madrid a third time; but More was prudent, and declined. Nevertheless his former merits were such, as to have left a lasting impression on the Royal mind, and partly by the intercession of another of his patrons, the Duke of Alva; and partly through the generous feelings of his Majesty himself, his family were made the objects of the

bounty of government, and lucrative posts given to all his children. It is worthy of mention, that his portrait of Mary Queen of Scotland, in the collection of the King, is perhaps the only one which can be very certainly authenticated.

Martin Hemskerck, a native of the village of that name, was also a scholar of Schoreel: his father, who was a mason by trade, looked with no very pleasant feelings on his son's partiality for drawing, and was but little inclined to change the destination for which he had intended him; namely, a life of rustic labour. Martin, however, was not to be easily deterred from his idea: and having one evening, as he was returning from his usual employment of milking the cows, either by accident or design, overthrown the pail, he fled from his father's anger, and passed the night out of doors. Matters having come to this pass, his mother, who was an indulgent woman, secretly supplied him with money, and he set out for Delft, and placed himself under the tuition of an obscure master at that place. We next find him on the benches of Schoreel, at Utrecht, and next prosecuting his studies at Rome. He showed less of determination in the pursuit of his studies here, than on the occasion just mentioned, and from the alarm he conceived at a robbery com-

mitted on his property, under circumstances that, it must be confessed, were of no very agreeable aspect, he determined to quit the country; and giving up his more ambitious designs, he returned to content himself for the rest of his life, with a residence at Alcaer. His manner was, perhaps, rather dry and hard: but there is a redeeming merit in his design, that is of no ordinary kind: many of his pictures were made for the churches at Alcaer, and one of his best specimens, a Mars and Venus, painted for the Elector Palatine, is now to be seen in the Royal Gallery at Munich. He was honest and industrious in his habits, and amassed a considerable fortune, from which he made several legacies of rather a whimsical nature: one was the bequeathing an estate to the municipality, to furnish marriage portions annually, for a certain number of girls of the city, who were enjoined to have the joyous ceremony performed over his tomb; nor were claimants for his bounty ever found wanting.

The name of Jan Mostaert, a wealthy historical painter of Haarlem, has been before mentioned. He had two sons of the profession, who settled at Antwerp; Gilles, who followed his father's line, and Francis, a landscape painter, both men of some note in their day.

The name of Mostaert was said to be given to one of his ancestors, who displayed great valour, during the crusades, and broke no less than three swords, by his vigorous exertions during the celebrated assault of Damietta: in remembrance of this, the Emperor gave him three golden swords, as his armorial bearings, and he received the family name of Mostaert; as Sandrart expresses it, *ab acredine roboris sui*; or to use a homely English phrase, from being as strong as *mustard*.

The taste for the Italian style of painting was daily gaining ground amongst the various schools now established in these parts; there were few artists of any note, who thought their education completed before they had visited the master-pieces of art at Rome. Many, again, were attracted to Venice, by the fascinations of the peculiar mode of coloring practised by the Venetians, and naturally enough endeavoured to follow a line of excellence, that seemed more easy of attainment than a classical style of design. Jan van Kalcker, a native of the duchy of Cleves, was of this number, and became, in process of time, so successful an imitator of Titian, (under whom he studied), that it was difficult, even for the greatest adepts in connoisseurship, to distinguish his portraits

from those of his master. Such was his good fortune in Italy, that he never was induced to return to his country, dying at Naples in the year 1546. Another of this class was Charles d'Ypres, who was no mean imitator of Tintoretto; and who would, in all probability, have been a great ornament to his country, had he lived to a maturer age. He was, however, the victim of the ungovernableness of his passions, and unfortunately destroyed himself in a fit of domestic jealousy.

Jean de Mabuse, or Maubeuge, has been often mentioned in the course of this history; he too was one who profited by a course of Italian studies, though he never became, like Kalcker, the professed imitator of any one master. His picture of the Descent from the Cross was held in such high estimation, that Albert Durer having arrived at Antwerp, in the progress of his travels, thought it worth his while to make a journey to Middleburgh, where it had been placed, on purpose to see it. There are some valuable pictures by this master, too, in our own country; one in the possession of the Earl of Carlisle, another of Mrs. Damer, and a third at Kensington Palace. A ridiculous story is told of Mabuse, relative to the damask which the Marquess de Veren (in whose service

he was,) had given him as a dress, on the day when he was about to give a grand entertainment to the Emperor Charles V. Mabuse, always in want of money, sold the damask for what he could get, and appeared at the time appointed amongst the other retainers, habited in a robe of paper ingeniously painted, so as to imitate damask: the imitation was so good, as not only to pass for what it was meant to represent, but even to attract attention, by its apparent superiority of quality: and upon his being called up to be examined, the fraud was, of course, detected. The Marquess was greatly incensed; and never forgave him this act of dishonesty; which, to say the truth, was but a trait of a character, which his after-life scarcely ever belied: he was as profligate, and it is saying much, as any artist of his country.

In spite, however, of the ascendancy which the Italian taste had acquired with the body of painters in general; and the applause with which every successful effort in that line was crowned by the suffrage of the public, still nature, in time, found means to resume her natural sway; and by the efforts of a few men, vigorous enough in mind to struggle against prevailing prejudices, a new style was struck out, more congenial to the thoughts and man-

ners of the country, as well as more likely to ensure ultimate success, as far as regarded the glory and perfection of the art. And when, in the course of a few years, the talents of great masters were exerted in this department, and experience had mellowed and improved their powers, the real distinctive merits of the Dutch and Flemish school rose in the eyes of the world: the public learned to admire the originality and raciness of their thoughts, and began to set a higher value on the efforts of native genius, than on the borrowed plumage of all the tribe of the *would-be* sentimentalists.

Peter Breughel, the old, or the droll, as he is sometimes called, was the first to adopt this new method, and to display the richness of the comic vein of painting. The burlesque subjects of Jerome Bos, and Jean Mandyn, were quite of a different description, as has been before mentioned; and no one is known, who had yet been successful in making humorous representations of common life the subject of a picture. Breughel, therefore, deserved all the merit of an inventor of a new style. Sir Joshua Reynolds, in his "Journey to Flanders and Holland," has been somewhat unjust in his remarks upon him as a painter, though, (it must be confessed), he makes an admirable critique

upon one of his works. Speaking of his picture of the Slaughter of the Innocents, at Bernsburg, near Cologne, he says, "This painter was totally ignorant of all the mechanical art of making a picture; but there is a great quantity of thinking, a representation of a variety of distress enough for twenty modern pictures." This is to praise his invention, but at the expense of all that power of conception and arrangement, which is the *sine qua non* of an artist. Nothing, however, can be more unfair than to speak of Breughel *the droll* in the light of a painter of history: he rarely handled such subjects, and when he did, it was only in compliance with the demands of the times: his fame rests not on his talents for picture-poesy, but for portraying with spirit and truth the scenes of the more ordinary and familiar walks of human life.

When employed on an historical subject, as in this case, his mind was, as it were, but partially abstracted from its more favourite pursuits: he knew nothing about concentrating his subject for the better display of the sentiment of his picture, or much less thought of limiting himself to a single group, for the sake of strengthening his effect: he conceived his idea on the same plan as he would one of his more

usual compositions, and painted it as the hurly-burly of a fair.

Peter Breughel was the son of a peasant, at a village of that name, near Breda: he was admitted to the Academy of Antwerp in the year 1551; and was for a considerable time engaged chiefly in painting for a merchant named Frankhert. It was in his company, that he made it his practice to haunt the village fairs and festivals, or *kermesses* as they are called, and to introduce himself, generally in disguise, to the marriages and revelries of every description, that took place among the rustic part of the population. These were the scenes which he afterwards worked up so skilfully with his pencil. He noted them just as his master P. Koeck did the manners and habits of the Turks, selecting such characteristic marks as he thought were best suited to the canvas; and showing that a sagacious mind will often discover, even in the circle of its own neighbourhood, as much food for curiosity and inquiry as half the world will do from the most extensive foreign travel.

He seems to have been led to this line of study, so different from that of other contemporary artists, by a natural disposition to seize upon the ludicrous: his was not, indeed, as might

be supposed, a jovial or social humour, but one rather abstracted and retired, that sought this quality in all objects around, chiefly for its own gratification and amusement. In company, he was said to be rather of a reserved habit; though if his tongue was heard, it was sure to be in retailing some laughable remark or other. Even his buffoonery was of a singular cast, and he often frightened his servants, while he amused himself, by his bellowing and hooting about his house, after a manner that few sane creatures are in the habit of adopting.

He had also a considerable turn for satire, and showed on occasion rather more of ability than discretion: it was partly on account of some emblematical drawings of a political nature, that he was obliged to leave Antwerp, and establish himself, as he latterly did, at Brussels. Of the success of this style amongst his successors, it will be necessary to speak hereafter. Of his immediate works, the most celebrated are, the Dispute between Lent and the Carnival, a Village Marriage, Dance, &c. He was the father of P. Breughel the younger, or Breughel *d'enfer*, and also of Jean Breughel, or Breughel *de velours*.

Joseph van Cleef, or Cleef le Fol, a painter of altar-pieces, &c. and Henry and Martin Cleef,

also of Antwerp, were contemporaries of P. Breughel, at the beginning of the sixteenth century.

Of the profession of glass painters frequent mention has been already made, and it appears to have been an art that was carried to greater perfection by the inhabitants of the Low Countries than those of any other: many, indeed, of their best artists were engaged to furnish designs for this purpose: and some names of those on whom contemporary writers are lavish in their praise, have no other works handed down to our times, except their productions in this line. The art of painting on glass had been for many ages practised both at Venice and Florence; at the latter place, even Lorenzo Ghiberti, and Donatello, were found sometimes to have engaged in the employment. But it was not till the beginning of the sixteenth century, that the staining glass with enamel colors (called by the French *apprest*) was discovered, an art which alone could give any promise of durability to their labors. The merit of the invention has been sometimes claimed for the Flemings, yet it appears most probable, from various testimonies, (though there is still some uncertainty on the subject), that it was originally practised by one Gulielmo

di Marcilla, or William of Marseilles, a Frenchman who passed his life in Italy, and whose works may yet be seen in existence at Arezzo, and at other places in that country.

Of those who signalized themselves in the Netherlands, *David Jorisz* is the first in point of antiquity; he was living at Delft about the year 1520. As to his works, however, in this profession, scarcely any thing is known. He is spoken of as a man of skill and talent in his line, but who lost himself entirely by absurd and enthusiastic extravagances of a religious, or rather, irreligious nature. His history is given by Morery in a style of more than usual quaintness: "*David George* (for so he spells the name) heretique, vitrier, ou comme les autres disent, peintre en verre, étoit natif de Gand, fils d'un bateleur. Il commença environ l'an 1525 à preches ses reveries; qu'il étoit le vrai Messie, et le troisième David neveu de Dieu, non pas par le chair mais par l'esprit. Le ciel, à ce qu'il disoit étant vuide, il avoit été envoyé pour adopter les enfans qui fussent dignes de ce Royaume éternel, et reparer Israel," &c. The qualifications for this new Israel were easy of attainment; like other scheming heretics, he made his chief play upon the passions, condemning the institution of marriage, and pro-

moting infidelity and licentiousness of every description among his disciples. He also denied the resurrection of the dead, and then, with an inconsistency worthy of his folly and extravagance, promised, in his dying hour, that he would make his appearance to his followers again in three days' time. This prophecy, however, was finally accomplished, and more fully than he expected: for the government of Basle (to which place he and his sect fled after being driven from their own country) ordered his body to be taken up when it had lain in the ground (it so happened) just this precise interval, and took care that it was burnt, together with his writings, by the hands of the common executioner.

Dirck and Wouter Crabeth are the next names conspicuous in this line. Of what country they were natives is not exactly known, but it is supposed their family was of Gouda, where their skill in the art was first made public by some windows which they painted for the principal church of that place. Lucas van Leyden has been mentioned as also successful in this way. In the next century we find it cultivated by Bronckhorst, Vander Ulft, Diepenbeke (a scholar of Rubens); and in still later times by Van Linge, many of whose works in England

are familiar to the public. We have derived most of our best specimens of painted glass from the Low Countries, as indeed our knowledge of the art, previous to the adoption of the new and more highly finished mode of execution by Jervas.

In the progress of the Dutch and Flemish school subsequent to this period, we may observe, that frequent deviations were made from that style of painting which the eclat of the Italian artists, rather than the natural taste of the people of these countries, had succeeded in making fashionable. Nature seemed daily to reclaim their attention by more forcible appeals to their feelings, and to teach them to have recourse to the resources of their own country, instead of enslaving themselves by a confirmed course of imitation. Wherever their artists then opened a new field for their talents, they became eminently successful in the eyes of the world; they speedily found their *bambocciate*, and their other similar productions, met with the highest encouragement and admiration, even in the land of their rivals, in Italy itself; while, in the German courts, they fed as well as created a new taste, by their admirable mimicry of the trifles of nature.

We have noticed already the successful in-

troductioꝛ into picturesque art of the comic and ludicrous. The next step was the introduction of what is ordinarily, though somewhat whimsically, termed in our vocabulary *still life*, or, in other words, pictures of brass pans, and pots and kettles, and kitchen utensils with dead fish, dead game, and other variety of *inanimates*.

There are those who would affect to decry this walk of the art as beneath their notice; and there is a class, and those perhaps far more numerous, who feel a real admiration for it which they are afraid, or ashamed, to confess; for there exist many prevailing misconceptions on the subject. In the first place, those are evidently wrong, who consider this as a mere imitative branch of art: if it were so, the best imitator in this line would be the best artist, which we know is not, by any means, the case. Any one might have painted a score of pots and kitchen articles with the most faithful accuracy, and yet not have made a picture, or any thing resembling the *still life* compositions of the Dutch and Flemish school. The man that counterfeited the singing of the nightingale was despised by the Spartan monarch, because he had it in his power to hear the bird itself when he pleased; and so the spectator of such a picture might hold it inferior in value to a

heap of real metal and earthen ware from the scullery. But no one in his senses ever thought of making any such comparison with the pictures of Kalf, of Dicht, of Pieters, of Beucklaer, and the like: nor would one's feelings easily tolerate the idea. It is not the fidelity of imitation, (which is merely the mechanical necessarily accompanying power), but it is the contrast of form and shape, the harmony and opposition of color, the repose of this part, the relief of that, which really causes our admiration. In short, the higher excellencies of art must be called into play before a good picture in this line can, in any way, be produced. Or to speak more philosophically, it is not merely the association of the image, presented with that of its earthen ware or metallic prototype, that here gives pleasure to the spectator's mind, but the associations of harmony, of contrast, of beauty or coarseness, of richness or of tranquillity, that form the secret and magic charm of this species of painting. These are associations that act upon the mind frequently unconsciously, but not, therefore, with the less force; and even the most unlearned amateur, if he could strictly, at the moment, analyse the delight and even ecstasy sometimes caused by contemplating a good specimen of this descrip-

tion, would find his thoughts wandering partly beyond the actual nature or properties of the object represented, and fixing themselves on some one, or perhaps all, of these relative qualities; but, be that as it may, it will be asserted without any fear of contradiction, that his feeling is very different from what would be excited by seeing the several objects themselves brought before him.

Peter Aertsen, or Peter the Long, who was born at Amsterdam in the year 1519, was the first who cultivated this line. He was the son of a stocking-weaver, and was destined by his parents to follow the same business, but they yielded, after a short struggle, to the ardent inclination which he felt towards the art of painting, and placed him under the tuition of Alaert Claessen, a portrait painter of some reputation. Their indulgence of his wishes was early justified by the progress he made; even in his first essays he showed a vigour and force peculiar to himself, and was enabled, under the instruction he received, to commence business as a painter even at the age of eighteen years. He is said to have displayed no small talents in the historical line, and painted some well-known pictures for the churches at Amsterdam and Delft, &c., but which now exist no longer,

having been destroyed during the religious wars that désolated this country : a misfortune which Peter bewailed somewhat more clamorously than was consistent with his personal security in an age of fanaticism. Of these, therefore, we have little to say. The furniture of kitchens and household utensils, and such objects, formed his general studies, and he was enabled by his skill to make out of them very rich and beautiful pictures. He seized upon whatever was remarkable or characteristic in the walk he had chosen, and represented it not only with fidelity, but with an eye aided by all the powers of art. The essence of any description of scene (if the expression may be allowed) must be under any circumstances striking in our eyes, and if embellished, as he was able to do, deserves our admiration as a picture.

The style of Aertsen, like other novelties, soon became popular; and was speedily followed by many of the professors. Few had more merit in their imitations than his scholar, Beucklaer; but for some reason or other, he was unfortunate in life, and was, at one time, so far reduced in circumstances, as to take employment under Antony More, the famous portrait painter, for thirty sous *per diem*. P. van Bochts,

W. Kalf, T. Dicht, and Peter, Arnold, and Dirck Pieters, as they were called, the three sons of Peter Aertsen, also painted in the same style, and were in every way successful.

About the same period, too, we find another department of art opened by the industry and ingenuity of this school. Jean de Uries, a native of Friesland, born in 1527, was highly distinguished for the excellence of his architectural paintings, which were chiefly of that sort which the Italians call perspectives, from the science so necessary to their perfection. The Flemings seem to have given their attention very early to this subject, and Lanzi, in the *Storia Pittorica*, speaking of an architectural background, showing great knowledge of perspective in a picture by Van Eyck at Dresden, allows, that it is probable they preceded the Italians in the cultivation of that science: however this may be, they certainly excelled them in their pictures in this line. J. Uries was not a mere painter of architecture, but made many designs for buildings that have since been put into execution. He was also the author of several treatises on architecture, and several of his drawings have been immortalized by the engraver. His pupil, Henry Steenwick, was still more successful in the architectural line of

painting. His works fetched high prices, and greatly enhanced the reputation as well as the fashion of his master. He was born in 1550, and died in 1604, at Frankfort, having been driven from the Low Countries during the wars. He had a son also, known by the name of Henry Steenwick, which has been the occasion of some confusion amongst the world of amateurs. This last was a painter of portraits with architectural back grounds; who availed himself of an invitation to London from Van Dyké, where he had the honor of painting Charles I. and his Queen, Henrietta. He died in England, after amassing a considerable fortune. Before we quit this subject, it will be worth while to mention Peter Neefs, another pupil of H. Steenwyck, the father, though the occurrence of his name interferes with our chronological series, but it is otherwise appropriate, as he was by far the most successful of all those who cultivated this branch of the art. His practice in this respect was the same as that of some of those artists of the country whose names have appeared above, and who were the inventors or improvers of any one particular branch of painting. He studied what he found at hand in his line,—the grand and gloomy Gothic edifices belonging to the wealthy.

establishments of the Catholic religion. These he represented with a fidelity of touch, and a truth of feeling for their nature and character, that inspires the highest interest. Every little accessory which the subject afforded was brought forward to enrich the effect of his *whole*; the *bizarre* and irregular forms of the pointed style, the sombre contracted lights of narrow windows, the depth of the vista, the brilliancy of the gilt organ, and the various dresses of the living figures, (though these, indeed, were generally added by assistant artists), served to embellish the scene, and aid the general richness of his composition. From hence he became, as it were, the founder of a style which had many imitators in after-times, for whom the reader must be referred to the catalogue. Of his private life little or nothing is known: he was born at Antwerp, and left a son, Peter, who imitated him with fidelity.

In landscape also, we have some names worthy of record in the school at Antwerp towards the middle of the century, at which we may now consider ourselves as having arrived. Molenaer, or *Cornille le Louche*, was one of the best of the day, and in great request amongst historical painters and others, who made frequent use of him for their back grounds. The

two brothers, however, Matthew and Paul Brill, must be regarded as the persons to whom the school were indebted for the introduction of better taste in this department than had been hitherto known. We now see little more of the unnatural and stiff forms of the distant outline, or of the unmeaning accumulations of parcels of greenish grey mountains of Breughel and his followers; but instead, a graceful composition with well characterised foliage, with a strict attention to the effect of light and shade, and all the real beauties of country scenery faithfully portrayed. It should be added, that the style which they adopted, after their residence in Italy, was not wholly built on their own observation of nature, but rather, as it appears, on the principles displayed in the works of Titian and Caracci, and others of the Italians. The brothers were fortunate in their patrons, and were much employed in the Vatican under the pontificate of Gregory XIII.: their pictures at that place, which are generally well known, are sufficient to attest their merit.

Roland Savery of Courtrai, who, though somewhat younger, was living in their day, has shown great merit in his forest landscape, and his views in the Tyrol. He ornamented the

gallery of Prague with his designs by the order of the Emperor Rodolphus. Sadeler has engraved several of his works, which are better known in Germany than in his native country.

The first painter of marine views, of any note at least, ought to be here mentioned, since it was a style in which the Dutch artists afterwards so greatly excelled: this was Henry Cornelius Vroom, who was born at Haarlem in the year 1566. He visited Italy, where he received the instructions of his countryman, P. Brill, and thence travelled to Spain, Italy, Germany, and England. He is the same artist who made the designs for the tapestry now hanging in the House of Lords, representing the defeat of the Spanish armada, for which purpose he received the details of the action from the Lord High Admiral himself. It consists of ten separate pieces, each of which represents the history of a day, and was made at a cost of 1628*l.* sterling, besides 100 pieces of gold given to our artist for his labour. He was also employed in painting naval battles for the Prince of Nassau, and in all probability found his profession one of a sufficiently lucrative nature.

But of all the various branches of art, none flourished so much as portrait painting, and for the most natural and obvious reasons. The

Venetian style was at first the favourite object of imitation, but by degrees the bondage was broken through; the constant reference of the artist, in this line, to original models became a necessary source of variety, and the difference of conception in their works, which was engendered from thence, ended in producing a style peculiar to themselves, that was remarkable for excellent coloring, for simplicity and taste, and just discrimination of individual characters. The constant success which the Dutch and Flemish portrait painters met with in their travels in almost every country, bears sufficient evidence of their real and intrinsic talent. Among these we find the names of Cornelius Ketel of Gouda, a painter of portrait and architecture, who was much sought after during his residence in England at the court of Queen Elizabeth. There was also one Wenceslaus Koeberger of Antwerp, who had great merit in both these lines. There was Michel Mirevelt of Delft, a pupil of Blocklandt, who would have gone to London upon the invitation of Charles I., had he not been prevented by the plague which broke out and was so fatal to that city. Some idea may be formed of the estimation in which he was held, from the circum-

stance of his having engaged in painting, in the course of his life, upwards of 10,000 heads.

As to real excellence, there were few who excelled Abraham Janssens of Antwerp, another artist who was attracted to London by the common reputation given to British wealth and patronage. He greatly injured, however, his success by his unwarrantable jealousy of Rubens, who was beginning to rise into notice during the latter part of his career.

There were several natives of the Low Countries about this time, also, who had turned their attention to sculpture and architecture, and who are entitled to a certain degree of consideration; indeed, no branch of art seems to have been without its patrons. Among them may be mentioned William of Antwerp, and John Dalès, John Minscheeren, Matthew Mandemaker, of the same place; William Keur of Gouda, Cornelius the brother of F. Floris, and James Bruck of St. Omer's, much employed by the Queen of Hungary. The last named was the first master of the celebrated John de Bologna, as he is called, originally, a native of Douai, who is the author of the group of the Rape of the Sabines in the *Piazza del Gran Duca* at Bologna. This was, however, made after he had completed his studies in the school

of Michael Angelo. He passed almost the whole of his life in Italy, and had no influence on the progress of art in these parts.

But we are not to suppose that the Italian taste even in painting was relinquished, or that the native artists had yet been able to establish a character that could in any way be placed in competition with that of the great masters of the south. We shall see, indeed, as we proceed, that the latter were neither neglected nor forgotten. The students from this country were even now numerous at Rome; they had a society called the *Bande Academiquè*, who received each new comer at a regular meeting, and christened him with some name descriptive of his peculiarity of person or manner. The meeting was at a tavern, and lasted during the whole night, and their drunken orgies were concluded by a procession to the tomb of Bacchus, in the morning. These nicknames are given in the catalogue annexed, as some confusion has sometimes occurred on their account.

Of all the wealthy cities of the Low Countries, Antwerp, as may be guessed, from the frequent occurrence of its name, took the lead in the patronage of art: and the lists of its academy contain the names of some of the brightest ornaments of the profession. Diony-

sius Calvart is one who is generally placed among the foremost, on the annals of this city; though, like the sculptor before-mentioned, he lived and died in Italy, and showed in his style and manner hardly any trace of his northern origin. But he was the master of Guido, Domenichino, Albano, and other celebrated painters, and deserves his reputation, if it were only for the school established by him at Bologna; than which, few, if any, have been more celebrated.

There was scarcely any city that contributed more largely to the encouragement of science and art than Mechlin, or Malines: where about the middle of the sixteenth century, or a little later, upwards of an hundred and fifty different establishments of the profession are said to have been enumerated. From the days of Michael Coxcie, before named, as a scholar of Bernard van Orlay, great zeal and ardor had been shown here for the arts of design. Cornelius Enghelrams, and Lucas and Martin Falkenburg, whose works were eagerly sought after, both in Flanders and Germany, were of this place: and, what may be regarded as peculiar almost to the artists of Mechlin, their works were painted in distemper. They were chiefly designs taken from sacred history. Hans

Bol, a landscape painter of Mechlin, also painted after the same method: not that he seems to have confined himself to this mode, as there are several small easel pictures attributed to his hand.

Among other names may be quoted Marc Willems, a good painter in the historical line of church altar-pieces, and designs for tapestry, or stained glass. He had a scholar and brother-in-law, named Jacques de Poindre, whose pursuits were history and portrait, but chiefly the latter. A curious and amusing tale is related by Deschamps, of this last, who, like many other professional men, had found those who sat to him sometimes less solicitous about the recompense of his labours than he could have wished: having observed that an English officer, named Peter Andrew, whose likeness he had painted, was, in this way, remiss in the performance of his promises, he conceived the idea of painting a grating of iron bars in distemper, upon the surface of the portrait, so that the poor man appeared as if literally placed in limbo. Having done this, he exposed it in a conspicuous part of a window looking towards the street; when, from the fidelity of the resemblance to its original, it was immediately recognised by all his acquaintance, and he was constantly rallied

upon the subject. He appears to have been greatly annoyed at the circumstance, and the painter's scheme succeeded to perfection, Mr. Peter, Andrew making what haste he could to pay down his money, and redeem his effigy from disgrace: when this was done, one stroke with a wet sponge restored the appearance of the picture, and gave the prisoner his liberty.

Peter Vlerick, a native of Courtrai, was one of those who was attracted to Méchlin by the fame which that school had recently acquired, and studied there for a considerable time with the painters in distemper; he next placed himself under the tuition of James, the brother of F. Floris, and afterwards set off for Italy, and received many honourable commissions, both at Rome and Naples. He is said to have painted some of the figures in the landscapes of Jerome Muziano, and we may imagine his talents were of no mean description, since Tintoret took so strong an affection for him that he offered him his daughter in marriage, with a proposal that he should assist in setting him up at Venice. He was, however, too much attached to his country, to allow himself to be seduced by this scheme, however flattering it might be to his vanity; and after a short tour in Germany, he retired to Tournai, where he

remained till his death, which took place during the plague of 1581.

In thus specifying Mechlin, it must not be imagined, that other great and flourishing cities were deficient in liberality, or unproductive of skill and talent. Arnold Mytens, and Joseph van Wingen of Brussels, were contemporary with the above artist, as well as Charles van Mander, of the neighbourhood of Courtrai; and they may be regarded as artists of very distinguished merit in the line of history. They met with patronage and employment even in Italy itself, carrying on a successful invasion, even into the very heart of the country of their mighty rivals. Van Mander was the author of the History of the Lives of the Flemish and Dutch Painters, which supplies to us here pretty much what the work of Vasari did for his countrymen.

To these may be added the name of Bartholomew Spranger, a native of Antwerp, and a person endowed by nature with the most brilliant natural abilities. Such was his success at Rome, that he received the appointment of painter to Pius V., and had lodgings assigned him in the Belvidere. There are many of his works, chiefly designs from sacred history, still to be seen in the churches at Rome. It is to be remarked, however, that he never attempted,

like the Romans, to pursue the line which the ancients had chalked out for modern study, and was apparently as much a stranger to the dignity of the classical style as if he had passed his life at home. Once upon a time, his contemporary Vasari reproached him with extravagance and want of care in his design, and the Pope ordered him, in consequence, to bring his sketches for his inspection, before they were executed; this obliged him to adopt a more correct taste, which contributed greatly to his improvement; but in spite of all criticism, there was an originality of genius about him, that pleased and won the attention. When the Emperor Maximilian II. sent to John de Bologna, demanding him to recommend a sculptor and painter for his court, he sent one of his own scholars for the former, and for the latter selected Spranger, who fully justified the recommendation by his works at Vienna, and gave so much satisfaction, not only to Maximilian, but also to his successor Rodolphus, as secured him his establishment there. He was held in such esteem at the court, that no honours or benefits seemed too great to be conferred upon him: the Emperor demanded for him in marriage the daughter and heiress of a certain wealthy jeweller, a request which the

father did not dare to refuse, and thus his fortune was made: but not content with this proof of his consideration, he also added honor to his wealth, and issued a patent of nobility to him and his descendants, with the name of Van den Schilde, or, *from the painter*; which his family bore for many years afterwards.

The great æra of the Dutch and Flemish school was now approaching, when the birth of several contemporary men of talents of the highest order was destined, as had previously happened in Italy, not only to outshine the glory of every preceding age, but to dazzle, as it were, and overpower the minds of their successors. That day, however, was to be ushered in by precursors worthy of themselves, the Perrugini, the Ghirlandaia, the Mantegna of the northern school of art.

Otho Venius, or Otto van Veen, was the chief master of the immortal Rubens. He was the son of a burgomaster at Leyden, born in the year 1556. His parents sent him, when at the age of fifteen, to Liege, in order to finish his classical education: here he was fortunate enough to attract the attention of the then Bishop, the Cardinal de Groosbeck, who observed his natural inclination for the pencil, and was induced to afford him the means of

gratifying it. He had already made considerable proficiency in the art of drawing; under the instruction of Isaac Nicolas; and being furnished by his Excellency with letters of recommendation for one of his brother Cardinals, he went to Rome, and placed himself in the school of Frederic Zuccaro, with whom he continued his studies for the space of seven years. This period completed, he travelled into Germany, and was employed by the Emperor, as well as by the courts of Munich and Cologne; so high indeed was his reputation, that Louis XIII. of France made an offer to him of an establishment in his court, but this he thought proper to refuse; he found ample employment at home, in the service of the Prince of Parma, Governor of the then Spanish Netherlands, as well as of his successor, who was much given to the arts, the Archduke Albert. Specimens of his talent are to be found in many of the churches in his own country: he may be better known, however, to the world in general, from the engravings made after his *Emblemata Horatiana*, or the life of Thomas Aquinas, or his emblems of divine and profane love. These are fair examples of the chasteness and classicality of manner which he had attained, and indeed of the advances

which this school in general may be said at this day to have made.

Adam van Oort, of Antwerp, was also one of the masters of Rubens; he boasts, moreover, the names of Henry van Balen, Franck, and Jacques Jordaens, among his scholars: he is said to have possessed much talent, but lost, by his debauchery and brutality, not only the good opinion and support of his friends, but all chance of distinction among the great labourers in the profession.

Nicolas de Liemacker, of Ghent, commonly called Roose, was a scholar of O. Venius, and one that was much celebrated for his historical compositions. It was to him that Rubens alluded, in the well-known story told of him, relative to his refusing a commission from the chapter of one of the collegiate churches at Ghent. 'You, gentlemen,' said he, 'of this town, have little need to seek for foreign flowers, when you possess so fine a *rose* of your own.' In consequence of this generous remark, which was truly characteristic of Rubens, the order was given to Roose: and the picture produced is held to be his *chef d'œuvre*.

Henry Goltzius was of a family that came originally from Wurtzburg, and was born in the duchy of Juliers, which, however, it may be

remembered, at this time was within the limits of the provinces of the Low Countries. He studied the art, moreover, in one of the Dutch seminaries, and as he passed upwards of thirty-two years of his life in Holland, must be considered as belonging, on every account, to this school. He was induced to travel rather on account of the infirm state of his health than for any other reason, though it seems that he was greatly sought after wherever he made his appearance both in Germany and Italy.

His chief and best works are his engravings, which are in the hands of every amateur; he did not, however, confine himself entirely to that line, but also painted in glass, and made several oil pictures, though it is singular enough that this last was a study which he did not enter upon till the late period of forty-two years of age. His works are well spoken of, but they are in the imitative semi-classical style of the day.

Henry van Balen, of Antwerp, the scholar of Van Oort above-mentioned, had also the good sense to complete his education by a journey to Italy, by which he profited so much, that the pictures he painted at his return, chiefly altar-pieces for churches at Antwerp, are reckoned among the most distinguished specimens of Flemish art. He, too, is celebrated for the reputation which his scholars attained, amongst

whom were Francis Sneyders, and, for a short time, Antony van Dyck. Many of his pictures are to be met with in the best Italian galleries.

But though Antwerp appears to take the lead among all the great cities, the art was by no means neglected in the more northern provinces. At Haarlem Cornelius Cornelis was at this time at the head of a very numerous school; his own labours were chiefly directed to portrait-painting, though he sometimes was known to attempt history. One of his best works of this latter kind was a picture representing the deluge, and was painted for the Earl of Leicester, who commanded the army of Queen Elizabeth, sent to assist the new formed republic of the United Provinces against their former masters, the Spaniards.

There are few, however, of the Dutch artists that may be said to have possessed more originality of talent than Abraham Bloemart: he treated historical subjects, both sacred and profane, in a very masterly style, yet it is a style peculiarly his own. There is an air of grace, after his way, infused into the very figures of his countrymen, and, sometimes, even of dignity. He never is known to have travelled abroad; and, with all his merit, certainly possesses none of that loftiness of thought which the cultivators of Italian taste attained. So

little did he ever look for foreign aid, or think of consulting any other models than those he found around him, that, to mention one instance out of many, we see his St. John in the Wilderness, preaching to an assembly of Dutch peasants; Dutch in shape, Dutch in costume, in air, manner, and employment: and there is as much dulness and nonchalance in their air as in any group of boors that he could have selected among his neighbours. Bolswert has engraved many of his best works with great spirit and fidelity; but he, too, was a painter. Bloemart died at Utrecht in 1647.

The last native artist of this period who deserves notice is Roelant Savery, of Courtrai, an admirable painter of landscape, who was taken into the service of the Emperor of Germany. It should be mentioned, that there were several foreigners, however, attracted by the general fame of the Dutch and Flemish artists to enlist under their guidance: such was Henry Terbruggen, a native of Transylvania, an excellent history painter, from the school of A. Bloemart. Jean Lys, of Oldenburg, was perhaps still more celebrated; he was a scholar of Henry Goltzius: both of these artists, however, ultimately repaired to Italy to finish their studies, and store their minds with classical ideas.

The reputation of the Flemish and Dutch

school was now fully established, and artists of these countries, from their success in portraiture, were generally in greater request among the neighbouring countries than even those of Italy. At home, too, they met with the encouragement they so richly merited: the Archduke Albert, to whom Philip had, with more prudence than generosity, given the Netherlands with his daughter as a marriage portion, had proved a very zealous and active promoter of the arts. While the Princes of Nassau, who, though not as yet in possession of the office of Stadtholder, were, in some sort, at the head of the government of the United Provinces, made no less a point of patronising the professors, though probably rather from motives of policy than any other prepossessions in their favour. The Elector of Cologne again, and the Elector Palatine, living on the borders of the country, made large purchases amongst them, and never seem to have been without some two or three painters attached to their service. The Emperor of Germany and the Kings of France provided offices and pensions for others of the corps, and a new taste for art seemed to have sprung up in England during the reign of Charles I., a country where, hitherto, but little encouragement had been given to adventure. We shall see that skill and talent sprung up in con-

sequence, worthy of the liberality to which it owed its birth.

Peter Paul Rubens was born at Cologne*, on the 28th of June, the festival of St. Peter and St. Paul, in the year 1577. His father was a lawyer settled in business at Antwerp, but had

* The following letter has been quoted in favor of the pretensions of Cologne as the place of his birth, for it is a disputed question, and even, in part, of his education: the passage, however, printed in Italics, is generally supposed to be factitious. It is most probable that he was born there, but the letter is interesting on other grounds: it is written in answer to a commission given him through the intervention of Geldorp, a painter at Cologne, who was at this time staying in London.

“ Monsieur,

“ Votre agréable du 30 Juin, qui m'est parvenu, m'a desabusé! Car je ne pouvais m'imaginer, qu'il put se présenter à Londres, une occasion pour un tableau d'autel! Quant au tems, il devra rester fixé à dix-huit mois, pour que votre ami puisse être servi à loisir, et avec goût. Le choix doit, surtout, dépendre de la grandeur du tableau; car certains argumens sont plus propres pour les grandes, et d'autres pour les moyennes ou les petites proportions. Si j'avois, néanmoins, le choix d'un sujet relatif à Saint Pierre, ce seroit le saint crucifié, les pieds en haut, qui est fort expressif, et susceptible de quelque chose de beau et d'extraordinaire; bien entendu, suivant ma capacité. J'en abandonne toutefois l'option à celui qui en fera le frais, en attendant, que la grandeur du tableau me soit connue. *J'aime la ville de Cologne, parceque j'y a été élevé jusqu'à ma dixième année, et j'ai souvent désiré la voir encore une fois après un tems si long: mais je crains, que*

retired for a short time to this city during the civil war which was then raging in Brabant. He appears to have been in easy circumstances, for young Rubens received a liberal education, and greatly distinguished himself at the academy by his scholastic attainments. He was next placed as a page with the Countess Lalain; but being dissatisfied with this condition, he prevailed upon his mother, after his father's death, to give him permission to quit her service, and devote his time to painting, for which he felt a strong natural inclination. His wishes were indulged; young Rubens studied in succession under Tobias Verhaegt, A. van Oort, and Otto Venius: and such was his progress, that at the age of twenty-three, he found himself able to enter upon the profession, and set up for himself in business. He soon found the means to recommend himself to general notice, and this not only by undoubted skill in his line, but also by the prudence of his con-

les dangers de la route, et mes occupations, ne s'opposent à ce desir, ainsi qu'à d'autres que je forme. Me recommandant à votre amitié, je suis pour toujours,

“ Monsieur,

“ Votre affectionné serviteur,

“ PIETRO PAOLO RUBENS.”

“ *Anvers, 25 Juillet, 1637.*” •

duct, and general agreeableness of his manners. He soon became, indeed, a great favourite at the court; it was from the Archduke Albert that he received letters of recommendation to Italy, and in particular to the Duke of Mantua; to whose residence he instantly repaired, filled with the strongest desire of visiting the treasures of art and nature which such a journey might reveal to him.

The duke appears to have been highly pleased with his protégé, and took him into his service without hesitation; and there he remained for upwards of seven years, occupied rather in professional studies, than in participating the follies and amusements of the court of Gonzaga. It so happened that Rubens, being employed one day in painting the combat of Turnus and Eneas, indulged himself in an enthusiastic and rapturous quotation of those beautiful lines from Virgil, beginning "*Ille etiam patriis agmen ciet inscius arvis,*" &c. : supposing himself alone, too, he had no scruples in vociferating them with a louder voice than usual, as great repeaters are apt to do in case of the occurrence of a warlike passage. The duke, who had listened to him, entered the room laughing, and jocularly addressed him in Latin, having no idea that he understood the tongue any more than a com-

mon peasant did his repetition of an Ave Maria. How great was his surprise when Rubens answered him in terms, as it is said, worthy of the Augustan age. From this time, after a short explanation had informed him of the young painter's birth and education, the duke began to treat him with the greatest consideration; and finding him worthy of his favor and confidence in every way, it was not long before he resolved to send him as his ambassador to Spain, an appointment that eventually led him to the most marked honour and distinction. The recommendation was such, that he was received with much kindness at the court of Madrid, where he lived in the style of a nobleman rather than of an artist, though it appears that he was in the constant exercise of his profession, and, indeed, supplied his purse by this means. From Spain he returned to his patron at Mantua, and from thence made a journey to Venice, where he studied the works of Titian and P. Veronese with great assiduity: thence he went to Rome and Genoa, at each of which places he resided some time, and left behind him many of his works. He next returned to his country on account of the dangerous illness of his mother, for he was a person not more remarkable for his talents and accomplishments than he was for his strict attention to his duty

as a son, and afterwards as a husband. His marriage with his first wife, Elizabeth Brants, which took place about this period, perhaps contributed more than any other cause to induce him to reside at Antwerp. His house was built on a magnificent scale, for he had already amassed considerable wealth, and furnished with a valuable collection of statues and busts, pictures, vases, and medals, which he had picked up in Italy; a sufficient proof of the esteem he really felt for the classical and the antique, and which his contemporaries have universally attributed to him; though, it must be confessed, we should have been but little inclined to have presumed such taste from the general nature of his pieces. His collection he sold, as it appears, rather unwillingly to the Duke of Buckingham, and received for it no less a sum than sixty thousand florins.

It was during his residence at this period that he painted the *Descent from the Cross*, for the cathedral at Antwerp, as also the series of pictures for the gallery of the Luxemburg, representing the life of Marie de Medicis, and which are now moved to the Museum, in the Louvre: his business had indeed so much increased, that he was inundated with commissions from every quarter; he availed himself,

therefore, to a considerable extent, of the assistance of several of his cotemporaries. Wildens and Van Uden frequently painted landscape as backgrounds for his figures, and Sneyders and Jordaens assisted him in the pieces which fell under their respective lines; besides whom he had a regular set of assistants chosen among his numerous scholars, who executed his designs as the school of Raphael did for that great master. His practice was to make a sketch in small, which they afterwards painted on a larger scale, leaving them, perhaps, to be retouched and finished by himself. To such an extent, indeed, was this carried, that, out of the 4000 pictures and sketches which are said to have issued from his manufactory, there are not now in existence (according to a tradition preserved among the descendants of his family) more than 200 of those painted after his return from Italy, that do not present the touch of some other hand besides his own.

Rubens seems to have met with much of jealous feeling from his professional rivals, if any indeed were worthy of the name; but such was the magnanimity and generous conduct he maintained towards Janssens and Rombouts, and those who openly attacked him, as served only to disarm their vindictive feeling, and to raise

his character still higher in the eyes of his countrymen.

The next event that took place in his life was his being honored with a confidential mission from the Infanta Isabella (wife of the Archduke Albert) to the court of Spain, when he was charged to make a representation of the threatening and disturbed state of the province of Brabant. But, during this second visit to Madrid, he continued to practise his vocation as before, and even when afterwards he was secretly sent to Charles I. of England, (on account of his intimacy with the Duke of Buckingham,) to pave the way for the negotiation of 1630, he still continued a painter. He was received by all the members of the court of St. James's with the most flattering attention, as well as by Charles himself, who knighted him; though he had not, as Deschamps supposes, this honor conferred upon him by the king in full parliament: or was, as Florent le Comte informs us, rewarded with the order of the garter, because his majesty was taken with his "belles manieres." He has left in this country many examples of his talents, of whose possession we have justly reason to plume ourselves; and, amongst others, the ceiling of the banqueting chamber at Whitehall; a work of great labor, for which he received the sum of

£3000 sterling. It was shortly before the time that he finished this picture, that he made a tour of his own country, visiting all the artists of note by the way; Polenburg, A. Bloemart, and Honthorst, and many others. Sandrart, then a scholar of the last named, accompanied him during part of the tour, having merited his approbation at his visit to his master's house, where he had the honor of showing him one of his sketches. He gives, in the *Historia art. Pictoriæ*, a short account of this journey; in which nothing seems to have struck the admiration of Rubens so much as the pictures of Honthorst, or *Gerardo delle Notte*. It is singular that some time before, when he had just returned from Italy, he had adopted what is something similar in its nature, the Carravaggiesque style: dark backgrounds, and dark shades, distinguish most of his works painted at that day.

There is little more in his biography worth recording; he returned from England to his own country, where his first being dead, he married his second wife, Helena Forman, whose robust and blooming form is immortalised by his pencil. He died in the year 1640.

As to his character as a painter, it is impossible to describe it more successfully than by quoting the remarks of Sir Joshua Reynolds, which occur in the account of his

journey to Flanders and Holland. "The works of men of genius," says he, "alone, when great faults are united with great beauties, afford proper matter for criticism. Genius is always eccentric, bold and daring, which at the same time that it commands attention, is sure to provoke criticism. It is the regular, cold and timid composer who escapes censure, and deserves no praise. The elevated situation on which Rubens stands in the esteem of the world, is alone a sufficient reason for some examination of his pretensions.

"It is only in large compositions that his powers seem to have room to expand themselves: they really seem to increase in proportion to the size of the canvas on which they are to be displayed. This superiority is not seen in easel pictures, nor even in detached parts of his greater works, which are seldom eminently beautiful. It does not lie in an attitude, or in any peculiar expression, but in the general effect, in the genius which pervades and animates the whole.

"The works of Rubens have that peculiar property always attendant on genius, to attract attention, and enforce admiration, in spite of all their faults. His productions seem to flow with a freedom and prodigality, as if they cost him nothing; and to the general animation of

the composition, there is always a correspondent spirit in the execution of the work. The striking brilliancy of his colors, and their lively opposition to each other, the flowing liberty and freedom of his outline, the animated pencil with which every object is touched, all contribute to awaken and keep alive the attention of the spectator; awaken in him in some measure correspondent sensations, and make him feel a degree of that enthusiasm with which the painter was carried away. Besides the excellency of Rubens in these general powers, he possessed the true art of imitating. He saw the objects of nature with a painter's eye; he saw at once the predominant features by which every object is known and distinguished; and as soon as seen it was executed with a facility that is astonishing; and, let me add, this facility is to a painter, when he closely examines a picture; a great source of pleasure. Rubens was, perhaps, the greatest master in the mechanical part of the art, the best workman with his tools that ever exercised a pencil.

“ However, it must be acknowledged that he wanted many excellencies, which would have perfectly united with his style. Among those we may reckon beauty in his female characters: sometimes indeed they make approaches to it; they are healthy and comely women, but seldom,

if ever, possess any degree of elegance* : the same may be said of his young men and children : his old men have that sort of dignity which a bushy beard will confer ; but he never possessed a poetical conception of character. In his representations of the highest characters in the christian or the fabulous world, instead of something above humanity, which might fill the idea which is conceived of such beings, the spectator finds little more than mere mortals, such as he meets with every day. The difference of the manner of Rubens from that of any other painter before him, is in nothing more distinguishable than in his coloring, which is totally different from that of Titian, Corregio, or any of the great colorists. The effect of his pictures may be not improperly compared to clusters of flowers : all his colors appear as clear and as beautiful : at the same time he has avoided that tawdry effect which one would expect such gay colors to produce : in this respect resembling Barocci, more than any other painter. What was said of an ancient painter may be applied to those two artists—that their figures look as if they fed upon roses.”

Both these masters produced their harmony

* Even the goddesses, in his Judgment of Paris, disputing the prize of beauty, are at best but three clumsy wenches.

on principles of contrast, matching and balancing the strength and force of one color against another, instead of endeavouring to unite them by means of their intermediate tints. But, of the two, Rubens carries the principle to much the greatest degree of perfection; he not only produces his effect by the strength, but also by the frequency of his oppositions; he not only opposes mass to mass, but parts to parts, contrasting even the subordinates, one with each other, upon the same system. His facility in drawing greatly assisted this process; when any of his strong colors are placed in violent opposition, we may observe how artificially a third is brought to bear upon the mass, by a flower, or leaf, or a floating piece of drapery, or, perhaps, a human limb that interposes itself, as if accidentally, to assist in giving the requisite union of effect. From such combinations and such judicious application of the more recondite mysteries of the art, is produced that blaze of brilliancy, that vivid profusion, that endless wealth of coloring, that enlivens the canvas of Rubens, and overwhelms the spectator with astonishment and admiration.

A style which had gained so much eclat during his life, remained of course in fashion for a long period after his decease: a numerous series of imitators, added to the list of those

who had imbibed something of his manner from studying in his school, successfully maintained the remembrance of a man whose name conferred such honor on the school, and Rubens became to his country what Michael Angelo, and Raphael, and Titian, were to theirs.

Erasmus Quellyn, heretofore known as one of the philosophical dilettanti at Antwerp, was in the habit of frequenting the house of Rubens, which was at that day the chief place of resort to all men of letters. Here he gradually acquired a taste for the art; this feeling increased, as may be supposed, by his habits of intercourse with this great man, and he resolved in the end to become his pupil. His subsequent works, compositions from sacred history, are very creditable to him; and, what is scarcely less so, few persons ever enjoyed a greater share of his master's friendship than he did. He had a son of the same name with himself, of whom we shall speak hereafter.

Abraham van Diepenbeke, a native of Bois le Duc, originally practising as a painter on glass, also placed himself under the tuition of Rubens, after his return from his studies in Italy. He had great powers of invention, as may be seen in his church pictures and portraits, which are not uncommon; he also made many designs for vignettes, and pieces of that descrip-

tion: he was director of the Academy of Antwerp in 1641. "

Theodore van Thulden, also a native of Antwerp, accompanied Rubens to Paris, and assisted him in his works at the Luxembourg. His pictures, chiefly sacred history, came nearer the manner of Rubens than perhaps those of any other master; he sometimes painted fairs and *kermesses* in the manner of Teniers: he was director of the Academy of Antwerp in 1638; but afterwards retired to Bois le Duc.

Jan Thomas, another of this school, was a native of Ypres, born in 1610. He went to Italy and Germany, where he was pensioned by the emperor in 1662.

Francis Wouters, of Liere, was also a scholar of Rubens: he painted mythological subjects and landscapes, &c. He became painter to the Emperor Ferdinand II.; and accompanied his ambassador to England, 1637, when he was made *premier valet de chambre* to the Prince of Wales.

Matthew vanden Berg, native of Ypres, was scholar too of Rubens and H. Goltzius. He was a member of the Society of Painters which was established at Alcmaer.

Jacques van Oost, and Jean van Hoeck, may also be reckoned among the imitators of the style both of Rubens and of Vandyke.

But the greatest painter beyond all comparison of those who issued from this school was the last named Antony Vandyke, the son of a glass painter at Antwerp, born in the year 1599. He was first placed with H. van Balen, and afterwards under Rubens, where his talents were soon distinguished. The story of his being selected by his fellow students to repair the mischief, occasioned by the carelessness of one of their party, who had thrown down a picture during Rubens's absence, is too well known to bear repetition here. It may be observed, however, that this picture was no other than the celebrated Descent from the Cross, in the cathedral of Antwerp; and that it was the arm of the Magdalen, and cheek and chin of the Virgin Mary, which he repaired so skilfully, and which pleased Rubens when he returned to his work on the morrow better, as it is said, than his own original design. After having made great progress in his studies, Rubens advised Vandyke to travel to Italy, according to the common practice. The advice, in spite of what has been alleged to the contrary, was kindly meant; and he set out with the full intention of benefiting by it to the utmost: but he had got no farther than Brussels, when he unfortunately fell desperately in love with a young girl of Savelthem, a village in the neighbour-

hood, and there foolishly lost his time in pursuit of his passion. So great was his admiration for her, that he painted, at her request (and we must presume from a desire to sanctify his love), two altar-pieces, for the parish church of the village. In these he took the liberty of introducing living portraits, as was the common practice; himself appearing in one of them under the title of St. Martin, being mounted upon the horse which Rubens had a short time before presented him with, as a token of his favour. In the other is represented an holy family, where is seen the portrait of the object of his affections, together with her father and her mother. This latter picture has been for some time removed from the village church, and no one appears to know what has since become of it. Rubens, upon hearing this story, immediately set out for Savelthem, and succeeded in prevailing with him, though not without much difficulty, to quit the place, representing to him the folly of surrendering to this passion all his future hopes of success and distinction in the world. Vandyke now set out for the second time; and being provided with a companion of steadier resolution than himself, named the Chevalier Nanni, made good his way to Italy. The first place where he made any stay of importance was Venice, and he

exerted all his diligence in the study of the pictures of that place; after this he went to Genoa, and fixed his residence there for a considerable time.

He chiefly was employed in making portraits: the astonishing facility indeed with which he caught the air and manner of the person, together with his admirable knowledge of coloring, gained him constant admiration, and commissions were soon poured upon him in every quarter. He made from hence a journey to Rome, and passed on to Palermo, still finding work enough upon his hands in every quarter; he then went back to Genoa, and finally left Italy on his return to Antwerp, where he had the gratification of finding that his improved manner called forth the highest encomiums from his contemporaries of the brotherhood. From a fatality that seems to have attached to him in particular, Vandyke met with a treatment on some few occasions that must have been very grating to the feelings of one who could not help being to a certain degree conscious of his real merits. The chapter of the collegiate church at Courtrai gave him an order to paint an altar-piece for them, which he accordingly did; but when he arrived, and was about to place it in the situation intended for its reception, the several members, who had collected

together, to inspect the work, loaded him with abuse: one said the figure of Christ had the air of a street porter, another that the figures seemed as if in masquerade; and various similar witticisms were broached before his face upon this occasion. It was in vain that he begged them to suspend their judgment until it was hung up in its place; they turned their backs upon him, one and all, and left him to himself. The carpenter and his workmen, who had been brought out of the town to give their assistance, with a natural sense of the hardness of this treatment, endeavoured, in their way, to console Vandyke for his misfortune; and supposing him a young painter, to whom money was a considerable object, kindly gave it as their opinions, that he certainly might make something of it still by the sale of his canvas, since it might, from its large size, be very useful to be cut up for window-blinds. Vandyke surprised them by this air of good humour on the occasion, and no doubt still more by his perseverance; for he insisted on putting up the picture in its proper situation, and then took the trouble to call on the members of the chapter separately on the following morning, and solicited their return once more. His request was in vain, and he left Courtrai: after the lapse of four or five days they sent him the price which he had stipulated

for his labor; but it was done in an ungracious manner, which he never forgot or forgave. In a short time this wise chapter discovered the error they had committed; for some travellers passing through the place had admired the picture as it deserved, and spoke of Vandyke in the terms in which he was usually mentioned, and the story being noised abroad, created no small ridicule at the expense of this reverend and learned body. In consequence of which, at the next meeting of the chapter, it was decided by their unanimous voices, that the design really was excellent in its way; and, as if to repair the mischief they had done, and to prove the excellence of their taste, they sent to request Vandyke would favor them with two more specimens of his pencil. He now, however, changed his tone as they had theirs, and sent word with as much haughtiness as coarseness, that he had made a resolution after his visit to Courtrai, to "paint only in future for men, not for asses." It is singular enough that in his first visit to England, whither he had been attracted by the reputation of the wealth acquired there by painters of portraits, he met with but little attention or encouragement; and the same account may be given of his visit on speculation to Paris, which took place soon afterwards. As his reputation increased, however, the English

court began to be sensible of their loss, and Vandyke was invited to return to London in the most flattering manner.

Sir K. Digby, who was his chief friend, prevailed upon him, though not without some difficulty, to set out a second time for England. On his arrival he was presented to King Charles I.; who, as if to compensate for the want of former patronage, received him with the most studied kindness, gave him his portrait set with diamonds, and a chain of gold, which was the usual mark of favour at that day from a sovereign to a painter of the court. He moreover appointed a residence for him, and even entered so far into detail with regard to his establishment, as to fix a certain set price for the portraits which he might be commissioned to make; being 100*l.* sterling for a full length, and 50*l.* for an half length; a great charge in those days.

Vandyke now set up a splendid household establishment, and revelled in luxury. He worked with such rapidity as to finish a portrait generally within the day: the person who sat to him in the morning was generally kept to dinner, the picture was completed in the course of the evening, and he rarely had any occasion to retouch it. But Vandyke's habits of expense increased still beyond the

means which were thus afforded him: he was naturally of an extravagant turn, and was far from growing wealthy. One day it happened that the king was uttering complaints to the Duke of Norfolk of the low state of his finances: Vandyke was then employed in making his majesty's portrait; and the king, turning round to him, said, "Well, chevalier, do you know what it is to be in want of five or six thousand guineas?" "Yes," he replied, "may it please your majesty; an artist who has always open table for his friends, and open purse for his mistresses, cannot help sometimes feeling the emptiness of his treasury." In this short answer he gave a true representation of his usual way of life: his wants indeed were such, that finding the gains from his profession, enormous as they were, still very inadequate to his purposes, he was weak enough to turn alchemist, in the hope of enriching himself by finding out the true *elixir of wealth*.

A story of Rubens deserves to be quoted on this occasion: he, whose life was better regulated, and mind more steady, upon being once offered the communication of the grand secret by one of the quacks in alchymy, with which the age abounded, gave no answer; but, taking the sage by the hand, led him into his painting room, where he pointed to his pallet and pen-

cils. "From hence," said he, "I have learnt the art of extracting gold, and am content; go you away." Vandyke, alas, had a different feeling.

It was for the sake of re-establishing his fortune, as well as with the hope of repairing his health, by leading him to a more regular mode of life, that his friend the Duke of Buckingham sought for a wife for Vandyke. It was by his means that he succeeded in obtaining in marriage the hand of the beautiful daughter of Lord Ruthven; a connexion of which he was naturally proud, and which he has introduced under an allegorical form into a picture that was presented some few years ago by Lord Frederick Campbell to the library of Christ Church at Oxford: the ostensible subject of the composition is however somewhat whimsical, entitled *The Continence of Scipio*. Vandyke lived but a short period to enjoy matrimonial happiness; his constitution had been much impaired by his former excesses, and though every effort was made in his behalf, though on the access of his complaint the king offered three hundred guineas to his physician if he could save his painter's life, it was all of no avail. He breathed his last in the year 1641, and was buried in the old cathedral church of St. Paul.

As to his character as a painter, it must be allowed that Vandyke certainly excelled Rubens in the management of a portrait, though falling far short of him in every other line; but then it must be remembered, that his attention and thoughts were almost entirely occupied in pictures of that description; so that we can form but an imperfect idea of what he might have done had his talents been otherwise applied. Some of his historical compositions are doubtless of the most masterly style; and we have much cause in England to regret that, among other schemes, the plan suggested for the embellishment of the banqueting house at Whitehall, in which he was to have been employed, was not carried into execution. He proposed to have painted on the walls the history of the Order of the Garter; but the price demanded was so extravagant an one; that it was hardly possible that it should have been acceded to; it was no less than 80,000*l*. Walpole speaks of the sketches made for this purpose, as in the possession of Lord Chancellor Henley.

Vandyke had one defect, however, that, like Rubens, he never attained to the excellence of the Italian taste in design. His portraits were copied from living models; and often present us, as no doubt their originals would have done,

with very refined ideas of native grace and dignity. It is not always the same in his historical pictures: his men have a peculiarity of attitude, a certain *thrusting* of the figure, with a gaunt and raw-boned air of countenance, that strongly marks his manner with no very pleasing character; they never even savor of the excellencies of the Roman or Florentine style. We may occasionally trace a kindred air in some of the pictures of Rubens; and it is natural to surmise that it had its origin in some affectation of posture that might have been fashionable at the day, either in the Spanish court at Brussels, or perhaps even in that of England.

Vandyke had also several scholars who attained to great eminence, and whose pictures are sometimes confounded with his.

Bertrand Fouchier was one of these: he was born at Bergen-op-zoom, in 1609. He visited Italy, and followed the manner of Tintoret: was much employed by Pope Urban VIII. during his stay at Rome: also painted in his latter days, in the style of Brauwer, and with great success.

Adrian Hanneman was probably another scholar of Vandyke, though said by some to belong to Ravestein: he was born at the Hague, where he lived and was greatly patronised by

the house of Nassau ; he painted portraits and historical allegories.

Jean de Reyn, born at Dunkirk 1610, accompanied Vandyke to England : many of his altar-pieces were to be seen in the churches at Dunkirk.

David Beek, born at Delft 1621, was employed at the courts of England, Denmark, and Sweden : he painted with extraordinary rapidity, and closely resembled his master Vandyke.

A great change was effected in the school of Antwerp, by Rubens and Vandyke : they were the first of all their countrymen considered to be of an equal rank with the greater masters of Italy. They imprinted a new character on the school, and to imitate or copy their manner was held sufficient distinction for their successors ; thus mannerism took place among the artists of this country as it had done among the Italians, after the day of their glory had passed by ; and the decline and even extinction of the art followed in the course of time.

We must not however suppose Rubens and his pupils engrossed all the talent of Antwerp : even among his cotemporaries there were many who deserve notice for their skill and ability. Lucas van Delen, and Jean Wildens (before mentioned as his assistants), were excellent painters of landscape, as was Steenwyck of perspectives. Daniel Seghers the Jesuit, a scholar

of Breughel de Velours, was no less famous for his painting flowers, especially garland borders for pictures, a fashion which he first had the merit of introducing. By the direction of the superiors of the convent to which he belonged, he made a present to the Prince of Orange of one of his pictures representing flowers in a vase, with butterflies and other insects fluttering about: the Prince was much delighted with the performance, and made them a present of six oranges of gold: they were well pleased in their turn, and with a species of generosity not uncharacteristic of the order, made Seghers send a second picture to his Highness, for which they received a second magnificent gift in exchange. Daniel Seghers had a large number of artists who studied under his directions, and may be regarded as the father of the tribe of Dutch flower painters. His elder brother, Gerard Seghers, an intimate friend of Rubens and Vandyke, painted sacred history in very good style: his scholar, Jean Miel, was fortunate enough to get employment from Pope Alexander III. at Rome, as well as from the court of Turin: he possessed talent, but admitted a sort of wildness into his design which sometimes encroaches on the borders of the burlesque.

Theodore Rombout, a pupil of Janssens, and

Gaspar Crayer, a pupil of R. Coxcie, who both belong to this period; were natives of Antwerp: the first of these was a man of jealous and envious mind, gifted with no great powers as an artist; but the second must be classed among the best painters of the country, both in history and portrait; he seems to have painted for the most part at Brussels and Ghent.

David Teniers the elder, father of the celebrated artist of that name, and who painted subjects of the same nature, was also a native of Antwerp: he derived his style in painting chiefly from his acquaintance with Elsheimer of Frankfort; adhering, however, to the taste which it has been before said was introduced to this school by Breughel the Droll.

The list of these illustrious citizens of Antwerp may be closed with the names of Jordaens and Sneyders, than whom few have been more justly celebrated.

Francis Sneyders, whose spirited and faithful pictures of animals are fortunately not uncommon in the collections in this country, was a scholar of H. van Balen, though, as he was afterwards much employed by Rubens, he may be considered as having derived more of his skill from him than from his original master. His colors are arranged on the same

principle as those of his scholars; a variety of scattered tints, artificially combined into an harmonious whole: and his forms are, like theirs, full of fire and spirit. The merit indeed of Sneyders is sufficiently attested, by the number of artists who found their account in imitating and counterfeiting his style. Francis Cuyck de Mierhop is one of the best, though the pictures of Bernard Nicassin, or Peter Boel, may sometimes be mistaken for his.

Jacques Jordaens was born in the year 1594. His first master was Adam van Oort, a man whose brutality and debauchery disgusted every one who was not, like Jordāens, in love with the daughter. This toleration was rewarded by her hand in marriage, when he was scarce out of his state of pupillage; nor does he ever seem to have regretted the match, except so far as it prevented him from completing his professional studies in Italy. He endeavoured, however, to make up this deficiency in his education by studying and copying the best prints and pictures of the Italian masters that he could find; those of Titian appear to have engaged most of his attention, and he succeeded by this means, and by the advantages which he of course derived from working occasionally under the eye of Rubens, in making himself one of

the best colorists of his day. The story related by Sandrart, of Rubens having advised him to paint in distemper only, through jealousy of his skill in oil colors, is (to say the least) highly improbable; but the aim of the tale sufficiently proves the talent which Sneyders had acquired. His chief works were twelve pictures representing the passion of our Saviour, sent to the King of Sweden; and after these, the paintings of the military life of Prince Frederic Henry of Nassau, made for his widow the Princess Emily of Solms. After the Earl of Leicester retired to England, Prince Maurice succeeded to the command of the army of the United Provinces: Prince Frederic Henry was his successor, and had just before his death concluded a brilliant and successful campaign against the Spaniards.

It is scarcely possible to imagine a country in a more harassing condition than this was during the close of the sixteenth and commencement of the seventeenth century. The United Provinces on the north, under protection of the House of Orange, were labouring to establish their independence, while the Netherlands were with difficulty retained under the Spanish dominion, by a system of terror and oppression. The neighbouring monarchs

were easily induced to lend an officious aid to one side or the other, as their more interested views prompted them: in the mean while, religious schisms propagated themselves amongst the people, increasing in a tenfold degree the political storm, and augmenting the mutual distrust of the governments and their subjects. Yet in the midst of all these troubles, the arts held on their course; and the profession, so far from being discouraged, seemed to enlarge their numbers, as much as in this day they had increased their reputation. We find about this time that a society of painters was incorporated in due form at Alcmaer: at Ghent and at the Hague too similar establishments had for some time been in existence, and at the latter we find them now in a most flourishing state, and soliciting new privileges for their order; not indeed without some reason, for it was not till the middle of the seventeenth century, that they were able to separate themselves from the mechanic artisans, as house-painters, gilders, and the like; a subject that has been the usual bone of contention in all of the earlier institutions of this description.

The school of Brussels was also now making great and successful exertions: Jean Breughel,

called, from the splendour of his dress, *Breughel de Velours*, was in high repute, and his works were speedily bought up on all sides: they consisted of small figures, with trees, birds, and landscape, exquisitely finished; he likewise sometimes treated historical subjects in small. His *Paradise*, which was painted in concert with Rubens, is one of the most celebrated of his productions: he also frequently painted with V. Balen, Rottenhamer, Franck, Steenwyck, &c. His brother Peter, or Breughel d'Enfer, painted fires and conflagrations, and subjects of that nature; on which account his nickname was given. His comico-satirical pieces have singular merit; and his *concert aux chats*, painted for the Orleans collection, is one of the happiest specimens of humour that ever issued from the pencil. Philip de Champagne, also a native of Brussels, distinguished himself as a painter of sacred history, and portrait. He is better known, perhaps, at Paris than at home, for he resided there during the greater part of his life, and furnished many pieces both for the court and for the establishments of the church. His nephew, J. Battiste Champagne, was an imitator of his style.

Jacques van Oost, of Bruges, was a good painter in the historical line; his style savors

much of that of Annibal Caracci, whom he imitated with much success during his residence in Italy.

Mechlin, too, even in this day, puts in her claim to attention, and may boast, in Francis Hals, a painter of portraits second to none but Vandyke himself. The story of the meeting of these two great artists is still on record. Vandyke made a journey to Haarlem, where Hals then resided, on purpose to see one of whose talents he had heard so much: Hals, however, was oftener at the tavern than at home, and so it chanced when he presented himself: and the servant, mistaking him for a customer, desired him to wait till his master's return, which he thought would not be long. Presently he arrived, and, without further preliminaries, sat down and began to occupy himself about the portrait of the unknown stranger. When it was half finished, he begged him to arise and see whether he was satisfied with what was done. Vandyke did as he was desired, professing his entire gratification at the work; then, after some conversation on indifferent matters, spoke of the pleasure he himself took in the cultivation of the art, and concluded by begging, as a favor, that Hals would take the chair and sit for him. Hals was some-

what surprised at the request, but complied; and, after a similar period had elapsed, was invited in his turn to get up and inspect the performance. How great was his astonishment at seeing the masterly performance that met his eye! "You must be Vandyke himself!" said he, embracing him; "no one but he could have painted this picture."

The two painters afterwards separated with regret: Vandyke tried to induce him to go to England, but in vain; he was unwilling to risque any change of place and habits: leaving, therefore, a few pieces of money in the hands of his children, (which the father afterwards spent at the tavern), he took his leave, and each followed their respective course. Hals was a man of very dissipated character; of the general details of his life little is known farther, and that little makes the deficiency no matter of regret.

In the United Provinces, the art now seems to have been cultivated with a degree of success worthy of the early zeal which had formerly been displayed in its pursuit; and artists made their appearance, whose names stand foremost in the annals of fame.

Albert Cuyp, of Dort, was born in the year 1606, son of Jacques Gerritz Cuyp, or Cuyp the

elder. He may be considered as one of the best painters of natural landscape that ever lived: his pictures are chiefly river views, and the homely scenery of his own country, but seem to depend for their chief ornament on his accurate observance of certain peculiarities of the atmosphere, which he was able, by his exquisite skill in coloring, to make subservient to his purposes. The sagacity of a mind possessed of a really good taste will distinguish the picturesque in every thing that is presented around; and it was reserved for the Dutch school to show us that every gift of nature has its value.

Utrecht commemorates the names in this age of three very celebrated masters, Polenburg, Gerard Honthorst, and De Heem.† The first of these was a pupil of Bloemart, who afterwards studied in Italy. He was a great admirer of Elsheimer, whose manner was much the subject of conversation both there and in Germany, and, after his example, confined his attention to painting figures on a small scale: this seems, indeed, to have been a plan which, about this time, many of his countrymen also coincided in thinking better suited to their ideas, or, at least, to those of purchasers in general: cabinet pictures were more sought after than pictures for churches, since the Dutch

had embraced the reformed religion; and the artists seemed to have thought that the smaller they were, the better chance they had of pleasing. Polenburg, however, had other claims to recommendation: he was by no means unmindful, like his countrymen in general, of the effect produced by the study of grace and elegance, and is not less distinguished for the beauty of his landscape than for the agreeable and pleasing contour of his figures. He attracted great admiration in Italy, and was particularly noticed by the Grand Duke of Florence: his fame reached even to England, whither he went upon an invitation from Charles I., and met with great favor at the court. But no smiles of royalty could divert that longing after his native land, which is often so honorably displayed among the individuals of the Dutch school; and in spite of the example of Vandyke, and the temptation afforded by his daily increasing wealth, he persisted in his determination of returning to his country, where he resided till his death in the year 1660.

Gerard Honthorst, better known under the name of *Gherardo delle Notti*, was another pupil of Bloemart. He became attached, during his stay in Italy, to the then fashionable dark manner of Caravaggio, whose principles he car-

ried even to greater lengths than his prototype: he made it, however, in some degree more natural by the selection of subjects which were well adapted for a display of its powers, such as night pieces, candle-light scenes, and the like, and from this judicious distribution of his power and means, was enabled to make himself the first painter in his line. His Italian name (for he is scarcely known by any other) in that country, points out to us sufficiently the distinction which he had attained. He lived in high favor with the great personages of his time; went to England, and was patronised by the King, as he also was by the Queen of Bohemia, the Elector Palatine, the Queen of France, King of Denmark, &c.; and was finally fixed at the Hague in quality of painter to the Prince of Orange. There are few collections in the north, or in Italy, but possess some specimens of his manner.

Jean David de Heem was one of those whose exquisite skill and talent contributed most to create a taste in the world for flower painting. His delicacy of touch, his ornamental style of coloring, his fidelity of imitation, and patience in finishing, were at this day unrivalled; and so great was his reputation, that he received, as we are told by Deschamps, for one piece

alone, the sum of 2000 florins. This picture was painted for a merchant named Vander Meer, and turned out in the end to be one of his most fortunate purchases: for some years afterwards, being ruined by the calamities entailed upon him in the war, he was recommended to make it a present to William I. of England: the king's portrait was therefore inserted in the midst of De Heem's garland of flowers, and was sent accordingly; and so well was his majesty gratified by the acquisition, that he rewarded the donor with a lucrative employment in the city of Utrecht for his life. David had a son, J. David de Heem, who painted in the same style, as did also the grandsons, Cornelius and two other brothers, so that many mistakes have arisen in attempting to identify the works of this master. Flower-painting, if it may not be considered as one of the higher walks of art, does not deserve to be despised as it sometimes is: there are few branches that require greater skill of practice, or a more refined knowledge of principle in the artist who undertakes to portray them; and there is no reason why the natural associations with these beautiful productions of nature, these blossoms of Flora, of which so large a consumption is made in poetry, should be less suc.

cessful in their application by the sister art of painting.

At Haarlem we find landscape painting cultivated by Esaias, the first of the celebrated family of Vandevelde, as well as by his scholar, who had indeed far greater reputation, Van Goyen. This last was a native of Leyden, and painted scenes by the river-side, or landscape, with infinite success. His facility is truly wonderful; his brown grounds slightly touched with color, and with a few forms penciled out, start at once into a picture, and delight the spectator no less by their taste and elegance, than by the evident marks of the ease and facility with which the effect is produced. This mode was soon followed by others; and it may be said, that there are no pictures so common as those of this master and his imitators. Jan Lievens, a portrait painter, much employed in England, was also born in this city; as was Gabriel Metz, an admirable colorist and painter of figures in small size; perhaps the best of the school.

The city of Leyden was now growing into great repute; both the sciences and the arts were cultivated there with great assiduity; and shortly after the middle of this century an university was established, which raised itself to a par with the most celebrated of Eu-

rope. Leyden, however, whatever her other distinctions, may be justly proud of giving birth in her neighbourhood to a man, possessing perhaps as much originality of thought, and fertility and power of invention, as any one who ever devoted his talents to the profession of the art. Rembrandt van Rhyn, as he is called, was born at a village of that name close to Leyden, the son of a miller, of the family name of Gerretz; who, in spite of the lowness of his own condition, had the good sense to aim at giving his son the best education which his means would admit of. Nevertheless, the classical studies pursued at Leyden were found, upon trial, to be little suited to young Rembrandt's taste; and his father, willing to indulge the natural inclination for drawing, which he displayed very early in life, placed him with a painter, named Jacques Vanzwaanburg, who has, I believe, but this one title to our admiration. He seems to have learnt little else from him than the first rudiments of art during the three months of his stay, though this was not his master's fault; for neither did he find that the instructions of those under whom he afterwards placed himself, Pinas, Lastman, and Schooten, though all good artists in their way, afforded precisely the food which his mind required. He left them, there.

fore, and retired to his father's mill, and made his studies there, fully convinced that Nature was the best instructress for him to follow; as no doubt she is in all lines for such as feel themselves strong enough to be able to develop her secrets for themselves.

Even in this retreat, however, he attracted the attention of the neighbourhood; and many of the artists of Leyden visited the mill in order to view his works. It was owing to the advice of one of these, who entertained an high opinion of his merits, that he was induced to carry one of his pictures to a certain amateur at the Hague. Upon his so doing he was received with a degree of admiration which he had little expected; and being rewarded for his pains with the large sum of one hundred florins, he seemed to think that his fortune at once was made for life: so fearful was he of losing this treasure, that he never quitted the coach in which he travelled during the whole journey, staying alone while the other passengers dined, and only venturing to dismount when it finally stopped at Leyden; he then hurried to the mill, and was received by his father with such joy as may be naturally imagined. His appetite for gain being thus awakened, and beginning now to see his way in the world, he set about painting portraits for

various persons at Amsterdam; these sold extremely well; and he soon determined to fix his residence amidst the wealthy citizens of that place. Upon settling there, he took with him a pretty country girl, of Ransdorp, whom he married; and whose figure is introduced standing by his side in many of his small etchings. At this period his pictures were highly finished, and wrought with as much care, for example, as those of Mieris: but he afterwards became, to say the least, more rapid in his execution, as his gains, and with them his love of gain, were found to increase upon him.

His name now began to be known at Amsterdam; he opened a school of painting, and his benches were soon filled, notwithstanding the large charge he made for instruction, being no less than an hundred florins per annum for each; which, though it may seem an inconsiderable sum, was far beyond the usual stipend. Another fruitful source of wealth was the sale of his etchings, which, besides their extraordinary merit as to *chiaro oscuro*, had many novelties of execution, that caused them to be greatly sought after: one example alone, that of our Saviour healing the Sick, is known to have fetched an hundred florins (or guilders) even during the lifetime of Rembrandt, and may

serve to give an idea of the esteem in which some of these specimens were held. This print usually passes in the trade under the name of *The Hundred Guilder*. There is, indeed, an indescribable satisfaction attached to the possession of any of these trifles from the hand of a great master; whatever it may be, it is still a line which he himself has traced, and is viewed in a very different light from the second-hand imitations of the engraver. Etchings of this description have always been greedily bought up: it was so with those of Claude, of Guido, and of many others, who were not, like Rembrandt, at all skilful in the use of their tools. His avarice, however, was not content with his regular profits, great as they were; but he had recourse to a very disgraceful system of quackery, in order to enhance their value: in some instances he worked off half-finished proofs for sale, and afterwards produced the finished plate for a second return of profit; at another time he dated them as if from Venice in the year 1535 or 1536, a place which he never visited in his life; and he often gave out publicly that he was about to quit Amsterdam, in order that the public might buy up these works with greater avidity. He frequently, too, sold the copies of his scholars, after being slightly retouched by

himself, as works of his own hand; and since there are reckoned no less than two hundred and eighty plates published by him between the years 1628. and 1659, we may surmise that the number of these supposititious specimens is not inconsiderable. According to Sandrart, he derived from his traffic in prints alone an annual revenue of two thousand five hundred florins.

Rembrandt was conspicuous for no display of good taste in his manner of living; or rather showed the same want of refinement that seems to have influenced him with regard to his profession. So far from engaging in the rank of society to which his abilities and wealth entitled him, he would enter into no company but that of the lowest description. "It is liberty I seek for when I refresh myself, not honour," said he to a friend who gave him advice on this subject; and it is plain, with ideas like his, that the presence of liberal society would always have been a restraint, instead of a stimulus to rational enjoyment: his object was wholly of another sort; and the liberty he liked was a debauch at a tavern. Rembrandt united also with his high talents all those little eccentricities which are sometimes thought the necessary accompaniments of natural genius, or rather all

those untowardnesses of life, which arise from an enthusiastic and ardent temperament, that never stops to acquire knowledge of men and of the world. Being employed one day in making the portrait of a certain family, it happened that the death of his monkey was announced to him; he was much attached to the animal, and his mind, no doubt, was seriously occupied with the event, as he showed, by tracing its likeness, possibly at first unconsciously, amongst the other figures on the canvas: his employers were dismayed, and complained of this invasion of their family circle; but in vain, he continued deaf to all their entreaties; and upon their finally protesting against receiving such a picture, he preferred keeping it himself, and even foregoing his reward, instead of yielding, as another would have done, to their just wishes. He had, besides, an unpardonable affectation, which was the pretending, as he had never travelled himself, to despise all the advantages that others derived from studying in Italy; and the grotesque collection of turbans, and pans, and rubbish of various sorts, of which he made use as models in his pictures, were styled by him, in derision, his cabinet of antiquities.

It is time, however, now to speak of his

merits in his profession; since, after all, we have to do with the painter rather than the man.

As to style and manner, Rembrandt may be considered in the light of an original inventor; though it is by no means improbable, that the pictures of Honthorst, then a master of great repute, might have furnished him with the ideas on which his process is founded. Reynolds, who says that the Venetian masters limited their light to a space not exceeding one-fourth part of the surface of the whole, adds, that in the pictures of Rembrandt this space scarcely exceeds one-eighth; so intent was he upon rounding and concentrating his effect. But this was produced, not by the general depth of tone which they aimed at, nor yet by the black ground of Honthorst or Caravaggio; but by the adoption of a greenish mellow middle tint, which is combined with a sort of magical harmony into every part of his composition. The mode of study which he is reported to have adopted greatly tended to facilitate this distribution and management of his picture: his room, which was sombre, received its light only from one hole, and the ray issuing from thence was directed at pleasure, with a full stream or a diminished one, on the object that he wished to repre-

sent. If it so happened, that he thought a light back-ground preferable, he placed a coloured cloth behind the model, and one or both, as suited him, were placed under the influence of the admitted ray; if a dark one, a contrary plan was pursued. Such were the artificial modes by which he sought to beautify and harmonise his effects; always, however, under the idea, to which every good artist must adhere, of making nature, even in irregular processes, still purvey to herself.

Rembrandt has been said, by high authority, to be the "greatest master of expression" that ever existed; and so he is within certain limits, that is, within the range of those passions and feelings, which I have ventured to distinguish in the beginning of this history, as belonging to the inhabitants of these countries, if not to the northern nations in general. None ever expressed the emotions of our more stubborn temperament with such touching accuracy as he has done: but with him, even fear, anger, and jealousy, are of a tranquil species; we never see in his conceptions the ardor of an Italian spirit, or the impetuosity of character, that ravishes, as it were, for a moment the kindred feelings of every spectator: his emotions are clear, and even forcible, but still phlegmatic

and national in their appearance. Within his province, Rembrandt is matchless; but for the higher walks of art, into which he sometimes attempted to elevate himself, he can stand no competition with the great masters of the south. His heroes and great personages are totally devoid of all poetical character; they are men without any external feature or quality depicted that inspires us with an high interest for them. They are not, indeed, without intelligence or feeling in themselves, and are always intent upon the main action of the piece; but they are intent in the manner, in which men in common life, or rather low life, usually are, or as in that manner which Rembrandt saw in all about him.—Whenever he conceived a subject, he seems to have fancied himself present on the spot when it took place, and made a scene in the way he thought it would have occurred: but as he knew no other spot in the world than Holland, and had not even in his studies travelled out of its bounds, he represented all his scenes as if they had been transacted at his home. The utmost that he thinks of doing, in order to give a foreign air, is the addition of a turban, or some such trumpery ornament; but the actors themselves, be the place where it may, are Dutchmen in mind,

and generally in person too; they both look and act as ordinary Dutchmen do: even the famous Belshazzar, alarmed at the hand writing on the wall, which is certainly one of the finest pictures that ever issued from his hand, is, after all, merely a burgomaster in a fright.

With him one sees none of that elevation of character that we have, somehow or other, always learned to associate with the hero or the monarch. But this it is which in reality forms the great charm upon our minds when we contemplate the deeds of a great man. It is not the thing done that excites our enthusiasm and kindles our admiration, but the manner and the motive. Let these indeed be removed, and *Jack Ketch* is upon a par with Achilles; nor is there any doubt but he would be so in a picture by Rembrandt.

Rembrandt gives the action with truth, but with truth only; no room is left, no stimulus is given to association with the higher moral sentiments and feelings. To take the most favourable example of the character of his design, let us look at his compositions in sacred history; for it may be said that the poverty of costume and the homeliness of the accompaniments with which he represents the chief personages occurring in the stories of the New

Testament do really accord with the truth ; and that Rembrandt's conceptions, (barring some trifling anachronisms) come nearer in all probability to the nature of the original scene, than the glowing colours in which a painter of Rome or Florence would have dressed it up— robes instead of rags, and a dignity of manner that certainly was not likely to have been acquired in the original employments and professions of our Lord's disciples. But where are our mental feelings in the mean time? What is the moral effect of such a performance? What is the object of such a representation? The fact is, that we are used to look upon the personages of sacred writ with certain associations of awe and respect ; and these the judicious painter seeks to supply to our imagination by the language of the canvas—by poetical expression, by dignity of air, by simplicity of arrangements of his parts, and by removing any objects which, though true and faithful in themselves, might seem to contradict the tone of feeling intended to be produced. The Italians were fraught with poetical spirit ; the dignity of their religion is traced in every line they draw upon the canvas ; and hence we hang with delight upon their fictitious forms. Theirs is the poetry of the art, the feeling of

minds imbued with noble sentiments gleaned from the remnants of antiquity—a language, which if it is not the truest and most accurate, is yet one to which we are now so familiarised by time and habit, that it may be doubted whether it would be possible to produce the same sensations by any other. The antiques are become part and parcel of our mental furniture; and we are ignorant of any means of doing our work without them. But instead of attempting this, which he of all men was most likely to have done, what is it that Rembrandt presents to our admiration? magnificent effects of light and shade, magic illusions of color, and all the powers of the most refined art: for the rest, the degradation of moral sensibility, the travesty of dignity and honor, and all the miserable doggrel of the pencil.

He is, however, deservedly a great favourite in this country: perhaps it is not too much to say, that there is no other painter on whose works so high a value is placed. The feelings which he succeeds in depicting are those of simple humanity around us; and if we find that an Italian does not enter so keenly into the enthusiasm for this master as ourselves, we must thank our nature, not blame his judgment. It is not here meant to speak slightly

of his real merits, only to prevent that indiscriminate admiration which we occasionally hear poured forth, and to put those on their guard who might otherwise fancy they felt an admiration for qualities which they never can really discover in his works, and vitiate a natural good taste by a perversion of its principle. After all, there is yet ample room enough for our admiration of his talents. That must be a bold mind, which in its pursuit of art does not leave the contemplation of one of Rembrandt's pictures filled rather with a sensation of despondency, than the pleasing and animating hope which a more attainable degree of excellence inspires. He must seem to most people to possess a magic excellence beyond the reach of mortal strength: in most of the branches of art he is matchless in his kind: in whatever line he attempted to move, in landscape, conversations, still life, portrait, and even in history, we see him still the object of our wonder. Some new idea is ever struck out for our admiration, some powerful stamp of originality is added, that marks the picture as the work of Rembrandt.

It is not to be supposed that the influence of a name like his would be extinguished after his decease: he set the fashion of the day in his

country, as Rubens and Vandyke had done in theirs; and from this period we may observe certain distinctions of style to arise in some branches of painting, between the Flemings and the Dutch. He had many scholars also, who ought here to be mentioned, not only from the confusion to which their works sometimes give rise, but also for their own share of merit.

Juven Ovis was one of these; he chiefly painted night scenes, with figures. He was taken into the employment of the Duke of Holstein.

Ferdinand Bol, of Dordrecht, was another; he painted historical compositions and portraits, which frequently pass for those of his master. He died 1681.

Adrian Verdoel painted with more elevation of mind than his master; whose manner, however, he followed, in his historical pieces.

Gerbrant vander Eeckhout came nearer to the manner of Rembrandt than any other of his imitators, which made him a great favorite with the public: he has indeed the same defects, even following him in his changes of style; and his back grounds, like those of Rembrandt, were lighter in his later pictures than his earlier. He was born at Amsterdam, 1621, and died in 1674.

Jacques La Vecq was born at Dordrecht, and

admitted in the Society of Painters at that place in 1655: his pictures, chiefly portraits, are often confounded with those of his master.'

Samuel van Hoogstraeten was a native of Leyden, and also Rembrandt's scholar; but imitated his style less than others, as indeed it was but little in vogue in the line he chiefly followed, namely, portraiture in small size. He had the good fortune to meet with the favor of the emperor at Vienna, and received the usual artistical honor, a chain of gold to be worn about his neck. He visited Italy, and passed some time in England.

Nicolas Maas, a native of Dort, born in 1632, was also a scholar of Rembrandt: he painted portraits, and imitated him but little, for the same reason, probably, as the last named artist. Not so Heyman Dullaert, the son of a dealer in pictures at Rotterdam, in 1636. His works seem so closely the manner of Rembrandt, both in effect and touch, that even Houbracken and Weyermans say they were often deceived by them. Sir Godfrey Kneller was also a scholar of Rembrandt, though partaking still less than others of his manner.

The greatest artist, however, that sprung from this school, beyond all comparison, was Gerard Dow, born at Leyden, in 1613, son of

a glass painter, which profession he also followed for some time. During the three years he was under Rembrandt he made extraordinary progress; but seemed more taken with his earlier and more finished manner, than with his latter rapid mode of execution. He evidently had a mind naturally turned to precision and exactness; and would have equally shown this quality in any other profession which he might have happened to have fallen into. It is a fact well known, that, in a portrait which he made of a certain Madame Spierings, he consumed no less than five days labor on one of the hands alone. Methodical and regular in all his movements, he ground his colors, and made his brushes, all with his own hand, and kept them always locked up in his box, made for that purpose, that they might be free from soil. Scarcely ever was a breath of air allowed to ventilate his painting-room, for fear of its raising the dust: he entered it as softly as he could tread, and, after taking his seat, waited some moments till the air was settled, before he opened his box and set to his work. Into this *sanctum*, as may be imagined, few persons ever were admitted; Sandrart, and Peter de Laer, were, however, of this number, and seem to have been astonished at the extreme attention he paid to detail, which,

though conversant with his works, was more even than they were prepared to expect. He had then been three days employed in painting a single broom. Gerard Dow was in the habit of using a very ingenious artifice, to assist his eye in representing the minutæ of objects: this consisted of a concave mirror, in which his model, a carpet, a figure, or whatever it might be, was reflected; and on its front was placed a screen, divided by threads into several square compartments; then, by tracing corresponding marks on his canvas, he transferred the objects to it, according to the usual rules adopted for reduction.

His assiduity and skill were paid by the extreme high prices at which his pictures sold, and he well deserved it; for with all his minuteness, he makes no sacrifice of other excellencies in order to attain it. One of his chief patrons, M. Spierings, (the Swedish minister at the Hague), made him an annual present of a thousand florins, merely to be allowed the first choice of all his pictures painted within the year, paying for them afterwards their regular fixed price. The scale upon which he regulated the value of these does not appear exorbitant; being, it is said, an allowance only of 20 sous for each hour's labour. Another

of his pictures, the subject of which was, a woman, with a child on her knees, playing with a little girl, was purchased by the Dutch East India Company, and thought worthy to be made a present by them to Charles the second, as a congratulatory offering upon his return to take possession of the throne of England.

From the style of Dow sprung that of his scholar Mieris, and all his tribe of followers: it was applying to portraiture, that style which he adopted for his fictitious figures. His own works are generally on a very small scale—suited, indeed, to their style; and he is not known to have attempted any picture in large, except the decollation of St. John, for the church of *Santa Maria della Scala* at Rome. The manner of Gerard Dow, for he may in some sort be called an inventor, was too excellent not to be followed by many succeeding artists; for whose names, however, the reader must be referred to the catalogue prefixed.

There were also some professional men of ability, living at Alcmaer, in this period, such as Emmanuel de Witte, a painter of history and portrait, and, in his latter time, of architecture, the interior of churches, and the like. He was as flighty and variable in his habits of life as in his professional pursuits; and his brutal, ex-

travagant humour causing him to be at enmity with all around him, he put an end to his existence at a time when humanity generally clings to life with more than common pertinacity; he drowned himself at the age of eighty-five.

John (*Teunisz*, or) Antony Blankhof, was also of Alcmæer, a painter of sea views, and scenes about Rome, or in the island of Candia, to which place he made a voyage.

Gerard Terburg at this day maintained the reputation of the school of Haarlem, where he continued his studies after he had completed a certain course under his father. He was born in the year 1608, of an ancient family of Zwol, in the province of OverysseL. During the tour which he made to Italy and Germany, he was attracted, like many other rambLers, to attend the famous congress at Munster in the year 1648, where an accidental circumstance led to his introduction to the great world. It happened that the Count Pigoranda, the Spanish ambassador, had ordered his painter to make a picture of the crucifixion; this latter not quite feeling himself equal to the performance, solicited the assistance of Terburg, who readily acquiesced in the proposal. The count was so delighted at seeing a production far beyond the expectation he had formed, that he began to make

some inquiries about this sudden development of ability in his *protégé*; and upon learning the truth of the story, desired to see Terburg, to whom, without farther earnest of his skill, he immediately made overtures of the protection of his court, if he would come and settle himself at Madrid. The offer was accepted without hesitation; he went thither, painted the king, and painted the portraits of most of the ladies of the court; and became, in fact, so great a favourite with the latter, that he was obliged, either on account of some affairs of gallantry, or at least some suspicions of that nature, to leave the place rather more suddenly than was convenient. He now tried his fortune in London, and next at Paris, and met with great success; not even the very exorbitant prices which he demanded for his portraits could save him from being overcharged with commissions; and the agreeable and handsome painter was sought after by all. He was, however, a true Dutchman, and sacrificed his growing prospect of wealth to his longing for his native country; so he returned, married, and settled at Dewinter, where he ended his life as burgomaster of the city. His most celebrated work is a picture of the congress at Munster, with portraits of the chief personages

assembled ; this he sold for six thousand florins : it has been engraved by Snyderhof, though the impressions of it are very rare.

Leonard vander Koogen, a scholar of J. Jordaens, was also a native of Haarlem, born about the year 1610, and, as is seldom the case with those of this profession, was left in affluence by his parents. He was the intimate friend of Cornelius Bega, whose spirited and tasteful etchings of figures are well known to the amateur. Vander Koogen is said to have painted with success both in large and small size, and, like his friend, also was expert in the management of the etching needle. The connexion that subsisted between these two persons, who had nothing in common but their pursuit of the art, is somewhat curious, though perhaps not very unfrequent in its occurrence. There are minds that derive pleasure or support from those which are of a nature the most diametrically opposite. Bega was extravagant and debauched to excess ; Vander Koogen, on the contrary, of a retired and timid disposition : to such a pitch indeed was his singularity carried in this respect, that he slighted the addresses of a very interesting young person, possessed of a certain degree of wealth, who had formed an attachment to him, and broke through the

reserve of her sex only because it was morally impossible that he should ever acquire the courage and liberty of his.

The greatest painter, however, of this date, who followed also the line of picturesque figures and conversations, was Adrian Brauwer, the pupil of Francis Hals. He was a true Dutch artist, and is thus designated by Deschamps, who never, like Campo Weyermans, seems to wish to indulge himself in unnecessary scandal: "*Ce peintre aussi méprisable pour sa vie crapuleuse, qu' estimable dans la peinture naquit à Haarlem en 1608.*" The first part of his life was, it appears, any thing rather than a life of pleasure; and the restraint and drudgery under which he then laboured may have been one cause of his extravagance in after times. His parents were poor, and unable to afford him any sort of education; his mother used to maintain herself by her needle, making dresses for the young girls of the neighbouring villages; and young Brauwer assisted her by drawing with a pen flowers and birds for her work. It happened one day that Francis Hals, the portrait painter, entered into her little shop, and observing the extreme facility with which these sketches were made, he offered, after some conversation, to take the boy home with him;

and maintain him for his work. The proposition was joyfully accepted; young Brauwer was sent accordingly, and soon made rapid progress under the instructions that were given him. It was not long before Hals began to offer his productions for sale, and, from their merit, they bore considerable prices; so that having found his account in his speculations, he was unwilling to forego any of its fruits, and Brauwer was kept unceasingly employed. The curiosity of his other scholars was awakened by the apparent mystery observed with regard to him; for he never was permitted to mix with them, but kept by himself in a small loft at the back of the house: having found means, therefore, to mount up to his window, several of them paid him a visit, and were surprised to find that this apparently despised and neglected student was already a finished painter, in a line too that required no small power of invention for its support. They had generosity and skill enough to appreciate his talent, and some of them proposed to purchase one or two of his performances; the subjects proposed were *the five senses*, which he painted at *four sous* a piece; and this he did so well, that another of the students gave him a commission to represent the twelve months at the same valuation; and they promised

after this to purchase more largely, and at advanced prices, if he would consent to give them up all his leisure hours. Poor Brauwer, even overcharged as he was already, thought himself highly fortunate in being able to enjoy this little traffic: but it was contrary to the original stipulation of Hals; and his wife, who was constantly on the watch, soon discovered it, and took care to put a stop to it altogether; nor was this disappointment all; for in order to make up for the gains she conceived that she had thus lost, she became more than usually sparing of his clothes and food. Poor Brauwer; therefore, being in the most miserable plight; hungry and in rags, A. Ostade, one of his fellow-scholars, advised him to "show" what is called "a pair of heels to his apprenticeship;" a recommendation which he lost no time in following. A friend of Hals, who by accident saw him, prevailed upon him to return, promising to interest himself in securing his better treatment for the future; nor was he worse than his word: he was after this time better provided with the more essential articles of life than before; but still his allowance, out of the vast gains which Hals made by his pictures, was little or nothing; and having now begun to form some idea of the real value of his acquirements,

he took to flight a second time. Unwilling to expose himself again to any returning temptations of honesty, he removed to a greater distance than before, and made his way to Amsterdam. Chance here conducted him to the house of a tavern-keeper named Soomeren, who had some knowledge of the art, and for whom he made several little sketches in return for his board. One day his host having furnished him with a copper-plate, then a favourite substance with the artists for more highly-finished pieces, he produced a very beautiful picture representing a quarrel between some villagers and the soldiery; its merit was such as to attract the notice and admiration of all the neighbours, some of whom happened to recognise in it the hand of the same artist whose pictures Hals had lately been selling at so large a price: this, it may be imagined, was sufficient to stamp its value at once, and it was sold on the spot for an hundred ducats.

Brauer congratulated himself on his good fortune, though in the end he profited but little by it; in a few days his money was spent, and he felt, as he said to a friend, the easier for having got rid of it: so having discovered this ready recipe for restoring his peace of mind, he determined on putting it in practice on every

similar occasion ; and he passed the rest of his time in a constant interchange between labour and debauchery. He was not, however, scrupulous in keeping the balance of his time very strictly ; and the hours of debauchery having at length encroached considerably upon the hours of labour, his debts increased in proportion, and he was obliged to take to flight again.

Without any settled plan, he directed his steps to Antwerp, where, on presenting himself at the gates, unfurnished with passport or any sort of credentials whatever, he was sent to prison for his imprudence : this he richly deserved ; as he must have known that the States were then at war with the Spanish Netherlands, and that he had passed the line of demarcation. The governor was incredulous of the representation he gave of himself, which, it may be supposed, was partly fictitious, and sent to his friend Rubens, to beg that he would come and examine him. Rubens came, and was delighted, after some conversation, to find that he was the identical Brauwer, on whose pictures he had heard so much praise bestowed ; and after busy-ing himself to procure his release from custody, took him and lodged and maintained him in his own house. This kind treatment, nevertheless, was not much to the taste of this debauchée ;

he said the regularity of Rubens's house was more insupportable to him than the privations of his imprisonment, and he left his benefactor with the most indecent abruptness. He now lodged himself with one Joseph Craesbeke, a baker, and a drunkard like himself: of whom he made, however, like himself, an excellent artist.

But Brauwer's constitution could not last long under the inroads he made upon it; and after a journey to Paris, he returned to Antwerp, and there died in the hospital in the year 1640. His works represented chiefly the amusing incidents of common life; but they were treated with a vivacity of mind, and set off by a beauty of colour and strength of touch, such as no other artist had yet displayed in this walk of art. His friend Craesbeke (though a married man) was his constant companion in his debauches; he had the merit, however, of following him also in his hours of labour, and may be reckoned to have come nearer to his style than any other of his imitators.

Adrian Ostade, whose name occurs in the above story, was, as also his brother Isaac, a native of Lubeck; but they both may be said to belong rather to this school than the German, not only from the place of their education,

but from the manner of painting which they acquired. Adriaen made his acquaintance with Brauwer in the manner related above, and attached himself to the imitation of his manner, rather than that of Teniers, who was now distinguishing himself greatly at Antwerp, by the same, or rather, a similar style of composition. Ostade met with great success, and all his works, pictures as well as prints, (for he practised with the burin) were eagerly bought up, both at Haarlem and Amsterdam: these were the places where he resided till his death in 1675. His brother Isaac was his scholar, and his inferior in merit, but painted like him subjects of humorous, if not disgusting scenes of common life.

A person that has also attained great distinction in this line was, Peter de Laar, nicknamed in Italy, *Bamboccio*, on account of his unseemly figure. He was born at Laaren, near Naarden, and showed an early inclination for art, being accustomed from his infancy always to have the pencil in his hand. His master is unknown, but he set out when young for Italy, and remained no less than sixteen years, where, to this day, pictures of this description are known only under the name of *Bambocciate*. His subjects are robbers, fairs, and scenes of that na-

ture, with their usual accompaniments; he was in the habit of indulging in the practice of preparing his mind for his study, by the excitement of music; he would ordinarily prelude a few airs upon his favorite instrument, the violin, without speaking a word to any one around him; and then suddenly, as if inspired, at the moment, sit down and sketch out his design. One might have imagined that compositions in his line would scarcely have required such sentimental aid; other instances, however, of a similar nature might be quoted. He lost two brothers in Italy, Roelant de Laar, who was older, and another younger than himself, and died himself at the age of sixty years, in 1674.

It is time now to turn our attention to the chief seat of the arts in these countries, the city of Antwerp; where we shall find, though the influence of the name of Rubens was still felt, and his scholars in high vogue, yet that these scenes of common life were become the greater favorites in the public estimation. This branch of art had fallen indeed into hands that were able to give excellence to any style, those of David Teniers, *the younger*. This great artist received his first rudiments from his father, David Teniers, *the elder*; and, with the lights he afterwards obtained by the acuteness

of his own observation, with the knowledge of color that he gained from Rubens, and the style of design that he found in the works of Brauwer, succeeded in introducing a certain novelty of manner into a walk of art now grown common. He is admirable also as a painter of landscape; but his usual subjects were like those of the rest of this class, conversations, shops, fairs, and the like, in which it is difficult to say whether one ought most to admire his happy selection of the *piquant* in expression, or the beauty of color and execution with which he graced it on the canvas: to these merits he added an easy distribution of his several parts, together with sometimes a silveriness of tone that was peculiarly his own. He is greatly celebrated, also, for the ease with which he caught the manner of any other well known master; many of his imitations, or *pasticcio* compositions, as they are called, pass for originals, and afford another proof of the extraordinary aptness of his eye for seizing upon peculiarities of any description.

The Archduke Leopold William, was his earliest patron: he gave him an appointment as his *premier valet de chambre*, and made him a present of his portrait, with, according to custom, a chain of gold: and it was through

his means, chiefly, that the pictures of Teniers were first introduced to the notice of the several courts of Europe. He engaged, indeed, in publishing the collection of pictures in the palace of the archduke, then governor of the Low Countries, the first part of which came out in 1658, at the shop of his brother, A. Teniers, of Antwerp; it was entitled *Le Theatre des Peintres de David Teniers*; two other editions, from other hands, afterwards appeared; but the prints of the first, only, were engraved under the direction of David Teniers himself. Queen Christina, of Sweden, also employed his pencil, and sent him a medal with her portrait, and a gold chain; and the King of Spain was so delighted with his works, that he built a gallery expressly for their reception. So high did his name stand in the world, and so much was he sought after by the great, that even when he retired to the village of Perch, between Antwerp and Mechlin; in order to study *kermesses*, or village fêtes, and fairs, and subjects that suited his talents, he was beset by company; the chateau of the three towers, as his residence was named, became the place of resort for all the neighbouring people of condition, and all the distinguished strangers that happened to visit the country. The only per-

son who seemed insensible of his merits was Lewis XIV., who, with that quackery of greatness that in many respects distinguished his character, ordered all Teniers' pictures, as well as others of a similar description, to be removed from his gallery—*otéz moi ces magots là*. He saw that they were not in the great style, and, ignorant of their real merit, he thought them unworthy objects of contemplation for his magnanimity: his order had some influence for a time over the amateurs at Paris, but was despised by the remaining part of the creation. Prince John, of Austria, was his scholar, and, in spite of the punctiliousness of the German courts, is said to have lived with him on terms of the utmost familiarity. After a happy and splendid, though industrious life, Teniers died at Brussels, at the age of 80, in the year 1690. He was twice married; first to Anne Breughel, daughter of Breughel de Velours, and secondly, to Isabella de Frene, daughter of a counsellor of Brabant, of that name, but he had no children that followed the profession. Of his scholars, Abshoven, Hellemont, de Hont, and Ertebout, Francis du Chatel, Henry Rokes, and Arnold van Maas, are the best: David Rychaert, also, and Matthew van Helmont, and N. van Kessel, were successful in counterfeiting his

style, and an unpractised eye may easily be deceived by any of their pieces. Abraham Teniers, his brother, had a heaviness of manner, and was by no means comparable in merit.

Of the names mentioned above, David Ryckaert, son of a painter of the same name, at Antwerp, was perhaps the most distinguished. His chymists, assemblies, &c., are painted with the utmost truth and beauty. He, too, like his master, was a great favorite with the aristocracy. Another scholar, and indeed son-in-law, of D. Ryckaert, the elder, was Gonzales Coques, who painted likewise in the style of Teniers; but acquired his chief reputation, as well as made his fortune, by his portraits. The King of England, Duke of Brandenburg, Archduke Leopold, Don John of Austria, the Prince of Orange, sent for their portraits to him: no painter seems to have been more in fashion in his day than Coques. Both he and Ryckaert were, in their turns, made directors of the Academy of Painters, at Antwerp.

We are not, however, to suppose that the humorous style of painting entirely usurped the place of the graver and higher departments of art; though, it must be confessed, these last were now visibly on the decline, and their professors few in number. Jean Erasmus Quellyn, son of

E. Quellyn, before mentioned, born at Antwerp, in 1629, was now the best painter of sacred history; and indeed may seem almost to contradict the above position, for he is considered by many as worthy of a place next to Rubens in rank. His father, whose accidental conversion to his profession has been recorded before, was overwhelmed with joy at his success, and felt a noble pride at being surpassed in excellence by his child. Young Erasmus had made the tour of Italy, and chiefly formed himself upon the principles of Paul Veronese, as may be seen in his pictures, many of which are scattered in the churches of the chief cities of the Netherlands. Berthollet Flemael, of Liege, also may be mentioned as painting sacred history in a good style; he also studied in Italy, and attracted great notice, both at the court of Florence and Versailles.

From this time the Dutch painters were destined of the two nations to take the lead in the art: they had adopted a course more conformable to the nature of their country, as well as feelings of their countrymen, than the greater style which Rubens introduced into Flanders, as is seen from the sequel. Their chief glory, however, during this next period, consisted in their painters of landscape and cattle, and marine:

views, numerous instances of which will immediately occur to the mind of the reader.

Herman Swanevelt was among the most distinguished of this race. He was born in the year 1620, at a town in the province of Holland, the name of which is not precisely known; neither are we better informed as to the master under whom he first studied. We learn that he went to Italy, and became a scholar of Claude Lorrain; and, which was still better, studied after nature herself with as much assiduity as his master did. He studiously avoided society, from devotion to his art, and passed all his time in the country, with his pencil ever in his hand, and from hence obtained the name, by which he is mostly known, of *the hermit of Italy*. He died where he had chiefly lived, at Rome.

Adam Pynaker was born at a village of that name near Delft: he also visited Rome at an early age, where he remained three years diligently employed in study. On returning home his skill was chiefly put in requisition for painting landscapes and river scenes on the walls of saloons and other large apartments, according to the fashionable mode of decoration at that day. Of these works none are now remaining; and we have no specimens of his manner; but

a few cabinet pieces, which are, however, of exquisite taste and beauty: his style much resembles that of Wynants.

The city of Haarlem had been one of the earliest in the north of this country to display her zeal for the art; and had been long remarked for the skill in landscape which some of her painters possessed. It was in this same line that she was now destined to present some of the greatest artists of the age.

First occurs the name of Nicholas Berghem, born here in 1624, the son of an indifferent painter of still life. His family name was Van Harlem; but he derived the appellation under which he is more generally known from a trivial circumstance that took place while he was under the tuition of the celebrated Van Goyen. His father wishing to chastise him for some offence that he had committed, came threatening and blustering to the painter's house for that purpose. Van Goyen, alarmed at his manner, and willing to protect a favorite scholar, called out to his young men—*Berg-hem*, that is, *conceal him*; and this exclamation, from the ludicrous nature of the scene to which it referred, soon became attached as a name to young Van Harlem amongst his cotemporaries. He married the daughter of Willis (another of

his masters, for he was schooled by no less than five), whose parsimonious and harassing disposition became the torment of his after life. Not satisfied with his remaining during the whole day in his painting-room, as the poor man probably did as a place of refuge, she watched him incessantly lest he should continue even there a single moment unemployed; and being placed in a room directly over his head, she stamped with her feet if at any time she did not hear his motions, or if she missed the song with which he usually cheered his labor. As housekeeper, too, she laid hands on all the money which arose from the sale of his pictures; and the poor victim of conjugal tyranny was obliged to borrow from his pupils, or else contrive to secrete by stealth some part of the prices paid by his customers, if ever he wanted money for his own purposes. His private expenses were few, however; his fancy for collecting prints was the only extravagance in which he ever indulged, and of these a considerable collection was sold at his death. His easy disposition made him bear with good humour, not only the troublous humour of his spouse, but even the railleries of his friends; his only pleasure consisted in painting; and he thought money an useless commodity to those

who had the power of amusement within themselves. With these thoughts he lived apparently happy in his employment, and cheerful in the society of his scholars, whom he regarded with the affection of a father.

At the request of the burgomaster of Dordrecht, he painted a picture in competition with J. Both, of Utrecht: eight hundred florins was to be the price to each of them, with a *douceur* besides to the one to which the palm of merit should be adjudged. Certain connoisseurs were named for this purpose in due form, and the day of concurrence fixed; but upon their meeting, they were unable to decide among themselves which of the two ought to claim the preference: and they delivered it as their sentence, that "both the candidates had attained the highest aim of art, and had left no grounds of election or choice between their respective merits." His subjects were generally landscape, with figures, cattle, and mountains, admirably grouped, excellently colored, and painted with a mellow clearness that no one else has been able to carry to such perfection. He passed his life partly at Amsterdam, and partly at Haarlem. Of his scholars, Charles du Jardin, P. de Hooge, and Jan Glaubér, are the most approved.

Jean Wynants was born at Haarlem a few years before Berghem: with regard to his talents, it may be said that no landscape painter ever exceeded him as to real knowledge of the qualities of the picturesque, both in form and color. His figures were generally supplied by his pupils, A. Vandewelde, or P. Wouwermans. This practice of painting with borrowed hands was now very common in the Flemish and Dutch school; we have seen it before in the case of Rubens and others; and the works of the landscape and figure painters of this day are so interwoven one with another, that it is sometimes difficult to say to which of the names employed the pictures ought to be ascribed.

Adrian Vandewelde not only assisted Wynants, but also painted figures in Vander Heiden's Views of Public Buildings, as in the landscape of Hobbema, Moucheron, and many others. He seems to have possessed great talent, not only in landscape painting, but also in history, which he essayed shortly after he left the school of Wynants: he died, however, in the year 1672, at the age of thirty-three; a life too short to admit the full display of his powers and acquirements.

Jacques Ruysdaal was also a native of Haarlem, and one of those precocious geniuses, of

whom we now and then meet so marvellous an account: he displayed considerable talent in landscape even before he was twelve years old. It is not known that he was a scholar of Berghem; but he lived with him on terms of the utmost intimacy, and must have derived great advantages, in a professional view, from the connexion. His disposition was amiable, like that of his friend; and fearing, perhaps, a similarly unhappy lot, he never entered into the state of matrimony, but devoted his time, attention, and income, to the support of his aged father. His trees, and their foliage, which are incomparably designed, form one of the chief beauties of his style in landscape: he was very happy also in the introduction of his lights, and the harmony in which they are maintained. His brother Salomon was much his inferior. His cotemporary Minderhout or Hobbema, as he is called, painted much in the same fashion as J. Ruysdael; little is known of him beyond the merits that his works display, and he is generally supposed to have been of Antwerp, not Haarlem.

Peter Molyne (or Pietro Mulier, or de Mulieribus, or Tempesta) was the son of P. Molyne the elder, a painter at Haarlem. He painted landscape or the chase, and had talent.

enough for display in any line; but both his ability and acquirements were thrown away upon a man so destitute of all moral principle as he was. He went to Italy, where his works are better known than at home: it was at Genoa, indeed, that having murdered his mistress, he was sentenced to imprisonment for life. During the bombardment of the city by the troops of Louis XIV., he was fortunate enough to make his escape after suffering confinement for sixteen years, and fled to Piacenza, after which time nothing more is known of his history.

Philip Wouvermans, like many of his countrymen, never travelled out of the limits of his native land; but he had sagacity to observe, that nature spread before him materials enough for his purposes, even in the neighbourhood of Haarlem. There are those who only see variety when it is marked and striking in its character; but there are those again who are able to detect it even in circumstances, that to the common eye seem of the most ordinary kind. Landscape, with horses and other figures, were his usual subjects; and even with these he managed to give an air of novelty to his style. But the public taste was now so much engrossed with the school of the *bambocciate*, that it was neces-

sary for him to create, as it were, a taste for his compositions, before he could expect to find a ready vent for them. Accident furnished the means of doing this: he usually painted for the dealers in pictures (for this was a trade that had long been flourishing in the country), and was forced to be content with the small pittance of their profits which they allowed. It happened that De Witte, one of the chief men in this trade, had quarrelled with Bamboccio about the price of a picture he had ordered; and unwilling to pay the two hundred florins that were demanded, he gave, instead, a commission to Wouermans to paint the same subject, which he of course was glad enough to do upon his terms. Wouermans was thus brought into direct comparison with Bamboccio himself; and the picture he produced on the occasion had such merit, as was sufficient to remove the prejudices even of the tribe of dealers, against a name which had hitherto not come into vogue in the world. From henceforth he received more liberal payment for his pictures than before: but, from some want of management on his part, he was never able fully to emancipate himself from the hands of this class of people; and was obliged, to the very last, to labour extremely hard, in spite of his acknowledged ex-

cellence, to supply the bare maintenance of himself and family. He had two brothers, Pêter and John Potter, who followed his manner; but the pictures of Breda, and some of those of Hugtenburg, are more often confounded with his.

There were some good painters of *bambocciate* also at this time in Haarlem; Cornelius Bega, for instance, the scholar of A. Ostade, whose name has before incidentally occurred in the course of this history, and Gerard and Job Berkeyden; they also painted architecture, the interior views of churches, &c.; and the latter excelled in portrait.

Portrait painting is always seen to flourish, and there was another native of Haarlem who was at this time eminent in that line; Jean de Baan, who was born in the year 1633. He resided almost wholly at the Hague, where he was in favour with the court; and though it may possibly have arisen from this connexion only, yet it is a trait of character worthy of mention, that when Louis XIV. then conqueror of the greater part of Holland, sent for De Baan to Utrecht, intending, in consequence of the high reputation he had heard of him, to do him the honour of sitting for his portrait, he refused the haughty monarch's commission without

hesitation. It is singular that De Baan twice narrowly escaped assassination from the hands of rival artists; once during his return from the court of Friesland, whither he had been sent to paint the likenesses of the prince and princess; and a second time at the Hague, losing one of the fingers of his hand in the unexpected encounter with his enemy. Similar examples of artists' fury and jealousy were not uncommon in Italy; but in this school perhaps another such instance is not to be found. He had a son of the same name as himself, who was much employed at London, Florence, and Vienna.

Amsterdam next claims our attention: here we find Paul Potter in full enjoyment of the public favour: he was born of a good family at Enkhuisen, where, after a few lessons from his father, he appears at once to have started as a master of the art at so early an age as fifteen. These instances of premature success are infinitely more abundant in this school than in that of Italy, probably on account of the different nature of the pursuits, for it is only in the lower branches of art that they are found often to occur. In a short time he appears to have left his father, and settled at the Hague, where, like most young painters,

he fell desperately in love : the object of his passion was the daughter of an architect named Balkenende : his passion was returned by her, and he had little suspicion of opposition from any other quarter. The respective professions were surely on terms of equality ; at least, so he thought ; but Balkenende, it seems, objected, with more subtlety than reason, not to the profession, but to the particular line which Potter followed ; and demanded with some haughtiness, whether a painter of beasts was a fit match for his daughter ? This was clearly a case where all argument must be vain ; so Potter had recourse to some of his more powerful friends at the Hague, and by their means this strange prejudice of the father was overruled, and he married according to his wishes ; nor was there any reason to be ashamed of the connexion.

Paul Potter soon rose into notice, and his house was frequented by the best society, receiving the visits of Maurice Prince of Orange, and most of his court. He was induced some years afterwards, on account of the malice of certain individuals, to leave his situation here, and retired to Amsterdam, where he died in the year 1654. His pastoral compositions, both paintings and etchings, are the first of their

kind for spirit and fidelity; no painter ever conveyed more fully the sensation he affected to represent than is seen in the stupid ruminating air of his cattle under a hot sun; though it should be said, that a same clear intelligence of nature equally pervades all his other subjects. As for imitators of his style, they were numerous; there is, indeed, much confusion amongst the reputed landscape and pastoral pieces of the artists of this day; there was a large class, such as Vander Leuw, Klomp, Romeyn, Carrè, Vander Does, Kamphuisen, Momers, Sibrechts, &c. who imitated Cuyp, Potter, Du Jardin, and Berghem, indiscriminately.

Karl (or Charles) du Jardin was born at Amsterdam in the year 1640, and made his tour to Italy soon after he quitted the school of Berghem, whose style of composition he generally followed. During his journey homeward from Italy, finding himself distressed for money, he obtained a temporary relief from his embarrassment by marrying his landlady at Lyons, a woman somewhat advanced in years: having made her his wife, he carried her with him to Amsterdam; but not finding his home very agreeable with his new companion, he set out for Italy again, and died at Venice in the year 1678.

Bernard Graat was born at Amsterdam about twelve years earlier than the above; though his name is one that does not stand so high in estimation of the world. He was entrusted to the care of his uncle, a painter, called *Martin Jean*; and so indefatigable was his application, and so unremitting his zeal, that it was necessary to take away his candle at bed-time, lest he should deprive himself of his rest for the sake of continuing his labour. Nevertheless, he was not to be thus defeated; and like the great Erasmus of earlier date, he went out every evening to collect the candle ends thrown away in the market-place, or sometimes to pillage from the churches the half-burnt offerings of piety, and thus persevered in the continuance of his night studies. Nor was the day meanwhile left unemployed; he was early and late busied in the country with his sketch-book, at all times and seasons of the year. His uncle and aunt, however, both at once were unfortunately seized with a turn for religious controversy, which was then very prevalent in Holland; and the young painter finding himself unequal to the household cares and duties that in consequence devolved upon him, made a determination to return to his mother's house, and set up for himself, hoping to be able to

gain a livelihood. Nor were his expectations disappointed: such excellence had he attained by this time, that one of his pieces was mistaken by the people of the town for a picture of Bamboccio; and the discovery of its real author exalted him on a sudden to a rank of great eminence and distinction in the profession. Diligent in his own habits, he had the merit of endeavouring to purvey also for the industry of others; and succeeded, after some trouble, in forming a school of painting, in association with the chief artists of Amsterdam, on the plan of the Royal Academy at Paris, where means were afforded the young painters of studying the naked figure twice in the week. This society, however, lasted only during his life, which was unfortunately terminated in the year 1709. His pictures are chiefly of the pastoral kind.

Jean Baptiste Weenix (the father) was born at Amsterdam in the year 1621, and was a scholar of A. Bloemart. He made the tour of Italy, and was patronised and employed by the pope; and so much esteemed by him, that he offered him a provision for his son, if he would only consent to settle himself at Rome. Weenix refused; alleging the wishes of his wife as his chief and only reason for desiring to return

homeward: in consequence of this declaration, she too was invited to Rome, and directions given to all the papal nuncios on the route by which she must pass, to treat her with great attention and kindness. She, however, was a zealous protestant, and took alarm at the superstitious representations made by her friends upon the subject; and as she renewed her solicitations to Weenix, he indulged her feelings, or perhaps his own, and returned to Amsterdam. He afterwards moved to Utrecht, where he died. His flowers, animals, history, landscape, are all admirable of their kind; they have been surpassed by no one of his class.

His son, Jean Weenix, was born at Amsterdam in 1644, and imitated his father so closely, that it is impossible to distinguish between their works. He excelled chiefly in landscape and game; and his merits were sufficient to procure him an invitation, not indeed from the pope, but from the elector palatine, to reside at his court, where he afterwards received a handsome pension. He was employed chiefly in ornamenting two galleries at the chateau of Bensberg. He retired to Amsterdam, and died in 1719.

Eglon Vanderneer, scholar of J. Van Loo, came into the world in the same city, one year

earlier than the above named artist. He painted portrait, and even history, with great taste; but chiefly rests for his reputation on his success in moonlight scenes, that possess a peculiar beauty and interest. He painted flowers also, and in a style inferior to none; he gave himself infinite pains in cultivating this branch; and established a cabinet for painting in the middle of his garden, in order that he might represent them with all their brilliancy, as they grew, unplucked and unfaded. He married for the first time at Rotterdam; and afterwards being a widower, made a second connexion at Dusseldorf, where he resided till his death, constantly in favor with the elector.

Vanderneer was at all times averse to traveling; it does not appear that he ever went farther than Paris: so great was his dislike, indeed, that he refused the place of painter to the King of Spain, which was offered him in case he went to Madrid, and was then a fair object of ambition with any artist, however high his fame.

William van de Velde, the younger, was born at Amsterdam in 1633, son of the celebrated marine painter of the same name; he was left behind by his father when he went to London, under the tutorage of Vlieger. In time, however, he also was sent for to the court of

St. James's, and met with the most liberal patronage from Charles II. and his brother, King James II. He painted much in the manner of his father, and even excelled him; than which no higher praise can be given. He died in London, in the year 1707.

Nor was the city of Utrecht deficient in producing her quota of genius and of skill at this epoch. Landscape was there, too, the favorite line of study, and one need only to mention the names of Jean and Andrew Both, to prove a claim to eminence in this department. They were both scholars of A. Bloemart, and went together to Italy, where Jean followed the style of the landscapes of Claude, to which Andrew added an imitation of the figures and animals of Bamboccio. On the death of Andrew, who was drowned at Venice, Jean returned to his country, and enjoyed the reputation that his talents deserved. His pictures are sometimes of a tone rather too much inclining to brown, but his merits are too great to allow of these petty criticisms.

Henry Verschuuring was a scholar of J. Both, of great ability; he followed the Dutch army during the campaign of 1672, and is chiefly celebrated for his pictures of battles and encampments, sieges, and the like subjects.

Herman and Cornelius Zachtleeven were two brothers, who adopted, respectively, similar branches of study with the two Boths: Herman becoming excellent in landscape, his scenery being chiefly taken from the environs of Utrecht; and Cornelius combining with some excellence in that line also considerable skill in drawing figures, in which, indeed, he was no indifferent imitator of Brauwer or of Teniers. Jean Vostermans, a Dutch artist, who gained so much reputation by his portraits in England, studied under Herman Zachtleeven, at Utrecht.

Antony Waterloo is claimed both by Utrecht and Amsterdam: his landscapes, of which the etchings are better specimens than his pictures, were perfect portraits of nature: he died, however, poor, and was buried in an hospital.

Utrecht may boast also at this period of the talents of Maria Oosterwvch, who came from the country to be placed as a scholar under De Heem. Her flower pieces were admirable in regard to freshness of tint: William III. of England purchased one at the price of nine hundred florins.

Melchior Hondekoeter, sprung of a noble family at Utrecht in 1636, was celebrated for his pictures of game-cocks, pea-fowls, &c.

James Haansbergen was also a native of the same, and a fashionable portrait painter in his day at the Hague, where he amassed a considerable fortune. He excelled also in his imitations of his master, Poelenburg, which are so close, that it is difficult sometimes to distinguish them from the compositions of that incomparable artist.

Daniel Mytens, too, was in high vogue as a portrait painter at the Hague, which, indeed, was his native place.

No less a favourite was a foreigner of far greater ability, who had been attracted thither by the odour of court patronage, Gaspar Netscher, a native of Heidelberg: his style is not unlike that of Mieris. He had two sons, also portrait painters, Theodore and Gaspar.

Another artist who resided at the Hague was Jean le Duc, a faithful imitator and scholar of P. Potter; he was director of the academy at this place in 1671, but unfortunately changed his profession for that of a soldier, at a period when it would have been wiser to have continued in the line he had originally embraced, for there was great promise of excellence in his manner.

Leyden may pride itself at having given birth, in 1610, to William vander Velde, the elder,

who was alluded to above. If not equal to his son, his merit was still of no ordinary kind; and so high was his reputation, that the States of Holland placed a frigate at his disposal during a certain period of the war, with orders to take the position which he required for his study; and he astonished their naval officers by his intrepidity in exposing his life, during several of the engagements that ensued, for what seemed in their eyes a trivial share of glory. In this way he painted all the several manœuvres of the great battle that took place between the English Admiral Monck and Ruyter, in the year 1666. He afterwards went to London, where he was employed and pensioned by Charles II. and passed there the remainder of his life, dying in 1692, and being buried in St. James's church.

Thomas Wyck deserves mention as an admirable marine painter: he, too, had a son, who was attracted to London, and much encouraged, but in another line; Jean Wyck was a painter of hunting pieces, &c.

Jan Steen was a native of Leyden, born in 1636, the son of a brewer, and he originally established himself in the same line at Delft; but his idleness and debauchery proving his ruin, he became bankrupt for a considerable

sum, and then turned keeper of a tavern. He had a large family, who, to his shame be it said, lived in extreme poverty, when he might easily have maintained them upon the produce of his pallet alone, for he had infinite facility in his representations of those scenes with which his life made him chiefly familiar—tavern meetings, village feasts, and so forth.

Peter van Slingelandt was born at Leyden a few years posterior to Jan Steen. It is singular that in his works he even surpassed the precision and high finish of his master, G. Douw: his subjects are much of the same kind as his; but they are very rarely to be met with, and only sold at very large prices.

Leyden, too, gave birth to a portrait painter, who perhaps is to be reckoned among the best of his countrymen; Gabriel Metz, born in the year 1615. His portraits are in the same style and size as those of Mieris; but in his colouring, as well as his design, he often approaches nearer to that of Vandyke: no pictures ever displayed a more perfect harmony of tone and effect. He lived chiefly at Amsterdam.

The rage for historical painting had now pretty well subsided in Holland, as more congenial subjects had been brought forward for

the gratification of the public ; yet Leyden produced, even in this age, one painter of great and acknowledged merit, such indeed as was allowed even in Italy, whither he naturally travelled ; his name was Jacques Torrenvliet : but he also was a portrait painter ; and though by no means of equal merit in that line, yet his likenesses of individuals are more commonly met with than his other compositions. •

Theodore Frères, of Enkhuisen, a town that was, for its size, more than usually fertile of genius in the art, also followed the same line : his commissions were, however, for the most part, limited to the painting plafonds, and pieces of that sort, now the general employment of the *would-be* historical artist.

The town of Dort was the birthplace of Godefroy Schalken, in 1643, a celebrated scholar of G. Douw : he turned his attention chiefly to the representation of candle-light scenes, painting even portraits after this manner. During his residence in London he had the honour of so painting his majesty King William III. and as the story is told, burnt his fingers with the drops of melted wax from the candle, which he incautiously thrust into his royal hand in somewhat of an inclined position. Few artists have

been more successful than he was in his smaller works, or have been more sought after in their day.

Gabriel vander Leeuw was also a native of Dort, and a clever painter of cattle: he passed fourteen years in Italy, studying chiefly in the manner of Castiglione and De Roos.

The next place of Holland to be noticed in this period of the Dutch school is Alcmær; where were three brothers of the family of Van Everdingen, all very able artists: Cesar, a painter of history and portrait; Aldert (pupil of P. Molyneux), a painter of landscape; and Jean, who, however, after a time, relinquished this simple art for the chicanery of the legal profession. Aldert was the most celebrated for his talents of the three.

Steenwyck, of Breda, was also a person of considerable merit; his pieces are mostly emblems of death, and subjects of that description. The nature of his studies had but little influence on the *morale* of his life, for none were more given to debauchery than he was.

At Delft lived, where he was born in 1635, one of the best painters of Holland, Francis van Mieris, whose name has more than once before occurred in the course of this history. His father was a goldsmith in a large way of

business at that place, and had taken care to put him in the way to obtain a good classical education; but an irresistible penchant for drawing had taken possession of his young mind, and instead of making progress with his lessons, he was constantly found scrawling figures of men and animals on the wall of his school-room. The friends of the father told him, as no doubt was by this time universally asserted in every similar occurrence, that in this disposition was to be recognised the infallible prognostics of a great painter; that it was in vain to struggle against nature and instinct; and that the best course he could adopt was to place him at once under a good instructor in this line. He at length consented to this plan; by no means, however, relinquishing his hope to see him one day follow his own profession; and thinking his turn of mind so far fortunate, as it would facilitate his trade as a goldsmith.

Mieris soon displayed a mind capable of higher views; he studied in succession under Toornevliet, G. Douw, and A. van Tempel; but formed himself chiefly on the principles of Gerard Douw, whose favourite scholar he was said to be. Scarcely had he left these schools when his pictures became an object of the greatest admiration to the world of ama-

teurs, and customers were readily found for all that he could produce. One of his productions, representing a handsome milliner displaying her articles before a young man, who seemed more intent on her graces than his bargain, was shown to the archduke, who was so delighted with it, that he paid him a thousand florins on the spot; and desirous of securing such an artist as he promised to be, offered him an establishment at Vienna, with a pension of 1000 rix dollars, if he chose to settle there. Mieris refused this handsome offer, on the ground that his wife was unwilling to quit her friends; and his more wealthy countrymen, pleased with the preference shown, were eager to pay every honour and attention that could gratify either him or his family. His prices were sometimes enormous; for a portrait of Madame Poots alone he received a ducat for each hour's work, making, upon the whole, no less a sum than 1500 florins; yet so highly was the picture valued, that the Grand Duke of Florence, being at the time on his travels in Holland, wished to buy it of Poots, and offered double the amount that he gave, but was refused. This prince often used to pay a visit to Mieris, and became the purchaser of several of his pictures.

Of those persons with whom Mieris was intimate, none seem to have suited his fancy so much as the profligate Jan Steen, and though his own usual habits of life were perfectly decent and regular, he was sometimes led to keep late hours from the pleasure he took in listening to the humorous anecdotes of his friend. He once very nearly lost his life by falling into a sewer, as he was returning from one of those convivial tavern-meetings, on a very dark night. A soap-boiler and his wife, who were sitting up till a late hour, employed in their business, happened to hear the noise occasioned by his fall; and repairing instantly to the spot, they, with some difficulty, drew him out of his filthy situation: they took him to their house and cleaned him, and received his thanks. On the following day, Mieris worked very diligently, and finished a small picture, which he carried in the evening, as a present to his benefactors, desiring them to sell it if they thought proper. They were entirely ignorant of the name and condition of the person to whom they had rendered such opportune assistance; and upon taking it to the shop of a dealer in pictures, were struck with as much astonishment as delight, when he paid them down eight hundred florins as its price. This accident made a very

serious impression upon the mind of Mieris, who considered his escape as a providential warning, and he never afterwards was known to join in any of the debaucheries of his friend. He died at Leyden, in 1681. His pictures were generally of a smaller size than those of Gerard Douw; but he was held by most people superior to him in design: they represented, for the most part, interiors of shops with figures. His son, William van Mieris, imitated him, and to a certain point with success.

During this period the splendor of the Dutch school had eclipsed that of the Flemings: the excellence they attained was, it is true, only in what are termed the inferior departments of art: but their success was so decisive as to forbid the expectation of any one immediately starting up that should outdo, or even equal their achievements. The country indeed, itself, as if exhausted with the effort, produced a very degenerate race of successors in their room, and the art began, year after year, visibly to be on the decline.

The Flemings had higher aims, and were unable to sustain themselves upon the wing. Some few artists, however, now and then appeared in the historical line, more especially at Antwerp, but their day of degeneracy too had

begun: the chances of employment that were open were but few, some occasional altar-pieces for churches, or, which was more commonly the case, they were called upon to furnish the ceilings and walls of private dwelling-houses with allegorical or mythological designs: poor views for those who had stored their minds with the more difficult studies of their profession, and were filled with notions of the importance and dignity of their art.

We may begin with the historical painters of Antwerp, amongst whom none were more eminent at this day than Peter Tyssens: many of his scripture pieces are to be seen in the churches at Antwerp, and will bear comparison with almost those of any Flemish artist. He must not be confounded with another painter of animals and flowers, of the name of Tyssens, who went to England, and chiefly lived there. Eyckens the elder, also, and Godefroy Maas, and Jacques Denys, all were natives of Antwerp about the middle of the seventeenth century, and all painted history in good style: the last named also excelled in portrait; he had diligently studied the works of the old masters in Italy; and formed his style chiefly upon them. Both the Duke of Mantua and the Grand Duke of Florence found employment for him during

his stay in that country, and the former had such esteem for him, that he did him the honor to become his correspondent after he left the country. He had been absent about fourteen years at the time he returned to Antwerp, and public honors were decreed to him by his brethren of the profession, upon the occasion: they received him with a sort of triumphal procession, and attended him in form from the city gates to the door of his residence. No similar honor is on record, except the train of fifty artists that attended Raphael from the Papal Palace to his home; nor indeed does it immediately appear, that his merit was so extraordinarily great as to warrant such unusual marks of honor. He was of popular manners, and had been particularly successful in life, always in high favor with people of rank and consideration in the world: and these were probably among the chief reasons that influenced the painters of Antwerp. Denys, however, like Raphael, was short lived, and did not long survive his return; and it is due to him to say, that few men seem to have been more beloved or regretted.

. Another portrait painter, born at Antwerp, was Pieters, an assistant of Sir Godfrey Kneller in London: he is famous for the excellent

copies he made from Rubens, the greater part of which have been sold for originals: he had himself, too, cultivated a talent for history.

Jacques de Roore, another Antwerpian, had extraordinary versatility of talent, painting historical *plafonds*, or scenes of rustic revelry, with equal skill: nor were these his only resources, for when otherwise unemployed, he betook himself to the more lucrative trade of a picture dealer. In the style of village festivals, we find also, were employed, Van Kessel (the nephew of Ferdinand), and Balthasar vander Bosch: the latter was also a good portrait painter.

In landscape painting were engaged the talents of many of the best artists of Antwerp at this day, though few of them confined their attention to that line only. Cornelius Huysmans* painted landscape and battle-pieces, with something of the coloring of Rembrandt in his ground that is quite peculiar.—Abraham Genoels was an artist of still greater merit in landscape, though his portraits are but moderate pieces of art. He went to study at Paris instead of Italy, which seems rather a novel scheme; but it must be remembered, that the

* Called also *Huysman de Mulines*, from his residence, though a native of Antwerp.

names of Poussin, Mignaud, and Le Brun, had at this time given very considerable eclat to the modern French school. He was received into the academy, and was much befriended by Le Brun, to whom he is also said to have lent his assistance.

Jean van Breda was an excellent landscape painter, who formed himself chiefly by copying the works of Breughel *de Velours* and Wou-
vermans. He made a journey to England, in company with the sculptor Rysbraech, where he sold his pictures for good prices, got married, and returned home, to enjoy the esteem and favor of all the persons of distinction in his country: at this time, indeed, such were the universal love of art, and the attention paid to its professors, that a man had only to display real talent in his line, and he was sure of gaining admission to the very best society. The name of royal patronage, however, passed also for something in the public mind, and this being superadded, the painter was at the summit of good fortune. When Louis XV. came to Antwerp, he sent for Breda, whose talents he had heard much commended, and purchased four of his pictures. His majesty's example was speedily followed by a vast number of his obedient courtiers; and the modest and retired

Van Breda, between his confusion and delight at the event, and his alarm at the number of commissions thrust upon him, was brought into such a nervous state, that a very serious illness was the consequence. He lived, however, to get through his difficulties, and finally amassed considerable wealth for his son Francis, who, in spite of the temptations thus afforded to idleness, had the sense to follow the profession, and imitate his father's style.

There is no landscape painter of Antwerp who can be compared, in point of elegance of taste, to Jean Francis van Bloemen, or, as he is called in Italy, *Horisonti*: it is meant to speak, however, of his Italian manner, for the pictures he made before his journey are of another description altogether. His etchings, chiefly compositions of garden scenery, ruins, trees, vases, &c., are in the hands of every collector of prints, and afford excellent examples of the best taste in landscape gardening, after the Italian manner. His brother Peter painted battles, fairs, caravans, &c.; and a third, named Norbert, was a painter of portraits, and what are termed gallant conversations, such as balls and assemblies, and masquerades.—Francis Breydel, who belongs to this period, excelled in this last named line: he went to London, like many

others, in the hope of making his fortune. He had a brother, Charles Breydel, famous for his views on the Rhine, as also for his excellent imitations of Breughel *de Velours*, and of Vandermeulen.

In the line of still life and flowers, and subjects of that nature, Antwerp boasts no less a person than Jean Fyt, whose pictures are truly admirable. His scholar, David de Coninck, comes very near him in some of his better pieces. He met, with employment under William III. of England, and established so high a name by his paintings, that the king of Poland offered him an establishment in that country, together with a patent of nobility, if he chose to settle at Warsaw. Considerable greatness of mind is displayed by several of the painters of these countries, in the mode in which they resisted such attacks upon their vanity: De Coninck was one of this number, and refused, without much hesitation, what would appear to most people a very tempting offer.

As painters of flowers, fruits, birds, &c., we have a numerous class: Jean van Kessel, who was born at Antwerp, in 1626, and his son, Ferdinand van Kessel, his scholar and imitator; Abraham Breugh'l, (or Breughel le Napolitain), Jean van Son, and Simon Verelst, who went to

London, where many of his pictures are constantly to be met with : to these may be added Gaspar Peter Verbruggen, whose flower pieces, with vases and bas reliefs added by Terwesten, are extremely beautiful compositions of their kind.

At Brussels, also, we find at this day some few artists attempting the historical line. Richard van Orlay, who was born there in 1656, had considerable talent in that way, but he painted in small size : the chief specimens of his skill now in existence are drawings in water colors or miniatures, which are hardly to be considered as properly falling within this province. Victor Honorè Janssens, the son of a tailor at Brussels, born ten years after Van Orlay, had talents, or at least a reputation of a higher description. He left the city at an early age, having the offer of a pension from the court of Holstein, which he accepted and retained for the space of four years ; after this he made a journey to Italy, and is said to have endeavoured to imitate the style and manner of Albani. He then visited London and Vienna, at which last place he received the appointment of painter to the emperor.

Segres Jacques van Helmont, a native also of Brussels, and of the same family as the cele-

brated chymist, is an instance of a painter of history, and that too one of considerable merit, who never studied in any other place than in his own country: his works will be regarded with a marked interest, if it were only from this fact alone; they were chiefly compositions of scriptural subjects painted for churches, and united great truth of color, with a very correct style of design.

We have another instance of an artist at Brussels, who formed himself without the aid of foreign travel, but it was in a different line; namely, John Antony Vanderleepe, the landscape painter: he is not known to have had any other instructions than what he picked up from an industrious nun, who amused herself with drawing in water colors. His style is not unlike that of Poussin or Genoels, but it is not likely that his success was, in a professional view, a matter of any importance to him; for he enjoyed a lucrative post in the civil department, and kept house in great style, being looked up to as a sort of patron of the world of *belles lettres* at Brussels.

The most illustrious artist, however, of this day, among the natives of Brussels, was Antony Francis vander Meulen, a painter of battles, and military subjects in general. He was

invited to Paris, by Lewis XIV., for the express purpose of immortalising the glories of his reign. He followed his majesty in all the campaigns which he made, carrying his apparatus with him, and sketching the events of the war as they took place on the spot; such, at least, as were successful in their issue. He had advantages in this respect such as few other artists have ever enjoyed; and has shown by his works, that he knew how to make just use of them. The greater part of his pictures were placed in the *Chateau de Marly*, and in the refectories of the Hotel des Invalides; and the pension he received from the king was two thousand francs *per annum*, besides being allowed to make a regular charge for his productions. This branch of art is not to be confounded with the style of the great painters of history: this is, after all, a sort of record-painting, for which no poetic feeling, no powers of the imagination are required: such compositions are to be regarded as of a certain value, but only because they are copies and portraits of the times. Vander Meulen had a brother named Peter, who was a good sculptor, and went to England to seek his fortune.

At Ghent we find an historical painter of the name of Robert van Oudenarde, a scholar of

Carlo Maratti, in Italy, and who engraved many plates after his master's works. Jean van Cleef, a scholar of Crayer, lived also at Ghent, and painted in the same line: he is remarked for the correctness of his design, for the excellence of his drapery, and the natural and simple grace of his children. He was born at Venloo, in 1646. Henry Herregonts, of Mechlin, and Arnold Vuey, of St. Omers (one of the assistants of Le Brun), also were good painters of sacred history.

Liege gave birth to an artist of much higher renown, Gerard Lairesse, who may be called the Poussin of the Flemish school. He was born in 1640, the son of a painter of no great fame; and it was chiefly during the time spent in the school of Bartheolet, with whom he afterwards worked (for he never travelled), that he acquired the taste so eminent in his works: he used chiefly to delight in studying the prints which his master possessed, after the designs of Poussin, or Pietro Testa. As his talent met with little encouragement at Liege, he left the place on a journey to Utrecht; but here too he found public taste equally unpropitious, and he was employed, much to his chagrin, only in the decoration of banners, or screens for furniture of private rooms.

One of his friends, however, desirous to serve him, sent a specimen of his painting to Uylenburg, a dealer in pictures at Amsterdam; fearing his abilities might be lost for want of an introduction to the world. It was a small piece; but so striking was the talent displayed, that the dealer instantly began to found upon it certain ulterior views; and gladly paying the hundred florins demanded for it, lost no time in setting out for Utrecht, in order to make acquaintance with the artist himself. Having found him in the circumstances above alluded to, it needed but little persuasion to induce him to leave Utrecht; and, upon the proposal of Uylenburg, they set out together for Amsterdam, the one being as well pleased as the other with the *rencontre*. The following morning some of the artists of the city, Van Pee and Grebber, and others, were invited to the house of Uylenburg, in order to see the prodigy Lairesse; and a pallet being put in his hand, he was requested, without much further preamble, to give them a sample of his talent. They were, as it seems, a little surprised at his not instantly setting to work; but even an *improvisatori* must wait the approach of the *orgasme*—and so Lairesse. He stood mute for several minutes, apparently wrapt in meditation; then, on a sudden,

he took out a violin from beneath his clothes, and played a few airs, and instantly afterwards, seizing upon the crayon and painting brushes, he sketched out, with vast rapidity, a design for a picture of the birth of our Saviour. He now left his seat, and resumed his violin; and after playing as before for some little time, sat down afresh, and worked for upwards of two hours; in which period he had finished the heads of the infant Christ, the Virgin Mary and Joseph, and that of an ox hanging over the manger. These were all, as they say, *painted up* at once in a very masterly and finished style, and conceived in a manner that called forth expressions of the highest admiration from all the spectators present.

There is nothing in this that should seem extraordinary; a similar instance has been mentioned before, and which admits of a similar explanation: the ancient mythology made all the nine Muses sisters; and even in our modern phraseology we keep up the same degree of relationship between music and painting. Ideas, or pictures of things, and emotions of the soul, are called up in the mind by words: words are sounds to which these associations have been by habit attached, there being evidently no natural connexion between them. Certain mu-

sical sounds also suggest certain emotions and ideas, not, indeed, always by habitual association, but (which is stronger), by some secret natural connexion that exists between them; that is, in all who have any relish for the harmony of music. The nature of the inspiration in the story just related is, therefore, simple and natural; ideas, or pictures of things, were called up by the suggestion of musical sounds: nor can it be held extraordinary, that when the natural connexion between the two came to be farther strengthened by habit, the suggestions which arose should be embodied into shape, and even receive a certain degree of precision, in a mind attentive to the objects with which a painter is necessarily conversant. The mind of Lairesse must naturally have been employed in such associations every time that he amused himself with his instrument; and by the length of practice, necessary to acquire such skill in music, as it appears he displayed, they had grown so strong as to furnish him, not merely with the tone of feeling necessary for his work, but with the actual perception of color and form; in short, with all the very imagery which he might require for the purpose of composition in painting.

“ Hark his hands the lyre explore !
Bright ey'd Fancy hovering o'er,
Scatters from her pictured urn,
Thoughts that breathe, and words that burn.”

This enthusiastic warmth of temperament, so delicately sensible to every touch of sympathy, is, however, seldom able to bring itself under the regular discipline of reason and prudence. Lairese was certainly so gifted, and his life was as certainly but an unfortunate tissue of irregularity and excess. His fortune was soon established by his connexion with this picture dealer, and the fame which he subsequently acquired ; but as his means increased, so did his appetite for sensual indulgence ; and such was his intemperance, that in time he brought on a complaint which deprived him of his eyesight, in the fiftieth year of his age. No man could feel this punishment more severely than Lairese : his thoughts were embarked in his profession, and the only pleasure then left to him was to talk on matters connected with art, and communicate his observations to such as would listen to him. He managed in this way to relieve, to a certain degree, the dreariness of his hours ; and opened his house at a stated time once in every week, for the discussion of professional subjects. These meetings were gene-

rally well attended, and found worthy of the attention of all the young proficient in the art.

The engravings after Lairese's designs have made his merits familiar to the world: they are seldom, it may be observed, subjects taken from sacred history after the more prevailing habit of the school, but generally from pagan mythology.

At Bruges at this time also occur the names of several painters of history. Jacques van Oort, the younger, was a pupil of his father; but who completed his course of study by a tour in Italy, and executed his compositions in good style. The same may be said of Louis de Deyster, and his daughter Anne, who copied and imitated him; their works, for they can scarcely be distinguished apart, are remarkable for the beauty of their coloring, and the excellence of the *clair-obscur*.

Joseph vander Kerckhoven, also native of Bruges, another history painter, was a scholar of Erasmus Quellyn the elder; and who completed his studies, not in Italy, but, as some others did at this day, at Paris. He painted some *plafonds* for the Hotel de Ville, at Ostend; but, like those just mentioned, found his time more generally engaged by commissions for church altar-pieces. Kerckhoven was also a

painter of portraits. It is to his exertions the city of Bruges was indebted for the establishment of an Academy of Painting, of which he was properly enough made the first director.

Dominie Nollet, of Bruges, also painted history; but is better known, perhaps in general, as a painter of battles, and scenes of military life; for this had, since the time of Vander Meulen, grown into a distinct walk of art, and attracted a considerable share of public attention. The success of the Dutch and Flemings in this branch may be quoted as another instance of the judicious attention they paid to the representation of the accidents of life around them; for with scenes of this description they had of late years become unhappily but too well conversant.

In animal painting, Bruges produced at this time Francis Cuyck de Mierhop, whose pictures are often mistaken for those of Sneyders; and in fruit and flowers, Antony vander Eeckhout, who married a woman of large fortune at Lisbon, and soon afterwards, as might be expected, quitted his speculations in the profession.

We must now return to review the Dutch school, which during this period comprising the latter part of the seventeenth, and beginning of the eighteenth century, had still farther declined

from its former eminence. The patronage, nevertheless, which had been called forth by its glory, still existed. John William, the collector of the gallery at Dusseldorp, was wealthy and liberal to extreme; and the palace of the Palatinate was become the established court of the arts. The nobility, and other opulent personages of England, were constantly and daily purchasers to a large amount; and even King William was, though probably from political feelings, rather than natural inclination, a declared patron: nor was a stimulus wanting at home, where all the wealthier classes seemed to take a peculiar pride in the encouragement of art; and the court of the Hague found regular employment for a large part of the professors. Besides these, the Emperor of Germany, the Duke of Holstein, the Prince of Hesse, and the sovereigns of Brandenburg, severally contributed to sustain the honor, and reward the labors of the school. Its decline may be attributed, therefore, to any cause more justly than to the want of patronage.

Amsterdam had now become the chief nursery of art in Holland: the miseries attendant upon the late war with France had the effect of driving away many of the wealthier merchants from Antwerp and Brussels, to this more retired

situation, and the accession of wealth that the city received in consequence, soon manifested itself in the stimulus given to the cultivation of painting. Amongst the chief names that are presented to our notice at this period, we find many who were deserving of praise in the department of history. Jean Vorhout, a scholar of Van Noort, Albert van Spiers, an imitator of P. Veronese, Guerard Rademaker, Jacques Appel, Jacques de Wit, a scholar of Spiers, and Theodore van Pee; these two last also painted portraits. Many heads, indeed, by Van Pee, are to be seen in our own country, where he resided upwards of seven years; the rest were employed in painting pictures for Roman Catholic churches, or, as usual, in ornamenting ceilings with their designs.

Cornelius Troost and his daughters painted also in both these lines; but his best works, beyond all comparison, are his pictures of assemblies, gallant conversations, *corps de garde*, and subjects of that nature, some of which are admirably designed. Herman vander Myn displayed still greater versatility of talent; painting history, portraits, and flowers and fruits, with equal skill: he established himself latterly in London, where he lived till his death in 1741. There was a considerable number of painters

of portrait at Amsterdam, as might easily be imagined, since it is a profession which few of the wealthier members of society do not feel themselves called upon to encourage. Amongst them may be mentioned David Vanderplaas, Henry Carrè, a scholar of J. Jordaens, Guerard Melder, celebrated for his miniatures and landscape drawings, and Jean Verkolié. Verkolié lived chiefly at Ghent, where was born his son Nicholas, who far surpassed him, and united in his own person two singularly distinct branches of art, that of a painter of history, and a mezzotint scraper: he appears to have possessed great talent in each.

Dírck Valkenburg also showed considerable ability as a portrait painter; but, perhaps, still more so in his pictures of dead game, and subjects of that description. His merit was such that he was offered an establishment at Berlin, and a pension of one thousand rix dollars by the King of Prussia (for Brandenburg was now grown into a kingdom), which, however, he refused. He visited both Vienna and Rome in the course of his travels, and lastly, the Dutch settlement of Surinam, in the East Indies, being driven from home, it is said, by the shrewish and ungovernable temper of his spouse. He died shortly after his return.

The best painter in this line, however, beyond all comparison, was Philip Vandyck; who studied under Arnold Boonen of Dort: he painted both in life size and in small; though it was from his works of the latter description, which were after the fashion of Mieris, that he gained his chief reputation. He was born at Amsterdam in the year 1680, and settled in his business at Middelburg, a place where many wealthy amateurs and collectors of pictures had their residence: he afterwards removed to the Hague, where he became the fashionable painter of his day. He received an order from the States General, to paint a picture of the Prince of Orange, which is some proof of the public estimation of his talents; he is, indeed, generally called the last of the great painters of Holland.

Henrietta Wolters was also very famous at this time for her portraits in miniature; and, like Valkenburg, refused the offer of a pension and establishment at Berlin. The king Frederic William made her this offer, coming in person, incognito to her house; and endeavoured to tempt her, by setting forth the honors she would receive from the court, as well as the benefit that would accrue to her fortune, from the proposed situation. All this he pressed

upon her consideration in the supposed quality of emissary from his majesty : she, ignorant of the person she was really addressing, answered, that her country was too dear to admit of her making such a sacrifice to her vanity, or to the hope of uncertain wealth : “ I have,” said she, “ moreover, great respect for the merchants of Amsterdam, who pay better than the personages of the court.” The king then assured her, that her fortune should be certainly provided for, and thought to add a further inducement, by offering to defray for her the immediate expenses of the journey ; but all was in vain. She answered him with frankness and sincerity, “ I will never go to Prussia ; had I wished to leave this country, I would have chosen London or Vienna, where opportunities have been offered me. I do not like a despotic government, where men are slaves, and forced to military service : such a government can never please those who are free-born, like the Dutch. Besides, my husband and myself are too simple in our manners ever to become courtiers : truth and liberty are banished from a court, and I love both one and the other too well, to live where they are not.” Her husband had, in vain, endeavoured by his signs, to make her moderate her tone, lest it should be displeasing

to the stranger, but to no purpose; and they were both not a little surprised, when they discovered to whom it was she had been reading this lecture on despotism. The king, however, took all in very good part, and paid her two more visits before he left the place; she had the good taste not to discover to him, by any circumstance, her knowledge of his real rank, and was only on her guard not to say any thing again that might be construed offensively. She gave much the same sort of answer to the czar Peter of Russia, who came to see her during his abode in Holland, and offered her a pension of six thousand florins, to go to Petersburg. He, as well as the King of Prussia, intended to have been painted by her, but could not spare the necessary time, for she required a sitter to come twenty times, and stay no less than two hours at each sitting: she finished her works with extreme precision, yet they had all the force and vigor of oil paintings, and may be pronounced as one of the ablest proficient in her line.

Another celebrated female artist of Amsterdam was Rachael Pool, daughter of Ruisch, the celebrated anatomist—she painted flowers and fruits. Her sex, perhaps, was rather advantageous to her than prejudicial, nor did it

prevent her from receiving any of the ordinary professional honors: she was admitted, with her husband Juriaen Pool, to the Society of Painters at the Hague, and upon removing to Dusseldorf, received from the elector Palatine a diploma, conferring upon her the title of painter to the court; and his highness afterwards did her the honor (for his love for the profession knew no bounds) to stand godfather to one of her children.

The most distinguished artists in this line; however, were the family of Van Huysum, also natives of Amsterdam. Juste van Huysum, the father, made his house a sort of manufactory for pictures of vases, flowers, fruits, gardens, perspectives, screens, in short, every article of decoration for private apartments; and in making these works, he employed his sons, Jean van Huysum, the eldest son, possessed ability far beyond the rest, and may be considered the best artist that has ever appeared in this line. Juste the younger, and James, both copied, during their stay in London, many of Jean Huysum's works: they, as well as the third brother, themselves painted in admirable style. Jean van Huysum was extremely careful in preparing and washing his colors, as well as attentive to avoid any dirt or other matter

that might soil them, during the hours he continued at work; and by these means, together with his happy mode of glazing his tints, and the judicious management of his lights, he raised himself to a marvellous degree of perfection. He derived also considerable assistance in his pursuits, from the passion for the cultivation of flowers which had, since the days of Mignon and De Heem, become so fashionable in this country, and which also conspired to make his compositions more sought after than they would have been at any former period. They were an object of ambition with people from all quarters; they were bought up with great eagerness by the Kings of Prussia and Poland, the Prince of Hesse, and many other German princes, as well as by numerous competitors amongst the wealthy amateurs of England, and were frequently sold at a price of a thousand or fifteen hundred florins. Jean van Huysum was also a landscape painter; he died in the year 1749.

Landscape painting was cultivated at Amsterdam by several distinguished professors. Michel Carrè (brother of Henry the portrait painter), was one of these: he paid a visit to London, and had an offer made him of the directorship of the Academy of Painting at Berlin, which

was vacant by the death of Begeyn—but this he refused. It seems, at this time, to have been the constant practice with the government of Prussia, to apply to these countries for a person to fill that situation; and it is rather singular, that it should so often have been rejected by different members of the profession.

Jean Griffier painted Italian ruins and landscapes, in the style of Rembrandt, Poelemburg, and Ruysdael: he made also several compositions after the fashion of D. Teniers; and succeeded so well in his counterfeits, that they have frequently been passed upon the public as originals from those masters. His marine views are also admirable of their kind: for these he had excellent opportunities of study, as his life was almost wholly passed upon the water. He purchased the hull of an old ship, and fitted it up as his place of residence; sometimes being stationary on the river, sometimes making visits to Rotterdam, or Amsterdam, or Dort, or Horn, or any other towns to which his fancy might lead him: he even once risked a voyage to the port of London in his crazy vessel, nor did he meet with an unfavorable market there for his pieces. His son Robert, who imitated him with much success, was born at London.

Abraham Stork also, the marine painter, was

a native of Amsterdam, and one in whose praise it is impossible to say too much. He generally introduces architecture, and a multitude of figures, which give great animation to his compositions: his best picture, perhaps, is that of the reception of the Duke of Marlborough in the Amstel. Another native of this city was Bonaventure van Overbeek, a person of easy fortune, known in the world as the author of a book of designs, entitled *les restes de l'ancienne Rome*. He is said also to have been excellent in history.

The city of Haarlem, hitherto so famous for her painters, produced but few names worthy of note in this day of degeneracy. Jean van Hugtenburg was the younger brother of Jacques Hugtenburg beforementioned, under whose instructions he placed himself at Rome: at his death he continued his studies under Vander Meulen, the painter of battles and military scenes, and was fortunate enough, like him, to attract the attention of one of the great warriors of the time. Prince Eugene fixed upon him as the artist to whom he entrusted the representation of the actions of his campaigns, and sent him, for this purpose, plans of various battles and sieges, together with marginal observations in his own hand: some passages

from these pictures have been engraved in the descriptions of the battles of Prince Eugene and the Duke of Marlborough. His chief residence was latterly at the Hague or Amsterdam: he painted hunting pieces, and markets, and like subjects with great spirit and animation. There were also two clever painters of conversations, after the manner of Teniers, natives of Haarlem, Renier Brakenburg, and Cornelius du Sart, a scholar of Adrian Ostade, and they were as successful in the world as the followers of that style generally are.

At the Hague we find, of course, several portrait painters living upon the favor and patronage of the court; there were also some painters in the historical line, not devoid of merit; of these last was Robert Duyal, an imitator, and by no means an injudicious one, of the style of Pietro Cortona: he was sent to England in order to repair the cartoons of Raphael, but made only a short stay.

Augustus Terwesten, a native of the Hague, was an historical painter of plafonds and other decorative pieces, whose works are chiefly to be found in Germany: He visited Italy, France, England, and finally settled at Berlin, with the title of painter to the king: it was under his superintendance that an academy was esta-

blished there about this time, on the plan of that at Paris. Great exertions had been made by the government for many years to produce a school of art at that place, but hitherto without any very splendid success; and this was one additional step in their progress. It is true that the utility of academies has been frequently disputed; nor can it be denied that those who have the means of instruction ready furnished to their hands, will have a different frame of mind from such as labor after it for themselves; but a certain quantum of merit is at least ensured by this means, and after all, it must be remembered that these institutions are not expected to create genius and originality.

There was another brother, Elias Terwesten, who was the scholar of Augustin; and also a third named Matthew, who was possessed of still greater ability.

Koenraet Roepel, of the Hague, was eminent as a painter of fruits and flowers, and Cornelius de Bruyn, a landscape painter, distinguished himself by his interesting publication of views taken during his travels in Asia Minor, Russia, Persia, and the East Indies; he was also a portrait painter.

Leyden may boast of the talents of Charles du Moer, and of Abraham Hondius. The first

of these was the son of a dealer in pictures, who, naturally enough, was inclined to furnish his young mind with samples of various sorts, and placed him successively under the instruction of A. van Tempel, Mieris, and Schalken; the scheme succeeded, for he became a painter of a certain degree of talent, both in portrait and history. One of his pictures, representing the death of Pyramus and Thisbe, made so much noise in the world, and met with so much approbation, that it introduced him to the notice of the States General, from whom he received an order to paint a picture for the Hall of Council: the subject he chose was the Judgment of Brutus, and his picture met with infinite applause. Among those who sat to him for their portraits were the Czar Peter, Prince Eugene, and the Duke of Marlborough.

Abraham Hondius was an excellent painter of landscape, hunting pieces, conflagrations, &c. He was very fortunate in the sale of his works at London, where he passed the latter part of his life, and this too in a very debauched manner, at least such is the account given by Campo Weyermans, who, though an universal libeller, may speak the truth sometimes.

Matthew Wulfraat, of Arnheim, is said to have excelled in history and portrait; as also

did Nicolas Ravestein (a scholar of J. de Baen), who settled at Bommel, and made pictures for many of the German princes.

Another artist of Bommel (who was, indeed, a native), was Guerard Hoet, who afterwards gained a very high reputation throughout Europe : he made small cabinet pictures of pastoral subjects, and also painted *plafonds* with taste and spirit. It was by an accidental circumstance connected with the war that his talents were made known ; though, it may be added, such lucky conjunctures are only of consequence, or not, according to the ability which a person has to make use of them. His father was a glass painter ; and upon his death, Guerard, who had always a longing after the higher departments of art, continued to work in the business under his elder brother, as it was the only means of support for the family. In the fatal year 1672 he fled to the Hague in order to avoid the calamities of the war, about the time that M. Salis, one of the French generals, who was a connoisseur in the arts, came to establish his quarters at Bommel. This officer thought, that being in this country so famous for her painters, he could not employ his leisure hours better than in visiting the several shops of the glass stainers and picture dealers of the town ;

amongst others, he came to that of the mother of G. Hoet, where he was much struck with some specimens of his work that were shown to him, and expressed a great wish to make his acquaintance. In a short time, when the horror of the French had in some measure subsided, Guerard, like many other persons, returned quietly to his home; and upon his mother's recommendation, set out to pay a visit to the person who had made so many inquiries after him. M. Salis had now removed to Rees, in the duchy of Cleves, so he followed him to that place. Upon his name being announced, the general received him with the greatest kindness, and took an early opportunity of introducing him to De Wit, and several other artists of his acquaintance. These were all as much astonished as delighted at the extreme rapidity with which Guerard sketched out his ideal compositions, which seemed as if they scarcely cost him any trouble or effort. In order to assist him, by introducing him to notice, they took measures for his being sent for to Utrecht, Amsterdam, and the Hague; at each of which places he seems to have excited no small sensation. His employment was chiefly that of making sketches of various subjects, which were to be worked up into pictures by other artists; and from

those which fell into the hands of De Wit he gained great commendation. After this he was invited to Paris, probably by some of the profession; but he met with little encouragement there, being reduced at one time to employ himself as engraver of the works of T. Milè; a degradation he must have felt the more, since they were certainly, as to merit, far below the standard of his own productions. Upon returning to his country he settled himself at Utrecht; and his pictures, which were much after the manner of Poelenburg (then an object of unceasing admiration), were speedily bought up by the public. We may surmise that his pencil produced him a considerable income; since, having in vain solicited, in the name of the corps of artists, the assistance of the magistrates of the place in forming an academy of design, he had the liberality to establish one at his own expense. After a few years, when he had contented the wishes and exhausted the patronage of the good people of Utrecht, he went to the Hague, where he took up his residence till his death, which took place in the year 1733.

Adrian Vanderwerf, of Kralinger-Ambacht, near Rotterdam, in the year 1659, was one of those persons born with a specific turn for art,

whom nature seems occasionally to amuse herself by placing in untoward situations. His father held a beneficial lease of a mill in that neighbourhood, and had no other ambition for his son than that he should one day be able to fill his place, and enjoy the same advantages. Adrian was sent to a grammar-school, to be instructed in such learning as might be requisite for his condition, and somewhat displeased his father by the accounts given by his instructor of his being always occupied in scrawling figures, instead of attending to his writing copy as he ought to do. He was then only nine years of age, but his friends did not fail to make the usual prophecies of his future greatness as a painter; and his father, staggered by their suggestions, and unable to resolve the difficulty by himself, took the advice of those whom he thought best qualified to assist him: he applied, therefore, to the curate of the parish, and a friend of his, a glass stainer by profession; when by the united wisdom of this council it was settled that the boy should change his school for that of some good professor of the art of design in the neighbourhood. With some difficulty the money necessary for putting him out was raised, and he was placed under Eglon Vanderneer, where

his progress soon seemed to justify the sanguine expectations that had been raised of his talents. At the age of seventeen years he quitted his master, and hired an apartment at Rotterdam, intending to establish himself as a young proficient; before, however, he took possession of his abode, he attempted the likeness of his younger brother, which, when he had finished according to his fancy, he carried, naturally enough, to Rotterdam, for the approbation of his late master. Vanderneer was so delighted with the trait of ability which it exhibited, that he begged permission to keep it, making him a present of nine ducats in return. Upon relating this story at home, the poor man, his father, was quite thunderstruck at this earnest of his success, and with an amiable simplicity of heart, desired Adrian to go instantly to the church, and leave an offering of one of his ducats to the poor. What his feelings were shortly afterwards does not appear, or how earnest his self-congratulation must have been at having given way to his son's partiality for the art, for it is observable, that few of all who ever practised the profession have had larger prices given for their works during their lifetime than Vanderwerf. The painting of the Judgment of Solomon, with a portrait of the elector palatine,

which he carried to Dusseldorf, alone brought him the sum of three thousand florins: and such was the esteem in which his highness held him, that he agreed to pay him from that time an annual stipend of four thousand florins, for which he was to receive the produce of six months labor only in each year; and this sum he afterwards considerably increased. Nor was this all; as he rose gradually in his admiration he prepared new favors for him, creating him a knight, and giving him a patent of nobility, which was not misapplied in this case; for he was originally of a good family in the country, that had been unfortunately reduced in its circumstances. He received very flattering attentions also from several other German princes: a trait of his character, regarding a transaction between him and the Duke of Wolfenbittel, is of a nature that deserves record. The duke wished to treat with him for three of his pictures, which, for some reason or other, he absolutely refused to part with on any terms whatsoever; but being affected by the evident disappointment which his illustrious visitor displayed on the occasion, he generously made him a present of one of the three upon the spot. The duke was no less delighted with his acquisition than the manner in which it was given: "I am now,"

said he, "merely a traveller, and without means; but I will not forget to requite your liberal conduct towards me." He did so at his return to his home; and sent him, in a short time, a gold watch for his wife, together with his own portrait, set in diamonds.

Of his other pictures he witnessed the public sale of one formerly belonging to M. Poots, for no less a sum than sixteen thousand florins: and of a small cabinet picture, representing Lot and his daughters, for four thousand two hundred florins. There were also ten pictures painted by him for Sir Gregory Page, at the price of thirty-three thousand florins; their subjects, Hercules and Deianira, Virgin Mary at the Tomb of our Saviour, a Magdalen, a Nativity, the Finding of Moses, Seleucus giving Stratonice to his Son, a Shepherd and Shepherdesses, Chastity of Joseph, Roman Charity, Venus and Cupid. Of a similar description were the subjects he commonly selected for his pencil; and they were never painted on a very large scale. His extreme assiduity to his business in the course of time, however, sensibly impaired his health; and he died at the age of sixty-three, in the year 1722.

If he was, however, indefatigable, there are some artists of whom this may be asserted still

more strongly; Roelof Koets, a native of Zwol, and scholar of Terburg, who flourished about the same period, is reckoned to have painted upwards of five thousand portraits with his own hand; and upwards of the double of this amount has been recorded in another instance. There was another painter of some note, a native of Zwol, and living towards the end of the seventeenth century; this was Charles Bosschart, Voet, who was the protégé of the Earl of Portland, and through his means introduced to the notice of William III. of England. His merit lay in his pictures of flowers and birds, &c.

Arnold Houbraken, of Dort, was a good painter of history and portrait: he embarked, at the solicitation of an English writer, in the publication of a series of portraits of the great men of that nation, and his share of the business was extremely well executed: it repaid him, however, only in fame; for the editor neither fulfilled his engagements towards Houbraken, or any of his other creditors. It is to him we are also indebted for a continuation of the lives of the Flemish, Dutch, and German painters, from the period where Van Mander's work concluded. Arnold Boonen was also of Dort, the scholar of Schalken, and the master of Ph.

Vandyke: he had the honor of painting the portraits of the Czar Peter, and the Prince of Orange, and many other distinguished personages.

Elias Van Nimeguen was a native of the city of that name, a painter of flowers, who brought up his son and daughter, and son-in-law, all in the same line: he also was employed in decorating ceilings with landscape, and historical and architectural pieces.

The next name that occurs is that of Campo Weyermans, a person of some ability, both as a painter, a poet, and an historian. He was particularly successful in fruits and flowers; and would have made a rapid fortune, but for three great enemies, idleness, dishonesty, and debauchery. He left London (where he resided for a season), having committed a robbery on one of his friends, who was a dealer in curiosities, and carried off all his treasure, with which he fled to Holland; when there, he soon got into trouble again, and his misconduct was of such a nature, as to occasion his imprisonment for life.

His crime was a libel on the Dutch East India Company; for he turned politician, as many others have done, when he had lost, through his dishonesty, all other hopes of gaining a liveli-

hood. It had been a common practice with him for some time to extort money from persons of rank in the country, under the threat of writing a libel against them, a species of writing that was almost natural to him. Even when under his sentence of confinement, he employed his time in composing an history of the painters of his country, which he contrived to fill with as much scandal as his powers of research, and perhaps the scope of his invention, could bring together. He died in the year 1747.

Groningen is not often mentioned in the course of the history of the Dutch school, yet the place may boast of the talents of Jean Wasenberg, a portrait-painter, and the friend of Vanderwerf; as also of his scholar, Jan Antiquus, who was taken into the service of the Grand Duke of Florence, during part of his abode in Italy, and rewarded with a handsome salary. The last seems to have found abundance of employment as a portrait painter, both in Italy, and afterwards in his own country; he also, like most other professors in this line, painted *plafonds* with subjects from history, not perhaps quite in the style of the ancient fresco-painters of the south, but yet with very commendable spirit and taste.

Some few names have occurred since this

period, and will be found on reference to the catalogue: even at the present day there are painters of considerable merit, both in portraiture as well as in painting flowers, cattle, and landscape; but in nothing have the modern artists been more successful than in the copies and imitations they have made of the works of their predecessors, which, indeed, it requires some care to avoid mistaking for original pictures. The royal family give every encouragement to the art: the society called *Pictura*, the same which has been before mentioned as established at the Hague, still exists, and has been in the habit of affording public exhibitions of the pictures of the professional men, since so early a time as the year 1684. There is also an academy of design both here and at Rotterdam: besides which there are several private cabinets of pictures, which may be occasionally visited, as well as the king's two collections, one in the royal palace at the Hague, the other in the palace of the wood; these, which contain some very magnificent specimens, are chiefly formed from the works of the great national painters.

There is also a large collection in the Royal Museum at Amsterdam, now placed in a temporary building attached to the old palace; but

open on certain conditions to the public. The Museum was first founded by the Batavian government in 1798; but received, about ten years afterwards, great additions from the munificence of the royal family of that day. It is particularly rich in portraits of the great men of the country. Here too is an academy of design.

At Antwerp again is to be seen a large public collection of pictures, in the buildings formerly belonging to the Franciscan convent; and there is also an academy of painting, sculpture, and architecture.

At Brussels there is an extensive collection of pictures in the royal palace, and a public academy of design, where upwards of four hundred students are generally in attendance. It is not to be supposed that all these, or even the majority of them, are destined to be painters; many are admitted, as generally the case on the continent, to whom a knowledge of drawing will be useful in the designs and patterns of articles of the different trades they are engaged in.

We have now witnessed the growth and progress of the Flemish and Dutch school of art: we have seen the first struggles of native ingenuity called forth, and the first expansion of the imitative powers of the human mind. We may

have next observed the commencement of a research after higher merits, and the ideal combinations of the several beauties of nature. With this arose a love for the antique, and for Italian study: their artists then began to visit the regions of the south, and returned filled with new thoughts, as well as new modes of thinking, and displayed their borrowed treasures to their wondering fellow-countrymen. The art after this is seen to advance by degrees, rising from Van Orlay, Floris, and their cotemporaries, to Otto Venius, Goltzius, Bloemart, and all the better masters of the sixteenth century.

Next we see the innate powers of the mind break their bondage, new styles are formed, Rubens, Vandyke, and Rembrandt appear, and teach the world a new lesson of art. In their train are seen too all the great masters of landscape, of scenes of common life, of animal painting, of fruits and flowers, of marine views, in fact, of all those highly captivating morsels of art, on which the chief glory of this school is founded. After this a less splendid period succeeds, and we are left, in a short time, to lament a decline that takes place as regularly, and, as appears, as inevitably as that which happened in the great schools of design in Italy.

What chiefly strikes our attention on this

subject is the almost simultaneous appearance of the greatest artists whom the school may boast to have produced. In the course of little more than the first half of the seventeenth century were flourishing, not only the three painters mentioned above, but also David Teniers, Ostade, Brauwer, P. de Laer, Breughel *de Velours*, Poelenburg, Mieris, Gerard Douw, Honthorst, J. Jordaens, Sneyders, Wou-
vermans, Paul Potter, Berghem, Kuyp, Swanevelt, Van Goyen, Vandewelde, with some others of scarcely inferior excellence. These great men were succeeded first by a tribe of scholars, then of imitators; the scholars were inferior to their masters, and the imitators to the scholars; and under the progress of a system of mental servitude, the art declined by the regular laws of nature. By the time, indeed, that a fourth generation has made its appearance, except when here and there some novelties have started up to give fresh life to the pursuit, the art is destroyed by the tameness and servility of those who think and act in trammels.

It has been falsely, and somewhat absurdly asserted, that this decay was owing to the reformation of the church. It is notorious, that these great masters did not appear till more than half a century after the day when the re-

formation took place; and it seems to have been overlooked by those who suggested this argument, that in the Netherlands the reformation never took place at all.

Others, again, will ascribe it to the institution of academies, and fancy that, because, as in Italy, great men sprung up at a time when there were no such establishments in existence; therefore, that these are the general causes of the degradation of the art. To say nothing of the inconclusive nature of this reasoning, it should be observed, that here the fact makes wholly against the idea; for though the academies, in general, in the Low Countries are of a more modern date, yet that of Antwerp was established, and in a flourishing condition for near a century, before the day of Rubens and Vandyke. But it is fruitless to enter into further discussion on this point: it is all in the common course of nature; it is the fading of the flower from its full blossom; it is the constant and regular old age of art.

There is no doubt but that academies of painting, like all schools or universities, and places of mental discipline, are *levelling* in their principle: they elevate those whose endowments are small to a certain standard, and depress those who were soaring somewhat above,

by curbing the impetuosity and restraining the irregularities of their sallies. They tend to introduce a sameness; it is the sameness, however, of that which is acknowledged to be good—it is a general diffusion of soundness and integrity of principle. Their effect on society at large is to create a great middle class in the world of letters; they extend and improve the aggregate produce, both by pruning away excess of luxuriance and by fostering the weakly shoot, and advance the general interests of mankind. Still they are levellers. There may be those, though they will be rare, who have talents like the examples quoted above, of a high order, who have power enough to break through what is to their strength of wing only as films or threads, and soar to those regions which they alone are qualified to approach. But on the multitude the academic power is felt; and if the buoyancy of youthful mind, under a course of education, prevents it from being bent and oppressed, as the mind of a finished artist is by the slavery of names of authority; yet, these establishments tend to modify and qualify, to a great degree, the nature of what they produce. Their aim, however, is of a greater scope, and they effect that which appears in the advanced state of modern civiliza-

tion to be most desirable, not only for the sciences, but for the arts.

As to the general character and pursuits of these great artists of the Flemish and Dutch school, we ought to learn not to think of them otherwise than they deserve. I will not run the charge of recapitulation of what has been before advanced, but content myself with observing, that there is as much of research after character and expression in their works, as in those which are considered of a higher description, only their choice is differently directed. There is as much discrimination of attitude and posture, only that the aim is changed, and they seek not for grace or dignity as the qualities necessary for their composition.

Neither is that power of coloring, in which they so wonderfully excel, to be regarded in the light of a mere merit of execution only; it is of a nature that may be made available to much higher purposes. There are, indeed, two distinct beauties of coloring in a picture; the one dependent on the laws and nature of colors abstractedly in themselves, their brilliancy, their contrast, their combination, their harmony, or what may be termed the *bouquet-like* effect of painting. There is another excellence of coloring depending wholly on the

associations formed by color, with extraneous objects: there is, if accurately observed, a *sensitment* in coloring, which is often made by a sagacious artist very powerfully to assist the feeling of the subject he has chosen to represent: Instances may be found of persons whose feelings are more easily excited through this medium, than, perhaps, through any other; who often are pleased or displeased at a painting, and express their gratification or dislike, without being able to detail the reason; and which may, nevertheless, arise from very just and natural causes:—this depends oftener on the quality here alluded to, than on any other. We call certain colors warm and others cold, from very natural grounds of association, and our feelings are affected by them in a powerful degree, and in a way that accords with these appellations. We may again observe occasionally, a certain rawness, or even unharmonious contrast introduced by a painter, that may produce a certain uncomfortable feeling to us, which may correspond with the subject of his work— with the situation of the person represented, or the nature of the thing. Sometimes they are thrown in as discords are in music, by masters who are great enough in their line to be sure of their effect, to increase the general richness of

their composition. To give another instance of the nature of this sentiment in coloring, let the walls of an apartment be given; they might be generally blue, or red, or any other hue: but the judicious artist would vary the shade and intensity of his color, according to the purposes for which it was destined. And whether a scene of feasting was to be represented in it, or a bed of sickness, he would endeavour, in each instance, to lead the mind of the spectator to the feeling he wishes to inspire, by the species of the tint he adopted. Such matters, however trivial they may appear, are useful means in the hands of those who really have an intimate knowledge of human nature, and may be regarded as among the grand *arcana* of the art.

If the general quality of their subjects is made matter of objection and cavil, we should recollect, that we too are, in our frames of mind, all widely different. There are those who have no relish for the delicacies of a more refined description, who would turn with distaste from the high-wrought melody of the Italians, either in poetry or music, and would be equally indifferent to their elevated style of design; yet, these are not persons devoid of feeling, only it is of a calmer and less ardent nature, and open to excitability from other

causes. It may be questioned, indeed, whether we shall not find this temperament more common among ourselves, than among the nations of the south. Supposing this to be the case, ought we, it will be asked, to be deprived of all the pleasures, of all the moral influences of art; or should we not rather be induced to adopt that branch of the art which has been opened for our inspection, in this great northern school, and give an occasion for the development of thoughts and feelings, which will always be most successful when applied in consonance with the dictates of our nature.

Of the success our countrymen have met with, in pursuits similar to those of the Flemings and the Dutch, enough has been said before; and we have witnessed, within this year, the exhibition of two pictures, one a battle-piece, the other still life, with animals, with which we may challenge the world to competition. Where there is genius enough to introduce a novelty of manner into an established walk of art, there is enough to command admiration: and whatever excellence may yet await us in other lines, we may be sure that the paths trodden by this school are, at least, open to us also, and that our steps there are certain and secure.

GERMAN SCHOOL.

w. place of chief works—b. year of birth—d. year of death—fl. flourished
—* studied in Italy.

Thomas de Mutina—lived at Prague—b. Muttendorf, 1250.

Nicolas Wurmser—lived at Prague, about 1357—b. Strasburg.

PAINTERS AT NUREMBERG.

Michel Wolgemuth—master of A. Durer—painted for churches—b. Nuremberg—w. R. Gall. Munich.

Adam Kraft—statuary—b. Nuremberg—fl. 1470.

* *George Pens*—studied in Italy—w. Electoral Pal. at Landshut, R. Gall. Munich—b. Nuremberg.

James Bink—portraits—b. Nuremberg, 1490.

Bartholomew Boehm—b. Nuremberg, 1496.

James Walsh—portrait—b. Nuremberg, 1470—d. 1500.

Albert Durer—painter and engraver—w. Vienna, Belvidere, Prague, Frankfort; R. Gall. Munich; England, the King, Lord Buchan—b. Nuremberg, 1471—d. 1528.

SCHOLARS OF A. DURER.

Hans Schaenflin—b. Nuremberg about 1487—painter of history, and engraver on wood.

John Burgmayer of Augsburg—painter and engraver—*John of Culmbach*, in Bayreuth.

Ehrard Schoen—b. Nuremberg—d. 1542.

CONTEMPORARIES WITH A. DURER IN OTHER PARTS OF
GERMANY.

Martin Schænius—painter of Madonnas—lived at Colmar—
b. Culmbach—*Albert of Altdorf*—*Christof. Amberger* of
Strasburg—*Peter Candito* of Munich—*Matthew Grunewald*
of Aschaffenburg.

Johann Birkemier—history—b. Augsburg, 1473.

NATIVES OF SWITZERLAND.

Hans Holbein—allegorical compositions, portraits, &c.—w.
Basle; England, the King—b. Basle, 1498—d. London,
1554.

Johann Asper—scenes of common life—b. Zurich, 1499—d.
1571.

Tobias Stimmer—painter and engraver—the Bible, illustrated
with his designs, was published, 1588—w. Strasburg,
Frankfort, M.—b. Schaffhausen.

Abel Stimmer—glass painter, and *Christopher Stimmer*, en-
graver of emblems, were brothers of Tobias.

Nicolas Manuel of Berne—b. 1484—d. 1530.

Jodoc Maurer of Zurich, and *Christopher Maurer*, his son.

Jodoc Aman of Zurich, glass painter and engraver in wood—
fl. 1588.

Henry Wagman—portrait—b. Zurich, 1536.

* *Joseph Switzer (le Suisse)*—scholar of Van Achen—w.
Rome—landscape, ruins, &c.—b. Berne—fl. 1570.

J. Conrad Geyger—b. Zurich, 1599.

Johann Baldung [Gruen]—portraits—b. Gemund, in Suabia
—fl. 1516.

Thomas Oelgast—history—b. Nuremberg—d. 1584.

GERMANS STUDYING AT VENICE IN THE SIXTEENTH CENTURY.

Joseph Calimberg—w. Venice—d. 1570—* *Lambert und Emanuel*, scholars of Titian—* *Gaspara Nervesa* of Spilimberg—* *Filgher*, a painter of landscape.

Lucas van Muller (*Kranach* the old)—painter and engraver of burlesque subjects—b. *Kranach*—d. *Weimar*, 1553.

Lucas Kranach (the young)—portrait—b. *Wirttemberg*, 1515—d. 1586.

Aldegraef [*Aldegrever*]²—painter and engraver of history—w. *Nuremberg*, *R. Gall.* *Munich*—b. *Soest*, near *Munster*—fl. 1538.

PAINTERS AT NUREMBERG.

Sebaldus—history—b. *Nuremberg*, 1500—d. 1550.

Johann Daniel Hertz—history, landscape: also made etchings—b. *Nuremberg*—fl. 1599—d. 1635.

Amberger—w. *R. Gall.* *Dresden*—b. *Nuremberg*—d. 1563.

Nicholas Juvenel (the old)—painted architecture—d. *Nuremberg*.

Paul Juvenel (the young)—b. *Nuremberg*, 1579—d. 1643.

John Creutzfelde—history—b. *Nuremberg*, 1570—d. 1636.

Vallenburg—history, fairs, festivals, &c.—imitated Venetian coloring—b. *Nuremberg*, about 1550.

Christopher Hamberger—scholar of *Holbein*—b. *Augsburg*.

Hans Hoogenberg—history—w. *Mechlin*—b. 1500—d. 1544.

Johann Bocksberger—battles and hunting pieces in fresco—w. *Augsburg*, *Saltzburg*, *Munich*, *Ratisbon*—b. *Saltsburg*—fl. 1560.

John Barnesbies—scholar of *Lambert Lombard* (see *Flem.* and *Dutch School*)—fl. 16th century—d. *Amsterdam*.

Lucas Krug, or *Kragen*—painted and engraved history—b. about 1516—d. 1588.

Hans Singher [*L'Allemand*]—native of Hesse—landscape—w. Antwerp—fl. 1543.

Theodoric of Prague—history—employed by the Emp. Ch. IV.—fl. 1537.

Christopher Swarts—history—b. Munich—d. 1594.

FOREIGN ARTISTS.

* *Bartholomew Spranger*—history, &c.—(see Flemish and Dutch School).

* *Jean Rottenhamer*—dwelt at Venice, Augsburg, and Munich—w. Utrecht, Munich, Venice, Paris, var. coll.—history in large and small—b. Munich, 1564.

IMITATORS OF ROTTENHAMER.

Hans Jordaens of Delft—*Guerard Melder* of Amsterdam.

* *Jean Lys*—scholar of Henry Goltzius—w. Haarlem, Amsterdam, Italy—history—b. Oldenburg—d. Venice, 1629.

* *Johann Dach*—w. Vienna, England—b. Cologne, 1566.

* *Johann van Achen*—visited Venice, Rome, Munich, Prague, Amsterdam—w. portrait—b. Cologne, 1556.

Matthew Greuter—history and portrait—b. Strasburg, about 1560.

Daniel Block—scholar of Scherer—portrait—b. Stettin—d. 1580.

PAINTERS OF FRANKFORT ON THE MAIN.

* *Adam Elsheimer*—w. Munich, England, G. W. Taylor, Esq.—scholar of Uffenbach—figures and landscape—b. Frankfort, 1574—d. Rome, 1620.

IMITATORS OF ELSHEIMER.

Count de Gandt of Utrecht—*James Ernest Thoman*—(see below.)

Philip Uffenbach—history—w. Frankfort churches, &c.—b. Frankfort—d. 1640.

George Flegel—still life, fish, fruits, flowers, vases, &c.—b. Frankfort—d. 1636.

Martin de Falkenberg—still life, &c.—b. Frankfort—d. 1636.

Henry Steinwych—father of the celebrated H. Steinwych, who went to England—b. Frankfort—d. 1603.

* *Joachim Sandrart*—scholar of Honthorst—visited London, Italy, Holland, Augsburg, &c.—author of the *Academia artis Pictoriæ*—employed by the Emp. Ferdinand—painted history—b. Frankfort, 1606.

Marcel—a scholar of Flegel—also painted flowers, fruits, &c.—b. Frankfort.

SWITZERLAND.

Gabriel Kaulw—landscape—b. Berne, 1606.

Johann Wirtz—history and portrait: also engraver—scholar of Meyer—b. Zurich, about 1640.

* *Joseph Haintz*—painted subjects of classical history and mythology, some of which are engraved by Sadeler—b. Berne—d. Prague.

* *Henry Terbruggen*—scholar of A. Bloemart—dwelt in Italy and at Utrecht—w. Middlebourg—b. in Transylvania, 1588—d. Utrecht, 1629.

* *James Ernest Thoman*—dwelt at Rome, Genoa, Naples, Landau—imitator of Elsheimer—landscape—b. Hagelstein, 1588.

Samuel Hofman—scholar of Rubens—dwelt at Amsterdam, Zurich—history, portrait—b. Zurich—d. 1640.

- * *Matthew Kager*—dwelt in Italy, Augsburg—history—b. Augsburg.
- * *Johan Willem Bauer*—scholar of *Fred. Brentel*—visited Rome, Venice, Vienna—painted in water-colors—ruins, &c. designs for Ovid—b. Strasburg, 1600.
- * *Simon Peter Tillemans* [*Schenk*]—portraits, flowers, landscape—b. Bremen—living in 1668.
- Nicolas Knufer*—scholar of A. Bloemart, at Utrecht—w. K. of Denmark—history in small, figures, battles—b. Leipsic, 1603.
- * *Charles Loth*—w. R. Gall. Dresden—b. Munich, 1611—d. Venice, 1680.
- * *Claude Gelee* (Claude Lorrain, see Roman School)—b. Champagne in Lorraine, 1600—d. Rome.
- Johan van Bockhorst* [*Langhen Jan*]—scholar of J. Jordaens—w. Antwerp, Lille, Ghent; England, Lord Sydney—sacred history, portrait—b. Munster, 1610.
- Adrian Ostade*—scholar of F. Hals, and friend of Brauwer—lived at Haarlem till 1662, when he settled at Amsterdam—w. Munich, R. Gall. Hague, Amsterdam; England, the King, Marq. Bute, J. Harman and T. Dent, Esqrs.—b. Lubec, 1610—d. Amsterdam, 1685.
- Isaac Ostade*—brother and scholar of the above—imitated style of Teniers.
- Jurriaen Jacobsz*—scholar of F. Sneyders—hunting, animals, &c.—b. Hamburg, or in Switzerland.

SWISS PAINTERS.

- Gothard Ringgli*—history, the chase, &c.—b. Zurich, 1575—d. 1635.
- Matthew Fuesli*—scholar of Ringgli—battles, fires, tempests, &c.—b. Zurich, 1598—d. 1665.
- Josèph Flepp* of Berne—painted architecture—d. 1641.
- Dietrich Mayr* of Zurich—glass painter, engraver, &c.—d. 1658.

Rudolph and Conrad Mayr—sons of the above—painted and engraved emblems, dances of Death, &c.

Frederic Brentel—b. Strasburg, 1570.

Johan Koenig—portraits—b. Augsburg, 1564—d. 1600.

George Backman—history—w. Vienna—b. Friburg—d. 1651.

Peter vander Faes [*Sir Peter Lely*]—painter to Charles I., K. of England, where he chiefly lived—portrait—b. Söest, Westphalia, 1618—d. 1680.

Franckenberger—landscape—b. Strasburg, 1600—went to Vienna.

Paudits—scholar of Rembrandt—w. R. Gall. Dresden—b. Lower Saxony, 1618.

Jan Spilberg—scholar of G. Flinck—painter to D. de Wolfgang, and Elector of Brandenburg—lived at Amsterdam, and Dusseldorp—history, portrait—b. Dusseldorp, 1619—d. 1690.

Adrienne Spilberg—daughter of the above—painted in crayons, some pieces in oil—married first Brickvelt, and afterwards Eglon Vandermeer.

Francis Wulfhagen—scholar of Rembrandt—b. Bremen.

* *Charles Creëten* [*l'Espadron*]—friend of Bauer—portrait, history—b. Prague—fl. 1625.

* *Johann Lingelbac*—studied at Amsterdam and Rome—settled at Amsterdam—figures, fairs, villages, &c.—w. Hague, Amsterdam—b. Frankfort, 1625.

Augustin Brun—lived at Cologne.

Johan Holsman—scholar of A. Brun—landscape—b. Cologne—d. 1639.

PAINTERS OF AUGSBURG.

* *John Kornman*—historical bas reliefs, worked in iron, &c.
Matthew Kager—painter and architect—* *John Fischer*—bas reliefs in metal, historical pictures, &c.—d. 1643—

- Christian Steinmuller*—historical compositions, &c.—*Heiss*, of Memmingen, also painted history for churches at Augsburg.
- * *John Henry Schoenfeld*, of noble family—history, altarpieces, pastoral compositions, &c.—w. Munich, Augsburg—b. 1619.
- Susannah Mayr*—daughter of J. Fischer—famous for painting, embroidery, and cutting out in parchment.
- * *John Udalric Mayr*—son of the above—w. Vienna, Nuremberg, Augsburg, England, Italy, &c.
- * *John Sigismund Muller*—copied pictures: also an architect—visited Italy.
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- * *John Antony Leisman*—history, portraits, landscape, sea-ports—b. about 1600—lived much in Italy.
- George Backman*—portraits—b. Friedberg, about 1600.
- Elias Goedeler*—history, landscape—b. Austria, 1620.
- Theodore Roos*—scholar of Adrian de Bie (brother of Jan Henry Roos)—figures, portrait—employed in many of the German courts—b. Wesel, 1638.
- Jan Henri Roos*—scholar of Julien du Jardin, at Amsterdam—portraits, landscape, animals—b. Otterberg, 1631.
- Louis Bakhuisen*—scholar of Aldert van Everdingen—marine painter at Amsterdam: honored by visits from the King of Prussia, Elector of Saxony, Gr. Duke of Tuscany, Czar Peter, &c.—b. Embden, 1631—w. Amsterdam; England, Duke of Wellington—d. Amsterdam, 1709.
- * *Benjamin Block*—scholar of his father, B. Block, of Utrecht—patronised by the Duke of Mecklenburg—travelled, and was employed in Hungary and Italy, &c.—b. Lubeck, 1631.

PAINTERS AT STRASBURG.

- Jacob Heydan*—copyist, engraver—*Fred. Brendel*—master of Bauer—*Wendelin Dieterlin*—painter and architect—*Se-*

bastian Stoskopf—still life—visited Paris and Italy—fl. 1629.

Frederic Moucheron—scholar of Asselin—lived first in France, then at Amsterdam—landscape—b. Embden, 1633—d. Amsterdam, 1686.

Abraham Mignon—scholar of D. de Heem—lived at Wetzlar—w. Leyden—fruits, plants, &c.—b. Frankfort—d. 1679.

Matthew Gondolach—painter to the Emperor—b. Hesse Cassel—d. 1653.

* *Philip Roos* [*Rosa da Tivoli*]—scholar of his father, H. Roos—patronised by the Landgrave of Hesse—extraordinary talent, but debauched—lived at Rome and Tivoli—landscape and cattle, &c.—b. Frankfort, 1655—d. Rome, 1705.

N. Roos—brother of the above—painted animals, &c. in a drier manner than he did—b. Frankfort, 1659.

* *Daniel Saiter*—w. R. Gall. Dresden—b. Vienna, 1647—d. Rome, 1701.

Johan Gottlieb Glauber and his brother travelled in Germany and Italy, and painted landscape—the elder settled at Amsterdam, the younger lived at Vienna, Prague, Breslau, &c.—d. 1703.

Diana Glauber—sister of the above—lived at Hamburg—painted history and portraits.

Michel Willman—w. R. Gall. Dresden—b. Koningsberg, 1630.

Lisyka—scholar of Willman—w. R. Gall. Dresden—native of Silesia—fl. 1660.

* *John Paul*, and *Egidius Scor*—studied at Rome towards the end of the 16th century.

Johann Francis Douven—scholar of G. Lambertin, at Liege—employed at the court of Dusseldorf, Vienna, Heidelberg, Copenhagen, Florence, Brunswick—portrait—b. Roermont, duchy of Cleves, 1656.

* *Charles Scretta* [*l'Espadron*]*—studied at Rome, Florence, Venice, Bologna—sacred history—w. Prague—fl. 1640.*

N. Kloosterman—employed at the courts of London and Madrid—scholar of his father—portrait—b. Hanover, 1656—d. 1710.

PAINTERS OF HAMBURG.

Philip Tideman—studied under Lairese, whom he assisted—painted plafonds, history, &c.—b. Hamburg, 1657—d. 1705.

* *David Klöckner—studied in Holland and Italy—painted historical subjects—employed in the royal palace at Stockholm, &c.—b. Hamburg, 1629.*

Ernest Stuken—scholar of A. Mignon—driven from Amsterdam for his bad conduct—settled at Haarlem—flowers, &c.—b. Hamburg, 1657.

* *Francis Vernetam* (or *Werner Tamm*, or *Deprait*)*—flowers, fruits, animals—studied at Rome—b. Hamburg, 1658.*

* *Francis de Cleyn—history, grotesque, &c.—w. England, Holland House—b. Rostock—d. 1658.*

Jean Harper—portraits—b. Stockholm, 1688.

Boddeker—scholar of J. de Baen, at the Hague—lived at Amsterdam—portrait—b. Cleves, 1660—d. 1727.

Peter Brandel—scholar of J. Schroeter of Prague—w. churches of Prague, Breslau, and various towns of Silesia and Austria—b. Prague, 1660—d. 1739.

SWITZERLAND.

* *John Martin Vyth—history—b. Schaffhausen, 1650—d. 1717.*

J. Rudolf Schmuz—scholar of Fuesli—portrait—b. Zurich, 1670—d. 1715.

* *Johann Brandenburg—scholar of his father, Th. Brandenburg—studied in Italy; and his pictures have much of the man-*

ner of a copyist—w. Inspruck, Zurich—b. Zug, 1660—d. 1729.

Gregory Brandmuller—studied under Le Brun at Paris, by whom he was employed in many works: also employed at the courts of Wirtemberg and Baden—w. Dornach, Basle—history, portrait—b. Basle, 1661—d. Basle, 1691.

Jacques Antoine Arlaud—patronised by the Duke of Orleans at Paris, and Princess of Wales at London; and returned home with a fortune of 40,000 crowns—painted in miniature, portraits, &c.—b. Geneva, 1668—d. 1743.

* *Jean Rudolf Huber*—scholar of G. Meyer and Joseph Werner—studied in Italy—painted figures for P. Tempesta—visited France; employed at the courts of Heidelberg, Stuttgart, Baden, &c.—refused an appointment at Berlin, and lived at Basle, where he had an honorable civil employment. He chiefly painted portraits, and is called the Tintoret of Switzerland—b. Basle, 1668—d. Basle, 1748.

Johann Rodolphus Bys—history—b. Solcure, 1660—d. Wurtzburg, 1738.

Johann Rudolf Werdmuller—landscape, ruins, &c.—travelled in Holland—b. Zurich, 1639—d. 1668—he had three brothers, *James, Henry, and Conrad*, all architects and painters.

George Gesell—history, portrait—b. St. Gall. 1671—d. 1740.

* *Joseph Werner*—scholar of M. Merian of Frankfort—employed at the court of Louis XIV.: also at the court of Inspruck: director of the Academy at Berlin, 1696—portrait and history: chiefly in miniature—b. Berne, 1637—d. Switzerland, 1710.

* *Carpophor Ténchala*—studied at Milan, Verona, &c.—history, &c.—employed chiefly in Germany by the Emperor, Count Palfi, in Hungary, Bp. of Olmutz, &c.—b. Switzerland, near L. Lugano.

* *Christopher Storer*—history, portrait, altar-pieces, &c.—w. Constance, Milan—b. Constance—d. Constance, 1671.

Jean Dünz—portrait, flowers—b. Berne, 1645—d. 1736.

Matthew Merian—history, portrait—w. Augsburg, Frankfort, Nuremberg—b. Basle, 1621.

Maria Sibylla Merian—painted chiefly insects; authoress of a work upon their nature, &c.—went to Surinam—b. Frankfurt, 1647—d. Amsterdam, 1717.

* *Daniel Sydor* [*Cavalier Daniel*]—scholar of Carlo Lotb, whom he imitated—patronised by the Duke of Savoy at Turin: also much employed at Rome—w. Turin—history, &c.—b. Vienna.

Sir Godfrey Kneller, Bart.—scholar of Rembrandt—traversed Germany, and settled in London: was first painter to Ch. II.; and made a large fortune: was in favor with successive sovereigns down to G. I.—painted the Czar Peter—w. England—b. Lubeck, 1648—d. London, 1726.

* *Theodore Lubienetski*—scholar of Lairese—lived at Berlin, and in Poland—b. Cracow, 1653.

Christopher Lubienetski—scholar of A. Backer—lived at Amsterdam—history, portraits—b. Stetin, 1659.

Felix Meyer—scholar of Ermels, at Nuremberg—w. Abb. of St. Florian, Austria—history: also painted landscape in fresco and in oil—b. Winterthur, 1653—d. 1713.

* *Henry Christopher Fehling*—scholar of Sam. Botschild—director of the Acad. at Dresden—w. Poland, Saxony—painted plafonds, &c.—b. Jangerhausen.

NUREMBERG.

Johann Christian Ruprecht—history—b. Nuremberg, 1600—d. 1654.

Leonard Golling—scholar of Juvenel—history—b. Nuremberg, 1604—d. 1667.

Michel Neidlinger—history—b. Nuremberg 1624—d. Venice, 1700.

Johann Charles de Thil—flowers, birds, &c.—b. Nuremberg, 1624.

Johann Paul Haver—history, portrait—b. Nuremberg, 1636—d. 1687.

Uper—scholar of Haver—painted architecture—b. Nuremberg—d. Vienna.

George Strauch—history—b. Nuremberg, 1613—d. 1675.

Johann Andrew Gebhard—history, in fresco—b. Nuremberg, 1656—d. 1726.

Henry Popp—history, portrait—b. Nuremberg, 1637.

Johann George Wagner—history, portrait—b. Nuremberg, 1642—d. 1686.

Johann Martin Schuster—history, portrait—b. Nuremberg, 1667—d. 1738.

Wolfgang Louis Hopfer—history—b. Nuremberg, 1648—d. 1698.

Johann Erard Ebermayr—history—b. Nuremberg, 1659—d. 1692.

Anna Barbara Muresin—flowers, fruits, animals—d. 1688.

Johann Daniel Preisler—history—scholar of Murer—b. Nuremberg, 1660—d. 1737—son of Preisler, of Prague.

Amatia Pachelblin—history—b. Nuremberg, 1686.

Anna Catherine Blocken—flowers in miniature, portraits in crayons.

George Blendingen—landscape—b. 1677—d. 1741.

Christopher le Blond—painted in miniature—visited England—b. Germany.

Samuel Botschild—painter to the court of Dresden—pla-fonds, &c.—b. Jangerhausen, in Saxony.

* *Joachim Francis Beich*—painted for the court of Bavaria the battles of the Elector Maximilian Emanuel—lived at Munich: also painter of landscapes, and engraver—b. Ravensburg, in Suabia, 1665—d. Munich, 1748.

* *George Philip Rugendas*—scholar of Isaac Fischer—a painter of history—visited Vienna and Italy, and returned to Augsburg—employed by many of the princes of Europe—painted battles, sieges, &c.: also engraver—w. Vienna, Prague, Amsterdam, Stockholm, Copenhagen, &c.—b. Augsburg, 1666.

Ottmar Eliger—scholar of Lairese—lived at Amsterdam—

refused a pension and invitation from the Elector of Mayence—painted subjects from history and mythology—b. Hamburg, 1666.

- * *Johann Kupetzky*—had lessons from Claus of Lucerne—patronised by Pr. Stanislaus Sobieski, at Rome, and Pr. Lichtenstein, and Duke of Mecklenburg: as also by the Emp. of Germany; and solicited to settle at Petersburg by the Czar Peter: as also offers from the King of England, and King of Denmark—painted portraits, and sometimes sacred history—w. King of Prussia—b. Porsine, in Hungary, 1667—d. Nuremberg, 1740,

PAINTERS AT MUNICH.

Nicolas Pruchert—in the service of the Elector—theatricals, &c.—*Fischer*—copied A. Durer's pictures—*De Pay*—also a copyist—*Bruederle*, &c.

F. Luyks—portrait—w. R. Gall. Munich—fl. 1651.

Johann Antony Eismann—landscape, battles—b. Strasburg, 1634—d. Verona, 1698.

Gaspar Netscher—son of a sculptor—scholar of Koster—lived at Liege, and Hague—refused invitation of Ch. I. to England—w. Hague, Paris; England, Duke of Wellington—animals, fruits, flowers, portrait, history, &c.—b. Heidelberg, 1639—d. Hague, 1684—he had two sons of the profession, Theodore and Constantin (see below).

James Bogdane—birds, fruits, flowers—b. Hungary.

Matthew Scheitz—scholar of Wouvermans—landscape, village festivals, &c.—b. Hamburg, 1606.

Pandolfa Reschi—battles and landscape—b. Dantzic, 1643.

Marcel—scholar of Breughel de Velours—b. 1628—d. 1683.

George Christopher Eimmart (the father)—still life—b. Ratisbon.

George Christopher Eimmart (the son)—painter in enamel—b. Ratisbon, 1638—d. 1705.

Johann Oswald Harms—landscape, architecture—b. Hamburg, 1642—d. 1708.

Louis Agricola—landscape, birds, &c.—b. Ratisbon, 1667.

Samuel Rudolf—portraits—b. Alsace, 1639—d. 1713.

George Hinz—w. England, the King—a picture representing a cabinet of curiosities—fl. 1664.

Theodore Gerike—history—b. Spandau, 1665—d. 1730.

Barthelemy Wittig—history—b. Oels in Silesia, 1630.

Adam de Mangoki—portrait—b. Szokoliot, in Hungary, 1674.

Andrew Ernest Theodore—history—b. Courland.

Johann Michel Baron de Rothmayer—history—b. Saltzburg, 1660.

Christopher Storer—history—b. Cosnitz, 1671.

Helwig—miniature—b. Spangenburg, 1670—d. 1715.

Michel Suerts—landscape: also etched figures and historical pieces.

Henry Krock—history—b. Sleswig, 1672—d. 1738.

Bruno Belau—history, portrait—b. Magdeburg, 1684.

Alexander Thiel—landscape in oil and in crayons—b. Erfurt, 1685.

John James Hastman—landscape—b. Kuttenberg, in Bohemia, 1680.

* *Danhaver*—scholar of Bombelli—painted in oil and in miniature—settled at Petersburg—portraits—supposed to be born in Suabia—d. Petersburg, 1733.

Antony Faistenberger—taught by one Bouritsch of Saltzburg—employed at the court of Vienna—landscape—b. Inspruck, 1680—d. Vienna, 1722.

Joseph Faistenberger—scholar of his brother Antony: also employed at the court of Vienna.

Joseph Orient—was also a scholar of A. Faistenberger.

Anna Wasser—taught by Joseph Werner—painted in oil and in miniature—employed by the courts of Germany and

Holland, as well as that of London: she was also engaged at the court of Solms Braunfels—portrait—b. Zurich, 1679—d. 1713.

Johan Ghaf—scholar of Van Alen, at Vienna—painted blacksmiths' shops, horses, crowds of people, &c.—b. Vienna, 1680—d. Vienna.

Peter Lerman—w. R. Gall. Dresden—fl. 1677.

Peter Strudel—scholar of Carlo Loth, of Venice—employed at the court of Vienna, and received a patent of nobility—w. Munich—painted history, and pictures for churches, &c.—b. Kley, Bpk. of Trent, 1680—d. Vienna, 1717.

* *Godfrey Waal*—living at Genoa in the 17th century.

Balthazar Denner—taught by some artists at Altona and Hamburg—patronised by D. Holstein Gottorp, &c. K. of Denmark, &c.; court of Wolfenbuttel, D. of Mecklenburg, D. of Brunswick, &c., K. of Sweden, K. of Poland, Elector of Cologne—refused a pension and establishment both from the K. of Denmark and Empress of Russia—he passed some years in London, but chiefly resided at Hamburg—he painted portraits in a more highly finished style than any other painter hitherto known—b. Hamburg, 1685—d. Hamburg, 1747.

Wenceslas Laurent Reiner—scholar of his father, Jos. Reiner, a sculptor—visited Vienna—w. Prague, Breslau, R. Gall. Dresden—history, in oil and fresco, battles, landscape—b. Prague, 1686—d. Prague, 1743.

Francis Paul Ferg—scholar of Hans Graf, of Vienna, for the human figure, and of Orient, for landscape—lived at Dresden and London: was unfortunate in life—landscape—b. Vienna, 1689—d. London, 1740.

Provener German—history—d. 1701.

John Elias Ridinger—b. Ulm, 1695—scholar of Chr. Resch—painter and engraver—animals, chase, &c.—d. 1769.

John George Bergmuller—w. R. Gall. Munich—sacred history—b. Dirkheim, in Bavaria, 1687.

J. M. Prettschneider—flowers, &c.—fl. Vienna, 1720.

NUREMBERG.

* *George Martin Preisler*—b. Nuremberg, 1700—painted portraits: also an engraver.

Ermels—landscape, figures, &c.

Michael Herr—portrait, history.

Elias Godeler—perspective, architecture, &c.

John Andrew Grave—fruits, birds, musical instruments, &c.

Johann Heuckel—portraits in crayons—b. Augsburg, 1688—d. 1722.

Maximilian Joseph Schinnagel—history—b. Berghausen, in Bavaria, 1694—d. Vienna, 1761.

Johann Salmar Wthal—portrait—b. Chemnitz, 1689.

Poch—history—scholar of Zinggli—b. Cottiz.

Isaac Oseryn—history—scholar of Corn. Ketel—b. Copenhagen.

Daniel Graw—history—b. Vienna, 1694—d. 1757.

Maximilian Handel—portrait—b. Bohemia, 1696—d. Vienna, 1758.

Herman Heustenberg—portraits.

Christian Seibold—portraits—b. Mayence, 1697—d. Vienna, 1768.

John Sperling—w. R. Gall. Dresden—b. Halle, 1691—d. Anspach, 1746.

Augustin Querfurt—hunting pieces—b. Wolfembuttel, 1696—d. Vienna, 1761.

Paul Troger—history and landscape—b. Zell, near Welsberg, 1698—d. Vienna, 1777.

John Godfrey Avenbach—portraits—b. Mulhausen, 1697—d. Vienna, 1753.

Christian Hulsgott Brand (the elder)—b. Frankfort on the Oder, 1693—d. Vienna, 1756.

P. van Bommel—b. Nuremberg, 1689—painter and engraver—landscape—d. 1723.

* *Philip Mercier*—b. Berlin, 1689—d. 1760.

Johann Kien—battles—b. Ratisbon, 1700.

Jacob Haid—scholar of Ridinger—portraits—painter and engraver—b. Wurtemberg, 1703.

Gottfried Bernard Goetz—scholar of Bergmüller—history—portrait-painter and engraver—b. Kloster Welchrod, 1708.

Francis Christopher Jeanneck—b. Gratz, 1702—d. Vienna, 1761.

John Christopher Dietsch—history, landscape—painter and engraver—b. Nuremberg, 1710.

J. George Platzer—w. R. Gall. Dresden—b. Epan, in the Tirol, 1702—lived at Vienna.

Gaspar Samebach—painter of bas-reliefs—b. Breslau, 1708—lived at Vienna.

* *Francis Krause*—scholar of Piazzetta, at Venice—went to Paris, Dijon, Langres, Lyons—portrait in crayons, history, &c.—b. Augsburg, 1706—d. Lyons, 1754—w. Lyons, Notre Dame des Hermites.

Wilhelm Stettler—history in miniature, drawings, &c.—scholar of Meyer and Werner—b. Berne—d. 1708.

J. Baptista Haelyd—flowers—b. Saxony, 1710—d. 1776.

John Christopher Viechter—Gothic architecture—b. near Vienna, 1719—d. 1760.

Melchior Lorich—Turks, &c.—painter and engraver—fl. 18th century.

John James Schalk—landscape—b. Schaffhausen, 1723.

Francis Charles Palko—history—b. Breslau, 1724—d. Vienna, 1760.

- Frederic Oeser*—history—painter and engraver—d. 1795.
- * *Gaspar Prenner*—history—painter and engraver—b. Vienna, 1722.
- John Christian Brand* (the younger)—landscape, battles—b. 1723.
- Vincent Fisscher*—painted architecture, &c.—b. Furstengell, in Bavaria, 1729.
- Salomon Gesner*—author of the Death of Abel, &c.—landscape and figures, &c.—b. Zurich, 1734—d. 1788.
- Francis Watter*—markets, &c.—b. Glatz, 1734.
- Michel Wuthy*—b. Crems, 1739.
- Christian Bernard Rode*—scholar of Vanloo and Restout—history, portrait—b. Berlin, 1725.
- Frederic Aug. Brand*—landscape, history—painter and engraver—b. Vienna, 1730.
- Johann Zagelman*—dead birds, &c.—b. Teschen, 1720—d. Vienna, 1758.
- Jeremiah Myers*—portraits in enamel, &c.—b. Tubingen, 1728—d. 1789.
- Joseph Roos*—landscape, cattle, &c.—b. Vienna, 1728.
- John Zoffani*—portrait, history—b. Frankfort on the Maine, 1733—went to London.
- Francis Edmond Weirrotter*—designer and engraver of landscapes—b. Inspruck, 1730—d. Vienna.
- Antony Raphael Mengs* (see Roman School)—b. Aussig, in Bohemia, 1728—d. Rome, 1779.
- Jämes Phil. Hackert*—landscape—painter and engraver—b. Prentzlau, 1734.
- Frederic Reclam*—portrait—painter and engraver—b. Magdeburg, 1734.

GERMAN ARTISTS IN ITALY.

- * *Ignatius Stern*—a Bavarian, living at Rome in the 18th century—w. R. Gall. Munich.
- * *Christian Reder*—battles—living at Rome in the 18th century—* *Charles Voglar* [*Carlo dei fiori*]—*Chr. Bernetz*—flower-painters in the 18th century at Rome.

John Gottlieb Prestel—scholar of Nogari and Wagner—history, landscape—painter and engraver—b. Grunebach.

James Mechan—history, landscape—painter and engraver—b. Leipsic, 1748.

Henry Pfenninger—portrait—painter and engraver—b. Zurich, 1749.

John Christ. Klenghel—scholar of Dietricy—landscape—painter and engraver—b. Kesseldorf, 1751.

Fred. Chr. Klass—landscape—b. Dresden, 1752.

William Kobell—scholar of F. Kobell—landscape—painter and engraver—b. Manheim, 1766.

T. Henry Tischbein (the younger)—scholar of his father—landscape—painter and engraver—b. Hayna, 1751.

Eusebius John Alphen—portrait—b. Vienna, 1741—d. 1770.

Burgau—animals, landscape—fl. Vienna, 1740.

John Gabriel Canton—landscape, village feasts, &c.—b. Vienna, 1710—d. 1753.

John Stephen Liotard—w. R. Gall. Dresden—b. Geneva, 1752.

Balthasar Antony Dunker—landscape—scholar of Hackert—b. Solre, near Stralsund, 1746: also engraver.

Frederic Fuger—portraits in miniature—b. Heilbronn, sur Orbs, 1750.

Angelica Kauffmann—history, figures, &c.—b. Chur, in Switzerland, 1742—d. Rome.

Brann—imitator of Denner—fl. 1784.

Antony Graff—b. Winterthur, in Switzerland, 1736—d. Dresden, 1813.

P. T. Louthembourg—landscape, storms, &c.—went to England—b. Alsace.

Ferdinand Kobell—views on the Rhine, after the manner of Zachtleven—b. Manheim, 1760—d. 1815.

Jean Henry Kobell—his brother—painted in the same style.

Christian William Ernest Dietricy—scholar of his father, and A. Thiele—painted grotesque figures, &c.; also history—w. Brussels—b. Weimar, 1712—d. Dresden, 1774.

* *Saint Ours*—chiefly known by his sketches and vignettes, &c.—member of Acad. Paris—b. Geneva, 1752—d. 1809.

Mlle. Friedrich—w. R. Gall. Dresden—b. Dresden—d. 1814.

FOREIGN ARTISTS.

J. Phil. Brinckman—landscape—painter to the court of Mentz—b. Spire, 1709.

A. Pesné—painter to the court of Berlin.

ARTISTS OF UNCERTAIN DATE.

Weller—w. R. Gall. Dresden—b. Meissen, in Saxony.

Potasch—w. R. Gall. Dresden.

T. Schaufeln—sacred history—w. R. Gall. Munich.

John Malbodius—a picture of Danae, &c.—w. R. Gall. Munich.

Aug. Albrecht—allegory—w. R. Gall. Munich.

John de Kalenbach—sacred history—w. R. Gall. Munich.

Francis Rothmayer—sacred history—w. R. Gall. Munich.

J. Butt. Greuze—a head—w. R. Gall. Munich.

- Fred. Suster*—portraits—w. R. Gall. Munich.
- Charles Pitz*—tavern scene—w. R. Gall. Munich.
- Jos. Wagenbauer*—landscape—w. R. Gall. Munich.
- Charles Heideck*—villagers, &c.—w. R. Gall. Munich.
- Martin Knoller*—holy family—w. R. Gall. Munich.
- Ignatius Oefele*—portrait—w. R. Gall. Munich.
- Nicolas Brucher*—portrait—w. R. Gall. Munich.
- Daniel Hiers*—a fox and dogs, &c.—w. R. Gall. Munich.
- Riep*—portraits—w. R. Gall. Munich.
- Antony Hickel*—theatrical scene—w. R. Gall. Munich.
- Juste Junker*—a man with mathematical instruments—w. R. Gall. Munich.
- Albert Angemayer*—flowers and fruits—w. R. Gall. Munich.
- Gaspar Sing*—Sophonisba—w. R. Gall. Munich.
- J. Krackher*—drunkard—w. R. Gall. Munich.
- Francis Krackher*—a head—w. R. Gall. Munich.
- Maximilian Pfeiler*—fruit—w. R. Gall. Munich.
- H. Keller*—landscape—w. R. Gall. Munich.
- John Conrad Sechatz*—sacred history, in small—w. R. Gall. Munich.
- Louis de Lowenstein*—battles—w. R. Gall. Munich.
- Juste Bentum*—an old woman at her fire-side—w. R. Gall. Munich.
- Ulrich Loth*—sacred history—w. R. Gall. Munich.
- Nicolas Groots*—old man—w. R. Gall. Munich.
- Anne Dorothy Terbousch*—Venus at her toilet—w. R. Gall. Munich.
- Janvier Zeck*—figures, &c.—w. R. Gall. Munich.

- A. Koppens*—landscape—w. R. Gall. Munich.
George Prew—battles—w. R. Gall. Munich.
Lambrecht Krahe—sacred history—w. R. Gall. Munich.
Jos. Fratrel—sacred history—w. R. Gall. Munich.
John Heiss—sacred history—w. R. Gall. Munich.
H. de Hahn—birds—w. R. Gall. Munich.
John Decker—landscape—w. R. Gall. Munich.
Gerard Duffeit—portrait—w. R. Gall. Munich.
Maximilian Kunz—domestic life—w. R. Gall. Munich.
Charles Kunz—landscape—w. R. Gall. Munich.
Jacob Dorner (the father)—shops, &c.—w. R. Gall. Munich.
Jacob Dorner (the son)—landscape—w. R. Gall. Munich.
Conrad de Mannlich—portrait—w. R. Gall. Munich.
Phil. de Schlichter—rustic musicians—w. R. Gall. Munich.
Nic. Guibal—plafonds, &c.—w. R. Gall. Munich.
Catherine Treu—flowers—w. R. Gall. Munich.
Bartholomew Weyss—an old man reading—w. R. Gall. Munich.
Gaspar Amert—St. John—w. R. Gall. Munich.
John Mielich—portrait—w. R. Gall. Munich.
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HISTORY OF THE GERMAN SCHOOL.

There never existed any series of painters in Germany, that might fairly be combined under

the title of a school in the larger sense of the term: the several artists of whom mention is made were as accidental productions of nature scattered from the womb of time here and there as it chanced, without connexion of locality, or even any habits of intercourse between one another, such as might seem to have an influence on the general character of their pursuit. The courts where the sovereigns happened to be endued with a feeling for such matters, or the wealthier towns, where the artists themselves had succeeded in creating a taste among their fellow-citizens, were the places in which talent was seen to spring up; and, whenever it appeared, it universally met with countenance and support. In perusing the foregoing historical catalogues, the names of the places which assisted most largely in this desultory progress of the school will be evident: they are chiefly Prague, Nuremberg, Zurich, Munich, Frankfort, Vienna, Augsburg, and occasionally, though more rarely, some of the cities in the North.

If there is any thing like a general similarity of manner to be observed among the German artists, it arises rather from their being unlike the Italian, or the Dutch and Flemish, than from any point of union among themselves, and

from their furnishing, for the most part, a more faithful and literal transcript of human nature, than those who cultivate a more elevated or more ornamental style. But this is said merely with reference (speaking as an artist) to manner: it is not meant to be denied that some moral causes operate so as to produce a similarity of feeling in some respects amongst them. The character of the nation will, of course, to a certain extent, be imprinted on all the works of the Germans, as has been before observed that of other countries is on theirs, and so far they will have a general resemblance. It may be allowed, perhaps, to quote on this occasion a passage from the *Elements of the Philosophy of the Human Mind*, relating to a topic analogous to what we are now considering. It has been often remarked that the general words which express complex ideas, seldom convey precisely the same meaning to different individuals, and that hence arises much of the ambiguity of language: the same observation holds, in no inconsiderable degree, with respect to the names of sensible objects. When the words river, mountain, grove, occur in a description, a person of lively conceptions naturally thinks of some particular river, mountain, or grove, that has made an impression

on his mind; and whatever the notions are, which he is led by his imagination to form of these objects, they must necessarily approach to the standard of what he has seen. Hence it is evident that, according to the liveliness of their conceptions, and according to the creative power of their imaginations, the same words will produce very different effects on different minds*." Now it is clear that the difference here spoken of is materially affected by locality, and that those who (being of the same country) are in the habit of seeing and contemplating the same spots and objects, will necessarily form ideas that have something in common. Whence it is that we see so much of what is called a national air in the general conceptions of the artists of the same country; and we need not therefore be surprised, though there is, properly speaking, no German manner of painting like the Roman or the Florentine manner, if when we view nature through the medium of a German mind, she receives something of a German tinge.

There is, it should be added, one quality which the Germans, like the Flemish and Dutch, and indeed like ourselves, seem happy

* Dugald Stewart's *Elements of the Philosophy of the Human Mind*, c. vii. sect. 2.

in possessing, and that is an extraordinary facility in seizing the peculiarities of individual character. They do not excel in representing, as the Italians do, the generic qualities of humanity; but, if one may so say, rather the particularities of certain classes of mankind, or, perhaps, of persons; and these they reflect with all the clearness and fidelity of a mirror. If they have not at command the expression of the loftier feelings, they have the power, in their way, of sensibly touching the more delicate mental fibres; they insinuate themselves into the privacies of the heart, and seem enabled, by their intimate knowledge of its workings, to extract the most amusing, and apparently, ever varying irregularities from the even tenor of ordinary life. That this is their natural turn of mind may also be presumed, because it may be distinguished as affecting their literature, and giving a general tone to all their thoughts, in what manner soever they may be applied. The Italian comic or satiric writers or novelists delight us by their popular humour, by their political point and allusion, and by their splendid generalities; but it is the Germans who bring their matter really home to our own bosoms: it is they, who like our own inestimable authors in these several lines, are

able *ludere circum præcordia*, and to surprise us into gratification by fastening on vitalities that we thought accessible to none but ourselves alone.

It will be more satisfactory, however, to the generality of readers, perhaps, to turn our attention to facts than to prolong a discussion of this nature, and it will be as well to proceed forthwith, to the history of the German school.

There seems to have been, even as early as the thirteenth century, some efforts made in the art at Prague, but of what nature these were we have no accounts of any great value; the artists were, probably, imitators of some of the travelling Greeks, adding little or nothing to the knowledge which they gleaned from them. It was at Nuremberg that we see displayed the first real taste, or symptoms of originality of thought, among those who gave their time and labor to these pursuits. The inhabitants of this place having purchased their immunities from the elector of Brandenburg, towards the end of the fifteenth century, had become a free people, and were rapidly rising in commerce and wealth. Their riches, as is usually the case, led to the cultivation of the ornamental arts; and as they were, as yet, adherents to the Roman catholic faith, they were induced

to make frequent calls upon the painters, to furnish them with offerings for their piety.

There was, however, also another art besides painting, in the improvement of which the Germans were now laboring, that tended much to the general advancement of knowledge in these matters, namely, the practice of engraving. It appears, from those who have investigated this subject, that cards had been engraved (if the word can be properly applied), with wooden blocks, in Germany, as early as the year 1376: and that since that time the artists had made such progress, as to be able to make wooden cuts, as embellishments for almanacks, and as figures of illustration for the short extracts from the legends of the saints which then frequently issued from the press. Martin Schænfield, who was resident at Nuremberg, is supposed by some to have carried the art still farther, and to have been the original inventor of the method of engraving by means of copper-plates. The Italian writers, on the other side, claim the invention for a countryman of theirs, a goldsmith, named Maso Fortiguerra: and it seems more probable, that the idea of engraving should have started in the mind of a person engaged in the inlaying of metals (which was then fashionable work), than of one who

was merely conversant with the practice of taking impressions from blocks raised *in relief*. For it must be understood, that it is not the material which constitutes the difference between these arts respectively, but the mode and nature of the works:—it is the difference of a *cameo* and an *intaglio*. In the instance of a wood-cut, the print is taken off from the parts which stand out; in a copper-plate, from the parts which are graven or sunk in: and hence the plausibility of the argument in favor of the claims of Fortiguerra. It should be considered also, if we may reason on probabilities, that Martin Schænfield was a person of considerable fame on both sides of the Alps; that he was in regular correspondence with Pietro Perugino, at Rome, and could scarcely have failed to be made acquainted, at an early moment, with any notable discovery which might be made relative to the arts; and it might have happened, that he was not unwilling to appropriate the merit of such an occurrence to himself.

However, questions of this sort interest us rather by their intricacy, than by any idea which we attach to the value of their results. The fact is, that at a time when, as yet, the enterprise of commerce was alone stirring in the world, and literary intercourse was very

limited in its extent, the fame of an invention spread to but a short distance; and it might be borrowed by stealth by any one ever so little removed from the immediate sphere of its notoriety, and produced without fear of detection; or, which is frequently the case, the same idea may have been started at the same moment elsewhere, and have been practised for many years before any comparison as to the date of invention was originated. At any rate, it is useless to attempt to discuss now, what it would then, perhaps, have been impracticable to have determined with any certainty; and the Germans may content themselves with the fact that, whoever may have been the inventor, they certainly carried the art to greater perfection at this period than the Italians.

Besides Schænfield, there were other artists living at Nuremberg; a statuary, named Kraft, and, amongst others, a painter named Michel Wolgemuth, who is celebrated as the master of Albert Durer. This great man, the first who claims any serious notice in this school, was the son of a goldsmith of this city; and was not only an adept in his father's line, but, like most of the early masters, pursued a variety of studies, in all of which he made considerable proficiency, particularly painting and engraving.

ing, perspective and architecture—on the last, indeed, he is known to have composed some treatises, which were printed and published. Of his excellence as an engraver we have abundant specimens in existence; and so highly was he thought of at that day, that his prints found their way to Italy, where they were counterfeited by the famous Marco Antonio Raimondi, who forged A. Durer's mark, and sold them under his name. It was the offence he conceived against this piece of knavery that at one period of his life carried him into Italy; where, however, he does not seem to have been induced to go farther than Venice, as his wrath was appeased by the senate of that place issuing an edict, forbidding all their engravers to imitate his stamp. Through this notoriety, Albert Durer was introduced to the notice of his great contemporary, Raffael, who seems to have conceived the highest admiration for his talents, and to have greatly desired to be made known to him. Their acquaintance, however, was never furthered by any personal meeting, but much epistolary intercourse passed between them, and, like lovers, they mutually exchanged portraits in the simple and amiable fashion of the times. Albert Durer was more indefatigable in his efforts to extend his acquaintance on

the side of the north. The success of the Dutch and Flemish school had now created a great sensation amongst all the *cognoscenti* of the day, and he went to that country expressly to pay a visit to Lucas of Leyden, who, like himself, excelled in the art of engraving. They likewise exchanged portraits, and continued ever after to maintain a certain degree of friendly intercourse by letter. As to Albert Dürer's private life, few men ever seem to have been more thoroughly respectable or amiable in conduct and in manners; he was not only esteemed, but beloved, and this is saying much, by all his professional brethren; and from the reputation of his talents, and the irreproachable tenor of his moral conduct, he was thought worthy by his fellow-citizens of being elected to a seat in the council of Nuremberg. But though their good opinion may be considered as bearing the most irrefragable testimony to his merits, they were not the only persons from whom he received his reward; the Emperor of Germany, too, felt himself called upon to distinguish a person who conferred such honour and credit on his countrymen, and he gave him a sort of nominal elevation, in correspondence with the high estimation in which he was held.

by the world, by sending him a patent of nobility.

Albert Durer was unhappy only in regard to his domestic life, having unfortunately married a woman of a very warm and impracticable temper; though it appears, by an extract from his private family *memoranda*, which is given by Sandrart, that she was as prolific as his utmost desires could have contemplated, and blessed him (if blessing it might be) with a very numerous family. The last entry in his book was as follows: "*Anno post Christum natum 1492, die S. Cyriaci, bihorio ante noctem, decimum octavum uxor mea edidit partum: cujus susceptor erat Johannes Carolus de Ochsenfurt qui filium meum vocabat Carolum.*"

Albert Durer died at Nuremberg, at the age of fifty-seven; and the following inscription was engraved on his sepulchre in the cemetery of St. John:

ME. AL. DU.

Quicquid ALBERTI DURER mortale fuit, sub hoc conditur
tumulo. Emigravit VIII idus Aprilis,
M. D. XXVIII.

As to his style of design, Albert Durer can claim nothing that approaches even to classical

taste, and seems scarcely to have been alive to the perception of the beauties of form ; but he had an inexhaustible power of invention, and represented nature, not only with truth, but with a strength of expression and a force of character that borders on the sublime ; and he may be regarded, with a reference to his age and ability, as better deserving perhaps than any other the title of the Homer of the painters. Albert Durer had several scholars under him at Nuremberg ; such as George Pens and Gruenwald, specimens of whose works are preserved in the gallery at Munich ; and there were many others besides who imitated, or rather copied his manner, so that his name was seen for a long period to exert an influence on the state of art in Germany.

At Augsburg we also hear of a painter of considerable merit, Lucas von Muller, commonly called Kranach, who attempted the historical line, and was employed in painting the story of Lucretia, with other pieces, for the palace of the Elector of Saxony.

Peter Candito, too, of Munich, is mentioned by Sandrart, as having made designs for tapestry, and as having painted the palace of the Elector of Bavaria : and there is one Christopher Amberger, of Frankfort on the Main, who is chronicled as

painter of a portrait of the Emperor Charles VI in the year 1530.—For other names of this date, the reader is referred to the catalogue.

The next great genius that appeared on the stage of the world was, like Kranach, of a family belonging to Augsburg, but which afterwards settled at Basle, where, in the year 1498, was born their chief pride, the celebrated Hans Holbein. The first public employment in which he seems to have been engaged, was the painting the Village Dance in the fish-market of his native place; after which we hear of certain pictures made for the town-house, and his celebrated Dance of Death. Whether he was the inventor of this ingenious species of allegory or not, does not appear; but it was a very common subject with the painters about this time, and many examples of these ludicrous moral representations are still remaining in these parts of Switzerland: it seems, however, satisfactorily proved by Vertue, that the Dance of Death, which is usually exhibited at Basle as the work of Holbein, in the church-yard of the Predicants, in the quarter of St. John, could not really have issued from his hand. Some very pleasing memorials of his skill may be mentioned as being to be seen in a work with which few, in one way or other, are not conversant—

Erasmus's Praise of Folly: the sketches which accompany it were drawn by him with a pen originally on the margin of Erasmus's own copy; and as he too was an artist, they did not fail to draw down upon him great commendation.

In a short time these two men became great friends; and it was to Erasmus's kindness that Holbein owed, not only the suggestion of the scheme of his going to England, but also the introduction to the court, which afterwards laid the foundation of his fortune. The letters with which he furnished him were addressed to his friend Sir Thomas More, then chancellor of Great Britain, who contrived to bring forward the pictures of his *protégé* to the notice of King Henry; in a way most likely to ensure a good reception from a person of his singular humour and caprice. His majesty being received at a splendid entertainment, was on a sudden ushered into a room brilliantly illuminated and hung round with Holbein's pictures, disposed in the most favourable lights. The surprise which was occasioned by this management added greatly to their effect: the king's expressions of admiration were unbounded; and More completed his scheme in a manner that enhanced his own favour, as well

as that of Holbein, by desiring his royal master to honour him by accepting the collection at his hands. The king took him at his word, and was highly gratified by the acquisition; but he was pleased to restore them to More, on the following morning, when at his request Holbein was presented to him: "I leave," said he, "the pictures to you with content, now you have procured for me the hand that made them." From this moment our artist was taken into favour; and not only liberally paid for his work, but treated, as his talents merited, with the highest attention; he was not only put upon a par with the great, but in some measure considered even above them. A story is told of some nobleman or other, who one day rather uncourteously interrupted Holbein when engaged at his work, and was in consequence literally kicked down stairs by him; but it is added, when the former went to carry his demand for redress and punishment to the king, that his majesty forbid him, at the peril of his life, to attempt any act of revenge or retaliation against him. "I can easily," said he, "make seven peers out of seven peasants; but it is not in my power to make one painter like Holbein." If we consider the very high aristocratic feelings that prevailed at the British

court at this hour, we may be enabled to form some estimate of the value that was set upon the talents of this artist. It is somewhat singular, that the Emperor Maximilian made nearly the same remark, on the comparative case of the creation of peers or painters, about this time, to a nobleman of his court, who refused to lend his arm as a support to A. Durer, then standing at his work in an apparently dangerous situation. In short, art seems to have been regarded rather in the light of a magic power than of an attainable degree of skill, and was respected with a certain awe and veneration:

Holbein employed great part of his time in making the portraits of his several patrons and others: not that he limited himself to this line merely, but executed several historical designs for public buildings at London, particularly a picture for the Surgeons' Hall, in which was represented the original gift of the charter by Henry VIII.; another was placed in the hall of Bridewell, the subject of which was King Edward VI. delivering the royal charter to the Lord Mayor of London; and besides these are known to have been made two famous allegories of Wealth and Poverty, that were put up, as Walpole informs us, in the Hall of the Merchants, in the Steel-yard, but have long

since been destroyed. His portraits are painted with great minuteness, and with, apparently, the most scrupulous fidelity; there is a certain dignified sedateness of character about them, the which, no doubt, belonged to the time; but it required long study to represent it as expressively as he has done; it is accomplished, indeed, after a fashion wholly peculiar to himself. He often makes use of green backgrounds as a relief to the colour of his flesh, that gives an extraordinary freshness of complexion; his tints are otherwise in general of a sombre cast; but nothing can exceed the delicacy of his pencil. His chief merits, nevertheless, are by no means those of execution; he possessed more fertile power of invention than almost any other artist; and many of the great heroes of the Italian school were not ashamed, either then or in after times, to borrow their ideas from his compositions. M. A. Caravaggio may be quoted (for example) as having so done in his picture of St. Matthew called by our Lord from the receipt of custom, where several traits of resemblance will easily be made out; many other instances might be given. Sandrart tells us, that when travelling as a young man with Rubens, during his tour in Holland, the conversation happened to fall upon the subject of Holbein's Dance of Death,

and that this great man recommended him with much earnestness to procure the work for his study, adding, that he had given himself the trouble in his early days to make careful copies, both of the prints contained in this, and of those in the bible of Tobias Stimmer, which are scarcely inferior in excellence. Sandrart says, that so enthusiastic was he upon the subject, that for the rest of the journey he never ceased to heap commendations on the skill and inventions of these two artists, and the only one else to be put in competition with them, Albert Durer. Holbein, unfortunately, never returned to his country; but fell a victim to the plague at London, in the year 1554.

Tobias Stimmer was, like Holbein, a native of Switzerland; and having embraced the profession of an artist, found employment enough for his pencil, both at Strasburg and Frankfort. He was chiefly engaged in ornamenting, according to the fashion of the day, the façades of the houses of the wealthier class with paintings in fresco: the subjects chosen for this purpose were, for the most part, of a religious nature; many examples are still to be seen in the smaller cities in the south of Germany. He was also employed by the Margrave of Baden in painting portraits and other pieces relative to the history

of his family. But his great works were his designs for the Apocrypha and the New Testament (before alluded to), which were engraved and published at Strasburg, in the year 1588. It is singular enough that Switzerland furnished about this period many artists, who appear to have possessed a degree of merit far beyond what one might be led to expect from the rudeness of their country, and the ignorance of the age in which they lived. Matthew Grunewald, of Aschaffenburg, Albert of Altdorf, Manuel of Bern, and the Mauvers of Zurich, were amongst the number.

Painting on glass seems also to have been cultivated at this period in Germany by the artists of the day, as well as ornamental work, in brass or bronze and other metals, the designs for which were drawn with great elegance and taste; the art being followed in a manner that required as regular an education for this, as for any other department. Such might have been surmised to be the case, from the excellence of the works of that description now in existence. Their beauties, however, are beauties of detail; and it is to be observed, that either from the turn which accidental fashions might have given, or from some other circumstances, the attention of the German artists was generally directed to

the minutiae of art, to nicety of execution, and all the inferior points of resemblance, that connect the associative and imitative powers. It is curious enough that painting and engraving were the two pursuits which seem to have been as commonly united in the same person, as painting and sculpture were among the early painters of Florence or Rome; and the manner of the professors was, from the nature of their studies, dry, stiff, and hard; though many instances will be found, where it was not devoid of character, or expression of feeling. A great professor in this double capacity was Lucas von Muller, of Weimar, commonly called Kranach, from the name of a place in the berggrave of Nuremberg, where he was born: his subjects were generally the pastoral and burlesque. His pictures are said to possess a very beautiful tone of coloring; and he met with the patronage he deserved at the court of Saxony. Another celebrated painter and engraver was Albert Aldegraef, native of Soest, in Westphalia, whose works in the latter line are not uncommon even in this country: the History of Susanna, the Labors of Hercules, and the Twelve Dancers, are amongst the best samples of his style. These men, like many of the

Dutch and Flemish artists, were engravers chiefly of their own designs.

Pictures on a large scale, the *opere di machina*, which alone have a tendency to promote greatness of style, or even freedom of hand, were required only in few instances: the fresco-paintings on the outside of houses, mentioned above, are of this nature; besides which, the halls and apartments of the German princes were occasionally decorated with allegories, or mythological subjects, and sometimes (which was probably more congenial to their taste) with paintings descriptive of the chase. For the purpose of being able to undertake such enterprises as these, the German artists had already found the advantage of prosecuting their studies in Italy, and were, many of them, fully equal to their tasks.

Of proficients in this way, Christopher Swartz, of Munich, painter to the Elector of Bavaria, may be quoted among the more successful: several of his works have been engraved by Sadeler, and are in excellent style: he also painted many oil pictures, as altar-pieces for churches, besides his larger works in fresco; he is called by Lanzi a scholar of Titian. The compositions also of Joseph Haintz, of Berne, are spoken of with great admiration, particularly

his Diana and Actæon, and the Rape of Proserpine, and more than all, his Leda, in which he appears to have infused something of the taste of Corregio: and certainly few foreigners had more improved their taste by their Italian studies than he had done.

Great improvement was derived at this time to the German school, from the talents of B. Spranger, of Antwerp, who quitted his studies at Rome to come to Vienna, upon the express invitation of the Emperor Maximilian II. In spite, however, of his studies, Spranger's manner was any thing rather than Roman; he had great fire of imagination, and natural power of invention, and cared but little for the corrections and refinements of classical taste. A story on this head has been already related in the history of the Flemish and Dutch school: and it is more than probable the nature of this style greatly assisted his reputation with the Germans, who could not have any great inclination for the antique, or feel any extraordinary enthusiasm for the peculiarities of the Roman painters. Spranger, at any rate, was extraordinarily fortunate; he was employed both by Maximilian, and his successor Rodolph, as well as by many of the chief personages of the imperial court. His chief works were the paintings

made at the *Fasangarten*, a palace of the emperor, near Vienna, and altar-pieces, and other works, for the churches at Prague. There are also specimens of his talent to be seen in the churches at Rome, as well as in the galleries of Munich and Dresden; so that his manner is well known, though we have not many examples, perhaps, in this country.

The city of Munich was by no means deficient in affording stimulus to the artists of this day: she boasts of having given birth, about the middle of the sixteenth century, to one of the best painters that has ever appeared in Germany, namely, Jean Rottenhamer. He was the scholar of Dansaver, an artist whose mediocrity of talent he soon surpassed even during the days of his apprenticeship; and naturally enough feeling the want of such assistance as might really advance his views in the art, he determined to set out on a journey to Italy. For this purpose, since some command of money was necessary, he employed himself in painting and offering to sale little trifling pieces, such as were then popular, and thus filled his purse. It was one of these, a picture representing the glory of the saints, that first gave the public an idea of his talent for composition; and from the sudden change of manner which it displayed,

leave behind him sufficient to defray the expenses of his funeral; and his corpse was buried by a general subscription amongst his surviving friends.

Hitherto our attention has been directed to the south of Germany only: the first artist of any note who made his appearance in the world from the north was Jean Lys, a native of Oldenburg, and cotemporary with the last named painter: he received his education in the school of Henry Goltzius, as has been before mentioned, and whose manner he caught so happily, that it is very difficult to distinguish between his early works and those of his master. He afterwards went to Italy; but though filled with admiration for the antique, he never attempted to adopt a classical style in his works; yet he recommended with great zeal, that line of study to his pupils, alleging, that he only neglected it from having become acquainted with it at a period when it was too late to change his habits. It was not, perhaps, unwise in him, therefore, to take for his model what was more easy of comprehension, as well as of cultivation, the works of Titian, of P. Veronese, of Tintoret, and of Domenico Feti. He painted both in large and small size: his subjects were concerts, balls, village feasts, the temptations of St. An-

the most favorable auguries were made as to his future success in life. His earliest visit was made to Venice, where it appears that he was much delighted with the style of Tintoretto, whom, indeed, he never seems to have forgotten, generally preserving something of his fashion in all his subsequent works, both in respect of coloring, and the combination of his groups. He found employment here in painting small subjects on copper, according to his usual practice, and in getting up some larger pictures for churches: maintaining himself in such creditable style, as enabled him to pay his addresses to a fair native of Venice, and ultimately to obtain her hand in marriage. The next that we hear of him is his return to Germany; when he settled at Augsburg, and met with numerous commissions, and splendid patronage from all quarters. The Emperor Rodolph, the Duke of Mantua, and many other great patrons of the time, were anxious to secure for themselves specimens of his skill and talent; and had it not been for his extreme folly and debauchery, he would have easily amassed a very considerable fortune; so great, however, was his extravagance, that though, upon the lowest calculation, he must have received upwards of eighty thousand florins for his several pictures, he did not

tony, &c., as well as history, both profane and sacred; nothing seemed to come amiss from his pencil. One of his best works in the last mentioned line is a picture painted for the church of St. Nicholas at Tolentino, representing Adam and Eve pouring lamentations over the corpse of Abel. Lys was, unfortunately, given to intemperance, and this to such a degree, as eventually to prevent him from attaining any great success in life; he frequently besotted himself for two or three successive nights with drinking at a tavern, only returning to his painting room when compelled by the absolute emptiness of his purse: he would then sit down to his pallet for hours together without intermission, till he had finished a picture; this done, and sold, he went to the tavern again. In this way he passed his hours till his death, during his second visit to Venice, in the year 1629.

Frankfort on the Main at this period maintained a considerable number of artists of no small repute. Philip Uffenbach, Sandrart, and Matthew Merian, painters of history and portrait; Martin de Falkenberg, and Flegel, with his scholars, painters of still life; and besides these, Steenwyck, a painter of perspective, the father of the celebrated artist of that name.

But the greatest name which this city can boast is that of Adam Elsheimer, the son of a tailor, who was born there in 1574: he learned the first rudiments of art, as it appears, in the school of Uffenbach; but subsequently improved himself by travelling to Germany and Italy. His pictures are of a small size; some of the best of them are Tobias and the Angel, Latona and her Children, the Flight into Egypt, Cephalus and Procris, subjects such as admitted a combination of his excellence, both in figure and landscape painting, and nothing can be more inimitable in their line: his conception, his grouping, and his coloring, were unrivalled; and his novelty of style was, for a long time, much in vogue at Rome, as well as in all other parts of Europe. He may be considered too, as having considerably influenced the taste of the Flemish and Dutch school, many of whom were amongst his warmest friends and admirers; and he undoubtedly paved the way for the introduction of the amusing and fascinating inventions of Bamboccio and D. Teniers. His intimate friend, Count de Gaudt, of Utrecht, imitated his style very successfully; and impelled by a laudable desire of extending the reputation of Elsheimer, and disseminating his ideas more generally than could otherwise have

been done, employed himself in engraving many of his better productions. Elsheimer's slow and elaborate manner of painting, however, made him small returns, except in credit and fame; and having married at Rome, and become the father of a large family, it was with great difficulty that he was able to procure a livelihood. The unfortunate state of his circumstances preying greatly upon his mind, brought him into a state of settled melancholy; and being much pressed by his creditors for money, he was obliged to adopt measures of concealment, and latterly passed his time chiefly in the country, or ruins about Rome. At last this unhappy artist was seized for debt, and thrown into prison, where he ended his life, in the year 1632.

Sandart was born at Frankfort in 1606, where, after receiving a regular classical education, he was placed under Gilles Sadeler, the engraver, with a view of being brought up to follow that profession. But his master perceived an earnestness of talent in his pupil, which he thought might be better applied to other purposes, and advised him to quit the drudgery of the burin for the higher studies of the pencil. He was then placed in the school of G. Honthorst, commonly called Gherardo delle Notti, whom he accompanied in

his journey to England: and, young as he was at that day, he met with employment there, both from the king and others of his court. His works were chiefly portraits; some of them made after the manner of Holbein, whom he imitated to perfection. From London he embarked for Venice, from whence he subsequently went to study at Bologna, and made the tour of Italy. He then returned to Frankfurt, where he married, and resided for many years of his life at that place, or at Amsterdam. Portraits were still his chief employment, and he met with the patronage in this line both of the Duke of Bavaria and the Emperor Ferdinand, who honored him with the usual, if not allegorical, token of favour at court, a chain of gold.

He was far from fortunate in his private affairs, for though he came into the inheritance of a good landed property in the neighbourhood of Ingolstadt, it was at the time of his taking possession in so neglected a state, that he was obliged to sell his collection of pictures and drawings, to the amount of near 50,000 florins; and lay out the whole in its improvement. Scarcely, however, were things set in order, when the evil chances of war came upon him; the French army set fire to his house, destroyed his crops, and laid waste his fields. This second

misfortune gave him a distaste for his place, and he sold it and retired to Augsburg and Nuremberg, where he maintained himself by the exercise of his profession. He employed many of his latter years, also, in the compilation of the Lives of the Painters, a very useful and valuable work, though it is written in such an affected style of Latinity, as to deter any reader who sought in its perusal to combine amusement with information. It is nevertheless highly to be prized, from the notices it contains of German artists.

The drawings of John William Bauer of Strasburg are so excellent in their taste, and so faithful in all the differences of costume and character, as to have gained him a place among the best artists of Germany. He chiefly painted landscapes and ruins, but there are also engraving after some of his designs for Ovid's Metamorphoses, as well as some pieces of sacred history. There was no want of patronage in these days in Germany: Bauer, too, was invited to Vienna by the Emperor Ferdinand, and honored with the title of painter to his majesty: he died in that capital in the year 1640.

The liberality of the sovereigns, and indeed of the wealthy in general, had by this time excited great activity amongst the professors of the art in most parts of Germany: nor was

this confined to one branch of art alone; we find sculptors as well as painters of some note now flourishing at Vienna; and many other cities, though none seem to have made a greater display than one which has, from the highest antiquity, been of great consideration in Germany, the city of Augsburg.

George Petel, a statuary, though not actually a native of this place, found his account in a residence there, and many of his works, chiefly figures for churches, are still to be seen. He, too, as was the fashion of the day, had studied at Rome, where he formed an intimacy with Rubens that he was proud to maintain during the rest of his life. His statues will be thought by many, perhaps, to have something in their air of Rubens's style of design, than which, it must be confessed, nothing can be worse suited to the purposes of the sculptor. The beautiful designs wrought in iron at this city are worthy of remark; several chairs and thrones and other specimens are to be seen in the family collections of our English nobility, being inherited from ancestors who have received presents for military service in Germany; nor could more valuable gifts have been made: the designs are extremely elegant and classical.

John Kornman and John Fischer, who both

worked reliefs, and articles of that nature in iron and other metals, were flourishing at Augsburg in the former part of the seventeenth century, and such were their views of the profession, that they had both gone through a course of study at Rome, in order to qualify themselves for its pursuit.

Jean van Bockhorst, surnamed Langhen Jan, should seem, from the countries where his studies were carried on, and where he chiefly seems to have made his residence, to belong to the Flemish and Dutch School, but we find that he was actually a native of Germany, born at Munster in the year 1610. He was descended from a good family in that neighbourhood, and received a better education than usually falls to the lot of the generality of his profession. His pictures are either portraits or church-altar-pieces, in the management of both of which he exhibited no ordinary degree of merit; in his coloring he approaches sometimes very near to that of Rubens, or perhaps it would be speaking more correctly to say, Vandyke.

Adriaen and Isaac Ostade also were Germans by birth, born at Lubec; Adriaen in the year 1610, and his brother soon afterwards: they may be classed, however, more properly perhaps, under the head of the Dutch and Flemish.

School, with the best of whom, for their conversations and grotesque compositions, they may enter fearlessly into competition. There are many other artists about this period, to whom the same claims with regard to nurture and education may fairly be made.

We find, indeed, that the fame of the Dutch and Flemish School attracted almost all the young proficient in art that sprung up in the northern parts of Germany, or, at least, all who ever appear to have arrived at any distinction in the world. John Spilberg of Dusseldorp, a *protégé* of the Duke of Wolfgang, was sent by him with a letter of recommendation to Rubens at Antwerp, intending to place himself in his school; but hearing of his death on the road, his destiny was changed, and he was sent to Amsterdam, where he became the scholar of Gerard Flink, and arrived at a considerable degree of reputation. He was employed at the court of his patron for many years as a portrait-painter, and at his death returned to Amsterdam: but, at the request of his successor, the Elector Palatine, in whose family the duchy of Wolfgang was merged, he returned, and passed the rest of his days at his native city.

Jean Lingelbac was an excellent painter of markets, ruins and figures, sea-ports, and sub-

jects of that nature : he was born at Frankfort on the Main, in 1625, and united in his favor every chance of success by prosecuting his studies both in Italy and at Amsterdam : he quitted Frankfort, indeed, at a later period, in order to establish himself in the latter place, where he found probably a society more congenial to his humours and pursuits.

Frederic Moucheron, again, a native of Emden, and also a painter of landscape, had learned the principles of his art from Asselin : and though many of his years were passed at Paris, where he had met with abundance of employment, yet he preferred Amsterdam as a general place of residence, and returned thither, where he died at the age of fifty-three, in 1686. The figures in many of his landscapes of this period were added by A. Vande Velde, as those in his pictures made at Paris were by Helmbrecker.

Henry Roos too, born in the lower palatinate, studied in this school under C. du Jardin, and, like him, painted pastoral landscapes : he returned, however, from Holland to Germany, and made Frankfort his place of residence. Theodore Roos, his brother, a portrait painter, also studied in Holland, under Adrian de Bie.

Another native of Emden, and one still more distinguished in his line, was Louis Rakhuyzen,

the marine painter, a scholar of Van Everdingen, at Amsterdam, where he afterwards lived. Few painters ever enjoyed higher fame, or received larger prices for his pictures. The burgomaster of Amsterdam paid him more than one thousand three hundred florins, for a picture which he sent to Louis XIV. The King of Prussia, Elector of Saxony, Grand Duke of Tuscany, and the Czar Peter honored him with visits; and the last named is said to have, at one time, received instructions in drawing from him.

Little is known of his private life, but some idea of the singular nature of his character may be gained from the following anecdote, relative to the termination of it. A short time before his death, and while laboring under a tedious obstruction from gravel, he repaired to a wine merchant at Amsterdam; and after tasting several of his best liquors, made choice of a few bottles of particularly good flavor, which he desired might be sent to his house, with directions that they should be drank, according to Dutch custom, by the attendants at his funeral. He returned and marked them for this purpose, by affixing his seal upon them: he next laid out several pieces of money, equal in number to the years of his life, and wrote out

a list of friends to whom he sent invitations to come on a stated time. He then made his will, in which he gave them the money and wine at his death, which happened, as he expected, a few days afterwards, desiring that they would spend the money and drink the wine, with as good heart as he gave it to them. He was then nearly eighty years old, and had, probably, acquired those habits of callousness and indifference that sometimes accompany senility. His death took place in 1709. •

Gaspar Netscher was a native of Heidelberg, who being driven with his master, by distress, from their home, had the good fortune to attract the notice of a certain physician at Arnheim; and was, by his kindness, placed in the school of a painter of dead birds and game, &c., at that place, named Koster. He had a strong natural bias towards the art of design; and the success that attended his efforts, under this master, fired the ambition of his youthful mind, and he determined to go to Rome and qualify himself for higher studies than those of still life. The next stage of life is short, but eventful: he embarked in a vessel for Bourdeaux, where he fell in love, and married and settled, seeming soon to have lost all hankering after Italian studies. But his friends,

fearful that his sentiments, as a protestant, might run some danger of being impaired, by residing in a catholic country, where he had formed so tender a connexion, prevailed upon him, though not without some difficulty, to return home. He did not, nevertheless, make any long stay in Germany, but went and took up his residence at the Hague, a place not liable to the same objection as Bourdeaux, and certainly better suited for the pursuit of his line of the art, which was that of portrait painting: his success was such, that he not only maintained himself there in affluence, but was induced to bring up his sons also to follow the same profession, of whom an account has already been given under the head of the Dutch and Flemish school. His style something resembled that of Mieris.

Ernest Stuken, a native of Hamburg, and good painter of flowers, was the scholar of Abraham Mignon at Amsterdam. As far as his talents went, he did credit to the place; but here all praise must end—debauched in his habits, factious and rebellious in his conduct, the government found themselves obliged to commit him to prison, from whence he was only released under a sentence of perpetual banishment from the city. Mignon himself

was a German, born at Frankfort, who studied in Holland, under De Heem; and though inferior to his master, he arrived at a very high degree of reputation. He lived chiefly at Wetzlar, and died in 1679.

Another portrait painter of this date, who made a considerable figure in the world, was Peter vander Faës, commonly known by the name of Sir P. Lely. The nickname of Lely was not exclusively belonging to him. His father, who was a captain in a regiment of Dutch infantry, inhabited a house at the Hague, which was ornamented with the lily, and from this circumstance was obtained the name amongst his friends and intimates. This well-known artist commenced his studies under Grebber, at Haarlem, and soon became a greater proficient than his master; and having, shortly after, attracted the notice of William, Prince of Orange, he was permitted to accompany his suite on their journey to England, upon his marriage with the daughter of Charles I. Lely soon found means to ingratiate himself with that monarch, and ultimately obtained from him the appointment of painter to the court. It does not seem that he quitted the country during the usurpation of Cromwell, whose portrait, as it is said, he painted: we find

him, nevertheless, received as a favorite at the court of Charles II., who conferred on him the honor of knighthood, gave him a place about his person, and a pension of four thousand florins. He had considerable talent exclusive of his professional acquirements, and owing to this and the royal countenance, he lived with the nobility and first people of distinction in London, imitating, and almost equalling his predecessor Vandyke in his habits of extravagance. Magnanimity, however, is not always the concomitant of great talents, and certainly was not in the case of Lely. He died at the age of sixty-two, the victim of his jealousy at the rising success of Kneller, who had lately arrived in England.

One other artist, of the north of Germany, deserves mention here, whose studies, even his early ones, as it appears, were carried on in Italy instead of Holland, that is Simon Peter Tillemans, or *Schenk*, as he is called, who was born at Bremen, in the year 1602. His merit lay in landscape and portrait.

If we turn our view again to the south of Germany, we find the arts still in a flourishing state, though under an influence somewhat different from that which the vicinity of the Dutch and Flemish school had exerted on the

professors of the art in the north. Charles Scretta, of Prague, a painter of sacred history, who, fortunately for his improvement, had employed his earlier years at Florence and Rome, is spoken of by Sandrart in high terms of praise. He had, personally, made his acquaintance at Rome in 1634, and pronounces an eulogium upon him with a phraseology more creditable to the warmth of his friendship than to his taste in writing, calling him *the Apelles of the Caesarian Parnassus of the Muses in Germany*. Scretta, however, deserves something better than this clumsy compliment: he had, without doubt, considerable talents, as may be seen by many of his pictures in the churches of his native city.

Joseph Werner, of Berne, born in 1637, was the scholar of M. Merian at Frankfort; but who also studied in Italy. He painted both history and portrait with great spirit, and was employed in many works by Lewis XIV., and the nobility of the French court as well as by some of the imperial family. In a later period of his life, he went to Berlin at the request of the King of Prussia, to establish an academy of painting in that city. Of other Swiss artists, Rudolph Werdmuller, of Zurich, may be quoted as a good landscape painter. Marian Sibylle Me-

rian, the daughter of M. Merian above-mentioned, is more celebrated than her father: she excelled in painting insects and other subjects of natural history, a branch of science which has always been cultivated with great assiduity in Germany.

Augsburg was also very creditably fertile of genius at this day, and boasts the names of John Schoenefield, a painter of sacred and profane history; Rugendas, a celebrated painter of battles, who was employed by most of the sovereign princes of Europe; and John Udalric Mayer, a successful painter of flowers and fruit. At Nuremberg too, we find much talent displayed towards the end of the seventeenth century; and the seed that had been early sown in that city, never seems to have been, in after times, wholly exhausted. To this place, indeed, as far as education can give a claim, we are indebted for a very renowned artist, Felix Meyer, a scholar of Ermels: he was a native of Winterthur, born in the year 1653. His health not permitting him to reside in Italy, which he would have done in preference, he employed his pencil on the natural scenery of Switzerland, which he depicted with much feeling and talent. The landscapes in fresco, at the Abbey of St. Florian, in Austria, are amongst

his most celebrated works. Of his small pictures, those in which figures are added by Roos, or by Rugendas, are most highly prized. He died in 1713.

Germany also appears to have furnished many artists in the course of the seventeenth century, who are but little known in their own country, having migrated at an early age, and found a better harvest for their talents in Italy than at home. Such was Daniel Seiter, or Saiter, of Vienna, a pupil of Carlo Maratta, who was retained in the service of the Duke of Savoy, and so highly esteemed, as to be honored by him with a patent of nobility: he imitated Carlo Loth to perfection, who was one of the best German imitators of the Venetian style that we have seen. Reder, also a painter of battles, much distinguished himself by his ability at Rome; as did J. Paul and Egidius Scor; and one Ignazius Stern of Bavaria. Claude Lorraine himself is claimed by Sandrart as one of this number, and is inserted amongst the German artists; and it must be confessed, this has more appearance of justice than the claims which have been put up by the French on this head: Lorraine yet was part of Germany; the annexation to France did not take place till half a century after the birth of Claudio Gelee,

And, after all, if it is the artist they claim, it should be remembered, that he was no artist till he lived at Rome.

Amongst the illustrious Germans, who expatriated themselves after this fashion, must be reckoned Sir Godfrey Kneller, who was born at Lubec in the year 1648. He was the scholar of Rembrandt; but turning his attention to portrait painting, to which his master's manner was but little suited, he was obliged to seek for other aid; and, during his stay in Italy, gave up his time chiefly to the study of Titian and the Caracci. He was induced to speculate upon a journey to London, from the extraordinary accounts then circulated of the success of Sir Peter Lely; and having fortunately succeeded in painting the likenesses of the family of a merchant, named Banks, to whom his letters were addressed, his name was soon made known. The portrait of the Duke of Monmouth, in which he was equally successful, introduced him at once to the notice of the court; and, upon the death of Lely, which soon after made an opening for him, he became first painter to the king. He continued in favor under James II., William III., Queen Anne, and George I., by whom he was created a baronet. Amongst sovereigns who sat to him,

he has the honor of including the Czar Peter, during his *incognito* in England. Kneller being sought after, in the manner in which a fashionable court-painter usually was, felt that his success was sufficiently secure, and soon became more eager in the pursuit of present gain than of future reputation. He was the first person, it is said, who insisted upon the payment of half the price of the picture, at the first sitting, a rule, which though equitable in itself, he acted upon very unfairly, as he left, at his death, upwards of five hundred unfinished portraits. He died in London in the year 1726.

Bockhorst, of Deutekom, was a pupil of Kneller, and met with considerable patronage, both in England and Germany.

Philip Roos, or Rosa di Tivoli, was born at Frankfort, in 1655, where he commenced his studies under his father Henry. Having shown much ability, he was sent to Rome, at the expense of the Landgrave of Hesse Cassel, under an understanding, that he was to return to him upon the completion of his professional studies: his thoughtless and extravagant habits, however, soon taught him to forget his benefactor, and spent his allowance, while he could, without the least intention of quitting Italy. His rapidity in execution was truly wonderful. It is

related, that the Imperial Ambassador at Rome won a considerable sum of money from a Swedish general, by laying a wager, that Roos should finish a picture while they played a game at cards. In half an hour, being somewhat less than the duration of their game, it was finished; and is said to have been an excellent landscape, with figures, sheep, &c., and other accompaniments. The ambassador was so pleased with his adroitness, that he gave him one-half of the money he had thus acquired.

Occupied one day with his pencil, in the environs of Rome, Hyacinth Brandi, a person of some consideration at Rome, happened to pass, in his carriage, near the place where he was, and stopped to examine his work; and after much commendation, he invited him to call upon him at his house. Roos did so, and from his visit, left him as much charmed by his manners and conversation, as he had been before by his skill as an artist; it would have been well, indeed, if he had been the only person pleased: but the young painter, on leaving the house, chanced to fall in with the daughter of his friend, who was very handsome, and he suddenly conceived a desperate passion for her. This sentiment at first served only to fill him with melancholy; her family, her wealth, her

religion, and her beauty, equally made against his wishes; and he felt he had but one chance of success, and that he must rest his hopes on the impression that might be made by his personal beauty, in which, it is said, he had none superior to himself in Rome. Italian ladies, however, are not always hard hearted; on another visit, while waiting for an audience of Brandi, and strolling about the garden, he caught sight by chance of his *inamorata* at a window, and the time being short, and the occasion one that might not return, he lost not a moment in endeavouring to signify his amorous passion to her by signs, and was happy enough to receive some slight marks of kindness in return. A similar scene of pantomime was continued for many days; but being at length discovered, her father became furious with passion, forbid Roos to approach his house again, and, according to the usual recipe in such cases, sent his daughter to a convent.

The violence of the young man's feelings now knew no bounds, and he made his determination to leave no means in his power untried that might promise success to his wishes: as a first step, and one that probably cost a man of his habits but little reflection, he removed one of the apparent obstacles to their union,

by changing his religion. He went to the cardinal vicar, and requested the assistance of a priest, whose discourses he had hypocrisy enough to appear to listen to, and then made a solemn abjuration of his former profession of faith. Having gained the ear of the cardinal by this means, he related the story to him of his love, and easily persuaded him, that the daughter of Brandi loved him as sincerely as he did her: the cardinal seems to have been a weak man, and made such representations to the pope of this case, that his holiness thought right to issue his commands to Brandi to give his consent to the marriage. Roos having obtained his wishes, took the earliest opportunity of showing his ill will to the father: the very day after the ceremony was performed he took all the jewels of his wife, and clothes, even to her wardrobe of linen, packed them up, and sent them back to his house; with a message, that he wanted nothing of him but his daughter, and that he could assure him, though a painter of animals, he was yet able to maintain his wife. This gratuitous piece of folly caused Brandi to disinheret her; and soon after the poor man died of grief, and vexation: while she in a short time found, too much reason to lament the connexion she had formed with a man so capricious and ex-

travagant in his character. They hired a house at Tivoli, from whence he derived his usual name of Rosa di Tivoli; this habitation was filled with asses, sheep, and other animals, the subjects of his studies; and which were but too often the only companions of this unfortunate girl. Roos soon grew indifferent to her personal charms, and indulged her with little of his society; she was fortunate, indeed, when, during his excursions, which were sometimes prolonged for a month or more, he did not leave her in a state of absolute want. His common custom was to pass the day at a tavern, sending his servant to sell his pictures for whatever he could get for them: this servant looked as narrowly to his advantage as his master to his pleasures; and borrowing a few small sums of money from a friend, reported the sale, with a common story of the difficulty he had to find a customer. Roos was always content if money enough for his tavern bill was put into his hand; and this fellow, watching his opportunity, made a very large profit by selling these pictures, which were painted with great spirit and skill. A day is the history of the life of a man like Roos; he never amended his conduct, and died unlamented in the year 1705.

Few painters of this school are considered to have attained greater excellence in the historical department than Gregory Brandmuller, of Basle, a pupil of Le Brun, at Paris. Of his proficiency it is enough to say that he was thought worthy to be employed by that master as his assistant in many of his works at the palace of Versailles. The courts of Wirtemberg and Baden Dourlach, as well as his native city, were enriched by the pencil of Brandmuller. He appears to have painted portraits as well as history; they are not very numerous, for he died at the early age of twenty-nine, in the year 1691.

In the same lines also, though chiefly the latter, excelled Johann Kupetzky, son of a weaver, born at Porsine, on the frontiers of Hungary. Feeling a strong dislike to his father's profession, to which he was naturally destined, he left his home, and became a beggar for his livelihood; chance, however, took him to the door of a German count, who was pleased with some figures he had accidentally scrawled with charcoal on a wall; and being seized with the spirit of patronage, immediately placed him under Kraus of Lucerne: he afterwards visited Italy, where he chiefly attached himself to the style and manner of Carlo Loth. He enjoyed

great reputation for his portraits; and was offered an establishment by Prince Lichtenstein, as also by the Czar Peter, both of which he refused, telling the latter that he did so only from the wish to maintain his liberty and his religion; he also refused an invitation from the Kings of England and Denmark.

Peter Strudel, of the Tirol, was another follower of the style of Carlo Loth. He was employed by the Emperor Leopold, and ennobled by him: he died at Vienna in 1717.

Portrait painting was, indeed, now the sure way to honour and wealth; and even painters of likenesses in miniature were among the most successful of the day.

Jacques Antoine Arlaud, of Geneva, so justly celebrated for his literary acquirements, excelled in this walk of art, and was greatly patronised by Louis XIV.

Jean Rudolf Huber, called the Tintoret of Switzerland, began life as a painter of miniature; he afterwards changed his plan upon the recommendation of Carlo Maratti, and became excellent in portraits in oil. He is never known to have accepted of any assistance, and yet there are reckoned upwards of 3065 pictures that issued from his hands.

Anna Wasser, of Zurich, a scholar of Werner,

showed also considerable talents by painting in miniature.

Francis Krause, of Augsburg, was celebrated for his portraits, but they were worked in crayons: he also painted scripture pieces for churches.

The pictures of Paul Ferg of Vienna, landscapes and figures, after the manner of Berg-hem and Wouvermans, are well known both at Vienna and in London, in both of which places he resided for some time. We next come to a master who carried the ideas of German patience and perseverance to a greater length than any artist hitherto known, and with his name it will be sufficient to close this catalogue. Balthazar Denner was born at Hamburg in the year 1689, son of a minister of the church: always in a state of infirm health from a fall he received when a child, he used continually to occupy himself in copying pictures or prints, and sought a natural source of amusement in the sedentary pursuits of the art. He was destined, however, to the commercial line by his friends, and could only consecrate his leisure hours to his favorite study: but chancing to be carried to Berlin, whither the king had assembled many of the best artists of the time, his love of art received a stimulus that got the

better of his more serious intentions, and he quitted his trade for the labours of the pencil. His attention was from his natural habits directed to minutiaë, but such was the success of his highly finished manner, that he found patronage in abundance; he painted the Duke Christian Augustus of Gottorp, the King of Denmark, Prince Menzikof, the Duchess of Wolfembuttel, &c.; and, like many others of his profession, made a speculative voyage to London, where he met with universal admiration. One picture in particular, a head of an old woman, which greatly excited the commendation of Vanderwerf, was sold to the Emperor Charles VI. for no less than 5865 florins: the person who brought it was allowed to kiss the emperor's hand, and it was kept under a strong lock, the key of which his majesty usually, if not always, kept in his own possession. Tired, however, of a wandering life, he retired to his native city, and neither the pensions offered by the King of Denmark, nor the 1000 ducats promised by the Empress of Russia for her portrait, with the promise of paying the expenses of his voyage if he would go to Petersburg, again could tempt him to leave his home. He died just as he had been prevailed upon with

great difficulty to promise to undertake a short journey to Brunswick in the year 1747.

In spite of the strict attention required by his method of finishing, a power of which it requires the aid almost of a microscope to scan all the merits, he never lost sight of the character of the object he painted; and though without taste in his attitudes, or skill in arrangement of drapery, he must be considered as of some note, from having attained the highest perfection of any artist that followed this style of painting. His flesh is so represented, that one would imagine the blood must circulate underneath the canvas; even the pores of the skin are minutely and accurately marked. Here our admiration ends; no artist proposes him for a model, but rather regards him as a man who degraded the art by returning to those principles of simple mechanical imitation which belong to times of comparative barbarity.

Raffael Mengs, Zoffani, Lutherburg, Angelica Kauffman, and several other distinguished artists, may be mentioned as Germans, or as in the case of the last named, Swiss by birth: but they lived apart from their native country, and seem to have little or no concern with the German School.

There was a native of Switzerland of still later date, whose name is not, perhaps, necessary to a history of art, from the rank, at least, which he would naturally occupy, but whose story is curious and interesting from the view it seems to afford of the development of certain faculties, or perhaps it may more properly be said, habits of the human intellect. It is almost unnecessary to state, that the *goitre*, a complaint common in many parts of Switzerland, is more or less connected with a degree of idiocy; or, as it is called, *cretinism*; the incompleteness of the mental organisation of those who are so afflicted, varying pretty regularly as the external symptoms. Godfrey Mind of Berne, celebrated for his drawings of animals, was *goitrous* and a *cretin*; not, indeed, one of the lowest order, for though he never showed a capacity fit for cultivation in any other line than that of drawing, and could never be taught even to read, he was somewhat above the *beast-of-burden* employments to which this race are generally destined; but he was, as *cretins* generally are, of a diminutive size, not taller than a boy of ten years of age, and his *goitre* was so large as to render his pronunciation almost inarticulate. He was maintained at first chiefly by the charity of Frendenberger,

a painter who made use of him to grind and prepare his colors. During his business with him he seldom opened his lips, though in time he gave evident symptoms of having acquired an attention to the varieties of form from his constant observation of his master's employment; and it was not long before he began to cut out with his knife, and even trace upon paper, the figures of animals, which seemed particularly to have fixed his attention. Of these, cats were his chief delight, and, next to them, bears: he would stand for many hours together in mute gaze, leaning over the parapet of the ditch of Berne, where, as is well known, some bears are maintained at the public expense, and at his return endeavour to represent their shaggy forms with his pencil. By this sort of study he gradually improved his eye, so as to be able on occasion to hint corrections to his master; he became careful enough in his handling to be made useful in coloring his prints; and his designs had so much merit that they gained him considerable notoriety at Berne. With all this the only faculty which he seemed to possess was that of a remarkably retentive memory; he traced an outline with the scrupulous and undeviating fidelity of a Chinese artist, and when practice had given him command over his pencil, has been some-

times known to trace with great fidelity upon his paper a scene which he had not witnessed for upwards of a twelvemonth before. He was, indeed, utterly devoid of any inventive power, though there are some of his representations of his favorite animals, and of children, whom he was also able to portray, that speak a feeling of the ridiculous which seems wholly incompatible with the apparent dull state of his imagination. His strongest passion was for money, but he would receive it in no other coin than the batzen (or three-halfpenny pieces), and these only of a particular sort, being such as were stamped with the bear and a bar, the coinage of the government of Berne: but each batze, when he was paid for his work, was obliged to be counted separately to him, as he never could be taught to comprehend even the most simple arithmetical combinations; the addition of two to two being to him ever an impenetrable mystery. He died about six years ago, since which time many engravings have been made from his works: some of the best are groups of children, subjects taken from the herds of little Bernois ragamuffins, by whom he was usually surrounded wherever he made his appearance.

Great encouragement has been given in modern times to the cultivation of the arts in

all parts of Germany; academies and schools of design are established in the several capital cities, and many students are sent to study in Italy by the munificence of their sovereigns. There are also numerous and magnificent collections or galleries of pictures scattered throughout the empire. The imperial gallery of the Belvidere at Vienna is particularly rich in specimens of the national school: it has been formed by the pictures belonging to the reigning family, added to those of the Stahlburg and Prague collections, and contains many *chef d'œuvres* of the Italian masters. The Royal Gallery of Dresden was founded by Augustus III.: many of the best works of Corregio are to be found there, a bargain having been made with the Duke of Modena in the course of last century, for the delivery of a certain number of pictures chosen from his collection at the price of 1,500,000 francs. It also abounds in specimens of the Flemish and Dutch artists, containing, amongst other valuable works, sketches made by Rubens for the gallery of the Luxemburg. There are designs for these pictures to be seen also in the library at Rotterdam. The Royal Gallery at Munich contains, besides the other hereditary treasures belonging to the family, a selection of sixty

pictures from the Manheim gallery, and of an hundred from the gallery of Dusseldorf, the collection of the Elector John William, of whose munificent patronage so frequent mention is made in the history of the Flemish and Dutch School. There are also several fine pictures belonging to the King of Bavaria, in the palace at Schleisheim. Besides these there are the galleries of Prince Lichtenstein at Vienna, of the Duke of Brunswick at Salzdalum, of the Elector at Cassel, and of the King of Prussia in the palace of Sans Souci at Potsdam, together with numerous private collections of individuals in various parts of the country. The modern students have therefore every advantage given them, and it is but justice to say that they have exhibited infinite skill and industry, and are on a par, as to merit, with those of their neighbours and contemporaries in general.

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CATALOGUES OF THE SEVERAL SCHOOLS.

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