A general dictionary of painters; containing memoirs of the lives and work of the most eminent professors of the art of painting, from its revival, by Cimabue, in the year 1250, to the present time / [Ed. by J. Watkins].

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A GENERAL

DICTIONARY OF PAINTERS;

CONTAINING

MEMOIRS

OF

THE LIVES AND WORKS

OF THE MOST EMINENT

Professors of the Art of Painting,

FROM ITS REVIVAL, BY CIMABUE,

IN THE YEAR 1250,

TO THE PRESENT TIME.

BY MATTHEW PILKINGTON, A.M.

A NEW EDITION,

REVISED AND CORRECTED THROUGHOUT, WITH NUMEROUS ADDITIONS,
PARTICULARLY OF THE MOST DISTINGUISHED ARTISTS
OF THE BRITISH SCHOOL.

——— Reperire, apta atque reperta docendum
Digerere, atque suo quæque ordine ritè locare,
Durus uterque Labor. VIDA, Lib. 2. Poetic.

Ut Plurimis prosimus, enitimur. CICERO.

IN TWO VOLUMES.

VOL. II.

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M.

MAAS, DIRK (or THEODORE). This artist was born at Haerlem in 1656. At first he was a disciple of Hendrick Mommers, who commonly painted Italian markets, and particularly excelled in still life, which subject she introduced, such as herbs, roots, fruits, and plants. But after some time spent in practising under that master, Maas, disliking his manner and subjects, placed himself under Nicholas Berchem, with whose style he was delighted; and in which he might have made a considerable figure, if his attention had not been withdrawn by seeing some of the works of Huentenburg, which inspired him with a desire to imitate him; and from that time he gave himself up entirely to paint battles, the chase, and processions, with cavalcades. He studied horses after nature, and with great care observed all their motions, actions, and attitudes, till he designed them with great readiness, and with such a character of truth, that he gained the reputation of being a good painter in that particular line. He came to England in the reign of King William, and while here painted a picture of the Battle of the Boyne for the Earl of Portland. He also etched some plates in a fine style.

MAAS, ARNOLD VAN. He was born at Gouda in 1620, and became a disciple of David Teniers the Younger, from whom he acquired the art of imitating simple nature. The meetings, dances, weddings, and conversations of villagers and boors were his subjects, which he executed with spirit and humour. Having an earnest desire to improve his taste, he travelled to Italy, and studied there for some years; but before he could reap the fruits of his labour, he died on his way home to his own country. A great number of his drawings and designs are still preserved in the collections of the curious.

MAAS, NICHOLAS. He was born at Dort in 1632, and instructed in the school of Rembrandt; but soon quitted the manner of that master, on finding the ladies of

his time too delicate to approve of so dark a style of colouring in their portraits, though it displayed abundant force. He had a ready pencil, and a spirited touch, that proved very advantageous to him in portrait painting, to which he confined himself: and he was so much employed in that way, that it was accounted a favour to procure a picture painted by him. It is recorded of this artist, that happening one day to pay a visit to Jordaens, in order to take a view of his productions, and being exceedingly struck with the beauty of them, Jordaens asked him what were the subjects he painted? Maas answered, that he was a designer of portraits. To which the other replied, "I pity you most sincerely for being a martyr to that style of painting; in which, let your merit be ever so great, you are condemned to suffer the whim, folly, impertinence, and ignorance of such a number of both sexes." Maas died in 1693.

MAAT, *see* BLANCKHOFF.

MABUSE, (or MAUBEUGE) JOHN DE. He was born at Maubeuge, a village in Hainault; according to one account in 1492, and to another in 1499; but as he was certainly in England before the year 1502, neither of those dates are correct. It is not known from what master he derived his knowledge of painting; but in his youth he was laborious, and his principal studies were after nature, by which he acquired great truth in his compositions. To improve himself he went to Italy, and thereby became the first to show the Flemish masters how to treat historical and allegorical subjects in their compositions, and also the art of representing the naked in their figures, which, before his time had never been practised among them. He had a good pencil, and finished his pictures highly; yet, notwithstanding his advantages in Italy, and the correctness of his design, he never could arrive at the elegance of the Roman school. His manner was dry, stiff, and laboured, but he was exceedingly industrious in giving a polished smoothness to his colouring. Our Henry VII. employed him to paint the portraits of some of his children, which gained him great reputation, as he finished them delicately, and gave them spirit and liveliness. While in England he painted several others for the nobility. One of the most capital of his works is the altar-piece of the great church of Middleburg, representing the Descent from the Cross. That picture was so highly commended, that it raised the curiosity of Albert Durer, who took a journey to Middleburg purposely to see it, and after viewing it with fixed attention, he expressed his satisfaction in strong terms. But the *chef-d'œuvre* of Mabuse is the

A. Bannerman, Sculp.

JOHN MABUSE.

Virgin with the Infant, which he finished while in the service of the Marquis of Veren; and in that subject he contrived to pay an extraordinary compliment to his patron, by making the heads of his lady and son the models for both his figures. He was immoderately given to drinking; and it is said, that having received, by order of the marquis, a piece of brocade for a dress to appear in before the Emperor Charles V. he sold it at a tavern, and painted a paper suit so exceedingly like it, that the Emperor could not be convinced of the deception till he felt the paper, and examined it with his own hands. Mabuse died in 1562.

MACCHI, FLORIO, a disciple of Lodovico Caracci; he executed many pictures at Bologna, among which, those of the Crucifixion, in the church of St. Andrea del Mercato, and the Raising of Lazarus in La Mort, may be deemed *chef-d'œuvres*. His principal work, however, is a grand fresco, representing the Annunciation, in the church of Il Spirito Santo. Orlandi, in his Abecedario, speaks of Macchi as an engraver also, without giving any account of the productions of his burin. Malvasia states that this artist was born at Bologna, and that he flourished about the year 1620.

MACCHIETTI, GIROLAMO, denominated *del Crocifissajo*, from his father being a manufacturer of crucifixes, was a native of Florence, and born in 1535. He pursued his studies under Michele Ridolpo del Ghirlandajo, and was subsequently the scholar of Giorgio Vasari, whom he assisted when painting the palace of the grand duke at Florence. Macchietti repaired to Rome, where he continued for two years, and on his return gained great renown by producing the pictures of the Adoration of the Magi, and the Martyrdom of St. Lawrence. Naples, Pisa, and Benevento contain the principal productions of this artist.

MACERATA, GUISEPPINO DA, was born at Macerata in 1600, and is reported to have studied under Agostino Caracci. His picture in the college at Fabriano, representing the Annunciation, and his frescoes at Venanzio, delineating several miracles of the Apostles, exhibit strong proofs of the Caracci school, as they display grandeur of style and great chastity of composition. At the Carmelites of Macerata is a Virgin and Infant Jesus, together with Saints Nicola and Girolamo; at the Cappuccini is also a Christ delivering the keys to Peter, so much like Guido's performance on that subject, as to be a complete resemblance.

MACHELLI, ROLANDO. He was born at Genoa in

1664, and died there in 1728. He was a good painter of history and portrait.

MADDERSTEG, MICHAEL. He was born at Amsterdam in 1659, and was a scholar of Ludolph Bachhuysen, whose manner he imitated with extraordinary success, and proved one of the best artists of that school. He spent a great part of his life at the court of Berlin, and most of his works are in that city, or in other parts of Germany. He died in 1709. His sea-pieces and storms are painted with great spirit, and in exact conformity to nature.

MAES, GODFREY. He was born at Antwerp in 1660, and instructed in the art of painting by his father. But when he was capable of farther improvement, he copied the most capital paintings in the churches and cabinets of Antwerp, to which he had free access; and he likewise studied after nature with equal assiduity and care. At Brussels he made several grand designs for tapestries, filled with figures correctly drawn, well coloured, and with a good expression, which gained him so much credit, that he was even considered as a competitor with Rubens. He was constantly employed for the churches, the palaces of the nobility, as also for several foreign princes; and his uncommon talents procured him in 1682, the honourable office of director of the academy at Antwerp. In the church of St. George, he painted the history of the martyrdom of that saint for the great altar-piece, which is accounted a noble composition. For historical subjects he was as eminent as any of his contemporaries. He dressed the heads of his figures elegantly, and was a strict observer of costume. His back-grounds were enriched with architecture, landscapes, and the vestiges of ancient magnificence: his draperies are simple, well cast, and in broad folds; his touch free and firm; and his colouring good.

MAFFEI, FRANCESCO, was a student under Santo Peranda, but subsequently adopted the manner of Veronese. Boschini says, that Maffei was guilty of extravagance, and a great mannerist, from which that writer calls him "the painter of giants." The works, however, of this artist diplay such originality and grace, that he may stand acquitted from this imputation. In St. Michele's, at Vicenza, is a St. Anna, and other productions in the palace, which display all the vigour of fancy, and exhibit the true glow of Venetian colouring. Maffei, however, did not finish in a manner calculated to prolong his fame; many of his pictures being now almost effaced. The true date of this painter's

birth is not ascertained; but it is conjectured that he lived in 1640.

MAGANZA, GIOVANNI BATISTA, the *Elder*, received his education in the school of Titian, whose manner he imitated to perfection. He did not, however, prove so happy in historical as portrait painting, though specimens of the former are handed down, combining peculiar chastity and refinement of feeling. Maganza equally shone as a poet in his day; the effusions of his muse appearing under the title of Magagno. This artist, a native of Vicenza, was born in 1509, and died in 1589.

MAGANZA, ALESSANDRO, a native of Vicenza, was son of the foregoing. After studying in the school of his parent, he became the élève of Antonio Fasolo, when he applied himself to the manner of Zelotti and Veronese. The Martyrdom of St. Giustina; and the Adoration of the Magi; both preserved at Vicenza, are the principal works of this artist, who died at the age of seventy-four, in 1630.

MAGANZA, GIOVANNI BATISTA, the *Younger*, studied under his father, Alessandro, and painted history in his manner, proving nearly his equal in a delineation of St. Benedetto, preserved at Padua. This artist also assisted his father in several performances executed at Vincenza, in which city he received his birth, and also became a victim to the plague in his fortieth year, A. D. 1617.

MAGGI, GIOVANNI, though a painter of landscapes and architectural subjects, figures more as an engraver. Having associated himself with Domenico Parasachi, he executed a series of plates, representing the most conspicuous fountains in Rome, which work appeared in 1618. Independent of this, Maggi announced his intention of giving on a very extended scale, the plan of Rome and its celebrated edifices: this plan, however, failed, as amateurs were not found to support the undertaking. Maggi lived at the commencement of the seventeenth century, and claimed Rome as the place of his nativity.

MAGISTRIS, SIMONE DE, flourished in the Ecclesiastical States, in the year 1585. He was born at Caldarola, and proved clever, both as a painter and sculptor. His pictures of St. Philip and St. James are better composed than executed. At a later period of his proficiency, he painted his Madonna del Rosario, in St. Domenico, at Ascoli, which is much approved by Orsino.

MAGNANI, CRISTOFANO, was a pupil of Bernardino Campi. He painted history and portraits with considerable

success, and was blessed by nature with so good a memory, that he could sketch the portraits of persons he had only once seen. His works in fresco are beautiful, in which he was assisted by Cavaliere Malosso and Mainardi. This painter was born at Pizzichettone, a castle in the environs of Cremona, and arrived at his greatest excellence in the year 1580.

MAGNASCO, ALESSANDRO, denominated *Lissandrino*, was born at Genoa in 1681. He was the son of a painter little known, called Stefano Magnasco, a pupil of Valerio Castelli. He painted, and received his education at Milan, being instructed by Filippo Abbiati; and although he practised in a style less bold than his master, he still acquired much of his spirit and fire. Magnasco was fond of painting military evolutions, public processions, and was partial to what the Italians call the Bambocciate. Lanzi distinguishes it by the title of the M. A. della Battaglia, belonging to the Genoese school. Many pictures of this artist are to be seen in the palazzo Pitti, at Florence, where he was much noticed by the Grand Duke Giovanni Guastone. Magnasco died in 1747, aged about sixty-six.

MAINARDI, ANDREA, by some called *Il Chiaveghino*, was brought up in the school of Bernadino Campi, and proved one of his best pupils. He executed, with his nephew Marc Antonio Mainardi, many considerable works at Cremona. His picture of the Marriage of St. Anna, in the church of the Eremitani, is exquisite; the beauty of the vestments, the symmetry of the forms, and the harmony of the colouring, with a little more touch of the chiaro-oscuro, would have made it complete. This painter did not always finish well, and was often negligent and hasty. He excelled most from the year 1590 to 1613.

MAJOLI (or MAJOLA), CLEMENTE This artist was born at Ferrara in 1640, and studied under Pietro de Cortona. He was an historical painter: many of his pictures embellish the churches at Ferrara; while some in the Rotunda at Rome are equally admirable. One in the church of St. Paolo, at Ferrara, represents St. Maria Maddalena de Pazzi; and in St. Giuseppe is St. Nicolo da Tolentino supported by an angel.

MALAGAVAZZO, CORIOLANO, born at Cremona in 1555, was a pupil of Bernardino Campi, and aided him in the painting of some of his finest works in the church of St. Gismondo. His best production is a picture representing the Virgin and Child, together with St. Francis and Ignatius; which Lanzi mentions to have been designed by Bernar-

dino, in the church of St. Silvestro at Cremona. He is more acknowledged as the assistant of Bernardino than on account of any productions of his own.

MALINCONICO, ANDREA, born at Naples in 1600, was one of the best pupils of Cavaliere Massimo Stanzioni. His fresco works are not much known; but Dominici states, that the churches at Naples contain numerous paintings in oil from the pencil of this artist. In that of Miracoli are the Four Evangelists; and the Doctors of the Church, considerably better than most of his works, which are frequently characterized by negligence.

MALO, VINCENZIO. This artist was at first a disciple of David Teniers, but afterwards received improvement from the precepts of Rubens. Under those eminent artists he acquired a tint for colouring that was exceedingly beautiful, which recommended his works to all the lovers of the art; and at Genoa, Florence, Rome, and other parts of Italy, his performances rose so high in estimation, that scarcely any cabinet was without some picture of his painting. He died at the age of forty-five.

MALOMBRA, PIETRO. This artist was a pupil in the school of Giuseppe Porta, whom some call Salviati. His designs are more studied and laboured than those of most of the Venetian painters. He copied Palma, but avoided the meanness of an imitator; and his pictures of the Miracles of St. Francis de Paula, in the church of that name at Venice, fully express his style. The historical subjects of this artist are admirable; particularly those of the easel size. He was equally capital in pourtraying the architectural views of noted places in Venice, embellishing them with figures, beautifully arranged, and imagined with considerable ease and symmetry. Malombra also produced many portraits. He was born at Venice in 1556, and died in 1618, at the age of sixty-three.

MALTESE, ———. No particulars relative to the birth, the country, or instructor of this master are mentioned by Sandrart, or any of the biographers; but the subjects which he painted were fruit, jewels, shells, or musical instruments, placed upon tables covered with rich carpets or tapestry; and as he understood the chiaro-oscuro thoroughly, he gave every object a roundness and relief that is wonderfully strong, by a judicious distribution of the masses of light and shadow. His touch is bold and free, and his tone of colouring natural; but many of his compositions appear crowded and encumbered; nor has he always the most agreeable choice and disposition. The manner of his penciling was particular; for

in the carpets which he painted, he left the touchings as rough almost as the real carpets; but his work had generally a striking effect, and was excellent in its kind.

MAN (or DE MAAN), CORNELIUS DE. He was born at Delft in 1621, and having learned the principles of the art in his own country, determined to improve himself by travelling to Italy. In his progress he passed through Paris, directing his course to Florence, where he was detained two years, being importuned to work there for a nobleman. But as soon as he arrived at Rome, he diligently sought the most celebrated paintings, and studied them without intermission, being solicitous to obtain a good taste for design. To perfect himself in colouring, he next went to Venice, to study the works of Titian. After residing there some years, he returned to Delft with many accomplishments, and gave such incontestable proofs of his merit, that he received all possible encouragement. In the great hall of the physicians and surgeons, he painted one picture, which is accounted equal almost to any master of the first rank. The subject is a representation of the portraits of the most eminent members of the faculty of that time, disposed in an historical style. It is much in the manner of Titian, and is still esteemed an admirable model for all painters of portraits. Man died in 1706.

MANAIGO, SILVESTER. This master was excellent in composition and design, having studied with attention, not only the antique, but nature also, with intelligent observation. His figures are correct and well grouped, and many of his characters have a just and strong expression, with considerable grace. The extensive genius of this painter may be estimated by one historical composition, of which the subject is Joseph sold by his Brethren. In that design the characters are marked with judgment; the dejection of Joseph is apparent at the first view, but the expression of Reuben, or Judah, standing behind him, is true nature, and worthy of the greatest painter. There is a print after this painting, the original of which was in the possession of Giuseppe Pedrini, at Venice. In the church of St. Felix, in the same city, is a capital design of Manaigo, representing Our Saviour driving out the Buyers and Sellers from the Temple, which is extremely admired: also in the church of St. Eustachius is the picture of St. Matthew, painted in a very grand style, though the colouring partakes rather too much of the grey.

MANCHETTI, MICHELE, studied at Naples, and was the pupil of Marco di Pino; Domenico says he was born at

Genoa in 1550, and acquired great merit in painting historical subjects. There is a picture in the church of St. Agnello at Naples, of the Virgin and Child, with St. John, Mary Magdalen, and St. Lucia, which he painted about the year 1586.

MANETTI, RUTILIO. He was born at Sienna in 1571, and received his instruction in the school of Francesco Vanni, in that city; he exerted himself in imitating the manner of his master, and at last succeeded so happily, as to resemble him strongly in his colouring and graceful ideas, but his manner of penciling was different. He painted excellently in fresco as well as in oil; and his works were so highly esteemed in Florence and Pisa, that few chapels were without some of his performances. He had a fine invention, an elegant disposition of his figures, and considerable grace, which were improved by a pleasing tone of colour. He died in 1639.

MANETTI, DOMENICO. He was particularly famous for painting historical subjects of the easel size, many of which are in private collections at Sienna. He is supposed to have been related to the preceding painter. One of Manetti's pictures is particularly noticed by Lanzi in the Casa Magnoni, being a spirited delineation of the Baptista of Constantine.

MANFREDI, BARTOLOMEO. He was born at Mantua in 1574, and at first was a disciple of Pomerancio; but afterwards being delighted with the style of Caravaggio, he became a disciple of that master, and after the practice of a few years, imitated his manner with such exactness, that some of his paintings have been taken for the work of Caravaggio. His general subjects were corps de garde, soldiers, or peasants gaming with cards and dice, or fortune-tellers; and he usually painted his figures as large as life, and no lower than the middle, in imitation of the master whom he admired. Manfredi had a free, firm pencil; his colouring possessed great force; and his skill in the chiaro-oscuro enabled him to give his pictures a striking effect, by broad masses of light and shadow; though sometimes his colouring appears too black. This artist shortened his days by a dissolute and irregular life; and as he died young, his paintings are exceedingly scarce, and rarely to be purchased. His most capital picture is the History of Hercules delivering Tityus from the vulture.

MANGLARD, ADRIAN, was born at Paris about 1688, and met with great success at Rome, whither he went very

young; he was particularly clever at landscapes and sea-pieces, which he painted for the Albani villa, as also for the palazzo Colonna and Rosphigliosi. There are many beautiful etchings from Manglard's productions of sea-pieces, as well as landscape scenery, designed by himself. This painter died at Rome at the age of seventy-three, in 1761.

MANNOZZI, GIOVANNI, called *Giovanni da San Giovanni*. He was born in 1590, and instructed in design and colouring by Matteo Roselli, with whom he studied several years, and distinguished himself as an excellent artist, and one of the best fresco painters in Italy. His extraordinary merit recommended him to the favour of Cardinal Bentivoglio at Rome, by whom he was employed to paint a picture of Night, as a contrast to the Aurora of Guido. Such an undertaking, though deemed suitable to his genius and abilities, rendered him an object of envy among the painters of an inferior class. As soon therefore as he had made a considerable progress in his work, and received applause for his effort, he found the whole painting almost defaced and destroyed when he returned to finish it in the morning. The Cardinal expressed a proper indignation at this malice, and took every method to discover the criminals, but without effect. At last his eminence being prevailed on to permit Mannozzi to begin a new picture, he determined to find out the person who had been guilty of the injury, communicated his intention to a friend, and both agreed to conceal themselves at night on the scaffold, being persuaded that the same person would make a second attempt. About midnight, when all was silent, two persons approached, one of whom had a lantern in his hand. Mannozzi suffered them to ascend the ladder, but just as they reached the scaffold, he and his friend Furini threw them off, by which they were so dreadfully bruised, as to be rendered incapable of stirring till day-light, when they were discovered to be two French painters who worked in the same palace. After this Mannozzi proceeded in his labour without disturbance, and obtained the highest praise for the taste, judgment, and beauty of his performance. He had great freedom of hand; was correct in his design and outline; and remarkable for having an agreeable, as well as a new manner of composition. He is liable, however, to censure on account of his extravagant flights, and especially for the introduction of female angels among his celestial characters. He died in 1636.

MANTEGNA, ANDREA, called *Cavaliere*. This great artist was born at or near Padua in 1431. His origin was

low, and in the early part of his life he was employed to attend cattle; but his genius being discovered by Squarcione, he adopted him as his son, and gave him a good education. Such was his proficiency, that at the age of seventeen he painted a picture for the grand altar of St. Sophia at Padua, which acquired him great commendation; as it had not the least appearance of a juvenile composition or execution, but looked like the performance of an experienced master. He studied the antique with a kind of enthusiasm, and preferred the knowledge he derived from thence to every other branch of science in that art; but by this means he neglected to add the truth and tenderness of nature to the taste he had formed from the antique sculptures; contenting himself with mixing a few portraits among the figures of his compositions. However, some of his paintings have real merit in particular parts; though his manner is rather dry, and h is pencil stiff. His draperies are usually deficient in elegance, by being broken into too many small folds, which was perhaps in a great measure owing to the manner practised by the painters of that time; but for correctness of design his pictures may be compared with those of the best masters. The keeping is excellent; and the skill he had in perspective, which branch was either not well understood, or much neglected by his contemporaries, gave his works an additional recommendation, by infusing into them an appearance of truth as well as an air of novelty; his perspective being at the same time true and ornamental. Mantegna showed particular excellence in the foreshortening of those figures which were placed in a position to require it. In this respect good painters are often faulty, and even when correct, are apt to be ungraceful; but more perfect truth in figures of that kind cannot be produced; added to which, they uniformly abound in peculiar grace. His most capital work is the Triumph of Julius Cæsar; consisting of several pictures, which enriched the royal collection at Hampton Court. That work was performed for the Marquis of Mantua, who, out of regard to this painter's merit in that composition, conferred on him the honour of knighthood, and loaded him with considerable presents. This master is also accounted by the Italians the inventor of the art of engraving.

MANTEGNA, Francesco. The most perfect pupils of Andrea Mantegna were his two sons, one of whom was Francesco. The father left many frescoes unfinished, which they compleated, particularly the Camera Degli Sposi at Mantua; the dome of the castle displaying this work, which excites great admiration owing to the peculiar grace of its figures. Francesco also painted two laterals to complete the

altar in St. Andrea's church, which performance was begun by his father.

MANTUANO, *see* MARCELLO VENUSTI.

MANTUANO, RINALDO, was born at Mantua, and in the church of St. Agnese of that city, is a picture of the Virgin and Child by this painter, together with Sts. Agostino and Girolamo. There is a sublimity in the compositions of Mantuano far beyond his age, and his premature death is therefore much to be regretted, as he was considered the most complete artist of his time. So eminent were the talents of this painter, that it was even supposed he borrowed his outlines from his master Giulio Romano.

MANZUOLI, MASO, by some denominated *Maso di San Friano*, was a disciple of Pier Francesco da Jacopo, and subsequently of Carto Portelli. He was born at Florence in 1536, and considered equally eminent with Batista Naldini, and Alessandro Allori. This praise will not appear exaggerated to those who have inspected his beautiful work of the Virgin's Visit to St. Elizabeth, heretofore in the church of St. Peter at Florence, but subsequently transported to the Vatican at Rome. This admirable painting was executed when Manzuoli was only thirty years old; it is the best of his compositions, and the most finished painting from the school of Florence of that period. This painter died in 1575, at the age of thirty-nine.

MARACCI, GIOVANNI. He was born at Lucca in 1637, and taught the principles of design by Pietro Paolini; but at the age of fourteen he went to Rome, and entered the academy of Pietro da Cortona. By the precepts and admirable example of that excellent master, the proficiency of his pupil appeared surprising; and Maracci having experienced the advantages to be derived from so able a director, continued with him eleven years. At his return to Lucca he found immediate employment, and his works were uncommonly applauded. The judicious commended him highly, as well for the excellency of his taste and design, which was entirely of the Roman school, as for the goodness of his invention, and expression; the elegant disposition of his figures; the graceful airs of the heads; and a tint of colour that was exceedingly agreeable. He died in 1704.

MARATTI, CARLO, *Cavaliere*. This eminent painter was born at Camerino, in the marquisate of Ancona, in 1625, and was the disciple of Andrea Sacchi; with whom he pursued his studies for a great many years, and was so fondly

attached to that great master, that nothing but the death of Andrea could separate them. The most admired statues of the ancients, and celebrated paintings of the best of his predecessors, were the objects of his perpetual attention and imitation; till he had made himself master of the most beautiful forms, and graceful attitudes and airs of heads. Those he sketched with the utmost facility, and conveyed such dignity, beauty, and elegance to his own compositions, as surpassed the works of all his contemporaries. Maratti's manner of designing was grand, and his mode of thinking and composing truly noble as well as judicious; his ordonnances were rich and magnificent, and his expression lively and affecting. His colouring generally displays uncommon clearness and brilliancy, and his carnations are tender and delicate, especially in his early and middle time of painting; but many of his pictures appear at this day rather too strongly tinted with red, which takes off considerably from the lustre of his colouring. His touch is lively and exquisite, and his draperies have a noble variety, being managed with peculiar art and judgment. In the attire and ornaments of the heads of his figures, and in the distribution of the hair, there is somewhat that looks great, and at the same time natural, easy, and becoming; and although in several of his compositions an accidental incorrectness may be found in the extremities, yet, generally speaking, they are correct and elegantly turned; and the *tout ensemble* displays a grace that can scarcely be enough admired. As his first performances were principally Madonnas, the contemporary artists, who began very early to observe and envy his merit, gave him the nick-name of Carluccio delle Madonnine, as if his genius in composition was limited to that one subject and could rise no higher. However, he soon gave such manifest proofs of an extensive and enlarged genius, as convinced the world of the superiority of his talents. Maratti received the honour of knighthood as a public testimony of his merit, and he has been more respected and admired than any of the modern painters. While he was alive his works were sold at prodigious prices, and they still retain their value in every part of Europe: they are in the greatest esteem with the present age, and are likely to be equally sought after by posterity. The last work of Carlo is in the Carthusian convent at Naples, representing the Baptism of Christ. It is finely designed, yet one cannot help observing the decay of that masterly hand in the style of its execution. A very capital picture by Maratti is in the cathedral church of Sienna; its subject is the Visitation of the Virgin, the principal

figure (equally with that of St. Anne) being extremely beautiful; the draperies are elegantly cast in broad folds, the colouring good, while abundance of grace appears in the airs and attitudes. There are, however, defects in the feet and head of another of the figures in the composition, though upon the whole it is an excellent peformance. In the same church also is a Flight into Egpyt by this master, in which the head of the Virgin is in a fine taste, and of a noble character; but that of Joseph cannot be commended. In the palazzo Arnaldi at Florence, is preserved a very pleasing picture, representing Venus on a couch. The figure is lovely, and the attitude graceful, though the colouring is a little too red.

MARC, ESTEVAN, was born at Valencia, in Spain. He painted many historical subjects, as well as battles, the latter being his best performances. Palomino says, he was a pupil of Pedro Ornento; there is an altar-piece by him of the Last Supper, in the church of San Juan de Mercado at Valencia, much admired; he also executed a large painting of the Marriage at Cana, for the Bueno Retiro; and some battle pieces are also to be seen in the above place. This painter lived to an old age, and died in 1660.

MARC, MIGUEL, painted battles as well as history, though far inferior in excellence to his father, the foregoing artist. His most complete picture is the Death of St. Francis, which may be seen at the Franciscan church at Valencia. Marc was born in 1633, and died in 1670, at the age of thirty-seven, in the city of Valencia.

MARCA, GIOVANNI BATISTA LOMBARDELLI, was a pupil of Marco Marchetti da Faenza. Baglioni observes, that during the time of Gregory XIII. he closely followed the works of Raffallino da Reggio, in conjunction with whom he painted some frescoes in the Vatican. Marca also completed several pictures descriptive of the life of St. Francis, belonging to the church of St. Pietro Montorio. There is besides, another from his pencil, displaying the Resurrection, at St. Maria de Monti; while many more of his paintings are to be found in churches at Montenuovo. This artist was fifty-five at the period of his death, which occurred about the year 1587.

MARCEL, N. He was born at Frankfort in 1628, and became the disciple of George Flegel, or Vlughels; whose manner he imitated; but proved far his superior in the subjects which he painted, such as vases filled with different kinds of fruit and flowers, and curious shells, all which he

copied exactly from nature, and finished highly, with a light touch, and natural colouring. He died in 1683.

MARCELLUS, OTHO. There is considerable difficulty in endeavouring to ascertain to whom this Dutch painter was pupil, his excellence being of a singular description, extending itself to extraordinary ramifications of the art, as he delineated plants, insects, and reptiles, which were imitated with such peculiar exactitude, that they excited universal admiration. Marcellus visited Paris, upon which occasion his abilities received from the French queen the most ample remuneration. He also repaired to Florence, where innumerable favors were conferred upon him by the grand duke, and at which city he remained some time. This painter copied only from nature, and was consequently obliged to keep by him all kinds of scarce animals, and every species of curiosity. His pictures are particularly prized in Holland, as there is scarcely any good collection without them. Marcellus was born at Amsterdam in 1613, and died there in 1673, aged sixty.

MARCHESI, GUISEPPE IL SANSONE. This artist was born at Bologna about the year 1699. He commenced his career under Marc Antonio Franceschini, and subsequently practised with Aureliano Milani; he combined the brilliant colouring of Marc Antonio with the perfect outline of Milani, and painted many beautiful pictures for the churches of Bologna. There is also a fine performance of St. Ambrose resisting the entrance of the Emperor Theodosius into the Temple. The Nativity of the Virgin in la Madonna di Galeria; as well as that of the Resurrection in St. Croce, are finished after the best manner of Franceschini; his celebrated picture of the Martyrdom of St. Prisca, in the church of Rimini, seems to be an imitation of the St. Agnes of Domenichino. The Four Seasons, by this painter, are considered by Lanzi as the most complete specimens of the Bolognese school.

MARCHESINI, ALESSANDRO. This artist was a native of Verona, and born, says Orlandi, in 1664: he was in the first instance a pupil of Biagio Falaeri, and when young, received some instructions from Carlo Cignani at Bologna. This artist was very successful in historical pieces, and composed several works for the churches of la Madonna della Scala, Biagio, and other buildings. Marchesini lived for a period at Venice, and employed himself on historical and other subjects, which partook of more celerity in execution than neatness or merit in style. He died at the age of seventy-six, in the year 1740.

MARCHETTI, MARCO DA FAENZA, so named by Baglioni, lived at Rome during the pontificate of Gregory XIII. He was very eminent in grotesque and arabesque designs, and painted the loggie of the Vatican in that style; this artist was also clever in other branches of the art, particularly historical subjects, which were well imagined and ably executed. There is a picture of Marchetti in the Vatican, representing Herod's Slaughter of the Innocents, and several others of the history of St. Francis di Paola, in Triniti di Monti; he also painted for some time in the palazzo Vecchio at Florence, for Cosmo I. He died in 1588.

MARCHIS, ALESSIO DE, was a painter in the year 1710, and born at Naples. He imitated Salvator Rosa, and produced landscapes, towns in flames, and views of sea-ports. The works of Marchis at Perugio and Urbino are much extolled; and he was so fond of following nature, that he caused a barn to be fired for the purpose of copying the conflagration, which act being traced to him he was condemned to slavery for some years; but under Pope Clement XI. he was released, and adorned the palace of Urbino with many of his best paintings. In the palazzo Semproni is preserved the beautiful picture of this artist, being a most masterly representation of the Burning of Troy, which very justly holds a distinguished place in that collection.

MARCILLA (or MARSIGLIA), GUGLIELMO DA, was born at Marseilles, and became a monk when very young, in consequence of having been engaged in a rencontre, which proved fatal to one of the parties. He afterwards fled from the monastery, and was secularized in Italy, where he made himself famous at Arezzo by his wonderful paintings on glass, for which he was invited to Rome by Julius II. This artist painted for his patron several pictures in fresco, and many on glass. He also designed and finished the Evangelists, in the manner of M. A. Buonarroti. His frescoes, like his master's, are deficient in brilliancy and tone; but his performances on glass, when opposed to the sun, produce all the glowing tints of the most exquisite colouring. Marcilla was born in 1475, and died in 1537, aged 62.

MARCONI, ROCCO, was born at Trevigi, and painted about the year 1505. Zanetti observes, with great probability, that he was a pupil of Giovanni Bellini; but Ridolpi classes him with the scholars of Palma. Marconi was famous as a colourist, and a good designer; but hard in his figures, and mean in characteristics. One of his first works is preserved in the church of St. Nicol, bearing date 1505; but

his most perfect picture is the Adulteress before Christ, in the Georgio Maggione.

MARCUCCI, AGOSTINO, was educated at Bologna, though a native of Sienna, and brought up in the school of Caracci. He attached himself, however, to a rival establishment, under the management of Pietro Facini. Some of the works of this painter are in the churches at Bologna, the subject of one being the Death of the Virgin.

MARESCOTTI, BARTOLOMEO. This artist was born at Bologna, and educated in the school of Guido Reni, whom he attempted to copy without success. Some of his pictures are preserved in the churches at Bologna; the Martyrdom of St. Barbara is in St. Maggiore; in the church of St. Stefano, the Virgin crowned; and the Condemnation of St. Sigismond adorns the edifice dedicated to that saint.

MARGARITONE, ——. This ancient master was born at Arezzo in 1198, and painted in the taste and manner of those Greek artists who contributed to the revival of painting in Italy. He worked in fresco and distemper; painted in a small as well as a large size; and was eminent also as a sculptor and architect. The art of gilding with leaf gold upon Armenian bole, was first invented by him; and at Pisa he painted the legendary history of St. Francis, with a number of small figures, on a gold ground. Many of his works were at St. Peter's, and in the church of St. John Lateran at Rome; several were likewise in his native city, and others at Florence and Pisa; by which he gained the reputation of being the best painter of his time. When Pope Gregory X. died at Arezzo, Margaritone was appointed to erect his monument, and to adorn the chapel where he was interred; by which means, a lucky opportunity was afforded him of displaying his abilities; for he not only sculptured the marble statue of the pope, which was placed on his tomb, but he also decorated the chapel with the portrait of that pontiff, and many other paintings. He died in 1275.

MARI, ALESSANDRO, was a native of Turin, and born in 1650; he studied first under Domenico Piola of Genoa, and afterwards at Venice, with Cavaliere Liberi. He then visited Bologna, and spent some time in the school of Lorenzo Pasinelli: many of his works adorn the churches of that city, the Crucifixion and Martyrdom of St. Sebastian, in St. Barbaziano being the most admirable of his performances. This painter resided principally at Milan, and gained great success in imitating the ancient masters. He died at Madrid in 1707, at the age of fifty-seven.

MARIA, CAVALIERE ERCOLE, sometimes named *Ercollino di Guido*, was born at Bologna, and became a very able pupil of Guido Reni, whose works he copied with such astonishing fidelity and judgment, that his master frequently mistook them for his own performances. Guido having left a picture unfinished, Maria imitated it so exquisitely, that placing the canvass upon the easel, Guido prepared to finish the design without discovering the imposition. His talents, although limited to copying, acquired him great patronage at Rome, where Urban VIII. signalised, and knighted him. Maria died at the above city in 1640, quite young, though his age is not ascertained.

MARIA, FRANCESCO DI, a Nepolitian, was born in 1623; he was a pupil of Domenichino, and studied the same subjects as his master with the greatest attention. He endured with patient fortitude the insults of contemporary painters, who accused him of a want of energy, and these revilings followed this artist to the grave. His pictures are not numerous, but those indentified as being from his pencil are highly valued, and sometimes taken for the works of Domenichino. Maria was also an excellent portrait painter, and Lanzi observes, that one performance by him shown at Rome, with two others from the pencils of Vandyck and Rubens, claimed the preference from the fiat of Niccolo Poussin, Andrea Sacchi, and Pietro da Cortona. This painter died in 1690, at the age of sixty-seven.

MARIANI, GIOVANNI MARIA, lived about the year 1655, and was born at Ascoli, when Valerio Castelli painted under Domenico Fiasella; when he joined with him, and acquired great fame at Genoa, both in fresco and oil painting. In St. Jacopo is a picture of the Christening of that saint, considered a very good specimen of the time. Mariani resided for a period at Rome, and was admitted a member of that academy in 1650. He painted some historical subjects, which are still extant at Genoa and Florence; and an admirable picture of the Rape of the Sabines, is also in the gallery of the latter city.

MARIENHOF, ———. This artist was a Dutchman, and born at Gorcum in 1650. He entirely employed himself in imitating the works of Rubens, and resided chiefly at Brussels, where he painted many historical pictures after the school of that master, and died at an early age.

MARIESCHI, MICHELE, was a Venetian artist, who painted in perspective, and acquired great celebrity in sketching architectural plans: he resided in Germany for a

considerable time, but upon his return to Venice executed many beautiful views, some of which he etched in a very superior manner.

MARIESCAI, JACOPO, was a native of Venice, and son of Michele ; he received the first rudiments of the art from his father, and was afterwards pupil of Gaspard Diziani his forte, like his father, consisted in architectural designs, and scenes in Venice, and he also copied Canaletti. Jacopo was born in 1711, and died in 1794, aged eighty-three.

MARINARI, ONORIO. He was born in 1627, and was the disciple of Carlo Dolce, by whose instruction, and his own assiduity in studying the works of the old masters, he acquired a good taste, and great correctness of design. His ambition was to imitate the style of his instructor, and his endeavours were attended with a success equal to his wishes. There appeared so great a similitude in the colouring and high finishing of these two artists, that it proved no easy matter to distinguish their pencils ; though in the choice of his subjects, in disposing them with elegance, and in giving them harmony and expression, Marinari was thought to have the superiority. In portrait painting his style was excellent, and the resemblances astonishing ; his colouring was life itself ; and he showed an equal degree of merit in historical compositions. Two charming pictures painted by him are the Judgment of Paris ; and Diana with her Nymphs bathing. These are said to have been sent to England. After the death of Carlo Dolce, Marinari finished several pictures which were left imperfect by that master, and executed them with exact similarity of touch and colour. He possessed a fruitful and fine invention, and was universally esteemed for the beauty of his colouring, the happy distribution of his lights, the noble airs of his heads, the decency and grace of his naked figures, and the correctness of his design. He died in 1715.

MARIO, DA FIORI, *see* NUZZI.

MARINI, BENEDETTO. This artist was born at Urbino, and was a pupil of Claudio Ridolfo ; he resided some time at Piacenza, where he combined the Lombard and Venetian schools, in which style he designed several altar-pieces. That of the Loaves and Fishes is the most perfect of his pictures, and combines the greatest skill and art, which performance decorates the refectory of the Conventuali. This picture was painted in 1625, and affords incontestable proof, that his genius was more brilliant than that of his master, although in the principles of the art he was not so perfect.

MARIOTTI, ——. We believe this painter was an Italian, who etched as well as designed, in a very spirited

manner. He has prefaced a book, containing a set of altar-pieces, by an etching admirably executed; the original design of which is by Ciro Ferri.

MARMOCCHINI, *see* CORTESI.

MARMOLIJA, PEDRO DE VILLEGAS. This artist was a Spaniard, and born at Seville about 1520. It was erroneously supposed from the grandeur of his style, that he had been a pupil of Raffaelle, whose death, however, was coeval with the birth of Marmolija, who improved himself considerably by travelling to Italy. Many of this artist's pictures are preserved in the churches, and some in the hospital of St. Lazaro at Seville, being uniformily eminent for symmetry in the figures, and a sublimity of character. Marmolija was seventy-nine at the period of his death, which occurred in 1599.

MAROLI, DOMENICO. This artist, born in 1622, was a disciple of Antonio Ricci, and on quitting his instructor, travelled to Venice, and devoted all his attention to that school. Being a native of Messina, he returned to Sicily, where he acquired the complete art of colouring; the delicate tints of his carnations are exquisite, and the contour of his heads finely characteristic. His pictures of the Nativity in Chiesa della Grotta at Messina; and the Martydom of St. Placido in St. Paolo; express the great powers of this painter. While at Venice, Maroli undertook some pastoral pieces after Giacomo Bassano, which were very highly extolled. This celebrated painter unfortunately suffered under the revolutionary anarchy which spread through Sicily, in 1674.

MARONE, JACOPO, painted from the year 1431 till 1484: though born at Alessandria, his residence was mostly at Genoa, where he designed many altar subjects for churches; he also produced in distemper a fine painting of the Nativity, which is in the church of St. Jacopo at Savona; and there are two in St. Brigada at Genoa, which bear the dates of 1481 and 1484.

MARTINELLI, GIOVANNI, was a Florentine artist, and figured during the middle of the seventeenth century. Lanzi says, historians do not allow him the praise to which he is entitled. There is a grand picture by this painter, of Balthasar's feast in the gallery at Florence; his finest composition, however, is the miracle of St. Anthony, at the Conventuali Pescia, while another, representing his guardian angel, adorns St. Lucia de Bardi.

MARTINEZ, SEBASTIAN, was a good historical painter, born at Jaen in Spain, about 1602; he passed the early part of his life at Cordova; and Palomino observes, that he painted several pictures for the churches, and three altar-pieces for

the convent of Corpus Christi, which represent the Immaculate Conception; the Nativity; and San Francisco de Assis. He visited Madrid upon the death of Don Diego Velasquez, and was nominated painter to Philip IV. He died, aged sixty-five, at Madrid in 1667.

MARTINEZ, AMBROSIO, was born in 1630 at Granada, and became the disciple of Alonzo Cano. Under that great artist he acquired distinguished reputation as an historical painter, his best pictures being preserved in the churches of the monastery of San Geronimo, and of the Carmelites at Granada, in which city Martinez died, A. D. 1674, at the age of forty-four.

MARTINEZ, JUSEPE, was a Spaniard, and born at Saragossa in 1612: when young he visited Italy, and practised some years at Rome, and upon his return to his native country, produced some fine works for the convents and churches at Saragossa; Palomino particularly speaks of a legendary life of our Saviour at St. Geronimo from the pencil of this artist, who died at the age of seventy, in 1682.

MARTINI, GIOVANNI, was born at Udina, and painted with great success from 1501 till 1515. He was fellow student with Pelligrino di St. Daniello, and Giovanni Bellini. His best composition is painted in rivalship with his brother artist Daniello, and represents St. Marco, on the dome at Udina, which Vasari pronounces equal in excellence.

MARTINOTTI, EVANGELISTA, was born at Castel Monferrato in 1634, and died in 1694, aged sixty. Orlandi states that he excelled in landscape painting, as well as human figures and animals. This painter was a pupil of Salvator Rosa, and Lanzi highly commends him for his historical designs, particularly extolling his picture of Christ's Baptism by St. John, which ornaments the dome of Casalo. His brother, *Francesco Martinotti*, was likewise a scholar of the great Salvator Rosa, and figured as an historical painter: the latter died in 1674, at the age of thirty-eight.

MARTIRELLI, ——. Was born at Naples in 1670, and instructed by Giacomo del Po; but not finding his genius inclinable to historical composition, and as he despaired of arriving at perfection in that style, he applied to landscape, in which he became an excellent master. Here he found room to exert all the powers of his imagination and invention; and acquired an extraordinary readiness of hand. His colouring was natural; his sites full of pleasing variety; his figures were elegant; and always introduced with propriety and judgment; the incidents of his light have generally a lovely effect, and his perspective is true. He died in 1720.

MARTIS, OTTAVIANO, born at Gubbio, flourished in 1400, and practised till 1444: there is a picture in fresco, mentioned by Lanzi, from the pencil of this master, in the church of St. Maria Nuova, dated 1403, representing the Virgin and Child surrounded by angels, in a glory, which though hard, is as elegant as the productions of any of his competitors.

MARUCELLI, GIOVANNI STEFANO. Was born in 1646, and the disciple of Andrea Boscoli, by whom he was taught design, colouring, and perspective. He soon distinguished himself in that school, and became so eminent, that he was invited to Pisa to paint a grand altar-piece, which he executed in a manner that established his reputation throughout all Italy. Another admired picture from his hand was the history of Abraham entertaining the three Angels, which performance is designed in a grand style, the expression good, and the taste of the composition elegant. He excelled also in architecture, and was the inventor of many useful machines. He died in 1706.

MARZIALE, MARCO. Was born at Venice, and from the authority of Lanzi, flourished from 1488 till 1506. He copied Giovanni Bellini, designing historical subjects, and was rather stiff in his manner. A picture of the Purification, bearing the signature of Marcus Martialis, Venetus, is in the Conservatorio delle Penitenti at Venice; and another of Christ and his Disciples at Emaus, bearing date 1506, adorns the Contari collection, which prove this artist, to have been still living at the last mentioned period.

MASACCIO, TOMASO, called *Da San Giovanni*. This ancient painter was born at St. Giovanni di Valdarno in 1401. He was the disciple of Masolino da Panicale, but proved superior to his master, and is accounted the principal artist of the second or middle age of modern painting, from its revival under Cimabue. His genius was extensive, his invention ready, and his manner of design had unusual truth and elegance. He considered painting as the art of representing nature with truth, by the aid of design and colouring; and therefore he made nature his most constant study till he excelled in its perfect imitation. He was the first who from judicious observations, removed the difficulties that impeded the knowledge of the art, by setting painters an example in his own works, of that beauty which arises from a proper and agreeable choice of attitudes and motions; and likewise from such a spirit, boldness, and relief, as appears truly just and natural. He was also the first who studied to give the draperies of his figures more dignity, by omitting the multitude of small folds practised by preceding artists,

and designing them with greater breadth and fulness. He was likewise the first, who endeavoured to adapt the colour of his draperies to the tint of his carnations, so as to make them harmonize with each other. His colouring was agreeable, his draperies loose and broad, and the actions of his figures much more graceful, than any of his predecessors. He was skilled in perspective, and performed several designs in that way, which excited general admiration; particularly a painting of the Annunciation in the church of St. Nicholas at Florence, in which the eye is pleasingly deceived by the receding of every object, with abundance of truth and artifice. His works procured him universal approbation, and his death, which happened in 1443, or according to Sandrart in 1446, was much regretted, at a time when there was the highest expectation of his arriving at perfection as he advanced in years. But the same merit which promoted his fame, produced envy; and he died, not without strong suspicions of having been poisoned. The most capital work of Masaccio, is the representation of Christ curing the demoniacs. He may be considered as one of the great fathers of modern art, for he led the way to every excellence to which it has since arrived. He was so absorbed in the pursuit of his art, that he acquired the name of *Masaccio*, from his total neglect of dress, his person, and all the common concerns of life. He was as remarkable for diligence and industry, as for the natural faculties of the mind, and was a signal instance of what well directed diligence will do in a short time. Vasari gives a long catalogue of painters and sculptors who formed their taste, and learned their art, by studying his works; among whom he enumerates Michel Angelo, Lionardo da Vinci, Pietro Perugino, Bartolomeo, Andrea del Sacchi, Il Rosso, Pierino del Vaga, and Raffaelle. Two noble figures were adopted by the latter painter from the designs of Masaccio: one of which he took for St. Paul preaching at Athens, and the other for the same saint when chastising the sorcerer Elymas. Another figure in the same work, whose head is sunk in his breast, with his eyes shut, appearing deeply wrapt up in thought, is introduced among the listeners to the preaching of St. Paul; as is also the proconsul Sergius Paulus. For the Sacrifice at Lystra he took the whole ceremony. Masaccio carried the art so far beyond what it had before attained, that he appears to stand as a model for his successors.

MASCAGNI, Donato, denominated *Fra Arsenio*, was a Florentine, born in 1579, and one of the best pupils of Jacopo Ligozzi. After quitting his master, he entered a monastery, and became a monk of the Servi, taking the name of Fra Arsenio, by which he is commonly known. He executed

many altar-pieces for his monastery, and the churches at Florence; Lanzi gives a partial account of a fine picture by this master, in the library of the Servi at Vallombrosa; it is a beautiful work, and represents Matilda, Countess of Ferrara, resigning her princely honours to the Romish See. This painter is more eminent for exactness and precision than graceful design, or softness of colouring. He died at the age of fifty-seven, in 1636.

MASSARI, ANNIBAL. Was born at Bologna in 1569, and having studied in the school of Passerotti, removed to that of Ludovico Caracci, after which he completed his studies at Rome. On his return to Bologna, he adorned the cloister of St. Michael, in Bosco, and many of the churches and palaces of that city, with his performances; whereby he obtained an established reputation. His works did honour to the academy of the Caracci, particularly the copies he painted after some of the finest compositions of Ludovico; and which have such an uncommon spirit, freedom, and exactness, as to make several of them pass for originals of that illustrious artist. Massari died in 1633.

MASSARO NICOLO, was born at Naples, and studied under Salvator Rosa; he painted landscapes in the style of his master, adopting his forms, and the sublime picturesque, more than his colouring, which was tame and vapid. Not succeeding in the outline of the human figure, he had recourse to other painters in order to complete his compositions, among whom was Antonio di Simone, an artist very little known. Massaro died in 1704.

MASSAROTTI, ANGELO, was a native of Cremona; he visited Rome, where he became the pupil of Carlo Cesi; previous to which he had been under Agostino Bonisoli. He painted an altar-piece for St. Salvatore in Lauro, and notwithstanding his long residence at Rome, was more partial to the Cremonese than the Roman school. Seldom influenced by imagination, he usually painted from a portrait before him, which subservient taste caused him to be considered a mere copyist. His picture of St. Agostino distributing his regulations to the different orders, is in the church of the saint of that name. Massarotti died at the age of sixty-eight, in 1723.

MASSI, JOHN BAPTIST, born at Paris in 1681, was a miniature painter and engraver; when young he studied the latter art, but as he executed miniatures with considerable success, he entirely adopted that branch, though he had acquired so much eminence as an engraver, that he was admitted a member of the academy at Paris. He superintended the

engraving of the pictures of Le Brun at Versailles, of which many of the designs were from the pencil of this master.

MASSEI, GIROLAMO, was a native of Lucca, and according to Baglione, flourished at Rome, under Paul V. and composed many works for the public buildings and churches. An altar-piece of the Martyrdom of St. Sebastian is in St. Luigi de Francesi, and the life and miracles of St. Francis de Paula in the Trinita di Monti. Massei is mentioned by Agostino Taja in his Descrizione del Vaticano, to have been one of the painters appointed by Fra Ignazio Danti, guardian of the works that adorn the loggie of the Vatican, upon which he was several years engaged. At the close of his life he returned to Lucca, and died there at the age of eighty.

MASSOLINO, PANICALE DA. Born at Florence in 1413, was at first a disciple of Lorenzo Ghiberti; but at the age of eighteen he learned the art of colouring from Gherardo della Starnina at Florence, and afterwards went to Rome to finish his studies. There he improved himself considerably, and soon met with encouragement; but the air of that city not agreeing with his constitution, compelled him to return to Florence. In that city he undertook a grand design of the history of St. Peter, in the different parts of which he introduced all the memorable incidents in the life of that apostle. This performance procured him great honour; as it not only pleased by the novelty of the design, but by the excellence of the keeping. It was painted in the manner of Giotto; the figures had much grace, and every part of the work possessed grandeur of taste, union, and harmony in the colouring, with very good relief; but it was much lamented that by the death of this artist some part was left unfinished. Massolino had an extraordinary genius, a good invention, and an expeditious manner of working. He was superior to any of his contemporaries in the dignity of his characters and the disposition of his draperies; in that sweetness of countenance which he gave to his female figures; in the agreeable turn of the limbs, and the life which he diffused through the eyes, in his knowing how to manage his lights and shadows so properly, as to give his objects a commendable relief, and in his knowledge of perspective. He died in 1450.

MASUCCI, AGOSTINO, was born at Rome in 1691; and became the pupil of Carlo Maratti. As a painter he did not possess much strength or power, but his energies were sufficient for the subjects he selected, which usually consisted of the Virgin, and Holy Families; he was equal to his master

in small pictures, and the features of his Madonnas are beautifully composed. The most excellent of his works at Rome, are St. Anna, in the church dil Nome St. di Maria, and the Holy Family in St. Maria Maggiore. There is an admirable picture of St. Francesco, in the Observanti at Macerata, but his most finished composition is a St. Bonaventura at Urbino; Lanzi speaks of his productions in the highest strain of panegyric. He died, aged sixty-seven, in the year 1758.

MATHYSSENS, ABRAHAM, was a Flemish artist, and born at Antwerp in 1570. He was a respectable painter of landscape and historical subjects; the Death of the Virgin in the cathedral at Antwerp; and an altar-piece of the Virgin and Child; with St. Francis in the church of the Recollets, being the best of his performances.

MATTEI, PAOLO DA, called *Paolluccio;* was born at Naples in 1661, and for some time studied at Rome; but afterwards became a disciple of Luca Giordano; from whom he acquired an expeditious hand, and a free pencil, resembling him also in that wonderful expertness of imitating Raffaelle, Guido, Titian, Corregio, Caracci, and other famous painters, so exactly as to deceive even good judges. Several of his original works are much esteemed, being well composed, and correctly designed; but there is a remarkable inequality in his performances, some being abundantly better than others. His fault was that of not well adapting his lights and shadows, to the production of a striking effect; those parts which demanded a strength of shadow, being perhaps a small degree deeper in the tint, than the lighter parts which they were intended to oppose; by which means the beauty of the colouring is in a great measure destroyed, and the whole appears weak. Yet he was a considerable master; and his works in the churches at Rome and Naples are highly commended, and will always afford a proof of the grandeur of his taste, and the freedom of his pencil. In the church of St. Xavier at Naples is a fine composition by him, of which some parts are deservedly admired. The figure representing the Deity, is ingeniously disposed, and in a becoming attitude; but the head of the saint is very indifferent, as well as the boys on the ground. Most of the ceilings of the same church are likewise by this master; but though exceedingly well composed, and possessing great harmony, yet from a want of broad masses of light and shadow they have but feeble effect. He died in 1728.

MATSYS, QUINTIN. He was born at Antwerp in 1460,

and followed the trade of a blacksmith or farrier till he was in his twentieth year. Authors vary in their accounts of the cause of his quitting his first occupation, and attaching himself to painting. Some affirm that the first unfolding of his genius was occasioned by the sight of a print, which was shown to him by a friend, who came to pay him a visit while in a declining state of health from the labour of his former employment; and that by his copying the print with some degree of success, he was animated with a desire to learn the art of design. Others say, he fell in love with a young woman, the daughter of an artist, and they allege, that this passion alone wrought the miracle, as he had no prospect of obtaining her, except by merit in the profession of painting. He applied himself therefore with incessant labour to study and practise the art, till he became so eminent as to be entitled to demand her in marriage, and succeeded. Whatever truth may be in these accounts, it is certain, that he had an uncommon genius; his manner was singular, not resembling that of any other master; and his pictures are strongly coloured, and carefully finished, though somewhat dry and hard. By competent judges it was believed, when they observed the strength of expression in some of his compositions, that if he had studied in Italy and acquired a knowledge of the antique, and the great masters of the Roman school, he would have proved one of the most eminent painters of the Low Countries. But he only designed from ordinary life, and seemed more inclined, or qualified, to imitate the defects than the beauties of nature. Some historical compositions of his deserve commendation; particularly a Descent from the Cross, which is in the cathedral at Antwerp; and justly admired for its spirit, skill, and delicacy. Sir Joshua Reynolds says, there are heads in this picture, equal to any painted by Raffaelle. But the most remarkable and best known picture of Matsys, is that of the Two Misers, in the gallery at Windsor, which has been engraved, a duplicate of which is at Hagley, the seat of Lord Lyttleton. He died in 1529.

MATSYS, JOHN, Was the son of Quintin Matsys, and born at Antwerp. He painted in the same style and manner as his father, but not with a reputation equal to him; though many of his pictures are sold to unskilful purchasers, for the paintings of Quintin. His most frequent subject was the representation of misers counting their gold, or bankers examining and weighing money.

MATURINO, ———, was born at Florence in 1490, and the disciple of Raffaelle, who not only instructed

him in the principles of the art, but afterwards employed him in executing several of his grand designs. He studied the antique statues and basso-relievos so effectually, that from them he imbibed a taste for elegant and graceful nature; proved a master of the first rank, and associated with Polidoro da Caravaggio, who had been his fellow disciple in the same school. Those two artists lived together, as inseparable in their affection as their labours; their taste of composition, and choice of subjects being similar; and even their ideas, as well as their handling, had so great a resemblance, that it seemed impossible to determine the pencil of the one from the other in their united performances. No painters could better design the ancient habits, vases, characters, arms, or sacrifices, than Maturino and Polidoro; and though they borrowed the hints from the most celebrated of the Grecian sculptors, yet even the imitation of the true antique taste appeared original in their compositions; a peculiar air of antiquity was observable in them all, and they were usually painted only in two colours, resembling the bas-relief carved on marble. As the knowledge and advantage of the chiaro-oscuro began about that time to be discovered, Maturino took great pains to obtain a competent power of using it in his own works; he had the happiness to find himself successful in his endeavours, and would probably have brought that part of the art to a much higher degree of perfection, if his life had been prolonged. But the troubles which involved Rome in distress compelled him to fly from thence; tore him away from his beloved companion Polidoro, though Vasari says, their souls were so united by a sincere friendship, that they were determined to live and die together: Maturino was carried off by the plague, when he had only arrived at the age of thirty-seven, in 1527.

MAUPERCHE, HENRY, was born at Paris in 1606, and acquired considerable encomium as a landscape painter. He designed several works in fresco for the apartments at Fontainebleau, and was received into the academy at Paris in 1655: there are also some etchings from his own designs and others, executed after Swanevelt.

MAURER, CHRISTOPHER, was born at Zurich in 1558. He was initiated in the first rudiments of the art, by his father Joshua Maurer, who was an artist of considerable genius. Maurer exercised his talents under Tobias Stimmer at Strasburg, whose manner he imitated; and painted well, both on glass and in distemper, although more celebrated as an engraver on copper and wood. Maurer published some

animals of the chace in conjunction with Stimmer; and executed many wood cuts for the Bible, which are remarkable for their correctness; he also etched a set of emblems, in 1622, which, after his death, were made public, under the tible of *Emblemata Miscellanea Nova.* Maurer died at Zurich, aged fifty-six, in 1614.

MAYNO, JUAN BAPTISTA, a Spanish artist, was born at Toledo in 1594; he studied under Domenico delle Grecche, or Domenico Teotocopoli, from whose tuition he acquired great excellence. This painter became a monk of the order of Predicatores at a very youthful period, but retirement did not preclude the exercise of his genius, and he ranked as one of the best artists of that period. Mayno was drawing-master to Philip IV. and designed for the monastery of San Pedro the Martyr four beautiful works, viz. The Nativity; the Resurrection; the Descent of the Holy Ghost; and the Mystery of the Trinity; there is also another fine picture by this artist in the same church, representing the Repentance of St. Peter. Philip IV. engaged Mayno to paint his grand battle-piece in the Bueno Retiro, wherein the Duke d'Olivarez is delineated in the act of encouraging the troops to conquer, by displaying the portrait of King Philip. Mayno died at Toledo in 1654, at the age of sixty.

MAYO, *see* VERMEYEN.

MAZO, DON JUAN BAPTISTA, born at Madrid in 1620, was the pupil of Don Diego Velasquez; Palomino says, he was a general artist, equally clever in portrait, landscape, and historical painting; he imitated with admirable talent the works of different masters; more especially those of Paul Veronese, Tintoretto, and Titian; and was ordered by Philip IV. to make copies from the royal collection of all the finest Venetian pictures, which he performed with so masterly a hand, that it was impossible to disoriminate them from the originals of those masters. He died at the age of fifty, at Madrid in 1670.

MAZZA, DAMIANO, He was born at Padua, where he acquired the rudiments of painting; but afterwards travelled to Venice, and became a disciple of Titian, whose manner he carefully studied, and imitated with success. Having in a few years improved himself under that incomparable master, he returned to Padua, and was employed to paint the history of Ganymede; which subject he designed with so much elegance, and with such a charming tint of colour, that it might deservedly be taken for the composition

and hand of Titian. But while he was giving this promise of being one of the greatest masters of Italy, he was cut off in the flower of his age.

MAZZIERI, ANTONIO DI DOMINO. This artist was a Florentine, and pupil of Francia Rigio: he rendered himself conspicuous in painting battle pieces and landscapes, which he executed with great vigour and strength of colouring. He lived about 1520.

MAZZOCHI, PAOLO, *see* UCCELLO.

MAZZOLINI, LUDOVICO, denominated *Mazzolini di Ferrara*; was born at Ferrara in 1481. The reader must not mistake this artist for Mazzolino, a Milanese, spoken of by Lomazzo in his *Idea del Tempio della Pittura*. Mazzolini di Ferrara is mentioned by Barrufaldi to have been the pupil of Lorenzo Costa; he was more successful in his easel pictures than those of a larger size, the former of which Lanzi greatly extols. An altar-piece of Christ disputing with the Doctors; and another of the Nativity, much smaller, are in the church of St. Francesco at Bologna. Mazzolini's works are in general very fine compositions, and executed with the greatest accuracy. In the gallery at Florence, there is a Holy Family by this artist, finely finished. He died at forty-nine years of age, in 1530.

MAZZONI, GIULIO. This painter was born at Piacenza, but studied the art, and was a disciple under Daniele di Volterra, at Rome. He flourished in the year 1568, and Vasari speaks of him in the highest strain of panegyric. Mazzoni's best picture is in the dome of Piacenza, the subject representing the Four Evangelists. Though incorrect in foreshortening, this artist was nevertheless a great painter.

MAZZONI, CESARE. This painter received his birth at Bologna in 1678, and studied successively under Lorenzo Passinelli, and Giovanni Giuseppe dal Sole. There are many of his pictures in the public buildings and churches at Bologna, which clearly prove him to have been a good historical painter. Among the best performances of Mazzoni are an altar-piece of the Virgin and Child in St. Colombano; the Crucifixion in St. Tommaso di Strada Maggiore; and St. Peter taken out of Prison in St. Giovanni in Monte. He died, aged eighty-five, in the year 1763.

MAZZUCCHELI, PIER FRANCESCO, *Cavaliere*, called *Morazzone*. This painter was born at Morazzone, in the Milanese, in 1571, but his origin was so poor, that he was

unable to procure a master to instruct him in painting, to which art his genius prompted him. However, he took every opportunity by seeing artists at their work, to gain some knowledge of design. He next took pains to improve himself, by studying after the antiques which were open to his observation, and the grand paintings in the churches, by pursuing which course for some years, he formed his taste, and perfected his hand, so as to appear an expert and ingenious artist, working equally well in fresco and in oil. He might have risen to the highest excellence, if his morals had been more correct; but when his reputation was almost established, he was unhappily stopped in his progress by an indiscreet amour, which compelled him to fly precipitately from Rome to Venice, where he added considerably to his knowledge, and united the colouring of that school with true taste of design. Several grand altar-pieces at Milan from his hand are much admired, and procured him the esteem of the Duke of Savoy, who took him into his service, bestowed on him many gratuities, and finally honoured him with the title of Chevalier. In the Chartreuse, at Pavia, is a noble altar-piece by Morazzone; which is composed in an exceeding grand style, and is charmingly coloured. His Epiphany, in the church of St. Antonio, at Milan, is a master-piece for colour, design, and breadth. It is clear that he was an imitator of Tintoretto, as well as of Titian and Paolo Veronese. He died in 1626.

MAZZUOLI, FRANCESCO, *see* PARMEGIANINO.

MAZZUOLI, GIROLAMO, called *Parmegianino*. He was a native of Parma, and the cousin and scholar of Francesco Mazzuoli, whose style and manner he happily imitated, and executed a great number of elegant designs for the churches of Parma, Pavia, Mantua, and other cities. He was an excellent painter, although he did not give to his figures that lovely air and grace which distinguished the works of his master; but he sufficiently evidenced the greatness of his abilities, by finishing some of the works of Parmegiano, which had been left unfinished at his death. There is reason to believe that many pictures which pass under the name of Francesco, were the production of his cousin, who however was more attached to the style of Corregio than to that of Francesco, of which he gave a proof in the Marriage of St. Catherine, in the church of the Carmelites at Milan. In the refectory of the convent belonging to the monks of St. John the Evangelist, in Parma, he painted a piece of perspective in fresco, and a Last Supper in oil, both admirably designed and executed; and in the chapel of the Franciscans he painted

a noble piece of the Conversion of St. Paul. He lived to a great age, and died about 1590.

MAZZUOLI, ALESSANDRO, was the pupil and son of the foregoing master; his historical pictures were after the manner of his father, though he proved greatly his inferior. Alessandro was engaged in 1571 to adorn the dome of the cathedral at Parma in fresco.

MAZZUOLI, GIUSEPPE, demonstrated *Il Bastaruolo.* This artist was born at Ferrara in the year 1525, and was conjointly with Giovanna Francesco Surchi, pupil of Dosso Dossi. From his father being a dealer in grain, he acquired the appellation of Il Bastaruolo, and with the exception of not adhering to perspective, a defect which is extremely palpable in his productions, he may be ranked with the best artists of the school of Ferrara. As he advanced in life, he corrected this fault, and adopted a softness in his colouring which imitated the chastity of Titian, and a comprehension of the chiaro-oscuro equal to the excellence of Corregio. Mazzuoli's pictures were so highly prized, that there is scarcely a public building at Ferrara which is not adorned by some of his works. The cathedral at Ferrara presents a fine painting of the Virgin and Child, crowned by angels; for the church of the Capuchins in St. Maurelio, the Ascension is a beautiful composition; a finished picture of the Madonna and Bambino; with Mary Magdalen and St. John; as also the Annunciation, is in Il Gesu; but his most admirable piece of art is in the Conservatorio of St. Barbara, pourtraying that saint and St. Ursula, with a group of figures, designed and executed with unequalled elegance and chastity. This astonishing painter was drowned while bathing, in 1589.

MECHAN, JAMES, was born at Leipsic in 1748, being a German painter and engraver of modern date. He studied in the academy at Leipsic, though previously he had been a disciple of Bernard Rode at Berlin. He gained much repute in Germany as a landscape and historical painter, but is more universally recognised for his productions as an engraver. Of this artist there are a considerable number of aqua-tintas, comprising Italian scenery, with many etchings from his own designs, and he also managed the burin with great adroitness.

MEDICI, PIETRO, was born of an illustrious family at Florence in 1586, and learned design and colouring from Cigoli; by whose instruction he acquired a strong and pleasing manner of colouring, a correctness of outline, and an expression that was truly natural. He died in 1648.

Ipse pinx. *T. Chambars sculp.*

Sr. John Medina.

MEDINA, Giovanni Battista, *Chevalier*; was born at Brussels in 1660; his father was a Spanish officer. After having learned the principles of design under the direction of Du Chatel, he made considerable progress, and applied himself to study the works of Rubens; making that eminent master his particular model, in preference to all other painters. He was indefatigable in his studies, through an ardent desire of imitating the beautiful tints of Rubens, especially in his carnations, to acquire his judicious manner of adapting the draperies of his figures to the difference of nations and times, and to habituate himself to that grandeur of thought and that variety of attitudes, discernible in the works of that famous artist. By that method of conducting his studies, his subsequent works procured him great reputation throughout Flanders, and recommended him to persons of the best taste in England, where his performances were considered not far inferior to those of Rubens. They produced such prices as did honour to the artist; and were esteemed, not only for the invention, but for the harmony that subsisted throughout the whole. He also excelled in portraits; painting those subjects with remarkable freedom of touch, and producing a strong resemblance of the person. Most of the princes of Germany held him in extraordinary esteem, and distinguished his merit by several marks of honour. In the year 1686 he came to England, where his abilities were already well known, and was amply encouraged during his residence in London. By the favour of the Earl of Leven, who procured for him a subscription of five hundred pounds, he was at last induced to visit Scotland, where he painted the portraits of the principal nobility. He might have enriched himself by the variety of historical pictures and portraits which he finished at the different courts where he was employed, if the largeness of his family, and perhaps some want of necessary economy, had not prevented it. By order of the Grand Duke of Tuscany, the portrait of Medina, painted by himself, was placed in the gallery at Florence, among those of the most memorable artists; and as a public acknowledgment of the merit he possessed in his profession, he was knighted by the Duke of Queensbury, then Lord High Commissioner; being the last knight made in Scotland before the union of the two kingdoms.

MEEREN, (or Meer), John Vander. This painter who is called *the Old*, was born in 1627, but the master under whom he learned the art of painting is not mentioned. His subjects were sea-pieces and landscapes, which he designed with great truth, sketching every scene after nature. The

situations of his landscapes are agreeably chosen, frequently solemn, and generally pleasing. The forms of his trees are easy and natural, his distances well observed, and the whole scenery has a striking effect, by a happy opposition of his lights and shadows. He perfectly understood the construction of ships, and represented their natural appearance in every position, so that his performances in that style are in high esteem. The figures which he inserted in his landscapes are well designed; and though they may want elegance, yet they are placed with judgment, and well adapted to their situations. His battle pieces are also in a good style of composition, touched with spirit, and have considerable transparence in the colouring. The fault of Vander Meer is, that in some of his pictures the back-grounds are too blue, and his landscapes have rather a yellowish tint. He died in 1690.

MEEREN, (or MEER), JOHN VANDER. This artist also surnamed *De Jonghe*, is supposed to have been the son of old John Vander Meer, and to have learned the rudiments of the art from that painter, being partly instructed by him; but before he had made any great progress, he became a scholar of Nicholas Berchem, and was accounted the best of those who were educated in the school of that admired master. He not only applied himself with assiduity to imitate the style of Berchem; but also took care to study nature with attention. In the manner of his master he painted landscapes and cattle, and his usual subjects are cottages, with peasants at their occupations and diversions, or tending flocks of sheep and goats, which are excellently designed, drawn with correctness, and delicately finished. His skies, trees, and figures are in a good taste, and his grounds are diversified and broken with judgment and skill; but it is observed that he rarely introduced cows, horses, or any other species of animal, except goats and sheep; the latter of which are so highly finished, that one would imagine the wool might be felt, by its softness. His touch is scarcely perceptible, and yet the colours are admirably united. The genuine works of this painter bear a high price, and are esteemed even in Italy, where they are admitted into the best collections; their scarcity, however, has occasioned many moderate copies after his works to be passed on the undiscerning for originals. He died in 1688.

MEER, JOHN VANDER, was born at Schoonhoven in 1650, and was taught design and colouring at Utrecht; but he went to Rome very early, accompanied by Lievin Verschuur. For some time he studied under Drost and Carlo Loti at Rome, where he painted historical subjects,

with figures as large as life, as well as portraits; having a strong, firm, and bold style of painting. Possessing an ample fortune, he was not very attentive to the profits that might arise from his profession; and was apparently much more anxious to acquire a lasting reputation than riches.

MEHUS, (or MEUS), LIVIO. This painter was born at Oudenarde in 1630, but his family being forced to fly from that country on account of the wars, he accompanied his parents to Milan, where he discovered his genius for painting, which made him desirous to go to Rome, but was obstructed by several incidents, and particularly by the poverty of his friends. At last, however, he had the good fortune to obtain admittance into the school of Pietro da Cortona at Florence; under whom he practised design and colouring for some years, and became a good proficient. Having gained such a degree of skill in the art as might qualify him for further improvement, he went to Rome, in company with Stefano della Bella; and by observing the variety of works in that city, formed a style of his own, correct and firm, with a peculiarity of penciling that was free and agreeable. He adorned many of the chapels at Florence with historical compositions, and the grand duke having employed him in several works, was so highly satisfied with his performances, that he ordered his portrait, painted by himself, to be placed in his gallery. The picture of Bacchus and Ariadne, which he painted in concurrence with Ciro Ferri, his fellow pupil under Cortona, is accounted admirable. The history also of Hagar and Ishmael; the Engagement of Achilles with the Trojans; the Triumph of Ignorance; and others from his hand, are esteemed excellent performances. In the chamber of Flemish artists in the ducal palace at Florence, is a grand composition of Mehus, the figures of which are as large as life, representing the Sacrifice of Abraham. Some connoisseurs say it was painted in imitation of Lanfranc, but it seems rather in the taste of Salvator Rosa, the composition having the character of that master's spirit and force, designed also in an elevated style, and with considerable fire; the expression throughout the whole being good, particularly in the figure of Isaac. His pencil is broad and free, the colouring strong, and every part shows the execution of a great master; though it were to be wished the contours had been more distinct and perceptible. Mehus seldom painted for churches, but was principally employed by the court and nobility. He had but little of Cortona in his manner of composition, nor of the Venetian school in his colouring. His tints are moderate, his attitudes animated, his shadows transparent, and his genius conspicuous. He died in 1691.

MEI, BERNARDINO, was born at Siena, and rendered himself most conspicuous from the year 1636 until 1653. Padre della Valle says, he much resembles the Caracci, though his master remains unknown. Many of his pictures adorn the churches of Siena; and he also painted a beautiful ceiling in fresco, of Aurora, which is preserved in the Bandinelli Casa.

MEIRE, GERARD VANDER. This ancient artist was born at Ghent, and proved one of the first painters in oil, in the style of Van Eyck, having flourished in the year 1450. Van Mander eulogises a painting by this artist, of the Death of Lucretia, which, according to that writer, was well designed, beautifully coloured, and admirably finished.

MELANI, GIUSEPPE and FRANCESCO. These artists were born at Pisa. Giuseppe became a disciple of Camillo Gabrielli, and was a good historical painter, which is clearly proved from his oil picture of the death of St. Ranieri, that adorns the dome of Pisa. Lanzi states, that the performance in question, although not the first in that collection, is notwithstanding a beautiful labour of the artist, and more free from mannerism than appears in the works of most of his competitors. Melani painted best in fresco, and more particularly in the figures sketched for the architectural views of his brother Francesco; in fact, they combined a complete imitation of the brilliant style of Pietro da Cortona, and as a perspective painter, Francesco was inimitable. The vault of St. Mattio at Pisa is conjointly the works of these brothers, and admirably executed. Francesco died first in 1742, and Giuseppe soon after, in 1747.

MELCHIORI, GIOVANNI PAOLO. This historical painter was born at Rome in 1664, and became a disciple of Carlo Maratti, to whose school he proved an ornament, as he had a lively and fertile invention, and possessed all the grandeur and sweetness of his master's style; to which accomplishments he added a singular correctness of design, and an expression full of propriety and spirit.

MELDER, GERARD, was born at Amsterdam in 1693, and had so early a tendency to painting, that he devoted even the playful time of life to practise after prints and books of designs. He painted many pictures in oil with success; but by the advice of his friends, afterwards applied himself to miniature, as the branch which would probably procure him more employment and fewer competitors. Having met with some paintings of Rosalba, he improved

his taste by copying them, and they were sold as dear as the originals. He also imitated the works of Rothenamer and Vander Werf with equal success; and designed historical and allegorical subjects in so good a taste, that his works were purchased at large prices. The landscapes of Melder are composed in an agreeable style, with figures elegantly designed, and pleasingly introduced; and for the King of Poland he painted a considerable number of pictures. He is accounted one of the best artists in the miniature style. He designed well; his composition is agreeable, and his colouring beautiful and true. He painted in enamel as well as water-colours; but discontinued that branch of the art, from an apprehension that it would be prejudicial to his sight. He died in 1740.

MELISSI, AGOSTINO. This artist was a Florentine, and lived about 1673; Baldinucci says, he was engaged by the grand duke to paint cartoon tapestry, after the manner of Andrea del Sarto, and that writer particularly praises his picture of Peter denying Christ, in the palazzo Gaburri, which was executed after his own design.

MELONE, ALTOBELLO, was born at Cremona in the year 1497. Vasari says, he composed for the churches of Cremona, legendary pictures of Our Saviour's Passion, which the same author describes as eminently excelling those of all contemporary artists of his country. Melone's frescoes are by no means so good as his oil paintings; Christ's Descent from the Cross, in the church del Sacramento, ranks among his most perfect works, being composed of numerous figures, and though not accurately designed, is well coloured, and possesses a softness and elegance in the display of the forms, quite foreign to the school of Cremona at the period when this artist flourished.

MELOZZO, DA FORLI. Lanzi believes the Christian name of this artist to have been *Francesco*, and adds with some probability, that he was a pupil of Ansovino da Forli, though he is conjectured by many to have been a disciple of Pietro della Francesca. According to Vasari, he was born at Forli, where he was best known in the year 1472. Scunelli, in Il Microcosmo della Pittura, declares that he was of a distinguished and rich family, but the ardent wish he entertained of cultivating, and acquiring the highest excellence in his art, induced him to descend to the mean office of becoming colour-grinder to some of the great painters of that period. This ancient artist first invented foreshortening, which was afterwards so successfully followed by Corregio.

Pietro della Francesca considerably improved the art of perspective after its first introduction by Paolo Uccello, a Florentine; but the sublime idea of figures in perspective on domes and vaults, which renders deception so sublime, was perfected and completed by the pencil of Melozzo. He lived at Rome a short time before the year 1472, and Vasari speaks of a work executed about that period, painted in fresco, for Cardinal Riario, nephew of Sixtus IV. on the dome of his chapel in the church of the Apostles, on the subject of the Ascension, the effect of which was wonderful in the extreme. This picture in the year 1711, was carefully separated from the wall when the chapel was taken down, and arranged in the pope's palace at Monte Cavallo, with the following inscription: *Opus Melotii Foroliviensis qui summos fornices pingendi artem vel primus invenit vel illustravit.* Melozzo's manner greatly resembles that of Andrea Mantegna, being eminently correct in design, and the heads nobly distinguished. This sublime painter was living in 1494, according to Luca Paccioli's account, called *Summa d'Aritmetica e Geometria,* published in the same year, in which he states that Melozzo da Forli, among other conspicuous painters, was still in existence.

MEMMI, SIMONE. Was born at Siena in 1285, and taught by Giotto, whose manner he afterwards imitated, and was employed by him, as an assistant, in the mosaic paintings which he undertook for the church of St. Peter at Rome. He there rose into high favour with the pope, who retained him in his service while he resided at Avignon; and at that court he had the opportunity of painting the Laura of Petrarch, for which that poet celebrated Memmi in such a manner, as has rendered his name immortal. On his return to Siena, he was employed to execute a picture for the cathedral, of which the subject was the Virgin and Child, attended by angels. The air and attitude of the Virgin is lovely; and the composition and ornaments are in a grand style. He finished many portraits of the pope, cardinals, and other illustrious persons of that age, among which was that of Petrarch; and as he spent the major part of his life at Florence, many of his greatest works are in the churches of that city. The chief excellence of this master consisted in his fresco painting; and Vasari testifies, that though he was not a good designer, his principal attention being engaged in studying nature, and painting portraits, yet the airs of his heads were good, and his colouring agreeable. He died in 1345. The following inscription is on his tomb;—"*Simoni Memmio, pictorum*

omnium, omnis ætatis celeberrimo. Vixit ann. 60. *Mensibus duobus, diebus tribus.*"

MEMMI, LIPPO, was born at Siena in 1360. He was the pupil, and a near relation of the before-mentioned artist. Inferior to Simone Memmi in design, he was an able copyist of his manner, and by the assistance of his productions, composed several works, which would have passed for those of Simone, had not Lippo Memmi affixed his signature to them. Unassisted by Simone, his works proved deficient in the component parts, although the colouring was brilliant. From a picture in St. Ansano di Castel Vecchio, at Siena, but lately in the gallery at Florence, inscribed A. D. 1333, it is supposed that Lippo worked conjointly with his relative, as the following Latin inscription presents itself on that performance. *Simon Martini et Lippus Memmi de Senis, me pixerunt.* At Assisi are also some pictures finished by Lippo Memmi, which appear to have been commenced by Simone; and at Ancona there are many of the joint works of these artists.

MENGS, ANTONIO RAFFAELLE. This eminent artist, a native of Auszig, in Bohemia, was born in 1728. Ishmael Mengs his father, a miniature painter of little note, gave him the first instruction in geometrical figures, and took him to Dresden, while still a youth. This artist sought every method of perfecting himself by application, and studying the performances of the ablest masters in that famous gallery. In the year 1741, when only thirteen, Mengs went to Rome, where he copied in miniature some works of Raffaelle, by command of Augustus III. King of Poland, that were greatly extolled at Dresden, to which place they were sent. He continued at Rome three years, and was appointed painter to the elector and king upon his return to Saxony, with a considerable annuity, and the monarch's consent to his revisiting Rome, where he again continued four years, and during that period, painted a beautiful picture of the Holy Family, which gained him the greatest applause. As Mengs married at Rome, he became solicitous of entirely fixing his abode in that city, but not being suffered to follow his inclinations, he was under the necessity of revisiting Saxony, which occured in 1749. After continuing three years at Dresden, the insupportable conduct of his father destroyed his spirits and health, and he obtained the king's leave to return to Rome. The circumstances of Mengs at this period became extremely embarrassed from the stoppage of his pension, in consequence of the elector and king's treasury being

reduced by the war. He laboured at low prices for absolute support, and was then engaged by the Duke of Northumberland to make a copy of the School of Athens, by Raffaelle. At this epoch, he painted the vault of the church of St. Eusebius, and soon after composed his beautiful fresco of Mount Parnassus, in the Albani villa, so finely engraved by Raphael Morghen. Mengs performed a journey to Naples for the Elector of Saxony, where he was noticed by the king, subsequently Charles III. of Spain; who, on his accession to the latter throne, invited Mengs to Madrid, and appointed him a considerable salary. The ceiling of the king's antichamber, representing the Graces, was his first essay, and in the queen's apartment are many of his most admirable pictures, comprising the Aurora, which is a most splendid composition. The air of Spain being inimical to his health, Mengs obtained the king's permission to revisit Rome for its re-establishment, and immediately upon his arrival there, he was engaged in the Vatican, by Clement XIV. where he painted his picture, representing Janus dictating to History, who appears in the act of writing; as well as a Holy Family. He resided three years at Rome, and was loaded with favours upon his return to Madrid, by his royal patron. On arriving in the latter city, he commenced his celebrated work in the dome of the grand saloon in the palace at Madrid, where the Apotheosis of the Emperor Trajan is executed with the most wonderful judgment, every component part being highly felicitous in its execution, while the colouring and effect of this splendid work is matchless. The frescoes of Mengs are infinitely superior to his oil pictures; the finest being his Nativity, in the royal collection of Spain. It is in the style of the famous Notte, by Corregio, in which the glory emanates from the Infant Jesus. This work was so much prized by the king, that he commanded for it a covering of glass, in order to preserve the performance from injury. Mengs, throughout his whole career, gave himself up to the attainment of the science of painting, neglecting the necessary care of his health, and totally abandoning all society and rest. In consequence of this, two years after his return to Madrid, continued toil, combined with an unhealthy climate, rendered it absolutely necessary that he should seek the Italian temperature, his disposition always inclining him to that centre of all art and science. With the sincerest gratitude he acknowledged his patron's goodness on being permitted to revisit Rome, after having been favoured with an addition to his salary, and receiving signal proofs of that monarch's bounty.

The emaciated constitution of Mengs seemed to experience returning health as he approached Rome, and his spirits revived at the prospect of passing the remainder of his life in that renowned asylum of the Muses. This perspective was, however, blighted by the death of his wife, whom he dearly loved, which event plunged him into the deepest affliction, so that his mind desponding, illness returned with increased suffering. When debilitated to the last extreme, he unfortunately consulted an ignorant quack, who accelerated his death in 1779, at the age of fifty-one years.

MENTON, Francis. Van Mander says this artist was born at Alkmaer about 1550, and a pupil of Francis Floris. His works are well designed, and his composition just; he painted portraits and historical subjects, but being much admired and sought after as a portrait painter, he too much neglected the study of the latter. Those, however, which he did execute, were finished with a considerable degree of merit. He died in the early part of the seventeenth century.

MERANO, Giovanni Batista, was born at Genoa in 1632, and a pupil of Valerio Castelli. One of his best compositions is the Massacre of the Innocents, preserved at Genoa; of which performance Lanzi speaks as being a most harmonious composition, characteristically expressive, and beautifully coloured. Merano died at the age of sixty-eight, in 1700.

MERCATI, Giovanni Batista, was a native of Florence, and an engraver as well as a painter. He was born at Citta San Sepolcro, in the year 1600, and closely followed Pietro da Cortona in historical subjects. At his birth place he painted two pictures of the Virgin; and an altar-piece in St. Lorenzo, pourtraying that saint, and many others, much after the manner of the Caracci. There are some etchings by this artist, most of which are from his own designs.

MERCIER, Philip. This artist sprang from a French family, though born at Berlin in 1689, and received his education at the academy of that city. He travelled to France and Italy, and subsequently to Hanover, when Frederic, Prince of Wales appointed him his portrait painter, and took him to England, where he was afterwards named one of the royal suite. Mercier painted several of the princesses, which performances were mezzotintoed by I. Simon. After a lapse of time, he lost the prince's patronage, and

resided in Covent-garden, executing portraits in the manner of Watteau. He died at the age of seventy-one, in the year 1760.

MERIAN, MATTHEW, *Junior*, born at Basle in the year 1621, was son of Matthew Merian, an engraver and glass painter, and supposed to have been the pupil of Vandyck, Rubens, and Sandrart alternately. He was clever as a portrait painter, as well as in designing historical subjects; his outline being sufficiently correct, his tone and colour vigorous, while in dignity of conception he has very seldom been surpassed. Merian's Artemisia mixing the ashes of Mausolus in her cup, in the possession of Joseph Werner, his scholar, and the Martyrdom of St. Lawrence for the cathedral of Bamberg, are the most admirable of his historical pictures. This artist was employed by the most distinguished persons in Germany; his equestrian portraits, particularly that of Count Serini in an Hungarian dress, with his right arm bared, and a sabre in his hand, is the most conspicuous, uniting the depth of Rembrandt, with the tone of Rubens.

MERIAN, MARIA SIBYLLA. She was born at Frankfort in 1647, being the daughter of Matthias Merian, an engraver and geographer. Showing an early fondness for painting, she was instructed by Abraham Mignon, from whom she learned neatness of handling, and delicacy of colour. Her genius particularly led her to paint reptiles, flowers, and insects, which she designed after nature, and studied every object with an inquisitive observation; so that her works rose every day in reputation. She frequently painted her subjects in water-colours on vellum; and finished an astonishing number of designs, being as indefatigable in her work, as in her inquiries into the curiosities of nature. She drew the flies and caterpillars in all the variety of changes and forms in which they successively appear, from their quiescent state till they become butterflies; and also drew frogs, toads, serpents, ants, and spiders, with extraordinary exactness. She even undertook a voyage to Surinam, to paint the insects and reptiles peculiar to that climate; and at her return, published two volumes of engravings after her designs. Her daughter Dorothea Henrietta Graff, who painted in the same style, and accompanied her to Surinam, published a third volume, collected from the designs of Sibylla; which work has always been admired by the learned, as well as by the professors of painting. This ingenious lady published her account and description of European insects, before her departure from Holland. She died at Amsterdam in 1717, aged seventy.

MESA ALONZO DE. Palomino says, this artist was a native of Spain, and born at Madrid in the year 1628; he was a pupil of Alonzo Cano, and composed several works for the public buildings at Madrid. He was also an historical painter of considerable genius: his legendary life of St. Francis, in the monastery of the Franciscans, is his best performance. He died at the age of forty, in 1668.

MESSINA, ANTONELLO DA, was a native of Messina, who, while studying in Sicily, having acquired the praises of Masaccio, the latter invited him to visit Rome, where he practised for a considerable period, and from thence proceeded to Naples. The discovery of oil painting by John of Bruges caused an insurmountable desire in Messina to possess that mystery; wherefore, armed with this resolution, he proceeded to Bruges, and gaining the favour of Van Eyck, who was then very old, acquired from him the process of the art, and was the first upon revisiting Italy, who painted in oil colours. Domenico Veneziano is also said, to have learned from this painter the secret in question. This account is, however, considered as questionable, although Vasari appears to regard it as correct. We have but a short list of the works of Messina; two altar-pieces being noticed by Lanzi, and some pictures of the Virgin, in select hands: he also mentions a portrait in the possession of Signor Martinengo, with the following inscription:—*Antonellus Messeneus me fecit*, 1494, and a Pieta, signed *Antonius Messneusis*.

MESSINA, SALVO DA, lived in the year 1511. Haskert observes that he was most probably the nephew of Antonello; that he imitated Raffaelle, and makes mention, with great encomium, of a picture painted by him for the cathedral at Messina, pourtraying the death of the Virgin.

METELLI, AGOSTINO, was born at Bologna in 1609, and was a disciple of Gabriello D'Occhiali. His excellence consisted in painting perspective and architecture; and in conjunction with Michel Angelo Colonna, he executed several magnificent works, which contributed highly to their honour. The friezes, foliages, and other ornaments of architecture, were performed by Metelli, in a grand style of design, and painted in a free and elegant manner. Metelli and Colonna were also jointly employed at the Bueno-Retiro, and other palaces in Spain, by Philip IV. during several years; and received there remarkable instances of the favour of that monarch, who was so delighted with their painting, that he

frequently went on the scaffold to see them at work. Metelli died in 1660.

METRANA, ANNA. This lady lived in the year 1718, and is mentioned by Orlandi as an eminent painter of portraits.

METZU, GABRIEL, was born at Leyden in 1615, but the artist under whom he first studied is not mentioned. The masters he chose for his models were Gerard Douw and Mieris: and he endeavoured to imitate them, as well in their style of composition as colouring: yet there is a remarkable difference in the touch and penciling, which readily distinguishes the works of those painters from the labours of Metzu. He had, however, generally, such exactness in his drawing, such nature, truth, and delicacy, in his design and pencil, such a pleasing tone of colouring, and so good an expression, that his pictures are in universal esteem. He approached near to Vandyck in his manner of designing the hands and feet of his figures; the countenances had usually infinite grace, a distinguishing character, and strong expression; and his pictures have abundance of harmony. His subjects were usually taken from low life, but they were designed after nature, and surprisingly well represented; such as women selling fish, fowls, or hares; sick persons attended by the doctor, chymists in their laboratories, dead game, painters' rooms, shops, and drawing schools hung with prints and pictures; all which subjects he composed well, and finished with neatness, as he also did his portraits. He spent much time on his pictures, which has occasioned their scarcity; and it is said that the Dutch prevent their being carried out of their own country as much as possible. On this account the paintings of Metzu, which are sometimes seen in collections, are either obtained by chance, or purchased at large prices. The value set upon the works of this master, has induced several painters to endeavour to imitate him, which productions others having circulated abroad, and being a little mellowed by time, are called originals. Metzu commonly painted in a small size. The subject of his largest picture, is a number of men and women in a mercer's shop; it is described as being excellent in the disposition, and correct in the design; the naked flesh being so soft, and melting, and the colouring so clear, that it is admirable; the silks and stuffs are curiously, and neatly distinct, and their different texture and folds represented with such truth and ease, that the painting affords entertainment to examine it. The attitudes of the figures are well chosen, and every

thing appears so natural, that nothing seems wanting to its perfection. Another picture of Metzu, representing a Lady washing her hands in a silver basin held by her woman, is an exquisite performance, and thought to be painted in his best time. But one still more capital is a Lady tuning her lute; the face is beautifully formed, and painted with the utmost delicacy; the flesh and life being imitated with uncommon force and spirit; and if the hands had been more correct, the whole would not have been unworthy of Vandyck. By confining himself to a sedentary life, with little intermission, he was severely afflicted with the stone; and having consented to undergo the operation of cutting, he was of too feeble a constitution to survive it, and died in 1658.

MEULEN, ANTHONY FRANCIS VANDER. This artist, born at Brussels in 1634, was a disciple of Peter Snyders, a battle painter, by whose instructions he made such a rapid progress, that several of his juvenile pictures passed for excellent performances. While he followed his profession at Brussels, some of his compositions happened to be carried to France, and were shown to M. Colbert, who invited him to Paris, where he was employed by Louis XIV. and had a pension of two thousand livres, besides a remuneration for his work. He attended the king in most of his expeditions, and designed on the spot, the sieges, attacks, encampments, and marchings of the royal armies, also taking views of the cities and towns rendered memorable by success; from which sketches he composed the paintings that were intended to perpetuate the remembrance of those exploits. In his imitation of nature he was exact and faithful; his colouring is excellent, and in his landscape, the skies and distances are clear and natural; and though his figures are dressed in the mode of the times, they are well designed, and grouped with so much judgment, that his pictures have always a striking effect. His design is generally correct; his touch free, and full of spirit; and in the distribution of his lights and shadows there appears so good an understanding, that the eye of the spectator is constantly entertained. The works of Vander Meulen have not perhaps the spirit and fire of Borgognone and Parocel; but they appear to have more sweetness; nor could any painter excel him in describing the various motions, actions, and attitudes of horses, as he carefully studied every object after nature, and knew how to express them with truth and elegance. His principal works are at Versailles and Marli; but many of his easel pictures are dispersed through England, France, and Flanders. He died in 1690.

MEULEN, PETER VANDER. This painter was a relation and pupil of Antony Vander Meulen. He was first intended for a sculptor; but relinquished that study for the pencil. He painted scenes of the chace and battle pieces, and came to England in 1670, when he was engaged to delineate the warlike feats of King William. There was a likeness of this painter executed by Largilliere, from which a print has been engraved.

MEUSNIER, PHILIP, was born in 1655, and a disciple of Jacques Rousseau. He became an eminent painter of architecture, having spent several years at Rome to complete his knowledge of that art; and by carefully examining the magnificent buildings about that city, ancient and modern, and likewise designing after the works of those masters who excelled in that particular branch, he acquired a considerable elegance of taste. His style of composition is of the Roman school; his colouring good, and he had a great felicity in managing his shadows and lights, so as to produce an extraordinary effect; he was also remarkable for a freedom of hand, and displayed abundant spirit in his touch. He died in 1734.

MEYER, FELIX, was born at Winterthur, in 1653, and received his first instructions from a painter at Nuremberg; after which he became a disciple of Ermels, a landscape painter, whose manner he followed, though he did not neglect the study of nature. In search of improvement he travelled to Italy; but the climate not agreeing with his constitution, he retired to Switzerland, where there are abundant materials to aid the imagination, and improve the taste of an artist, by the infinite variety of prospects of plains, mountains, craggy rocks, and precipices, with rivers, and falls of water, sufficient to furnish the fancy of a painter with subjects for compositions. Being indefatigable in surveying the beauty, wildness, and magnificence of nature in those romantic regions, he made a multitude of noble designs, which procured him high reputation, and amply supplied his demands. His freedom of hand, and singular readiness of execution, equalled the vivacity of his imagination, of which he gave a remarkable proof at the abbey of St. Florian in Austria, while on his travels. The abbot being desirous to have two grand apartments painted in fresco, and consulting another artist, who seemed very dilatory, applied to Meyer for his advice in what manner he should have it executed. Meyer for a few minutes viewed, and considered the place, and then taking a long stick, to which he fastened a piece of charcoal, immediately began to design, saying, "Here I would have a

tree," which he marked out as quick as possible; "at the remote distance I would represent a forest, as thus:—here a fall of water tumbling from great rocks, and so on." As fast as he spoke, he designed, and deprived the abbot of the power of expressing his approbation, so much was he lost in astonishment, to behold a design executed with such elegance and taste, without any time allowed for reflection. At the abbot's request, Meyer undertook to finish the sketch; the other painter was dismissed, and the whole work completed during the same summer. This adventure spread his reputation thoughout all Germany; and he was thenceforward continually employed by the first nobility and princes in Europe. But, at the latter part of his life, by endeavouring to fix on a manner still more expeditious and pleasing than that of a former period, his works had neither the same ease, freedom, nor semblance of nature, though they might produce more immediate profit. His first performances, however, deserve to be ranked with those of the best painters of landscape. He was not expert at delineating figures, and those which he inserted in his pictures are very indifferent; such therefore of his landscapes as were embellished by Roos, or Rugendas, are most esteemed. Meyer died in 1713.

MEYER, ANDREW. This painter was born at Zurich, in Switzerland, as mentioned by professor Christ. He also engraved some towns and cities, and his monogram generally accompanies his views.

MEYER, DIETRICH. This artist was an engraver as well as painter, and born at Zurich, in Switzerland, in 1571. He acquired great repute by his historical pictures and portraits, of which latter there are a considerable number, representing the most celebrated characters in Switzerland, which are generally distinguished by his initials.

MEYER, JOHN. This painter, supposed to have been related to the foregoing artist, resided for the most part at Nuremberg, and there also exist various prints engraved from his own sketches. Of these the principal are his battles, finished in a very peculiar and beautiful manner. Meyer likewise produced several engravings of the fountains at Rome, which were published at Nuremberg in the year 1600.

MEYER, RODOLPH. This painter, a native of Zurich, the son and pupil of the foregoing artist, was born in 1605, and more celebrated as an engraver than a painter. Notwithstanding this, Rodolph acquired great repute by his historical pictures and portraits. Among his etchings, we have the Dance of Death, afterwards engraved by his brother

Conrad, as well as a series of emblems, and many portraits, which were subsequently published.

MEYER, CONRAD. This painter studied at Frankfort, and after being the scholar of his father, became a pupil of Matthew Merian. Conrad was junior brother of Rodolph, and the youngest son of Dietrich Meyer. He was chiefly employed in painting portraits, the colouring of which is highly esteemed; and with respect to his engravings, he was regarded as the most industrious artist of his time. There are a vast quantity of his prints, which were collected together by Caspar Fuessli, who made every attempt to have them completed; he could, however, assemble together no more than nine hundred impressions from his plates. This artist was born at Zurich in 1618, and died at the same place, in his seventy-first year, in 1689. His multifarious engravings consist of emblems, landscapes, and scenery.

MEYER, (or MEYERLE) FRANCIS ANTHONY. This artist was a native of Prague; but it was at Turin, where he resided some time, that he acquired the appellation of *Francesco Antonio Meyerle.* He was born in 1710, according to Lanzi. He was remarkable for his diminutive pictures, and always chose domestic scenes; some few portraits however exist, which although beautifully painted, did not meet with so much success as those executed in smaller dimensions. Several of his productions are at Vecelli, where he remained the best part of his life; and his performances are highly valued. This artist died at seventy-two years of age, in the year 1782.

MEYERS, JEREMIAH. At the age of fourteen this painter came to England, and studied under Zinck, who at that period had acquired great fame, as a painter of miniatures, and particularly excelled in enamelling. Meyers was considered one of the first of his period, and appointed miniature designer to the queen. He was a native of Tubingen, and one of the first who patronised the Royal Academy in the year 1768. He was born in 1728, and died in 1789.

MEYERING, ALBERT, was born at Amsterdam in 1645, and learned the art of painting from his father, Frederic Meyering, an artist of some abilities; but when he had acquired a certain knowledge of his profession, he went to Paris, where he continued a few years, finding little encouragement, and labouring very hard for subsistence. From thence he travelled to Rome, as the only place where he could hope for real improvement. There, though in a

necessitous situation, he pursued his studies industriously; and having met with his friend John Glauber, they associated together, and visited most of the cities and towns of Italy, making observations in every place, on such parts of nature as might be most useful to them in their performances. After an absence of ten years, Albert returned to Holland, and was immediately employed on several considerable works. In Italy he had acquired a free pencil, and a ready manner of painting, which was particularly useful to him, as his designs were usually of a large size, for halls, saloons, and grand apartments; though he often painted easel pictures, which were excellently handled. His compositions had a striking effect; his subjects were well disposed; and in some of his pictures he designed an abundance of figures. In general, the grandeur of his taste in trees and buildings, the richness of many of his ornaments, and a peculiar transparency in his representation of water, gave singular satisfaction to the beholder. Meyering died in 1714.

MEYSSENS, JOHN, was born at Brussels in 1612, and taught the principles of painting by Anthony Van Opstal; he afterwards became a disciple of Nicholas Vander Horst. When he commenced painter, he undertook both history and portrait; but the latter seems to have been his principal employment; and by having successfully executed the portraits of Count Henry of Nassau, the Countess of Stirum, the Count de Bentheim, and other noble personages, his reputation in that style was effectually established. His remarkable excellence consisted in his producing a striking resemblance; in finishing his pictures with great care; and giving them a lively and good expression.

MEYSSONIEN, JUSTUS AURELIUS. Basan speaks of this artist, as not only excelling in painting, but in the different branches of sculpture, architecture, gold-working, and engraving. He was a native of Turin, and born in 1695. At Paris, where he lived some time, he was appointed goldworker to the king, from whom he received a brevet, and was nominated chief draftsman of his cabinet. He left several ornamental plates, various designs of architecture, and plans for goldworkers, which Haquier afterwards engraved.

MEZZANDRI, ANTONIO. This artist was born at Bologna, and lived about 1688. Lanzi states that he so particularly excelled in fruit and flowers, that the famous Gobbo

of the Caracci, was scarcely superior to many productions of this painter.

MIEL, JAN, called *Giovanni della Vite.* This eminent artist was born in Flanders in 1599. He was first a disciple of Gerard Seghers, in whose school he made a distinguished figure; but he quitted it, and went to Italy for further improvement in the taste of design, and to obtain a more extensive knowledge of the several branches of his art. At Rome he particularly studied and copied the works of the Caracci and Corregio, and was admitted into the academy of Andrea Sacchi, where he gave proofs of such extraordinary genius, that he was invited by his master to assist him in a grand design, which he had already begun. Miel, however, through some disgust, rejected those elevated subjects which at first had engaged his attention; refused the friendly proposal of Sacchi, and chose to imitate the style of Bamboccio, as having more of that nature which pleased his own imagination. His general subjects are huntings, carnivals, gypsies, beggars, pastoral scenes, and conversations; and of these he composed his easel pictures, which are the finest of his performances. But he also painted history in a large size in fresco and in oil; and though his pieces seem to want elevation of design, and more grace in the heads, yet they appear superior to what might be expected from a painter of such low subjects as those which he was fond of representing. His pictures of huntings are most admired; the figures, and animals of every species being designed with uncommon spirit, nature, and truth. The transparence of his colouring, and the clear tints of his skies enliven his compositions, nor are his paintings in any degree inferior to those of Bamboccio in force or lustre. Charles Emanuel, Duke of Savoy, invited him to his court; appointed him his principal painter; honoured him with the order of St. Mauritius, and made him a present of a cross set with diamonds, of great value. Many capital pictures of this master, in his best style, are said to be in the imperial collection at Vienna; and at Turin, in a grand saloon, called the hunting room, are several of his noblest performances. They represent the chace of various animals, in different views; some pursued, others killed, and the huntsmen returning from the sport. In those compositions there are numerous figures; which, though dressed in the mode of the times, yet the subject is treated in a grand style, and the colouring is lively and strong, though somewhat darkened by time. Miel died in 1664.

MICHAU, THEODORE. This artist painted landscapes,

and low scenes of merriment. He was a native of Brussels, and born in 1676. He endeavoured to copy the manner of the younger David Teniers, but neither succeeded in the softness of his landscapes, nor the peculiar characteristics of his boorish groups.

MICHELE, PARRASIO. This artist was a Venetian, and lived about 1590. He studied under Paolo Veronese, whose taste and manner he succeeded in imitating. Rodolfi makes mention of his paintings, some of which are in the churches at Venice.

MIERHOP, FRANCIS VAN CUYCK DE. This painter was of high birth, and born at Bruges in 1640. He, in the first instance, merely designed for recreation; but from the natural taste he had imbibed for painting, persevered, and met with considerable success; when adversity having unfortunately overtaken his family, he experienced the benefit arising from his cultivation of the art. The feelings of this painter on receiving such a shock, obliged him to leave Bruges, and he repaired to Ghent, where he acquired very great repute. He followed the style of Francis Snyders, and produced compositions of fish, fruits, game, and animals, many of which greatly resemble the works of that master. At Ghent, in the monastery of the Alexines, is a beautiful painting by this artist, pourtraying dogs, fish, and dead game, and so exquisitely finished is this performance of his pencil, that it has very frequently been mistaken for one of the best pictures of Snyders.

MIERIS, FRANCIS, called the *Old*. This admirable painter was born at Leyden in 1635, and not at Delft, as Descamps asserts. He was first placed under Abraham Toorne Vliet, one of the best designers of the Low Countries; under whom he made remarkable progress, and next entered the school of Gerard Douw, where in a short time he surpassed all his companions, and was by his master called the prince of his disciples. Being eager for improvement in penciling, he went to study with Adrian Vanden Tempel; but finding his expectations were not realized, he returned to Douw, whose taste and genius corresponded more nearly with his own; and he continued with him, till he wanted no farther instruction, except in studying after nature. He had an unusual sweetness of colouring, a neat and wonderfully delicate touch, and the same transparency that characterizes the paintings of Douw, to whom he was superior in many other respects, being more delicate and extensive in his design, and correct in his drawing. His colouring is more clear, his touch more

animated, and his pictures have more freshness and force. His manner of painting silks, velvets, stuffs, or carpets, was so singular, that the different kinds and fabric of any of them might easily be distinguished. His pictures are rarely to be met with, and of course fetch high prices. Beside portraits, his general subjects were conversations, persons performing on musical instruments, patients attended by the doctor, chymists at work, mercers' shops, &c. The usual valuation he set on his pictures, was at the rate of a ducat an hour. Houbraken mentions an incident in his life, which, as it tends much to his honour, may not be unacceptable to the reader. Mieris had conceived a real friendship for Jan Steen, and delighted in his company, though he was by no means so fond of drinking freely as Jan was accustomed to do every evening at the tavern. Notwithstanding this, he often passed whole nights with his friend, in a joyous manner, and frequently returned very late to his lodging. One evening, when it was very dark, and almost midnight, as Mieris strolled home from the tavern, he unluckily fell into the common sewer, which had been opened for the purpose of cleansing, and the workmen had left it unguarded. There he must have perished, if a cobler and his wife, who worked in a neighbouring stall, had not heard his cries, and instantly ran to his relief. Having extricated Mieris, they took all possible care of him; and procured the best refreshment in their power. The next morning, Mieris, having thanked his preservers, took his leave; but particularly remarked the house, that he might know it another time. The poor people were totally ignorant of the person who had been relieved by them, but Mieris had too grateful a spirit to forget his benefactors, and having painted a picture in his best manner, he brought it to the cobler and his wife, telling them it was a present from the person whose life they had contributed to save; and desired them to carry it to his friend Cornelius Plaats, who would give them the full value for it. The woman, unacquainted with the real worth of the present, concluded she might receive a moderate gratuity for the picture; but her astonishment was inexpressible, when she received the sum of eight hundred florins! The finest portrait from this master's hand, is that painted for the wife of Cornelius Plaats, which is still preserved in that family, though great sums have been offered for it. In the possession of the same person was another picture of Mieris, representing a lady fainting, and a physician applying the remedies to relieve her. For that performance, he was paid fifteen hundred florins, and the grand duke of

Tuscany, who wished to purchase it, offered three thousand, but they were not accepted. That prince procured several of the pictures of Mieris, which are still an ornament to the Florentine collection; one of the most curious, being a girl holding a candle in her hand; a performance that is accounted inestimable. This artist died in 1681.

MIERIS, JOHN, was the eldest son of Francis Mieris, born at Leyden in 1660, and learned the art of painting from his father. He was stimulated to exert the utmost efforts of his genius to arrive at eminence in his profession, by having the example of his father perpetually before him, and the abilities of his younger brother to excite his industry. Yet John neither imitated the manner of the one nor the other; for he could not hope to possess the patient perseverance which his father showed, in finishing his pictures as highly as he did; and as his brother painted in small, he determined to paint in a large size, to avoid competition. Francis appeared very desirous to place John with some very eminent historical painter, particularly with Lairesse, whose works he held in the highest esteem. But as he knew him to be a man of dissolute life, and corrupt morals, he was unwilling to risk those of his son, who might perhaps be deluded into vice, by the power of bad example; and therefore undertook that employment himself, affording him all the aids in his power, and laid before him those models from which he had formed his own successful manner. The young artist, unhappily, was much afflicted with the gravel and stone; and by those complaints greatly impeded in the progress of his studies. But, after the death of his father, he travelled to Germany, and from thence to Florence, where the fame of his father's merit procured him a most honourable reception from the grand duke, who, when he saw some of his paintings, endeavoured to retain him in his service; but Mieris declined the offer, and proceeded to Rome, where his abilities were already well known, and his works exceedingly coveted. In that city his malady increased; yet, during the intervals of ease, he continued to work with his usual application, till the violence of his distemper ended his days, when he was only thirty years old, in 1690.

MIERIS, WILLIAM, called the *Young Mieris;* was the younger son of Francis Mieris, and born at Leyden in 1662. During the life of his father, he made remarkable progress; but being deprived of his director when only nineteen, he had recourse to nature, as the most instructive guide, and by studying with diligence and judgment, he approached near to the merit of his parent. At first he took his subjects

from private life, such as tradesmen in their shops, or a peasant selling vegetables and fruit, and sometimes a woman looking out at a window, all which he copied minutely after nature, nor did he paint a single object without his model. One of his first attempts was the picture of a woman feeding her child, and another standing by, encouraging it to eat; the father sits by the fire, attentive to the actions of other children, and the chamber is neatly furnished. The whole is finished with exquisite art and delicacy, and that single picture established his reputation. Mieris having observed the compositions of Lairesse, and other historical painters with delight, attempted to design subjects in that style; and began with the story of Rinaldo sleeping on the lap of Armida, surrounded with the Loves and Graces, the foreground being enriched with plants and flowers. This work proved a new addition to his fame, being sold for a very great price; and it was so highly admired, that he was prevailed on to repeat the same subject, for three other persons of distinction, though in every picture he took care to make some alteration. He also painted landscapes and animals with equal truth and neatness; and modelled in clay and wax in so sharp and accurate a manner, that he might justly be ranked among the most eminent sculptors. In the delicate finishing of his works, he imitated his father, as he likewise did in the lustre, harmony, and truth of his paintings, which makes them almost as highly prized; but they are neither equal in design nor effect, neither is his touch so exquisite as that of his father. The works of the elder Mieris are better composed, the figures better grouped, and they have less confusion; yet, the younger Mieris is acknowledged to be an artist of extraordinary merit, though inferior to him, who indeed had scarcely his equal. He died in 1747.

MIERIS, FRANCIS, called the *Young Francis;* was the son of William, and the grandson of Francis Mieris, and born at Leyden in 1689. He learned the art of painting from his father, whose manner and style he imitated; chusing the same subjects, and endeavouring to resemble him in his colouring and pencil. But, with all his industry, he proved far inferior, and most of those pictures which, at sales, are said to be of young Mieris, and many also in private collections, ascribed to the elder Francis, or William, were perhaps originally painted by this artist, or are only his copies after the works of those excellent painters, as he spent abundance of time in copying their performances.

MIGLIONICO, ANDREA. This artist painted historical

subjects, which acquired him great repute. Dominici says he was born at Naples, and studied under Luca Giordano, whom he did not long survive. There are many paintings of this artist in the different churches of his birth-place, the most celebrated being that of the Descent of the Holy Ghost, which adorns the Church of St. Nunzio.

MIGNARD, NICOLAS, called *of Avignon;* was born at Troyes in 1608, and instructed in design and colouring by the best painter in that city, to whom Mignard proved himself much superior in a short time; he, therefore, to acquire a greater degree of knowledge, and an improved taste, studied after the antiques at Fontainebleau, and the paintings of Primaticcio and Rosso, preserved in that palace. But he finished his studies at Rome, where he resided two years; being aided in his practice by the advice of Fresnoy, and his brother Peter Mignard. He painted a number of portraits; but his genius inclined more strongly to historical compositions, particularly poetic subjects. Though he had a good invention, he had no great fire of imagination, which defect was compensated in some degree by the correctness and neatness of his pictures. His colouring was agreeable, his carnations lively, his ideas sometimes elevated, and abundance of union and harmony appeared in his works. He resided several years at Avignon, but left that city on being invited to the court of France; and at the time of his death, in 1668, he was rector of the royal academy at Paris. Several of his works are in the palace of the Thuilleries.

MIGNARD, PIERRE, called the *Roman;* was the younger brother of Nicolas Mignard, and born at Troyes in 1610. He was a disciple of Vouet; but having an opportunity of seeing some capital paintings of the Italian masters, he quitted that school, and went to Rome, to study after Raffaelle, Buonarroti, and Annibale Caracci; endeavouring to transfuse into his compositions whatever appeared to him excellent in each of those artists. He studied at Rome twenty-two years, which circumstance, with his manner of designing so much in the taste of the Italian school, procured him the name of the *Roman.* He possessed a finer genius than Nicolas; and had the honour of painting the portraits of Popes Urban VIII. and Alexander VII. beside many of the nobility at Rome. Being invited to Paris by Louis XIV. he returned through Tuscany, Modena, and Parma, in all which courts he painted the portraits of the princes and their families. In France, his patron sat to him ten times, and had such a respect for his talents and accomplishments, that he ennobled him; and after the death of

Le Brun, appointed him principal painter, and director of the manufactories. The colouring of Mignard was in general good; he was rich in his ordonnances; and those paintings which are at St. Cloud, are honourable proofs of his being an artist of eminence. He died in 1695.

MIGNON, (or MINJON), ABRAHAM. This delicate painter was born at Frankfort in 1639. His father having been deprived of the greatest part of his substance by losses in trade, left his son in very necessitous circumstances when he was only seven years of age. From that melancholy situation he was rescued by the friendship of James Murel, a flower painter; who took Mignon into his own house, and instructed him in the art till he was seventeen. Murel observing an uncommon genius in Mignon, took him with him to Holland, where he placed him as a disciple with David de Heem, whose manner he imitated, and ever afterwards adhered to; only adding daily to his improvement, by studying nature with exact observation. When we consider the paintings of Mignon, we are at a loss whether most to admire the freshness and beauty of his colouring, the truth in every part, the bloom on his objects, or the perfect resemblance of nature visible in all his performances. He always displays a beautiful choice in those flowers and fruits from which his subjects are composed, and he groups them with uncommon elegance. His touch is exquisitely neat, though apparently easy and unlaboured; and he was fond of introducing insects among fruits and flowers, so wonderfully finished, that even the drops of dew appear as round and translucent as nature itself. Weyerman, who had seen many admired pictures of Mignon, mentions one of a most capital kind. The subject is, a cat having thrown down a pot of flowers, which lie scattered on a marble table. This picture is so wonderfully natural, that the spectator can scarcely pursuade himself that the water spilled from the vessel is not really running down from the marble. This picture is distinguished by the title of Mignon's Cat. He died in 1679.

MILANESE, FELICE. It is supposed that this artist was a painter. There is an etching by him of the Virgin and Child, with several children, and a bishop in front of the female figure. This production is marked, *Felice Milanese fec.*

MILANI, GIULIO CESARE. This artist was a native of Bologna, and born in the year 1621; he copied Flaminio Torre, and completely succeeded. There are several of his

pictures in different churches at his native place; and his principal works are, St. Antonio di Padova, in the church of St. Maria del Castello; the Marriage of the Virgin, in St. Giuseppe; and at the Servi, a painting of the Holy Family, accompanied by St. John. He died at the age of fifty-seven, in 1678.

MILANI, AURELIANO. This artist was a native of Bologna, and nephew to Giulio Cesare Milani. He was born in the year 1675, and studied under Cesare Gennari, as well as Lorenzo Basinelli. He was attracted by the school of the Caracci, and paid little attention to the style of his master, so that he came closer to the rules of that school than any other artist, with the exception of Carlo Cignani. The abilities of this painter maintained the superiority of the Bolognese school, and his best pictures are, the Girolamo, in St. Maria della Vita; St. Stephen stoned, in St. Maria; and at Mascanella, the Resurrection, in La Purita. He died at the age of seventy-four, in the year 1749.

MILANI, GIUSEPPE MARIA. This master was born in 1678, and learned design from Camillo Gabrielli, who was the disciple of Pietro da Cortona. When he quitted the school of Camillo, he applied himself to study perspective, and made designs after the most magnificent buildings, ancient and modern, that merited his attention in Pisa, and other cities of Italy. These he applied occasionally in his compositions, and gained great reputation by the truth and grandeur of the architecture, which he introduced into his paintings. His figures were designed in an elegant style; but he seemed to borrow so much from Pietro da Cortona, as to be accounted a plagiarist. His colouring was in a good taste, his disposition judicious, his perspective fine, and he had much union and harmony. At Pisa, in the church of St. Matthew, is a grand ceiling painted by this master; the composition is noble, and has great effect; the disposition of the several groups is good, and the architecture excellent. But many of the figures are taken from Cortona, and the glory, which is represented in the design, appears too yellow. Though particular parts, however, may justly be censurable, the whole is striking and beautiful.

MILE, (or MILLE), FRANCESCO, called *Francisque;* was born at Antwerp in 1644, and at an early age placed under Laurentius Franck, with whom he studied industriously, and showed so apt a genius, that in a few years he became equal to his master. Having contracted a friend-

ship with Genoels, they studied together after nature, and increased each other's ardour, by a friendly emulation, and unreserved communication of ideas, sentiments, and observations, which in the end rendered both very eminent. Milé was remarkable for a most tenacious memory; so that whatsoever scene he observed in nature, or whatever designs of any other master engaged his attention, they became ever after so strongly impressed on his memory, as never to be forgotten. But what was more extraordinary, he could readily recollect the shape and form of any particular cloud, or those tints in the skies, and evanescent beauties, which pleased his eye and imagination, so as to represent them at any distance of time with all the truth and force ofnature. He travelled through England, Holland, and France; and in each country left sufficient evidence of his excellence in the art. His landscapes show that he made Poussin his model, most of them being designed in the style of that master; and he adorned them with figures elegantly designed and judiciously disposed. His favourite study was heroic landscape, like Nicolo Poussin; and whatever subject he represented, he took pains to adapt the scenery to it with skill and propriety. His pencil is light, his tone of colour agreeable in many of his pictures, and his manner pleasing; yet, his works generally have no great effect, by not having a proper body of light, or at least the light is so managed, that they usually appear too brown, and of one colour. His best works, however, possess much merit in taste and correctness of design, in freedom of pencil, pleasing tints of colouring, as also in the figures and keeping; and it was a loss to the art, and to the world, that he was poisoned by some of his own profession, who envied his merit. He was for some time deprived of his reason, and soon after of his life, in 1680. A very agreeable landscape of Milé, and perhaps one in his best style, is in the collection of the Marquis of Hastings.

MINDERHOUT, ——. This ingenious artist was born at Antwerp, about 1637, but followed his profession at Bruges, where he was admitted into the society of painters, in 1662. His subjects were sea-ports and harbours, with a number of vessels and figures, especially the prospects of different ports in the Netherlands. He also painted particular views of Antwerp and Bruges. He seemed to take a singular delight in studying the construction of every kind of shipping; and the drawing and design of all the vessels he painted, appear to be copied from real objects, with great precision. Being very industrious, he painted a number of

pictures, which in general had a good effect, though not always an equal proportion of merit; for some of them cannot be too highly prized; whilst others are so slight as to be little more than unfinished sketches, and the figures, as well as the skies, are indifferent.

MINGOT, Teodosio, was a Spaniard, born in Catalonia, in the year 1551, and became a pupil of Gaspar Becerra. Palonino has very incorrectly advanced, that this artist studied under Buonaroti, who died when Mingot was only thirteen years old. It is supposed he went to Italy, where he perfected himself in design, and became a good colourist. He was engaged by Phillip II. in the palace of the Pardo, where his best pictures were burnt in the fire which destroyed that building. He died at the age of thirty-nine, in 1590.

MINZOCCHI, Francesco, denominated *Il Vecchio Di San Bernardo*. This artist's birth-place was Forli; he first practised in the manner of Marco Parmegiano, and a defect in grace is extremely palpable in his early productions, especially in his picture of the Crucifixion at the Osservanti. He afterwards improved himself in the school of Girolamo Genga, and coloured well after the manner of Pordenone. The sacrifice of Melchisedeck, and the miracle of the Manna, are his best works in fresco, preserved in the Basilica de Loretto, in which the prominent figures have a characteristic brilliancy of colouring. Minzocchi was inimitable as a copyist of Pordenone, though in other pictures he is found wanting in the grandeur and correctness which the subjects demand. A fresco painting by this artist is highly extolled by Scanilli, in the church of St. Maria della Gratia, at Forli, representing the Trinity, the whole being well coloured, excellently foreshortened, and claiming more praise than is generally bestowed upon his productions. His two sons, *Pietro Paolo* and *Sebastiano Minzocchi*, were historical painters, but far behind him in the pictorial art. In the churches of St. Agostino, and the Franciscans, at Forli, are some very mediocre works from the pencils of these artists.

MIRADORO, Luigi, was a Genoese, stated by Lanzi as having been most conspicuous from 1639 till 1651. Studying the first rudiments of the science at Genoa, he afterwards travelled to Cremona, at the commencement of the 17th century, where he imitated Panfilo Nuvolone. He then adopted the Caracci style, but without much exactness in his figures, or expression in his characters. Bold in design, and delicate in colouring, this painter was highly prized in Lombardy and at Cremona, although he is totally passed

over by Orlandi. Miradoro selected and acquired the greatest success in all terrifying subjects. His best pictures are a dead Christ in the Virgin's lap, in the hall at Piacenza, and St. Giovanni Damascene, in St. Clement's, at Cremona.

MIREVELT, MICHAEL JANSEN. This painter of history and portrait, born at Delft in 1568, was a disciple of Anthony Blochland, and for some time employed his time in painting historical subjects; but, finding a continual demand, and a profitable return for portraits, he gradually discontinued the former, and adhered to the latter. He studied and imitated nature happily, gave a strong resemblance to his portraits, finished them highly, and designed them in a good taste. His pencil is free, his touch has neatness, and the merit of his performances so effectually spread his reputation, that he was invited to the court of London by Charles I.; but the plague raging at that time through London, he was prevented from accepting the offer. He lived entirely at Delft, and never quitted that city, except at particular times, when he went to the Hague to paint the portraits of some of the princes of Nassau, by whom he was much esteemed. It may readily be conjectured that the works of Mirevelt must have been extremely admired, when the extraordinary number of his paintings is considered, amounting to five thousand; for the smallest of which he never was paid less than one hundred and fifty guilders, about fifteen pounds sterling, and for those of a larger size, half or whole lengths, his price was proportionably enlarged. Sandrart, and after him Descamps, with the authors of the Abrégé, affirm that Mirevelt painted above ten thousand portraits; an incredible number for one hand to finish; but Houbraken, with greater probability, limits the number to five thousand. Sandrart also says, he lived to be ninety years of age, though all other writers agree that he died at seventy-three. The author of the Abrégé de la Vie des Peintres, vol. 3, p. 102, fixes the birth of Mirevelt in 1588, and then says he died in 1641, at the age of seventy-three, which must be an oversight; for, according to those dates, he could have been only fifty-three in the year 1641; and supposing him to die at seventy-three, he must have died in 1661, contrary to the testimony of all writers.

MIREVELT, PETER, was the son of Michael Mirevelt, and born at Delft in 1596. In his manner of design, in his style of colouring, and in the delicacy of his pencil he resembled his father; and by the best judges of that time was accounted in no degree inferior to him. He died in 1632.

MIRUOLI, Girolamo. Vasari states this painter to have been born in Romagna, and best known in the year 1570. He was a tolerable historical artist, and a scholar of Pellegrino Tibaldi. He composed fresco works for the church of the Servi, at Bologna, being also well known at Parma and Modena. He died under the patronage of the grand duke.

MITELLI, Agostino, a celebrated painter, was born at Bologna, in the year 1609. Eminent as an artist in perspective and architectural scenery, he was by no means deficient in the human figure, which science he acquired in the Caracci school. He frequently designed the figures, and often the perspectives, conjointly with Michel Angelo Colonna, in the decorations of the archiepiscopal palace at Ravenna; he, however, ultimately gave up his mind completely to perspective, in which he excelled. However inferior the compositions of Mitelli may be to those of Il Dentone, as regards force and strength, they enchant by the ease and beauty of his selections, and the softness of his colouring. His decorations were always elegantly adapted to the style of the building he had to ornament, and he correctly adhered to the sombre magnificence of the cathedral, the gracefulness of the saloon, aud the brilliancy of the theatre. In all these he was supported by M. A. Colonna, with whom he formed a friendship, which existed twenty-four years, and only terminated with the death of Mitelli. The most admired of their combined works are in the Capella del Rosario, and the palazzo Caprara saloon at Bologna. They rendered themselves equally eminent at Parma, Modena, and Genoa. In 1658 they repaired to the court of Philip the IV. of Spain, where they decorated the palaces with many of their most finished compositions, especially a fine saloon, in which Colonna painted the story of Pandora. Mitelli died at Madrid, aged fifty-one, in 1660.

MITELLI, Giusseppe Maria. A native of Bologna, born in 1634, was the son of the preceding painter. After gaining some knowledge from his father, he studied in the academy of Flaminio Torre. He was a tolerable historical painter, and frequently placed figures in the perspective views of Agostino. There are many works of this artist in the churches at Bologna, the best of which are St. Riniero curing the sick, in St. Maria della Vita; a Pieta, in the Annunciata; and Christ taken in the garden, at the Capuccini. Mitelli was, however, better known as an engraver than a painter, and etched many plates designed by himself, after the best of the Italian painters; they are executed in a very weak style,

and the drawing is very faulty. This artist, notwithstanding, possessed great genius, and his works are worthy of the consideration of amateurs.

MOCETTO, GIROLAMO, (or HIERONYMUS MOCITUS.) This painter was a Veronese, and born about the year 1454. He studied under Giovanni Bellini; but his works are little known. One picture from his pencil is mentioned by Lanzi, in St. Nazario e Celso, at Verona. Mocetto was also a neat, though stiff engraver; and his works, which are extremely difficult to be met with, appear to possess no other merit than their rarity.

MODENA, MUNARI PELLIGRINO, denominated *Da*. This artist was frequently called Aretusi, but more commonly recognised by the name of Pellegrino da Modena, that city being the place of his nativity, which occurred about the year 1485. It is uncertain who was his master at Modena; but in the year 1509, when young, he composed an altar-piece for the church of St. Giovanni, which procured him considerable applause. The great reputation of Raffaelle, then at its climax, induced Modena to visit Rome, when he became a pupil of that sublime master. His genius being quickly developed to that exquisite painter, he was appointed to assist him in the grand works in which he was engaged in the Vatican. He executed, from the designs of Raffaelle, the lives of Jacob and Solomon in a capital style, and upon the demise of Raffaelle, painted from his own compositions for the churches at Rome, and in St. Giacomo degli Spagnuoli, the history of St. James in fresco. Upon his return to Modena he was engaged to paint for many of the public buildings, and his picture of the Nativity of the Virgin, which adorns St. Paolo, is imagined with all the elegance and grandeur of his great preceptor. This admirable painter, who stood so high in popular estimation, was snatched from the world by a dreadful and calamitous event. His son engaging in a quarrel, a fatal duel ensued, which finished by Pellegrino's offspring killing his adversary, when the father running to the succour of his child, was attacked by the relatives of the deceased, who, wreaking their fury upon him, put an end to his existence. This shocking catastrophe occurred about 1523, when he had attained the age of thirty-eight years. Pellegrino was the only pupil of Raffaelle who came near him in sublimity of style and chastity of design.

MODIGLIANI, FRANCESCO. This artist was born at Forli, and lived about the year 1600. Lanzi speaks of his being called Francesco da Forli, at Urbino, in consequence of some pictures painted by him in that city, and several

frescoes in the church of St. Lucia. His best compositions are at the Osservanti at Forli, and in the church of St. Maria del Rosario, the subjects of which are taken from the Bible; namely, Adam and Eve driven from Paradise; the Deluge; the Tower of Babel; together with many more.

MOELART, JACOB, was born at Dort in 1649, and learned the art of painting from Nicholas Maas, with whom he continued several years. Neither labour nor study were wanting in this master to acquire a competent knowledge in his profession; he observed nature with care; and at length was esteemed a good painter, both of history and portrait. Houbraken mentions two compositions of Moelart; the one, Pharaoh and his host drowned in the Red Sea; and the other, Moses striking the Rock; both deserving commendation. He died in 1727.

MOI, PETER VAN, born at Antwerp in 1590, was a disciple in the academy of Rubens, and painted historical subjects for several of the churches in Flanders, as well as Brabant. In the cathedral at Antwerp, is the adoration of the Magi, beautifully executed in the style of Rubens, and a Christ after crucifixion, with the Maries; Joseph of Arimathea, and St. John, also adorns the gallery of the Louvre. Peter Moi died, aged sixty, in 1650.

MOINE, FRANCIS LE, was a native of France, and born at Paris, in the year 1688. He was a pupil of Louis Galloche, under whom he acquired great eminence, and obtained the best prize at the academy. The poverty of his parents, and the difficulty of the times, precluded his enjoying the advantage of studying under the king's pension; but a constant attention to the best originals in his native place, very soon gained him great reputation, and he was admitted a member of the Academy at Paris about 1718. His passport to this honour was his picture of Hercules and Cacus, which though by no means his most perfect production, was remarkable for correctness in the design. Le Moine was invited, in 1724, to accompany M. Berger to Italy, which offer he accepted with avidity, but he did not continue there long enough to fix his studies or principles in the art. During the short stay he made at Rome, he seems to have been more enchanted with the grandeur of Pietro da Cortona and the celerity of Lanfranco, than the sublime talent of Michel Angelo, or the elegance and grace of Raffaelle. He was chosen at Paris to paint the dome of the Virgin's chapel in St. Sulpice, when he made himself conspicuous by the grouping of his figures, and the beauty of his colouring. This labor, which occupied him three years, crowned his reputation,

and he was appointed by Louis XV. to paint the vault of the grand saloon at Versailles, pourtraying the Apotheosis of Hercules, an immense undertaking, deemed the largest in Europe; being sixty-four feet by fifty-four. The subject is composed of nine divisions, and was completed in four years. At the death of Louis de Boulogne, Le Moine was appointed painter to the king, with a large salary, and although so highly favoured, he became melancholy and dejected, which affliction his friends in vain endeavoured to assuage. On one occasion, being called upon by his patron, M. Berger, for the purpose of inviting him to his country-seat, he imagined the officers of justice were coming to seize him, and snatching up his sword, inflicted so many wounds upon his body, that he fell dead as his friend entered the apartment, in the year 1737, aged forty-nine years.

MOLA, Pietro Francesco. This great painter was, according to some writers, born at Lugano, in 1609; but others make him a native of Coldra, in the district of Como, in 1621. The former account, both in regard to place and date, is however the most correct. He was at first instructed by Giuseppe d'Arpino, and afterwards became the most distinguished disciple of Albano, but having observed, with admiration, the grand effect produced by the colouring of Guercino, he went to Venice, and applied himself with ardour to study the works of Titian, Tintoretto, Bassan, and Paolo Veronese. He formed for himself a peculiar style, at once elegant, bold, and beautiful, which spread his reputation through all Italy. He studied colour with intense application, and excelled alike in fresco and oil. At Rome, several churches and chapels were enriched with historical pictures, designed by him from the sacred writings; and for Pope Alexander VII. he painted the history of Joseph and his Brethren, for which he received the greatest encomiums, besides a noble recompence. Though Mola painted history with such success, yet his genius principally inclined him to landscape, in which he was uncommonly excellent. His scenes are generally solemn, his trees designed in a grand style, and his distances conducted with judgment, and a look of true nature. His design is correct, and the figures with which he has adorned his landscapes, are in a fine taste, and have a good expression; though sometimes the dark parts of his pictures are rather too black. His imagination was lively, his invention ready and fertile, and in his design, as well as penciling, he shows abundant spirit and freedom. Two noble pictures by Mola are in the church of Santa Maria della Vittoria, at Milan; one is the representa-

tion of St. John in the desert, in which the figure is designed with nature and truth, and finely coloured; the other represents St. Paul the hermit, a truly fine production; the landscape has a charming effect, and the trees are painted in a grand taste, with large spreading branches, in the style of Salvator Rosa. He died in 1665.

MOLA, GIOVANNI BATTISTA. This artist, who was brother to Francis Mola, was born in 1620, and also received his instruction in the school of Albano. He proved a good painter in history, as well as in landscape; but was far inferior to his brother, in style, dignity, taste, and colouring. Giovanni Battista, in his manner, had more resemblance to his master Albano, than to that of Francesco; yet his figures are rather hard and dry, and want the mellowness of Albano. However, there are four of his pictures in the palazzo Salviati, at Rome, which are universally taken for the hand of Albano.

MOLINAER, JOHN, was a Dutch artist of considerable merit, whose subjects were generally low mirth, the colouring of which are fine, and the component parts so admirably expressive, as nearly to vie in perfection with the productions of Adrian Ostade.

MOLYN, PETER, the *Elder*, was born in 1600, at Haerlem; he was a beautiful landscape painter, and his etherial tints and perspectives are executed with chastity and airy gracefulness. He etched many clever designs in the manner of Vandervelde, those plates being mostly signed with his name.

MOLYN, PETER. This artist, who was also called *Cavaliere Tempesta, and Pietro Mulier*, was born at Haerlem in 1637, but the Chronological Tables fix his birth in 1640. At first he imitated the manner of Francis Snyders; and while he continued in his own country, painted huntings of different animals, as large as life, with singular force and success. Afterwards he changed his style, and followed the impulse of his natural genius, which inclined him to paint tempests, storms at sea, and shipwrecks, with such circumstances as are apt to excite pity and terror. These subjects he executed in such a free, natural, and spirited manner, as procured him the technical appellation of *Peter Tempesta*. He travelled through Holland to observe the works of the best Flemish artists, and then went to Rome, where he changed his religion from Calvinism to popery. This, with his professional merits, recommended him to the favour of many of the nobility, and secured him

the friendship of the Count Bracciano, who became his patron. Persons of the first rank employed him incessantly; for whom he painted his usual subjects of animals and landscapes with the utmost applause. At last he grew rich, and received the title of Cavaliere, with a chain of gold. Having spent several years at Rome, he went to Genoa, where he met with a most honourable reception, and obtained as much work as he could execute. There he might have lived in affluence, superior even to his hope, if he had not, unhappily, grown dissolute and vicious. He fell deeply in love with a Genoese lady, and left no art untried to debauch her; but finding all his attempts ineffectual, he proposed to marry her, though it was sufficiently known, that he had been married at Rome a considerable time before, and that his wife was then alive. When that objection was urged by the lady and her friends, he was exceedingly mortified, and resolved to have his wife assassinated to remove the obstruction. A person, proper for the villainous purpose, was soon engaged, and to conceal the transaction as much as possible from public notice, Tempesta wrote an affectionate letter to his wife by that messenger, requesting her to accompany the bearer to Genoa. As she had a real affection for her husband, and wished to be with him, she readily obeyed his commands, and was murdered on the road. Notwithstanding the secrecy with which this deed was perpetrated, the affair became suspected, and Tempesta was seized, imprisoned, and after full conviction, sentenced to be hanged. But, by the interest and application of the nobility, who regarded him for his extraordinary talents, the severity of the sentence was mitigated, and he was retained in prison a long time, nor would he probably have ever been released, had it not been effected by a critical accident; for when Louis XIV. bombarded Genoa, all the prisons were set open, and Tempesta seized that opportunity to escape to Placentia, after a confinement of sixteen years. From this affair he was nicknamed *Pietro Mulier*, or, *de Mulieribus*, by which he was ever after known through Italy. It was observed, that the pictures which he painted in prison, where he diligently followed his profession, were accounted more excellent in taste, composition, and colouring, than any of his preceding performances. A capital picture of this master, in the possession of Count Algarotti, was a representation of Noah leaving the ark. The animals in this picture, though numerous, are well designed, as likewise are the figures, and the expression is exceedingly good. It is difficult to meet with any of the genuine works of Tempesta,

most of them being preserved, and highly valued in Italy, where they generally bring large prices. This artist died in 1701.

MOMPERT, JOOS, (or JODOCUS), was born in 1580, but authors are silent in regard to the place of his nativity; nor do any of them mention the master by whom he was instructed, though his works are sufficiently known in many parts of Europe. He studied after nature, and became a considerable painter of landscape; his pictures show great freedom of pencil, and his grounds are frequently well broken; but there is a stiffness in his compositions, which cannot be pleasing to a judicious eye, though in several other respects he is justly commendable; and such of his works as are carefully finished have many admirers. Though some of his paintings are well handled, and penciled with transparency and neatness, yet in general his pictures are neither laboured, nor highly finished, but are intended to produce a good effect at a competent distance from the eye. His landscapes show an immense tract of country, and the imagination is often agreeably amused with the extensiveness of the prospect, which is always well conducted. The freedom of his touch seems to most observers, to have too much the appearance of negligence; and therefore his works are not in an equal degree of esteem with those of many of the Flemish painters, who not only express the distances in their compositions agreeably and naturally, but render them more beautiful, by careful and exquisite finishing. The pictures of this master are very unequal; some times he appears worthy of being admired, and at others seems inferior to himself, and contemptible. The figures in his landscapes were frequently inserted by Breughel; and Teniers often retouched the landscapes, thereby adding to their value.

MONA, (otherwise MONNA), DOMENICO. This artist, born at Ferrara in 1550, was the pupil of Giuseppe Mazzuoli, denominated *Il Bastaruolo*. Mona was as clever in executing, as quick at invention, as is verified by his numerous performances in the churches of Ferrara. There is, however, considerable difference in his works, which is proved in his pictures of the Nativity of the Virgin, and the Birth of Christ. Lanzi ascribes this palpable deviation to mental derangement, and also states, that Mona unfortunately killed an officer, which obliged him to seek refuge in flight. He died at the age of fifty-two years, in the year 1602.

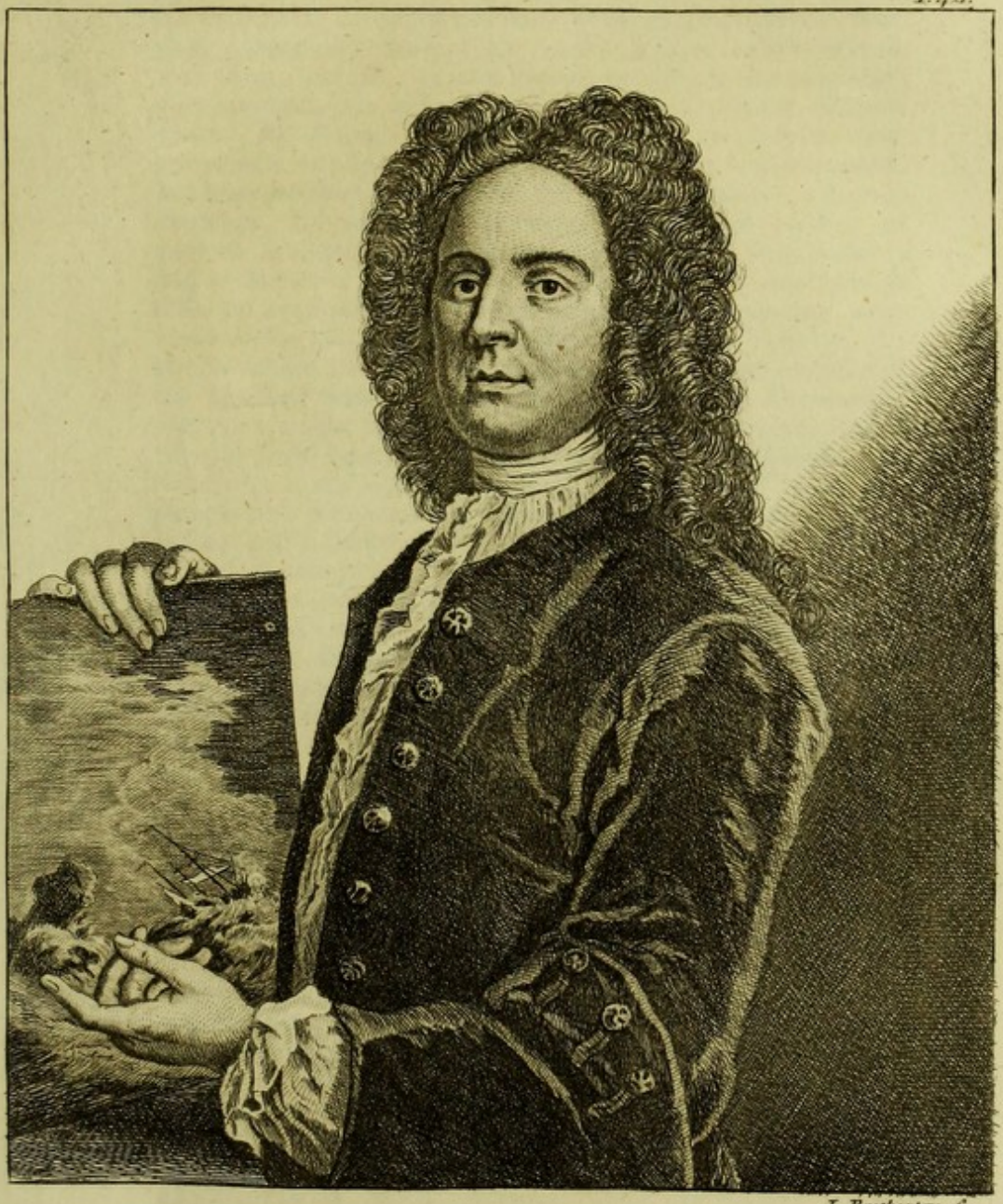
MONANY, PETER. This artist, who was an excellent delineator of sea pieces, was born in Jersey, and from the views and circumstances of his family, had little reason to expect the fame he afterwards acquired. He learned the first rudiments of drawing from a sign painter residing on London Bridge, but where nature endows with talents, they burst forth in the lowest situations, and the shallow waves which rolled beneath his window, enabled him to imitate the turbulence of the ocean, and taught him those truths which his master did not possess the art of dispensing. In the Painter-stainer's Hall, is a large picture by this artist, painted in 1726. He died in 1749.

MONANNI, MONANNO. This painter was a Florentine, and a scholar of Cristofano Allori. He visited Rome at an early age, where he became a good historical painter, and a member of the academy in 1652. St. John baptizing Christ from the hand of this master, is preserved in the church of St. Giovanni at Rome.

MONDINI, FULGENZIO, was born at Bologna, and distinguished himself about the year 1658. He excelled in delineating historical subjects, and studied under Guercino. Malvasia speaks of Mondini in terms of commendation, and there is no doubt but he would have attained the highest walk of his profession, had the period of his life been prolonged. The churches at Bologna abound in specimens of this artist, and among many others worthy of notice, are two frescoes from the subject of St. Antonio di Padova, in St. Petronio. This painter died at Florence in the prime of life.

MONERI, GIOVANNI. This artist was born at Piedmont in the year 1637, and was the scholar of Romanelli, at Rome. Upon his return to Acqui, he painted for that cathedral a picture of the Assumption; and at a later period of life, and with increased abilities, he produced an admirable picture of the Presentation in the Temple. He died at the age of seventy-seven, in 1714.

MONNICKS, (or MONNIX). According to some writers, this painter was a native of the Hague, but others affirm, that he was born at Bois-le-duc in 1606, and that after learning the principles of his art in his own country, where he made a tolerable progress in design and colouring, he travelled through Italy to study the works of the most eminent artists, and at last settled at Rome. There he refined his taste of composition and design, and gradually divested himself of the greatest part of his Flemish ideas and style. He particu-



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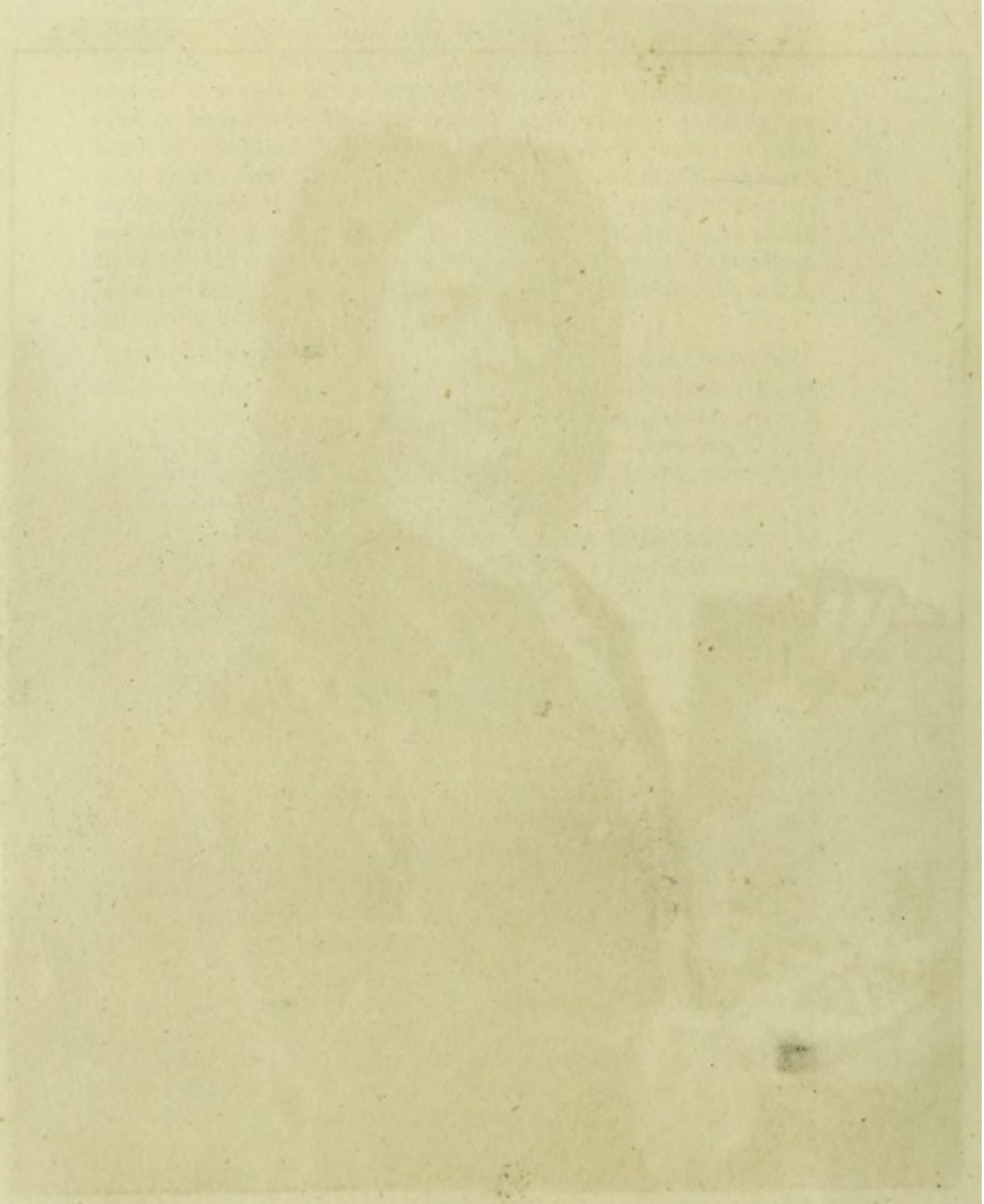

larly attended to perspective, and acquired a great degree of elegance in that branch; but he likewise studied after nature, till he became distinguished as an artist of great merit. The pope having seen some of his works, was so much pleased with them, that he took him into his service, with an honourable appointment, and retained him as his painter thirteen years. At Rome, and through all Italy, his pictures were universally esteemed, not only for their being well executed, but because they represented the principal palaces, squares, churches, monuments of antiquity, and grand edifices of modern architecture, which he copied exactly from nature; and in the areas before them introduced figures employed in different occupations and amusements. His subjects were views of the noted parts of Rome, the Campo Vaccino, the streets where the pillars of Antoninus and Trajan stand, and the adjacent buildings, the public fountains, the Colosseum, and other noble fabrics; together with the representation of herb or fruit markets, sports, carnivals, or processions. In the choice of his scenes he showed an elegance of taste; the perspective part is firmly, and truly executed; his penciling is free, and in many parts delicate; and his colouring transparent, showing also a good knowledge of the chiaro-oscuro. His figures are well designed and grouped; but exhibit in their air and countenances some remains of the Flemish ideas of the artist. His paintings are somewhat scarce in these kingdoms, as most of his works were produced in Italy; though in the latter part of his life, he followed the profession in his own country, to which he returned when he was advanced in years; but many of his later paintings are not equal in merit to those which he performed in the early, or middle time of life. He died in 1686.

MONNOYER, John Baptist, otherwise denominated *Baptist*. This artist was born at Lisle about the year 1635, and after studying at Antwerp, commenced historical painting; but finding his talents were differently directed, he applied himself to fruits and flowers, in which branch he acquired great fame. When young, Monnoyer went to Paris, and became a member of that academy in 1663. He adorned the palaces of Trianon, Marly, Meudon, and Versailles. At the invitation of Lord Montague, then our Ambassador to France, he accompanied that nobleman to England, where the first essay of his talents was displayed in painting fruits and flowers for Montague-house, which are the finest of his works. He executed many pictures while he resided in London, occupying a period of nearly twenty years, which are mostly in the collections of the nobility. The colouring of

this artist is beautiful, and his compositions energetic and vigorous. He died at the age of sixty-four, in the year 1699.

MONNOYER, ANTHONY, by some named *Young Baptist*, was the pupil and son of the preceding painter. He copied his father tolerably well, but was far his inferior in excellence.

MONOSILLIO, SALVATORE. This artist was a native of Messina, and flourished about the year 1700. He was a pupil of Sebastiano Conca, at Rome, whose manner he copied with great success. Many of his pictures adorn the public buildings in that city, and he also painted the dome in St. Paolo della Regola. One of his best works is the Conversion of St. Paul. The period of this artist's death is unknown.

MONSIGNORI, FRANCESCO, was born at Verona in 1455, and studied under Andrea Mantegna, by whose precepts he acquired a good taste for historical composition, and an excellent manner of painting portraits. His extraordinary talents procured him the patronage of the marquis of Mantua, who allowed him a large pension, and employed him several years. That prince was not only a lover of the art, but had also a critical judgment, which enabled him to examine the beauties and defects of a composition with taste. He was accustomed to amuse himself often in observing Monsignori at work, and one day taking particular notice of a picture representing the death of St. Sebastian, the Marquis acknowledged every part of the painting to be elegant, but objected that the expression of the figure was not natural, as neither in the look, the limbs, or attitude, appeared the agony of a person in such a situation, bound with cords, and pierced with arrows. The painter asserted the truth of his figure, and endeavoured to justify it, by affirming, that he had taken every part from nature, having engaged a porter for his model, who was tied in the posture described in the painting. The marquis desired to see the porter in the proper position the next day, that it might be determined which of them judged best, according to truth and nature. As soon, therefore, as the marquis was informed that the apparatus was ready, he rushed suddenly into the room, having in his hand a cross-bow fixed for execution; and with a countenance distorted with fury, cried aloud to the porter, "Traitor! prepare for death!—you shall die instantly!"—As he approached, the porter, terrified, struggled, and strained every muscle, joint, and limb, to disengage himself, each line of his face expressing the agony of his mind. "Now," said the marquis to the painter, "compare your two models; what he

was yesterday, while unterrified; and what he is now, under the dread of execution; and do you determine which has most of nature, and which expression is most suitable to the situation of Sebastian." The painter profited by the experiment, confessed the justice of the observation, altered his design, and improved it so much that it was allowed to be the most capital of all his performances. Monsignori copied animals with astonishing accuracy, and excelled in perspective. He died in 1519.

MONSIGNORI, GIROLAMO, was born at Verona about the year 1460. When young he became a Dominican monk, and composed several altar-pieces for that monastery. He was a painter of great merit, and his copy of the Last Supper of Lionardi da Vinci in the great library of St. Benedetto is perhaps the best that remains. He died in 1540.

MONT, DEODATO DEL, was born at St. Tron in 1581, of a noble family, and educated in a manner suitable to his rank; having, from his infancy, been instructed in every branch of polite literature, in astronomy, geometry, natural philosophy, and the languages. As his genius inclined him to painting, he became the disciple of Rubens, with whom he lived some time in the closest connexion of friendship, and accompanied him to Italy, till by the advantage he derived from so accomplished a companion and director, and also by his own studious application, he proved an extraordinary artist. Rubens gave him a most honourable testimonial under his hand, expressing how high an opinion he entertained of his abilities, which introduced him to the favour of Duke Albert and the Infanta Isabella, who received him into their service, appointing him their principal painter and architect, with the title of Chevalier. His style of composition was elevated and grand; his design correct; and in his colour and pencil he resembled his master. In the church of Notre Dame, at Antwerp, is a Transfiguration excellently designed and coloured; and in the church of the Jesuits, in the same city, is a representation of Christ bearing his Cross, both by the hand of Del Mont, and accounted capital performances. He died in 1634.

MONTAGNA, IL. *See* PLATTEN.

MONTAGNA, BENEDETTO, was born at Vicenza, and figured about the year 1500. He painted many pictures for the churches at Vicenza, so much after the manner of Giovanni Bellini, that they are frequently confounded. Montagna engraved as well as painted, and although his execution is

very deficient, and his design incorrect, he is worthy of attention, from being one of the first who practised the art in the Venetian states. It is supposed the works of Marc Antonio induced Montagna to attempt engraving, then little known in Italy, although Marc Antonio had not at that time arrived at his zenith. There are many prints by Montagna, which are very rarely to be met with.

MONTAGNA, MARCO TULLIO. This artist was born at Rome, and flourished during the pontificate of Clement VIII. He studied under Federigo Zuccaro, and succeeded in fresco as well as oil painting. He executed the dome of St. Cecilia, and an altar-piece, from the life of St. Nicholas, in Carcare. The time of his death is unknown.

MONTAGNANO, JACOPO, was born at Padua, and arrived at his zenith between 1495 and 1508. It appears that he was sometimes called *Jacopo Montagna,* but his right appellation was Montagnano, as there appears on a picture painted by him of the Resurrection, in the Vescovada, at Venice, the signature *Jacopus Montagnano,* 1495. There is also a work of this artist from the history of Rome, under which some author of the time wrote a very flattering Latin epigram. It is a beautiful composition, and from the correctness of the costume and design, might be ascribed to Andrea Mantegna. The time of his death is unknown.

MONTANINI, PIETRO, called *Petruccio Perugino;* was born at Perugia, in 1619, and at first instructed by his uncle Pietro Barsotti; but he was afterwards placed with Ciro Ferri. He did not long adhere to the manner of either of those masters, choosing to study under Salvator Rosa; whose style he imitated with great success. The taste of his landscapes was generally admired; the rocks, situations, torrents, and abrupt precipices, were designed with spirit, and in a grand style; his figures recommended themselves to the eye by their correctness, propriety, and elegance; and the whole of his composition appeared to be greatly in the manner of Salvator. He died in 1689.

MONTILATICI, FRANCESCO, by some denominated *Il Cecco Bravo,* was a Florentine, and born about the year 1600. On the authority of Orlandi we learn, that he was a disciple of Giovanni Bilinert, and combined the manner of his master with the taste of Dominico Cresti. This artist was accurate in his designs, and bold in his colouring. He acquired the appellation of *Il Cecco Bravo* from an irritable and testy

disposition which he possessed in fomenting feuds and strife. There are two good pictures from the pencil of this artist at Florence, one in the church of the Teatini, delineating the fall of Lucifer, and another in St. Nicollo Vescovo, of St. Simone. He died at Inspruck in 1661.

MONTEMEZZANO, Francesco. This artist, a native of Verona, was born in 1555, and although he acquired under Paolo Veronese some of that artist's capaciousness of style and brilliancy of costume, he is nevertheless languid and inefficient in colouring and effect. His picture of the Annunciation, in the Osservanti Alla Vigna, at Venice, and another of the Magdalen, in St. Giorgio, in Verona, are his best works. He died in the year 1600.

MONTERO DE ROXAS, Juan. This artist was born at Madrid in 1613, and became a pupil in Italy, of Pedro de las Cuevas. Palomino speaks highly of his Assumption of the Virgin, in the church of the College de Atocha; as well as of his destruction of the Host of Pharaoh, in the convent de la Mercida. This artist died at the age of seventy, in 1683.

MONTI, Giovanni Batista. This artist was born at Genoa in the year 1610, of very poor parents. When quite a youth, he manifested a great genius for painting, by frequently delineating subjects upon the walls of buildings, which being noticed by a noble Genoese, Monti was placed by him as a scholar under Luciano Borzoni. His abilities expanding under this master, he ultimately became a good historical designer, but as a portrait painter he greatly exceeded his efforts in the former branch. Monti unfortunately caught the plague, of which he died in 1657.

MONTI, Francesco, denominated *Il Bresciano delle Battaglie*, was born in 1646, at Brescia, and successively the pupil of Pietro Ricchi and Il Borgognone. The genius of Monti was particularly directed towards painting horses and battles, which he executed with a vigour and spirit very uncommon. Some of his pictures are at Parma and Rome, where they are much valued. He died, aged sixty-six, in the year 1712.

MONTI, Francesco, Bolognese, was a pupil of Giovanni Giuseppe dal Sole, one of whose finest pictures was composed for the Count Ranuzzi, his patron, being a representation of the Rape of the Sabines. Invited by the court of Turin to that city, his first picture was the Triumph of Mordecai, which is admirably finished. There are many of

this artist's paintings in the Madonna gallery. He was born in the year 1685, and died 1768, aged eighty-three.

MONTICELLI, ANDREA, was born at Bologna in 1640, and became a disciple of Agostino Metelli. Of those subjects which suited his fancy and genius, he was esteemed a good painter, working with equal expertness in oil and in distemper. He painted fruit, vases, carpets, flowers, landscapes, perspective, and scenery, which subjects he executed with a free pencil, and natural colouring.

MONTICELLI, MICHEL ANGELO, was born at Bologna in 1678, and learned the principles of his art from Domenico Maria Viani, a Bolognese painter. His favourite subjects were battles and landscapes, which he finished with great mellowness of colour, and a light free touch, usually filling his compositions with a number of figures, well designed and excellently disposed.

MONTORFANO, GIOVANNI DONATO, was born at Milan, and arrived at his zenith about the year 1495. He painted a fine picture for the convent of the Dominicans, of the Crucifixion, which would have acquired him greater fame, had it not been placed in competition with the Last Supper of Lionardi da Vinci, to whose superiority the finest artists might yield. There is good keeping in the heads of his figures, and had he attended a little more to the gracefulness of contour he would have been unrivalled. He has introduced into it a group of soldiers gaming, whose different countenances are all strongly expressive of the ardent desire of gain. The perspective, architecture, and gradation of distances, are not less happily rendered.

MONVERDE, LUCA. This artist, who followed the style of Pellegrino di San Daniello, was a native of Udine, and born in the year 1501. He painted a beautiful picture for the altar in the church of St. Maria delle Grazie, his native place, the subject of which was a Virgin and child, with St. Gervasio e Protasio. It is supposed, that had this painter lived, he would have acquired great fame; but he was not long allowed to enjoy the fruits of his study. He died at the early age of twenty-one, in the year 1522, greatly regretted by all his contemporaries.

MOOJAERT, (or MOONYAERT), NICHOLAS, born in the year 1600 at Amsterdam, was an engraver as well as painter, of whom several plates exist, executed after his own works. It is also said that he instructed Jacob Vander Does, John Baptist Weenix, Solomon de Coninck, and several others, in the art of engraving. In his pictures he copied Adam

Elsheimer, mingling figures with his landscapes, after the style of that artist.

MOOR, Chevalier Karl de, was born at Leyden in 1656, and at first was the disciple of Gerard Douw, with whom he continued a considerable time; but placed himself afterwards with Abraham Vanden Tempel. The death of that master disconcerted Moor, and compelled him to return to Leyden from Amsterdam, where he studied some time with Francis Mieris, and at last went to Dort, to practise with Godfrey Schalcken. At the period when he repaired to the latter master, he was superior to him as a designer, but wished to learn Schalcken's manner of handling. When Moor began to follow his profession, the public soon did justice to his merit; and he took the most effectual method to establish his reputation, by working with a much stronger desire to acquire fame, than to increase his fortune. He painted portraits in a beautiful style, in some of them imitating the taste, dignity, force, and delicacy of Vandyck; and in others, the striking effect and spirit of Rembrandt. In his female figures, the carnations were tender and soft; and in his historical compositions, the airs of his heads had variety and grace. His draperies are well chosen, elegantly disposed in natural folds, and appear light, flowing, and unconstrained. His pictures are always neatly and highly finished; he designed them excellently, and grouped the figures of his subjects with skill. His works were universally admired, and some of the first princes of Europe wished to employ his pencil. The grand duke of Tuscany desired to have the portrait of De Moor, painted by himself, to be placed in the Florentine gallery; and on the receipt of it, sent him a chain and medal of gold. The imperial Ambassador, Count Zinzendorf, by order of his master, engaged him to paint the portraits of Prince Eugene and the duke of Marlborough, on horseback; in which performances the dignity and expression of the figures, and the attitudes of the horses, appeared so masterly, that they were regarded with admiration, and produced many Latin poems in honour of the artist, who was rewarded by the emperor with the order of knighthood. He likewise painted the portrait of Peter the Great, and a number of other portraits, for which he received large prices. The picture of Pyramus and Thisbe, by this master, is accounted a capital piece; as also, the history of Brutus condemning his sons; which subject he chose for the grand council hall, at Leyden. This last is esteemed admirable, not less for the strong, natural, and true expression in every figure, than for the beauty

of the design, colouring, and finishing. Though he was mostly employed on large works, he often painted small easel pictures, with subjects of history, or conversations; which are exceedingly valued, having all the merit of neat penciling and sweet colouring, added to an elegant taste of design. He died in 1738.

MOOTEL, JOHN, was born at Leyden in 1650, and painted those particular subjects in which he delighted, in an exquisite manner. Every kind of fruit and flower he studied carefully after nature, and they appeared from his pencil so fresh, round, blooming, and relieved, that every object seemed to be real nature. Yet, notwithstanding his merit, in delicacy of touch and clearness of colouring, he neither equalled Mignon in fruit, nor John Van Huysum in flowers. He died in 1719.

MORALES, LUIS, called *El Divino*. This artist was a Spaniard, and born in 1509, at Badajos, in Estremadura; he was a pupil of Pedro Campana, and as all his pictures were of a religious nature, he was styled *El Divino Morales*. Most of his works pourtray the head of the Virgin in sorrow, or that of Our Saviour wearing a crown of thorns. In many respects his pictures resemble those of Lionardo da Vinci, from the peculiar softness with which they are executed, neither is the expressive force of his works in any way lessened on that account, being terminated with the utmost spirit. It is supposed that Morales scarcely ever designed whole length pictures. His beautiful painting of Ecce Homo displays the acmé of suffering endured with more than mortal resignation; while his Mater Dolorosa is expressive of the greatest anguish. He died, aged seventy-seven, in 1586. His works are dispersed all over Spain, and at the chapel of Our Lady of Soledad; there is also a Santa Veronica in the Trinitarian convent at Madrid, and a representation of Ecce Homo in the convent of Corpus Christi in the same city.

MORANDI, GIOVANNI MARIA. This master was born at Florence in 1625, and his first instructor was Sigismund Coccapani, whom he quitted for the academy of Antonio Biliverti. As soon as he found himself qualified to pursue his studies with advantage at Rome, he travelled thither, and after he had cursorily surveyed the marvellous works of art treasured in that city, he deliberately fixed on those from which he could hope for the greatest improvement, and endeavoured, by judiciously studying their particular excel-

T. Chambars sculp.

S.r ANTONIO MORE.

lencies, to impress the idea of their perfections so firmly on his memory, as to keep them perpetually present to his imagination. By this method of studying, and diligent practice, he distinguished himself to such a degree, that the Emperor Leopold I. invited him to his court, where he painted the portrait of that monarch so well, that all the imperial family sat to him; and their example was followed by most of the German princes. He possessed the excellent parts of his art in a high degree; correctness of design; elegance and nature in his figures, whether historical or portraits; a fine taste in his composition; and a beautiful tone of colour. He died in 1715; or, according to others, in 1717.

MORANDINI, FRANCESCO, called *Il Poppi.* This artist was a pupil of Giorgio Vasari, whose manner he copied. He was born in a little town called Poppi, in the vicinity of Florence, in 1544. Most of his pictures pourtray mirth and gaiety. There are notwithstanding, several of his paintings in different churches in Florence. Vasari speaks highly of a much admired picture by this painter, representing the Visitation of the Virgin to St. Elizabeth, in St. Nicolo; and that of the Conception, in St. Michelino.

MORAZZONE, PIER FRANCESCO MAZZUCHELLI, was a Milanese, and born in 1571, at Morazzone, and after his birth place was styled *Il Morazzone.* In his youth he lived at Rome, and painted the Assumption of the Virgin, with the Apostles, for the Church of St. Maria Maddalena, at Corso; and the Adoration of the Magi, in St. Silvestro, in Capite. He then repaired to Venice, and followed the style of Paolo Veronese, Tintoretto, and Titian, which was the means of his improving himself in colouring; and upon his return to Milan, he painted a beautiful picture for the church of St. Antonio Abate, representing the Adoration of the Kings, but in a manner so different from that executed at Rome upon the same subject, as scarcely to appear by the same master. Morazzone was engaged at Piacenza in 1626, to paint the cupola of the cathedral, but dying that year, without finishing the work, it was afterwards completed by Guercino. In the church of St. Giovanni, at Como, is a beautiful painting of St. Michael defeating the rebellious Angels. The king of Sardinia was his patron, and from that monarch's hands he received the honour of knighthood.

MORE, CHEVALIER ANTONIO. This eminent artist was born at Utrecht in 1512. He became the disciple of John

Schooreel, and having made a considerable progress under that master, went to Rome to improve himself in design, after which he visited Venice to discover the true principles of colouring, for which that school is so deservedly famous. He imitated nature closely, and often happily; his manner is strong, true, and firm; and his portraits have character and life. He seemed to study Holbein, but never arrived at the delicacy of finishing which is observable in the works of that great master, though he finished his pictures with care and neatness. He designed with accuracy, and his colouring has all the truth of nature itself; yet in strength and force it is not equal to that of Titian; nor have his paintings that spirit which appears in the works of some other artists, there being something hard and dry in his manner. However, he excelled in many historical compositions, though they were not designed in a grand style; and one of them, the subject of which is the Resurrection, was publicly exhibited at St. Germains, before it became the property of the prince of Condé. He was particularly esteemed by the Emperor Charles V. who sent him to the court of Portugal, to paint the portraits of the king, the queen, and their daughter, who afterwards became queen of Spain. For these three portraits he received six hundred ducats, besides many valuable presents, with the honour of knighthood; and the Portuguese nobility presented him, in the name of that order, with a chain of gold, valued at a thousand ducats. Most of the princes of Europe employed him, and at every court his paintings were beheld with applause; but at none more than those of England and Spain. While here he was highly honoured by Queen Mary, who presented him with a chain of gold, and allowed him a pension of one hundred pounds a year. When he returned to the court of Spain, Philip II. treated him with such familiarity, that More, one day, while the king put his hand on his shoulder, smeared it with some carmine. The monarch withdrew his hand, the courtiers were petrified, and More recollecting himself, fell upon his knees to beg forgiveness. Philip only smiled, but the painter never enjoyed rest till he got out of the kingdom, nor could any inducement prevail upon him to return. While he was in Spain, he copied some portraits of illustrious women, which had been originally painted by Titian; and they were thought to approach near to the beauty of the originals. The portrait of More, painted by himself, in the gallery of painters at Florence; is charmingly coloured, and full of life and nature, yet it is not without somewhat of that stiffness, of which he could never divest himself. His last work was the Cir-

cumcision, intended for the cathedral church at Antwerp; but he left it unfinished at his death in 1568.

MORE, JACOB, a native of Scotland, was born in 1740, and placed in the academy for designing, that was established at Edinburgh, where he studied under Alexander Runciman. In the year 1770 he repaired to Italy, where he reaped great fame as a landscape painter. More selected Claude Lorraine for his model, and his subjects, after the stile of that eminent artist, usually represented the Campagna, and suburbs of Rome. A reasonable admirer of his works must allow that his scenery is beautiful, and his figures well selected, but there were many English noblemen in Italy, by whom More was engaged, that were so indiscreet as to rank the talents of the latter artist, as equal to those of Claude. There is, however, a poverty of colouring in his tints, which leaves him far behind that admirable master. Jacob More ended his days at Rome, in the year 1795, aged fifty-five.

MOREELZE, PAUL, was born at Utrecht in 1571, and was a disciple of Michael Mirevelt, whose manner he imitated in portrait painting; but his ambition leading him to paint history, he went to Rome, and there improved himself considerably in his style and taste, by studying design, and sketching the compositions of eminent artists. Yet he afterwards found so much employment in the portrait line, that very little leisure was allowed him, either to study or to practise history. However, by observing the magnificent buildings at Rome, and other cities of Italy, as also applying himself to the study of perspective, he became a good painter of architecture: the gate of St. Catherine, at Utrecht, was erected from one of his designs. He died in 1638.

MORELL, N. This painter is supposed to have been born at Antwerp about the year 1664, and to have studied under Verendaal, an excellent painter of fruit and flowers; from whom he learned the art of imitating nature beautifully, and he always painted in the manner of his master. When he had sufficiently established his reputation at Antwerp, he removed to Brussels, where the court at that time resided; and soon became known to those of the highest rank, so as to have employment from every quarter. He lived to a very advanced age, yet the precise year of his death is not mentioned. He composed his subjects well, and in his pictures appeared a great deal of harmony; his manner is broad, and shows freedom of hand and facility of execution; his touch is full of spirit, his colouring true to

nature, and suitable to the subjects he represents. In some respects he was rather superior to his master, particularly in the foliage of his plants and flowers. Two capital flower-pieces of this master, are painted on the folding doors of the cabinet, where the tapestries belonging to the church of the Abbey of St. Peter, at Ghent, are preserved. They are composed in a grand style, and are well executed.

MORELLI, BARTOLOMEO, surnamed *Il Sianon*. This artist was a native of Sianona, not far distant from Bologna, to which city he repaired in the year 1629, and became the pupil of Francesco Albano. He acquired great fame by his historical works, and especially his frescoes. Crespi states, that many of his paintings were equal to those of Albano. He died at the age of sixty-three, in the year 1683. At Bologna there are several of his works, of which we may particularly remark his pictures of the Resurrection, in Buon Gesu; and the St. Teresa, in the church of La Madonna delle Grazie. His principal work, however, is the chapel of the Casa Pepoli, in the church of St. Bartolomeo di Porta, which is almost equal to his master, from the grace which is displayed in the design and delicacy of the colouring.

MORETTO, LE, *see* BONVICINO.

MORIER, DAVID. This painter was born at Berne in 1705, and visiting England immediately subsequent to the battle of Dettingen, procured, through the interest of Sir Edward Faulkener, an introduction to the duke of Cumberland, who settled upon him a salary of £200 per annum. In battles, horses, and portraits, he eminently distinguished himself, and was amply recompensed, by experiencing the greatest encouragement. He died in 1770.

MORIN, JOHN. This artist, born at Paris in 1612, was equally clever in engraving as in painting. He was a pupil of Phillip de Champagne, and painted a great many portraits, besides other subjects; he, however, relinquished that branch of study, and became an engraver.

MORINA, GIULIO, was born at Bologna, and a pupil of Lorenzo Sabbatini. He acquired great fame by his historical works, and from the expression he conveys in his countenances, appears to have been anxious to emulate Corregio. There are several of his paintings in the churches at Bologna, of which the principal are, a Presentation in the Temple, at the Servi; the Visitation of the Virgin to St. Elizabeth, in St. Uomobono; and the Crucifixion, in St. Sebastiano e Rocco.

MORLAND, GEORGE. This celebrated English artist

was born about the year 1764; and exhibited, when very young, the greatest proofs of eminent talent. His father, a crayon painter of some note, was his only master, to whom he was apprentice, and he closely applied to the science during that period. On the conclusion of his articles, he quitted his father's mansion, when a life of superior talent, combined with the most flagrant intemperance, followed; so that we admire, while at the same time we condemn, conduct so licentious and derogatory to human nature. The different epochs of Morland's talents were from the commencement to their zenith progressively short; the whole being comprised in a period of about six years; during which, he produced those compositions that completely stamped his fame. In 1790, his biographers state that he arrived at the climax of his abilities, devoting to his pictures all the time and thought requisite to render them perfect. Morland selected the subjects best suited to his talents, for as his knowledge of anatomy was very circumscribed, and he possessed no mental refinement from nature, he perhaps lost the little inherent feeling he possessed, by frequenting low company, and indulging in slothful inebriety. He matured a happy combination of figure and character, but his large pictures were generally deficient, as he never fixed upon any subject sufficiently energetic to employ characteristically all his objects. In pourtraying the broad and vulgar walks of life, he was inimitable, but his landscapes were not always critically exact, nor was his colouring uniformly good, as he had not sufficient knowledge of nature to give energy or time to improve his labours, and cultivate the native talent he possessed; his animals were exquisite, but the designs are frequently wanting in extension of landscape. Never having visited romantic scenery, except in Derbyshire, he seldom attempted the sublime. His fields, hedges, ponds, and clay banks are well pourtrayed; his storms are good, though not terrific, but the combination of common incidents, and consequent events, claim considerable commendation. Morland painted landscape only as a concomitant to his figures; in his distances, however, he was often extremely clever. His most admirable pictures are those comprising inland scenery, sheep, pigs, and asses; dwarf trees he greatly excelled in; and he generally selected old and clumsy horses, being little acquainted with the anatomy of that noble animal. The pig is, however, the animal he has oftenest introduced in his subjects, and is always inimitable; neither are his sheep less admirably pourtrayed. His youthful productions display a knowledge of human nature that is rarely to be met with, but in the

decline of his abilities, brought on by excesses, his paintings lost all their energies, added to this, he frequently copied his early productions, without displaying either their force or character; so that his dying genius may be traced throughout his latter works. He died, aged forty-two, in the year 1806.

MORO, MARCO and GIULIO D'ANGELI. There is in the church of St. Apollinari, at Venice, the Quatro Coronati, by the last mentioned painter; and likewise a picture of Paradise, in the church of St. Bartolomeo. He died at an early period of life, but the date is not ascertained.

MORONI, DOMENICO. This painter was a native of Verona, and received instructions in the art from several of the pupils of Stefano Veronese. There is an altar-piece in the church of St. Bernardino, at Verona, from the pencil of this artist, which is very highly spoken of.

MORONI, PIETRO. From the authority of Averoldi, this painter was first a pupil of his father, the preceding artist, and subsequently a scholar of Paolo Veronese. He was considered one of the ablest artists of the Venetian school, and proved equally excellent with his competitors in the clearness of his colouring. His picture of Christ bearing the Cross, and many works in the public buildings at Brescia are unrivalled. He died in the year 1625.

MORONI, (or MORONE), GIOVANNI BATTISTA, was born in 1528, and instructed by Alessandro Bonvicino, who took unusual care to form his taste of design and colouring, by directing him to copy the works of the most celebrated painters; in which practice he spent several years, with great industry. When he had established himself in the knowledge of his art, he composed historical subjects with success, but afterwards applied himself to the painting of portraits, in which he arrived at such perfection, that even Titian allowed the portraits of Moroni to be the nearest in merit to those of his own hand. He died in 1578.

MORONI, FRANCESCO. This artist was born at Verona in 1474, and was the son of Domenico Moroni, a Veronese painter, very famous in his time, for working equally well in fresco and oil. Francesco inherited the taste of design and the science, of his father; but proved far superior to him in the grace of his figures, and in the union and harmony of his colouring. He spent the greatest part of his life at Rome, and died in that city; where many of his best performances are still preserved in the churches and convents, of which they are accounted a principal ornament. He died in 1529.

MOROSINI, FRANCESCO, denominated *Il Monte Pulciano*, a Florentine artist, is stated by Baldinucci to have been the pupil of Orazio Fidano, after whose manner he composed a work on the Conversion of St. Paul, at Florence.

MORTIMER, JOHN HAMILTON, was born at Eastbourne, in Sussex, about the year 1739. His uncle being a respectable artist, he imbibed at a very early period a great inclination for the science, and soon gained a sufficient proficiency in drawing, to render him capable of sketching any thing that interested his fancy. In his youth, he was much attached to sublime and romantic scenery, which gave his genius a turn for the terrible; and the hordes of savage robbers which abounded on the coast, opened a fine field for his inventive pencil. Upon his arrival in London, he became a scholar of Hudson, under whom he acquired but little addition to his natural talent. The Duke of Richmond's gallery afforded him the greatest improvement, being constantly open for the admission of all artists who wished to study from that nobleman's collection. Cipriani conduced in the kindest manner towards his improvement, and used every endeavour to gain the patronage of the duke, who invited Mortimer to become a member of his family. His historical picture of St. Paul converting the Britons, procured him the premium of one hundred guineas, bestowed by the Society for the encouragement of Arts: Dr. Bates afterwards possessed that picture, and gave it to the church of Chipping-Wycombe, in Buckinghamshire. Mortimer's fame being established, he augmented his reputation by his pictures of Magna Charta; the Battle of Agincourt; and Vortigern and Rowena. He became a member of the Society of Artists, when an exhibition was established at the Lyceum in 1769, and without any application, was appointed Royal Academician, by order of his Majesty. He died in Norfolk Street, in the Strand, February 4th, 1779.

MORTO, DA FELTRO, was born in 1468, at Florence, where he learned the first principles of painting; but went to Rome when young, and applied himself with singular diligence to search out every thing that was curious among the antiquities, which were scattered through every part of that city and its vicinity. As his genius directed him to paint in the grostesque style, he explored all the antique works of that kind in the vestiges of baths, monuments, temples, grottoes, sepulchres; and so effectually studied the elegance of taste in the different ornaments, that he became exceedingly eminent in that manner of designing, being also the first of the modern artists who painted in that style. Nor can there be a better testimony of his abilities, than his being

employed by Giorgione, to paint the ornaments of his grandest compositions. He died in 1513. It may be proper to observe here, that the term *grotesque* was introduced by the Italians, and appropriated to that peculiar manner of composition and invention observed in the antique ornamental paintings, which were discovered in the subterraneous chambers at Rome, Puteoli, Cuma, or Bajæ, which had been decorated in the times of the ancient Romans; and as the Italians apply the word *grotta* to express every kind of cavern, cave, or grot, all the modern paintings, which were in imitation of the antique designs discovered in those chambers, which for ages had been concealed under rubbish and ruins, were called by them *grottesche*, and from thence *grottesque*, or *grotesque*; implying a style of painting, in which the imagination, fancy, and invention are principally exerted, without any strict adherence to nature or truth.

MOSER, GEORGE MICHAEL, was born in Switzerland, but coming very young to England, he followed the profession of a gold chaser, painting also in enamel; and upon the institution of the Royal Academy, was appointed to the office of keeper. This situation gave him considerable insight as to the structure of the human figure, owing to the contemplation and instruction he gave the students respecting the antique statues. He was a man of most unblemished character, and died about the year 1783.

MOSES, called *Little Moses*. This master is by some authors supposed to have been a disciple of Poelemburg, because he always painted in the style and manner of that artist, as well in design as in colouring and penciling. His subjects were landscapes; in which he introduced historical figures, representing memorable stories from the Roman, Greek, or fabulous writers. His touch was extremely delicate, his colouring agreeable, and his pictures are frequently taken for the works of Poelemburg. He died in 1650.

MOSNIER, JOHN. According to Felibien, this painter was born at Blois, about 1600, where his father was a painter on glass, and was by him initiated into the principles of painting. Visiting Florence, Mosnier became a pupil of Cristofano Allori, and upon returning to his native country, acquired considerable fame as an historical designer. In St. Martin's church, at Paris, are some of the best efforts from the pencil of this artist, who died in that city in 1656, aged fifty-six.

MOSTAERT, JOHN, was born at Haerlem in 1499, of an honourable family, and was instructed in the art of

painting by Jacques de Haerlem. His personal accomplishments, and the politeness of his address, added to his distinguished merit in his profession, procured him the esteem of persons in the highest stations; particularly Margaret, sister to Philip I. King of Spain, in whose service he was retained eighteen years. He painted many portraits of the nobility, which were much applauded. He also designed landscape in a neat manner, with a number of small figures, which were well designed; and all his works have great spirit and judgment. A Nativity, by this master, is preserved in the church of the Jacobins at Haerlem, which is highly commended; and in the same city is a Banquet of the Gods, which is described as a grand composition, full of good expression, and extremely beautiful. He died in 1555.

MOUCHERON, FREDERICK, called the *Old*, was born at Embden in 1633, and a disciple of John Asselyn called *Crabatje*, who observing the genius of his pupil, took the utmost care to instruct him in the best principles of design and colouring. When he was at the age of twenty-two, he went to Paris; and there had the good fortune to recommend himself to the best judges of the art, by the beauty of his landscapes. Every scene and object he painted after nature, whenever he observed what suited his taste, or pleased his imagination; but his choice in some was far preferable to that of others. He was careful to sketch the trees, plants, buildings, and sometimes the entire prospects of romantic dwellings, almost buried in groves, or surrounded with picturesque plantations; and by that means, was enabled to give a great air of truth to his compositions. His foregrounds are generally clear, and well finished; but his distances have frequently the appearance of mistiness or vapour. His trees are loosely and tenderly handled, and wherever he introduces water, the reflections of bodies in it are transparent. His situations are natural and pleasing, the buildings are usually well adapted to the scenes, and his distances have a good keeping. His touch is free and light, and his colouring good, except that in some of his landscapes he is too yellow, or too green; and either by time, or using some perishable colours, many of his pictures have acquired too dark a tint, which lessens their effect and value. But on the whole, his compositions are well designed, agreeably coloured, extremely pleasing, and highly finished. From Paris he went to Amsterdam, and during his continuance in that city, the figures in his landscapes were painted by Adrian Vandervelde, as during his residence in France they were inserted by Theodore Helmbreker. He died in 1686.

MOUCHERON, Isaac, called the *Young*, was the son of Frederic Moucheron, and born at Amsterdam in 1670. Though deprived of his father when he was only sixteen years of age, even at that time he was qualified to enter upon the profession with credit. At the age of twenty-four, he travelled to Rome, where he made designs after every beautiful scene round that city, and particularly sketched each lovely spot about Tivoli, so remarkable for the pleasing variety of its views, and the elegant wildnesses of nature. By this method of study and practice, he designed his subjects with extraordinary readiness, ease, and expedition; and having nature constantly as his guide, he was enabled to exhibit truth in all his compositions. Having made a multitude of choice designs, he returned to Amsterdam, where he executed them in grand halls, saloons, and the apartments of noble edifices, always having his landscapes enriched with figures and animals, though frequently those figures were painted by other artists. In style, taste, and execution, he surpassed his father; besides which, he was a perfect master of architecture and perspective. The leaves of his trees are touched with ease and spirit, and their branches are elegantly interwoven. His pictures are generally filled in an ample manner, with objects of every kind, and the eye is furnished with an agreeable variety of buildings, hills, rivers, and plants, copied from nature. His colouring appears extremely natural, and with its freshness has abundance of harmony and union. Verkolie and De Witt most frequently inserted the figures in his landscapes; but for some of them he employed other masters. His paintings are exceedingly prized in Holland, and much esteemed in all parts of Europe. He died in 1744.

MOYA, Pedro de, was a Spaniard, and born about the year 1610. His ardent wish to view the productions of the artists of the Flemish school, as also those of Rubens, caused him to visit Antwerp, where he was enchanted by the pictures of Vandyck, who resided at that time in England. Moya therefore formed the resolution of immediately going to London to commence his studies under that great master; these wishes, however, were frustrated by the death of Vandyck shortly after. Upon his return to Spain he composed several pictures for the churches; an altar-piece of the Conception being one of his best performances. He died, aged fifty-six, at Grenada, in the year 1666.

MOYART, Christian Louis. This artist, born at Amsterdam in the year 1600, was a painter and engraver. Some allegorical plates of Mary de Medicis are engraved by Moyart.

MUDO, Hernandez el. This singular artist, from his infancy was deaf and dumb; and having afforded sufficient tokens of an earnest desire to learn the art of painting, he was placed as a disciple with Titian, and arrived at a high degree of perfection in colouring and design. He successfully imitated the manner of his master, and gained a considerable reputation, so that for several years he was employed by Philip II. King of Spain, to work in the Escurial, and his performances in that palace procured him a noble recompense and distinguished honour. His principal work is the representation of the Four Evangelists, which he painted in fresco.

MUGNOZ, Sebastian, a Spanish artist, and a disciple of Claudio Coello, was born at Naval-carnero in 1654. He visited Italy in 1680, and practised in the academy of Carlo Maratti, and on his return to Saragossa, Mugnoz, conjointly with Coello, executed some considerable works. In 1688 he was appointed painter to the King of Spain, when he composed frescoes for the palaces, selecting for his subjects, incidents from the story of Cupid and Psyche. He copied the light manner of the more modern Italian school, where much is given to floridness of colour, being divested of all regard to the graver composition of characteristic figure. He was killed by a fall from a scaffold in 1690, aged thirty-six.

MURA, Francesco de, denominated *Franceschiello*, was born at Naples, and figured about the year 1743. He was a pupil of Francesco Solimene, and subsequently adorned the public buildings at Naples. His best works are the frescoes in the palace at Turin, representing the Life of Achilles, and the Olympic Games.

MURANO, Natalino da. Ridolphi says this artist was a pupil in the school of Titian, and lived about 1558; he excelled as a painter of portraits, but occasionally executed some historical subjects.

MURANT, Emanuel, was born at Amsterdam in 1622, and a disciple of Philip Wouverman, from whom he acquired the warmth and brilliancy of colouring, and exquisite pencil, which have rendered him deservedly eminent. His subjects were views in Holland, villages, towns, cities, ruins of houses, and decayed castles, all of them sketched after nature, and so astonishingly neat in the finishing, that every minute part of a building was perfectly discernible, and even every particular stone or brick might be counted by the assistance of a convex glass. His patience and appli-

cation can scarcely be imagined, being, in that respect, equal to Vander Heyden. But his inexpressible neatness in finishing every object demanded so much time, that it was impossible for him to paint many pictures; on which account they are exceedingly scarce, and sold for such prices as must place them out of the reach of ordinary purchasers. He died in 1700.

MURATORI, DOMENICO MARIA. This artist was a pupil of Lorenzo Pasinelli, and born at Bologna in 1662. His principal residence was at Rome, where he painted many pictures for the public buildings in that city. His Christ crowned with thorns was so universally esteemed, as to ensure him the appointment of painting one of the prophets for St. John de Lateran. An altar-piece in the church of the Apostoli, pourtraying the Martyrdoms of St. Philip and St. James, are finished in a masterly manner, and considerably larger than any picture in Rome. Lanzi considers his Miracle of St. Ranieri his best work. There are a few capital etchings by this master, who died at the age of eighty-seven, in 1749.

MURATORI, TERESA, was born at Bologna in 1662. This lady early evinced a taste for the fine arts, particularly music and drawing. She was the daughter of a physician, and successively the scholar of Emilio Taruffi, Lorenzo Pasinelli, and Giovanni Giuseppe dal Sole. She composed many works for the churches at Bologna; the most admirable of which are, a Dead Child restored to life; the Disbelief of St. Thomas; and the Annunciation. She died at the age of forty-six, in the year 1708.

MURILLO, BARTOLOME-ESTEBAN, the greatest of all the Spanish painters, was born at Seville on the 1st of January, 1681. He received his first instructions in the art from his relation, Juan del Castillo; but the latter having gone to settle at Cadiz, Murillo was obliged, for the means of subsistence, to have recourse to painting banners and small pictures for exportation to America. In that line he obtained full employment, and began to distinguish himself as an able colourist. He was still very young, when he happened to see some works of Pedro de Moya (who was passing through Seville on his way to Cadiz), which being painted in the style of Vandyck, inspired him with the desire of imitating that great artist, under whom de Moya had studied shortly before his decease. The time he was able to avail himself of Moya's instructions was very short, and he resolved afterwards to repair to Italy for improvement. But his means were totally inadequate to meet the expences of such a journey: collecting, however, all his resources, he bought a quantity

of canvass, divided it into a number of squares, upon which he painted subjects of devotion and flowers, and with the produce of the sale of these, set out upon his journey, unknown to his relations and friends. On his arrival at Madrid, he waited upon Velasquez, his countryman, and communicated his plans to him. Struck with the zeal and talents of the young artist, Velasquez treated him with the greatest kindness, and diverted him from his project of the journey to Rome, by assisting him in a more effectual way, procuring him full employment at the Escurial, and in the different palaces of Madrid. Murillo returned to Seville in 1645, after an absence of three years; the following year he finished painting the little cloister of St. Francis, and the manner in which he executed it, produced sentiments of the greatest astonishment among his countrymen. His picture of the Death of Santa Clara; and that of St. James distributing alms, served to crown his reputation. In the first he showed himself a colourist equal to Vandyck; and in the second a rival of Velasquez. They obtained him a multitude of commissions, which were not long in procuring him an independent fortune. His success, however, never led him to be careless of his reputation; he gradually perfected his manner, by giving more boldness to his pencil, and without abandoning that sweetness in his colouring, which distinguished him from all his rivals, increasing its strength, and giving greater freedom to his touch. It is impossible within our limits to mention all the works with which he enriched the churches and convents of Seville, and other cities of Spain. Having been invited to Cadiz to paint the grand altar of the Capuchins, he there executed his celebrated picture of the Marriage of St. Catherine. As he was about to finish it, he wounded himself so dreadfully on the scaffolding, that he continued to feel the effects of it until his death, which happened at Seville, in April, 1682. To the greatest merit as an historical painter, Murillo joined that of equal excellence in flowers and landscape. All his works afford incontestable proofs of the perfection to which the Spanish school had attained, and the real character of its artists; for, as Murillo never quitted his native country, he could not be influenced by any foreign style; and this originality of talent places him in the first rank among the painters of every school. He has neither the charming dignity of Raffaelle, the grandeur of Caracci, nor the grace of Corregio; but, as a faithful imitator of nature, if he is sometimes vulgar and incorrect, he is always true and natural; and the sweetness, brilliancy, freshness, and harmony of his colouring, make us forget all his defects.

MURRAY, THOMAS. He was born in Scotland, about 1666, but went to London to place himself as a disciple with Riley, state painter to Charles II. He studied nature carefully, and in his colouring and style imitated his master. He painted portraits with great credit; and had the honour of being employed by the royal family, as also by many of the nobility, from whom he received particular marks of respect and esteem; and by their protection and favour was enabled to acquire a considerable fortune. The portrait of Murray, painted by himself, has a place in the gallery of painters at Florence. This artist died in 1724.

MUSSCHER, MICHAEL VAN, was born at Rotterdam in 1645, and instructed by Martin Zaagmoolen, an indifferent painter; but, in a short time he quitted him, and became a disciple of Abraham Vanden Tempel, an artist of superior abilities, under whom he studied with remarkable application, and afterwards successively resorted to the schools of Ostade and Metzu; yet he derived more advantage from the force of his own genius and assiduity, than the instructions of his different masters. He went through the various schools of Holland with too much rapidity, and too unsettled a turn of mind, which perhaps prevented him from profiting as much as he ought to have done had he deliberately attended to the instructions which he might have received from a single artist. However, from each he acquired something; from one, an exceeding good manner of colouring; from another, neatness of pencil; and from the rest beauty of finishing; so that some of his pictures are worthy of being placed in competition with Metzu or Jan Steen. In Amsterdam, where he spent the greatest part of his life, there are many excellent portraits from his hand; but the most capital of all his performances in that style, is his own family-piece, representing himself, his wife, and children, which was sold for above a thousand florins. As every master under whom he studied painted subjects of conversations in the manner of Bamboccio, taken from characters in low life, Musscher did the same, which sufficiently evidenced the greatness of his abilities; and his works are so eagerly coveted, that he found it impossible to finish the pictures which were bespoke. In general, he was not very correct, nor was the disposition of his figures extraordinary; yet, in some degree, he compensated for those defects by the brightness and beauty of his colouring, by the truth of his imitations of nature, and by the surprising resemblance in his portraits: but he is said to have had the art of flattering his employers, whose vanity could not remain insensible to the favourable

A. Bannerman Sculp.

MURRAY.

touches of his pencil, which, perhaps, may have been one great cause of his constant employment. He died in 1705.

MUSSO, NICCOLO, was born at Casalmonferrato, and arrived at his zenith about 1618. In his early youth he became a pupil in the academy of Michel Angelo Caravaggio, when, after a long residence at Rome, he repaired again to Casalmonferrato, where he composed many pieces for the churches. Lanzi particularly speaks of his St. Francis paying homage to a dead Christ, in which he has imitated Caravaggio, being however more perfect than that artist in his figures and heads.

MUTIANO, GIROLAMO, was born in 1528, at Aquafredda, in the territory of Brescia, where he was taught the principles of design and colouring by Girolamo Romanino. Afterwards he travelled to Rome to improve himself in design, and there studied the works of Buonaroti and Titian. He also worked for some time with Taddeo Zucchero, and became a distinguished master. His manner of design is great; his colouring good both in fresco and in oil; and the heads of his figures have an elegant and fine expression. He studied nature with care and judgment; he painted landscapes and portraits in a noble style; and adorned his historical subjects with landscapes, which are always excellently understood, and happily introduced. It was observed as a remarkable singularity in Mutiano, that the touchings of his trees were somewhat in the Flemish manner, a circumstance rarely known or practised in the Roman school. At Rheims is a celebrated picture of his composition in a grand style, and the figures as large as life. It is painted in distemper, on canvass; the subject is Christ washing the feet of his disciples; it is worthy of any master, and is universally admired, as well for the design as for the correctness and handling. In the church of St. Peter, at Rome, are four pictures, representing St. Anthony; St. Paul the hermit; St. Basil; and St. Jerom; and in the church of San Martino del Monti, is a picture of St. Albert, in which Mutiano has introduced a charming landscape. This master is likewise memorable for being the first projector of the academy of painting at Rome, which, through his solicitation, was founded by Pope Gregory XIII. He died in 1590.

MYN, HERMAN VANDER. This painter was born at Amsterdam in 1684, and a disciple of Ernest Stuven, a good painter of fruit and flowers; but when he had for some time studied under that master, and at last surpassed him, he grew ambitious of appearing in a higher character, as a painter of history and portrait. In each of those branches he

practised for some years with great application; and then astonished all the artists and connoisseurs at the Hague, with a picture of Danae, of his own painting, which was designed in a fine taste, extremely well coloured, and had great elegance of expression. But as he fixed a most immoderate price on that performance, it remained unsold for two or three years, although exceedingly admired. He also painted the history of Amnon and Tamar, in a noble style, as well for composition as expression; and other subjects of sacred and profane history with equal beauty and delicacy. Yet his vanity and avarice concurred to make him expect such exorbitant sums for each picture, that few, among even persons of fortune, could think of becoming purchasers. The most capital performance of Vander Myn, is the Denial of St. Peter, but unluckily it was much injured by an accident. In pursuit of encouragement he visited London, and while here painted the portraits of several of the nobility; particularly a whole length of the duke and duchess of Chandos, for which he was paid five hundred guineas. The design of this fine piece represented a painter's chamber, in which the duchess appeared as sitting before an easel, employed in painting the portrait of the duke; the whole being intended, as a compliment to her taste in the arts. The vanity of Vander Myn was excessive; he was extremely covetous, and yet when he found himself in affluence, he was profuse and prodigal. He was a good painter of history, and his fruits and flowers were in much esteem; but his greatest excellence consisted in portraits, which were agreeably coloured, and had great force, without his appearing a mannerist; as he always adapted his tints exactly to the complexions of his models. His draperies are natural, and well disposed in the folds; but in those he was frequently assisted by other artists, though he always retouched them with great care. The historical pictures of this master have great merit, but in colouring, they are inferior to his portraits; the carnations being rather too red, and sometimes too grey. His design is not very correct, but it shows that he had copied nature, though he did not study it effectually. He lived in London splendidly, supported by his vast business and acquisitions; but by an indiscreet conduct, and an imprudent marriage, he sacrificed his fortune and reputation, and died here, reduced to contempt and necessity, in 1741.

MYTENS, ARNOLD, was born in 1541, at Brussels, where he learned the rudiments of his art; but travelled to Italy for improvement, and visited Rome, Venice, and Naples, applying himself with so much diligence, that he was engaged

Ant. van Dyck. pinx.ᵗ A. Bannerman. sculp.

DANIEL MYTENS.

for several grand works in each of those cities, and lived in high esteem. His style was entirely in the taste of the Roman school, with figures usually as large as life, and sometimes of grander proportion. At Naples he painted an altar-piece, representing the four Evangelists; and another of the Virgin crushing the head of the Serpent; which were of wonderful beauty, and exceedingly admired for the design, as well as colouring. At Abruzzo he finished a grand composition, representing Christ crowned with thorns, by the light of flambeaux; the lights being judiciously and happily distributed; and the tone of colouring warm, and full of force. He died at Rome in 1602.

MYTENS, DANIEL, was born at the Hague in 1636, and went to Rome when very young, studying there under William Doudyns, and Vander Schuur. On quitting those masters, he employed himself in designing after the antiques, copying the most celebrated paintings of the best artists; and adding considerably to his improvement, by the instructions of Maratti and Loti, with whom he established an intimacy. Had the morals of this painter been as good as his genius, he would have made a great figure in his profession; but his attention was too much engrossed by the love of pleasure and extravagance. He had a lively imagination; his composition was good; his colouring agreeable; and he designed with great ease and readiness. But all those eminent qualities, appeared only in such of his works as were painted while he resided in Rome, and within a few years after his return to the Hague; for latterly, by negligence, dissipation, and intemperance, his works became less estimable. He sketched a noble design for a ceiling of the Painter's-hall, at the Hague, which gained him extraordinary credit. The work was begun, but unfortunately he left it for some years unfinished; and when he returned to the work he spoiled it. This thoughtless character died in 1688.

MYTENS. This artist was principal painter to Charles I. before the arrival of Vandyck in England; but afterwards exerted himself to imitate that artist, and proved so successful, that several of the pictures of Mytens have been taken for the work of that famous master. Some portraits of the princes of Brunswick at full length by this artist are at Hampton Court; and one of Hudson, the dwarf, holding a dog in a string, is at St. James's; the landscape part being freely touched, and warmly coloured. When Vandyck came to London, Mytens modestly wished to retire; but the king continued him in his service some years longer, and he then returned to his native country.

MYTENS, JOHN. This painter was born at Brussels in 1612, where he at first learned the art of painting from Anthony Van Opstal, and afterwards from Nicholas Vander Horst. He had an apt genius, and practised with singular assiduity, so that he gradually became an eminent painter of portraits. The prince of Orange, and many of the nobility of the first rank sat to him, and he had the good fortune to acquit himself in all his performances, to the satisfaction of his employers, and the approbation of the public.

MYTENS, MARTIN. This artist was born at Stockholm in 1695, and at eleven years of age showed such an extraordinary genius for painting, that several of his designs were beheld with surprise by many of the best judges and principal nobility of that court. But when he had practised for some years, and observed that he could not receive a competent knowledge of the art by staying in his own country, he determined to seek improvement at Rome, and in his progress to examine every thing curious in other cities of Europe. His first excursion was to Holland, and from thence he proceeded to London, where he practised miniature and enamel painting, for which he had always a strong tendency; and by his performances gained a sufficiency to maintain himself, without being an incumbrance to his parents. He was naturally studious, devoting all his hours to design after the works of Vandyck, and other eminent masters, avoiding every thing that might impede his proficiency in the art which he loved. In 1717 he visited Paris, where he obtained the favour of the duke of Orleans, and had the honour of painting the portrait of that prince, and those of Lewis XV. and the Czar Peter. The latter monarch made him large offers to induce him to settle at Petersburgh, which he politely declined, being determined to see Italy. In 1721 he arrived at Vienna, where he was graciously received, and painted the portraits of the imperial family; after a residence of above two years, he proceeded to Venice, where his merit soon distinguished him, and he might have had abundance of employment; but as he only went there to learn beauty and harmony of colouring, he spent his whole time in that study; and then visited Rome to acquire a grand style of composition and correctness of design. There he exerted all his industry and skill to paint after the antiques, and to copy the most excellent modern productions, forming his hand to delineate in large, full as readily as he had already done in small, and in oil as well as in miniature. Having finished his studies at Rome, he went to Florence, where the Grand Duke showed him many marks

of esteem, engaged him for some time in his service, made him considerable presents, and placed his portrait among the illustrious artists in his gallery. He also received public testimonies of favour from the king and queen of Sweden; each of them presenting him with a chain of gold and a medal, when he visited that court, after his return from Italy. He finally settled at Vienna, where he became painter to the court, and died, universally respected, in 1755. A capital picture from this master's hand, is the history of Esther and Ahasuerus.

N.

NADALINO DEL MURANO, was a pupil of Titian, and obtained great celebrity by the beauty of his colouring. His manner much resembled that of his master. He resided many years in England, according to the authority of the writers on this subject, where he met with encouragement, and had considerable employment; but he ultimately quitted the kingdom, and afterwards spent several years in the Low Countries.

NAIN LE, was born in France, and pourtrayed with great ingenuity, groupes of countrymen and village pastimes, in all the simplicity of truth, natnre, and exquisite colouring. The date of his birth and death are unknown.

NAIWINCK, HENRY, was born at Utrecht in 1620. This Dutch artist painted landscape after the manner of Waterloo, and was also well known as an expert engraver.

NALDINI, BATTISTA, was born at Florence in 1537, and a disciple of Giacomo Puntormo. After the death of that master, he studied design at Rome with extraordinary application, and continued to practise with so much fervour, that his reputation was thoroughly established before he left that city. He finished several very noble works at Florence, in concurrence with other eminent painters. In the chapel of the Black Monks, is a fine composition by Naldini, representing Christ bearing the Cross; and in many other performances he displays the genius, invention, and execution of an able artist. He was living in 1590.

NANNI, GIOVANNI, *see* GIOVANNI DA UDINO.

NANNI, GIROLAMO, was born at Rome, and figured in 1642, under Sixtus V. who employed him on many works. Extremely assiduous in study, but slow in action, Giovanni da Modena reproving him for his apparent sloth, he replied, "*faccio poco e buono;*" by which name he was afterwards

known. There are many fine works of Nanni at Rome, but we have no authority that points out the period of his decease.

NANTEUIL, ROBERT. This artist, born at Rheims in 1630, was equally eminent in painting and engraving, as in crayons. He received a good education from his father, a merchant; but having no partiality for the classics, he resolved upon following the natural bent of his inclination for design, and eventually adopted it as a profession. Instructed by Nicholas Reynesson, he became a celebrated artist, and his excellent talent as a portrait painter in crayons, obtained him the patronage of Louis XIV. who gave him a pension. His portraits are exquisite. Nanteuil died at the early age of forty-eight, at Paris, in 1678.

NAPPI, FRANCESCO. From the authority of Baglioni, this artist was a Milanese, and resided at Rome under the pontificate of Urban VIII. by whom he was employed to adorn many of the public buildings. His Resurrection; the Virgin's Assumption; and the Annunciation, in the Monastery della Umilita, are his best works, but these never procured him any great eminence. There is no authority for the birth or death of this artist.

NARDI, ANGELO. Palomino speaks of this artist as an Italian, but residing mostly in Spain, he gained the appointment of painter to Philip IV. He followed the style of his master Paolo Veronese, and composed many works for the churches in Madrid: the Nativity; the Conception, in the Franciscans; St. Michael and the Guardian Angel, in the Carmelites; with the Annunciation, in St. Justo, are his best works. He died at the age of fifty-nine, in 1660.

NASELLI, FRANCESCO, flourished in 1610, and was born at Ferrara. He studied in the schools of Caracci and Guercino, and imitated their style with great success; he, however, ultimately caught the manner of Giuseppe Mazzuoli, and became a good historical painter. Many of his works are in the churches at Ferrara, in which city he died in 1630.

NASINI, GIUSEPPE NICCOLO, was born about thirty miles from Sienna, in 1664, and learned design from his father, Francesco Nasini, under whose direction he practised till he was eighteen years old, at which period he was sent to Rome, and placed as a disciple with Ciro Ferri. Under the care of that master he continued for two years; and acquired such a command of pencil, and so good a taste for design, as to

to appear in the world with the most promising talents; so that he soon prepossessed all the judicious in his favour. Ciro Ferri used every effort to ensure his advancement, and being requested by the Grand Duke Cosmo III. to send him a young artist qualified to copy the designs of Pietro da Cortona, in the palazzo Pitti, Ciro recommended Nasini to that prince, when he executed the commission to his own honour, as well as that of his master, and the entire satisfaction of the duke. Nasini was in consequence not only munificently rewarded, but by order of the duke, admitted into the Florentine Academy at Rome, of which Ciro Ferri was at that time principal director. During his continuance in the above city, he gained three prizes at the academy of St. Luke for his paintings, and one for sculpture; and having perfected his studies, he visited Venice, where he spent some time with Carlo Loti; and then returning to Tuscany, was appointed to an employment of considerable profit and honour at that court. From the above period he was constantly engaged in the service of his patron, but permitted to work for most of the princes of Europe; his pictures being universally admired for elegance of design, correctness of outline, beauty of colouring, and an expression truly excellent. Among many fine performances of Nasini, are the Death of Cato; and a Lucretia; both of them full of nature, truth, and elegance, and displaying wonderful expression. Nasini died in 1736, aged seventy-two.

NATALI, CARLO, denominated *Il Guardolino;* was a native of Cremona, and born in 1590. He successively became the pupil of Andrea Mainardi, and Guido Rheni. Many of his works are at Genoa and Cremona, at which places he distinguished himself as a good architect. His picture of St. Francesco Romagna, in St. Gismondo, at Cremona, is his best work. Natali died at the great age of ninety-four, in 1683.

NATALI, GIOVANNI BATISTA, was the son of Carlo Natali, and born in 1630, at Cremona; he was a good painter as well as engraver, who, after having received his father's instructions, went to Rome, where he placed himself under Pietro da Cortona. Upon revisiting Cremona he established a school, in which he inculcated the manner of Cortona. His picture, ornamented with architectural designs, in the church of the Predicatori, of St. Patriarca destroying heretical books, is worthy the pupil of da Cortona. He died in 1700.

NATOIRE, CHARLES, was born in 1700, at Nismes, and became a pupil of Francis le Moine, whose works he finished after the death of that artist. Natoire completed several pictures for the chapel of the Enfans Trouvés, which are now scarcely visible. He became director of the French academy at Rome, in which city he died at the age of seventy-five, in 1775. Natoire also finished some good etchings from his own designs.

NATTIER, JOHN MARK, was a French portrait painter, and born in 1685. He became a member of the royal academy at Paris, and composed many designs for the gallery of the Luxembourg, afterwards painted by Rubens. He died, aged eighty-two, in 1767.

NAZZARI, BARTOLOMEO, was born in the Bergamese in 1699, and became successively the scholar of Angelo Trevisani, Benedetto Luti, and Francesco Trevisani. He was a good historical painter, but excelled mostly in portraits, in which latter walk he gained considerable employment in the German courts. He died in 1758, at the age of fifty-nine.

NEBBIA, CESARI, born at Orvicto in 1536, was the best pupil of Girolamo Muziano, whose manner he copied, and assisted that master in many works for the Vatican, during the pontificate of Gregory XIII. Sixtus V. also appointed him to overlook the works in the palaces of St. John Lateran, during which labour Giovanni Guerra da Modena afforded him considerable assistance. He possessed great manual ability and quickness, and died at Rome in 1614.

NECK, JOHN VAN, born at Naarden in 1635, was a disciple of Jacob Bakker, whose freedom of penciling, and strong manner of colouring he studied with so much assiduity, that by copying his works with care and observation, he completely succeeded, and was accounted equal to his master. He excelled in designing naked figures, and therefore chose those subjects which admitted them with propriety, such as nymphs bathing or hunting; while in his historical pictures the figures are designed with elegance, and the draperies distributed in easy and natural folds. There is a picture painted by this master in the Romish church at Amsterdam, representing Simeon with Christ in his arms, described as a capital performance. He died in 1714, aged seventy-nine.

NEEFS, PETER, called the *Old*. This painter was born at Antwerp in the year 1570, and was a disciple of Henry Stenwyck. He imitated the manner of his master, painting

churches and convents; particularly the interior views; and was fond of Gothic architecture. He studied after nature with such nice observation, that every scene and building might be recognized at first sight, upon the most cursory view. He was also thoroughly skilled in perspective, and described the rich decorations, and every architectural order, with such neatness of penciling, truth, and patience, as render them objects of wonder rather than imitation. Neefs died in 1651, aged eighty-one.

NEEFS, PETER, called the *Young:* the son of the preceding, was born about the year 1600, and learned the art of painting from his father. He designed in the same style and manner, and chose similar subjects to those of his parent; but he was much his inferior, and rather injured his reputation, by affording the dealers in pictures an opportunity of imputing many of his performances to Old Neefs.

NEER, ARNOLD VANDER, was born at Amsterdam in 1619, and is well known to connoisseurs, by a peculiarity of style, and the transparency of his landscapes. His subjects are villages, or the huts of fishermen on the banks of rivers and canals, by moon-light; which are finished with remarkable neatness of penciling. His touch is extremely light, free, and clean, and his imitation of nature true; particularly in the lustre of his skies about the moon, and its reflected beams on the surface of the water. His figures are well designed, but being representations of low nature, they do not boast much elegance; yet their actions and attitudes are well adapted to their occupations. He died in 1683, aged sixty-four.

NEER, EGLON HENDRICK VANDER, born at Amsterdam in 1643, was the son and disciple of Arnold Vander Neer; who carefully communicated his acquirements to Eglon, which laid the foundation of that excellence to which he afterwards arrived in several branches of his art, as he proved an admirable painter of history and landscape, being equally distinguished for the delicacy of his pencil, and those beautiful scenes of nature which he designed. As his genius inclined him to study portrait painting and historical composition, he was placed under the direction of Jacob Vanloo, who particularly excelled in naked figures; under whom he applied himself with such ardour, as obtained him so competent a knowledge of design and colouring, that he needed no further instructor than nature. On first setting out in his profession, he was employed by Count D'Hona, in whose service he continued four years, when his reputation was firmly established, particularly as a painter of portraits, which

he finished in miniature, as well as of the natural size. One of the latter description was the portrait of the princess of Newburg, painted by order of the king of Spain, who expressed so much satisfaction, that he rewarded the artist in a princely manner, and appointed him state painter; though Eglon declined accepting that mark of the royal favour, and continued at the court of the Elector Palatine, for whom he finished several cabinet pictures, which were extremely admired. Besides portraits, Vander Neer produced many historical designs from sacred writings and fabulous history; the latter representing nymphs, or different deities of the mountains, or rivers, always enriching his scene with groves, rocks, or beautiful distant hills. His figures are correctly drawn, and disposed with remarkable skill; and it was observable of this painter, that in the last year of his existence, the efforts of his pencil were equal to those produced in the vigour of life. Eglon likewise painted conversations in the manner of Terburg, sometimes in modern dresses, and at others in the ancient costume; and also landscapes, designed in a good taste, and possessing agreeable variety. He was fond of diversifying the foregrounds with different roots, which he copied after nature; for which purpose, he preserved a collection of plants in his garden. Observing, however, that the plants when taken from their beds lost a considerable portion of their beauty and lustre, he contrived a portable house, in which he used to sit and paint every object as it grew in the utmost perfection. In the celebrated collection of the Elector Palatine, are several paintings of this master; particularly Hagar in the Wilderness. Houbraken also particularises a Ceres in search of Proserpine; which he describes as being admirably designed and highly finished. Eglon had the honour of being the master of Vander Werf, derived a great share of his merit from the precepts and observations of this artist, as well as from his excellent example. The portrait of Vander Neer, painted by himself, is preserved in the gallery of eminent painters at Florence, upon which is the following inscription, *Eglon Hendric Vander Neer*, f. 1696. He died in 1703, aged sixty.

NEGRI, PIER MARTIRE, figured about the year 1600, and was a native of Cremona. Zaist says he was the scholar of Giovanni Batista Trotti, under whose instruction he became a good historical as well as portrait painter. He visited Rome, and was admitted into the academy of St. Luke. Lanzi speaks highly of a fine composition by this master at Cremona: the subject of which is Christ causing the blind to see; and another of St. Joseph.

NEGRONE, PIETRO, was born at Calabria in 1495. He studied successively under Giovanni Antonio d'Amato, and Marco Calabrese. He painted the Worshipping of the Magi, and the Scourging of Christ; and died at the age of seventy, in 1565.

NELLI, SUOR PLAUTILLA, a Florentine lady of noble extraction: a natural genius induced her to copy the works of Bartolomeo di St. Marco, and she became in consequence an excellent painter. After taking the veil of St. Catherine, at Florence, she composed the Descent from the Cross, and her pictures possess great merit. She died, aged sixty-five, in 1588.

NERONI, BARTOLOMEO, a native of Sienna, acquired celebrity about the year 1573. He was a pupil of Giovanni Antonio Razzi, painting historical subjects with great success, being alike clever at perspective and architecture.

NES, (or NEES,) JOHN VAN, born at Delft, displayed a very early genius for painting, and was placed as a disciple with Michael Mirevelt; in whose school his proficiency was so extraordinary, that he proved one of the best disciples of that famous master, and was soon qualified to set up in his profession. Mirevelt, however, who discerned the promising talents of his pupil, advised him to study nature; and travel to Rome and Venice, where he might perfect himself in design, as well as colouring. He followed the advice of his director, and in those cities studied so industriously, that he procured respect and esteem, not only on account of his great abilities, but also for his amiable qualities and uniform good conduct. It was much to be regretted, that with a genius and talents so fitted for eminence in historical compositions, Nees should have applied himself solely to portraits, though in that style his pictures are incomparably fine. He designed with great correctness, his resemblances are expressive, and his colouring is very natural and lively. This painter died in 1650.

NETSCHER, GASPARD, a native of Prague, was born in 1636, though Houbraken states his native place to have been Heidelberg, and that his birth took place in 1639. His father dying during the war, his mother was left in most deplorable circumstances, with three children, and obliged to quit Heidelberg, when she retired to a fortified town, to avoid, if possible, the calamities of war; but seeing two of her children perish in her arms by famine, she determined to exert all her

strength to escape with her only son Gaspard, then about two years of age. She at length arrived safe at Arnheim, where she was supported by the contributions of the charitably-disposed in that city. A very wealthy physician, named Tullekens, conceiving a fondness for Gaspard, adopted him as his son, and had him educated with a view of establishing him in his own profession. Being, however, at last convinced, that the genius of the lad was more strongly inclined to painting, he so far indulged that propensity as to place him with one Koster, a painter of fowls and dead game; and afterwards had him instructed by Gerard Terburg, of Daventer. When Gaspard found himself capable of following his profession, he at first worked for the picture dealers in Holland; but they imposed on him, paying very inconsiderable sums for those pictures, which they sold at very high prices; Netscher, therefore, quite discouraged by the smallness of his gains, resolved to quit that country immediately, and travel to Italy. He embarked with that intention; but the ship having put into Bourdeaux, he married there, laid aside all thoughts of proceeding further, and in consequence, returned, and established himself at the Hague. On his arrival in that city, he painted historical subjects in a small size; and although they were excellently finished, and eagerly bought up, the prices he received were in no degree proportionable to the time he had expended on them. Notwithstanding his prevalent inclination to paint history, he, in consequence, resolved to apply himself to portraits, which required less labour, and were abundantly more lucrative. In that style he proved a most admirable artist; and his reputation rose so high, that very few of the foreign ambassadors and ministers who visited the Hague, or the considerable families who resided there, were without some of the works of Netscher. He was one of the best painters of the Flemish school in a small size; his manner of designing was correct, but he always retained his national taste; though frequently the heads of his portraits have a graceful air and expression that is natural and becoming, more especially in those of his female figures. His colouring is the genuine tint of nature, his localities are true, and he had a peculiar power in respresenting white satin, silks, linen, and Turkey carpets, so as to give them an uncommon beauty and lustre. He perfectly understood the principles of the chiaro-oscuro, and used them judiciously; his outline is generally correct, his draperies are thrown into large and elegant folds, and his touch is so inexpressibly delicate as to be scarce perceptible. Charles II. invited him to London, with the intention of advancing his fortune; but

the artist's love of liberty proved far superior to his ambition, his stay being of short duration; and he returned to the Hague, to enjoy the happiness of an established reputation in his own country. In the royal collection at Paris, there are two pictures of Netscher, charmingly painted; one is a Musician instructing a lady to play on the bass-viol; the other is a Lute-player performing on that instrument; he also painted the portraits of lord Berkeley and his lady, which bear the date 1663. Netscher died at the Hague in 1684.

NETSCHER, THEODORE, born at Bourdeaux in 1661, was the eldest son and disciple of Gaspard Netscher, and, at the early age of nine years, was the best proficient in the school of that master. At eighteen he commenced painter, and being induced by Count D'Avaux to accompany him to Paris, his merit procured him many friends in that city, and considerable encouragement. He took agreeable likenesses, and on that account was appointed to paint the portraits of the principal persons about the court, particularly the ladies; he continued in that city for twenty years, getting rich, and in high estimation. But the affluence in which he lived led him into some indiscretions, and induced him to refuse to paint any but persons of the first distinction; nor was he even to those at all times complaisant. After his return to Holland, Frederick I. of Prussia, having desired him to paint his portrait, Netscher began it, and the king seemed exceedingly pleased with the likeness, the air, and the expression; the painter, however, could never be prevailed upon to finish it; but from some unaccountable caprice secreted himself till the king quitted the Hague. In the year 1715, Netscher visited London, as paymaster to the Dutch forces, and was introduced at court by Sir Matthew Dekker. He had the honour of being graciously received, and acquired incredible sums of money by his paintings while he continued in England, a period of six years, although Lord Orford makes no mention of his having been a resident in this country. On his return to the Hague, having lost a considerable sum on account of his employment, he retired in disgust to Hulst, and died in that city in 1732, at the age of seventy-one.

NETSCHER, CONSTANTINE, was born at the Hague in 1670, being the younger son of Gaspard Netscher, by whom he was carefully instructed in his art; but when only fourteen years of age, he was deprived of his father, and thus lost the advantage he might have derived from the precepts of so able a director. Constantine, however, took pains to improve himself by the studies of Gaspard, copying several of the

portraits painted by his father, which he found to be the finest models of neatness of touch and delicacy of colouring. The exactness of the copies he made, so effectually formed his hand, and his knowledge was improved by such an attentive study after nature, that he very soon distinguished himself as an artist of great eminence. Constantine painted portraits of the same size as Gaspard, and had the felicity to give them a striking resemblance, though, at the same time, he embellished nature, by producing a pleasing and flattering likeness, especially in the portraits of females, which had unusual freshness and life. The duke of Portland, whose portrait he painted, earnestly solicited that he would accompany him to England; but every tempting offer proved ineffectual, as he was very infirm, and often interrupted in his work by attacks of the gravel, which at last carried him off, universally regretted. He certainly did not arrive at the excellence of his father, though he is deservedly esteemed as a fine painter of portraits. One of his most capital performances is a family picture of the Baron Suesso, consisting of seven or eight figures; in which a dog is introduced, that was painted by Vander Does. In 1699 he became a member of the Society of Painters at the Hague, of which he was subsequently named director. His death occurred in 1722, when he had attained his fifty-second year.

NEVE, FRANCIS DE. This artist was born in 1627, at Antwerp, and imitated the style of Vandyck and Rubens. He lived for some time at Rome, and upon revisiting his native city, produced many fine specimens of his genius in the science of historical painting. He combined an exquisite taste with great versatility of invention, and his grouping and ornaments are delicately managed.

NEVEU, MATHYS. Born at Leyden in 1647, was first a disciple of Toorn Vliet, who instructed him in design; but he afterwards studied under Gerard Douw. The subjects chosen by this master were merry-makings, concerts of music, shops with various kinds of goods, ladies and gentlemen at tea, cards, or different sports and amusements, which were well designed, extremely neat in the finishing, and excellently coloured. A very capital composition of this master, mentioned by Houbraken, is the Seven Works of Mercy, consisting of a number of figures disposed in proper attitudes; the airs of many of the heads are elegantly designed, and have an appropriate expression; the colouring is clear, and the whole highly finished, possessing a great degree of spirit and harmony. It must, however, be acknowledged that, notwithstanding the apparent merit of this master's works, they are

not divested of an appearance of negligence, and display want of accuracy in particular parts.

NEWTON, FRANCIS MILNER, born in London in 1720, was an eminent portrait painter, a member of the Royal Academy, and ultimately elected secretary of that institution, which situation he gave up in 1788. He died in 1794.

NICCOLETTO. *See* CASSANA NICOLO.

NICOLO DA MODENA, MESSER, and DEL ABBATE. *See* ABBATI.

NIEULANT, WILLIAM VAN. Born at Antwerp in 1584, was first a disciple of Roland Savery, who taught him design and colouring, under whose direction he studied till qualified to follow his profession with credit. Being very desirous to extend his knowledge, he travelled to Rome, and lived with his countryman, Paul Bril, for three years; during which time he employed himself in designing the most curious remains and monuments of antiquity, the triumphal arches, baths, and ruins of magnificent edifices about that city, all of which he afterwards introduced agreeably in his future compositions. During his continuance in Italy, he painted in the manner of Bril; but on returning to Holland greatly altered his manner. His colouring is pleasing and natural, though sometimes rather too green; his situations are generally taken from nature; his distances judiciously managed; his pencil free and masterly; and his figures, though not in the taste of the Italian school, are designed with tolerable correctness. He died in 1635.

NIKKELEN, JOHN VAN, was born at Haerlem about the year 1649, and learned the art of design from his father, who was a good painter of perspective in the manner of Van Vliet, and particularly chose for his subjects the insides of churches. As soon as Nikkelen had perfected his studies under his father, he no longer adhered to that style of painting, but employed his pencil in landscapes, and equally distinguished himself by an unusual method of representing flowers painted on satin, which had a lively and pleasing effect. His works, which are much admired, procured him the favour of the Elector Palatine, and the prince of Hesse-Cassel, for whom he finished a great number of pictures, being retained at those respective courts in constant employment. He died in 1716, at the age of sixty-seven.

NILSON, JOHN ELIAS. This miniature painter was born in 1721 at Augsburg. He finished many portraits, but none proved above mediocrity.

NIMEGUEN, Elias Van, and Tobias Van, brothers. The first of these was born at Nimeguen, in 1667, and the second in 1670. Their father died when Elias was very young, and his elder brother, who had some notion of portrait and flower painting, undertook the instruction of his junior brother, whom he initiated in the first principles of the art. By the death of his father, Elias was deprived of all assistance in his profession, and reduced to the necessity of providing for the rest of his family. In that uncomfortable situation he and Tobias, his younger brother, applied themselves in studying after nature; and practised with such success, that their wonderful proficiency surprised the best judges, and all contemporary artists. The first proof of their abilities was displayed in a work executed for Baron de Wachtendonk. The composition was noble and extensive; the ceilings were adorned with historical figures in some of the compartments, while others were embellished with flowers and bas-reliefs; and the colouring and design of the whole so effectually raised their reputation, that it recommended them to the patronage of the princess of Orange, who employed them to paint several designs in the apartments of her palace. Tobias was invited to the court of the Elector Palatine, and retained in the service of that prince; but Elias went to settle at Rotterdam, where he had as much employment as he could undertake, and was ultimately assisted in the execution of his works by his nephew and his son. Those young artists had been carefully educated under the direction of Elias; and it was observable, that the preceptor and his pupils were so similar in their touch, style, and colouring, that those works which they jointly performed, seemed to have been the productions of a single hand. Elias painted history, landscape, and flowers, with infinite success, but he excelled in perspective and architecture. His colouring is clear and bright; his pencil light and firm; his figures are well designed, though not always elegant; and his composition is extremely rich. Elias died in 1745, aged seventy-eight; it is not known when Tobias died.

NINFE, Cesare Dalle, a Venetian artist, was the pupil of Tintoretto, whose manner he followed. He managed the pencil with a dexterous hand; his colouring was beautiful, but he proved deficient in design. He painted landscapes in the style of Salvator Rosa.

NOBLESSE, ———. Bassan states this artist to have been of French extraction, and that he lived mostly at Paris. His pen and ink drawings, in the style of Callot, are beautifully executed.

NOGARI, PARIS. This artist was a native of Rome, and gained considerable reputation under the pontificate of Gregory XIII. He adopted for his model Raffaellino da Reggio, and painted many pictures for the Vatican. He also adorned the churches with performances in oil and fresco. He died, aged sixty-five.

NOLLET, DOMINIQUE, was born at Bruges, about the year 1640, and distinguished himself so much in his profession, that he was appointed principal painter to Maximilian, duke of Bavaria. He sometimes painted historical subjects; but his greatest forte was in battles and landscapes. The former he executed with peculiar truth and spirit; and in the latter, his trees were touched with a masterly pencil, and well coloured. It was customary with this artist to lay on a strong body of colours, which, at a proper distance, produced a very good effect, combining harmony and warmth. He designed correctly, and in his taste of composition, resembled Vander Meulen; but he was not equal to that master. Nollet's most capital performance is the representation of a battle, preserved at Bruges; which has frequently been accounted the work of Vander Meulen, and is not unworthy of that painter. He died at Paris in 1736, having attained the uncommon age of ninety-six.

NOLLEKENS, JOSEPH FRANCIS. This artist, born in 1706, at Antwerp, was the son of a painter, who had resided a long time in England. Joseph came over here when young, studying first under Tillemans, and afterwards copying Paulo Panini. He was employed by lord Cobham at Stowe, and also by lord Tilney; and died in St. Anne's parish, Soho, in 1748, leaving a wife, and a numerous family.

NOLPE, PETER, a Dutch artist, was born in 1601, at the Hague; he is little known as a painter, however, except by some prints of his landscapes, which evince that he possessed a masterly hand.

NOTHNAGEL, JOHN ANDREW, was born at Buch, near Saxe Coburg, in 1729. He lived at Frankfort many years, and painted landscapes with great success, as well as jovial meetings, after the manner of Teniers. He likewise copied Rembrandt with great skill.

NUNEZ, PEDRO. This artist, born at Seville in 1614, became a pupil of Guercino, and resided a considerable time at Rome. He painted history as well as portraits, and was employed by the kings of Spain in the theatre at Madrid.

He designed well, coloured exquisitely, and was bold in execution. He died, aged forty, in 1654.

NUVOLONE, PANFILO. This artist, a native of Cremona, was in his zenith in 1608. He painted historical subjects in the manner of his master Batista Trotti, whose best scholar he was. Nuvolone's most perfect work is the Rich Man and Lazarus, in the church of the Passion.

NUVOLONE, CARLO FRANCESCO, eldest son of the preceding, was born in 1608, at Milan, and became the pupil of his father, whose instructions he gave up for those of Giulio Procaccini. Renouncing also this master, he became attached to the style of Guido Reni, whose pictures he so exquisitely imitated in elegance and grace, that the name of the Lombardy Guido was commonly applied to Nuvolone. There are several of his works at Piacenza, Cremona, and Parma. He was so good a portrait painter, that the queen of Spain, upon coming to Milan, appointed him to paint her portrait. He died aged fifty-three, in 1661.

NUVOLONE, GIUSEPPE, the younger son of Panfilo, was born in 1619 at Milan. He possessed a quick and brilliant imagination; his pictures are numerous; but his best works are the Dead Man restored to life, and some other pictures in St. Dominick's church, at Cremona. He painted till a very old age, but his genius became poor and weak; he died, aged eighty-four, in 1703.

NUZZI, MARIO, called *Mario da Fiori*, was born at Penna, a village in the kingdom of Naples, in 1603, and the disciple of Tomaso Salini, his uncle. Nature was his incessant study, and he imitated her with such exactness, that it is impossible to behold his paintings without feeling the same pleasure that every object would excite, if viewed in its full perfection. His pencil is inexpressibly light, though his colouring had an extraordinary force and truth, with a character of elegant nature in his choice and disposition. His earliest productions having been purchased by a dealer in pictures, and sold at Rome for a very high price, induced him to visit that city; where he received so many proofs of the esteem of the ablest judges of painting, that he was soon in affluent circumstances. This master omitted no labour or study that could contribute to perfection; and his success was equal to his hope. He selected the most beautiful flowers for his subjects, imitating them with amazing lustre and brilliancy; and he obtained the honour of being ranked among the greatest artists in that style of painting. A capital picture by Mario da Fiori is in the church of St.

Andrea della Valle, at Rome; it is a wreath of flowers, encircling the portrait of St. Gaetano, which was painted by Andrea Camassei. He died at Rome in 1673, at the age of seventy.

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OBREGON, PEDRO DE. This artist was born at Madrid in 1598. He studied under Vincenzio Carducci, and gained great repute in historical painting, especially in his works of an easel size. Palomino speaks of a beautiful picture of this master, in the refectory of the convent de la Merced, representing the Trinity; and in the church of Santa Cruz, there is another of the Conception. This artist died in the year 1658, at the age of sixty. There are several of his works in different collections at Madrid.

OCHOA, FRANCISCO. This artist studied under Murillo, whose manner he successfully followed, many of his pictures having been taken for those of his instructor, even by the first connoisseurs. This artist was a native of Seville, and born in the year 1644. The time of his death is unknown.

OCHTERVELT, ———. This artist was born in Holland, about the year 1655. In his works he much resembled Gerard Terburg. His pictures are generally subjects of domestic life; females at their dressing tables, parties engaged at music, and studies. He finished highly, particularly in the draperies of satin, in which he was equal to his master.

ODAZZI, GIOVANNI, was born at Rome in 1663, and the disciple of Ciro Ferri; after whose death he became the pupil of Giovanni Battista Gauli, called Baccici. The liveliness of his genius, assisted by singular industry, rendered him eminent; and he gained great fame by a noble composition painted in the church di Santi Apostoli, representing the Fall of Lucifer and his Angels. His merit recommended him so highly, that he was one of the twelve artists selected to paint the prophets in fresco, in the church of St. John Lateran, above the twelve marble statues of the Apostles. The prophet produced by Odazzi was Hosea, which was exceedingly commended, particularly for the correctness of design. He was indefatigable at his work, had great freedom of pencil, and painted expeditiously; but that quick manner of finishing frequently occasioned some incorrectness, though the contours of his figures were extremely good. He died in 1731, aged sixty-eight.

ODDI, Mauro. This painter was born in 1639, at Parma, where he received his first instructions. He repaired to Rome, and was a disciple of Pietro da Cortona. Upon his return to his native place, his genius procured him the patronage of the duchess of Parma, for whom he worked in the palace, and the villa di Colorno. There are several altar-pieces of his painting in the churches of Parma, Piacenza, and Modena.

ODERICO, Giovanni Paolo. This artist was a Genoese, and of noble extraction. Soprani says, he studied under Domenico Fiasella, and gained great repute as an historical artist, though he chiefly succeeded in portrait painting; his compositions possess great spirit and force. He was born in 1613, and died at the age of forty-four, in 1657. Of all his historical compositions, his best is a work in the church of the Padri Scolopi, at Genoa, pourtraying the Guardian Angel.

OERI, Peter. This painter was a native of Zurich, and born in 1637. According to a biography of the artists of Switzerland, his manner of designing was very spirited and graceful. He resided in Italy six years, and then returned to his native country, where, it is said, that for want of employment, he relinquished painting for the trade of a goldworker.

OESER, Frederick. This artist was a native of Presburg, and born in 1717. He was likewise very skilful in engraving, and at an early period went to Vienna; at the academy of which city he gained the first prize. He received great encouragement from a celebrated sculptor called *Raphael Donner*, who tutored him in the art, and the ancient style of dress, and also instructed him in modelling. In 1739 he repaired to Dresden, where several of the artists of repute then resided, by whom he was greatly favoured and esteemed. But his most intimate friend was the eminent Winkelman, who mentions him in the most flattering terms in the progress of his works. In 1764 he was nominated director of the academy at Leipsic, for architecture, sculpture, and painting, and resided there several years, executing many subjects, both in oil and fresco. Some of his principal works are in the church of St. Nicholas, at Leipsic.

OLIVER, Isaac. He was born in England in 1556, and studied under Nicholas Hilliard; but received some farther instructions from Federigo Zucchero, and became a painter of great eminence. His principal employment was in por-

Isaac Oliver pinxt. — J. Miller Sculp.

Isaac Oliver.

Sculpsit pinx. T. Chambars sculp.

PETER OLIVER.

trait painting, and in that style he worked for the most distinguished personages of his time; but he also painted historical subjects with great success. He was a good designer, and very correct; his touch was neat and delicate, and although he generally worked in miniature, yet he frequently painted in a large size. His drawings are highly finished, and much valued, many being copies after Parmegiano. Several very fine miniatures of this master are in the collections of the English nobility and gentry; among which are portraits of himself, Queen Elizabeth, Mary Queen of Scots, Prince Henry, and Ben Jonson, which are all admirably finished. There is also a whole length of Sir Philip Sidney; wherein the handling is excessively neat, and nature truly, as well as beautifully, imitated. Rubens and Vandyck painted James I. after a miniature of this master, which is a sufficient testimony of his merit; and his works are still in high estimation. In the closet of Queen Caroline, at Kensington, is a capital drawing, by Oliver, of the Entombing of Christ; and another drawing, after Raphael's design, of the Murder of the Innocents, which possesses infinite merit. He sometimes worked in oil, as well as water-colours; but the latter productions are not so generally approved. He died in 1617, aged sixty-one.

OLIVER, Peter, the son and disciple of Isaac, was born in 1601, and from the precepts and example of his father, arrived at a degree of perfection in miniature painting, confessedly superior to his instructor, or any of his contemporaries, as he did not confine his subjects to heads only. In the collection of King Charles I. and James II. there were thirteen historical subjects painted by Peter Oliver, seven of which are still preserved in the closet of Queen Caroline, at Kensington; a capital portrait of his wife was also in the possession of the duchess of Portland. He died in 1660, aged fifty-nine.

OLIVER, John. This artist was born in 1616: he particularly excelled in painting on glass, and followed it till he was very old; there is a window painted by him at Christchurch, Oxford, the design of which is the Angel setting St. Peter free from Prison. It is also said that he engraved some plates of heads, and other compositions.

OLIVIERI, Domenico. This artist was born at Turin in 1679. Della Valle says, he was remarkable for pourtraying festivals, dances, and country-wakes, and in some degree copied Bamboccio in his peculiar taste for caricature.

There are two of his principal works in the gallery of the court, at Turin; but the most famous is, the representation of a country fair, in which he has grouped the peasantry in a very characteristic and spirited manner. Although he chiefly painted in what is styled Bambocciate, yet he was perfectly competent to historical subjects, as a proof of which he was employed to execute the Miracle of the Sacrament, in the sacristy of Corpus Domini, in his native city.

ONOFRIO, CRESCENZIO DI. This painter was a native of Rome, and born in 1650. He studied under Gaspar Poussin, and in landscape painting, very much resembled his instructor. He took up his residence at Florence, and was greatly patronized by the court, though many of his works were in private hands. He etched several spirited landscapes in a beautiful and peculiar manner. The time of his decease is not exactly known.

OOLEN, JOHN VAN, *see* JOHN VAN ALEN.

OORT, LAMBRECHT VAN. This painter, says Descamps, was a native of Amersfort, and born in 1520. He acquired great fame as an historical artist, yet eminently distinguished himself in architecture. He entered the school at Antwerp in the year 1547, where he chiefly resided afterwards.

OORT, ADAM VAN, son of the preceding, was born at Antwerp in 1557. Adam was instructed by his father, and afforded proofs of an enlarged genius; so that he soon rose into esteem, not only as a painter of history, but also of landscape and portraits. The greatest honour of Van Oort, however, originated in his having been the first master of Rubens, whose works have eternized his master's memory with his own. He was naturally of a rough temper, which occasioned him to lose the love of his disciples and friends; among whom, he totally forfeited the esteem of Rubens, his best pupil. Jordaens was the only person who accommodated himself to the savage manners of his master; but it appears probable, that he only condescended to endure his morose behaviour, out of affection to the daughter of Van Oort, whom Jordaens afterwards married. In his style of painting he neglected nature, and was entirely a mannerist; nor did he seem to have any regard to painting as a fine art, considering it merely as a means of acquiring wealth. In his best time his compositions were agreeable, and his designs correct; but at a later period, his works had nothing to recommend them, except the freedom of handling, and the goodness of colouring; nevertheless, with all his defects, he was accounted a good

painter. Rubens used to say, that Van Oort would have surpassed all his contemporaries if he had seen Rome, and formed his taste by studying after the best models. He painted numerous subjects for the altars of churches in Flanders, which have a great share of merit; and are still contemplated with pleasure by good judges. He died at Antwerp in 1641, aged eighty-four.

OOST, JACOB VAN, called the *Old*, was born at Bruges, about the year 1600, and learned the art in his native city, though it is not ascertained by what painter he was instructed; he travelled to Italy, and studied the great masters, copying every thing that pleased his taste, or might contribute to his improvement. However, among all the famous artists, he attached himself particularly to the style of Annibale Caracci, and imitated him in such a manner, as to surprise the most able connoisseurs at Rome. With a well-established reputation he returned to his own country, and as he was indefatigable in business even to the last day of his existence, and had his pencil continually in his hand, the number of paintings which he finished is almost incredible, particularly if it be considered that his compositions were always of large dimensions. He possessed many of the accomplishments required in a great painter. His touch and colouring are good; he introduces few figures, to avoid incumbering his subject; and disposes them with great skill and elegance; robing them in such draperies as are simple and natural. He designed in a good taste, and though his style of composition resembled that of Annibale Caracci, it was less charged than the productions of that master. In his carnations his colouring is fresh, and like nature; but he is not so commendable in the hues of his draperies, which are sometimes so broken as to give the stuffs an appearance of hardness. He understood perspective and architecture extremely well, but was not fond of painting landscape; his back grounds for the most part consist of buildings, columns, arches, and different pieces of architecture, which give his compositions a grand effect. The most admired picture of Van Oost is in the church of the Jesuits, at Bruges; the subject being a Descent from the Cross; in which the design, disposition, expression, colour, and chiaro-oscuro are worthy of the highest commendation. He died in 1671, aged seventy-one.

OOST, JACOB VAN, called the *Young*, was born at Bruges in 1637, and received instructions from his father; and as he afforded manifest proofs of a promising genius in the art of painting, he was permitted to visit Rome. While in that city, he devoted his whole time to the examination of the

antiques, after which he designed. On returning to his native country, he painted for the churches at Bruges, and then settled at Lisle, at which place his works principally abound; they consist of history and portraits, being so famous in the latter as to be comparable with Vandyck. His historical subjects partake of the talent of his father, having less of the Flemish than the Roman school. The Martyrdom of St. Barbara, at Lisle, and the altar-piece of the Transfiguration, in St. Saviour's, are esteemed his finest productions. He died in 1713, aged seventy-six.

OOSTERWYCK, MARIA VAN. This lady was born at Naaldorp in 1630, and exhibiting at a very early age great marks of genius for flower painting, her father, who was a clergyman, gave her encouragement, by selecting the best masters of the time to instruct her, and under David de Heem, she acquired so much celebrity as to stand in competition with her tutor. Her favourite subjects were flowers and still life, which she touched with great delicacy and freedom of hand. She imitated the freshness and bloom of flowers, and the richness of fruits with inexpressible harmony. King William gave her 900 florins for one picture, and the king of Poland became her best and most munificent patron. She died, aged sixty-three, in 1693.

OPIE, JOHN. This celebrated English artist was born near Truro, in Cornwall, in 1761. He appears to have shown early marks of genius, which his father endeavoured to crush, by bringing him up to his own business, which was that of a master carpenter. His uncle, however, fortunately encouraged his propensity for drawing, and Opie's love for the science determined him upon professionally following the art. Untaught, he still gained proficiency in portrait painting, and chance throwing him under the observation of Dr. Wolcot, he patronized him to the full extent of his power, and brought him into considerable notice. Abour the year 1777, he was patronized by Lord Bateman, and a few years after arrived in London, under the particular introduction of Dr. Wolcot: scorning flattery as a portrait painter, the novelty of his appearance soon subsided, but not being circumscribed in talent, he gained great success in various branches; and Boydell's Shakspeare, Macklin's Poets, and Bowyer's edition of Hume, soon afforded ample scope for Opie's abilities, who produced upon these occasions some of the best specimens of the English school. His best pictures possess great expansion, his colouring is chaste, and his chiaro-oscuro perspicuous. Among his best pictures is Arthur supplicating Hubert; the Death of David Rizzio; and the Presentation in the Temple. Mr. Opie's moral, as well as professional character stood

high in public opinion, and it is to be regretted that he was snatched so early from a situation he highly adorned. He died at the age of forty-six, in 1807.

OPSTAL, GASPAR VAN, an historical as well as portrait painter, was born in 1660 at Antwerp. In the churches of Brabant and Flanders are many good pictures by Opstal. He copied at the desire of Marshal Villeroy, Rubens' Descent from the Cross, wherein the touch and colouring of that master are admirably copied. Many of his portraits are preserved at Antwerp, and very much admired.

ORAM, WILLIAM, was an architect and landscape designer, in which art he acquired considerable fame. He was much patronized by Sir Robert Walpole.

ORCAGNA, ANDREA, denominated *Di Cione*. This artist, born at Florence in 1329, was a good architect as well as painter. He was the pupil of his elder brother *Bernardo Orcagna*, and they conjointly painted many frescoes. The figures in their pictures were mostly portraits, and in painting the Last Judgment, they delineated their friends as being in Heaven, and their enemies amidst the wicked in the infernal regions. Orcagna died in 1389, at the age of sixty.

ORLAY, BERNARD VAN, called *Bernard of Brussels*, was born at Brussels, about the year 1490, and went to Rome when very young, where he had the good fortune to become a disciple of the illustrious Raffaelle; in whose school he proved such a proficient, that he was employed in finishing many of the grand compositions of his inimitable master; as he equally excelled in history, landscape, and animals. At his return to Brabant, he was appointed principal painter to the governess of the Netherlands, and employed for several years by the Emperor Charles V. being considered one of the best painters of his time. He had a noble taste for design, with an agreeable tone of colouring; and to give lustre to his tints, he usually painted on a ground of leaf gold, which preserved his colours fresh. The scenes of his huntings and landscapes were generally taken from the forest of Soignies, which furnished him with elegant variety, for delineating the portraits of the Emperor Charles, and the nobility of his court. The prince of Nassau engaged him to paint sixteen cartoons, as models for tapestries, which were intended for the decoration of his palace at Breda. Each consisted only of two figures, a knight and a lady on horseback, being representations of the Nassau family. The design was exceedingly correct, and in a style of grandeur worthy a disciple of Raffaelle; they were afterwards copied by Jor-

daens in oil. A celebrated picture from this master's hand is in the chapel of a cloister at Antwerp; the subject being the Last Judgment; which is painted on a gold ground, that gives the sky much clearness and transparency. He died in 1560, aged seventy.

ORLAY, RICHARD VAN, born at Brussels in 1652, was the son of Peter Van Orlay, an indifferent painter of landscapes, from whom he learned the first rudiments of the art; but was further instructed by his uncle, a better artist than Peter, though neither had talents equal to the genius of their disciple, who in a short time surpassed his directors. He diligently studied design, and applied himself to practise painting in miniature; in which he proved so successful, that he composed historical subjects, which procured him honour and employment. He finished a prodigious number of designs and portraits; and his compositions in history might induce one to imagine he had spent his whole life in Italy, from the strong resemblance his style bears to that of Albano, Pietro da Cortona, and frequently to that of Nicolo Poussin. The back grounds of his pictures are ornamented with elegant architecture and fine perspectives; and his figures are so disposed and grouped, as to satisfy the eye, and appear distinct and without confusion. He designed correctly, and excelled in etching and engraving, as well as in painting. He died in 1732, aged eighty.

ORLAY, JOHN VAN. This artist was born in 1656 at Brussels, and many of his performances are in the churches of the Netherlands. A fine picture of the Resurrection, as well as another of the Worship of the Magi, are thought to be his best productions.

ORRENTE, PEDRO. This artist was a native of Murcia, and born in 1560. He imitated Giacomo Bassano, whose disciple he became on visiting Rome. There is a Nativity by this artist in the church of Los Reyes Nuevos, admirably executed. In the king's gallery, Orpheus playing to the beasts, and several landscapes are also considered eminent pictures. He died, aged eighty-two, in 1642.

ORSI, LELIO, denominated *Lelio Da Novellara*. This artist was born in 1511, and settled at Novellara, having been banished from Reggio, the place of his nativity. It is believed that he had been a scholar of Corregio, from the elegance of his heads and the imitation of his style, which is extremely conspicuous in his copy of Corregio's Notti. Several writers, however, have asserted that he was instructed by Buonaroti. Orsi's pictures in the different churches are all destroyed. He died, at the age of seventy, in 1587.

ORSI, PROSPERO. This painter was born at Rome, and flourished under Pope Sixtus V. for whom he worked, and painted two ceilings at the palace of St. John of Lateran; the subject of one is the Children of Israel passing the Red Sea, the other, Jacob blessed by Isaac. He died at the age of seventy-five, at Rome, under the pontificate of Urban VIII. Orsi was leagued in the strictest friendship with Cavalieri Giuseppe Cesare d'Arpino, whose style of painting he faithfully copied.

ORSI, BENEDETTO, was born at Pescia, and figured in 1660. Lanzi thinks this artist was a pupil of Baldassare Franceschini, and speaks of a performance of his, representing St. John, in the church of St. Stefano, at Pescia, with the highest encomiums. He also painted many other pictures for La Compagnia de Nobili, which are highly prized.

OS, VAN. A Dutch artist of the modern school, who lived at the Hague, and there ended his days. He by no means equals Van Huysum in the transparent tints of his flowers and fruits, but his colouring is nevertheless beautiful and delicate. His sea pieces and landscapes are very deficient.

OSORIO, FRANCISCO MENESES. This artist was born at Seville, and studied under Murillo, whose manner he successfully followed. There are several of his works in different convents and churches at Seville. He lived in 1725, at which epoch flourished another of Murillo's pupils, named Juan Garzan.

OSSENBEECK, N. was born at Rotterdam about the year 1627, and there initiated in the principles of his art; but he accomplished himself in Rome, where he spent the greater part of his life, and painted in the style of Bamboccio, designing his figures, horses, and other animals, with abundance of nature and correctness. His pictures are generally adorned with fragments of antiquity (particularly the back-grounds), such as ruins of antique edifices, vestiges of superb monuments, caves, and water-falls, so exactly imitated after nature, as to justify an observation made by Sandrart and others in regard to his works, that he transported Rome to his own country. He usually selected for his subjects, fairs, markets, and riding schools, as they afforded him an opportunity of introducing a variety of animals and figures, which he designed extremely well; and in his compositions were seen the elegance and correctness of the Roman school, combined with the colouring and high finishing of the Flemish. Ossenbeeck

etched many subjects with considerable ability, and engraved some of the plates in the gallery of Teniers. He died in 1678, aged fifty-one.

OSTADE, ADRIAN VAN, was born at Lubeck in 1610, and a disciple of Francis Hals, in whose school Brouwer was his contemporary, with whom he contracted an intimate friendship. He had a lively genius, and adopted a manner and style peculiar to himself, in which he became equal to the best masters of his own country, and superior to most. Nature guided his pencil, and it is impossible not to be charmed by the truth, life, and excellence observable in his works. When Ostade commenced painter, he lived with one Constantine Senneport, a great lover and encourager of the art, at Amsterdam, where he found an uncommon demand for his paintings, and received unusually high prices; yet, although he was extremely industrious, he could scarcely finish a sufficient number to satisfy the eager curiosity of the public. The subjects of this painter were always of the low kind, having the same ideas as Teniers; yet, though Ostade copied nature as it appeared in the lower class of mankind, yet there is so much spirit in his compositions, such truth, nature, life, and delicacy of pencil, that even while many of his objects are in some respects disgusting, a spectator cannot forbear to admire his genius and execution. His pictures are so transparent and highly finished, that they have the lustre and polish of enamel, being at the same time warm and clear. They have frequently a force superior to Teniers, and are always more highly finished; though it must be acknowledged, that Teniers grouped his objects better, and showed more skill in the disposition of his design than Ostade. He perfectly understood the principles of chiaro-oscuro, and introduced his lights and shadows with so much judgment, that every figure seems animated; it might, however, be wished that he had not designed his figures so short. His tone of colouring is exquisitely pleasing and natural; his touch light and wonderfully neat; and throughout all his works, there is a peculiar and uncommon transparency. The figures of Ostade were so universally admired for their lively expression, that several of the most eminent among his contemporary artists, solicited him to paint the figures in their landscapes; which at the present day contribute greatly to their value. His works are very scarce, especially those of his best time and manner; and when the genuine productions of Ostade are to be purchased, no price is accounted too exorbitant for them. This clever artist produced many etchings from his own designs that are very deservedly admired, and

finished in a manner that would not disgrace the hand of Rembrandt. He died in 1685, aged seventy-five.

OSTADE, ISAAC VAN, was born at Lubeck about the year 1617, and brother of Adrian Van Ostade, from whom he learned the art of painting, entirely imitating the style and taste of his instructor. He was, however, far inferior to that great artist, though several of his original compositions, and some of his copies after Adrian, are very unjustly ascribed to the elder Ostade, and imposed on the injudicious for the genuine works of that master. The disparity in the paintings of Adrian and Isaac is easily perceptible, the latter being deficient in transparency; the penciling not so delicate; nor can his works be compared, in force, warmth, or spirit, with the paintings of the former. He died before he had arrived at the perfection which years and experience might have acquired him.

OTHO VENIUS. *See* VENIUS.

OTTINI, PASQUALE. This artist, who was born in 1510 at Verona, studied under Felice Ricco, and conjointly with Alessandro Turchi, completed many works left unfinished by their master. He studied for some time at Rome, and on his return to Verona became eminent as an historical painter. The Massacre of the Innocents in St. Stefano, at Verona, is a picture that excites universal admiration, and he is reckoned to have been one of the best imitators of Paolo Veronese. He died at the age of sixty, in 1630.

OUCHE, ANDREA, *see* SACCHI.

OUDENARDE, ROBERT VAN, was born at Ghent in 1663, and at first instructed by Mierhop, but afterwards studied under Van Cleef, and several other masters, till he was in his twenty-second year. At that age he obtained liberty to travel to Italy, being supplied with letters of recommendation to some persons of distinction at Rome; and soon after his arrival in that city he became the disciple of Carlo Maratti. Being happily fixed under the guidance of so eminent a master, Carlo discovered that his pupil had an apt genius and good judgment; and Oudenarde, by showing himself unwearied in practice and study, not only acquired the favour of his instructor, but also distinguished himself above most of the disciples in that school. However, he was for some time stopped in his progress by a trifling incident, which was very near occasioning the loss of Carlo's regard and friendship for ever. It was the usual custom of

Oudenarde, at his hours of leisure, to practise engraving, in which art he was a tolerable proficient; and wanting a subject, he happened to fix on a sketch of the Marriage of the Virgin, painted by his master. When the plate was finished, several impressions were struck off, which circulated through different hands; and one of them happened to be noticed by Carlo, as he passed by a printseller's shop. This was considered by Maratti as an unpardonable offence, and he expressed the most violent resentment against his pupil, for publishing any of his designs without his concurrence or approbation; and on account of that indiscretion he excluded him from his academy. Yet after some time Carlo pardoned the fault, condescended to a reconciliation, received Oudenarde into his school, and they continued closely connected in friendship as long as Maratti lived. This artist spent above thirty years at Rome, in great esteem with all orders of people, and was particularly patronized by Cardinal Barbarigo, bishop of Verona. He painted entirely in the taste and manner of Carlo, in a style of colouring that had a great deal of force and spirit, and with correctness of design. At last he visited his native city; though with a resolution of returning to Italy after a short stay in his own country; but that project was disconcerted by the death of the cardinal, his protector and his friend. He therefore settled at Ghent, where he was perpetually engaged in grand works for the churches, convents, and palaces of the nobility; and also for painting portraits, in which he was peculiarly successful. He died at Ghent, in 1743.

OUDRY, JOHN BAPTIST, born at Paris in 1686, was equally distinguished as a painter and engraver. Under the tuition of Largilliere, he became a tolerable proficient in painting historical subjects and portraits. His Adoration of the Magi, in the Chapter of St. Martin des Champs, and a Nativity, in the church of St. Leu, are specimens of his talent. The genius of this master was alike successful in delineating processions and scenes of the chace; many productions on those subjects being preserved in the French palaces.

OUWATER, ALBERT VAN, was born at Haerlem in 1444, and painted in a grand style, principally in oil. He had a free and masterly manner of handling, with a good expression, and a natural and lively tint of colouring. He was particularly exact in the extremities of his figures and in the disposition of his draperies; and wherever he introduced landscape in his designs, it was accounted to be in a style superior to any of his contemporaries. In the church of Haerlem, he painted a picture for the great altar, in which

(according to Sandrart) he introduced two figures as large as life, of St. Peter and St. Paul. It was adorned with landscape, designed in an elegant taste; and in several parts of the scene, he represented Pilgrims in a variety of actions and attitudes, some walking, some reclining under the shades of large trees, and others at their repast; and from the skill shown in painting the heads, hands, feet, and draperies of the figures so correctly, and in so good a style, it must appear conclusive that he was a very eminent artist in his time.

OVENS, JURIEN. He was born in 1620, and educated in the profession of painting in the school of Rembrandt; under whom he became an artist of considerable distinction; and his colouring being bold and strong, produced a noble effect. He painted historical subjects and portraits extremely well; but his principal pleasure was in designing night-pieces, which he executed with a true resemblance of nature, combined with remarkable force. In the Tholsel (or town-hall), at Amsterdam, is preserved a beautiful performance of this master, representing Julius Civilis in the consecrated grove, exhorting and animating the Batavians to shake off the Roman yoke, and fight for the support of their liberties. And as the consultation of the Batavians was held in the night, it afforded the painter an opportunity of exerting his genius in his favourite style of painting, by representing the transaction with the light of flambeaux and fires. This single performance is accounted sufficient to establish his reputation as a great master. He was invited in 1665 to the court of the duke of Holstein, and there continued to exert his talents until the period of his death, which is not ascertained.

OVERBECK, BONAVENTUNE VAN. This painter was born at Amsterdam in 1660, under the happiest circumstances, and received an education which, strengthened by his own assiduity, caused him to rise rapidly in his profession. A great desire to acquire the science of painting, urged him to place himself under Gerard Lairesse, and he journeyed to Rome, where he studied drawing, and made a numerous collection of antique casts, &c. with which he revisited Amsterdam. Upon his return, Lairesse offered him his warmest friendship, and he received considerable benefit from the advice of that celebrated artist. Overbeck was a good historical painter, and his pictures on these subjects are much admired. The premature death of this painter, brought on by excesses, doubtless deprived posterity of many admirable productions; he quitted the world at the age of forty-six, in 1706.

P.

PACCHIAROTTI, JACOPO. He was born at Sienna, but it is not known under whom he studied, though he became a close imitator of the style of Pietro Perugino till he saw the works of Raffaelle, when he acquired a better manner. Most of his performances are in his native city, particularly St. Catherine contemplating the body of St. Agnes. Having embroiled himself in some political concerns, he was obliged to leave Sienna, and retire to France; where he is supposed to have died.

PACHECO, FRANCESCO. This artist was born at Seville in 1580, and studied under Luis Fernandez; after which he went to Italy, where he continued a considerable time. There is great dignity in his figures, and his compositions are remarkably correct. He painted some pictures in the church of the Barefooted Carmelites, where he had Alonso Velasquez for his competitor, by whom he was exceeded. Pacheco was the master of Alonso Cano and Diego Velasquez. He died at Madrid in 1654.

PADERNA, GIOVANNI. He was born at Bologna about 1600, and died in 1640. Girolamo Cuurti, called *Dentone*, was his instructor, and he became, like him, eminent for his skill in painting perspective and architectural subjects.

PADERNA, PAOLO ANTONIO. He was born at Bologna in 1649, and at first was a disciple of Guercino; after whose death he studied in the school of Carlo Cignani. While there he employed himself principally in historical compositions; but his greatest delight was to paint landscapes, in the manner of Guercino; and those were extremely commended for the goodness of the design, and for the freedom of touch with which they were finished. He died in 1708.

PADOUANINO FRANCESCO. He was born at Padua in 1552, but his master is not mentioned. However, he became an artist of great eminence, and in the historical subjects which he executed, showed an excellent genius and a grand taste. His invention was fruitful, and his style correct and elegant. He was also an admirable painter of portraits, to which he gave such dignity, expression, and colouring, as rendered them equal to the performances of the greatest masters; and those of the Earl and Countess of Arundel, are proofs of his extraordinary merit. In the church of Madonna del Carmen at Venice, is a picture by him, which represents two persons condemned to death, but saved by the

interposition of a saint. It is a beautiful performance, with good colouring and elegant figures, and penciled with wonderful tenderness and delicacy. He died in 1617.

PADOUANINO, Ottavio. He was the son of Francesco, who taught him the principles of design and colouring; and when he had made a competent progress, he was sent to Rome, where he studied several years. He painted in the manner of his father, but was inferior to him in invention and elegance; though in many parts of his profession he deserved commendation, and particularly in portraits. He died in 1634, aged fifty-two.

PADOUANO, Lauro. This artist was a native of Padua, and had Francesco Squarcione for his instructor; but he distinguished himself chiefly by his close imitation of the manner of Mantegna. His best works are a set of pictures on the life of St. John, in the church of La Carita at Venice. He lived about the year 1465.

PAGANI, Francesco. He was born at Florence in 1531, but studied at Rome with Polidoro and Maturino, and made a most remarkable proficiency; so that when he returned to Florence, he found immediate employment, and acquired a great reputation. Pontormo having attentively viewed and examined some of his paintings, declared, that if he had not known them to be of his hand, he should without hesitation have concluded that they were the work of Michel Angelo Buonaroti. This promising artist died at the early age of thirty, in 1561.

PAGANI, Gregorio. He was the son of the preceding painter, and was born at Florence in 1558. He became the scholar of Lodovico Cardi, commonly called *Cigoli*, whose style he successfully imitated, particularly in a picture of the Finding of the Cross, painted for the church of the Carmelites. This painting, however, was destroyed when that church was burnt. Some of his frescoes are in that of St. Maria Novella at Florence, where he died in 1605.

PAGANI, Paolo. He was born at Valsolda, near Milan, in 1661, and studied the art of painting at Venice, where he resided several years, and made a considerable figure as a good designer and colourist. One of his most capital works is on the stair-case of the Scuola Grande della Misericordia, at Venice, representing the Clothing of the naked. The manner in this performance is commendable, the lights are broad, there appears a grand taste in the design, and the composition is extremely good. He died at Milan in 1716. Some of his pictures are in the Dresden gallery.

PAGANINI, GUGLIELMO CAPODORO. This painter was born at Mantua in 1670, and had Antonio Calza for his instructor; but on seeing the works of Bourgognone, he studied his manner, and became a good artist in the representation of battles and encampments.

PAGGI, or PAGI, GIOVANNI BATTISTA. He was born at Genoa in 1556, and was a disciple of Luca Cangiagio or Cambiasi, whose style and manner he closely and successfully adopted. He possessed an uncommon power of pencil, and an extraordinary freedom of hand; by which talents he was enabled to imitate the touch of almost any master. It is recorded of him, that he copied a picture of a celebrated painter with such exactness and precision, that it was impossible even for the nicest eye or judgment to determine which was the original. The portraits which he painted were admirable, as well for the design as the resemblance; and the historical compositions of this artist are commended for their disposition, expression, and agreeable tone of colouring. His principal works are, a Holy Family, and Transfiguration, at Florence; and some pictures of the Passion of Christ at Pavia. Having had the misfortune to kill a man in a quarrel, he was obliged to leave Genoa and retire to Florence, where he resided twenty years with great reputation. At length he returned to Genoa, and executed there some fine pictures, one of which, the Murder of the Innocents, he painted in competition with Rubens. He died in 1629.

PAGLIA, FRANCESCO. This artist was born at Brescia in 1636, and received his instruction in the school of Guercino; by whose precepts and example he proved a disciple worthy of him, his abilities reflecting an honour on the academy where he was taught. He painted portraits with every degree of excellence of which that kind of painting is capable; grace, resemblance, dignity of attitude, and wonderful relief; which he produced by a tone of colouring like nature and life. In his composition of historical subjects, he was equally admired for invention, correctness of design, elegance of taste, and lovely colouring. The best of his historical works are at Brescia; and of his portraits at Venice. He died about 1700.

PAGNI, BENEDETTO. This Italian painter was a native of Pescia, and a disciple of Giulio Romano, whom he accompanied to Mantua, where he became eminent as a painter of history. His principal works are the Martyrdom of St. Lawrence, and the Marriage of Cana.

PALADINI, ARCHANGELA. This lady was born at Pisa in 1599, and was the daughter of Filippo Paladini, an

artist of eminence in that city, who instructed her in the principles of design and colouring. She arrived at great excellence in portrait painting, and to that perfection added other accomplishments, for which she was equally admired, as embroidery and vocal music. These talents, united with an agreeable person, procured her the favour of Maria Magdalena, Archduchess of Austria, at Florence; in whose court she lived universally esteemed, as well for her paintings as her other perfections. She died there in 1622.

PALADINI, Litterio. This artist was born at Messina, in Sicily, in 1691. He learned the principles of painting at Rome, under Sebastian Conca, and on his return to his native city obtained considerable employment in the churches. The principal of his works is the ceiling of the church of Monte Vergine. He died of the plague in 1743.

PALLADINO, Adriano. He was born at Cortona in 1610, and studied painting under Pietro Berretini, whose style he imitated with success. Most of his works are in the churches and public buildings of Cortona, where he died in 1680.

PALLAJUOLO, (or Pollajuolo,) Antonio and Pietro. These brothers were born at Florence, of low parentage, Antonio in 1426, and Pietro in 1428; and as their father was unable to give them a liberal education, Antonio was placed with Bartoluccio Ghiberti, an eminent goldsmith, and Peter became a disciple of Andrea del Castagno. Antonio followed his trade with credit, and designed extremely well in metals and wax. But, as Peter had at the same time rendered himself considerable, and was in great reputation for his performances in oil colours, his brother quitted his original profession to learn design and colouring from him; and they ever after associated in all those works which they executed in Florence, and other cities of Italy. Peter had been taught the secret of preparing colours with oil by his master; and having communicated that knowledge to Antonio, they improved it by their practice, and distinguished themselves exceedingly in portrait painting, as well as history. Peter in particular painted the portrait of Poggio, the historian of Florence, and of many of the nobility, in a size as large as life, which procured him great applause, as also did his picture of the Martyrdom of St. Sebastian. Among the historical subjects which the two brothers jointly executed, are mentioned some of the Labours of Hercules, painted in the Medicean palace; one of which is, Hercules killing Antæus. The principal figure in that design is admir-

able; the strength of every limb, and the exertion of every muscle and nerve, in squeezing Antæus to death, are incomparably expressed, nor is the figure of Antæus expiring in any respect inferior. The other Labours are, Hercules killing the Nemæan Lyon, and destroying the Hydra; the latter being so well designed and coloured, that it had all the appearance of life. These brothers lived in high esteem, and great affluence; and both died in 1498, equally rich in their fortune as in reputation. Few months intervened between the death of the one and of the other; and they were both buried in the same tomb, in the church of St. Pietro in Vincula, at Rome. Antonio Pallajuolo was also an engraver, and executed some fine prints from his own designs.

PALAMEDES, *see* STAEVERTS.

PALMA, GIACOMO, (or GIACOPO), called *Il Vecchio*, or *Old Palma*. This eminent painter was born at Serinalto, in the territory of Bergamo, about the year 1540, or 1548. but the year is very uncertain, owing to the contradictory accounts of biographers. It is commonly believed and asserted that he was the disciple of Titian, but his first style rather resembled that of Bellini, and afterwards he approached the manner of Giorgione. Of this description are his Last Supper, at Venice; and a Holy Family, at Vicenza. Some writers say that he was appointed to finish a Descent from the Cross, which Titian had begun but left imperfect. His colouring had extraordinary strength and brightness, occasioned by the frequent retouchings of his pictures; for, it is remarked of him, that he usually put his colours on undisturbed, and then touched upon them, and glazed them, giving them the appearance of high finishing, without any appearance of labour. The paintings of Palma are in great esteem for the noble taste of his composition; for an expression that is natural and pleasing, for the union and harmony of his colours, for his patience in finishing, and for the graceful airs of his heads, though in his design he was not always correct. Vasari describes, in high terms, a composition of his at Venice, representing the ship in which the body of St. Mark was brought thither from Alexandria. In that design, the vessel struggling against the fury of an impetuous tempest is expressed with the utmost judgment; the distress of the mariners, the violent bursting of the waves against the sides of the ship, the horrid gloom, only enlivened with flashes of lightning, and every part of the scene filled with images of terror, are so strong, lively, and naturally represented, that it seemed impossible for the power of colour or pencil to rise to a higher pitch of truth and per-

fection. Sandrart, however, ascribes this picture to young Palma. Another of his capital paintings at Venice is, a St. Barbara; and in the palazzo Zampieri, at Bologna, is a St. Jerom, which is designed with an admirable character, exceedingly well painted, and the colouring excellent, though perhaps a little too much inclining to the yellow cast. But one of his most original performances, is the Adoration of the Magi, in the Isola di St. Elena. It is observed, that if Palma had died soon after he had painted a few of those pictures which were justly celebrated, he would have deserved to be ranked in the first class of eminent artists; but, he showed a very inferior degree of merit in his subsequent works; though the imperfections of his latter performances may be overlooked, on account of the excellence of those of his earlier time. Some place his death in 1588, others in 1596, and others in 1623.

PALMA, GIACOPO, called the *Young*. He was the nephew of the preceding, and was born at Venice in 1544. After learning the rudiments of the art from his father Antonio, who was an indifferent painter, he became the disciple of Tintoretto, and in his style, at first, he resembled that of his master, but having afterwards studied the works of Titian, his taste and style in most of his grand compositions, showed a combination of the manners of those two great painters. He also studied at Rome the works of Raffaelle, Buonaroti, and Polidori di Caravaggio, and improved himself so effectually, that his reputation was raised to such a pitch, that the pope appointed him to paint an apartment, and also one of the galleries of the Vatican. After the death of Tintoretto, and Giacomo Bassan, he held the first rank at Venice among the artists of his time, and every day added to his honour and fortune. His touch is light, his carnations are lovely, his draperies judiciously and happily disposed, with large and elegant folds; and in those respects he is preferred to his uncle. In the latter part of his life, he changed his manner, and assumed one more expeditious but proportionably less excellent; his hand was as ready, and his pencil as free as Tintoretto's; and like that master, he seemed in his declining years, abundantly more studious to increase his riches than his reputation. The works of this painter are scarce, and when exposed to sale bring large prices, especially if they are of his best time and manner. At Venice there is an exceedingly fine composition, charmingly coloured, representing Venus in her chariot, attended by several naked nymphs; and in the church of St. Maria Formosa, is an altar-piece by him; the design is a Dead Christ, attended by angels, with

the figures of St. John, St. Augustin, and a Pope: it is an incomparable work. His other works of merit are, the altar-piece at St. Como; the Naval Fight of Francesco Bembo, at Venice; the St. Apollonia, at Cremona; the Finding of the Cross, at Urbino; St. Ubaldo, and the Annunciation, at Pesaro; but one of the most extraordinary is the Plague of the Serpents, at St. Bartolomeo, which is equal to Tintoretto. He died in 1628. The younger Palma produced several etchings in a spirited style.

PALMEGIANI, MARCO DA FORLI. This artist was a native of Forli, and studied under Francesco Melozzo. Several of his works are in the churches of the Venetian states; and in the palazzo Vicentini, at Vicenza, is a noble composition by him, of a Dead Christ, attended by Nicodemus and Joseph. He died about 1540.

PALMIERI, GIUSEPPE. This artist was born at Genoa in 1674. He painted history, but excelled in the representation of animals. In the former line, his principal work is a Resurrection, in the church of St. Dominic, at Genoa. He died in 1740.

PALOMBO, BARTOLOMEO. He was born at Rome about 1610, and studied under Pietro da Cortona. In the church of St. Giuseppe, at Rome, is an altar-piece representing the death of that saint, and in that of the Carmelites, is a picture of Mary Magdalen; both respectable performances.

PALOMINO, *see* VELASCO.

PALTRONIERI, PIETRO, surnamed *Il Mirandolese*. He was born at Bologna in 1673, and died there in 1741. He excelled in painting perspective and architectural subjects.

PANCOTTO, PIETRO. This painter was born at Bologna, and studied in the school of the Caracci. His chief performance is the Last Judgment, executed in fresco, in the church of La Madonna di St. Colombano, at Bologna. He died about 1630.

PANDOLFI, GIANGIACOMO. He was born at Pesaro, and had Federigo Zucchero for his instructor, whose style he very happily imitated. Among his works the principal are, several sacred subjects in fresco, painted in the oratorio de Nome di Dio; and his pictures of St. George and St. Carlo, in the dome of Pesaro. He flourished about 1640.

PANDOLFO, *see* RESCHI.

PANETTI, Domenico. He was born at Ferrara in 1460, and died in 1530. His master is unknown, but he had for a pupil Benvenuto da Garofalo, who, on his return from Rome, where he had studied in the school of Raffaelle, became the instructor of his early preceptor. Panetti now altered his manner, and became a great artist, as his works evince. The principal are, a Descent from the Cross; a picture of St. Andrew; and the Visitation of the Virgin. These are in the churches of Ferrara.

PANICALE, Masolino da. This artist obtained his name from Panicale, in Tuscany, where he was born in 1378. He studied successively under Lorenzo Ghiberti and Gherardo Starmina, both of whom he exceeded in elegance of design and vigour of expression. His chief pictures are the Four Evangelists; the Calling of St. Peter; the Fall of the same apostle, and the Miraculous cure of the lame man in the Temple. Panicale was the instructor of Masaccio. He died at Florence in 1415.

PANICCIAGI, Jacopo. This artist was born at Ferrara, about 1510; and studied under Dosso Dossi, whose style he closely followed. He died in 1540.

PANICO, Antonio Maria. He was born at Bologna and had Annibale Caracci for his preceptor, whom he attended to Rome, where Panico obtained the patronage of Mario Farnese. His principal painting is the Celebration of the Mass, in which he is supposed to have had the assistance of his master. He died in 1652.

PANINI, Cavaliere Giovanni Paolo. This painter was born at Piacenza in 1691. From his youth he possessed a most happy genius for painting, which he cultivated by studying at Rome, where he had Lucatelli for his instructor, under whom he acquired a perfect knowledge of perspective and architecture. He designed every vestige of ancient magnificence, the ruins of superb edifices, cenotaphs, columns, baths, arches, and obelisks, as also some of the most intire buildings which are the ornaments of modern Rome. The works of Ghisolfi formed his taste, style, and manner, and his strongest ambition was to imitate him; so that he soon surpassed all his contemporaries. His composition is rich, the truth of his perspective is critically exact; and his paintings are universally esteemed, for the grandeur of the architecture, the clearness of his colouring, the beautiful figures which he introduced, and the elegant taste with which he disposed them. He always designed them correctly, and set them off with suitable attitudes and expression.

This description, however, must be confined to his early performances; for in his latter time, his pictures, though distinguishable by a free and broad touch, were feeble in their colouring and effect. He was apt to design his figures too large for the architecture, which diminished the grandeur of the most magnificent parts of his composition, and was quite contrary to the practice of Ghisolfi, whose works must perpetually afford a pleasing deception to the eye, by the proportions observed between the figures, buildings, and distances. At Rivoli, a pleasure-house belonging to the King of Sardinia, are several of Panini's views of that fine retreat and its environs. They are beautifully coloured, well handled, and with a touch full of spirit, though in some parts the yellow seems a little too predominant, and the lights are not always so distributed as to produce the most striking effect. One of his finest pictures is a representation of Christ driving the Traders out of the Temple. It is in the church of the Signori della Missione, at Piacenza. He died in 1758.

PANNEELS, WILLIAM. This artist was born at Antwerp about 1600. He had Rubens for his instructor in painting, but he is chiefly known by his engravings, which are executed with great freedom and spirit.

PANZACCHIA, MARIA ELENA. This lady was born at Bologna in 1668, of a noble family. She learned design under Emilio Taruffi, and in a few years acquired great readiness in composition, correctness of outline, and a lovely tint of colouring. Besides history, she also excelled in painting landscapes, and by the beauty of her situations and distances, allured and entertained the eye of every beholder. The figures which she inserted had abundance of grace, she designed them with becoming attitudes, and gave them a lively and natural expression. Her merit was incontestably acknowledged, and her works were so much prized as to be exceedingly scarce, few being found out of Bologna. She died in 1709.

PAOLETTI, PAOLO. He was born at Padua, and had a fine taste for painting flowers, fruit, fish, game, and other objects of still life. His pictures are highly valued, but seldom met with out of Italy. He died about 1750.

PAOLINI, PIETRO. This artist was born at Lucca in 1603, and received his education at Rome under Angelo Caroselli. His design was correct, and his colouring approached much nearer to the Venetian than the Roman school; and it appears evident that he aimed at uniting the

richness and harmony of Pordenone and Titian. Two of his best works are the Martyrdom of St. Andrew, in the church of St. Michael, at Lucca; and Gregory the Great entertaining Pilgrims; which last is in the library of St. Fediano. This painter also excelled in representing conversations and village amusements. He died at his native place in 1681.

PAOLINI, Pio. He was born at Udine, and became the disciple of Pietro da Cortona, at Rome, where he painted historical subjects with great reputation, and in 1678 was elected a member of the academy of St. Luke. Among his various works, honourable mention is made of the ceiling of a chapel in St. Carlo al Corso, at Rome.

PAOLUCCIO, *see* Paolo da Mattei.

PAPA, Simone, called *Il Vecchio*. He was born at Naples about 1430, and studied under Antonio Solario, named *Il Zingaro*. His greatest work is a representation of the Fall of Lucifer, with his host; and the Triumph of St Michael over the Apostate Spirits. This is in a private chapel at Naples, and in the church of St. Nicholas, in the same city, is a picture of the Annunciation by him; and in that of St. Lorenzo, is another, of the Virgin and Child. He died in 1488.

PAPA, Simone, called by way of distinction, *Il Giovine*, or *the Young*. He was born at Naples in 1506, and was intended by his father, who was a goldsmith, for the same profession; but his genius leading him to painting, he was placed under Giovanni Antonio de Amato. His principal works are, an Assumption of the Virgin; and an Annunciation, in the church of St. Maria la Nuova of his native city, where he died in 1569.

PARASOLE, Bernardino. This promising artist was the son of Leonardo Parasole, an engraver on wood, at Rome, and had for his instructor in painting Giuseppe Cesari; but he was cut off in the flower of his age, after executing some historical works which were much admired. He also engraved some prints on wood. His sister Hieronima, together with her mother, practised the art of engraving with reputation.

PARCELLES, John, called *The Old*. He was born at Leyden in 1597, and became the disciple of Cornelius de Vroom. His manner of painting was slow, but he finished his pictures with extreme neatness. At first he only lightly touched his designs, till the whole composition was completed; and then worked freely, though with uncommon care, giving the utmost transparence to his colours. His general subjects were sea-

pieces; either calms, which are clear and excellently handled; or sea shores, crowded with mariners, or with fishers casting or drawing their nets. In these every figure was touched with spirit, and every object showed the genuine character of truth and nature. But his chief excellence was in representing storms with lightning, shipwrecks, waves in violent agitation, and vessels in the utmost distress. These scenes he described with all the force of real nature, and enriched his subjects with figures that were remarkably good, as well for their propriety of action and character, as for their expression. Parcelles also produced some etchings of marine subjects. He died at Leyerdorp in 1641.

PARCELLES, JULIUS, called the *Young*. He was the son of the preceding, and was born at Leyerdorp about 1628. He was instructed by his father; whose style and manner of colouring he so exactly imitated, that his works are very frequently mistaken for those of John Parcelles, especially as both artists marked their pictures with the same initial letters, J. P. The paintings of Julius, however, are not equal to those of John, but they have great force of nature in the prospects and tints; his shores, and sand hills, with the small vessels lying near the edge of the water are well expressed and correctly designed. For an anecdote of this artist, see the article of *John Van Goyen*.

PAREJA, JUAN DE. This artist was born in Mexico in 1610, and rendered himself remarkable by discovering a genius for painting, and arriving at a great degree of excellence in it from the lowest station in life. He was a Mestizo, which is a name given to those who are born in the West Indies, of a Spanish father by an Indian mother. Happening to become the slave of Diego Velasquez, that great artist employed him in grinding his colours, and the opportunities which he thus enjoyed unfolded his talents. He spent whole nights in drawing, denying himself the necessary refreshment of rest and sleep, in endeavouring to imitate his master. Notwithstanding this assiduity, he was under perpetual apprehension of being discovered by Valasquez, whose pride he knew would make him account it a disgrace, to see a performer in his own way of so mean and servile a condition. However, Pareja proceeded in his private studies till he had made a considerable proficiency. It was the custom of Philip IV. who often resorted to the apartments of Velasquez, to order those pictures which were placed with the painted side to the wall, to be turned to his view; on observing which, Pareja fixed one of his own painting in that posi-

tion, which the king's curiosity caused to be turned, and in that instant the slave fell on his knees, and supplicated his majesty to obtain his pardon from his master, for having presumed to practise painting without his approbation. Philip, agreeably surprized at the address, and being pleased with the work, bid Pareja rest contented; and told Velasquez, that the man who showed such a genius, and possessed such talents, ought no longer to be a slave. Pareja was, of course, emancipated; yet such was his gratitude, he would never quit his master, and after the death of Velasquez, he continued to serve his daughter with the same fidelity. He excelled in painting portraits, which he executed so much in the taste, style, colouring, and penciling of his master, that they could not easily be distinguished from the works of Velasquez. He died at Madrid in 1670.

PARICOLA, MASOLINA DA. This artist was born at Florence in 1403, and died there in 1440. He was a good painter of history in fresco, according to the style of that age.

PARKER, JOHN. Of this English artist we know very little more than that he studied at Rome, where he painted an altar-piece for the church of St. Gregorio, the subject of which was the history of St. Silvia. About 1762, he returned to London, and the next year exhibited in the Strand two pictures, one of the Assassination of Rizzio, and the other his own portrait. He died at Paddington in 1765. There was another *John Parker*, who was a student in the duke of Richmond's gallery, and had been a pupil of the Smiths of Chichester. In 1774 he was at Rome, but soon after returned to his native country, where he practised landscape painting.

PARMIGIANO, or properly *Francesco Mazzuoli*. He was born at Parma in 1503; and being deprived of his father while he was very young, his uncles took care of his education. They were both painters, and observing the strong tendency of their nephew to drawing, they took delight in teaching him design, and instructing him in the best principles of the art; though he owed the excellence to which he afterwards arrived, not to their precepts, but to the works of that inimitable painter Raffaelle, which he carefully studied. At the age of sixteen he gave such proofs of an elevated genius, as seemed astonishing to the ablest judges; and at nineteen, he finished several fine compositions at Parma, in fresco as well as in oil, which raised his reputation to the highest pitch. He now began to be possessed with an eager desire to see Rome, and having communicated his in-

Andrea Meldolla
Pictures taken for
Parmegiano's —

tention to his uncles, they complied with his proposal. They also advised him, to take with him some of his own works, as they might afford him a proper introduction to the acquaintance of the nobility, and the artists at Rome; and for that purpose, he painted three pictures, which were designed with great skill, and beautifully coloured. One of them was his own portrait, which he painted on a wooden panel, of a convex form, in imitation of a convex mirror. The surface was so wonderfully painted, that it had all the appearance of glass; and the portrait of the artist, as well as every part of the furniture, and windows of the chamber, in which he was supposed to sit, were so artfully diminished, and happily imitated, that the whole appeared like bodies naturally reflected from a glassy or polished surface. While at Rome, he studied the antique statues, and the works of the best painters, but particularly attached himself to the compositions and style of Raffaelle, Michel Angelo, and Giulio Romano. His reputation now made him known to Pope Clement VII. who gave him employment, expressed the utmost admiration of his performances, and loaded him with favours. In return, Parmigiano painted a Circumcision, which he presented to the pope, who prized it as one of the most capital works in his palace. That picture was not only excellent for the composition, colouring, and execution, but remarkable for the introduction of three different lights, without destroying the harmony of the whole. The light diffused on the principal figure was from the irradiation of the Infant Jesus; the second was illuminated by a torch carried by one who attended the sacrifice; the others were in the open air, enlightened by the early dawn, which showed a lovely landscape, diversified with a number of cottages and villas. In 1527, when Rome was sacked by the Emperor Charles V. this artist, like Protogenes at Rhodes, was so intent on his work, as to be insensible of the confusion till the enemy entered his apartments; when they were so struck with the beauty of his paintings, and the composed conduct of the artist, that they retired without offering him the smallest injury; though soon after, he was robbed of a great part of what he possessed. The picture on which he was then employed was the famous Vision, which the Marquis of Abercorn purchased in Italy for £1500. and sold to Mr. Hart Davis, of Bristol, for 3,000 guineas. It is now the property of Mr. Miles, a merchant of Bristol. Parmigiano had a truly fine and admirable genius; his invention was ready, and his taste of design very learned; yet there is rather too much of manner in it; but he had a peculiar talent in giving beauty, elegance, grace, and sweet-

ness to his figures. He excelled in portrait as much as in history; his figures are light and graceful, and the airs of his heads uncommonly lovely. He affected to make the extremities delicate, or rather lean; and the contrast of his attitudes, which always show the most beautiful parts, are so judicious, as to give life and motion to his figures. His outline is true and firm; and the light easy flow of his draperies give an inexpressible beauty to his pictures. His carnations receive a remarkable lustre from the yellow and green draperies near them, which he generally used; and his boys and angels are so exquisitely designed and executed, as to appear truly celestial. In the vaulted ceilings of the two principal chapels in the church of St. John, at Parma, are some capital performances of Parmigiano, which have great force in the colouring, are composed in a noble style, designed and painted in an exquisite taste, and executed with singular freedom. In the church of the Dominicans, at Cremona, is a dead Christ, attended by the Virgin overwhelmed with sorrow, which is an incomparable work. The principal figure is finely designed, and the character of the head of the Virgin, as well as the expression, is exceedingly beautiful. In the Houghton collection, now in Russia, was another very capital picture by Parmigiano, representing Christ laid in the Sepulchre; but his greatest work is an altar piece at St. Marguerite, at Bologna, which composition was studied by the Caracci, and preferred by Guido to the Cecilia of Raffaelle. The best of his performances was Moses breaking the Tables of the Law, at Parma, of which Sir Joshua Reynolds says, we are at a loss in which to admire most, the correctness of drawing, or the grandeur of the conception. Parmigiano had a fine taste for music, and if he did not invent etching, he was at least the first who practised that art in Italy. He also engraved some of his designs, but it is to be regretted, that with such talents he should have wasted his time and property in the study of alchemy, with a view to the discovery of the philosopher's stone. He died of a fever in 1540.

PARMIGIANO, Fabrizzio. Of this artist little is known, except that he was a native of Parma, and resided at Rome, where he painted landscapes of a large size in fresco. His subjects were conceived with sublimity, and touched with freedom. He died at the age of forty-five, about 1530.

PARMENTIER, Denys. This painter was born at Paris in 1612, and died in that city in 1672. He excelled in painting flowers and fruits.

PARMENTIER, JAMES. This artist was born at Paris in 1658, and was nephew to Sebastian Bourbon; from whom he received the first instructions in the art of painting. When his uncle died, he came to England, and was employed at Montague-house, by La Fosse, to lay his dead colours, and likewise to assist him in other parts. King William sent him to Holland, to paint in his palace at Loo, but Parmentier having a dispute with the master of the works, soon returned to England, and went to settle at Hull, in Yorkshire, where he painted historical subjects as well as portraits. An altar-piece in the principal church at Hull, and another in St. Peter's church, at Leeds, representing Moses receiving the Law, are of his hand. His best work is on the staircase at Worksop; and at the Painters' Hall, in London, is a picture presented by him to that company, of which the subject is Diana and Endymion. On the death of Laguerre he returned to London, and died there in 1720.

PARODI, OTTAVIO. He was born at Pavia in 1659, and studied under Andrea Lanzano, after which he went to Rome, where he continued several years. On his return to his native city he executed some historical works for the churches with great reputation. He died about 1720.

PARODI, DOMENICO. He was born at Genoa in 1666, and was the son of Giacomo Filippo Parodi, a famous sculptor; who observing in him vivacity and quickness of apprehension beyond his years, bestowed on him the best education, and had him instructed by the ablest masters in polite literature. But though Domenico had a great delight in learning, his eagerness to acquire a knowledge of painting was still greater; and having received from his father some instructions in that art, he went to Venice, where he became the pupil of Bonitelli, and improved himself further by studying the works of Tintoretto and Paolo Veronese. From thence he proceeded to Rome, and there applied assiduously to the works of the ancient and modern masters, particularly Carlo Maratti, till he so effectually formed his taste and confirmed his pencil, that his productions were applauded by the best judges. His compositions in history had great elegance, and were remarkably correct in the design. His taste was grand; his colouring good, his pencil free, yet delicate; his draperies were in a noble style, broad, easy, and loose; and his portraits were highly esteemed for their lively and spirited resemblance, as also for that air of dignity which he diffused through them all, as well as for their relief and roundness. He had a thorough skill in the chiaro-oscuro; and some of his paintings in imitation of bas-relief, were so well performed, that almost at the nearest ap-

proach it could scarcely be determined whether they were executed with a chisel or a pencil. Many grand altar-pieces for churches and chapels, in different parts of Italy, were painted by him in fresco, as well as in oil; and at Genoa he painted the portraits of the duke and the most illustrious persons, which added to his fame. Parodi likewise excelled in statuary, and carved an admirable figure in marble of the king of Portugal; also, several statues of the same royal family, and nobility, which were justly admired by all the artists, and accounted worthy of being immortalized in the poems of the best writers of his time. One of his principal paintings is a picture of St. Francis de Salis, at Genoa. He died in 1740.

PAROLINI, Giacomo. He was born at Ferrara in 1663, and had the Cavalieri Penezzini, of Turin, for his first instructor, after which he became a pupil of Carlo Cignani, of Bologna. On his return to Ferrara he obtained considerable employment, both for churches and private collections. His principal works are a Last Supper in the cathedral of Ferrara; and the Assumption of St. Sebastian, in the church of that saint. The favourite subjects of Parolini, however, were bacchanals and festive scenes, in which his female figures and children are elegantly drawn and coloured. He died in 1733.

PARONE, Francesco. This artist was a Milanese, and received his instructions from his father, an obscure painter; but afterwards he went to Rome, where he profited so well by studying the works of the best masters, as to obtain the patronage of the Marquess Giustiniani, for whom he painted several pictures. His principal public performance is the Martyrdom of St. Romualdo, in the church of that saint, at Rome. He died young, in 1634.

PARROCEL, Joseph, called the *Old*. He was born at Brignoles, in Provence, in 1648, and learned the rudiments of the art from his father Bartholomew Parrocel, who died when his son was only fourteen years old. Joseph, however, had no other instructor, but went to Paris, where he profited considerably by examining the best pictures; and then travelled to Italy. On his arrival at Rome he became the scholar of Bourgognone, whose style he closely imitated, and painted battles in the same taste, which gained him great reputation; for although his works could not stand in competition with those of Bourgognone, yet they had so much merit in the composition, so much judgment in the design, and such spirit in the execution, as placed him on an equality with any other artist of his time. When he quitted the school of Bourgognone, he went to Venice, and spent several years in that city,

studying the works of those artists who were most eminent for colouring; and the happy effect of the observations he then made was seen in all his performances. Parrocel made it a rule to consult nature in every object he designed; he worked with readiness and ease; was careful in the preparation of his colours; and that freshness which appears in his paintings, is a lasting evidence of his singular skill. In his battles every part is in motion; his figures and horses have attitudes perfectly natural and full of fire, and the variety of passions are sensibly, and often feelingly, expressed. But his genius was not confined to those subjects; for he painted history and portrait with an equal degree of merit; and the picture in the church of Notre Dame at Paris, representing St. John in the Desert, affords an indubitable proof of his ability in historical composition, as also of his agreeable manner of colouring. He certainly had an excellent genius for composition, and his tints had an unusual clearness; his touch was free and clean; his design elegant; and the happy distribution of his lights produces a pleasing effect. In 1675 he became a member of the academy of Paris, on which occasion he painted the Siege of Maestricht. The minister Louvois employed him on the public works at Versailles. Louis XIV. appointed him state painter. He died in 1704. Parrocel also executed some good etchings, among which were forty-eight prints of the life of Christ.

PARROCEL, Charles. He was born at Paris in 1688, and was instructed by his father Joseph Parrocel; but being deprived of so able a preceptor at the age of sixteen, he became the scholar of La Fosse, on leaving whom he went to Italy, where he studied some years, and on his return to Paris was received into the academy, on which occasion he painted a grand battle piece of cavalry and infantry. In 1745 he became professor of painting in that institution, and the same year accompanied the king to Flanders, to take sketches of his conquests. He died in 1753. The pictures of Charles Parrocel, though painted with accuracy and spirit, were not equal to those of his father, and yet the productions of the two artists are often mistaken by good judges. There was also a nephew of Joseph, named *Ignatius Parrocel*, who painted battle pieces very much in the manner of his uncle. He died in 1722, at the age of 45. There was also a *Stephen Parrocel*, a painter and engraver, born at Paris about 1720. He etched some spirited bacchanalian pieces from his own designs.

PARRY, William. The father of this painter was

blind, and famous as a performer on the harp. He was a native of the county of Flint, but under the patronage of Sir Watkin Williams Wynne, came to London, where this son was born in 1742. He received his instruction in drawing from Mr. Shipley, who kept a school for that branch of art in Holborn. After this, Parry studied in the duke of Richmond's gallery; he became also a scholar of Sir Joshua Reynolds, and occasionally attended the academy of painting in St. Martin's Lane. In 1770 he went to Italy, where, by the liberality of Sir Watkin, he was enabled to prosecute his studies four years. While at Rome, he copied for his patron, Raffaelle's picture of the Transfiguration. In 1775 he returned to London, and soon after was elected a member of the Royal Academy; but not meeting with employment, he went again to Rome, and continued there some years. In 1791 he revisited his native country, but died soon after his arrival. In early life he obtained some premiums from the Society of Arts. Mr. Parry drew and engraved, a portrait of his father playing on the harp.

PARS, WILLIAM. This artist was born in London about 1742, and studied first in Mr. Shipley's drawing school; after which he entered the academy of painting in St. Martin's Lane, where, in 1764, he obtained the premium of twenty guineas for an historic composition. When the Dilletanti society sent Dr. Chandler to explore the antiquities of Greece, Mr. Pars was employed to attend him as the draughtsman. This service took up three years, and on his return he accompanied Lord Palmerston in a tour through Switzerland and Italy. In 1770 he was chosen an associate of the Royal Academy; and in 1774 the Dilletanti society sent him to Rome to pursue his studies there for a certain number of years. He continued in Italy till the end of 1782, when he died of a fever. Several of his views in Greece have been engraved by Byrne, and those in Switzerland and Italy by Sandby.

PASINELLI, LORENZO. He was born at Bologna in 1629, and received his earliest instructions in painting from Simon Contarini, after which he studied under Flaminio Torre; but did not continue with him long, having a desire to visit Venice, where he became enamoured of the majestic style of Paolo Veronese, in consequence of which he changed his first manner, but without any servile imitation of the great master whose works he admired. At his return to his own country he was eagerly employed by the nobility and principal ecclesiastics, for whom he painted historical subjects in a small, as well as in a large size, from sacred as well as pro-

fane writers, and his works were universally admired. In the palazzo Ranuzzi, at Bologna, is an excellent painting by Pasinelli, representing Coriolanus; and in the palazzo Zambeccari, in the same city, is a grand design of the Martyrdom of St. Ursula and her companions, which is extremely well composed, and very lovely in the colouring; the heads are beautiful, and have great expression. His other principal performances are, the entry of Christ into Jerusalem, in the Carthusian monastery of Bologna; a Holy Family, in the Carmelites' church; a Resurrection, in the church of St. Francisco; and St. John in the Desert. Pasinelli etched this last piece in a very fine style, and he also produced some other good prints. He died in 1700.

PASQUALI, Fillipo. He was born at Bologna, and became a pupil of Carlo Cignani, after which he associated himself with Franceschini in painting several fresco works in the portico of the convent of the Servites, and some pictures in the church of St. Victor, at Ravenna. He died about 1690.

PASQUALINI, Giovanni Batista. This artist was born at Cento, near Bologna, in 1600; and was the scholar of Ciro Ferri, though he is little known as a painter, having devoted himself chiefly to engraving.

PASQUALINO. *See* Rossi.

PASSERI, Andrea. This artist was born at Como, and lived about the year 1510. In the cathedral of Como is a picture of the Madonna and Saints painted by him, of various degrees of merit; for though the heads of the principal figures are animated, the composition is poor, and the general effect feeble. It was painted in 1505.

PASSERI, Giovanni Batista. He was born at Rome in 1610, and is supposed to have had Domenichino for his preceptor; but it is certain that he was a diligent imitator of that great painter. Besides historical subjects, he delighted in those of still life, as games, birds, and fruit, which he happily expressed and touched with spirit. He painted the portrait of Domenichino, for the academy of St. Luke, and in that assembly he delivered a funeral oration on his friend. In the church of St. Giovanni, at Rome, is a fine picture by him of the Crucifixion. Passeri was also celebrated for his literary talents, and compiled a work entitled, Vite de Pittori, Scultori, e Architetti che hanno averato in Roma, e che son morti del 1641 al 1673. This was printed in 1772. Besides this, he wrote sonnets, of no great merit, though one of them is said to have promoted his fortune. He died at Rome in 1679.

PASSERI (or PASSARI), GIUSEPPE. He was born at Rome in 1654, and was at first instructed in the art of painting by Giovanni Batista Passeri, his uncle; but he afterwards became the disciple of Carlo Maratti, who, observing his genius, directed him to copy the most curious paintings of the best artists; and then, by comparing the work with its original, Carlo judiciously pointed out the most beautiful parts of each performance in respect to drawing, design, grace, attitude, and expression, to form the taste of his disciple and establish his judgment. From this singular and excellent method of instruction, Passeri learned to compose subjects for himself with elegance and dignity; his works were beheld with pleasure and received with applause. His style of composition was grand, his colouring like that of his master, his invention fruitful, and his expression natural and agreeable. Being desirous of trying his ability in portrait painting, he began with that of his father, which succeeded beyond his most flattering hopes, and even gave general satisfaction. Commissions now increased, and he had incessant employment, so that most of the churches and palaces at Rome were decorated with his paintings. His principal performances are, the Conception, in the church of St. Thomas; and one of the laterals to the picture of the Baptism of Christ, by Maratti, in the Vatican; the subject being the Conversion of the Centurion and his household by St. Peter. At Pesaro is a St. Jerome meditating on the Last Judgment. Passeri lived in such general esteem, that his house was frequented by persons of the first rank for taste and literature; not only for the entertainment they might derive from his paintings, but also from his conversation, which was polite, ingenious, and edifying. He died at Rome in 1714.

PASSERO (or PASSARI), BERNARDINO. This artist, who lived at Rome about the year 1590, was both a painter and engraver. In the former line he studiously imitated Taddeo Zucchero. His prints are more numerous than his pictures, and are executed with spirit; but they are chiefly of sacred subjects.

PASSEROTTI, BARTOLOMEO. He was born at Bologna about 1540, and at first was a disciple of Jacopo Barozzi, called *Vignola*, with whom he travelled to Rome, and improved his taste of design by studying the antiques, but he afterwards became the disciple of Taddeo Zucchero, and never quitted that master till he was qualified to appear with credit in his profession. He composed historical sub-

jects readily, and in a good style, particularly designs taken from sacred history; of which kind he painted many for the chapels of Bologna; yet his manner was too expeditious, and he did not sufficiently attend to truth and nature. He devoted himself, however, principally to portrait painting, in which he became remarkably eminent; and was highly commended for the bold relief of his figures, their life and spirit, and graceful attitudes. The principal of his historical works are, the Martyrdom of St. Paul, in the church of that saint, at Rome; the Adoration of the Wise Men, in the church of St. Pietro; the Annunciation, in St. Martin; and the Virgin and Saints, in St. Giacomo Maggiore, at Bologna. He founded a school at Bologna, which produced a number of great masters, among whom were Vanni and Agostino Caracci. He composed a book on symmetry and anatomy. The pictures of Passerotti are distinguished by a sparrow, in allusion to his name. He died in 1595.

PASSEROTTI, TIBURZIO. He was the son of Bartolomeo, and was born at Bologna in 1575. He painted in the style and manner of his father, being also much admired for his compositions. His principal works are, an Assumption, in the church of St. Maria Mascarella; St. Francis and St. Jerome, with the Virgin, in St. Cecilia; the Annunciation, in St. Christina; and the Death of St. Catherine, in St. Giacomo Maggiore, at Bologna; where he died in 1612. Besides his taste in painting, he was remarkable for his curious collection of rare and scarce books, medals, gems, cameos, and uncommon natural productions.

PASSEROTTI, VENTURA. He was born at Bologna in 1586, and was the youngest son of Bartolomeo, from whom he learned the principles of design and colouring; but for his best improvement he was indebted to his brother Tiburzio. His greatest delight consisted in drawing with a pen or crayon, such subjects as occurred to his imagination, in which he studied to express the proportions of the naked, and the swell of the muscles in the strong, or terrible style of Michel Angelo Buonaroti, which he always admired and endeavoured to imitate. But, for the most part, he painted portraits, with a very natural tone of colouring, and with as great a degree of resemblance and relief as any of his contemporaries.

PASSIGNANO. *See* CRESTI.

PATEL, ———. This French painter, notwithstanding his extraordinary merit, has been so neglected by biographers, that no account is given of his native place, or the

time of his birth and death; and even his Christian name is unrecorded. He was a disciple of Simon Vouet, and had for the companions of his studies, Mignard, Du Fresnoy, Le Brun, and Le Sueur. By the latter he was much esteemed, and employed in ornamenting his pictures with landscape scenery and architecture. Many of the pictures of Vouet also exhibit similar decorations from the hand of Patel. In his own country he is called the French Claude, for he seems to have taken that master as his model, and in many respects has imitated him with success. The forms of his trees are elegant and loose, his scenery is rich, and his buildings and other ornaments are designed in a very pleasing taste. His skies are judiciously adapted, having always that remarkable warmth which characterises the climate of Italy. The breaking of his ground shows skill and judgment; his distances are finely observed; and the antique buildings, vases, monuments, and ruinous aqueducts, introduced into his compositions, give them richness and variety. His works sufficiently show that he studied nature with close observation, and his choice was always agreeable. In one respect he was superior to Claude; for his figures are usually designed in a delicate taste, and drawn with correctness. His touch is light and firm; his colouring generally is clear and natural, and his sites are exceedingly pleasing. He was much employed at the Louvre, and in the Hotel Lambert, in Notre Dame; but his paintings in the latter place have mostly gone to decay through negligence. He died about 1676. Two of his pieces have been engraved by Sir Robert Strange. The French call him *le bon Patel*, to distinguish him from a *Patel le Jeune*, of whom less is still known than of the other.

PATENIER, Joachim. He was born at Dinant in 1480, but learned his art at Antwerp, where he was received into the academy of painters in 1515. His principal subjects were landscapes, which he painted in an excellent style, with charming distances, and figures exquisitely touched and designed. There appeared a peculiar neatness in the foliage of his trees, and their trunks and branches had all the freedom of nature. His works, even in his life-time, were held in such high esteem, that they were industriously sought for and eagerly purchased. He consumed, however, the largest portion of his time in taverns, and other kinds of dissipation, by which he not only impoverished himself, but also deprived the world of many valable productions which he might have finished. He also painted battles and huntings with extraordinary spirit, and his compositions in that style were filled with a number of figures, well designed, and finished with

exactness. When Albert Durer was at Antwerp, the works of this artist afforded him so much satisfaction, that he painted his portrait, in order to preserve the memory of so eminent an artist.

PATER (or PATERRE), JOHN BAPTIST. He was born at Valenciennes in 1695, and was the disciple of Anthony Watteau. He became, like his master, an excellent colourist, and when he painted views of particular buildings, or real scenes after nature, they were executed in a pleasing and masterly manner. Yet he too much neglected the study of nature and correctness in design; consulting his immediate advantage more than the establishment of his reputation. His subjects were balls, assemblies, and pastorals; but his figures are not always spirited, and his heads often want expression, though there is some spirit in his compositions which renders them pleasing. He died in 1736.

PATON, RICHARD. Of this English artist nothing more is known than that he was eminent as a painter of marine subjects, and particularly engagements at sea, of which some have been engraved. He also etched a few himself. He lived about 1770.

PAUDITS, ———. This artist was born in Lower Saxony about 1620, and became a disciple of Rembrandt. On quitting that school, of which he was one of the principal ornaments, he was employed by the bishop of Ratisbon, for whom he painted several historical designs, as well as portraits; but afterwards he spent some years in the service of the duke of Bavaria, where his works were held in great estimation. While he resided at that court, one Roster, a painter, lived at Nuremberg; who being envious of the reputation of Paudits, proposed to paint a picture on any subject in competition with him. The two artists appear to have painted in a different style; Roster was most considerable for his high finishing, the other for force and freedom of pencil, in the manner of his master Rembrandt. The subject agreed on was, a wolf tearing a lamb. Paudits showed in his work a great superiority in the design, and also more truth, force, and expression, which secured to him the approbation of the best judges. But the neatness with which the wool of one animal, and the hairs of the other, were finished, with a competent transparence of colour, so far prevailed with the majority of those who accounted themselves connoisseurs, that the preference was given to the picture painted by Roster. A declaration so unexpected by Paudits, depressed and preyed upon his spirits, and affected his

mind with such violence, that he died soon after, universally regretted.

PAVIA, GIACOMO. He was born at Bologna in 1655, and had Antonio Crespi for his master, under whom he acquired a fine taste of composition. He was much employed in painting altar-pieces, the principal of which are St. Anne teaching the Virgin, in the church of St. Silvester; and the Nativity, in that of St. Giuseppe. He afterwards went to Spain, where he was much esteemed. He died in 1740.

PAULYN, HORATIUS. This painter, who is supposed to have been born about 1643, resided at Amsterdam; but the master under whom he studied is not known. He had a lively imagination, composed readily, and designed well, but his greatest excellence consisted in his colouring, for his pencil was so exceedingly neat, and the tone so sweet and delicate, that it was capable of deluding any lover of the art to admire what morality and modesty must compel him to detest; for Paulyn too frequently prostituted his art to represent indecent subjects, which lessened him considerably in the public esteem. One of his small pictures, excellently finished, was valued at an hundred pounds; though probably that price was fixed on it, rather on account of its immodesty, than for any intrinsic merit in the performance.

PAULYN (or PALING), ISAAC. He was born at Amsterdam about 1630, and was the disciple of Abraham Vanden Tempel, after which he visited England, where he resided for several years, and found sufficient employment. But in 1682, he returned and settled at the Hague, where he painted portraits with great encouragement.

PEACHAM, HENRY. This person was born at North Mimms, in Hertfordshire; and studied at Trinity College, Cambridge, where he took the degree of master of arts. He became distinguished by his skill in music, painting, and engraving, though he was not a professed artist. He says himself that he could take likenesses, and that on one occasion he drew that of James I. as he sat at dinner. Lord Orford mentions his engraving of a good print of Sir Thomas Cromwell, after Holbein. Peacham published a quarto volume, entitled, The Complete Gentleman; in which, among other subjects, he gives rules for drawing and painting in oil. He was also the author of another volume, with the title of The Gentleman's Exercise; or an Exquisite Practice, as well for drawing all manner of Beasts in their true Portraiture, as also the making of colours for limning, painting, tricking,

and blazoning of Coats of Arms; 1630. 4to. He is supposed to have died about 1650.

PEDRETTI, GIUSEPPE. This artist was born at Bologna in 1694, and had Mark Antonio Franceschini for his instructor. He afterwards went to Poland, and when he returned to his native city, was much employed in painting altar-pieces, and other pictures for the churches. His principal performances are the death of St. Peter, in the church of St. Petronius; Christ carrying his Cross, in that of St. Joseph; and St. Margaret, in the Annunziata. He died in 1778.

PELLEGRINI, ANTONIO. He was born at Venice in 1674, and was instructed by a painter named Genga; but afterwards he became the pupil of Sebastian Ricci. He had also the good fortune to obtain the favour of Paolo Pagani, by whose instructions he improved considerably; and through his interest became known to some noblemen, particularly Angelo Cornaro, for whom he executed several designs in fresco, which procured him applause, and occasioned his being engaged by others in the same kind of work, as well as paintings in oil. On the invitation of the Duke of Manchester he came to London; where he painted a staircase for that nobleman; and for others of the English nobility and gentry he painted different pieces, particularly the Earl of Burlington, and Sir Andrew Fountaine. While in England, he finished a number of historical designs of a middling size; but his pictures, though they show a ready pencil, a free touch, and sometimes a good taste of design, are not much valued, because the colouring is generally cold; and one peculiar tint so predominates through all his works, that they want force. From England he went, in 1719, to Paris; and after spending some time at the courts of the electors Palatine and Brunswick, he returned to Venice, where he followed his profession with great credit. In the church of the Capuchins di Castello at Venice, one of the ceilings is painted by Pellegrini. The design represents the Israelites gathering Manna in the Desert; the composition is good, and it is well handled; but the colouring is weak and feeble, and by the effect, scarcely appears to be any thing more than a sketch: and in a church dedicated to Moses, in the same city, is a painting by him, the subject of which is, the Brazen Serpent in the Wilderness. It is an excellent composition, executed in a broad and beautiful manner, the design correct, and the landscape part particularly fine; yet the masses of light are so weakly opposed by proper shadows, that the whole appears flat and feeble. He died in 1741.

PELLEGRINI, FELICE. This painter was born at Perugia in 1567, and studied under Federigo Baroccio, by whose instructions he became distinguished in historical works, and was employed in the Vatican. He died in his native city in 1630.

PELLEGRINI, VINCENZIO. He was the brother of the preceding, and was born at Perugia in 1575. He was also instructed by Baroccio, and painted several pictures for the churches of Perugia and other places.

PELLEGRINI, FRANCESCO. This artist was a native of Ferrara, and studied under Giovanni Batista Cozza. In the cathedral of his native city is a picture representing St. Bernard; and in the church of St. Paul is a Last Supper by him. He lived about 1745.

PELLEGRINO, *see* MODENA and TIBALDI.

PELLEGRINO DA SAN DANIELLO. He was born at Udino, and became the disciple of Giovanni Bellini; who perceiving his promising genius, gave him an appellation of distinction, by changing his name, from Martin of Udino, to Pellegrino da San Daniello, by which only he is now known. At Udino he painted many fine compositions, particularly a design in oil, in the chapel of St. Giuseppe, which was excellently coloured. The picture represented Joseph in an amiable attitude, and a meditating posture, with the child Jesus near him, and St. John in the habit of a shepherd, looking with fixed attention on the infant Saviour. This performance was exceedingly admired, and from the merit that appeared in every part of it, and its being equal to the best works of Bellini, it was concluded by some connoisseurs that Pellegrino had painted it in concurrence with his master. But the style and handling of his other works proved that no pencil but his own had been employed on that celebrated picture. He also painted at Udino, a noble design of Judith with the head of Holofernes, and an altar-piece for the church of Santa Maria; in which the heads of the figures are remarkably graceful. The duke of Ferrara held him in high esteem, not only for his professional merit, but his various accomplishments; and while Pellegrino continued at the court of that prince, he was loaded with favours, and received many valuable presents. He had a great genius, with a ready and fertile invention, and in many respects was superior to Bellini. He painted in fresco and in oil with equal merit; his taste of design was grand, and his colouring very agreeable. He had two pupils, *Bastiano Florigerio*, a painter of merit; and *Luca Monverde*, who died young, after giving the promise of being an admirable artist.

PENNI, Giovanni Francesco, (called *Il Fattore*). He was born at Florence in 1488, and when young, went to Rome, where he became the disciple of Raffaelle, who soon observed the promptness of his genius, the integrity of his heart, and his passionate fondness for painting; which qualifications recommended him so strongly to the affection of his master, that he not only took all possible care of his instruction, but also intrusted his domestic concerns to his management; from whence he got the name of Il Fattore, or the Steward, which he retained ever after. His manner of designing was in imitation of Raffaelle, which he never altered; and in his finishing and colouring, his master was his only model. The first work in which he was employed by Raffaelle, was in the Loggie of the Vatican, where Giovanni da Udino, Perino del Vaga, and other admirable artists, were associated with him. There, on the histories of Abraham and Isaac, he exerted his great talents, and displayed that excellence of taste which he had imbibed from his inimitable director, and showed such grace and execution as were worthy of the school in which he was formed. The genius of Penni was universal; but his favourite subjects were landscapes and buildings. He was an excellent designer, and coloured extremely well in oil, distemper, and fresco. He also painted portraits in an exquisite style, and had such happy natural talents, as enabled him with ease to discover all that was curious or desirable in the art. By such superior powers, he proved a useful assistant to Raffaelle, and painted a part of the cartoons for the tapestries of the pope's chapel, and the consistory; so that his master conceived a degree of affection for him far surpassing what he felt for any other of his disciples; and at his death, left him joint heir to his fortune with Giulio Romano. After this he painted many pictures at Rome of his own design, particularly in the palace of Chigi; with such a close resemblance to the style, pencil, colouring, and grace of Raffaelle, that they might have been easily mistaken for those of his master. In conjunction with Giulio and Pierino del Vaga, he finished the celebrated designs of the battles of Constantine, and several others which had been left imperfect by Raffaelle: but having some dispute about a copy of the Transfiguration, which the pope intended for the king of France, the association was dissolved. Giulio engaged himself with the marquis of Mantua, and Penni went to Naples, to enter into the service of the marquis del Vasto; to whom he sold a copy which he had made of Raffaelle's Transfiguration; but the air of that country disagreeing with his constitution, he died very soon after his arrival in that city, in 1528.

PENNI, Luca. He was the brother of Giovanni Francesco Penni, and was born at Florence about 1500. As he had a close connection with Perino del Vaga, who had married his sister, he worked with him some years at Genoa, Lucca, and other cities of Italy with great credit. Afterwards he visited England, and was employed by Henry VIII. for whom he painted several designs. From hence he removed to France, where he was employed with Il Rosso in ornamenting the palace of Fontainebleau. On his return to Italy he quitted painting for engraving. He died about 1550. His prints are mostly after the works of Il Rosso and Primaticcio.

PENNY, Edward. This English artist was born at Knutsford, in Cheshire, in 1714. At an early age he was placed under Thomas Hudson, in London, on leaving whom he went to Italy, and at Rome became a pupil of Marco Benefial. When he returned to England, he joined the Society of Artists, and was chosen vice-president of that institution. On the foundation of the Royal Academy he was one of the original members, and the first professor of painting, in which situation he continued till 1783, when the declining state of his health obliged him to resign the chair. He then went to reside at Chiswick, where he died in 1791. His principal employment was painting small portraits in oil; but he also occasionally exhibited some moral and historical pictures. One of the latter was the death of General Wolfe, of which there is an engraving; as there is also of his portrait of the marquis of Granby; two other pictures by him, entitled Virtue rewarded, and Profligacy punished, have likewise been published by the same means.

PENTZ, (or Peins), George Gregory. This artist was born at Nuremberg in 1500, and had Albert Durer for his instructor, both in painting and engraving. On leaving his master he went to Italy, where in conjunction with Marc Antonio, he engraved several plates from the works of Raffaelle. As a painter he is little known, but his prints are numerous. He died about 1550.

PEPIN, Martin. This artist was born at Antwerp in 1578. After learning the principles of painting in his native place, he went to Italy, where he became so much distinguished for his grandeur of composition, correctness of design, and vigorous tone of colouring, that Rubens regarded him with jealousy, and dreaded his return to Antwerp. In the church of the hospital of that city, are two altar-pieces by him, one representing the Baptism of St. Augustine, and the other St. Elizabeth distributing alms. The folding doors of these

pictures were also painted by him in an admirable style. Another piece of his, representing the Descent from the Cross, is spoken of in terms of great admiration. He resided chiefly at Rome, where most of his performances remain, and where he died in 1641.

PERAC, STEPHEN DU. This French artist was born at Paris, about 1540; but went to Rome when very young, and there studied painting, architecture, and engraving. On his return to his native country he was appointed royal architect, but he painted some fine pieces of perspective for the palace of Fontainebleau. He etched two prints after Michel Angelo, and one after Raffaelle, besides others of inferior value.

PERANDA, SANTO. He was born at Venice in 1566, and was instructed by the younger Palma, but he afterwards studied under Leonardo Corona, of Murano. His first style was that of Palma, but on visiting Rome he formed one of his own, more correct and animated, by studying and designing the antique statues, and copying the best paintings of the great masters. By this method, having perfected his taste of design, he returned to Venice; and being better qualified to observe the wonderful effect of the works of Titian, Tintoretto, and Paolo Veronese, he carefully studied their style of colouring, and gradually became as accomplished in that branch of the art as he had before rendered himself considerable in design. He finished some noble compositions in the palace of the doge; and for the princes of Mirandola and Modena he painted many designs, which were generally admired. He handled his pencil with care and delicacy; and by a judicious manner of managing his tints, gave them great force and good relief. His best performance is a Descent from the Cross, in the church of St. Procolo at Venice; where he died in 1638.

PERIGNON, NICHOLAS. This artist, who was both a painter and engraver, was born at Paris in 1730, and died about 1800. He excelled in painting landscapes and flowers, besides which he etched plates of the same subjects from his own designs.

PERINO, *see* VAGA.

PERONI, GIUSEPPE. He was born at Parma about 1700, and had Felice Torelli, and Donato Creti for his instructors, till he went to Rome, where he studied some time under Agostino Masucci. In his manner of design, however, he chose to imitate Carlo Maratti; as appears in his picture of the Miraculous Conception, for the Convent of Oratorians at Turin. He painted in competition with Pompeo Battoni,

the Crucifixion, for the church of St. Antonio Abbate, at Turin, which is his best work. He died in 1776.

PERRIER, FRANCIS. This French artist was born at Mascon, in Burgundy, in 1590. His father, a goldsmith, intended him for his own profession; but Francis being determined to follow his inclination for the arts, set out for Rome, and having no money, joined a blind beggar, to whom he acted as a guide. On his arrival in that city, he obtained an introduction to Lanfranco, who admitted him into his school, where he studied some years, and became a close imitator of his master's style. His colouring, however, is too dark, and the airs of his figures want grace. On his return to France, he spent some time at Lyons, and painted there a set of pictures for the Carthusian convent. From thence he went to Paris, where Simon Vouet, who was then at the heighth of the profession, employed him to paint the chapel of the chateau of Chilly. Not succeeding, however, to his wish in the French capital, Perrier, in 1635, returned to Rome, and there applied to engraving the antiques and bas reliefs, as well as some prints after the pictures of the great masters. On the death of Vouet, he again visited Paris, and was employed to paint the gallery of the Hotel de la Vrilliere. He was also chosen a member of the academy. He died at Paris in 1650. Francis Perrier had a nephew named *William*, who painted in the same style as his uncle, and also executed in his manner several spirited etchings. Having killed his antagonist in a duel, he took refuge in a convent at Lyons, where he painted some pictures for the sacristy. He died in 1655.

PERUGINO, PIETRO VANNUCCI, called *Il*, was born at Citta della Pieve, near Perugia, in 1446. His parents being in low circumstances, placed him with a painter, who, though no great proficient in the art, had discretion enough to animate his pupil with an eager desire to obtain knowledge. Pietro applied himself with singular patience and industry to practise what appeared conducive to his advantage; he spent not only all the day, but the greatest part of the night in study, and at the same time struggled with severe hardships, having, for several months, no other bed to lie on than a large chest. Yet his laborious perseverance in drawing and designing, qualified him to improve more readily under a superior master. At that period of time the fine arts were cultivated, and flourished eminently at Florence; which induced Perugino to seek for instruction in that city, from where, according to the most common accounts, he had Andrea Verocchio for his instructor, but others say, that he had never any other master than Benedetto Bonfigli

of Perugia. His first work of reputation was a picture of St. Jerom contemplating a crucifix; in which the figure of the saint appeared so mortified, emaciated, and natural, as if designed after a living model. His next performance of merit was a Descent from the Cross, painted for the church of St. Chiara, at Florence. In this picture the colouring is beautiful, the heads of the aged persons have a graceful turn, and the air of the Virgin is eminently distinguished, as well by the dignity of character as by the peculiar expression of sorrow. In one part of the design, he introduced a landscape, which was accounted admirable; and the whole composition was pronounced by the best judges uncommonly excellent. A Florentine merchant offered treble the sum that had been paid for it, but the proposal was rejected, because Perugino declared himself incapable of finishing another so well. The celebrity he acquired by this fine piece procured him an invitation from Pope Sixtus IV. to visit Rome, where he executed several works for that pontiff's chapel, particuliarly one, the subject of which was Christ giving the keys to St. Peter. On his return to Florence, where Michel Angelo Buonaroti was at that time in high esteem, he quarrelled with that great man out of envy, for which he was so severely satirized by the poets, as to be obliged to retire to his native place. Perugino designed his heads with a graceful air, particularly those of his female figures. His pencil is light, and he finished his pictures highly; but his manner was dry and stiff, and his outline was often incorrect. His highest honour consisted in being the instructor of Raffaelle; who, with his father Giovanni, assisted him in many of his works. Vasari recites the following story of this artist. The monks of a monastery at Florence had engaged Perugino to paint in fresco a piece of sacred history in their chapel; and the prior, who had agreed to supply the ultramarine for the work, being of a suspicious disposition, always attended while it was used, lest some of it should be embezzled. When Perugino perceived that the prior's constant inspection of the work was only occasioned by distrust of his honesty; he placed a pot of water near him, in which he often dipped his pencil, after he had loaded it with ultramarine; and the colour, by its weight, instantly fell to the bottom. The prior observing the rapid consumption of his colour, expressed his astonishment; but Perugino desired him neither to torment his own mind, nor indulge an unjust opinion of artists, who generally acted upon principles of honour; then pouring off the water gently, he restored to him the ultramarine which had subsided. Notwithstanding this, Perugino was extremely avaricious, and having accustomed

himself to carry always with him a box, in which he kept a quantity of gold; the prospect of such a treasure induced a villain to rob him of it; and though, by the activity of his friends the greatest part was recovered, yet the vexation he endured was thought to have been the principal cause of his death, which happened in 1524. The most capital work of Perugino, in oil colour, is in the church of St. Peter, at Perugia. It is an altar-piece, of which the subject is the Ascension of Christ, with the disciples in different attitudes, directing their eyes up to heaven after their Lord. The design is excellent, and the whole well executed. In a chapel belonging to the church of St. Giovanni in Monte, is a picture of a Virgin, attended by several saints, which is esteemed one of his best performances; but though it has merit, the composition is indifferent. One of his cabinet pictures is a Holy Family, in the church of St. Pietro, at Perugia.

PERUGINO, PETRUCCIO, *see* MONTANINI.

PERUZZI, BALDASSARE. This painter is said to have been born at Sienna, but Vasari asserts, that his father, Antonio Peruzzi, was a rich citizen of Florence, who, to avoid the miseries of civil war, retired from that city to Volterra, where Baldassare was born in 1481; and that in a few years after he went to settle at Sienna, where he continued during the remainder of his life. A more authentic account, however, states the birth place of Peruzzi to have been Accuyano, in the territory of Sienna, and that his parents were in very low circumstances. Baldassare, who early showed a lively genius to painting, learned design from a goldsmith of Sienna, and pursued his studies by the instruction of some eminent artists, till having gained a competent degree of knowledge, he applied himself with incredible diligence to practise after the works of the most celebrated masters, which he imitated with so much exactness and truth, as seemed wonderful to the ablest connoisseurs. From Sienna he went to Rome, where he was employed by Alexander VI. in whose palace, as also in several chapels and convents, he painted many grand designs in fresco, which were commended for their grace and style His genius inclined him particularly to paint perspective and architecture; and as he understood the essential principles of the chiaro-oscuro in a degree far superior to any of his contemporaries, he managed it in such a manner as to produce surprising effects. His usual subjects were views of streets, palaces, corridors, porticos, and the interior of magnificent apartments, in which he represented every cornice, frieze, bas-relief, or suitable ornament; and by a judicious distribution

of his lights and shadows, gave them a roundness and projection as natural and as striking as if they were real. A nobler testimony of the powerful effect of this master's painting cannot be given than to say, it surprised and pleased even Titian, who, when he viewed some of the perspective works of Peruzzi, was so deceived, that no arguments could persuade him to believe, that any of the objects he saw were produced by the pencil, till he at last changed his point of view; he then expressed a much greater degree of astonishment at the beauty of the performance than at the deception it created. He also excelled in painting scenes for theatres, in which subjects he introduced, with extraordinary taste and judgment, all those decorations peculiar to the stage, and he is accounted the first who practised that style of painting. He likewise studied architecture, and became eminent in it, having received some instructions from Bramante, the friend of Raffaelle. He wrote a treatise on the antiquities of Rome, and a commentary on Vitruvius; but unhappily died before they were published, being poisoned by some one who was envious of his talents, in 1536. The frescoes of Peruzzi are said to approach the style of Raffaelle, particularly two of them, namely the Judgment of Paris, at Belcaro, and the Sibyl, at Sienna. But his great strength lay in architecture, and he was employed in that capacity to superintend the building of St. Peter's, for which he was ill paid.

PERUZZINI, GIOVANNI. He was born at Ancona in 1629, and studied under Simone Cantarini, commonly called *Pesarese*. In some of the churches of Ancona are several paintings by him, the principal of which are, the death of John the Baptist, and St. Teresa. At Bologna he executed some fine works, as a Descent of the Holy Ghost, and a St. Cecilia. After this he went to Turin, where he received the order of knighthood. He died there in 1694.

PESARO, NICCOLO TROMETTO, or NICOLO DA. He was, as his name imports, a native of Pesaro, but went to Rome at a very early age, and there became a pupil of Federigo Zucchero, whose style he closely and constantly followed. His principal works in the churches at Rome are, the Nativity, in the Basilica; a Pieta, in St. Francesco; and two pictures of the Birth and Circumcision of Christ, in St. Maria da Ara Cœli; but his best performance is the Last Supper, in the Chiesa del Sacramento, at Pesaro. He died at Rome about 1615.

PESCIA, MARIANO DA. This artist was called *Gratiadei*, but obtained the name of *Pescia* from the place of his

nativity, a city of Italy, where he was born in 1525. He studied under Ghirlandaio, and became his assistant in many of his works. Of his own composition, the principal is an altar-piece, in the chapel della Signorio, in the palazzo Vecchio, at Florence, where he died in the prime of life in 1550.

PESELLI, PESELLO. He was born at Florence in 1404, became a disciple of Andrea del Castagno, whose style and manner he imitated, and continued with him till he was thirty. He was fond of painting animals, studying every species after nature with singular care; and that he might be able to represent them after the life with greater exactness, he constantly kept a variety under his own roof to serve him as models. He also painted historical subjects both in fresco and in oil; and finished several fine designs for the chapels and palaces at Florence. The principal of his works in that line, was the Wise Men's Offering, which is still kept in the ducal gallery at Florence. He died in 1481. He had a son named *Francesco Peselli*, called, by way of distinction, *Pesellino*. He gave proofs of rising talents in a set of frescoes representing the lives of St. Cosmo, St. Damiano, St. Antonio, and St. Francesco; but died young in 1457.

PESNE, ANTHONY. This artist was the son of Charles Pesne, an eminent engraver, and was born at Paris in 1710. He learned the principles of drawing from his father, and next studied under Charles de la Fosse, after which he went to Italy, where he made a great proficiency in colouring and design. He was correct in historical composition, but excelled chiefly in portraits. On going to Berlin he was appointed painter to the great Frederic, who gave him a considerable pension. He died in that city in 1770.

PETERS, GERRARD. He was born at Amsterdam in 1580, and at first studied under Jacques Lenards, who painted on glass; but afterwards he was instructed by Cornelius Van Haerlem, being the first, and best disciple of that master. No artist in the Netherlands was equal to him in designing the naked, and giving his figures an air of elegance. He spent some years at Rome, and on his return to his native city obtained constant employment, for conversations, landscapes, and portraits in a small size, which he finished highly, and with extraordinary truth and nature. Govaerts, who proved an excellent landscape painter, was the disciple of this master.

PETERS, BONAVENTURE. He was born at Antwerp in 1614, and became one of the most eminent painters in the

Low Countries, though his master is not known. The subjects he delighted to represent were storms at sea, in which he described, in a lively, natural, and pathetic manner, every circumstance that could fill the imagination with pity and terror. The raging of the waves, the impending tempest, the darkened sky, with flashes of lightning, vessels foundering, or dashed in pieces against rocks, or mariners perishing in the deep, or seeming to dread a more lingering death on a desert shore, were expressed by his pencil with the utmost truth. He also painted calms with equal merit, and likewise prospects of towns and castles on the sea coast. His pencil is light; his touch neat, and full of spirit; his colouring exceedingly transparent, and his water, whether agitated or still, has great truth and delicacy. His pictures, however, are not all equally good, nor equally valuable; for in some the figures are extremely well designed and exquisitely finished, while in others, the colouring of the whole is too light, and the draperies interspersed with tints which do not harmonize with the rest. He died in 1652.

PETERS, JOHN. This painter was the brother and scholar of the preceding, and born at Antwerp in 1625. He painted the same subjects, for which Bonaventure was so deservedly famous, and many of the works of the one pass for those of the other, being as finely touched, as well coloured, as transparent, and adorned with excellent figures. John frequently painted sea-fights, which were much admired for the goodness of design, as well as clearness of the colouring; and he also drew views of villages, towns, and fortified cities on the banks of rivers, which he designed after nature, generally making an agreeable choice, and finishing them with remarkable neatness. He died in 1677.

PETERS, FRANCIS LUCAS. He was born at Mechlin in 1606, and received his first instruction from his father, an artist of no celebrity, but afterwards he became the disciple of Gerard Seghers. He quitted historical painting, however, for landscapes, with small figures, which he executed with great correctness, and touched with exceeding delicacy. The beauty and merit of his paintings recommended him to the favour of the Archduke Leopold, who retained him in his service many years, so that as Peters hardly painted for any one else, his pictures are very scarce, and rarely to be purchased. He died at Brussels in 1654.

PETERS, WILLIAM. This ingenious artist was a native of the West of England, and after a liberal education became a student of Exeter College, Oxford, where in 1788,

Petitot. Sr. Toby Matthews. Torrentius.

he took the degree of bachelor of civil law. Previous to this he studied painting with great assiduity, and obtained a place in the Royal Academy. But on taking orders, he relinquished the pencil, except by way of amusement, and to oblige some particular friends. He painted historical subjects and portraits with great credit; among the latter was a whole length of his present Majesty when Prince of Wales, for Free-Masons' Hall, in Great Queen Street. Several engravings have been published from his paintings, particularly one of the Soul of an Infant carried to Heaven by Angels. Mr. Peters was presented by the late Duke of Rutland, his patron, to a valuable living, and the bishop of Lincoln gave him a prebendal stall in his cathedral. He died at Brasted Place, in Kent, in April, 1814.

PETERZANO, SIMONE. This artist was born at Venice, and the scholar of Titian. In a picture of the Pieta, in the church of St. Fidele, at Milan, he has thus subscribed his name, *Titiani Discipulus.* This was painted in 1590. One of his finest performances is an Assumption, in the Chiesa di Brera, at Milan; and in that of St. Barnabas he painted in fresco some pictures of the history of St. Paul.

PETHER, ABRAHAM. This artist was born at Chichester in 1756. He evinced so remarkable a genius for music, that at the age of nine years he actually played the organ in one of the churches of his native city. Afterwards he took a turn for painting, and obtained instructions from George Smith. He excelled in moon-light pieces, and his landscapes were remarkable for sweetness and luxuriance; the colouring is transparent, and the distances well observed; but he was not happy in the management of his light and shade, nor did he break his grounds with judgment. Pether, besides his skill in music and painting, was also a good mechanic and mathematician. He improved several optical instruments, and occasionally read lectures in experimental philosophy. He died, April 13, 1812. There was also one *William Pether,* of Chichester, who painted and engraved in mezzotinto. Among others he painted and scraped the portraits of the three Smiths of Chichester.

PETITOT, JOHN. This celebrated painter in enamel was born in 1607 at Geneva, where his father, who was a sculptor and architect, after having passed part of his life in Italy, settled in considerable credit. The son was bred a jeweller; in which business he applied to enamelling, and by frequent employment acquired so fine a taste, and such a precious tone of colouring, that Bordier, who afterwards

became his brother-in-law, advised him to make portraiture his sole study, thinking that by so doing he might push his art in that line to the height of perfection. He did so, and though the two artists, who wrought in conjunction, wanted several colours to bear the fire, yet they succeeded to admiration. While Petitot painted the heads and hands, in which his colouring was excellent, Bordier executed the hair, draperies, and grounds. The two friends, thus agreeing in their work and projects, set out for Italy; where, during their long stay, by frequenting the best chemists, they improved themselves greatly in the preparation of their colours, but the completion of their success is to be ascribed to a journey they afterwards made to England. Here they became acquainted with Sir Theodore Mayerne, physician to Charles I. who was a great chemist, and had, by his experiments, discovered the principal colours to be used for enamel, and the proper means of vitrifying them. These by their beauty surpassed all the enamelling of Venice and Limoges. Dr. Mayerne not only imparted his discovery to Petitot, but introduced him to the king, who retained him in his service, and gave him a lodging in Whitehall. Here he painted several portraits after Vandyck, in which he was guided by the personal instructions of that excellent master. The king, who had a fine taste for the arts, often went to see him at work; and Petitot painted the monarch and the whole royal family several times. The distinguished favour shown him by that prince was only interrupted by his unhappy and tragical end. This was a terrible stroke to Petitot, who did not quit the royal family, but followed them in their flight to Paris, where he was regarded as one of their faithful servants. During the four years that Charles II. continued in France, he visited Petitot, and often dined with him. Hereby the name of the artist became eminent, and all the court of France grew fond of being painted in enamel. When Charles returned to England, Louis XIV. retained Petitot in his service, gave him a pension, and a lodging in the gallery of the Louvre. These new favours, added to a considerable fortune he had already acquired, encouraged him to marry in 1661. Bordier about the same time married the sister of Petitot, and the two families continued to live together till the increase of each obliged them to separate. Their friendship was founded on harmony of sentiments and reciprocal merit much more than interest. They had gained, as a reward for their discoveries and labours, a million of livres, which they divided at Paris; and continued friends without ever having a quarrel or misunderstanding in the space of fifty years.

Petitot copied at Paris several portraits of Mignard and Le Brun; yet his talent did not consist only in imitating a portrait exactly, for he also designed a head perfectly after nature. To this he also joined a softness and liveliness of colouring which will ever render his works valuable. He painted the portraits of Louis XIV. Maria Anne of Austria, his mother, and Maria Theresa his wife, several times. As he was a zealous protestant, and full of apprehensions at the revocation of the edict of Nantz in 1685, he demanded the king's permission to retire to Geneva: on which, Louis finding him urgent, and fearing he would escape, caused him to be arrested and sent to Fort l'Evêque, where the bishop of Meaux was appointed to convert him; but neither the eloquence of Bossuet, nor the terrors of a dungeon could prevail. Petitot was too well grounded in the principles of his religion to be drawn aside, yet the confinement threw him into a fever, of which the king being informed, ordered him to be released; and he no sooner found himself at liberty, than he escaped with his wife to Geneva, after a residence at Paris of thirty-six years. His children, who remained in that city, fearing the king's resentment, threw themselves on his mercy, and implored his protection. The king received them favourably, and told them he could forgive an old man the whim of desiring to be buried with his fathers. When Petitot returned to Geneva, he cultivated his art with great ardour. The king and queen of Poland, desirous to have their pictures copied by him, sent the originals to Paris, believing him to be there: and the gentleman who was charged with the commission went on to Geneva. The queen was represented on a trophy holding the king's picture. As there were two heads in the same piece, they gave Petitot a hundred louis-d'ors; and he executed it, though then above eighty, as well as if he had been in the flower of his age. The concourse of his friends, and the resort of the curious who came to see him, was so great, that he was obliged to quit Geneva, and retire to Vevay, in the canton of Berne, where he worked in quiet. He was about the picture of his wife, when a distemper carried him off in one day, in 1691, aged eighty-four. His life was always exemplary, and his end was the same. He had seventeen children by his marriage; of whom only one of his sons, *John*, applied himself to painting, who settled in London; but though his works possess merit, they are not equal to those of his father. He died many years ago, and his family removed to Dublin. The elder Petitot may be called the inventor of painting in enamel; for though Bordier, his brother-in-law, made several attempts before him,

and Sir Theodore Mayerne had facilitated the means of employing the most beautiful colours, it was left for Petitot to complete the work; which, under his hand, acquired such a degree of perfection, as to surpass miniature, and even equal painting in oil. He made use of gold and silver plates, and rarely enamelled on copper. When he first came in vogue, his price was twenty louis a head, which he soon raised to forty. His custom was, to carry a painter with him, who painted the picture in oil; after which Petitot sketched out his work, which he always finished after the life. When he painted the king of France, he took those pictures that most resembled him for his patterns; and the king afterwards gave him a sitting or two to finish his works. He laboured with great assiduity, and never laid down his pencil but with reluctance, saying that he always found new beauties in his art to charm him. Bordier's fame is swallowed up in that of his colleague, and the only separate work known of his, is a painting of the Battle of Naseby, which he executed by order of the Long Parliament, to be presented to their General Fairfax.

PETRAZZI, ASTOLPHO. This artist was born at Sienna, and studied under Francesco Vanni. Among his numerous works, the principal is the Communion of St. Jerome, in the church of the Augustines, at Sienna. He excelled in painting children, and in four pictures of the Seasons, he has grouped these interesting objects in a very pleasing manner. He died in 1665.

PEUTEMAN, PETER. He was born at Rotterdam in 1650, and was a good painter of inanimate objects, but the most memorable particular relative to him was the incident which occasioned his death. Being requested to paint an emblematical picture of mortality, representing human sculls and bones, surrounded with rich gems, and musical instruments, to express the vanity of this world; that he might perform his work with the greater exactness, he went into an anatomical lecture room, where several skeletons hung by wires from the ceiling, and bones, skulls, &c. lay scattered on the floor. While thus employed, either through fatigue, or study, he fell asleep; but was suddenly roused by a shock of an earthquake, on the 18th of September, 1692. The moment he awoke, he observed the skeletons move about in different directions, while the loose skulls rolled from one side of the room to the other; and being totally ignorant of the cause, he was struck with such a horror, that he threw himself down stairs, and ran into the street half dead. His friends endeavoured to efface the impression made on his

ing him with the real cause of the agitation of the skeletons; yet, the transaction affected his spirits in so violent a manner, that it brought on a disorder which soon ended his days. His general subjects were allegorical or emblematical allusions to the shortness and misery of human life.

PFENNIGER, HENRY. This artist was born at Zurich, in Switzerland, in 1749, and studied painting under John Balthasar Bullinger, after which he removed to Dresden, where he improved himself by attending the electoral gallery. Rembrandt and Vandyck were his models, and by diligent application he became a distinguished painter of portraits. He was also eminent as an engraver, in which capacity he etched several portraits and views in Switzerland; but his chief employment was in designing and engraving the plates for Lavater's Physiognomy. He died about 1809.

PIAGGIA, TERAMO. This painter was born at Zoagli, in the territory of Genoa; and had Lodovico Brea for his instructor. He afterwards painted, in connexion with Antonio Semini, several pictures for the churches of Genoa, particularly one of the Martyrdom of St. Andrew, which has been deservedly admired for the elegance of the design and the sweetness of the colouring. He flourished about 1550.

PIATTI, FRANCESCO. He was born at Teggio, in the Valteline, in 1650; but it is not known who was his instructor. He painted many altar pieces for the churches, and also pictures for the convents of his neighbourhood. One of his principal pieces is a Cleopatra, in a private gallery at Delebio.

PIAZZA, CALISTO. He was born at Lodi, and lived about the year 1560, being one of the best disciples of the school of Titian, several of his works having been mistaken for those of his master. Of these, the chief are, the Passion; the History of the Baptist; and the Life of the Virgin, at Lodi. But he attempted also the style of Giorgione; a proof of which appears in his picture of the Virgin and Child with a group of saints, in the Franciscan church at Brescia. Another remarkable performance of this painter is the Marriage of Cana, in the refectory of the Cistercian convent at Milan, painted in 1545; and in the monastery of St. Maurice, in the same city, are two pictures by him, representing the Wise Men's Offerings, and the Baptism of Christ; these were executed in 1556; but the year of his death is not recorded.

PIAZZA, PADRE PAOLO COSIMO. He was born at Castel Franco in 1557, and studied under the younger Palma, whose style, however, he did not follow, but adopted one of his own, which, though deficient in strength, was pleasing and

sweet. After leaving his master he turned Capuchin, and took the name of Padre Cosimo; but still continued to exercise his powers as a painter, at Rome, Vienna, and Venice; for the pope, the emperor, and the doge. He died in the latter city in 1621. One of his principal works is a Descent from the Cross, in the Campidoglio at Rome; and in the palazzo Borghese he painted the history of Antony and Cleopatra.

PIAZZA, CAVALIERE ANDREA. This artist was the nephew and scholar of Padre Cosimo, whom he accompanied to Rome, where he applied to his studies, after the works of the great masters, with unwearied ardour. The duke of Lorraine became his patron, and conferred on him the honour of knighthood; but after residing at that court some years, he went to Venice, where he died in 1670. He painted a picture of the Marriage of Cana, which is his best work.

PIAZZETTA, GIOVANNI BATISTA. This artist was born at Venice in 1682. His father, a sculptor in wood, taught him the principles of design; but afterwards he became a scholar of Molinarri; and on visiting Bologna, he adopted the style of Guercino. One of his finest pictures is the Beheading of St. John the Baptist, at Padua. He died at Venice in 1754.

PICCIONI, MATTEO. This artist was born at Ancona about 1630, and in 1665 became a member of the academy of St. Luke, at Rome. He painted historical subjects; but is chiefly known by his engravings after the works of great masters, as Raffaelle and Paolo Veronese.

PIELLA, FRANCESCO ANTONIO. This painter was born at Bologna in 1661. He excelled in landscapes and the representation of sea ports. He died in 1719.

PIEMONT, NICHOLAS. This Dutch artist was born at Amsterdam in 1659, and studied successively under Martin Sagmolen and Nicholas Molenaer, after which he travelled to Italy, and there became eminent for his talent in painting landscapes. After a long stay in Rome he returned to his native country, and acquired a great reputation by his views, which were mostly taken from the scenery of Italy, and much resembled the pictures of John Both. He died in 1709.

PIERCE, EDWARD. This English painter flourished in the time of the civil wars; but survived the Restoration, and was then employed in repairing the ravages committed on the altars of the churches by the puritanical Goths. But unfortunately most of his works in this line perished in the great fire of London, in 1666. He also excelled in landscape and architectural pieces. Lord Orford says, that he etched eight plates of frieze work, published in 1640.

PIERRE, John Baptist Maria. This French painter was born at Paris in 1715. It is not stated who was his instructor; but when young he went to Rome, where he studied some years; and on his return to France became eminent for his talent in history. One of his finest pieces is a picture of St. Nicholas and St. Francis, in the church of St. Sulpice. He became a member of the Parisian academy, and principal painter to the king. He died in 1789. Pierre also produced some spirited etchings from his own designs and those of others.

PIERI, Stefano. He was born at Florence, and studied under Batista Naldini. On going to Rome he found a patron in the Cardinal Alessandro Medici, for whom he painted some pictures of the Apostles; and the Annunciation, in the church of St. Prassede. In that of St. Maria in Via, is also a fine work by him of the Assumption of the Virgin; and in the palazzo Pitti, at Florence, is a Sacrifice of Isaac.

PIERSON, Christopher. He was born at the Hague in 1631, and studied under Bartholomew Meyburg, with whom he travelled to Germany: in his return, happening to visit the Swedish camp, he was engaged by General Wrangel to paint his portrait, and those of the principal officers of the army. These performances were so much admired for the resemblance, clearness of colouring, relief, and neatness of penciling, that the general endeavoured to prevail on him to go to the court of Sweden, where he was assured of being appointed principal painter; but he declined that honour, out of a desire to return to his own country. He employed himself some years in painting historical subjects and portraits, for which he found a constant demand at Gouda; but having observed that the pictures of Leemans, representing the utensils used in hunting, and other rural amusements, such as guns, nets, bird-calls, pouches, powder horns, &c. were exceedingly admired, he applied himself entirely to that manner, and with such success, that he has never been equalled. These subjects he usually painted on a white ground, and gave them so just a degree of light and shadow, that every object seemed to project from the canvass. He accustomed himself to study after nature, and in historical composition showed a good taste; his colouring was agreeable and natural, his pencil delicate, and he grouped his objects of still life with singular judgment. Those objects indeed were but low, yet they had abundance of merit for their fidelity, and the striking effect produced by his masses of light and shadow. The latter works of Pierson were superior to those of his earlier time; and he continued to

paint equally well till the last year of a very long life. He died in 1714.

PIETERS, PETER. This artist was the son of Peter Aertsen, commonly called *Peter the Long*, and was born at Haerlem in 1541. Under the instruction of his father he became a good painter of portrait at Amsterdam, where he died in 1603. He had two brothers, *Arnold* and *Dirck*, who excelled in the same branch of the profession. The first died at Amsterdam in 1614, and the latter at Fontainebleau in 1602.

PIETERS, JOHN. This painter was born at Antwerp in 1667, and after studying under Peter Eykens, came to England, where he met with much encouragement in history and portrait. He excelled in copying the works of Rubens, and was employed by Kneller to paint his draperies and back grounds. He died in London in 1727.

PIETRI, PIETRO DA. According to the testimony of some writers, this painter was born at Rome in 1665, but other accounts make him a native of Premia, in the state of Novarra; while some again say that he was born in Spanish Navarre in 1663. Let this be as it may, he went to Rome early in life, and became successively the pupil of Ghezzi, Massarotti, and Carlo Maratti. He painted in the style of the latter, but not with an equal degree of beauty in regard to colouring, nor with so exquisite a pencil; he proved, however, a very good designer, and sometimes gave an amiable and graceful air to his figures. He became an excellent copyist of the works of Raffaelle and other great masters; nor are his own paintings devoid of merit. He died at Rome, according to one account in 1708, and to another in 1716.

PIGNONE, SIMONE. He was born at Florence in 1612, and at first was instructed by Fabrizio Boschi, whose school he quitted to become a pupil of Passignano; but afterwards he studied under Francesco Furini, whose manner he closely imitated. This was extremely indiscreet, for the peculiar turn of Furini consisted in designing naked figures, in doing which he was too often guilty of licentiousness. Pignone next went to Venice, and there studied with great assiduity the colouring of Titian, Albano, and Guido, in their naked figures, which best suited his own fancy; but he determined principally to imitate the tender and lovely manner of the latter. However, after his return to Florence, he altered the tone which he had assumed at Venice, and by a judicious mixture of ultramarine, rendered his carnations more delicate and beautiful; so that his works were universally admired

for the charming forms of the figures, excellent disposition, and admirable colouring. The best of his large pictures are St. Michael defeating the rebel Angels, and St. Luigi distributing his riches to the poor. These are in the churches of the Nunziata and St. Felicita, at Florence. But his most admired ones are sacred subjects, of a small size, in the cabinets of the principal nobility. Pignone died in 1698, very penitent, and lamenting much the prostitution of his pencil to indecent subjects.

PILLEMENT, JOHN. Of this French artist nothing more is known, than that he came to London after the peace of 1763, and painted several landscapes in a glaring style. He succeeded better in his water colour drawings of the same subjects, and in his etchings of flowers, which possess merit.

PILOTTO, GIROLAMO. He was born at Venice, and lived about the year 1600. The younger Palma was his instructor, and he proved a close imitator of his style. Among his performances, one of the best is a painting of St. Biagio celebrating mass at Rovigo; and there is another admired picture of his in the ducal palace at Venice, representing the ceremony of the Marriage of the Adriatic.

PINAGIER, THOMAS. Of this French artist we know nothing more than that he was born at Paris in 1616, and died there in 1653. He is said to have been a good painter of landscapes.

PINAS, JOHN. He was born at Haerlem about 1597, and in his native city learned the first rudiments of the art of painting; afterwards he travelled to Italy, and studied there several years with Peter Lastman. On his return to his native country, he became eminent both as a painter of history, portrait, and landscape. His style of colouring was strong, but rather inclining too much to the deep brown or blackish tint; in which manner he had many admirers, and some imagine that even Rembrandt, in that respect, imitated the style of Pinas. An extraordinary fine picture, by this artist, is the History of Joseph sold by his Brethren, which is highly commended, as well for its design as for its general good effect. He died in 1660.

PINAS, JACQUES. He was the brother of John Pinas, and was born at Haerlem in 1599. As he had not the opportunity of improving himself by visiting Italy, he was in no degree equal to John; but after the return of his brother, he received considerable advantage from his directions; and his works, particularly his landscapes, were much valued. He died at Amsterdam in 1659.

PINE, Robert Edge. This painter was the son of John Pine, an eminent engraver, who died in 1756. Robert was born in London in 1742, and received his instructions from his father. In 1760, he gained the prize given by the Society of Arts, of one hundred guineas, for the best historic picture on the subject of the siege of Calais: and he was equally successful in 1762. After this he followed portrait painting at Bath, where he was much employed. Among others whom he painted, was a whole length of Dr. Oswald, bishop of Raphoe, which did him great credit. In 1782, he exhibited a set of pictures, the subjects of which were taken from Shakspeare. Afterwards he went to America, where he died in 1790.

PINEDA, Antonio Perez de. This Spanish artist was born at Seville about 1640. He had Murillo for his instructor, and imitated his style with great ability. Most of his works are in the churches and monasteries of his native city, where he died about 1710.

PINELLI, Antonia. This ingenious lady was born at Bologna, and obtained the knowledge which she possessed of the art of painting from Lodovico Caracci, to whose style she adhered. Her principal performances are the Guardian Angel, in the church of St. Tommaso; St. Philip, and St. James, in the church dedicated to those saints; and St. John the Evangelist in that of the Annunziata at Bologna. She died in that city in 1640.

PINO, Marco da. This Italian artist was born at Sienna about 1520, and had first Domenico Beccafumi for his instructor, but afterwards he became successively the scholar of Volterra, and Baldassare Peruzzi. He next went to Rome, where he obtained instruction from Buonaroti, and in that city painted some valuable pictures, the best of which was a dead Christ, in the church of St. Maria di Ara Cœli. After this he visited Naples, where he painted a great number of pieces for the churches, among which are mentioned with applause, a Descent from the Cross; an Annunciation; an Assumption; and the Wise Men's Offering. He died there in 1587.

PINTURICCHIO, Bernardino. He was born at Perugia in 1454, and was a disciple of Pietro Perugino, who employed him on many occasions as his assistant. He principally painted history and grotesque, but he also excelled in portraits; which he designed well, and coloured with great liveliness and nature. Among his best portraits are those of the Popes Pius II. and Innocent VIII., Giulia Farnese,

Cæsar Borgia, and Queen Isabella of Spain. He executed numerous works at Rome, and other cities of Italy, and was much employed, though his manner was singular, in bestowing extraordinary care on the high finishing of his pictures, and endeavouring to add an unusual splendor to them, by introducing a richness of gilding in several parts, blended with ornaments of architecture in relievo, quite unsuitable to the true taste of elegant simplicity in a picture. The most memorable performance of Pinturicchio, is the history of Pope Pius II. painted in ten compartments in the library at Sienna. In this undertaking, Raffaelle, who was then very young, assisted him in sketching many parts of the composition, and making cartoons of the most material incidents of the history. The last work in which he was engaged, was a Nativity, for the monastery of St. Francis, at Sienna, and the monks being desirous to accommodate him in the best manner, appropriated a chamber to his particular use, where he might work without interruption. But, as Pinturicchio was naturally of a peevish and impetuous temper, he insisted that every thing should be cleared. The monks, to gratify him, removed all the furniture as expeditiously as possible, except a large old chest almost decayed by time, which could not be moved from the spot without being broken in pieces. The painter, however, being positive for its removal, the monks went to work, when there fell out five hundred ducats, which had been secreted in the chest many years. Some say it was a suit of old rusty armour in which the money was concealed; but this is improbable. If the discovery proved an inexpressible joy to the monks, it was an equal mortification to the artist, who, thinking that he had lost the treasure by his obstinacy, became so depressed in his spirits, that it occasioned his death in 1513.

PIOLA, Pellegro. This artist was born at Genoa in 1617, but it is not known who was his master. His talents, however, were of the first order, and a Madonna, painted by him, was ascribed to Andrea del Sarto, while another picture representing St. Eligio, has been mistaken for the work of Lodovico Caracci. He was murdered by a rival painter in 1640.

PIOLA, Domenico. He was the younger brother of the preceding, and was born at Genoa in 1628. He learned the elements of painting from Pellegro, after whose death he became the scholar of Giovanni Domenico Capellini. On leaving that master he associated himself with Valerio Castelli in painting some historical works for the public buildings at Genoa. He adopted the style of Pietro da Cortona, and

was felicitous in painting children. One of his best works is the healing of the lame Man by St. Peter, and it is deemed little inferior to a picture of the same subject by Guercino. He died in 1703.

PIOMBO, SEBASTIAN DEL, called also *Veneziano*. He was born at Venice in 1485, and at first was bred to music; but having a stronger inclination to painting, he learned the rudiments of the art from Giovanni Bellini; and afterwards became the disciple of Giorgione, whose beautiful style of colouring he carefully studied, and imitated with the greatest success. His first attempts were in portrait; and the approbation he received afforded him so much encouragement, that he arrived at the utmost perfection in that branch of painting. His pictures were not only admired for their strong resemblance, but also for the sweetness of the manner of colouring, and the roundness and bold relief of the figures; in all which parts he so happily imitated Giorgione, that several of his portraits were mistaken for those of his master. Nor could any artist be more celebrated than he was for the portrait of Giulia Gonzaga, the favourite mistress of Cardinal Hippolito de Medici, which was called a divine performance. No master of his time had greater excellence in designing the heads and hands of his figures, and his draperies were natural and exquisitely finished. Agostino Chigi, a rich merchant of Sienna, who traded at Venice, persuaded Sebastian to accompany him to Rome, where he found a new scene to display his talents; and as his style was soft and delicate, like that of Giorgione, and very different in many respects from that which was usually practised by the eminent artists of that city, his works, as well in fresco as in oil, were exceedingly admired. He distinguished himself equally in history and portrait, and was allowed to have an exceeding good manner of designing, with great grace in his airs and attitudes. His reputation was much advanced by the friendship of Michel Angelo Buonaroti, who favoured him on all occasions, preferring him before all the disciples of Raffaelle, and zealously advanced his interest. As Raffaelle had painted the celebrated picture of the Transfiguration, which was placed as an altar piece in the church of St. Peter a Montorio, Michel Angelo, out of envy, advised Sebastian to paint in the same church, a grand composition of the Resurrection of Lazarus, to stand in competition with it. When the work was finished, for which Michel Angelo furnished the design, the abilities of Sebastian were confessed by the best judges, and though the wonderful composition of the Transfiguration was accounted inimitable for design, expression, and grace,

yet the work of Piombo was exceedingly admired. This picture afterwards became a principal ornament of the Orleans collection. Piombo lived in great esteem with Clement VIII. whose portrait he drew with an amazing resemblance; and he also painted the famous satirist Aretin, in an equal degree of perfection. That portrait was afterwards placed in the council chamber of Arezzo, not only as an honour to the poet, but to the city which produced such a genius. But none of the pictures of this master obtained greater encomiums than his martyrdom of St. Agatha, which he painted for the cardinal of Arragon. It was beautifully designed, charmingly coloured, and admirably finished; and accounted in no respect inferior to the best works of Raffaelle, Titian, or other great masters. The pope rewarded him with a valuable benefice, and appointed him keeper of the seal of his chancery, on which occasion he received the name of Del Piombo, having before been called *Veneziano*. After the death of Raffaelle, he was considered as the first painter in Rome, where he died in 1547. He was the inventor of the art of painting upon walls with oil, which he performed by a plaster composed of lime, pitch, and mastich. In the Angerstein collection, now the National Gallery, is a fine picture by Piombo, the subject of which is, the Raising of Lazarus.

PIPER, FRANCIS LE. This comic painter was the eldest son of a Kentish gentleman, but descended from a Walloon family. His father, having a good estate, gave his son a liberal education, and would have had him bred a scholar or a merchant; but his genius leading him wholly to designing, he could not fix to any particular business. Drawing took up all his time, and being of a gay humour, his manner partook of it. He delighted in sketching ugly faces, and had a talent so particular for it, that he could, by a transient view of any remarkable countenance he met in the street, retain the likeness so exactly in his memory, that it might be supposed the person had sat several times for the picture. It was said of him that he would steal a face, and a man who was not handsome enough to desire to see his picture, sat in danger in his company. He had a singular fancy in his travels; for he would often go away without letting his friends know of his departure, make the tour of France and the Netherlands on foot, and once his frolic carried him as far as Grand Cairo. He never advertised his friends of his return any more than he did of his absence, delighting to baffle their conjectures, or tantalize their feelings. In this manner he travelled, at several times, through Italy, France,

Germany, the Netherlands, and Holland, in all which countries he examined the works of the several painters, and formed to himself a manner of design which no man, in that kind, ever excelled. Having a good fortune of his own, and being generous, he would never take any thing for his pictures. He drew them commonly over a bottle, which he loved so well, that he spent great part of his hours in a tavern. This was the occasion that some of his best pieces were to be found in those houses, particularly at the Mitre, in Stock's-market, where there was a room called the Amsterdam, adorned with his pictures in black and white. The room took its name from his drawings, which, representing a Jesuit, a Quaker, and other preachers of most sects, was called the Amsterdam, as containing an image of almost as many religions as were professed in that city. He drew also other pieces of humour for a Mr. Shepheard, at the Bell, in Westminster, which Mr. Holmes, of the Mitre, purchased, to make his collection of this master's productions the more complete, as the benefit of showing them was not a little advantageous to his house. Piper drew also a piece, representing a constable with his myrmidons, in very natural and ludicrous postures. He seldom designed after the life, and neglected colouring; yet he sometimes, though very rarely, coloured some of his performances, and is said not to have been unsuccessful in it. He was a great admirer and imitator of Agostino Caracci, Rembrandt, and Heemskirk, and was always in raptures when he spoke of Titian's colouring. He drew the pictures of several of his friends in black and white, and maintained a character of truth, which showed that if he had bestowed time to perfect himself in colouring, he would have rivalled the best portrait painters of his time. He drew some designs for Mr. Isaac Becket, who copied them in mezzotinto. These were generally done at a tavern; and, whenever he pleased, he could draw enough in half an hour to furnish a week's work for the engraver. His invention was fruitful, and his drawing bold and free. He understood landscape-painting, and performed it to perfection, being a great master of perspective. In designing his landscapes, he had a manner peculiar to himself. He always carried an oblong book about with him, which, when he had a mind to draw, he opened, and looking through it made the lower corner of the middle of the book his point of sight, by which, when he had formed his view, he directed his perspective, and finished his picture. His hand was ready, his strokes bold, and, in his etching, short. He etched several things himself, generally on oval silver plates, for his friends, who being most of them as hearty lovers of

the bottle as himself, put glasses over them, and made lids of them for their tobacco-boxes. He drew several of the grand seignors' heads for Sir Paul Rycaut's History of the Turks, which were engraved by Elder. In the latter part of his life he applied himself to modelling of wax in basso relievo; in which manner he did abundance of things with good success. Some time before his death, another estate fell to him by the decease of his mother; when giving himself new liberty on this enlargement of his fortune, he fell into a fever; and employing a surgeon to let him blood, the man unluckily pricked an artery, which proved mortal; especially as Piper was very corpulent. He died in Aldermanbury, about 1740.

PISANELLO, VITTORE. This old artist was a native of St. Vito, in the principality of Verona, and is said by some to have been the scholar of Andrea del Castagno; but with little probability. Most of his works have fallen a prey to the ravages of time, but in the sacristy of the convent of St. Francesco, at Perugia, are some small pictures by him of the Life of St. Bernardino, highly finished, though designed in the gothic manner of his age. He lived about 1480.

PISTOJA, LEONARDO DA. This painter, whose real name was Grazia, was a native of Pistoja, and the scholar of Giovanni Francesco Penni, called *Il Fattore*. He painted historical subjects and portraits, but chiefly the latter. One of his principal performances is an Annunciation, in a church at Lucca.

PISTOJESE, FRA PAOLO. This painter, who was a monk, and a native of Pistoja, flourished about the year 1530. He studied under Fra Bartolomeo di St. Marco, who left him the principal part of his designs, and made him promise to finish the works which he had begun. Fra Paolo executed his engagement, and painted also some pictures for the church of St. Domenic, at Pistoja.

PITTONI, GIOVANNI BATISTA. He was born at Vicenza in 1690, and was instructed by his uncle Francesco Pittoni, after which he studied at Venice, and thereby became an admirable colourist and a correct designer. His invention was good, and his compositions ingenious, but his figures are diminutive, and far from elegant. His principal performances are, the death of St. Thomas, in the church of St. Eustace, at Venice; and the Miracle of the Loaves, at St. Cosmo della Guidecca. He also etched some spirited prints. He died at Venice in 1767.

PLAAS, DAVID VANDER. He was born at Amsterdam in 1647, and had a manner of painting peculiar to himself. He spent several years in Italy, where he studied Titian, whose works he made his model; and in his style, seemed desirous to imitate the effect produced by the colouring of that eminent artist, though he attempted it by a different manner of penciling, for he laid on his colours with a strong body, and by a proper skill in the chiaro-oscuro, his lights and shadows were so placed, as to produce a lively and natural effect, without breaking the masses, or scumbling his colours together. That method not only gave more force to his figures, but it also preserved his colours from fading, and gave them a lasting beauty. Though his pictures cannot admit of a near inspection; yet, when viewed at a competent distance, they have the appearance of life and nature. One of his most capital performances is the portrait of Admiral Van Tromp; in which is a fine expression of fortitude, spirit, fire, and resolute boldness. Vander Plaas died at Amsterdam in 1704.

PLAAS, PETER VANDER. This artist was born in Holland about 1570; but he resided most part of his life at Brussels, where he painted historical subjects with great reputation, and died there in 1626.

PLACE, FRANCIS. This amateur artist was born of a good family, at Dimsdale in the county of Durham. He was articled to a solicitor in London, with whom he continued till the year 1665, when the great plague obliging him to leave the capital, he at the same time quitted the law to indulge his inclination for the arts, which he followed at York till his death in 1728. He practised painting, designing, etching, and engraving in mezzotinto. As a painter he excelled in landscape, and the representation of fowls, flowers, and fish. Charles II. offered him a pension of five hundred a-year, to draw pictures of the royal navy, but he declined the flattering proposal, because he could not bear confinement. His plates are mostly portraits and views, which last are much valued.

PLATTEN, (or PLATTENBURG), MATTHEW VAN. He was born at Antwerp in 1600, and in that city learned the principles of design and colouring; after which he visited Italy, to improve his taste, by studying nature, and observing the works of the best masters. He resided for a long time at Florence, with John Asselyn, called *Crabbatje*, and the two artists painted in conjunction several landscapes and sea pieces. Van Platten excelled in describing calms at

sea, and the reflections of bodies on a transparent surface, and he was equally happy in representing tempests on land or water; but in his land storms especially, the skies, clouds, and trees were wonderfully expressive of true nature. His landscapes are remarkable for their lovely situations, perspective truth, the beauty of the distances, elegant pieces of architecture, and colouring, which last was extremely pleasing. On visiting Paris, he altered his name to Montagne, and so inscribed his pictures, and those prints which he etched in a spirited style.

PLATTENBURG, NICHOLAS VAN. He was the son of the foregoing artist, and was born at Paris in 1631. He became the scholar of Philip Champagne, and distinguished himself both in history and portrait. In 1681, he became a member of the academy at Paris, where he died in 1706. He also engraved several prints.

POCCETTI, *see* BARBATELLI.

PLOTT, JOHN. This painter was born at Winchester in 1732. He was bred to the profession of the law, which, on the expiration of his articles, he quitted, and in 1756 he became a pupil of Richard Wilson; but having more genius for portrait than landscape, he left that admirable artist to become a pupil of Nathaniel Hone. He afterwards turned his attention to miniature, in enamel and water colours. He also studied natural history, and his drawings in that line possess great merit. He died a member of the Corporation of Winchester in 1803. We are told that he scraped in mezzotinto his own portrait, from a picture painted by himself.]

PO, PIETRO DEL. This Sicilian painter was born at Palermo in 1610, and studied at Naples under Domenichino. After practising as an historical painter some time at his native place, he went to Rome, where he distinguished himself by some altar-pieces for the churches; but excelled in easel pictures and engraving. He died at Naples in 1692.

PO, GIACOMO DEL. He was the son of the preceding, and was born at Rome in 1654, where he received his first instructions from his father, but afterwards became the scholar of Niccolo Poussin. On settling at Naples he was much employed by the nobility in ornamenting their palaces with allegorical and fabulous subjects. He died in 1726.

PO, TERESA DEL. This lady was the sister of the last mentioned artist. She painted both in oil and in miniature, besides which, she etched some plates, particularly one of Susanna and the Elders, after the Caracci.

PODESTA, ANDREA. This artist was born at Genoa, about the year 1620, and studied at Rome under Giovanni Andrea Ferrari; but his merit as a painter is little known, as he devoted himself chiefly to engraving, in which art he acquired considerable distinction, and some of his prints were executed from his own designs.

POEL, EGBERT VANDER. This Dutch artist was nearly related to, if not a pupil of, Brouwer, whose manner, and that of Teniers, he adopted and practised with success. His favourite subjects were conflagrations and representations of fire-works, with numerous figures, well designed and coloured. He lived about 1690.

POELEMBURG, CORNELIUS. He was born at Utrecht in 1586, and studied under Abraham Bloemart; but quitted him as soon as he had made a reasonable proficiency in the art, and travelled to Rome. His first determination was to adopt the manner of Adam Elsheimer, but found himself so affected on contemplating the works of Raffaelle, that he resolved to aim at an imitation of that incomparable master, particularly in the naked figure. He accordingly studied some of Raffaelle's excellencies, but he did not sufficiently attend to design, which constitutes his highest merit. Poelemburg formed for himself a style that was intirely new, and in many respects preferable to the Flemish taste; but it did not resemble that of any Italian master, except in the ruins of the antique buildings, with which he adorned his landscapes, and which he with great care copied after nature. He surpassed all his contemporaries in the delicacy of his touch, in the sweetness of his colouring, and in the choice of objects and situations. His skies are clear, light, and transparent, his back-grounds are often ornamented with the vestiges of magnificent Roman edifices, which always contribute to the harmony of the composition; and his female figures, which he generally represented naked, are beautiful and elegant. He excelled in painting small pictures, but those which he executed in the larger size are not so deserving of commendation. The Italians were so much pleased with the works of Poelemburg, that some of the cardinals attended him frequently while he was painting, to observe his manner of working, of which they expressed their admiration in the strongest terms. On leaving Rome he visited Florence, where he received distinguished honours from the grand duke, as he also did in every city through which he travelled, as well as in his native place. Not long after his arrival, Rubens paid him a visit, and having expressed a singular pleasure in examining his works, purchased several for his

own cabinet, and bespoke others; by which generous conduct, he instructed the lovers of the art to estimate the merit of Poelemburg as highly as himself, and at the same time advanced the fortune and the reputation of the artist. King Charles I. invited him to London, where he painted the portrait of the king, as well as several curious pictures, among which are those of the Palatine family, for which he was nobly recompensed; and that monarch endeavoured earnestly to induce him to continue in England; but his fondness for his own country prevailed over all other considerations, and he returned to Utrecht. Several eminent artists procured him to paint the figures in their works, particularly Steenwyck and Kierings; and the excellent perspectives of the former are sometimes rendered still more estimable by the pencil of Poelemburg. The genuine works of this artist are, however, exceedingly scarce; but his disciple, John Vander Lis, imitated his manner so successfully, that his paintings are very often taken for the works of his master. Poelemburg died at Utrecht in 1660.

POERSON, Charles Francis. He was the son of Charles Poerson, a native of Metz, but who resided at Paris, where he practised historical painting with reputation, and died there in 1667. His son was born at Paris in 1653, and was first instructed by his father, on whose death he became a disciple of Noel Coypel, by whose instruction he proved a considerable painter, in history as well as in portrait. His promising talents procured him the patronage of Monsieur Mansard; by whose recommendation he was introduced to Louis XIV. and appointed to paint the portrait of that monarch; in which he succeeded so well, that he was honoured with the order of St. Lazarus. He was also employed to paint some historical subjects, at the Hospital of the Invalids; but the work gave so little satisfaction, that Mansard caused it to be entirely obliterated, and replaced by the frescoes of Bon Boullongne, which obtained universal applause. Mansard, however, found out a means to raise his spirits, by prevailing on the king to appoint him director of the French academy at Rome, which station he filled with great honour, and died president of that of St. Luke, to which he was elected on the death of Carlo Maratti in 1713. He died at Rome in 1725.

POINDRE, Jacques de. This Flemish artist was born at Malines in 1527, and had Marc Willems for his instructor. He painted history, but attached himself chiefly to portrait, in which he acquired a deserved reputation. He died in Denmark in 1570.

POLIDORE, *see* GLAUBER.

POLIDORO, *see* CARAVAGGIO.

POLIDORO, VENEZIANO. This artist was born at Venice, in 1515, and studied under Titian, notwithstanding which he never rose to eminence, and his paintings in the churches of his native city exhibit very moderate talents. He died in 1565.

POLO, DIEGO. This Spanish artist was born at Burgos, in 1560, and became the scholar of Patricio Caxes, at Madrid, by whose instructions he proved a respectable painter of history. His works in the Escurial show that he was a correct designer and an harmonious colourist. He died at Madrid in 1600.

POLO, DIEGO. This painter was the nephew of the preceding artist, and was born at Burgos in 1620. He studied under Antonio Lanchares; but profited more by a diligent application to the works of Titian. He painted several capital pictures for the churches and convents of Madrid; and among his works, two are particularly noticed, the Baptism of Christ, and the Annunciation. He died in 1655.

POLVERINO, ROMUALDO. This painter was born at Naples in 1701, and studied the principles of his art under Francisco Solimene. He became a respectable artist in history; but died young at his native place, in 1731.

POMERANCIO, *see* CIRCIGNANI and RONCALLI.

PONCHINO, GIOVANNI BATISTA, (commonly called *Il Bozzato*). He was born at Castel Franco in 1500, and had Titian for his master. He became a distinguished painter of history, and his picture of the Limbus Patrum in the church of St. Liberale at his native place, ranks next to the works of Giorgione. He died about 1570.

POND, ARTHUR. Of this English artist we possess scarcely any particulars. He painted portraits, as well in oil as in crayons; and together with George Knapton, published a collection of the heads of illustrious persons, engraved by Houbraken and Vertue, but the memoirs were written by Dr. Birch. The two artists also engraved ninety-five plates from the drawings of the first Italian masters, in imitation of the originals. Pond published on his own account twenty-five caricatures, after Ghezzi, and other painters; and he also etched some portraits in the manner of Rembrandt. He died about 1765.

PONTE, FRANCESCO DA. This head of a family and school of artists, was born at Vicenza about 1475, but after studying painting at Venice, he went and settled at Bassano

on the Brenta, from which town he and his descendants obtained their name. He is supposed to have been a scholar of Giovanni Bellini, and in the early part of his life, he was a close imitator of his manner, as appears in his picture of St. Bartholomew in the principal church of Bassano; but afterwards he adopted a style of greater freedom, and a respectable proof of this change was evinced in the Descent of the Holy Ghost, which he painted for the village church of Olero, a composition of great power of conception, sweetness of colouring, and fine expression of the countenances. He died about 1530.

PONTE, GIACOMO DA, commonly called *Il Bassano*. This artist was the son of the preceding, and was born at Bassano in 1510. After learning the elementary principles, and much of the practice, of painting from his father, he went to Venice, where he became a pupil of Bonifazio Veneziano, a master so jealous of the secrets of his profession, that Bassano learned little more of him than what he could observe through a keyhole. The short time of his stay at Venice, therefore, was devoted to a study of the designs of Parmigiano, but more particularly of Titian, whose scholar he is also said to have been, and not without probability, for in his second style, he approached near to that great master, as was evident in his picture of the Flight into Egypt, painted for the church of St. Girolamo; and a Nativity. At this time his conceptions were lofty, and he gave proofs of the grandeur of his ideas in the history of Samson slaying the Philistines, painted in fresco on the front of the house belonging to the family of Micheli. The principal figure in this work was worthy of Michel Angelo; but Bassano did not long retain this masculine energy, for when the death of his father obliged him to return to his native place, he changed his style, to one natural, simple, and pleasing, in the representation of rural objects, markets and fairs, farm yards, and the occupations of husbandmen. These pictures he and his pupils produced in abundance, and publicly sold them at Venice, and other towns. His scriptural pieces also are usually diversified with animals, as Noah's Ark; the return of Jacob; and the Adoration of the Shepherds; but some of his altar-pieces are uncommonly sublime, particularly the Entombing of Christ, in the church of St. Maria in Vanzo, at Padua; a Nativity, now in the Louvre at Paris; St. Roch interceding with the Virgin for a people infected with the plague, at Vicenza; the Wise Men's Offering; and the Seizure of Christ in the Garden. Bassano painted for the Emperor Rodolph, the Twelve Months, and the Four Seasons; but he declined accepting the invitation of

that monarch to settle at his court. He had a large family, and his daughters generally sat to him for his females, whether queens, Madonnas, Magdalens, or peasant girls. His figures are commonly below the natural size, and without much vigour of appearance. In the management of his pencil he had two methods; one of high finish, with mixed tints, decided by a few bold touches; the second was formed of simple strokes and dashes of gay colours, laid on promiscuously, so as to appear, on a close view, a mass of confusion, while, at a proper distance, they exhibited a charming effect. The heads of Bassano, though they have no peculiar dignity, are painted with great truth; but as he was defective in the representation of the naked, he encumbered his figures with heavy, and often incongruous draperies. The leading fault of his landscapes arose from his ignorance of perspective: yet, taken upon the whole, he was a great artist, and merited the approbation of the public as well as the esteem of his contemporaries, Titian, Tintoretto, Annibale Caracci, and Paolo Veronese. He died at Bassano in 1592.

PONTE, FRANCESCO DA, called *the Younger Bassano*, was the eldest son of the preceding, and born in 1548. He received his education in the school of his father, after which he settled at Venice, where he was employed in painting a set of pictures, illustrating the history of the republic, for the ducal palace, which works obtained general approbation. He also produced several altar-pieces for the churches, which were equally admired. One of the principal of these ecclesiastical performances is a picture of St. Apollonia, in the church of St. Afra, at Brescia. Francesco, in a fit of insanity, threw himself out of a window, and was killed on the spot in 1591.

PONTE, GIOVANNI BATISTA. This was the second son of Giacomo da Ponte: he was born at Bassano in 1553. His principal excellence lay in copying the works of his father, which he performed so well that his productions could scarcely be distinguished from the originals. One picture only of his own painting is known, and that is an altar-piece in the church of St. Gallio. He died in 1613.

PONTE, LEANDRO DA. This was the third son of Giacomo da Ponte, and was born at Bassano in 1558. He received his education from his father, whose style he followed for some time, but afterwards devoted himself almost wholly to portrait painting. The best of his works in history are, the Birth of the Virgin, in the church of St. Sophia, at Venice; and the Resurrection of Lazarus, in that of La Carita. For his portrait of the Doge Grimani, he was rewarded with the order of knighthood. He died in 1623.

PONTE, Girolamo da. This was the youngest son of Giacomo da Ponte, and was born at Bassano in 1560. He painted an altar-piece of St. Barbara and the Virgin, for the church of St. Giovanni, at Bassano; but he chiefly employed himself in making copies of his father's performances. He died in 1622.

PONTONS, Paolo. This Spanish artist was born at Valencia in 1606, and studied under Pedro Orrente. In the churches and monasteries of his native city are most of his works, particularly some pictures illustrative of the history of St. Pedro de Nola, in the Carthusian church; and a Nativity, and the Wise Men's Offering in that of St. Maria de Morella. He died in 1670.

PONTORMO, Giacomo Carucci da. This artist, whose family name was Carucci, obtained that of *Pontormo* from a town in the state of Florence, where he was born in 1493, and happening to lose his parents when he was thirteen years old, a relation took him to Florence, and perceiving his genius, placed him under Lionardo da Vinci, but afterwards he became successively the scholar of Pietro Cosimo, Mariotto Albertinelli, and Andrea del Sarto. His earliest performance was a picture of the Annunciation, which he painted while the pupil of Albertinelli; but the person for whom it was painted dying before it was finished, Pontormo's master showed it, for the honour of the young artist, to all the men of genius who frequented his house; and among the rest to Raffaelle, who commended it strongly, and foretold the future eminence of Pontormo from this specimen of his abilities. Nor was he less praised by Michel Angelo, who, on seeing some of his works in fresco, before he was twenty, said that such a genius would carry the art of painting to its highest pitch. The approbation of these illustrious artists so animated Pontormo, that he exerted all his powers to arrive at perfection. His taste of design was grand, and his colouring excellent; he had a ready invention, and considerable elegance; but his compositions were not without dryness. His last master, Andrea del Sarto, soon discovered the great talents of his pupil, and made use of his assistance in many of his grand undertakings; but on seeing some extraordinary proofs of his excellent taste of design and colouring, he became envious, and dismissed him from his school. Pontormo, on the contrary, had a different manner of thinking and acting; for though he laboured to excel, he neither envied, nor depreciated his competitors or their works. He was naturally too diffident of his abilities, and was often in danger of losing his own graceful manner, by imitating others who were

his inferiors. Thus when the prints and paintings of Albert Durer became popular at Florence, Pontormo determined to imitate that manner, only blending the German with the more refined style of the Italian school; and he would have lost his own taste, which was infinitely preferable to that of Albert, if he had not been dissuaded from a conduct so very injudicious. Those pictures therefore which he painted after his attachment to Durer, are less esteemed than those of his earlier time. In general he designed and coloured almost entirely in the manner of Andrea del Sarto, and he composed his subjects with sufficient readiness; but he might have been more expeditious and commendable, if he had taken less pains to alter, improve, and finish his works. He, however, had the idea of perfection in his mind, so that he could never prevail on himself to believe any of his performances complete, even whilst they were highly applauded by others; and from that principle, he would have defaced several of his paintings out of a desire to improve them, if his friends had not prevented him, and compelled him to desist. He painted equally well in fresco and in oil, and was as famous for his portraits as for his historical subjects. Pontormo had this peculiarity, of choosing rather to employ his pencil for the middling class of people, who could afford to give him but a moderate price for his pictures, than to paint for persons of high rank, who would have paid him liberally. The last work of this master was in the chapel of St. Lorenzo, at Florence, which he undertook at the request of the grand duke; and in that work he proposed to surpass all his predecessors, and contemporaries. His subjects were, the history of Adam and Eve; the death of Abel; the Deluge; Noah leaving the Ark; the Resurrection; and Final Judgment: but after he had spent eleven years on the composition, it appeared to be far inferior to his other productions. The disappointment occasioned by the reception of these performances was supposed by some to have accelerated his death, though in fact he was then in a dropsy, which carried him off in 1558. The most celebrated paintings of Pontormo were, a St. Cecilia; the Visitation of the Virgin; the Resurrection of Lazarus; and the History of Joseph receiving Jacob and his family in Egypt; which last composition, for design, colouring, and spirit, was generally accounted his master-piece. There is also an altar-piece, which is one of his most capital performances; it represents the Holy Family, with the Virgin sitting, and presenting to Joseph the young Saviour, who is distinguished by such an expressive, amiable smile, as conciliates love, admiration, and reverence beyond description.

In the church of La Nunziata, at Florence, is a fine piece of the Visitation of the Virgin; in that of St. Michael, a Holy Family; and in that of St. Clement, a picture of St. Augustine giving the benediction.

PONZONE, Matteo. This painter was a native of Venice, and the disciple of Santo Peranda. He excelled in history, and most of his works are in the churches and public buildings of his native place. He was superior to Peranda in sweetness of colouring, but fell short of him in vigour of ideas, and elegance of design.

POOL, Rachel Van. This ingenious lady was born at Amsterdam in 1664. Her father was the famous professor of anatomy, Ruysch, and her instructor in the art of painting was William Van Aelst, whom, in a few years, she equalled in the representation of flowers and fruit. She studied nature with a curious and penetrating eye, and imitated her productions in so lovely a manner, that she was considered almost as a prodigy, and allowed to be the most able artist of her time in that line. Her choice of subjects was judicious; her manner of painting them exquisite; and she contrasted them in all her compositions with unusual beauty and delicacy; so that her reputation was spread throughout Europe. She was appointed painter to the Elector Palatine, who, as a testimony of respect for her merit, sent her a complete set of silver furniture for her toilet, consisting of twenty-eight pieces, and six candlesticks of wrought plate for wax-tapers. He also engrossed the greatest part of her works; and not only paid for them with a princely liberality, but always made her some additional present. In early life she married Juria Van Pool, an eminent painter of portrait, with whom she lived happily, and yet continued to paint to the last period of a very long life; and her pictures, at the age of eighty, were as neatly penciled, and worked up as highly as those which were painted when she was thirty. She composed her subjects with extraordinary skill; finished them with a degree of transparence; and her colouring was not only beautiful, but showed so much nature, that every plant, flower, or insect might deceive the eye with the semblance of reality. Her pictures are uncommonly rare, being treasured up as curiosities in Holland and Germany, in the cabinets of princes, or in the collections of connoisseurs. She died at Amsterdam in 1750.

POOL, Juria Van. He was born at Amsterdam in 1666, and was the husband of the preceding lady. He excelled in painting portraits, and his singular merit in that style, recom-

mended him to the esteem of Rachel, preferably to several other competitors, of much greater consequence and fortune. He enjoyed the favour of the Elector Palatine; after whose death he quitted his profession to follow merchandize. He died in 1745.

PORDENONE, Giovanni Antonio Licinio. He was born at Pordenone, a village in the Friuli, about twenty-five miles from Udino, in 1484; and without any particular instructor, but merely by the strength of natural genius, arrived at a high degree of perfection, having only studied carefully the works of Giorgione. But to accomplish himself more effectually, he applied himself to study nature; he designed human figures after living models; and sketched every action, air, and attitude that his eye or judgment approved; and he endeavoured to imitate the effects of light and shadow, so as to give every object a natural and becoming relief. By this method he became an artist of the first rank, and was universally considered as one of the best painters of his time. At first he painted in fresco, and executed several grand compositions in that manner at Udine, Vicenza, Mantua, and Venice; but he also painted in oil, with an equal degree of excellence; and distinguished himself above all his contemporaries in the art of foreshortening his figures. His invention was fertile; his taste of design good; his colouring like that of Titian; and his works united great force, with an appearance of ease. A strong emulation perpetually subsisted between Pordenone and Titian; and the former painted a chapel in the church of St. Roche, professedly in competition with the latter; with which performance the senate of Venice seemed so highly pleased, that they appointed him a pension during his life as a public reward for his merit. But though it was no inconsiderable honour to him to contend with so great a master; and though partiality, prejudice, and want of competent judgment, might occasion many to decide in his favour, yet posterity, which is always impartial, hath determined the contest in favour of Titian. Vasari affirms that the works of Pordenone are far inferior to those of Titian; and that it was only from a spirit of envy and malignity that Pordenone was, by some judges, placed on an equality with him. It is said, that when this artist worked in the same town with Titian, he was so afraid of his jealous temper, that he always carried arms about him for his protection. When Prince Doria employed Pierino del Vaga to decorate some of the grand apartments in his palace at Genoa, and observed him to be too dilatory in the execution, he engaged Pordenone to proceed in the work, and he

accordingly painted there the fable of Jason sailing in search of the golden fleece. The prince, however, was so greatly dissatisfied with the performance, that he immediately dismissed him, and he returned to Venice. From that city he was invited to Ferrara, by the duke, who showed him many marks of his favour and esteem; but as he died there soon after, it was supposed that his death was occasioned by poison, administered to him by some of his own profession out of envy: this occurred in 1540. The greatest oil painting of Pordenone is, the picture of St. Lorenzo Giustinensis, over the high altar of the church of St. Maria del Orto, at Venice. It is a most vigorous performance, and some of the figures appear to start from the canvass. The frescoes of Pordenone are numerous at and about Venice, but the best are at Piacenza and Cremona.

PORDENONE, Giulio Licinio. He was born at Venice in 1520, and was the nephew as well as the disciple of Giovanni Antonio Pordenone, whose manner he imitated and painted so like him, that their works are often mistaken. His principal performance is a painting in fresco on the front of a house in Augsburg, which is sufficient to ascertain the style and merit of this artist, who died in 1570.

PORTA, Baccio della, (or Fra Bartolomeo di St. Marco. This celebrated painter was born in the territory of Savignano, near Florence, in 1469. At an early age he was placed under Cosimo Roselli, at Florence, who happening to live near the gate of St. Peter, that circumstance was the occasion of giving to his pupil the name of Baccio della Porta. Here he continued some years, studying with great diligence not only the works of his master, but those of Lionardo da Vinci, in whom he greatly admired his grandeur of relief and beautiful chiaro-oscuro. The early performances of Porta were small, but exquisitely finished, and two of these, the subjects of which are the Nativity and Circumcision, are in the gallery at Florence. Afterwards he exerted his genius on works of a superior character, and gave a noble proof of his powers in the fresco of the Last Judgment, painted for the chapel of St. Maria Nuova. About this time he contracted an intimacy with the famous monk Jerom Savanarola, whose preaching had such an effect upon Porta, that he destroyed all those studies which he had before made from the naked figure. The artist was painting in the convent of St. Mark, when his friend was seized by order of the pope. Soon afterwards Savanarola suffered at a stake, and the painter was so much affected by the catastrophe, that in 1500 he took the habit of St. Dominic, upon which he was commonly

called *Il Frate.* In 1504, Raffaelle became acquainted with Fra Bartolomeo, who imparted to him instructions in colouring, for which in return he received some lessons in the principles of perspective. Not long after this he went to Rome, where the works of Michel Angelo and Raffaelle both astonished and depressed him, insomuch that he was almost ready to abandon his art, in despair of being able to rival such excellence. While in that city he only painted the two figures of St. Peter and St. Paul, which were long preserved in the Quirinal palace. On his return to Florence, however, his spirits revived, and he executed several noble altar-pieces for the churches of his order in an improved style. His design approximated to that of Raffaelle, and he was even superior to that divine master in boldness of relief and strength of colouring. Bartolomeo, with all his modesty and merit, could not escape the shafts of envy; and his competitors at Florence, in order to depreciate his talents, maintained that he was ignorant of anatomical proportions, and incapable of designing the human figure correctly on a large scale. To refute their calumnies, he painted two pictures, one of St. Sebastian, which, for accuracy and beauty, was never surpassed; and the other of St. Mark, in the Florentine gallery, which actually appears to start from the canvass. Several of Bartolomeo's works, during the late wars occasioned by the French Revolution, were carried off by the modern Vandals to decorate the National Gallery at Paris, but most of them have been since returned. Among these were the Marriage of St. Catharine, one of his grandest compositions; and the Four Evangelists. Another sublime production of Fra Bartolomeo is, the Assumption of the Virgin, at Lucca. The late Mr. West had in his possession a considerable part of the studies mentioned by Vasari as having been left to his scholar, a nun of St. Catharine, at Florence; and among them several drawings of figures, draperies, and limbs, studied from nature with great care, and exhibiting uncommon industry. He died in his convent of St. Mark, in 1517.

PORTA, Giuseppe, called *Salviati.* He was born at Castel-Nuovo in 1535, and being sent young to Rome, to the care of his uncle, who was secretary to the archbishop of Pisa, he was placed as a disciple with Francesco Salviati; under whose direction he acquired such an excellent taste of design, with a beautiful style of colouring, that he was ever after distinguished by the name of his master. Salviati, being invited to Venice, took Porta with him, who finding great encouragement in that city, made it his place of residence, and executed several works there for the churches and palaces.

He had a good taste of design, a ready and fine invention, and a tone of colouring not much inferior to that of the greatest masters; but his compositions would have been more pleasing, if he had marked the muscular parts of his figures less strong. His most capital performances at Venice are in the palace of St. Mark, of which the subjects are, the Sibyls; Prophets; Cardinal Virtues; and a dead Christ. In the church of the Servites is an Assumption; and in the chapel of the Incurables, an Annunciation, by his hand. At Murano is a fine picture of the Descent from the Cross; and at Rome is a painting of the Emperor Frederick doing homage to Pope Alexander III. This great artist died in 1585. He also engraved several pieces in wood, in a pleasing style.

PORTA, ANDREA. This painter was born at Milan in 1656. He studied the works of Legnanino, and formed for himself a style of colouring so vigorous and agreeable, by the proper distribution of the lights, as to excite general admiration. He died at Milan in 1714; leaving a son named Ferdinand, who painted history in the manner of his father with success. He died at the age of fifty-four, in 1744.

POSSENTI, BENEDETTO. He was born at Bologna, and studied in the academy of the Caracci. His talent lay in painting landscapes, marine views, the embarkation of troops, and battles, all which subjects he executed in an admirable manner. He died in 1656.

POSSENTI, GIOVANNI PIETRO. This artist was the son of the preceding, and was born at Bologna in 1618. He excelled in the representations of battles, both of infantry and cavalry; but he also painted some reputable altar-pieces, particularly one of St. Lorenzo, for the church of that saint at Padua.

POST, FRANCIS. He was born at Haerlem about 1621, and received his first instructions in design and colouring from his father John Post, a painter on glass. By the interest of his eldest brother, who was an architect in the service of Maurice of Nassau, Francis accompanied that prince to Surinam, where he sketched numerous views of that country after nature, and at his return to Holland, scarcely ever painted any other subjects. His works, in his life time, were greatly admired, not only on account of the novelty of the scenery, but also for their execution. The situations in his landscapes are generally agreeable and well chosen, his skies are clear, and his distances remarkably blue; his figures have neither elegance in their forms, nor correctness of out-

line, yet fill their places with propriety, and show the dress, manners, sports, employments, or amusements of the natives of those countries, very distinctly. In most of his pictures, the plants, fruits, fishes, and animals, are described with truth and nature, his trees are touched freely, and some of them are loose, and finished with a masterly pencil. His works, however, would have a more pleasing effect, if the foregrounds were not so frequently too dark, and the verdures too green, by which means the harmony of the whole is often destroyed. There is also a great inequality in his landscapes, many being worthy of commendation, and some very indifferently and slightly finished. He died at Haerlem in 1680. Francis Post is also known by several spirited engravings of views in South America.

POT, Henry. This Dutch painter was born at Haerlem in 1600, but it is not known from whom he received his instructions. He was, however, a good artist in history and portrait, as appeared in a picture of Judith with the head of Holofernes; the Triumph of the Prince of Orange; and a large piece representing the Archers of Haerlem. He died in that city in 1656.

POTMA, James. This artist was born at Eukhuysen, in Holland, about 1610. He studied under Wybrant de Gheest, and painted history, portrait, and landscape, which last he illustrated with subjects taken from the scriptures. Some prints have been engraved from his works; as the Four Seasons; and the Elements; the Prophet Elijah and the Widow; and St. Paul the Hermit in the wilderness. He died at Vienna in 1684.

POTTER, Peter. This artist was born at Enkhuysen, in Holland, about 1595. He painted landscapes with sacred subjects, one of which was a St. Paul the Hermit in the desert attended by an eagle. He is, however, better known by the fame of his son than by his own professional merits.

POTTER, Paul. He was the son of the preceding, and was born at Enkhuysen in 1625. He had no other instructor than his father, yet by the power of genius, his improvement was so extraordinary, that he was considered as a prodigy, and appeared an expert master in his profession at the age of fifteen. His subjects were landscapes, with different animals, but principally cows, oxen, sheep, and goats, which he painted in the highest perfection. His colouring is soft, agreeable, transparent, and true to nature, his touch is free; and delicate; and his outline very correct. His skies, trees, and distances, show a remarkable freedom of hand, with a

masterly ease and negligence, and his animals are exquisitely finished, and touched with abundance of spirit. He was certainly one of the best painters of the Low Countries, not only for the delicacy of his pencil, but for his exact imitation of nature, which he incessantly studied and represented in a lovely manner. His only amusement was walking in the fields, for the purpose of sketching every scene and object on the spot, and he afterwards not only composed his subjects from his drawings, but frequently etched them, and the prints are deservedly very estimable. The paintings of Potter bear a high price, because, beside their intrinsic merit, the artist having died young, and not having finished a great number of pictures, they are now rare. One landscape which he painted for the Countess of Solms, was afterwards sold to Jacob Van Hoeck, for two thousand florins. The correctness of the animals of Potter, in their various actions and attitudes, the natural verdure of his trees, and the careless manner of his leafing, are sufficient marks of his genuine works. There was in the collection of the prince of Orange, and afterwards in the Louvre, the picture of a Herdsman and Cattle, as large as life, painted by Potter. He died in 1654.

POURBUS, PETER, called *the Old.* He was born at Gouda in 1510, but spent the greatest part of his life at Bruges, where he was instructed in the art of painting. He was very successful in historical composition, and also in portrait; in which last style, his most capital picture is the portrait of the duke of Alençon; which is accounted excellent in the resemblance, as well as for handling and colour. He painted also a number of historical pictures for the churches and convents; particularly one of St. Hubert, in the great church at Gouda. It represents that saint baptizing two catechumens, attended by two persons, who hold wax tapers; and the back ground is a perspective view of the inside of a temple, executed with great elegance. Another fine piece by him was a Crucifixion, in the church of Notre Dame, at Bruges, where he died, in 1583.

POURBUS, FRANCIS, *the Elder.* He was born at Bruges in 1540, and received his first instruction from his father Peter Pourbus, but afterwards he studied under Francis Floris, who was so conscious of his superiority, that he used to call him his master. And, in truth, he far excelled Floris in colouring, as he also did his father in every branch of the profession. He painted animals extremely well, and in his landscapes was so exact, that every species of fruit or forest trees might readily be distinguished. But his greatest excellence lay in portrait, which he painted with life, spirit, a

strong likeness, and admirable colouring. He resided chiefly at Antwerp, where in 1564, he was admitted a member of the academy. One of his principal works is the Wise Men's Offering, at Oudenarde; and in the cathedral at Antwerp is an altar-piece of the Circumcision of Christ. He died in 1580.

POURBUS, FRANCIS, the *Younger*. This artist was the son of the preceding, and born at Antwerp in 1570. He acquired his knowledge of painting from his father; whom he surpassed in several branches of his art. After travelling through different parts of Europe, he settled at Paris, where he found great encouragement as a portrait painter, in which line, he gave his figures a good expression, and disposed his draperies with a noble simplicity. In the historical subjects which he designed he was remarkably correct; and in all his works showed a pleasing tone of colouring. His own portrait, painted by himself, is in the Florentine gallery, and in the royal collection at Paris are preserved his portraits of Henry IV. and Mary de Medicis. In the church of the abbey of St. Martin, at Tournay, is a Crucifixion, by Pourbus, which is highly commended; as also are the Annunciation, in the church of the Jacobins; and a Last Supper, now in the Louvre, at Paris. In the Hotel de Ville of the same city, are two paintings of the minority and majority of Louis XIII. by Pourbus. He died at Paris in 1622.

POUSSIN, NICHOLAS. This eminent painter was born at Andely, in Normandy, in 1594. His family, though originally noble, was considerably reduced, owing to the civil wars of France; and John Poussin, the father of the painter, after serving in the army, settled on a small paternal inheritance, where he cultivated scientific pursuits. Nicholas learned the first principles of drawing from Quintin Varin, an artist; but at the age of eighteen, he went to Paris for farther improvement, and there studied a few months under Ferdinand Elle, a Flemish portrait painter. His next instructor was Lallemant, with whom, however, he continued only a few weeks, and then devoted himself entirely to the study of the finest paintings to which he could obtain access. He also drew after casts of ancient statues, and such was his diligence, that by these helps he acquired a fine taste, and a readiness at composition which procured him employment from the Capuchins of Blois, and at the chateau of Chiverny. For the former he painted sacred subjects, and for the latter bacchanals and satyrs. These talents procured Poussin the esteem of several men of eminence, and among the rest, of Marino, the Italian poet, who happened

to be then at Paris. Marino became his friend, and strongly urged him to accompany him to Rome, an invitation which Poussin would gladly have accepted, had he not then been engaged on some commissions of importance. Among these were six large pictures in distemper for the college of Jesuits; and the Death of the Virgin for the church of Notre Dame. Having completed his engagements, he set out for Rome, and arrived there in 1624, but soon afterwards he had the misfortune to lose his friend Marino, though not till he had been previously introduced by him to the patronage of the Cardinal Barberini. The protection of his eminence, however, was of little advantage to the stranger, for about the same time he quitted Italy on an embassy. Poussin was now left without assistance, and in veryembarrassed circumstances; notwithstanding which, he studied and worked with great industry, though he was obliged to sell his productions for sums which scarcely defrayed the expense of the materials. Happening to have for his fellow lodger Francis du Fresnoy, the sculptor, an intimate connexion commenced between the two artists, and they proved mutually beneficial to each other's studies, and Poussin, in imitation of his friend, took models of the principal statues and bas-reliefs. At first he copied several of the pictures of Titian, and thereby improved his style of colouring; but afterwards he applied almost wholly to the works of Raffaelle and Domenichino, from whose performances, aided by his taste for the antique, he imbibed that correct taste of design and truth of expression which animate and adorn all his compositions. His principal attention, however, was directed to the remains of ancient sculpture, for it seemed as if he was persuaded that every grace and beauty of the human form were comprised in those productions. When Cardinal Barberini returned to Rome, he employed Poussin on some works, the principal of which were, the Death of Germanicus, and the capture of Jerusalem by Titus; which gave such satisfaction, that the prelate procured him an order to paint a large piece for the church of St. Peter, representing the Martyrdom of St. Erasmus. These performances extended his reputation, and brought him acquainted with the Cavaliere del Pozzo, for whom he painted his first set of pictures, representing the Seven Sacraments, which are now in the possession of the duke of Rutland. He afterwards executed another series of the same subjects, which came into the collection of the duke of Orleans, and from thence to the gallery of the Marquis of Stafford. In 1639, Poussin was invited to France by Louis XIII. who gave him a pension, and apartments in the Thuille-

ries. Soon after his arrival, he was directed to paint the Last Supper, as an altar-piece for the chapel of St. Germain-en-Laye; and he performed this commission in an admirable manner, for the design is noble, the composition accurate, the expression strong and elegant, and the whole full of animation. Having completed this fine picture, he was employed to paint a similar one for the Jesuits, and at the same time he was engaged to ornament the Louvre with the Labours of Hercules. But while thus honourably exercised, his patience was put to a severe trial by the intrigues of a faction, consisting of Vouet and his adherents, with whom Fouquieres, the landscape painter, became associated, out of envy of Poussin's superior talents. The machinations of this cabal proved too much for his temper, and he conceived a complete dislike to Paris, where indeed the tumultuous mode of living never agreed with his retired habits. For these reasons he secretly resolved to return to Rome, for the sake of a quiet prosecution of his studies. This design he carried into effect, by pretending to go thither for the settlement of his affairs, and to fetch his wife; but when he crossed the Alps, no inducement could ever prevail with him to revisit his native country, or even to leave Rome for the rest of his days. One of his first works after his return, was the Massacre of the Innocents, which he painted for the Prince Giustiniani. It is an admirable performance, but one calculated to excite in the beholder no other emotions than pity and terror. Two other noble compositions of this period, were the Annunciation, and the Flight into Egypt; which passed into the gallery of the Prince Della Torre, at Naples. But Poussin's time now was chiefly occupied on easel pieces, which were sent almost as soon as finished to Paris, where they were eagerly purchased, and valued next to the productions of Raffaelle. He never made any words about the price of his pictures, but affixed the sum at the back of the canvass, and it was always paid. Poussin was a man of very unassuming manners, and moderate in his style of living. Bishop Mancini, who was afterwards a cardinal, staying once on a visit with him till it was dark, the painter took the candle in his hand, and lighted him down stairs, at which the prelate seemed surprised; and said, "I very much pity you, Monsieur Poussin, that you have not one servant;" to which the painter replied, "and I pity you, my lord, for having so many." Poussin married the sister of Gaspar Dughet, but never had any children, and his estate amounted to no more than sixty thousand livres. He died of a palsy, at Rome, in 1665. The first subjects Poussin painted in Italy, were

taken from fabulous or poetical history, and chiefly from Ovid. These he introduced into his landscapes, enriching the scene with elegant buildings designed after the magnificent edifices that abound in Rome and its environs. But afterwards his subjects were taken from the Bible, though oftener from profane history; in the management of which, he always observed the costume strictly, and with equal judgment and learning. At first he endeavoured to imitate the colouring of Titian, but when he became an enthusiastic admirer of Raffaelle and the antique, his tone altered, and his carnations had no longer the warmth which distinguished his early productions. His invention was as happy as it was lively, and he designed with spirit and correctness; though he was not always happy in the disposition of his figures, which too often were distributed in the same line, owing to his having neglected the study of the chiaro-oscuro. In perspective and architecture he was perfectly accomplished; and this enabled him to give a captivating air of grandeur to his landscapes, the scenes and situations of which were highly pleasing, and received peculiar beauty from the novelty of the objects introduced, the variety of the trees, buildings, and other ornaments; every part being lightly and delicately touched, and exhibiting equal truth and judgment. By his predominant attachment to the antique, the historical compositions of Poussin are very accurate, and the airs and attitudes of his figures are also generally beautiful, though not always graceful; for by neglecting to study nature with due attention, his forms want that variety which alone gives entertainment and delight. The colouring of Poussin, as already remarked, did not correspond with his other powers; it is cold, feeble, and hard, resembling the marble of the ancient statues, which he admired, more than real flesh, or the tints of other great painters. This is the more surprising, as it is evident that he could feel the full force of the colouring of Titian and Guido. There is a remarkable difference in his performances; for many of those which he executed in the decline of life, are much inferior to those of his prime and middle age. The same taste and the same genius appear in all, but the handling discovers an unsteadiness that is not observable in his earlier works. Upon the whole, however, he is allowed to have been an admirable artist, and the high price which his pictures produce in every part of Europe, is an incontestable proof of his established merit. In addition to these observations, it is remarked by a judicious critic, that, "Though Poussin abstracted the theory of his propo rtions from the antique, he is seldom uniform and pure

in his style of design, ideal only in parts, and oftener so in female than in male characters; he supplies antique heads and torsoes with limbs and extremities transuited from the model. As a colourist he was extremely unequal; into the Deluge, and the Plague of the Philistines, he transfused the very hues of the elements, whose ravages he represented, whilst numbers of his other pictures are deformed by crudity and patches. His excellence in landscape is universally acknowledged, and when it is the chief object of his picture, precludes all censure; but considered as the scene or background of an historic subject, the ease with which he executed, and the predilection which he had for it often made him give it an importance which it ought not to have; it divides our attention, and from an accessary becomes a principal." To the pictures of this celebrated painter already noticed, we have now to add, a Bacchanalian Triumph, in his earliest and best manner, which formed part of the Angerstein collection, and at present is one of the British National gallery.

POUSSIN, GASPAR. The family name of this artist was Dughet, but he took that of Poussin, in consequence of his alliance with the preceding artist, who married his sister. He is said to have been born in France in 1600, but better accounts place his birth at Rome in 1613. On the marriage of his sister he became the pupil of his brother-in-law, who at first only employed him to prepare his palette, pencils, and colours; but by the instructive precepts and excellent example of that eminent master, he became so great a proficient, that he gradually rose into the highest reputation. It is beyond doubt that he was one of the most celebrated painters of landscape that ever appeared, and it is generally thought no artist ever studied nature to better purpose, or represented the effects of land-storms more happily than he did; every tree shows a proper and natural degree of agitation, and every leaf is in motion; his scenes are always beautifully chosen, as also are the sites of his buildings; which last have a pleasing effect, by a mixture of simplicity and elegance; his distances recede from the eye with true perspective beauty; his grounds are charmingly broken, and his figures, trees, and other objects are so judiciously placed and proportioned to the distance, as to create a most agreeable deception. He had a free and delicate manner of penciling, and was exceedingly expeditious in his work; for his imagination was scarcely more ready to invent than his hand was to execute; and it is confidently asserted, that he finished a large landscape, and inserted all the requisite figures, within the compass of one day. By some connois-

seurs it has been observed, that the pictures of Gaspar have sometimes too great a verdure; that his masses are often too much of one colour, and that frequently there is too much blackness in the foregrounds of some of his compositions; but notwithstanding such small imperfections, his paintings are always beautiful. Gaspar had three manners in his paintings, which are distinguishable without any great nicety. The first was rather dry, and the last, though agreeable, was unequal to that of his middle time. His second manner was, by many degrees, his best, as it was more simple and learned; and his colouring appeared so lovely, fresh, and full of truth and nature, that no eye can behold one of his landscapes of that period without admiration. He designed human figures indifferently, for which reason he frequently prevailed on Nicolo to paint them for him; and they were always introduced with the utmost propriety. No commendation can be bestowed on the works of Gaspar that can seem superior to their desert; and the great prices they fetch, show how deservedly they are esteemed in every nation where the art of painting is cultivated or understood. His pictures generally represent the finest prospects about Rome, Tivoli, and Frescati; and they uniformly exhibit beauty and grandeur. In the Angerstein collection, now the basis of the National Gallery, are two of his finest pieces; one of Abraham and Isaac, with a richly extended scene; and the other a Land Storm. This great artist produced a few spirited etchings of landscapes. He died at Rome in 1675.

POUSSIN, JOHN DUGHET. He was the younger brother of Gaspar Poussin, and was born at Rome about 1615. He first studied and practised painting, but not meeting with success adequate to his expectations, he turned his thoughts to engraving, and executed several good prints after the works of his brother-in-law Nicolo Poussin, particularly the Seven Sacraments.

POZZI, GIOVANNI BATISTA. He was born at Milan, but went to Rome at an early age, and there obtained employment in the palace of St. John Lateran, and also in the library of the Vatican. In the Sistine chapel of St. Maria Maggiore, he painted the Visitation of the Virgin, and the Dream of St. Joseph. He died at the age of twenty-eight.

POZZI, STEFANO. This artist was born at Rome, and studied successively under Carlo Maratti and Agostino Masucci; to both of whom he proved superior in grandeur

of design and vigour of colouring. In the palazzo del Monte Cavallo, is a picture of his, representing St. Gregory; and in the church of Il Nome St. di Maria, is an altar-piece, the subject of which is the Death of St. Joseph. He died at Rome in 1768.

POZZO, ANDREA. He was born at Trent in 1642, and had for an instructor an artist of mean abilities, who, observing the superiority of his genius, set him to imitate the best pictures that were to be seen in that city. By continual application to these studies, Pozzo made a number of good designs, even while young. Afterwards he became the scholar of an artist, who had studied several years at Rome, and whose works showed a much better taste, and greater elegance, than any of the painters who practised at Trent. On the removal of this person to Milan, Pozzo accompanied him, but was treated by him there very harshly, and prevented from following his inclination of visiting Rome or Venice. However, he found a patron at Milan, who was a lover of the art, and whose liberality afforded him the opportunity he desired, of pursuing his favourite studies of perspective and architecture. But now, unhappily, on getting plenty of money, he fell into vicious company, and grew extremely dissolute; till he was so affected by the discourse of an eminent preacher, that he resolved to retire from the world; and accordingly, at the age of twenty-three, he was admitted into the society of Jesuits. These fathers having observed the talents of Pozzo, and being always attentive to what might conduce to the benefit of their order, placed him under Ludovico Scaramucchia, by whose precepts he acquired a grand and magnificent style of composition, and painted several subjects taken from sacred history, in fresco as well as in oil. After executing some noble designs at Turin, he was called to Rome, where he studied accurately the most superb structures in that city; and performed many admirable works, which astonished all who beheld them by their variety, elegance, and grandeur. No painter could possess a more extensive knowledge of perspective than Pozzo; on which science he published some elaborate and judicious treatises. He excelled in history, landscape, and portrait, and almost in every branch of the art; though his expression was not equal to his elevated ideas; but in architecture and perspective he was critically and wonderfully exact. The Emperor Leopold I. invited him to his court, sat to him for his portrait, and appointed him to paint that of the Archduke Joseph; which last was extremely applauded, as well for the likeness, as the spirit and dignity of the attitude. Among a number of historical subjects which

he painted at Vienna, that of the Wise Men's Offering, in the chapel of the empress, was much admired. His facility of working was so great, that Ciro Ferri used to say, the horses of other painters moved at a slow pace, but those of Pozzo were always on the gallop. While at Genoa he painted four pictures of the Life of Christ, in imitation of Rubens; but his principal performances are the picture of St. Francesco Borgia, in the church del Gesu, at Rome, and the ceiling of that of St. Ignazio, in the same city. The first is in oil, and the latter in fresco. Pozzo died at Vienna in 1709. His portrait, painted by himself, is in the Florentine gallery.

POZZO, ISABELLA DAL. This lady was a native of Turin, where, in the church of St. Francesco, is a picture painted by her, representing the Virgin and Child with several saints. The date of this piece is 1666, and it is highly spoken of for design and composition.

POZZOSERRATO, LODOVICO. This artist, who from the place of his usual residence has obtained the name of *da Trevigi*, was a native of Flanders, and a contemporary of Paul Bril. He painted landscapes, and particularly storms, with great vigour and effect; his skies and distances are most correctly tinted, and nothing can be finer than his representation of the rising and setting of the sun.

PRADO, BLAS DE. This Spanish artist was born near Toledo in 1497, and had Alonzo Berrugete for his instructor. At Madrid are preserved some pictures by him, particularly an altar-piece in the church of St. Pedro, representing the Descent from the Cross, which shows superior talents, and is much in the manner of Parmigiano. When young, this painter was invited to the court of the emperor of Morocco to paint the portrait of that monarch's daughter, for which he was well remunerated. He died at Toledo in 1557.

PRECIADO, or PREZIADO, FRANCESCO. This painter was born at Seville in 1713, and studied in his own country under Domingo Martinez, after which he went to Rome, where he became the scholar of Sebastian Conca. Among other works in that city, he painted a Holy Family, in the style of his master. He was appointed painter to Ferdinand VI. and director of the Spanish academy at Rome, where he died in 1789.

PREISTER, JOHN JUSTIN. He was born at Nuremberg in 1698. After being instructed by his father he went to Italy, and on his return painted a fine picture of the Entombing of Christ, for one of the churches of his native place. Notwithstanding this proof of his talents, he devoted the rest of his life to engraving. His brother was a painter of portraits.

PRENNER, GASPAR. This painter was born about 1722 at Vienna. His father was an eminent engraver, from whom he received instruction in that art; after which he went to Italy, and studied at Rome with great diligence many years. He painted there an altar-piece for the church of St. Dorotéa, and other pictures; besides which, he occasionally practised engraving, in conjunction with his brother John Joseph, who executed some plates for the Musem Florentinum.

PRESTEL, JOHN GOTTLIEB. Ths artist was born at Grunebach, in Suabia, in 1739. He studied painting at Venice under Giuseppe Nogari; but on settling at Nuremberg he devoted himself almost wholly to engraving, in which he was assisted by his wife, who afterwards separated from him, and died in London in 1794.

PRETI, CAVALIERE MATTIA, called *Calabrese*. He was born at Taverna, in Calabria, in 1613, but studied at Rome, where he principally attended to the antique statues, and the works of Raffaelle, Buonaroti, and Annibale Caracci. He also became a scholar of Lanfranco, but afterwards removed to the school of Guercino, at Cento, where he learned a firm manner of colouring, and a remarkable freedom of pencil. Being ambitious of farther improvement, he visited Venice, Bologna, Parma, Milan, and Genoa, to observe the works of the most celebrated painters in those cities; and he also contracted an intimacy with Rubens, to obtain the advantage of his conversation. By this method he qualified himself to appear with honour in his profession, and his paintings were exceedingly admired at Rome, where he settled about 1657. Calabrese had a ready and rich invention, his style of composition was grand, his manner of colouring bold and full of force, and his management of the chiaro-oscuro equalled his master Guercino, by which his pictures had a great effect; yet frequently he was incorrect, and not only wanted grace, but elegance of selection. The academy of St. Luke having appointed the Triumph of Osiris, the conqueror of Egypt, as a subject for an historical picture, and proposed a considerable premium for the best performance; the superiority was adjudged to Preti, though among his competitors were some artists of the first rank. In the palazzo Zambeccari, at Bologna, is a half length figure of Homer by him, as large as life. It is painted in a strong manner; the head and the hands are beautiful; but the shadows are too black, and the colouring rather blue. And in the palazzo Ratta, of the same city, is a picture by this master, representing a Saint coming out of a tomb, which is composed in the style of Paolo Veronese, and is admi-

rably executed. The shadows of the principal figure are however, somewhat too dark, according to his general manner; but altogether the colouring has a fine effect, and the design is agreeable. At the invitation of the grand master, he went to Malta, where he painted some pictures, the subjects of which were taken from the life of John the Baptist, and the execution gave such satisfaction, that he was rewarded with the order of knighthood. He next went to Naples, and painted there some works in fresco in the Carthusian church. Calabrese usually chose terrible subjects, particularly martyrdoms; and his dark colouring suited the scenes which he represented. He died at Malta in 1699.

PREVITALE, ANDREA. He was born at Bergamo, and was the disciple of Giovanni Bellini, under whom he became a considerable painter of history. He at first followed the manner of his master, but afterwards adopted a better style, as appeared in his picture of the preaching of St. John, in the church of the Holy Spirit; and that of St. Benedict, in the cathedral of Bergamo. His greatest work, however, is the Annunciation, at Ceneda, which Titian very much admired. He died about 1528.

PRIEST, THOMAS. Of this English artist nothing more is known, than that he lived about 1740, at Chelsea, where he painted several views on the Thames, of which he published eight etchings.

PRIMATICCIO, FRANCESCO. He was born in 1490 at Bologna, of a noble family. Being a younger son, he was intended for commerce; but having too elevated a mind to follow that occupation, and prompted by natural genius, he began to learn design and colouring from Innocenzio da Imola, and Bagnacavallo; so that in a short time he gave proofs of his extraordinary talents. He then quitted his native city, and went to Mantua, where he became a disciple of Giulio Romano; who was then, with several of his scholars, engaged on some works in the ducal palace. Primaticcio continued under the direction of Giulio six years, and by indefatigable application, acquired an excellent knowledge of colouring and a fine taste of composition. He worked in fresco as well as in oil, in so distinguished a manner, that he was accounted superior to all his fellow pupils, and by his performances in one of the grand apartments, he gained the favour of the duke; who, when Francis I. applied to him for an artist to ornament his palace of Fontainebleau, readily recommended Primaticcio. He accordingly set out for France, where he was not less fortunate and successful with the king than he had been with the duke; his works were approved and admired, and he adorned Fontainebleau, and most of the royal residences

with his compositions. At this time *Il Rosso*, commonly called *Maitre Roux*, was superintendant of the royal buildings, and between him and Primaticcio, a violent dissention arose, which proceeded so far, that the king, to put an end to it, gave our artist a commission to purchase antiques, and other curiosities, for him at Rome. This trust he discharged with credit, and returned laden with valuable statues, casts, and busts. On his arrival, Maitre Roux was dead, and Primaticcio was appointed to finish the works which that painter had begun in the great gallery and apartments at Fontainebleau. Here also he represented in fifteen compartments of the ceiling the deities of the Iliad, and on the walls the adventures of Ulysses. But in these works Primaticcio was materially assisted by Nicolo Abate. It is to be lamented that these noble specimens of genius no longer exist, having been obliterated in 1738, when the palace underwent repairs and alterations; so that nothing remains of Primaticcio's designs there, but the history of Alexander the Great. For these performances the artist was rewarded with the abbey of St. Martin, at Troyes, which he enjoyed as long as he lived. He composed well, and was accounted the best designer of the school of Giulio Romano. His attitudes were well understood, and in those he seemed to imitate the style of Parmigiano. His touch was light, and his colouring lively; yet his pictures, in many parts, are not equal to what could be either wished or expected; for the expeditious manner which he adopted, occasioned him to neglect correctness and nature. He died at Paris in 1570.

PRINCE, JOHN BAPTIST LE. This artist was born at Metz in 1733, and studied painting at Paris in the school of Francis Boucher, where he spent some years, after which he accompanied the Abbé Chappe to Siberia, when that astronomer went to make his observations on the transit of Venus. In that frozen region, le Prince drew a number of views and sketches of the people, with their manners and customs. On visiting Petersburg, he painted a large picture of that city, of which, on his return to Paris, he published an engraving. He also executed many other plates both in etching and aquatinta, taken from the pictures which he had drawn during his travels in the north. He was now admitted a member of the royal academy of Paris, on which occasion he painted for his reception, a picture representing the ceremony of Baptism in Russia. Le Prince excelled in conversation pieces, the interior of guard-rooms, pastorals, and rural festivities; most of which he also engraved himself in a very pleasing style. He died in 1781.

PRIWITZER, JOHN. This artist was a native of Hun-

gary, and came to England in the reign of James I. at whose court he was entertained, and painted the portraits of many of the nobility. At Woburn Abbey, the seat of the duke of Bedford, is a whole length by him of Sir William Russel, in the robes of the order of the Bath, attended by a dwarf. It is dated 1627. Nothing more is known of this painter.

PROCACCINI, ERCOLE. This artist was born at Bologna in 1520. On account of the opposition which he met with at his native place he went to Milan, where he opened a school with great success. He imitated Corregio happily, except in his colouring, which is feeble; yet he established a high reputation as an instructor. His principal works are an Annunciation; the Conversion of St. Paul; Christ's Agony; St. Michael combating the rebel host; and a Descent from the Cross; all of which are in the churches of Bologna. He died about 1600.

PROCACCINI, CAMILLO. He was born at Bologna in 1546, and studied under his father Ercole Procaccini, after which he went to Rome, where he became particularly attached to the style of Buonaroti, although he also strove to imitate the grace displayed in the figures of Parmigiano. By aiming at the terrible and gigantic forms of Michel Angelo he lost sight of nature, whence the arms and extremities of his figures are frequently out of proportion. But when he allowed himself time to revise his work, and study it with proper care, he was capable of drawing correctly: his best pictures were well esteemed, and seemed as different from those which were negligently performed, as if they had not been the work of the same hand. Camillo had a ready genius, a strong manner of colouring, and an extraordinary power of pencil and freedom of hand: his draperies were cast in a noble taste, the airs of his heads were elegant, and his best works generally showed a good expression; so that in many respects he was accounted equal to Lodovico Caracci, with whom he painted in competition, in the cathedral at Piacenza. There is a Last Supper by him, on the façade of the cathedral at Genoa, which is in a grand style of painting. The figures are considerably larger than life, and their size adds a majesty to the composition. It is remarkable for a happy invention, and for having greater beauty in the disposition than appears either in the works of his father, or his brother Giulio Cesare. The figures in this picture also are much more correct than his general designs. His style is always great, and the spirit and invention in his works scarcely leave a spectator room to dwell on the want of lesser perfections. In a chapel belonging to the church of St. Dominick, at Genoa, is a noble picture of the Circumcision of Christ,

painted by Procaccini. The composition is grand, the design and disposition are extremely good, the heads of the figures are in a fine taste, though the form of the Virgin cannot be called beautiful, and the colouring is bold, producing an excellent effect. This picture is by some ascribed to Giulio, but by most to Camillo, whose most esteemed works are at Milan, in the cathedral of which city he painted in fresco the history of St. Agnes. At Reggio is a fine piece by him of the Last Judgment; and in the same place is a noble picture of St. Roch, which was been wrongly ascribed to Annibale Caracci. He died at Milan in 1626. Camillo Procaccini etched several prints of sacred subjects from his own designs.

PROCACCINI, GIULIO CESARE. He was the younger brother of Camillo, and was born at Bologna in 1548. After receiving instructions in the school of his father, he applied to sculpture, which art, however, he quitted, as it is said, to become a pupil of the Caracci. But this circumstance does not appear probable when his age is considered. At all events, when he devoted himself wholly to painting, he soon proved the best artist of his family, and far superior to his brother Camillo, not only in the strength and boldness of his figures, but also in the purity and correctness of his outline. It is very clear that he had carefully studied Corregio, Raffaelle, and Titian; but particularly the first, the imitation of whose style is perceptible in all his paintings. He resided some time at Rome, where he improved greatly by contemplating the finest productions of Raffaelle and other masters. On settling at Milan, he rose into high distinction, and his extraordinary merit produced him the friendship of the first nobility. The public buildings of that city possess most of his capital pieces, the principal of which are the Transfiguration, in the church of St. Celsus; the Wise Men's Offering; and St. Francis receiving the Stigmata, at the Padri Zoccolanti; and the Annunciation, in the church of St. Antonio. In the French church of St. Luigi, at Rome, is a Madonna, much in the manner of Corregio, and is often mistaken for the work of that great master; and at Genoa is a Last Supper, in the church of the Annunciation, finely executed, designed in a grand style, and coloured with great force and beauty. In the palazzo Durazzo, of the same city, is a lovely picture, representing the Woman taken in Adultery, designed in a grand taste, and wonderfully well coloured; and in the palazzo Caregha, is a picture of the Virgin and Child, beautifully designed and admirably coloured. He died at Milan in 1626.

PROCACCINI, CARLO ANTONIO. He was the third son of Ercole Procaccini, and was born at Bologna about

1555. After learning the principles of his art in the school of his father, he quitted historical composition to paint landscapes, flowers, and fruit, in the representation of which objects he attained great eminence. He died at Milan about 1628.

PROCACCINI, ERCOLE, called *The Young*. He was the son of the preceding, and was born at Milan in 1596. Giulio Cesare Procaccini was his instructor, and he followed his style generally, though he also painted flower pieces in such perfection, that for one of his performances in that line he was honoured with a chain of gold. His principal work in history is an altar-piece, the subject of which is the Assumption of the Virgin, in the church of St. Maria Maggiore, at Bergamo. On the death of his uncle Giulio, he became superintendant of the academy. He died in 1676.

PROCACCINI, ANDREA. This artist was born at Rome in 1671, and had his education in the school of Carlo Maratti, whose style he constantly followed. He resided many years at the court of Madrid, where he executed several works of reputation. He died in 1734.

PRONTI, PADRE CESARE. This artist was born at Rimini in 1626, and had Guercino for his instructor. He became a monk of the order of St. Augustine, but still continued to paint altar-pieces for the churches, and he executed them in an admirable manner, generally enriching the backgrounds with the representations of buildings. He died at Ravenna in 1708.

PROU, JAMES. This artist who was both a painter and engraver, was born at Paris about 1640. He studied under Sebastian Bourdon, in whose style he painted landscapes. He published several prints, some after his own designs, others after Bourdon, and others after Agostino Caracci. He died about 1700.

PROVENZALE, MARCELLO DA CENTO. He was born at Cento in 1575, and was a disciple of Paolo Roselli, under whom he became eminent as a painter of history and portrait; but his superior merit consisted in mosaic work, which he executed with astonishing beauty and neatness. In the palace of Cardinal Borghese at Rome, is Orpheus playing on the lyre, and above all the rest, a portrait of Pope Paul V. in mosaic by him, which is wrought with inimitable art and judgment. Though composed in imitation of the mosaic works of the ancients, it excels them. The face alone consists of more than two millions of pieces, many being no larger than a grain

of sand; and it is therefore deservedly esteemed as one of the greatest curiosities in Rome. Together with Roselli, he executed several others in the church of St. Peter, after the cartoons of Roncalli. He died at Rome in 1639.

PUGET, Peter Paul. This artist was born at Marseilles in 1623. He was famous as a sculptor and architect, as well as a painter, in which last capacity, his style of design and colouring is said to have resembled the manner of Buonaroti; and those pictures which are of his hand are much valued and admired in France. In the cathedral at Aix, is an altar-piece painted by Puget, representing the Annunciation, in which the design is correct, and there appears an ease in the cast of the draperies; a bold relief, with considerable grace in the figures; and a good expression in their countenances, but the colouring is cold. In the church of the Jacobins at Toulon, is another picture of the same subject, but much in the taste of Pietro da Cortona. He died at Marseilles in 1695.

PUGH, Herbert. This artist is said to have been a native of Ireland, but from both his names, it seems more probable that he was a Welshman. He came to London about the year 1759, and obtained some reputation as a painter of landscapes, though his style is very affected. He made some attempts to imitate Hogarth, but without success; and died in obscurity about 1775.

PUGLIA, Giuseppe, called *Il Bastaro.* This painter was born in 1620 at Rome, where he produced several works of merit, the chief of which are the Presentation in the Temple, in the cloister of the Padri della Minerva; and the Assumption of the Virgin, in the Basilica of St. Maria Maggiore. He died in 1682.

PULIGO, Domenico. He was born at Florence in 1475, and was a disciple of Ghirlandaio; in whose school he not only became superior to all his companions, but was esteemed equal to his master. He formed a strict intimacy with Andrea del Sarto, by which he was greatly improved, and might have reaped much more advantage from that connection, if his love of pleasure had not rendered him so necessitous, that to supply his demands, he painted more for immediate gain than to advance his reputation. He had a commendable taste of composition and design, and was excellent in his colouring. But his principal talent lay in painting portraits and Madonnas, which he executed with applause. He also painted historical subjects, among which are particularly

mentioned, a Descent from the Cross; a Lucretia; and the death of Cleopatra. He died in 1527.

PULZONE, Scipione, called also *Gaetano*. This artist was born at Gaeta in 1550, and studied under Jacopino del Conte. He was a distinguished painter of history and portrait, but excelled in the latter department of the art. His attitudes are very graceful, and the expression of his figures uncommonly animated. Among the many distinguished personnages who sat to him, were Pope Gregory XIII. Cardinal de Medicis, and the Archduke Ferdinand. The principal of his works in history are the Assumption, in the church of St. Silvester at Rome; a Pieta, in that of del Gesu; and the Crucifixion, in St. Maria in Vallicella. In the Borghese palace is a beautiful piece by him, representing the Holy Family. He designed correctly, and his colouring is sweetly harmonious. He died at Rome in 1588.

PUPINI, Biagio. This artist was born at Bologna, and lived about 1540. He studied under Francesco Francia, to whose style he constantly adhered. The principal of his works are at Bologna, where, in the church of St. Giuliano, is the Coronation of the Virgin; in that of St. Giacomo Maggiore, a Madonna and Child, with St. Ursula; in that of St. Maria della Baroncella, St. John in the Desert; and at the Institute, a Nativity.

PYNAKER, Adam. He was born at the village of Pynaker, between Schiedam and Delft, in 1621. Under whom he received his instructions is unknown, but he went for improvement to Rome, where he continued for three years, and chose the works of the great masters for his models; besides which, he also studied after nature the beautiful scenes, ruins, views, and buildings, in and about that city. By this happy application of his time and talents while in Italy, he returned home an accomplished painter, and his works rose into high esteem. He had a judicious method of distributing his lights and shadows, and managed them in his compositions in such a manner, as to please and relieve the eye by their agreeable oppositions. His small pictures, however, are preferable to those which he painted in a large size; and are admitted into the cabinets of the curious among the paintings of the greatest masters. He was generally fond of a strong morning light, which allowed him to give a more lively verdure to his trees. His distances die away by proper breakings of the ground, are diversified with hills and valleys, extending the view as far as the eye can be supposed to reach; and his landscapes are usually enriched with elegant ruins, or pieces of architec-

ture, together with figures correctly designed, and extremely well adapted to the subjects and situations. He died in 1673.

Q.

QUAGLIA, GIULIO. He was born at Como, and lived about the year 1690. It is supposed that he was a scholar of Recchi; and his principal works which are at Udine, display fertility of conception, great taste of composition, and a dexterity of handling above most of the artists of his time and country.

QUAINI, FRANCESCO. This artist was born at Bologna in 1611, and studied under Agostino Mitelli, by whose instructions he became eminent in perspective and architecture. Most of his works are in the palaces of Bologna, where he died in 1680.

QUAINI, LODOVICO. He was the son of the preceding, and was born at Bologna in 1643. After receiving instructions from his father, he became the scholar of Guercino, whom he left, to study under his relation Carlo Cignani. At this time Marc Antonio Franceschini was a pupil of Cignani, and the two youths were employed by their master as his assistants in some of his greatest works. The landscape, architecture, and other ornaments, were painted by Quaini, who, in these respects, excelled his master; Franceschini was employed on the figures, and Cignani superintended and directed the whole. After the death of their preceptor, the two artists continued to work together in the same spirit of amity, their united powers being employed in executing many important works, not only at Bologna, but in other cities, particularly Rome, where they painted the cartoons for a cupola in the church of St. Peter, which was afterwards completed in mosaic. Quaini also painted by himself some historical pictures entirely from his own designs, as a Visitation; the Dead Saviour supported by the Virgin; and the imprisonment of St. Nicholas as an altar-piece. The liveliness of his imagination enabled him to compose his subjects with great ease, and in an elegant taste. He died in 1717.

QUAST, PETER. This artist was born at the Hague in 1602. He painted humorous subjects, as beggars, and the festive assemblies of peasants; which he represented in a very spirited manner, though not without vulgarity. He also engraved the same kinds of subjects in the manner of Callot. He died about 1670.

QUELLINUS, ERASMUS. He was born at Antwerp in 1607, and received so liberal an education as to be appointed professor of philosophy in the college of his native city. On becoming acquainted with Rubens, he renounced the chair to devote himself to painting under the directions of that great master. His progress was rapid, and in a short time he rose to distinction among the artists of his country. He studied architecture and perspective, and employed his knowledge of those branches very successfully in all his future compositions, so that his works rose into such reputation that he found constant employment. His manner of designing was good, his touch free and spirited, and the beauty of his colouring sufficiently showed the school in which he imbibed his knowledge. He painted both landscape and history in a very agreeable style; and his great, as well as small compositions, are allowed to have abundance of merit; but in the latter his penciling was more neat, and his colouring more transparent. His taste of design, though considerably tainted with the Flemish manner, is tolerably correct; and in many respects his ideas are just, learned, and elevated, though his drawing is sometimes inaccurate. There is a celebrated picture of this master at Antwerp, of which the subject is, Christ in the house of the Pharisee, and Mary Magdalen washing his feet; in which composition he has shown a fine disposition, good penciling, and a pleasing tone of colour. In the church of St. Peter, at Mechlin, is a Nativity by Quellinus, which has been mistaken for the work of Vandyck; in that of St. Andrew, at Antwerp, is the Guardian Angel; and at Ghent, an altar-piece representing the Flight into Egypt. All these are admirable performances. He was also an excellent painter of portrait, much in the manner of Vandyck. He died at Antwerp in 1678. He etched some prints, chiefly after Rubens.

QUELLINUS, JOHN ERASMUS, called *The Young*. He was the son and scholar of Erasmus, and was born at Antwerp in 1629. Having often heard his father regret that he had never been in Italy, he resolved to go thither, and this object he accomplished at the age of twenty-one, first visiting Venice, where he studied the works of Paolo Veronese, whose style he adopted. From thence he went to Naples, Florence, and Rome, in all which places he obtained considerable employment, and executed some grand works, which extended his reputation. At the desire of his father he returned to Antwerp, where he received numerous commissions for the decoration of the churches and convents, as well as for private collections. His design was correct, his draperies were large,

noble, and flowing; and his back-grounds were enriched with obelisks, monuments, or magnificent architecture. His figures are disposed with propriety and judgment; his expression is lively; and his colouring agreeably heightened by a fine effect of the chiaro-oscuro. Many of his works are improperly ascribed to his father; though, whoever observes the productions of both artists, cannot but perceive at first sight, that the son was far superior to Erasmus, as well in the taste of design and the disposition of his subjects, as in the correctness of his figures and the elegance of their forms. His most capital painting is in the church of the abbey of St. Michael, at Antwerp. The figures are as large as life, and the subject is Christ healing the Sick. It is a large, or rather a vast composition; and is so much in the style of Veronese, that it might be easily ascribed to that great painter. The ornamental architecture is admirable; and though the composition consists of a prodigious number of figures, the whole is without confusion. In the refectory of the same abbey, he painted the four Repasts, mentioned in the Gospels; in the church of Notre Dame, at Mechlin, is a Last Supper, all painted by the younger Quellinus in an admirable manner. This artist ranks in the Flemish school next to Rubens and Vandyck; but his colouring is in the Venetian style. He died at Antwerp in 1715.

QUILLART, PETER ANTHONY. This artist was born at Paris in 1711. He had Anthony Watteau for his master; after which he went to Portugal, where he was appointed painter to the Queen, and elected a member of the academy of Lisbon. He also practised engraving, but died young about 1741.

R.

RABEL, JOHN. This artist, who was a native of France, practised both painting and engraving, but chiefly the latter, both in wood and on copper. His son *Daniel Rabel*, was a landscape painter, and published several etchings from his own designs. The father lived about 1586, and the son in 1620.

RABON, PETER. This French painter was born at Havre-de-Grace, in Normandy, in 1616, and died at Paris in 1684. He excelled in portrait; but his son *Nicholas Rabon*, who was born at Paris in 1644, distinguished himself in history. He died at Hermant in 1686.

RACCHETTI, BERNARDO. This painter was born at Milan in 1639, and studied under his uncle Giovanni Ghi-

solfi, who took care to guide him in that method which was most likely to render him eminent. For a considerable time he practised perspective and architecture; and at last painted so well in the style and manner of his master, that his pictures are frequently mistaken for those of Ghisolfi. His usual subjects are sea-ports, enriched with superb buildings, which he executed with spirit and judgment. His perspective is remarkably true, and none of his contemporaries exceeded him in the artful management of the chiaro-oscuro. He died at Milan in 1702.

RADEMAKER, GERARD. He was born at Amsterdam in 1672, and after learning the principles of drawing and perspective from his father, who was an architect, he became the pupil of Van Goor, a portrait painter. On the death of that artist, Gerard undertook to teach drawing and design, in which capacity he had the good fortune to be employed as the instructor of the niece of the Bishop of Sebasto. That prelate was so pleased with his agreeable behaviour, that he took him in his suite to Rome, where he spent three years in studying every thing that could contribute to his improvement. On his return to Holland, his merit procured him friends, favour, and employment; his works were eagerly purchased by persons of the first rank; he was engaged in several considerable undertakings; and the fertility of his genius, as well as the facility with which he painted, enabled him to finish abundance of designs in a short time. He is esteemed one of the good masters of the Dutch school; and his style of composition shows, not only the extensiveness and grandeur of his ideas, but also a genius well cultivated, by studying the best models. In architecture and perspective he was equalled by few of his contemporaries; and his view of St. Peter's, at Rome, is accounted a master-piece, as well for the handling as for the truth and exactness of the design. But he also painted historical subjects with great ability, and in the Stadthouse, at Amsterdam, is a picture by him, representing the regency of that city. He was fond of introducing bas-relief and embossed work into most of his compositions, which he designed with singular art, truth, and elegance. He died at Amsterdam in 1711.

RADEMAKER, ABRAHAM. He was born at Amsterdam in 1675, and is supposed to have been a younger brother of the preceding. This, however, is doubtful, especially as we are confidently told that he became eminent in his profession without the assistance of any master. At first he spent whole days and nights in drawing and copying with Indian ink, till he arrived at great perfection in that manner

of painting; and he also practised water colours, which he managed with full as much freedom of touch as if he had painted in oil; to the surprise, as well as the approbation of all the artists of his time. He excelled in landscapes, and the views of towns in Holland. His invention was remarkably fertile, and he was never at a loss to furnish an endless variety of scenes and subjects, from the power of his active imagination, without having recourse to nature. He composed readily and agreeably; and filled his pieces with suitable figures, and animals, well designed and grouped. And as he had applied to the study of architecture and perspective, he usually adorned his designs with elegant ruins, or the vestiges of ancient edifices. His colouring is bright, strong, and of a very pleasing tone, which compensates for the appearance of a little dryness observable in his larger works; which defect, it is supposed, he contracted by a habit of painting in small. He went to reside at Haerlem, where he was admitted into the society of artists; but unhappily, while on his work a number of peasants assaulted his house, under the persuasion that he was contriving some scheme against their religion, and it was with difficulty that he escaped out of their hands; but the terror he endured from the circumstance preyed upon his spirits, and hastened his death in 1735. This artist's drawings and designs in water-colours and Indian ink, are to be seen frequently in the collections of the curious, and are much valued for the neatness and delicacy with which they are finished. He also engraved from his own designs three hundred ancient remains in Holland and the Low Countries. These were published at Amsterdam in 1731.

RAEBURN, HENRY. This ingenious artist was a native of Edinburgh, but received his instruction in Italy. On his return home he became distinguished as a portrait painter, though he also exhibited a few historical pieces at the Royal Academy in London, of which he was a member. Of that of Edinburgh he was chosen president, and when his present majesty visited his northern capital, the honour of knighthood was conferred upon him, and he subsequently received the appointment of first portrait painter to the king in Scotland. He, however, enjoyed this honour only a few months, dying at his house near Edinburgh, July 6, 1823. Sir Henry was also a member of the academy of painting at Florence, and of that at New York. In portrait he was only second to Sir Thomas Lawrence, in the peculiar chasteness, depth of colouring, and faithfulness of resemblance. His full length pictures of the late Earl of Hopetoun, Lord

Frederick Campbell, Sir David Baird, Adam Rolland of Glengarry, and many more, might be adduced as proofs that he was equally remarkable for correctness of drawing, freedom of penciling, brilliancy of colouring, and a personification of character not less vigorous than graceful. He possessed the rare faculty of producing in every instance the most striking and agreeable likeness, and of indicating intellectual expression and dignity of demeanour wherever they appeared in the original; often approaching in his portraits to the elevation of historical painting. His modesty was equal to his talents; and in his intercourse with the young candidates for public favour, he was uniformly kind, communicative, and liberal. He was not only an artist, but a patron of the arts, and his gallery and study were always open to young aspirants.

RAFFAELLE, or RAFFAELLO SANZIO. This prince of painters, was the only child of Giovanni Sanzio, an ordinary artist of Urbino, and was born in that city, on Good Friday, March 28, 1483. Having been instructed in the rudiments of drawing by his father, he was taken to Perugia, and there placed as a pupil with Pietro Vanucci, commonly called *Perugino*, who is said from the beginning to have predicted his future eminence. In this school he studied with indefatigable diligence, and imitated his master so closely, that their works could hardly be distinguished one from the other; a circumstance, however, which only served to rivet the affection of Perugino more firmly for his scholar, while Raffaelle strove to repay his regard, by unwearied assiduity and endeavours to excel. In 1499, being then only sixteen years old, he quitted Perugino, and began soon after to execute some designs of his own for the churches, and private persons. Among those early productions of his genius are mentioned, the Crowning of the Virgin, in the convent of the Eremitani; the Crucifixion, in the Dominican church, at Citta di Castello; and a Holy Family, at Formo, in which the Virgin is represented as lifting a veil from the Infant, who is asleep. This last picture has an initial inscription, to the following effect. *Raffaelle Sanctius, Urbinas, anno ætatis XVII. pinxit.* His next picture was the Marriage of the Virgin, painted for the church of St. Francis, at Citta di Castello; and in all these performances the dawn of his greatness was visible, though the manner of Perugino was predominant. About this time, his fellow pupil, Pinturicchio, being employed by Cardinal Piccolomini to ornament the library at Sienna, requested Raffaelle to become his coadjutor in that work. He assented; and the two artists began there ten large pictures,

illustrative of the history of Pope Pius II. Difficult and novel as the enterprise was, Raffaelle bent his mind upon it, and drew the sketches and cartoons for the whole work. Previous to the completion of these paintings, however, he went to Florence, where the performances of Masaccio and Lionardo da Vinci attracted his attention, and contributed to his improvement. In this city he had also the good fortune to become acquainted with Fra Bartolomeo di St. Marco, who instructed him in the true principles of colouring and the chiaro-oscuro, for which in return Raffaelle taught his friend the rules and practice of perspective. After a short stay at Florence, the death of his father obliged him to return to Urbino, where the duke engaged him to paint for his palace, four pictures, which were much valued. In 1505, he removed to Perugia, being commissioned there to paint the chapel of St. Severo; and a Crucifixion, in the Camaldolian monastery. The latter he executed himself, but the former work he left to be completed by his old master; being resolved to return to Florence for the continuance of his studies, well persuaded, that he had yet much to learn in foreshortening, and the representation of beauty. He remained at Florence near two-years, during which period he painted the Virgin with the Infant and St. John, which is in the ducal gallery; and the Entombing of Christ, for the Franciscan church at Perugia, but now in the palazzo Borghese. This last is deservedly styled by Vasari, a most divine picture; the heads command veneration, and the sorrow manifested in the countenances cannot fail to excite sympathetic emotions in the most indifferent beholder. The reputation which Raffaelle acquired by these productions having reached Rome, he was invited thither by Pope Julius II. who was at that time engaged in ornamenting the Vatican. At the beginning of 1508, the young Raffaelle presented himself to the pontiff, by whom he was cordially received, and immediately employed in decorating a superb suite of apartments called *La Segnatura*. Here he begun a set of emblematical pictures of Theology, Philosophy, Poetry, and Jurisprudence; the design of which gave so much satisfaction to the pope, that he ordered all the paintings on the walls of his palace to be obliterated, and replaced by the productions of Raffaelle. The mandate was instantly put in execution, and the works of former masters disappeared, with the exception of one painted by Perugino, which was saved through the earnest intercession of Raffaelle, out of respect to his old friend and preceptor. In the first compartment, Raffaelle has represented the four Evangelists; the four great Fathers of the

Latin church, and the principal doctors; above is a picture of the Trinity, and below, an altar with the Eucharist upon it, whence this piece has erroneously obtained the name of the Dispute on the Sacrament. On the other end of the apartment is a representation of Philosophy, in which are introduced Socrates instructing Alcibiades; Pythagoras surrounded by disciples; Plato and Aristotle delivering lectures, Zoroaster, Archimedes, and Diogenes. This picture, which contains fifty-two figures, is denominated the School of Athens. The third compartment represents Jurisprudence, in the persons of Justinian delivering the Civil Law to Trebonianus, and Pope Gregory IX. communicating the Decretals to an advocate; while above are the emblematic figures of Prudence, Temperance, and Fortitude. The fourth piece is devoted to Poetry, wherein are introduced Apollo and the Muses on Parnassus, surrounded by Greek, Latin, and Italian bards; Homer being placed between Virgil and Dante. In the second apartment, the painting of which was begun in 1512, Raffaelle has taken for one of his subjects, the Vision of Heliodorus in the temple at Jerusalem, and the saving of the sacred edifice by the interposition of an angel. On the other sides of the same apartment are, the Miracle of the Mass; the deliverance of St. Peter from Prison, and St. Leo the Great stopping the progress of Attila. While engaged on these pictures, Pope Julius died, and was succeeded by Leo. X. a zealous friend to the arts, and therefore readily disposed to patronize Raffaelle, who went on in his work with alacrity. In the third apartment, he painted four pieces, one representing the defeat of the Saracens by Pope Leo, at Ostia; the second describes the conflagration of the Borgio Vecchio, and its miraculous cessation by the same pontiff; the third is a picture of the Coronation of Charlemagne; and the fourth exhibits Leo III. vindicating himself by an appeal to the Gospels. These important works, which occupied nine years, were completed in 1517, and the rooms thus ornamented obtained the name, which they still retain, of the Stanze of Raffaelle. Besides these performances, he within the same period painted the principal events in the history of Constantine; twelve whole length figures of the Apostles; and several small pictures for the ceilings of the palace. He also found time to study architecture under his uncle Bramante, whom he succeeded in 1515, as superintendant of the building of St. Peter's church, with a salary of three hundred golden crowns, which is more than what Sir Christopher Wren had near two centuries afterwards, for designing and directing the great work of St. Paul's, in London. The same year, Raf-

jaelle accompanied the pope to Florence, where he constructed a design for the façade of the church of St. Lorenzo; and another of a palace for the bishop of Troja. He also designed the Caffarelli palace at Rome; one for the Marquis Giovanni Batista della Salticella; a villa for the Cardinal Giulio de Medici; a set of stables for the Prince Ghigi; and a chapel in the church of St. Mario del Popolo. To return to the paintings of this illustrious artist. When he had completed the ornaments of the three principal apartments of the Vatican, his powers were directed to the decoration of the arcades of the same palace, now known by the name of the Loggie, the architecture of which, though begun by Bramante, was finished by his nephew. Here Raffaelle and his assistants painted thirteen ceilings, each containing four subjects taken from sacred history, but the whole were designed and harmonized by himself. The entire series has been engraved, and goes commonly by the title of Raffaelle's Bible. About the same period of his active life, he also designed the celebrated Cartoons for the tapestry hangings of the papal chapel, representing the leading events recorded in the four Gospels, and Acts of the Apostles. These designs after having been wrought in Flanders, came to this country, and have long formed a part of the Royal collections. They have been engraved more than once, and recently by Mr. Holloway, in the first style of art, after the laborious application of many years. Besides his works in the Vatican, Raffaelle executed a number of frescoes, and other admirable performances, particularly in the Farnesina, where he painted the Triumph of Galatea, and designed a set of pictures of the Loves of Cupid and Psyche. Of his pieces in oil, the principal are a St. Cecilia, painted for the church of St. Giovanni in Monte, at Bologna; Christ carrying the Cross, which is, or was, in the royal collection at Madrid; St. Margaret and St. George, formerly in the possession of our Charles I. and now in the Louvre; St. John in the Desert; and a Holy Family, in the same repository; and a Virgin with the Child in her lap at Loretto; which cannot be looked on without a feeling of awe, as well as admiration, the grandeur of the objects excluding all idea of the artist. There appears in the face of the Virgin somewhat more than mortal; and the child, though in the innocent posture of throwing up the legs and arms, with all the air of infancy in the face, has divinity stamped throughout. The look of the Saviour is sweeter than that of a human face; and yet with all the grace that is diffused through it, there is in it an air, that impresses the beholder with veneration. The disposition in this picture has an ini-

mitable dignity and ease, the drapery of the Virgin has a noble simplicity, and the attitude of the head has such an inconceivable grace and softness, as not only charms, but astonishes the spectator. The last, and perhaps the greatest work of this immortal artist in oil, is the Transfiguration of Christ, which he painted for the Cardinal de Medici. At the foot of Mount Tabor is an assembled multitude, among whom are the disciples of our Lord, endeavouring in vain to relieve a youth from the dominion of an evil spirit. The various emotions of the different parties in this groupe are most characteristic of horror, doubt, anxiety, and pity; but the mind is soon carried beyond the touching scene below to the more sublime one above, where Christ appears elevated in the air, surrounded with glory, between Moses and Elias, while the three favoured apostles kneel in devout astonishment on the ground. With this great work the labours and life of the painter terminated, for while engaged upon it he was attacked by a fever, which, for want of proper treatment, carried him off on Good Friday, April 7, 1520, when he had just completed his thirty-seventh year. His body lay in state in the room where he had been accustomed to study, and the picture of the Transfiguration was placed near to the bier, for the contemplation of those who came to pay their respects to the last remains of the illustrious artist. The funeral was performed with great pomp at the Pantheon, and Cardinal Bembo, by the desire of the pope, wrote the following inscription for the tomb, which was soon afterwards erected to the memory of Raffaelle:

D. O. M.
RAPHAELI SANCTIO JOAN. F. URBINATI,
PICTORI EMINENTISS. VETERUMQUE ÆMULO,
CUJUS SPIRANTEIS PROPE IMAGINEIS SI
CONTEMPLARE NATURÆ ATQUE ARTIS FŒDUS FACILE
INSPEXERIS.
JULII II. ET LEONIS X. PONT. MAX. PICTURÆ
ET ARCHITECT. OPERIBUS GLORIAM AUXIT.
VIXIT. A. XXXVII. INTEGER INTEGROS
QUO DIE NATUS EST, EO ESSE DESIIT.
VII. ID. APRIL. M. D.XX.
ILLE HIC EST RAPHAEL, TIMUIT QUO SOSPITE VINCI
RERUM MAGNA PARENS, ET MORIENTE MORI.

Raffaelle was never married; though the Cardinal di Bibbiena offered him his niece, which high alliance he is said to have declined, because the honours of the purple were held out to him by the pope, with whom he was a great favourite, and

who made him groom of his chamber. In early life he became attached to a young woman, the daughter of a baker at Rome, thence called, by way of distinction, La Bella Fornarina, and she became his mistress; to her he was solely and constantly attached, and he left her by his will enough to maintain her in a state of independence. The rest of his property he bequeathed to a relation at Urbino, and to two of his scholars, Giulio Romano and Francesco Penni, appointing an intimate friend, Turini da Pascia, his executor. Raffaelle was not only eminent as a painter and an architect, but he strove to emulate his great contemporary Michel Angelo, in being a sculptor also. We are informed that, with his own hand he executed some statues, but only one is referred to with certainty, and that was the statue of a child, which came into the possession of Giulio Romano. That this piece of sculpture was the production of Raffaelle, is proved by a letter of Count Castiglione, written in 1523, but it is not known what became of it after the death of Giulio. There is, however, in the Ghigi chapel, in the church of St. Maria del Popolo, at Rome, a marble statue of Jonah, executed from a model by Raffaelle, and under his particular inspection, by Lorenzetto. It should be observed also, that this extraordinary man was likewise a poet, and there is extant an affecting sonnet in Italian, written by him only a day or two before his death, in which he compares himself to a sinking vessel, abandoned by all her crew. Every accomplishment and qualification necessary to form an illustrious painter were combined in Raffaelle; sublimity of thought, a fruitful and rich invention, remarkable correctness of drawing and design, and a wonderful disposition and expression. His attitudes are noble, natural, and graceful; and contrasted without the smallest appearance of affectation or constraint; and to the elegance and grandeur of the antique he added the simplicity of nature. For though he admired the antique statues highly, yet he studied nature with equal assiduity; from which combined attention resulted that amazing variety and elegance in the forms, actions, and attitudes of his figures, and those delicate and graceful airs of the heads which distinguish his compositions from all others; and in which he surpassed all the great masters who have flourished since the revival of the art. It has been objected to him, that by too nice a regard to the purity and correctness of his outline, it often became hard: but whatever small imperfections may be imputed to this inimitable artist, he is allowed to have diffused through all his works, more truth, grace, and sublimity, than any painter who has appeared before or since. Corregio

alone could enter into a competition with him for grace; but he was unequal to Raffaelle in every thing else. At different periods of his life Raffaelle had very different manners. His first was derived from the school of Perugino, which he retained a long time; and it is the opinion of some that he never entirely abandoned it. But when he contemplated the cartoons of Buonaroti and Lionardo da Vinci, he in a great measure divested himself of the dryness of his first master; and blending the boldness of Michel Angelo with his own graceful ideas, he formed a style of design more perfect than his model, and at last struck out a manner peculiar to himself, and superior to all others, full of grace, dignity, ease, and elegance, which he retained as long as he lived. He excelled in portrait as well as in history, and by his pencil immortalized the Popes Julius II. and Leo X. with many of the cardinals, representing them with such life and nature, dignity of character and expression, as surpasses the power of description. The portrait of the first of these popes is now in the British National, or Royal Gallery. He finished his pictures, especially those in oil, exquisitely; and took every care to give them the utmost perfection; and yet he is said to have been very expeditious in his method of working. From the time that he shook off the dry taste of Perugino, his draperies were cast in a most noble style; disposed with an elegant mixture of simplicity and grandeur; and always so placed, that the finer parts of the naked, particularly about the joints, were discernible in every figure. It is remarkable that the frescoes of Raffaelle in the Vatican do not strike the beholder immediately with that surprise which might be expected from the fame of the painter and the excellence of the work. This effect is supposed by De Piles to be occasioned by the want of a strength of colouring proper for each object; that colouring not being sufficiently supported by a powerful chiaro-oscuro. But Montesquieu accounts for it in a better manner. He observes, that the works of Raffaelle strike little at first sight, because nature is so well imitated, that a spectator is no more surprised than he would be on seeing the object itself, which would excite no degree of surprise at all. On the other hand, an uncommon expression, strong colouring, or odd and singular attitudes by an inferior artist, strike us at first sight; because we have not been accustomed to them. To illustrate this point, he compares Raffaelle to Virgil, as sublime, easy, natural, and majestic; and the Venetian painters, with their constrained attitudes, he compares to Lucan. Virgil, who is the poet of nature, strikes us at first less, in order to impress us afterwards more sensibly; Lucan

strikes immediately, but the effect is soon lost. But let us hear Sir Joshua Reynolds on this subject: "It has frequently happened," says he, "as I was informed by the keeper of the Vatican, that many of those whom he had conducted through the various apartments of that edifice, when about to be dismissed, have asked for the works of Raffaelle, and would not believe that they had already passed through the rooms where they are preserved, so little impression had those performances made upon them. One of the first painters now in France, once told me that this circumstance happened to himself, though he now looks upon Raffaelle with that veneration which he deserves from all painters and lovers of the art. I remember very well my own disappointment when I first visited the Vatican; but on confessing my feelings to a brother student, of whose ingenuousness I had a high opinion, he acknowledged that the works of Raffaelle had the same effect upon him, or rather that they did not produce the effect which he expected. This was a great relief to my mind, and on inquiring further of other students, I found that those persons only, who from natural imbecility appeared to be incapable of ever relishing those divine performances, made pretensions to instantaneous raptures on first beholding them. In justice to myself, however, I must add, that though disappointed and mortified at not finding myself enraptured with the works of this great master, I did not for a moment conceive or suppose that the name of Raffaelle, and those admirable paintings in particular, owed their reputation to the ignorance and prejudice of mankind; on the contrary, my not relishing them, as I was conscious I ought to have done, was one of the most humiliating circumstances that ever happened to me. I found myself in the midst of works executed upon principles with which I was unacquainted: I felt my ignorance, and stood abashed. All the indigested notions of painting which I had brought with me from England, where the art was in the lowest state it had ever been in (it could not indeed be lower), were to be totally done away with, and eradicated from my mind. It was necessary, as it is expressed on a very solemn occasion, that I should become as a little child; notwithstanding my disappointment, I proceeded to copy some of those excellent works. I viewed them again and again; I even affected to feel their merit, and to admire them more than I really did. In a short time a new taste, and new perception began to dawn upon me, and I was convinced that I had originally formed a false opinion of the perfection of the art, and that this great painter was well entitled to the high rank which he holds in the

estimation of the world. The truth is, that if these works had really been what I expected, they would have contained beauties, superficial and alluring, but by no means such as would have entitled them to the great reputation which they have so long and so justly obtained. Having since that period, frequently revolved this subject in my mind, I am now clearly of opinion, that a relish for the higher excellencies of the art is an acquired taste, which no man ever possessed without long cultivation, and great labour and attention. On such occasions as that which I have mentioned, we are often ashamed of our apparent dullness; as if it were to be expected that our minds, like tinder, should instantly catch fire from the divine spark of Raffaelle's genius. I flatter myself that now it would be so, and that I have a just and lively perception of his great powers; but let it be always remembered, that the excellence of his style is not on the surface, but lies deep, and at first view is seen but mistily. It is the florid style which strikes at once, and captivates the eye for a time, without ever satisfying the judgment. Nor does painting in this respect differ from other arts: a just poetical taste, and the acquisition of a nice discriminative musical ear, are equally the work of time. Even the eye, however perfect in itself, is often unable to distinguish between the brilliancy of two diamonds, though the experienced jeweller will be amazed at its blindness, not considering that there was a time when he himself could not have been able to pronounce which of the two was the most perfect, and that his own power of discrimination was acquired by slow and imperceptible degrees." The prodigious number of works in which Raffaelle was engaged, constrained him to procure young artists to assist him in the execution of his designs; by which means, many eminent painters were formed under his direction. But he was so particularly careful, that he corrected with his own hand whatever he found imperfectly executed by his scholars, and he gave those finishing touches to the whole, which have rendered these performances the admiration of the world. In the church of St. Augustine, at Rome, Raffaelle painted in fresco the prophet Isaiah, intended as the commencement of a series of pictures to ornament that edifice; but some dispute arising concerning the expense, the fathers of the order relinquished their original design; a loss much to be regretted, as the style of this piece is equal to any of his works. This dispute concerning the price is said to have been referred to Michel Angelo to adjust, who settled it in one word, by telling the monks that the knee alone was worth more money. The subsequent con-

duct of Buonaroti, in setting up Sebastiano del Piombo, as a competitor with Raffaelle, was less to his credit, and certainly originated in a spirit of envy. When Raffaelle exhibited his design of the Transfiguration, Michel composed one of the Resurrection of Lazarus, the painting of which was entrusted to Sebastiano, who produced a very fine picture, but by no means worthy of a comparison with that which it was intended to rival. This piece of Piombo's formed part of the Orleans collection, from whence it was purchased by the late Mr. Angerstein for two thousand guineas, and is now in the British National Gallery. Some of the admirers of Michel Angelo have endeavoured to disparage the extraordinary merits of Raffaelle, by insinuating that he was indebted for his grandeur of style to the designs of Buonaroti in the Sistine chapel, to which he obtained access by the means of his relative Bramante. This pitiful calumny, however, carries its own refutation with it, for Raffaelle not only began his great works in the Vatican, but had actually executed the best part of them, long before Michel Angelo was employed in the Sistine chapel. Extended as this article is, we cannot forego the pleasure of extracting the character of this great painter, as drawn by the masterly hand of Mr. Fuseli. "General opinion," says he, "has placed Raffaelle at the head of his art, not because he possessed a decided superiority over every other painter in every branch, but because no other artist ever united with his own peculiar excellence, all the other parts of the art in an equal degree with him. The drama, or the representation of character in conflict with passion, was his sphere; to represent which, his invention in the choice of the moment, his composition in the arrangement of his actors, and his expression in the delineation of their emotions, were, and perhaps ever will be, unrivalled. To this he added a style of design dictated by the subject, a colour correspondent thereto, all the grace which propriety permitted or sentiment suggested, and as much chiaro-oscuro as was compatible with his desire of perspicuity. It is therefore only when he forsook the drama to make excursions into the pure epic or sublime, that his forms became inadequate, and inferior to those of Michel Angelo. It is only in subjects where colour becomes the ruling principle, that he is excelled by Titian; and he yields to Corregio only in that grace and chiaro-oscuro, which is less the minister of propriety and sentiment, than its charming abuse or voluptuous excess, and sacrifices to the eye what is claimed by the mind. Michel Angelo appears to have had no infancy; his earliest works equal in principle and elements of style the vigorous offspring

of his virility. Raffaelle we see in his cradle, we hear him stammer; but propriety rocked the cradle, and character formed his lips. Even in the trammels of Pietro Perugino, dry and servile in his style of design, formal in his composition, he yet traced what was essential, and separated it from the accidental in figure and subject. The works of Lionardo, and the cartoon of Pisa, invigorated his eye, but it was the antique that completed the system which he had begun to establish on nature. From thence he learned discrimination and propriety of form. He found that in the construction of the body, the articulation of the bones was the true cause of ease and grace in the action of the limbs, and that to their knowledge of this the ancients were indebted for their superiority. He discovered that certain features were fittest for particular expressions, and were peculiar to certain characters; that such a head, such hands, and such feet, are the stamina of such a body; and thus, on physiognomy, he established a uniformity of parts. When he designed, his attention was immediately decided to the primary intention and motive of his figure, next to his general measure, then to the bones and their articulation, from thence to the principal muscles, then to their attendant nerves, and at last to the more or less essential minutiæ; but the characteristic part of the subject is infallibly the distinguishing part of his design, whether it be a rapid sketch or a more finished drawing. The strokes of his pen or pencil are themselves characteristic; following the direction and texture of the part, flesh in their rounding, tendons in straight, and bones in angular lines. Such was the felicity and propriety of Raffaelle when employed in the dramatic evolutions of character; but both suffered when he attempted to abstract the forms of sublimity and beauty. His gods never rose above prophetic or patriarchal forms; and if the finger of Michel Angelo impressed the divine countenance oftener with sternness than awe, the divinities of Raffaelle are sometimes too affable and mild. But though he was chiefly made to walk with dignity on earth, he soared above it in the conception of Christ on Mount Tabor, and still more in the frown of the angelic countenance that withers the strength of Heliodorus. Of ideal beauty, though he himself in his letter to Count Castiglione says, that from its scarcity in life he made attempts to reach it by an idea formed in his own mind, he certainly wanted that standard which guided him in character; his goddesses and mythologic females are no more than aggravations of the generic forms of Michel Angelo. Roundness, mildness, sanctity, and insipidity, compose in general the features of his ma-

donnas, transcripts of the nursery, or some favourite face. The Madonna del Impanato, the Madonna della Sedia, and Madonna Bella are of this character, which arises chiefly from the high, rounded, smooth forehead, the shaven vacuity between the arched semi-circular eye-brows, their elevation above the eyes, and the ungraceful division and scanty growth of hair. This indeed might proceed from his desire not to stain the virgin character of sanctity with the most distant tint of meretricious charms; for in his Magdalens he throws the hair about with luxuriant profusion, and surrounds the breasts and shoulders with undulating waves and plaids of gold. The character of Mary Magdalen met his own, for it was that of passion. It is evident from every picture or design in which she had a part, that he supposed her enamoured. When she follows the body of the Saviour to the tomb, or throws herself dishevelled over his feet, or addresses him when he bears his cross, the cast of her features, her mode and action, are the character of love in agony. When the drama inspired Raffaelle, his women became at once definitions of grace and pathos. Such is the exquisite love and turn of the averted half-kneeling female with two children among the spectators of the punishment inflicted on Heliodorus; her attitude, the turn of her neck, supplies all face, and intimates more than he ever expressed by features."

RAFFAELLE DA RHEGIO, *see* RHEGIO.

RAFFAELLINO, DEL COLLE. This painter was born at Citta St. Sopolcro, and studied successfully under Raffaelle, and Giulio Romano, to whom he became an assistant both in the Vatican and at Mantua. His principal works are two pieces at his native place, one representing the Resurrection, in the church of St. Roche; and the other the Assumption of the Virgin, in the Conventuali. These are admirable performances. He lived about 1550.

RAGGI, PIETRO PAOLO. He was born at Vienna, about 1650, but was educated at Genoa, though his instructor in painting is not known. His principal works are at Genoa and Bergamo, in which last city he long resided, and died there in 1724. As an historical painter he produced a St. Bonaventure, in the Nunziata del Guastato at Genoa; and at Bergamo, two fine pictures, one of St. Lorenzo, and the other of the death of St. Mary Magdalen. He was also a good painter of landscapes, which he adorned with shepherds and satyrs, in the style of Castiglione and Carpioni.

RAHART, FLORENT DELAMERE. This French artist

was born at Bayeux in 1630, and died at Versailles in 1718. He was esteemed a good painter of portraits.

RAINIERI, FRANCESCO. This Italian artist was born at Mantua about 1680, and had Giovanni Canti for his instructor in painting, whose manner he imitated, and nearly equalled. He painted landscapes and battle pieces, in which the figures are superior to those of his master. He died in 1758.

RAMA, CAMILLO. This Italian painter was a native of Brescia, and the scholar of young Palma, whose style he followed with great success. In the convent of the Carmelites, at Brescia, are some fine productions of his pencil; and there are others in the churches of the same city.

RAMBALDI, CARLO. He was born at Bologna in 1680, and had Domenico Viani for his instructor. He became eminent in history, and among his works the following are mentioned as worthy of notice; the Death of St. Joseph, in the church of St. Gregorio, at Bologna; the Visitation of the Virgin, in St. Guiseppe; and St. Francis Xavier, in St. Lucia. He died in 1717.

RAMELLI, PADRE FELICE. He was born at Asti, in Piedmont, in 1666, and learned the art of painting from Padre Abbate Danese, but finished his studies at Rome, where he became an ecclesiastic, and one of the canons in the church of St. John Lateran. He was truly excellent, and painted historical subjects and portraits with equal delicacy, in miniature, which procured him an invitation from the King of Sardinia to visit Turin, where he executed for that monarch, the pictures of the most celebrated masters in small, from originals done by themselves: some of these he copied in the Florentine gallery. He finished his pieces with incredible neatness, and in a small compass gave every portrait the look of nature and life. These works are preserved in the cabinet of the King of Sardinia, and among the heads of the artists, he has taken care to perpetuate his own, which he has represented in the habit of his order. His style of painting was beautiful, and his colouring lively. Most of his performances, however, are at Rome, the usual place of his residence, and are held there in the highest estimation. He died in 1740.

RAMIREZ, JOSEPH. This Spanish artist was born at Valencia, about 1625. He studied under Geronimo de Espinosa, whose style he imitated. His principal works are in the convent of St. Felipe Neri, in his native city, and the best is a picture of the Virgin. He died at Valencia in 1686.

RAMSAY, ALLAN. This artist was the son of Allan Ramsay the poet, and was born at Edinburgh in 1709. At the age of twelve he began the study of painting, after which he became a pupil of one Mr. Hyssidge, in London; but in 1736 he went to Italy, where he continued three years, and resided chiefly at Rome. After his return he practised for some time at Edinburgh, from whence he repaired to London, and acquired a considerable degree of reputation in his profession. By the interest of Lord Bute he was introduced to his late Majesty, then Prince of Wales, whose portrait he painted, one a whole length, and the other a profile, both of which were engraved. There are also mezzotinto prints after pictures which he painted of some of the principal nobility. On the death of Mr. Shakelton, in 1767, he was appointed principal painter to the king, a situation which he retained till his death, though he retired from practice about eight years after his appointment. He visited Rome four different times, and on his return from his last tour, in which he was accompanied by his son, Major-General Ramsay, he died a few days after landing at Dover, August 10, 1784. Mr. Ramsay's portraits possess a calm representation of nature, that much exceeds the affectation which prevailed among his contemporary artists; and it must be allowed, that he was one of the first of those who contributed to improve the degenerate style of portrait painting. Rouquet, in his treatise entitled The Present State of the Arts in England, published in 1755, mentions Mr. Ramsay as "an able painter, who, acknowledging no other guide than nature, brought a rational taste of resemblance with him from Italy; he showed, even in his portraits, that just, steady spirit which he so agreeably displays in his conversation." He was a man of much literary taste, and in 1754, founded at Edinburgh, the "Select Society," to which all the eminently learned men of that city belonged. He wrote some ingenious pieces on controverted topics of history, politics, and criticism, published in one volume, under the title of the Investigator. He also wrote a pamphlet on the subject of Elizabeth Canning, which attracted much attention at the time, and was the means of opening the eyes of the public, and even of the judges, to the real truth and explanation of that mysterious event. Mr. Ramsay was a good Latin, French, and Italian scholar, and, like Cato, learned Greek in his old age. He is frequently mentioned by Boswell as being of Dr. Johnson's parties, who said of him, "You will not find a man in whose conversation there is more instruction, more information, and more elegance than in Ramsay's."

RANC, JOHN. This French portrait painter was born at Montpelier in 1674, and had Hyacinth Rigaud for his preceptor, whose manner he followed very happily. The following anecdote is told of Ranc, though we apprehend that it has been also related of some others. Having painted the portrait of a person of distinction, on which he had exerted all his powers, he was greatly mortified at hearing the friends of the gentleman declare that it was not all like him. The painter promised to alter the picture, but instead of doing so, he prevailed with the gentleman to place his head through a perforated canvass, so as to make it appear like a picture. The critics were still dissatisfied, and said it had no resemblance to the original, on which the gentleman opened his lips, and exclaimed, "You are mistaken, gentlemen, for 'tis I myself!" In 1724, Ranc went on invitation to the court of Madrid, where he was appointed principal painter to the king. He also painted the portraits of the royal family of Portugal. He died at Madrid in 1735.

RANDA, ANTONIO. This artist was a native of Bologna, and successively the scholar of Guido and Massari; after which he became painter to the duke of Modena. His principal works are in the churches of Bologna and Ferrara, particularly the latter city, where are St. Felipe Neri, in the church of St. Stephen; and an altar-piece in that of St. Libera, representing the Virgin and Child with St. Francis. He died about 1640.

RAOUX, JOHN. He was born at Montpelier in 1677, and was the disciple of Bon de Boulongne; but on obtaining the prize at the academy, he was sent to pursue his studies in Italy, on a royal pension. He continued at Rome and Venice ten years, and acquired there a good manner of colouring, after which he followed his profession in several parts of Italy with credit. He painted historical subjects and portraits; and on his return to France was received into the academy, but afterwards removed to England, where he was employed by Sir Andrew Fountaine. The principal work of this master, in France, was the representation of the different ages of man, comprised in four pictures, which he painted for the prior of Vendome. He also painted a picture of Telemachus in the island of Calypso; and another of a Sleeping Venus; both of which have been engraved. He died at Paris in 1734.

RATHBONE, JOHN. This English landscape painter was born in Cheshire about 1750. He was wholly self taught, notwithstanding which, by a constant study of nature, he be-

came a considerable artist, except in figures, which were mostly inserted in his pictures by other painters. He died in 1807.

RATTI, Giovanni Agostino. He was born at Savona in 1699, but studied at Rome under Benedetto Luti. He painted historical subjects; but excelled in decorations for the theatre, and caricatures. Of his greater works, the best is the death of John the Baptist, in the church of that saint at Savona. He died at Genoa in 1775.

RAVESTEYN, John Van. He was born at the Hague about 1580, and though it is uncertain to what master he owed his instruction, his works are evidences of his extraordinary merit. He was confessedly superior to any of his predecessors among the Flemings, and, with the exception of Rubens and Vandyck, equal at least to the best of his contemporaries. His composition is good, and full of spirit; his attitudes are easy, and have an agreeable variety; his lights and shadows are judiciously distributed; his colouring is remarkably clear, and his touch is broad and firm. His knowlege in perspective, particularly the aerial, was extensive; nor was there any painter of his time who showed more skill in the harmonious mixture of his colours. Several large pictures of his painting are in the Banqueting Hall at the Hague. One of them is fifteen feet long, and represents the magistrates of that city seated at a table. It contains twenty-six portraits of the principal persons, and all the figures are as large as life. The disposition is judicious, the attitudes are well contrasted, and the resemblances are said to have been surprisingly strong. There is also in the Hall of the Archers, of the same city, a picture, of portraits as large as life. In the Town House is another, of the burgomasters in the costume of their office. He died about 1660.

RAVESTEYN, Arnold Van. He was the son and pupil of the preceding, and was born at the Hague in 1615. Though not equal to his father, he excelled all the other portrait painters of his time and country. He became the president of the society of artists at the Hague, and died there in 1661.

RAVESTEYN, Hubert Van. He was born at Dort in 1647, and became a painter of great reputation, making allowance for the meanness of his subjects. They were all taken from the lowest life, such as the houses of peasants; and generally the insides of those miserable habitations where sheep were slaughtered, or maids were busied in scouring kitchen utensils, boys blowing up bladders of animals, heaps of sausages, stables, and such objects. But it

must be confessed that every thing he painted showed a wonderful neatness in the execution. The tints of his colouring had truth and nature; his drawing was correct; his pictures evinced a fine understanding of the chiaro-oscuro, and were remarkably transparent.

RAVESTEYN, NICHOLAS VAN. He was born at Bommel in 1661, and was originally educated for a literary profession, but his father, Henry Ravesteyn, who was a good painter, gave him some instruction in drawing and design. On being deprived of his parent while pursuing his classical studies, he determined to make painting his profession; and accordingly placed himself under William Doudyns, but he afterwards studied with John de Baan. Though he imitated the manner of both his masters, he took care to add to his other knowledge, that of nature, to which he perpetually attended; not permitting even the most minute object to pass unnoticed, or without endeavouring to design after it. His first appearance as an artist was in his native city, where he was soon overwhelmed with commissions. What increased his reputation, was his painting the portrait of the princess of Waldeck, after her death in 1694, for which purpose he had been invited to the court of Kuilenburg. As no painter had been able to take her likeness while alive, Ravesteyn himself had small hopes of success, yet he was so happy as to give complete satisfaction to his employers, who rewarded him liberally. Although his excellence lay in portrait, he also distinguished himself as a painter of history, in which he showed great genius and elevation. He designed in a good taste, had a free and easy manner of handling, and a pleasing tone of colour. For the most part he painted his portraits historically, and his figures were not only striking resemblances, but elegantly disposed. He painted to the last year of his long life; and in his latest performances no traces could be discerned of the weakness or infirmities of old age. He died in 1750.

RAZZI, CAVALIERE GIOVANNI ANTONIO. This painter, who obtained the name of *Il Sodoma*, was born at Vercelli, in the Piedmontese territory, in 1479. His master is said to have been Giacomo delle Fonte, but he formed his style on that of Lionardo da Vinci. At the age of twenty-three he painted a set of pictures illustrative of the history of St. Benedict; and on going to Rome obtained immediate employment in the Vatican; but his works there were obliterated to make room for those of Raffaelle. Agostino Chigi next engaged him to paint the history of Alexander the Great, in the Farnesian palace. From Rome he went to

Sienna, where he painted a noble picture of the Wise Men's Offering, in the church of St. Augustine; a Flagellation of Christ, in the Franciscan Monastery; and a St. Catherine of Sienna, in the Dominican church. These pictures were distinguished by an approximation to the manner of Lionardo da Vinci, Michel Angelo Buonaroti, and Raffaelle. He died in 1554.

READ, CATHERINE. This lady distinguished herself by portrait painting, both in oil and crayons. One of her first, and most capital performances was the likeness of Queen Charlotte, painted immediately after her arrival in England. Another remarkable portrait of her painting was that of the celebrated female historian, Mrs. Macaulay, represented in the character of a Roman matron, weeping over the lost liberties of her country. About the year 1770, Miss Read went to the East Indies, where she resided some years, but on her return home, still continued the exercise of her profession to the extremity of old age. She died about 1786. Several mezzotinto prints have been published from her paintings.

RECCO, CAVALIERE GIUSEPPE. He was born at Naples in 1634, and studied under Aniello Falcone. His talent lay in the representation of game, huntings, fish, and various objects of still life. He died at Naples in 1695.

RECLAM, FREDERIC. This German painter was born at Magdeburg in 1734, and studied at Paris under Pierre; but in 1755, he went to Rome, where he continued seven years, employed chiefly in taking views round that city. On his return to Germany, he settled at Berlin, where he practised both landscape painting and portraiture. He also etched some prints, chiefly Italian views, after his own designs. He died in 1774.

REDER, CHRISTIAN. This artist was born in Saxony in 1656. After learning the principles of the art in his own country, he went to Rome, where he distinguished himself by his battle pieces, chiefly the representations of contests between the Turks and Christians. He died in 1729.

REDI, TOMMASO. He was born at Florence in 1665, and became the disciple of Domenico Gabbiani, but soon left him, to improve his talents in the Florentine academy at Rome, which was at that time conducted by Ciro Ferri and Carlo Maratti. On his return to his native place, his merit procured him the patronage of the Grand Duke Cosmo III. who employed him in his palace; and he was also solicited to adorn many of the churches, convents, and houses of the nobility.

He composed a number of subjects, sacred and profane, and several from poetic or fabulous history; as also some allegorical pieces, all which were eagerly purchased by the Florentines. A few of the historical compositions of Redi were bought by English noblemen, whose names are not mentioned, though the subjects of some of the pictures are noticed; particularly the appearance of Cæsar to Brutus; Cincinnatus leaving the plough to assume the office of dictator; and the Continence of Scipio. He painted portraits in an excellent style, and very accurately designed most of the antique monuments of Tuscany, which last were afterwards engraved. Peter the Great having in his travels seen some of his performances, sent four young men to Florence to be instructed by him; and at their return to Moscow, he was so pleased with their proficiency, that he determined to erect an academy in his capital, offering a pension of twelve hundred crowns to Redi, beside other emoluments, to induce him to undertake the direction of it, which flattering proposal he, at the entreaty of his friends, declined accepting. Redi designed with elegance and correctness; his style of colouring is sweet, being an agreeable mixture of the tints of his two masters, Carlo Maratti and Ciro Ferri. His attitudes, in general, are well chosen; his portraits happily express the character of his models, and in all parts of his profession he showed a ready invention, great freedom of hand, and a good disposition of his figures. He died in 1726.

REINER, Wenceslaus Laurent. He was born at Prague in 1686, and was instructed in drawing by his father, who was a sculptor; but his chief knowledge was derived from the directions of Peter Brandel, a painter of some repute in that city. As Reiner grew desirous of greater improvement, he served an apprenticeship of three years to a very indifferent artist, from whom it was impossible for him to acquire what he most anxiously sought for; and finding his time unprofitably wasted, he determined to trust to his own genius. He therefore diligently studied after the best models he could procure, attended to nature, and thereby rose to distinction. He painted history, landscape, animals, and battles with great credit, and worked as expertly in fresco as in oil; so that he was employed in several grand designs at Vienna, Breslaw, and in Bohemia, for the altar-pieces of churches and convents, which he executed with satisfaction. The compositions of this master are filled with a number of figures, and his design and colouring are commendable. His landscapes are strongly coloured, and show great truth and nature; and the figures, as well as the

animals which he introduces, are much in the style and manner of Van Bloemen. Some of his paintings were placed in the gallery of Augustus, King of Poland, and others were in the collection of the late Count Bruhl. He died in 1743.

REMBRANDT, VAN RYN. He was the son of a miller, and was born at a village near Leyden in 1606. His real name was Gerretsz, but he obtained that of Van Ryn, from the place where he spent the youthful part of his life, which was on the borders of the Rhine. He was at first placed under Jacob Van Zwanenburg, with whom he continued three years; and gave such proofs of uncommon talents as surprised his instructor. After this he studied under Peter Lastman, but staid no longer than six months with him; and for the same length of time he was the scholar of Jacob Pinas; from whom, it is said, he acquired that taste for strong contrasts of light and shadow, which he ever after so happily cultivated. He, however, formed his own manner entirely, by studying and imitating nature, which he copied in its most simple dress, without any attention to elegance of choice. But though it was not his talent to select what was most beautiful or graceful, yet he had an amazing power in representing every object, with such truth, force, and life, as nothing but nature itself can equal. By the advice of a friend, Rembrandt was prevailed on to carry one of his first performances to the Hague; where he offered it to a dealer, who instantly gave him an hundred florins for the picture. This incident laid the foundation of his fortune; for it not only served to make the public acquainted with his abilities, but contributed to make him more sensible of his merit. He soon after this settled at Amsterdam, that he might follow his profession with advantage. Business crowded on him immediately, so as scarcely to allow him time to gratify the general demand for his paintings; but he had such a number of pupils that wealth flowed in plentifully. As most of his scholars were the sons of people of condition, or fortune, he received from each an hundred florins a year for their instruction; and he had sagacity enough to raise also a considerable sum, by the sale of the copies they made after his pictures and designs; which he always retouched in several parts, to increase their value, and to make purchasers believe they were his own. By this traffic, and an artful management of the sale of his etchings, he gained at least every year two thousand five hundred florins. His style of painting, in the first years of his practice, was very different from that of his latter time; for his early performances were finished highly, and with a neat pencil, resembling those of

Mieris; but he afterwards assumed a style of colouring and handling as opposite to it as possible, strong, bold, and with a degree of astonishing force, in which he has not been excelled by any artist, though Eeckhout, and some of his best disciples, have approached very near him. In his first manner are the historical pictures of Ahasuerus, Esther, and Haman; the Woman taken in Adultery; and St. John preaching in the wilderness; which are exquisitely finished, and yet touched with inexpressible fire and spirit. As he advanced in the art, he took liberties with the pencil, wrought with all the broad fulness of the brush, and left the touch undisturbed: he even employed the stick, the pallet knife, or his fingers, accordingly as they were most capable of producing the effect he desired when seen at a proper distance. The invention of Rembrandt was very fertile, and his imagination lively and active, but his composition, notwithstanding its remarkable strength of expression, was destitute of grandeur, and though his genius was full of fire, yet he wanted elevation of thought, and had little or no notion of grace or elegance. It has been said, that if he had visited Rome, his taste would have been proportionably refined, and that the knowledge of the antique, added to his other eminent qualifications, might have produced a master equal to the most exalted character. This conclusion, however, may be doubted, when the prevalence of habit is considered; and that his mind was stored with gross ideas of objects, to which he had been familiarized from his infancy. It deserves observation also, that though he furnished himself with the finest Italian prints, drawings, and designs, many of them taken from the antiques, he never improved his taste by the study of them. He had indeed more delight in contemplating his own repository of old draperies, armour, weapons, and turbans, which he jocularly called his antiques, than he ever felt from surveying the works of the Grecian artists, or the compositions of Raffaelle. His colouring is surprizing, and his carnations are as true, fresh, and perfect, as those in the works of Titian, or any other master; with this difference, that the colouring of Titian will admit of the nearest inspection, whereas that of Rembrandt must be viewed at a convenient distance; and then an equal degree of union, force, and harmony may be observed in both. His portraits are confessedly excellent; but, by his being accustomed to imitate nature exactly, and the nature he imitated being always of the heavy kind, his portraits, though admirable in respect to likeness and the look of life, want grace and dignity in the airs and attitudes. In regard to other parti-

culars, he was so exact in giving the true resemblance of the persons who sat to him; that he distinguished the predominant feature and character in every face, without endeavouring to improve or embellish it. Many of his heads display such a minute exactness, as to show even the hairs of the beard, and the wrinkles of old age; yet, at a proper distance, the whole has an astonishing effect, and every portrait appears as if starting from the canvass. Thus, a picture of his maid servant, placed at the window of his house in Amsterdam, is said to have deceived the passengers for several days. De Piles, when he was in Holland, not only ascertained the truth of this fact, but purchased the portrait, which he esteemed one of the finest ornaments in his cabinet. His local colours are extremely good; he perfectly understood the principles of the chiaro-oscuro; and it is said, that he generally painted in a chamber, so contrived as to admit but one ray of light, and that from above. The lights in his pictures were painted with a body of colour unusually thick, as if the artist had an intention rather to model than to paint; but he knew the nature and property of each particular tint so thoroughly, that he placed every one in its proper place, by which means he avoided the necessity of breaking and torturing his colours, and preserved them in full freshness, beauty, and lustre. One of his greatest defects appeared in his designing the naked, in which figures he was excessively incorrect, the bodies being either too gross or too lean, the extremities too small or too great, and the whole generally out of proportion. But in other parts, such as colouring, expression, and the force produced by lights and shadows happily and harmoniously opposed, he had few equals, and no superiors. His genuine works are rarely to be met with, and afford incredible prices. Many of them, however, are preserved in the collections of the English nobility; some are in the ducal palace at Florence, where the portrait of Rembrandt, painted by himself, is placed in the gallery of artists; a few of his works are at Genoa, some at Turin, and several in the royal cabinet of France. In the British National Gallery, is the Woman taken in Adultery, purchased from the Orleans collection, by the late Mr. Angerstein; and in the same repository is a Nativity, by Rembrandt, but very inferior in value. The etchings of Rembrandt are exceedingly admired, and collected with great care and expence for the cabinets of the curious in most parts of Europe; but it is remarked, that none of his prints are dated earlier than 1628, nor later than 1659, though there are several of his paintings dated in 1660, and particu-

larly the portrait of a Franciscan Friar. He had the same spirit in every stroke of the graver as in the markings of his pencil, there seems not to be a single touch that does not produce expression and life. There is, perhaps, no branch of collectorship that exhibits more caprice than that of prints in general, or those of Rembrandt in particular. Instances of this may be adduced in the Juno without the crown; the Coppenol with a white back ground; the Joseph with the face unshaded, and the good Samaritan, with the horse's tail white, which are regarded as inestimable; whilst the same subjects, without these distinctions, are considered as of little comparative value. Strutt says, that in consequence of a commission from an eminent collector, he bid forty-six guineas for the Coppenol, with the white back ground, that is, in its unfinished state; though at the same sale he bought a beautiful impression of that plate in a perfect condition, for fourteen guineas and a half. In this last instance he exceeded his commission by half a guinea, but the former he could not reach by twenty guineas. Rembrandt is supposed to have taken advantage of this humour in collectors, by altering and obliterating parts of his plates to render them objects of inquiry. He also suffered himself to be solicited before he would consent to part with his works; and it is a fact, that the print of Christ healing the Sick, usually denominated the "hundred guilders," was so called because he refused to sell it under that price. At present a good impression is worth from fifty to sixty guineas. The rarest and most expensive of Rembrandt's portraits, are those of Utenbogard, called the Gold Weigher, and in France, the Banker; Van Tol, the advocate; and the burgomaster Six, each of which is estimated at fifty guineas. Strutt gives three hundred and forty as the number of Rembrandt's prints; but De Burgy, at the Hague, collected six hundred and fifty-five, including the varieties. This great artist died at Amsterdam in 1674, or according to other accounts in 1688. His personal character was far from being amiable: being avaricious, and not very scrupulous in the means of getting money. He was also fond of low company, by which his taste and principles became degraded.

RENARD, SIMON DE ST. ANDRE. This artist was born at Paris in 1614; and studied under Louis Bobrun. He became a good painter of portraits, but was chiefly distinguished by his engravings, some after his own designs, and others after Le Brun. He died about 1690.

RENI, *see* GUIDO.

RENNELL, THOMAS. This artist was born at Chudleigh, in Devonshire, in 1718. After receiving a grammatical education, he was apprenticed to Hudson in London, and on leaving him, returned to his native county, where he practised portrait painting, and also landscape, first at Exeter, next at Plymouth, and lastly at Dartmouth. His portraits were much admired, but he was so indolent, that if a picture was completed in twelve months it might be considered as very expeditious. He has been known to lie in bed for a week together, with no other subsistence than bread and water. Only one print has been published from his works, and that is a portrait of Dr. John Huxham, scraped in mezzotinto by Fisher. Rennell had also a good genius for music and poetry. In the former art he was an inventor, and constructed an instrument containing sixty strings, moved by the foot, and modulated by keys. He died at Dartmouth in 1788.

RESANI, ARCANGELO. This artist was born at Rome in 1670, and had Giovanni Battista Boncuore for his master, under whose instructions he acquired an excellent taste in painting animals, particularly those of the chace. His portrait, surrounded with dead game, is in the ducal gallery at Florence. He died about 1735.

RESCHI, PANDOLFO. This painter was born at Dantzic in 1643; but studied in Italy under Giacomo Bourgognone; in whose style he represented battles with considerable ability, and he also drew landscapes much in the manner of Salvator Rosa. He was likewise skilled in painting perspective views and architectural subjects, many of which are in the collections at Florence. He died in 1699.

RESTOUT, JOHN. This French artist was born at Rouen in 1692. He had Jouvenet for his intructor, who was his uncle, and he approximated very near to him in his style of painting. On being chosen a member of the academy at Paris, he painted a picture of Arethusa flying to Diana for deliverance from Alpheus; but his chief works are the Death of Ananias, and the Pool of Bethesda, in the church of St. Martin des Champs, and the ceiling of the library of the Abbey of St. Genevieve. He died at Paris in 1768.

REUVEN, PETER. He was born at Leyden in 1650, and studied at Antwerp under Jacob Jordaens, by whose instruction, and his own application, he became very considerable in his profession. He was mostly employed in great works, such as the ceilings of magnificent halls, saloons, and grand apartments. He designed the triumphal arches for

the reception of William III. at the Hague; and in that work, the merit of the composition as well as the execution, procured him great applause. The finest apartments at Loo were also painted by Reuven, whose compositions are remarkable for their variety, readiness of execution, and freedom and firmness of pencil. It is inconceivable, to those who observe the care with which his works are finished, how they could be accomplished in so short a time as in reality they were, considering the goodness of the colouring, and the number of figures introduced. One of his best productions was a ceiling in the hotel of M. de la Court Vandervoort, at Leyden. He died in 1718.

REYN, (or RHENI), JAN DE. This painter was born at Dunkirk in 1610, and had Vandyck for his instructor, under whom he distinguished himself in such a manner as to be esteemed the best artist in his school. He was so attached to his master, that he followed him to London; where he continued several years. No painter approached so near to Vandyck as he did in every respect, for he strongly resembled him in the lovely tone of his colour, in the spirit of his touch, and in the delicacy of his pencil. His design is correct, and the hands of his figures have that elegant turn and exactness, which are observable in all the works of his master. His composition is usually in a noble style, though according to some it is rather encumbered and confused; but in general his manner was extremely grand. His draperies are broad and well cast, and in all his paintings he shows a perfect knowledge of the chiaro-oscuro. It is imagined that the scarcity of the pictures of De Reyn, is occasioned by many of them being sold for the performances of Vandyck; which, if true, is more to his honour than any thing that could be said in his commendation. Among the indisputable works of this artist, are mentioned, the Baptism of Totila, in a church at Dunkirk; in the Hall of the Jesuits, in the same city, are the figures of several saints, larger than life; and in the church of St. Martin, at Bergues, is Herodias with the head of St. John the Baptist, which is exceedingly admired. He died at Dunkirk in 1678.

REYNA, FRANCISCO DE. This artist was born at Seville, in Spain, and had the elder Herrera for his master. He painted a fine altar piece of an angelical choir, and the reception of the blessed, in the church of All Saints, at Seville, where he died young, in 1659.

REYNOLDS, Sir Joshua. This illustrious artist was born at Plympton, in Devonshire, July 16, 1723. His father, the reverend Samuel Reynolds, M. A. was master of Plympton school, and a man of considerable learning, but very taciturn, and as remarkable for absence of mind as Parson Adams. It has been said, that the name of Joshua was given to the son on account of its singularity, which is not true, for he was christened after his uncle, a tradesman of Exeter, who was his godfather. All the education he received was in the school of his father, who was far enough from being a disciplinarian. At the early age of eight years, Joshua gave proofs of his genius, by making himself master of the rules contained in the Jesuit's Perspective, which he exemplified in a drawing of Plympton school. It was, however, the accidental perusal of Richardson's Treatise on Painting, that gave a decided turn to the mind of the young artist, and determined him to follow Raffaelle, whose character, as there drawn, enchanted him. By the advice of a friend, his father consented that he should become a painter; though his original intention was to bring Joshua up to the medical profession. That design being now overruled, Joshua, in 1741, was placed under the tuition of his countryman, Thomas Hudson, then the most popular portrait painter in London, but an artist of very inferior merit. Hudson, instead of directing his pupil to study from the antique models, set him on copying of Guercino's drawings, which, however, he did so well as to excite the jealousy of his master. Though Reynolds continued only two years with this inefficient preceptor, he made so rapid a progress in that time as to feel himself competent to paint portraits, and he actually did so in Devonshire with great credit. One of his first performances at this period, was the picture of a boy reading by a reflected light, which painting, fifty years afterwards, was sold for thirty-five guineas. He now practised at Plymouth Dock, and while there, obtained an introduction to the noble family of Mount Edgecombe, through which connexion he became acquainted with Captain, afterwards Admiral Lord Keppel. That officer being about to sail, in 1749, for the Mediterranean, offered Reynolds to take him thither, which invitation he gladly accepted. While at Minorca he was much employed in painting portraits, by which means he increased his finances sufficiently to enable him to visit Rome, where his time was judiciously employed in such a manner as might have been expected from a student of his talent and taste. But though sensibly alive to the beauties which surrounded him in that seat of the arts, he was not at first struck by the perform-

ances of Raffaelle. This may be accounted for by the previous education of Reynolds, and the low state of painting in England. Raffaelle possessed a serene dignity, and his pictures do not display either those allurements of colour, or the great effects of light and shade, which are apt to make an instant impression upon the beholder. It is only by close and persevering attention that the sublimities of this great master are comprehended; because, to appreciate them rightly, it is necessary to understand the principles out of which they arose. Mr. Reynolds at length felt the force of this truth, and then, from the moment that he began to study Raffaelle, his mind became enlarged, and the extension of knowledge increased his admiration. Yet we are told, that at this period he actually ventured to parody in burlesque, Raffaelle's School of Athens, in about thirty figures, representing most of the English gentlemen then at Rome. After remaining in Italy about three years, he returned homewards by the way of France, and at Paris met with his friend, Sir William Chambers, the architect, accompanied by his wife, whose portrait he there painted. On his arrival in England, in October 1752, he went to Plymouth, where he drew the picture of Mr. Zachary Mudge, the rector of St. Andrew's, in that town. Of this fine portrait there is an engraving. At the end of the same year he returned to the metropolis, and the first specimen he then gave of his improvement, was in the head of his pupil, Giuseppe Marchi, painted in a Turkish dress. The picture attracted so much notice, that Hudson came to see it, and after examining it for some time, he burst out with an oath, "Reynolds, you don't paint so well as you did when you left England." Notwithstanding this invidious remark, and the depraved state of public taste, Reynolds quickly rose into high reputation as a portrait painter, and the whole length of his friend, Commodore Keppel, gained him great popularity. Soon after this, he added to his celebrity, by his picture of Miss Greville and her brother, as Psyche and Cupid, executed in a style which had not been seen in England since the days of Vandyck. He was in consequence employed to paint several ladies of high quality, whose portraits the polite world flocked to see, so that he became not only the most distinguished artist in England, but in Europe. The desire to perpetuate the form of self-complacency crowded his sitting room with women who wished to appear as angels, and with men who coveted immortality as heroes or philosophers. At this time he resided in Newport Street, where he formed that friendship with Johnson, which continued unabated till the death of the sage, who sincerely loved Reynolds for his virtues, while

the latter regarded the doctor as his guide in wisdom. In one of Johnson's letters to Bennet Langton, written in 1758, he says, "Mr. Reynolds has this day raised his price to twenty guineas a head." In the following year, the periodical paper, The Idler, exhibited three very valuable essays by Reynolds, on subjects of his profession. The first of these examines and exposes with considerable strength, and some humour, the false principles of critics in the arts. The second is on what is called the grand style in painting, and the imitation of nature; and the third is a disquisition on the true idea of beauty. Soon after the accession of his late majesty to the throne, Mr. Reynolds, by the increase of his practice, found himself enabled to purchase a house in Leicester Fields, where he constructed a splendid gallery, and about the same time set up his carriage. Johnson, writing to Baretti at this period, says, "Reynolds is without a rival, and continues to add, as he deserves, thousands to thousands." In 1762, he produced his celebrated picture of Garrick between Tragedy and Comedy, for which the Earl of Halifax paid three hundred guineas. On the institution of the Royal Academy in 1768, the presidentship was unanimously conferred on Reynolds, who, at the same time, received the honour of knighthood, a mark of distinction which, it were to be wished, had always been as appropriately bestowed. The task of delivering public discourses was no part of the duty attached to this office, yet Sir Joshua voluntarily undertook it, and the first was pronounced by him on New Year's day, in 1769; and the fifteenth, which was the last, on the 10th of December, 1790. These admirable performances are before the world, and are too well known to stand in need of either analysis or commendation. As attempts have been made to deprive the excellent author of the merit of the composition of them, by ascribing them to Johnson or Burke, a word or two on the subject may be proper in this place. With regard to the former, Sir Joshua, speaking of his Discourses, says, "Whatever merit they have, must be imputed, in a great measure, to the education which I may be said to have had under Dr. Johnson. I do not mean to say, though it certainly would be to the credit of these Discourses if I could say it with truth, that he contributed even a single sentiment to them; but he qualified my mind to think justly. No man had, like him, the faculty of teaching inferior minds the art of thinking. Perhaps other men might have equal knowledge, but few were so communicative. His great pleasure was to talk to those who looked up to him. It was here he exhibited his wonderful powers. In mixed company, and frequently in

company that ought to have looked up to him, many thinking they had a character for learning to support, considered it as beneath them to enlist in the train of his auditors, and to such persons he certainly did not appear to advantage, being often impetuous and overbearing. The desire of shining in conversation was, in him, indeed, a predominant passion; and if it must be attributed to vanity, let it at the same time be recollected, that it produced that loquaciousness, from which his more intimate friends derived considerable advantage. The observations which he made on poetry, on life, and on every thing about us, I applied to our art, with what success others must judge." As to Burke, his language, in a letter to Mr. Malone, is decisive; for no one would write as he did of productions in which he had any share. "I have read over," says he, "some part of the Discourses with an unusual sort of pleasure, partly because being faded a little in my memory, they have a sort of appearance of novelty: partly by reviving recollections mixed with melancholy and satisfaction: he is always the same man, the same philosophical, the same artist-like critic, the same sagacious observer, with the same minuteness, without the smallest degree of trifling." Mr. Malone mentions a work which Sir Joshua had projected, but never executed, which is much to be lamented. It was intended to be a History of his Mind, so far as concerned his art; and of his progress, studies, and practice; together with a view of the advantages he had enjoyed, and the disadvantages he had laboured under in the course that he had run; a scheme from which, however liable it might be to the ridicule of wits and scoffers, he conceived the students might derive some useful documents for the regulation of their own conduct and practice. On the 26th of April, 1769, was the first exhibition of the Royal Academy, and from that time to the year 1790, Sir Joshua sent in no less than two hundred and forty-four pictures. He now raised his price to thirty-five guineas for a head, and commissions accumulated so fast in that line, as to prevent him from painting historical subjects. However, in 1773, he finished his fine piece of Count Ugolino, which was bought by the Duke of Dorset for four hundred guineas, and is now at the family seat in Kent. Of this piece the late Dr. Joseph Warton observes, "Sir Joshua Reynolds, whose mind is stored with great and exalted ideas, has lately shown, by his picture of Count Ugolino, how qualified he is to preside at a Royal Academy, and that he has talents which ought not to be confined to portrait painting." Soon after this, he gave to the world another historical subject of great merit, the Infant Jupiter, now in the possession

of the Duke of Rutland. In the same year that his Ugolino was completed, Sir Joshua received two flattering marks of distinction; one in being elected mayor of his native town, and the other, in being created doctor of laws, by the University of Oxford. This last honour he enjoyed in conjunction with Dr. Beattie, for whom he cherished a great regard, and whose portrait he painted soon after in an allegorical manner. Close to the doctor is an angel holding in one hand a pair of scales, as if weighing Truth in the balance; and with the other pushing down three hideous figures, supposed to represent Sophistry, Scepticism, and Infidelity; in allusion to Dr. Beattie's Essay on Truth, which was the foundation of his fame. The likeness of Dr. Beattie was most striking, and nothing can exceed the beauty of the angel. The whole composition, as well as execution of the picture, is in the best manner of the artist, and it has had the good fortune, not always the case with Sir Joshua's performances, of perfectly preserving the colouring, which is as beautiful now as when first painted. This piece, however, brought a shower of abuse upon the painter from the whole tribe of unbelievers, who fancied that two of the allegorical figures were intended for Hume and Voltaire. About this time a project was set on foot by Sir Joshua, for the introduction of paintings into St. Paul's cathedral, to be executed by himself, and the other leading artists of the day. But though the idea was encouraged by Dr. Newton, dean of St. Paul's, it was rejected through the prejudices entertained against it by Bishop Terrick. In 1775, Sir Joshua Reynolds was chosen a member of the Imperial Academy at Florence, on which occasion he sent his portrait, drawn in his academical dress, to be placed in the gallery of painters in that city. In 1779, he finished a painting for the ceiling of the library of the Royal Academy at Somerset-house. In the centre is Theory, seated on a cloud, holding a scroll in her hand, with this inscription, "Theory is the knowledge of what is truly Nature." Besides this picture, there are two portraits in the council-room of their late Majesties, painted in their coronation robes. It was in this year that Sir Joshua raised his charge for a head to fifty guineas, which continued to be his regular price during the remainder of his life. In 1780, he began his designs for the celebrated window in New College chapel, Oxford, consisting of seven compartments in the lower range, each twelve feet high, and three wide, containing the allegorical figures of the four cardinal, and three christian virtues, with their several attributes. Above, on a scale of ten feet by eighteen, is the Nativity, in which the painter has adopted

the idea of Corregio, in his famous Notte, of making the light proceed from the Divinity. This last design was sold to the duke of Rutland for twelve hundred guineas. The painting on glass was executed by Mr. Jervis, whose portrait Sir Joshua has introduced, as well as his own, among the adoring shepherds. In the summer of 1781, Sir Joshua, accompanied by a friend, made a tour in Holland and the Netherlands, chiefly with a view to examine the works of the celebrated masters of the Dutch and Flemish schools. Two years afterwards, on the suppression of some of the religious houses in the Low Countries, he again visited Flanders, where he purchased some pictures by Rubens. In 1784, two deaths affected him in different ways; by that of Allan Ramsay he succeeded to the office of principal painter to the king, and by that of Dr. Johnson, the charge of executorship devolved upon him, in conjunction with the present Lord Stowell and Sir John Hawkins. In the autumn of the next year, Sir Joshua again paid a visit to Flanders, to attend a sale of pictures collected from the dissolved monasteries; of which, particularly those of Rubens, he purchased many of great value. About the same time he was employed on a commission from the empress of Russia, to paint for her an historical picture, the subject of which being left to himself, he chose that of the infant Hercules strangling the serpents. In return for this piece, the empress sent him fifteen hundred guineas, and a gold box, with her picture set in diamonds. When Alderman Boydell undertook his splendid edition of Shakspeare, his first object was to gain the assistance of Sir Joshua Reynolds, who painted for that work three pictures; namely, Puck, in the Midsummer Night's Dream; the Witches, in Macbeth, and the death of Cardinal Beaufort. Besides these historical pictures, he painted for Mr. Boydell, the portrait of Lord Heathfield, which afterwards came into the possession of Mr. Angerstein, and is now in the National Gallery. For a long period, Sir Joshua had enjoyed an almost uninterrupted state of good health, except, that in 1782, he was for a short time affected by a slight paralytic stroke. But in July, 1789, while painting the portrait of lady Beauchamp, he found his sight so much affected, that it was with difficulty he could proceed on the picture; and notwithstanding every assistance that could be procured, he was, in a few months, deprived of the use of his left eye. Upon this he determined to paint no more, lest he should lose the remaining eye. This, of course, was his last female portrait, as that of Lord Macartney was of the other sex. An unhappy difference soon after arose between him and the members of

the Royal Academy, owing to his being thwarted in the choice of a candidate to succeed Mr. Meyer, as an associate of the institution. Thinking himself ill used on that occasion, he not only resigned the chair as president, but his seat as a member of the academy. This was an unexpected blow, and it was more severely felt, when it appeared that even the interposition of the king had proved ineffectual in overcoming the resolution of Sir Joshua. At length, however, the unpleasant breach was healed, and he resumed the chair, which he held for the short remainder of his life. In October, 1791, his spirits began to fail him, and he became dejected, from an apprehension that an inflamed tumour which took place over the darkened eye, would occasion the loss of the other. Meanwhile he laboured under a more dangerous disease, which deprived him of energy and appetite. During this period of affliction, his malady was supposed by many to be merely hypochondriasis; but appearances soon convinced his medical friends that the seat of his complaint was the liver, and that the disease was incurable. He bore his sufferings with uncommon fortitude, and closed his mortal career, in the full possession of his mental powers, February 23, 1792. On the 2d of March, the body was removed from Leicester Fields to Somerset-house, where it lay in state till the next day, when it was conveyed with great solemnity to St. Paul's cathedral, and there interred near the tomb of Sir Christopher Wren. In stature, Sir Joshua Reynolds was rather under the middle size, of a florid complexion, round features, and a pleasing aspect. With manners uncommonly polished and agreeable, he possessed, till near his end, a constant flow of animal spirits, which rendered him a most desirable companion; and though he had been deaf almost ever since his return from Italy, yet by the aid of an acoustic instrument, he was enabled to enjoy the conversation of his friends without inconvenience. He was fond of literary society, and qualified to shine in it; though he never appeared obtrusive, or aimed at the display of extraordinary knowledge. The Literary Club, of which he was a member, originated in a great measure with him, as also did that held at the British Coffee House, which has been commemorated so well by Goldsmith, in his characteristic and admirable epitaphs on the respective members. Sir Joshua was also a member of the Royal and Antiquarian Societies of London, as well as of various other institutions at home and abroad. In all respects, both as a man and a painter, he cannot be too much praised. His incessant industry was never wearied into despondency by miscarriage, nor elated into neglect by success. Whether in

his study, or his parlour, his mind was devoted to the charms of his profession; nature and art may be said to have constituted his academy, and his genius was ever in exercise for objects of improvement. With taste to perceive all the varieties of the picturesque, judgment to select, and skill to combine whatever would serve his purpose, few have ever been gifted by nature to do more from the fund of their own good sense, and none ever endeavoured more to profit by the labours of others. He formed a splendid collection of works of art, which, after his death, was sold for £16,947, 7*s.* 6*d.* and the whole of his property amounted to about £80,000, the bulk of which he left to his niece, who married Lord Inchiquin, afterwards marquis of Thomond. Sir Joshua was never married himself, but his sister, Mrs. Frances Reynolds, conducted his domestic affairs. She was a very ingenious lady, painted miniatures in a good style, and was much esteemed by Dr. Johnson for her literary powers. She died in 1807. In summing up the professional character of this great artist, we must necessarily be brief. It has been well observed, that after Kneller, painting fell in England into a state of barbarism, each artist wandering in darkness, till Reynolds, like the sun, dispelled the gloom, and threw splendor on the department of portraiture. Hence it may justly be said, that the English school was of his foundation. To the grandeur, truth, and simplicity of Titian, and the daring strength of Rembrandt, he united the chasteness and delicacy of Vandyck. Delighted with the picturesque beauties of Rubens, he was the first that gave a bright and gay back ground to portraits. In his representation of children, he was peculiarly happy, and indeed unrivalled. His female portraits also are designed with exquisite taste and elegance. His works in history are comparatively few; but those few are precious, and show what he was capable of performing, had he been permitted to devote more of his time to that department. The colouring of Sir Joshua has been the subject of the highest admiration, and the severest censure. By the witty and envious it was said that he came off with flying colours, and some accused him of injuring his pictures, by making experiments on the materials. In the pursuit of excellence he certainly was not content with the common round of practice; and as he thought for himself, so he endeavoured to discover new methods of embodying his ideas, and of facilitating his operations. That he sometimes failed was no more than natural; but it was well observed by Gainsborough, that Sir Joshua's pictures in their most decayed state, were better than those of any other artist of his time in their best. We cannot

conolude this article better than in the words of Burke: "His talents of every kind, powerful from nature, and not meanly cultivated by letters; his social virtues in all the relations and all the habitudes of life, rendered him the centre of a very great and unparalleled variety of agreeable societies. He had too much merit not to excite some jealousy, too much innocence to provoke any enmity."

REYNOSO, Don Antonio Garcia. This Spanish painter was born at Cabra, in Andalusia, in 1623. He acquired the art of painting from the instructions of Sebastian Martinez, at Jaen; and his principal work is a representation of the Trinity, in the church of the Capuchins, at Andujar. He also painted landscapes in a good style. He died at Cordova in 1677.

RHEGIO, Raffaelle da, called *Raffaellino*. He was born at a village near Rhegio in 1552. His parents being poor, he was employed in servile offices while young, which gave him a disgust to that kind of life, and induced him privately to quit the place of his nativity. The impulse of his genius directed him to painting, which being observed by some artists, they gave him instruction. Afterwards he became the scholar of Frederick Zucchero, under whom he made such incredible progress, that in the compass of only one year his performances were accounted equal to those of his master. He was now employed in the principal churches at Rome, and in many of the palaces of the nobility, where he worked with equal beauty in fresco and in oil, in portrait and history, and rose into the highest esteem, so that most of the young artists of his time admired his style, and industriously studied to imitate his manner. His design was spirited and correct; there appeared great union and harmony in his colouring; he had also a considerable portion of grace; and his pictures had a bold relief, by the deepness of his shadowings, which were managed with so much skill as to give a lustre to the brighter tints. Among the capital works of this painter, two are particularly mentioned: the subject of one is the Lame Man healed by St. Peter and St. John; the other is St. Andrew conducting Peter to Christ. They are both excellent compositions, correctly drawn, and finely coloured; the draperies are broad and in a grand taste, and the trees and landscape in the latter are beautifully executed. He died at Rome in 1580.

RHENI, Remi Van. This Flemish artist was born at Brussels in 1560. He was a good painter of portrait and history, and died at his native city in 1619.

RIBALTA, Francisco. This Spanish artist was born

at Castillon de la Plana, in Valencia, in 1551. He is supposed to have been a scholar of Juan Baptista Juanes, after which he went to Rome, where he resided a considerable time. On leaving Italy he settled at Valencia, where he was much employed in the churches. He also made copies of the pictures of Sebastiano del Piombo in the royal collection at Madrid. His finest performance is a Last Supper, in the patriarchal church of Valencia, where he died in 1628. He had a son named *Juan Ribalta*, who, at the age of eighteen, painted a fine picture of the Crucifixion. He died young.

RIBERA, *see* SPAGNOLETTO.

RICCHI, PIETRO. This painter, who obtained the name of *Lucchese* from the place of his nativity, was born in 1606. He studied first under Passignano, and next became the scholar of Guido. His style partook of the manner of each of his masters, and his abilities were evinced in several pictures which he painted for the churches of Lucca and Udine. He died in the latter city in 1675.

RICCHIEDO, MARCO. This artist was a native of Brescia, but the time when he lived is unknown. He painted historical subjects with reputation; and in the church of St. Thomas, at Brescia, is a fine picture of the incredulity of that apostle, by his hand.

RICCI, CAMILLO. He was born at Ferrara in 1580, and studied painting under Scarsella, commonly called *Lo Scarsellino*, whose style he followed, but whom he excelled in sweetness of colouring. His principal works are, the pictures of St. Vincent and St. Margaret, in the cathedral of Ferrara; the Annunciation, in the church of the Holy Spirit; and a set of paintings representing the history of St. Nicholas, in the church of that saint in the same city, where he died in 1618.

RICCI, GIOVANNI BATISTA. This artist was born at Novara in 1545. He studied at Rome under Raffaellino da Rhegio, on leaving whom he was employed in the palace of St. John de Lateran, and the library of the Vatican. Pope Sixtus V. appointed him also inspector of the paintings in the palace of Monte Cavallo; and Clement VIII. continued to favour him with his patronage. His chief works are, the Visitation, the Ascension, and Assumption of the Virgin, in the church of St. Maria Maggiore; the History of the Virgin, and the Crucifixion, in the church of St. Marcellus; and the consecration of the church of St. John de Lateran in that edifice. He died in 1620.

RICCI, LORENZO. This painter was born at Florence in 1550. He excelled in historical subjects, and died at his native place in 1605.

RICCI, FRANCISCO. He was born at Madrid in 1617, and studied under Vincenzio Carducci, after which he was employed by Philip IV. and Charles II. kings of Spain, for whom he executed many works with reputation, both in painting and architecture. His compositions are incorrect, but his colouring is vigorous, and his draperies are remarkably flowing and elegant. He died at the Escurial in 1684.

RICCI, SEBASTIANO. He was born at Belluno, in the Venetian States, in 1659, and discovering an early genius to painting, was placed under Federigo Crivelli, at Venice, with whom he continued nine years. He afterwards improved himself at Bologna, and other cities of Italy, by copying the works of the great masters, and in his progress obtained the patronage of the duke of Parma, for whom he finished some grand designs at Piacenza. By the liberality of that prince he was enabled to prosecute his studies at Rome, where he established his taste, and formed that manner, which, for a time, made him popular, and procured him esteem. Having quitted Rome, and finished some designs at Milan, he returned to Venice, where his style of colouring attracted general attention, and he was so eagerly solicited for his paintings, that he could hardly satisfy the demands, or take time for his refreshment. His fame consequently spread through every part of Europe, and he received an invitation from the emperor, to adorn his palace of Schoenbrunn, by which work he added to his reputation and his fortune. From Vienna he came to London, where he was immediately employed by the court, the nobility, and persons of fortune. He resided here ten years, during which time he painted a great number of works, and having increased his wealth, returned to Venice, where he settled for the remainder of his life. He had a fruitful imagination; a ready execution; and his tone of colouring is agreeable, though sometimes a little too black. Among his works in this country, is an altar-piece at Chelsea, and some paintings in the British Museum; but his best performances are those which he executed in imitation of Paolo Veronese. There are three of his pictures in the church of St. Cosmo, at Venice, the subjects of which are, David bringing back the Ark in triumph; the Dedication of the Temple by Solomon; and Moses fetching water out of the rock, which last is enriched with an admirable landscape, painted by his nephew Marco Ricci. Sebastian died at Venice in 1734.

RICCI, MARCO. He was the nephew and scholar of the preceding, and equally eminent for painting history and architecture; but his chief excellence lay in landscape. He studied and designed the most beautiful edifices, ruins, and

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SEBASTIAN RICCI.

A.Bannerman Sculp.

MARCO RICCI.

scenes in and about Rome, of which materials he made an elegant use in his landscapes. In the choice of his scenes and situations, in the breaking of his grounds, and conducting his distances, he was superior to most of his contemporaries. Though his colouring has not that force and lustre which seem necessary to satisfy the eye of the spectator; the grandeur of his ideas, and the elegance of his taste must ever afford delight. He painted both in oil and in distemper, but principally in the latter. At Burlington-house, some of the ceilings were painted by him; and also a piece of ruins, in the style of Viviano; and at Bulstrode, the seat of the duke of Portland, he painted in the chapel, the Last Supper, in which composition he has absurdly introduced his own portrait in a modern habit. He died at Venice in 1730.

RICCIARELLI, *see* VOLTERRA.

RICCIO, DOMENICO, called *Brusasorci*. He was born at Verona in 1494, and was a disciple of Giovanni Francesco Caroto, or, as other accounts say, of Niccolo Giolfino. Being, however, ambitious of a more extensive knowledge of the art, he went to Venice, where he studied the works of Giorgione and Titian. To discover the peculiar excellencies of those great artists, he was indefatigable in making observations, and as diligent in endeavouring to imitate what he approved. At last he arrived at such perfection, that his works were generally admired for the beauty of the colouring, and the attitudes of the figures, which appeared full of life and motion. The Cardinal Gonzaga invited him to Mantua; and during his residence in that city, he had the honour of painting in competition with Paolo Veronese and Paolo Farinato. In the church of St. George, at Verona, is a picture by him, representing the gathering of the Manna in the Wilderness, which is accounted a fine composition; and in respect to colouring, has more force than a famous piece by Farinato, which is in the same place. In the church of the Augustines at Verona, is a painting of St. Roche by Riccio, which is very much in the manner of Titian; but his greatest work is the entry of Pope Clement VIII. and the Emperor Charles V. into Bologna. At Parma, in the ducal palace, is a picture of the fall of Phaeton, which is admirable for the foreshortening and colouring, though much injured by time. Riccio excelled in frescoes of a large size. He died in 1567.

RICCIO, FELICE. He was born at Verona in 1550, and received his instructions from his father, the preceding artist, whence he is commonly called *Brusasorci the Younger*. On the death of Domenico, he pursued his studies under Jacopo

Ligozzi, at Florence, after which he settled at his native place, where he was much employed in painting for private persons, as well as churches. His Madonnas and angels have great beauty of expression, but one of his best pictures is that of the Cyclops. He died in 1605.

RICCOLINO, MICHELANGELO. He was born at Rome in 1654, and practised in that city with considerable reputation till his death in 1715. His picture, painted by himself, is in the Florentine gallery.

RICHARDSON, JONATHAN. This English painter, and writer on the art, was born about 1665. He was articled originally to a scrivener, with whom he lived six years; but being released by the death of his master, he was enabled to follow the bent of his inclination for painting. He then became the scholar of Riley, with whom he continued four years, and married his niece. The degree of skill he attained by no means corresponded with the ideas he had formed of the art, and which were certainly of a just and elevated kind. There is, however, great boldness in the colouring of his heads, which are drawn and marked in the manner of Kneller, with freedom and firmness, though the attitudes, draperies, and back-grounds are tasteless. It is a curious circumstance, that a man who could write so well upon the art, should so ill apply to his own practice the rules he gave to others. Full of theory, profound in reflections, and possessed of a numerous collection of drawings, he appears to have possessed not the smallest invention, as applicable to the painter's art, and drew nothing well below the head. Thus much, however, must be said of him, that when Kneller and Dahl went off the stage, he stood at the head of portraiture in this country, and practised in it sufficiently long to acquire a tolerable competency. He quitted his occupation some years before his death, when Hudson, who had married one of his daughters, maintained the family honours for a while. Richardson himself, by temperance, enjoyed a life, protracted, amidst the blessings of domestic friendship, to the advanced age of eighty, and died May 28, 1745. He had a son, with whom he lived in great harmony, as appears by the joint works they composed. The father, in 1719, published two discourses; 1. An Essay on the Art of Criticism, as it relates to Painting. 2. An Argument in Behalf of the Science of a Connoisseur. In 1722, came out, An Account of some Statues, Bas-reliefs, Drawings, and Pictures, in Italy, &c. The son made the journey, and from his observations and letters, this work was compiled. In 1734 they published in conjunction, Explanatory Notes and Remarks

Chas. Bretherton f.

JONATHAN RICHARDSON.

on Milton's Paradise Lost, with the Life of the Author. In apology for this last performance, and for not being very conversant in classic literature, the father said "that he had looked in them through his son." Hogarth, in consequence, drew the old man peeping through the nether end of a telescope, with which his son was perforated, at a Virgil aloft on a shelf; but the caricaturist destroyed the plate soon afterwards, and recalled the prints as far as he could. The sale of Richardson's collection of drawings, in 1747, lasted eighteen days, and produced about £2060, his pictures about £700. The son died in 1771, at the age of seventy-seven.

RICHARDUS, MARTIN. This Flemish artist was born at Antwerp in 1591. He painted landscapes in a good style, and died at his native place in 1636.

RICHIERI, ANTONIO. He was a native of Ferrara, and had Giovanni Lanfranco for his master, whom he accompanied to Naples and Rome. He executed several frescoes from the designs of that artist, and etched some plates after his paintings.

RICHTER, CHRISTIAN. This painter was born at Stockholm, and on coming to England in 1702, was much employed in portrait, which he executed in oil and miniature. He closely imitated the manner of Michael Dahl; but at the close of life he practised enamelling. He died here in 1732.

RICKE, BERNARD DE. This artist was born at Courtray about 1520. He painted historical subjects in a good style, and there are two pictures by him in the church of St. Martin, at Courtray, which exhibit his talents to advantage. One is Christ bearing his Cross; and the other the Martyrdom of St. Matthew. He became a member of the academy at Antwerp, and died there in 1579.

RIDINGER, JOHN ELIAS. He was born at Ulm, in Suabia, in 1695, and was instructed by Christopher Resch, after which he settled at Augsburg, where he distinguished himself as a painter of animals. He was also an excellent engraver, and published a number of engravings from his own pictures.

RIDOLFI, CLAUDIO. This artist was born at Verona in 1560, and learned design and colouring from Dario dal Pozzo; but after he had spent a few years under that master, he went to Venice, and entered the school of Paolo Veronese; where he exerted himself in copying the compositions of that famous painter, and in forming his practice entirely by his precepts. By this method he established his taste, and to perfect himself, visited Rome and Urbino. In the former

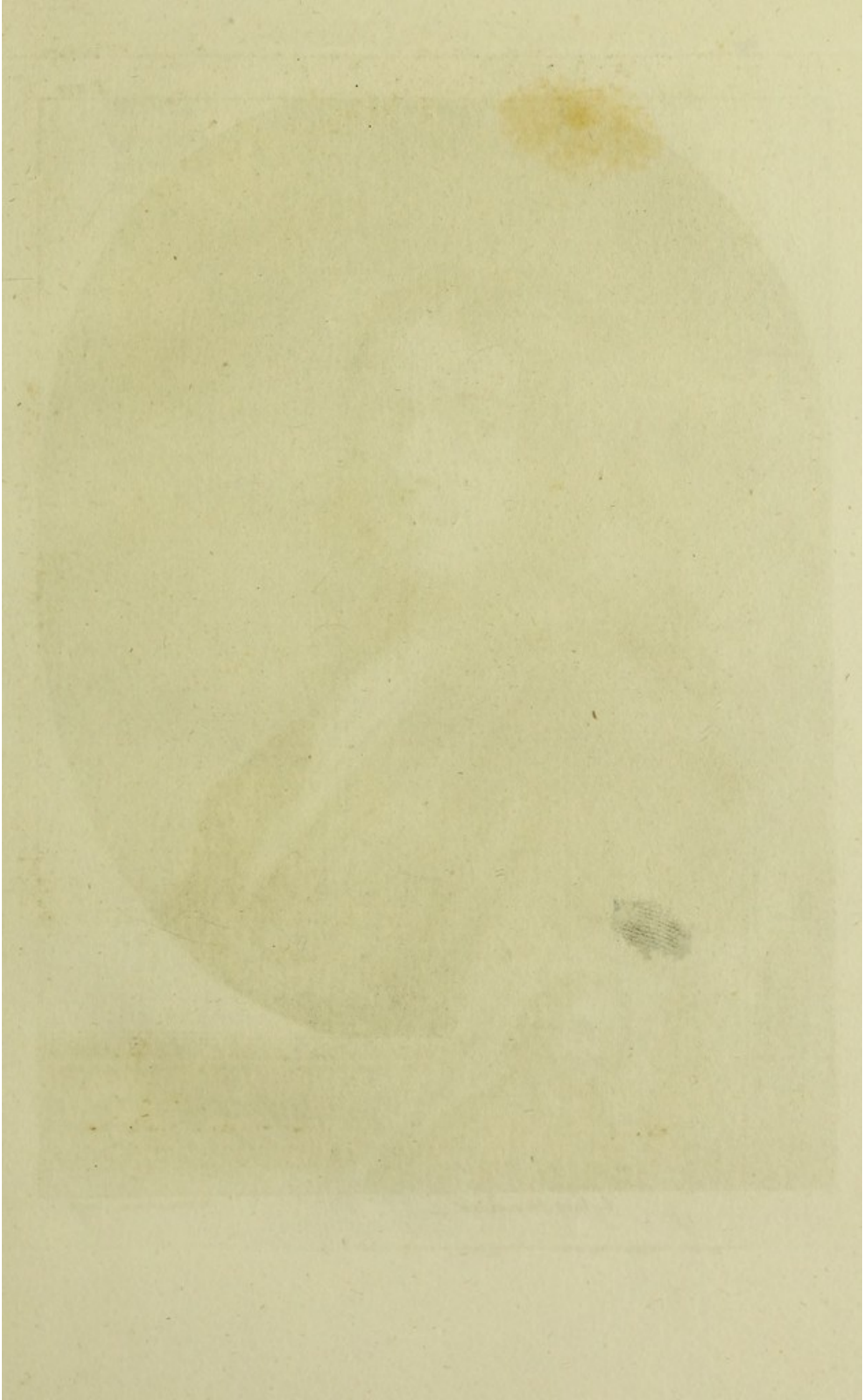
city, by studying the works of the ancient artists of Greece and Italy, he gained a correct manner of designing, and likewise the habit of introducing judiciously one broad mass of light in the principal part of his pictures, which produced an extraordinary fine effect. At Urbino, by spending some time with Federigo Baroccio, he acquired a delicate touch, a sweetness of colouring and penciling, and the art of giving graceful airs to the heads of his figures. In that city he executed some fine pictures, as an Annunciation; the Birth of John the Baptist; and a Presentation in the Temple. At Rimini, is a Descent from the Cross by him; and at Rome he painted several portraits, remarkable for the dignity of attitude, as well as for expression and striking resemblance. He died in 1644.

RIDOLFI, Cavalierr Carlo. He was born at Vicenza in 1602, and had Antonio Vassilacchi for his instructor. He painted historical subjects and portraits. Of the former, the principal is a Visitation of the Virgin, in a church at Venice, where he died in 1660. Ridolfi wrote a history of Venetian artists, published in 1648, with this title, Le Maraviglie dell' Arte, ovvero le Vite degli illustri Pittori Venetie, &c.

RIETSCHOOF, John Klaasz. He was born at Hoorn in 1652, and was at first instructed by Abraham Leidts, but afterwards perfected himself in the school of Ludolf Backhuysen; whose manner of handling and design he imitated with so great success, that he is deservedly ranked among the most esteemed painters in that style. He was not only remarkably modest, and diffident in regard to his own performances, but extremely liberal in his commendation of other artists. He excelled in the representation of storms; but his pictures of calms are also fine, and very much resemble those of William Vandervelde. He died in 1719.

RIETSCHOOF, Henry. He was the son of the preceeding, and was born at Hoorn in 1678. He was instructed by his father, whose manner he followed very closely; though sometimes he made the works of Backhuysen his model, and copied several of them with incredible exactness. The subjects which he mostly painted, were tempests, with lightning, and shipwrecks, which he represented with great truth and nature. He died in 1728.

RIGAUD, Hyacinthe. He was born at Perpignan, in the province of Languedoc, in 1659, and received his knowledge of the rudiments of the art from his father Matthias Rigaud, a painter of little note, who died when his son was



Egbert Hemskirk. —

A. Bannerman, Sculp.

only eight years of age. Hyacinthe was then placed under a portrait painter at Montpellier, with whom he continued till he was eighteen, when he went to Lyons, where he practised with great success. In 1681 he went to Paris, and the year following gained the prize at the academy. He was now desirous of visiting Italy, from which design he was dissuaded by Le Brun, who prevailed on him to continue at Paris, and perfect himself there in portrait painting, as the surest means of establishing his reputation and fortune. He pursued this advice, and soon distinguished himself in such a manner, that the king, royal family, and nobility, with many foreign princes, sat to him for their portraits, which procured him great applause. In 1700 he became a member of the academy, and in 1727, Lewis XV. honoured him with the order of St. Michael, to which was added a considerable pension. He had a free and spirited pencil, with a lively tone of colouring; but his draperies are too violently agitated to be natural, for the person is represented as under cover in an apartment, and at the same time the hair and the garments appear as if he was abroad in a storm. He is, however, accounted one of the best portrait painters of his country, and has been called the *French Vandyck*. Of his works in history, the principal are, a Nativity; and the Martyrdom of St. Andrew. He died in 1743.

RIGAUD, JOHN. This artist was related to the preceding, and was born at Paris about 1700. He excelled in painting landscapes and views in perspective, some of which last were of places in England. He etched also several plates in an excellent style. He died about 1760.

RIGHETTI, MARIO. He was born at Bologna in 1590, and studied under Lucio Massari. Most of his works are in the churches of Bologna; the principal being Michael defeating Lucifer, in that of St. Guglielmo; Christ appearing in the garden to Mary Magdalen, in St. Giacomo Maggiore; the Adoration of the Magi, in St. Agnes; and the Nativity, in St. Lucia. He died about 1650.

RILEY, JOHN. He was born in the parish of Bishopsgate, in London, in 1646, and was instructed in the art of painting by Fuller and Zoust. Lord Orford asserts that he was one of the best native painters that had flourished in England; and that there are draperies and hands painted by him, which would do honour either to Lely or Kneller; the portrait of the Lord Keeper North, at Wroxton, being in every respect a capital performance. After the death of Sir Peter Lely, he advanced in the esteem of the public, and had the

honour to paint the portrait of Charles II. who, on looking at the picture said, "Od's fish! if it's like me, I am an ugly fellow." Riley was also in favour with James II. whose portrait, as well as that of his Queen Mary of Modena, he painted. At the Revolution he was appointed state painter to William and Mary, whose portraits he also painted. He made nature his principal study, without adopting the manner of any master, and as far as he thought it prudent, he improved or embellished it in his pictures; but, like many other men of parts, he seems to have been more respected by posterity than by the age in which he flourished. He was a humble, modest man, of which he gave a proof by the diffidence he always expressed of his own powers; and with a quarter of Kneller's vanity, he might have persuaded the world that he was a great artist. He died of the gout in 1691, and was buried in Bishopsgate church.

RILEY, CHARLES REUBEN. This artist was born in London about 1756, and acquired the principles of painting from Mortimer. In 1778, he gained the gold medal at the Royal Academy, for the best painting in oil, the subject of which was Iphigenia. After ornamenting the duke of Richmond's seat, at Goodwood, in Sussex, he went to Ireland, but soon returned to London, where he was much employed in making designs for the booksellers. He died in 1798.

RIMINALDI, ORAZIO. He was born at Pisa in 1598, and at first was a scholar of Aurelio Lomi; but afterwards he became the disciple of Orazio Gentileschi, at Rome. To the instructions of that master, he added an incessant application in the study of the antiques, and a diligent observation of the excellencies of the different great masters; so that on his return to his native city, he found encouragement and employment beyond his expectation. The principal pictures of this artist are, Samson destroying the Philistines; the Serpent in the Wilderness; and the Assumption of the Virgin; by which he firmly established his reputation, not only on account of the composition, but for the beauty of the design, the elegance of the attitudes, and the free and firm style of the colouring. He died of the plague in 1630.

RINCON, ANTONIO DEL. This old Spanish artist was born at Guadalaxara in 1446, but he studied at Rome, and on his return to his native country, was employed by Ferdinand and Isabella, who appointed him state painter. For his portraits of their Majesties, he received the order of St. Jago, and the appointment of groom of the chamber. Most of his works were destroyed with the palace of the Pardo, in the

fire of 1608. Rincon, who is considered as the founder of the Spanish school, died in 1500.

RINGGLI, GOTTHARD. This Swiss artist was born at Zurich in 1575, but it is not known who was his instructor. He rose, however, to considerable notice, by being employed to paint the senate house and cathedral of Berne, for which he had the freedom of the city conferred on him. The pictures which he executed were of a large size, and represented the most prominent events of the early history of Berne. He also painted in the public library of Zurich, an allegorical piece allusive to the Reformation. His easel pictures were but few; and one of the most remarkable is a representation of the patience of Job, which may be compared to the best works of Spagnoletto. This artist left some valuable designs drawn with a pen, and washed with Indian ink. He also etched several prints in an agreeable manner. He died in 1635.

RISVENNO, JOSE. This Spanish artist was born at Grenada in 1640. He had Alonzo Cano for his instructor, and learned from him both the principles of painting and sculpture. Most of his pictures are in the churches and convents of his native city, where he died in 1721.

RIVALZ, ANTHONY. He was born at Toulouse in 1667, and was the son of John Peter Rivalz, a painter and architect of some note, from whom he received his first knowledge in the art of painting, but his greatest improvement in design and composition he obtained under La Fage; after which he went to Rome, where he gained the prize given by the academy of St. Luke, for a picture representing the Fall of Lucifer. Having completed his studies there, he returned to Toulouse, and continued there for the rest of his life. One of the chief excellencies of Rivalz consisted in copying the works of the great masters; and by order of Cardinal Janson, the French ambassador at Rome, he copied Raffaelle's Holy Family, which performance is at present in the royal collection at Paris. His style was bold, his invention ready, and his design correct; his local tints were true, and he gave his pictures great force by the depth of his shadows, in the manner of Caravaggio and Valentino; but his colouring was unequal. He left a number of drawings in the manner of La Fage, and he also executed some spirited etchings. He died at Toulouse in 1735. Rivalz had a nephew and scholar named *Bartholomew*, who engraved some plates after his uncle's designs.

RIVAROLA, ALFONSO. This artist was born at Ferrara in 1607, and studied under Carlo Bononi, on whose death he finished the picture of the Marriage of the Virgin, which his master had begun in the church of St. Maria del Vado. The best of his own compositions are, the Baptism of St. Augustine, in the church of that father; the Resurrection, in the convent of Theatines; the Brazen Serpent, in St. Niccolo; and the death of St. Catherine, in St. Guglielmo. He died in 1640.

RIVERDITI, MARC ANTONIO. He was born at Alessandro della Paglia, and was taught the principles of painting at Bologna, where he proved himself a close imitator of Guido Reni. He painted both history and portrait with great success: in the former department, his best works are, the Conception, in the church of the Padri Camaldolesi; and St. Francis, in that of St. Maria de Foschetari. He died in 1744.

ROBATTO, GIOVANNI STEFANO. This artist was born at Savona in 1649, and studied at Rome, under Carlo Maratti. His best works are in the churches and monasteries at Genoa. He died in 1733.

ROBERT, NICHOLAS. This French artist was born at Orleans in 1610. His talent lay in representing animals, insects, and plants, in miniature; and many of his performances are preserved in the royal library at Paris, where he died about 1680. He also etched several plates of animals and vases.

ROBERT, PAUL PONTIUS ANTHONY. He was born at Paris about 1680; and after studying under Peter James Cazes, went to Italy. On his return he painted for the church of the Capuchins, a fine picture of the Martyrdom of St. Fidelis. He also etched several of the plates in the Crozat collection. He died about 1750.

ROBERT, HUBERT. This painter was born at Paris in 1752. After learning the elements of his art in his native country, he went to Italy, where he resided several years, chiefly devoting himself to the study of the remains of ancient architecture. On his return to France, he was elected a member of the Parisian academy, when he painted for his reception a noble picture of the Pantheon at Rome. He had a fine taste, and a perfect knowledge of aerial perspective. During the horrors of the revolution he was thrown into prison, where he beguiled the hours of his confinement, by drawing and painting in water colours. His principal

talent lay in the representation of antiquities, which he executed with great ability and spirit. He also etched a set of views, entitled, Les Soirées de Rome. Robert, after enjoying an uninterrupted share of health, died of an apoplexy, April 14, 1808.

ROBERTSON, GEORGE. This artist was born in London about 1742, and received his instruction in the drawing school of Mr. William Shipley; after which he travelled to Italy, where he applied to landscape painting. On his return he made a voyage to Jamaica, and drew several views in that island, some of which were in the exhibition of the Royal Academy in 1775. Latterly he practised as a drawing master, and died in 1788.

ROBINSON, ——. This artist was a native of Bath, and the pupil of John Vanderbank. He became a respectable portrait painter, though his colouring was feeble. He died at the age of thirty, in 1745.

RODE, CHRISTIAN BERNARD. This artist was born at Berlin in 1725. After acquiring the elements of the art in his native place, he went to Paris, where he profited by the instructions of Vanloo and Restout. He next improved himself by visiting Rome, and on his return to Prussia was much employed, both in history and portrait. He painted some altar-pieces at Berlin, and was engaged by Frederick the Great in ornamenting his palace of Sans Souci. Rode also etched several plates from his own designs. He died about 1795.

RODRIGUES, GIOVANNI LUIGI. This Sicilian artist was born at Palermo in 1597, and studied his art under Belisario Corenzio at Naples, where he settled, and proved a respectable painter of historical subjects. He died in 1620.

ROELLAS, JUAN DE LAS. This Spanish painter, who is called by Palomino *Doctor Pablo Roellas*, was born at Seville in 1560, and took his degree as doctor of physic, but afterwards abandoned that profession for painting, which he studied at Venice. On his return to Spain, he was employed at Seville in adorning the churches with pictures, which were remarkable for harmony of colouring, correctness of design, and vigour of expression. One of his best works is the Death of St. Andrew, in the college of Saint Thomas. He died at Seville in 1620.

ROEPEL, CONRAD. He was born at the Hague in 1679, and became the scholar of Constantine Netscher, the

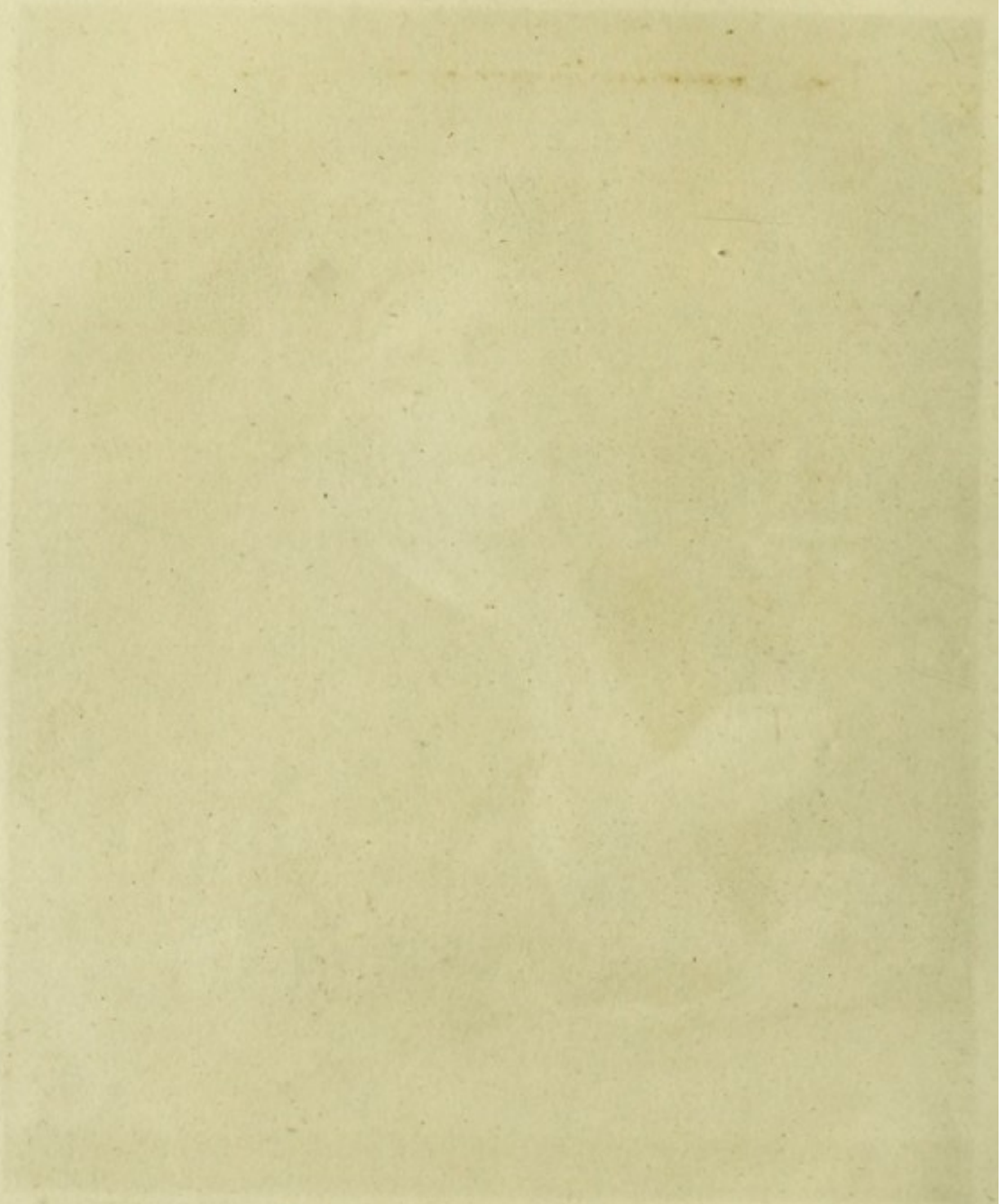
portrait painter; but Roepel being of a weakly constitution, and ordered, for the benefit of his health, to reside in the country, took so much delight in his garden, that he became fond of representing plants and flowers, in which he succeeded to admiration. One of the greatest florists at the Hague furnished him with the most beautiful flowers in his collection, to serve him as models, in order to have a picture painted after them for his own pleasure; and Roepel disposed every object so agreeably, and finished the whole with so much truth, nature, and clearness of colour, that it established his reputation and fortune. This success determined him to devote himself entirely to that style of painting; and in a short time, he was considered as being equal to the best artists of that country, with the exception of Van Huysum and Rachel Ruysch. At the desire of the Count Schaesbergen, he went in 1716 to the court of the Elector Palatine, carrying with him one of his pictures, with which the prince was so pleased, that he paid him generously for it, employed him immediately, and honoured him with a chain and medal of gold. On the death of the elector, he returned to the Hague, where his reputation was increased by the honours he had received at Dusseldorp, and his works rose high in estimation. The plants, fruits, and flowers, from which he composed his subjects, were cultivated in his own garden, where he was visited by persons of the first rank. Temperance and innocent amusements prolonged his life beyond all expectation, though he was naturally of a tender and weakly constitution; and at his death, in 1748, he was director of the academy of painting at the Hague, having been a member of that society thirty years.

ROER, James Vander. This Dutch artist was born at Dort in 1648, and studied under John de Baan, by whose instructions and example he proved a good painter of portrait. In the reign of Charles II. he visited England, but died at his native place in 1699.

ROESTRAETEN, Peter. He was born at Haerlem in 1627, and became the disciple and son-in-law of Francis Hals, whose manner he followed principally in painting portraits. But his genius inclined him more to subjects of still life, in which style he showed himself equal to any artists of his time. Nothing could appear with stronger characters of nature and truth than the objects he painted; these he grouped with skill, and contrived to place the darker ones so as to give a striking lustre to those that were more bright or pellucid, and by an artful management of the chiaro-oscuro, he produced a suitable roundness and relief. His

A Bannerman Sculp.

PETER ROESTRATEN.



general subjects were musical instruments, gold, silver, or crystal vases, china-ware, agates, and shells; which he executed with great accuracy. In the reign of Charles II. he came to England, and was introduced to the king by Sir Peter Lely. His paintings, for the neatness of penciling and delicacy of colour, were superior to those of his contemporaries in that line; and many of them are said to have been sold for forty and fifty pounds each. Descamps upon this tells an improbable tale, that Sir Peter diverted Roestraeten from painting portraits, out of envy and jealousy, lest he should prove too powerful a rival, and therefore prevailed with him to apply to subjects of still life, as more likely to succeed. The fame of Lely, however, was then sufficiently established; nor have we any account of Roestraeten's extraordinary merit, except in the peculiar style he pursued. With just the same regard to truth, Descamps says that the paintings of Roestraeten are extravagantly esteemed by the English, when, on the contrary, they had long before fallen in value. He died in London in the year 1698.

ROGER OF BRUGES. This ancient Flemish artist, was born at Bruges in 1366; and studied under John Van Eyck. His works were on a grander scale than those of his master, and the figures were well designed. He died at Bruges in 1418.

ROGER OF BRUSSELS, *see* VANDER WEYDE.

ROGHMAN, ROLAND. He was born at Amsterdam in 1597, and learned the art of painting in his native city; but formed his manner by studying after nature, without attending to the style of any particular master. He travelled through several parts of Germany, to furnish himself with materials for future compositions, designing every scene that pleased his imagination, as ruins, castles, villages, or buildings, together with figures and cattle; which he generally sketched on the spot. He had a firm and free manner of painting, his keeping was tolerably good, and some of his pictures have a pleasing effect, but his colouring is often raw; his grounds and trees are frequently too brown and dusky to be natural, and though his figures are usually much laboured, they want elegance and character. The choice of his situations also cannot be commended, nor is there sufficient variety in the forms of his trees to allure the eye agreeably, but in many parts his merit was considerable. His pictures are usually views in Germany and Holland. He executed some etchings of landscapes and views in a fine

style. Roghman was the intimate friend of Rembrandt and Eeckhout. He died in 1686.

ROKES, *see* SORGH.

ROLI, ANTONIO. This painter was born at Bologna in 1643. He had Pietro da Cortona for his master, and became a good artist in architectural representations and views in perspective. He died in 1696.

ROLI, GIUSEPPE. He also was a native of Bologna, and was born in 1654. Domenico Maria Canuti was his instructor, on leaving whom he went to Germany, where he continued some years. On his return to Bologna he was employed in painting for the churches; besides which, he executed some etchings after Lodovico Caracci, and other Bolognese artists. He died there in 1713.

ROMAN, BARTOLOMEO. This Spanish artist was born at Madrid in 1598; and studied successively under Carducci and Velasquez. His works are confined to the churches and convents of Alcala and Madrid; and Palomino does not scruple to compare some of them to the paintings of Rubens. He died at Madrid in 1659.

ROMANELLI, GIOVANNI FRANCESCO. He was born at Viterbo in 1617, and was the disciple of Pietro da Cortona, who regarded him, not only for his genius and diligence, but for the amiable disposition of his mind. He proved indeed, the best and most favourite scholar of Cortona; his style and handling were in imitation of that eminent artist, nor were his ideas, or his composition, any way inferior to him, and he was even accounted more correct, though his colouring was colder than that of his master. His invention was easy and agreeable, his drawing accurate, and he generally gave considerable grace to the airs of his heads. He painted in oil and in fresco with equal freedom and spirit, but he was particularly excellent in the latter. For several years he was employed by the king of France, who honoured him with the order of St. Michael; and in that court he acquired a plentiful fortune, as well as reputation. Having finished with applause the grand designs in which he had been engaged, he returned to Rome, and spent the remainder of his life in that city, beloved for his virtues, and admired for his talents. His works are dispersed through most parts of Europe, and are accounted ornaments to the richest collections. Two of his best performances were sent from Italy to Charles I. one a Bacchanal; and the other a Banquet of the Gods. In the church of St. Ambrogio, at Rome, is a

fine picture by him of the Descent from the Cross, which excited the jealousy of Cortona so much, that he painted his piece of the Stoning of Stephen in opposition to it. For the church of St. Peter, in the same city, Romanelli painted the Presentation in the Temple, which has been executed in mosaic. Cardinal Barberini was his patron, and it was that prelate who introduced him to Louis XIV. for whom he painted in the old Louvre, a set of pictures taken from the Æneid. He died at Viterbo in 1662.

ROMANELLI, URBANO. He was the son and scholar of the preceding artist, and was born at Viterbo in 1638. Though he painted in the manner and style of his father, he was far inferior to him. Yet, some of his copies, and also some of his own compositions, have been ascribed to Giovanni, though a judicious eye will readily discern the difference, especially in those which were designed by Urbano, as they are very deficient in the correctness and grace which distinguished the works of the elder Romanelli. He died in 1682.

ROMANINO, GIROLAMO. He was born at Brescia about 1504, but it is not ascertained by what master he was instructed. He studied some time at Rome, and then went to Venice to perfect himself in the knowledge of colouring. Having spent several years there, he returned to Brescia, where he followed his profession with applause. He had a fine invention, his design was correct, and his colouring, in force and beauty, was not unlike the style and tint of Titian. He executed a number of designs for the churches, convents, and palaces at Brescia, both in fresco and in oil, but his most capital performance was a scriptural subject, which he painted for the grand altar in the church of St. Francis, in that city. In the old Louvre, at Paris, and principally in the apartments of Anne of Austria, and the gallery of Apollo, were several of his paintings in fresco, which, though some of his earliest essays, evinced more than the promise of an exalted genius. He died in 1566.

ROMANO, GIULIO. This celebrated painter, whose family name was Pippi, was born at Rome in 1492. He became the principal scholar of Raffaelle, who intrusted him with the execution of several of his greatest works, and left to his care those which were unfinished at the time of his death. He possessed all the energy of his master's character, but delighted chiefly in heroic subjects, which he treated with spirit and learning. During the life of Raffaelle he designed little of his own, but when that immortal genius passed away, Giulio put forth his strength, and gave full

proof of extraordinary powers. Instead, however, of the graces which emanated from the delicate taste of Raffaelle, he exhibited figures tending to strike awe and terror into the beholder; his colouring also was discordant and gloomy, and his draperies, though classical, were often inelegant and formal: with these defects, he possessed great and original merit; and after the death of Raffaelle, who appointed him one of his heirs, he was employed to finish, with Giovanni Panni, the history of Constantine, in the Vatican. For the church of the Trinity, at Rome, he painted a picture of Christ appearing in the garden to Magdalen; and for that of St. Andrea, the Marriage of St. Catherine. In the church of St. Christopher, at Mantua, is a gigantic figure of that saint, with the infant on his shoulders; but the masterpiece of Giulio in this department, is the Martyrdom of St. Stephen, in the church di St. Stefano alle Porte dell' Arco, at Genoa. While he continued at Rome he practised as an architect, in which profession he gave such satisfaction as to be invited to Mantua, where he was employed by the duke in rebuilding the palazzo del T. as it is called, and in ornamenting it with his designs. Here he painted, in two grand saloons, the Fall of the Titans, and the Loves of Cupid and Psyche. After completing these fine frescoes, he executed a set of pictures, the subjects of which were the principal incidents in the history of the Trojan war. On the death of San Gallo, he was invited to Rome to superintend the building of St. Peter's church, but while preparing to set out for that capital, he was taken suddenly ill, and died at Mantua in 1546. He left a son named *Raffaelle Pippi*, who was cut off in the prime of life, after exhibiting promising talents, in 1560.

ROMBOUTS, THEODORE. He was born at Antwerp in 1597, and was a disciple of Abraham Janssens, under whom he made a great progress. In his twentieth year he travelled to Rome, where, soon after his arrival, he was engaged to paint two scriptural subjects, which proved the means of making his merit known, and introduced him to the favour of the great, so that he had abundant employment. From Rome he went to Florence, on the invitation of the grand duke of Tuscany, for whom he executed several noble compositions with so much satisfaction, that he was not only honourably rewarded, but received also many valuable presents besides, as marks of the particular esteem of that prince. At his return to Antwerp, he found Rubens in the height of his glory, and soon saw that his own abilities, though in reality very great, were much obscured by the perfection of

that eminent master. This excited in Rombouts a strong emulation, probably not unattended with a degree of envy, that urged him to paint some historical pictures in competition with Rubens. Among these were St. Francis receiving the Stigmata; Abraham offering up Isaac; and an emblematical picture of Justice, for the court house at Ghent. This last is said to have excited the astonishment and admiration of Rubens himself. Rombouts had a lively genius, a fertile imagination, and considerable elegance in his style of composition. His figures generally are nearly as large as life, and well designed; his pencil is free, his colouring warm, and his expression excellent. It was to be regretted that he should have debased his pencil by painting such subjects as mountebanks, taverns, and soldiers playing at cards, which he did merely to get money: they were, however, well executed, and much valued. He died in 1637.

ROMEGIALLO, Giovanni Pietro. He was born at Montegno, in the Valteline, in 1739, and was instructed by Agostino Masucci, at Rome, where he copied the works of Guercino, Guido, and Cortona. His pictures are mostly at his native place, in the churches and private collections.

ROMEO, Don Joseph. This Spanish artist was born at Cervera, in Arragon, in 1701. He became the scholar of Agostino Masucci, at Rome, and on his return to Spain was much employed, first at Barcelona, and next at Madrid, where he died in 1772.

ROMEYN, William Van. Of this Dutch painter of landscapes and cattle we know nothing but by his works, which are much in the manner of Karl du Jardin.

ROMNEY, George. This eminent artist was born at Dalton, in Lancashire, December 26, 1734. His father was a builder, and George, in his twelfth year, was taken from the village school, to superintend the workmen. His leisure hours he employed in carving; and being fond of music, made a violin for himself, which he preserved till his death. He was first tempted to draw, from seeing some ordinary prints in a magazine, which he imitated with success; and his first attempt at portrait was from memory, in endeavouring to represent the features of a stranger whom he had seen at church. After some attempts by his father to place him in trade, he consented to let him become a painter, and his first master was an artist of the name of Steele, who barely taught him the knowledge and use of the materials of the art. On leaving this master he married and began to practise as an itinerant portrait-painter;

but being ambitious to try his fate in the metropolis, as soon as he had acquired nearly one hundred guineas, he took thirty for his travelling expenses, and leaving the remainder with his wife, set out for London in 1762. He first resided in the city, where he painted portraits at five guineas a head, and acquired considerable business through the assistance of Mr. Daniel Braithwaite, the comptroller of the foreign post-office. In 1764 he visited Paris, and on his return settled in Gray's-inn, where his business increased, especially among the gentlemen of the long robe. In 1763 he gained the second premium from the Society for the Encouragement of Arts and Sciences, for a picture of the Death of General Wolfe, and two years after, he earned the first prize for an historical picture of the death of King Edmund. In 1768 he removed to Great Newport Street, still increasing in practice and fame; but, conscious of the necessity of cultivating his taste by an inspection of the great works of art in Italy, he set out thither in 1773, with Mr. Ozias Humphrey. He spent two years abroad, and on his return in July, 1775, took a house in Cavendish Square, where he resided until 1798, when he retired to Hampstead. During the preceding twenty years he enjoyed uninterrupted success in his profession, to which he was so ardently attached, that his whole delight was in it. His talents, in return, were highly encouraged, and in one year only he painted portraits to the value of £3,635. It is very remarkable, however, that he never became a member of the Royal Academy, nor once exhibited in its rooms. When Boydell's Shakespeare was projected, Romney contributed his aid to the work. He had a quick relish for the beauties of that poet, although his own fancy was so volatile, and his mode of reading so desultory, that it may be questioned if he ever went through two acts of any of the plays that he most admired. After he had finished his fine picture for the Tempest, he was induced, in 1790, to visit Paris again, with two friends; but on his return in 1791, resumed his labours for the Shakspeare gallery, and painted some pictures also for his present Majesty. In 1797 he felt a slight paralytic stroke, which prevented him from continuing his professional labours. Finding his health decline, he revisited his native place in 1799, and continued there till his death, November 15, 1802. Of Romney, as an artist, it is by no means easy to appreciate the just character. That he possessed genius and talents in an eminent degree no one can deny. One critic says, "That he was made for the times, and the times for him;" but another observes, in contradiction of the remark, "that he was made for better times than

those in which he lived." The taste he imbibed for simplicity and grandeur, on seeing at an advanced period the works of the ancient artists, prove what might have been expected of him had he been sooner initiated into the mysteries of his art. Without this aid, Romney had to separate for himself the partial from the general effects of nature; and the inequality with which he in this point met the rivalry of more fortunate artists, is evident in most of his productions. Frequently his chiaro-oscuro is ill conducted, and his harmony of forms and colours imperfect, even in pictures produced when enjoying the height of his intellectual power, and at the happiest period of his executive skill. At the same time they display great fertility of invention, with sweetness and delicacy of sentiment. He was happily endowed with an inquisitive mind that delighted in science, and he pursued it warmly with the best means he had; possessing also a versatility of genius, which is exemplified by the variety of subjects he chose for representation. Both the comic and serious impressions of the mind had charms for him. Early in life he painted two pictures from Tristram Shandy; one, of the arrival of Dr. Slop at Shandy-hall, after the unlucky catastrophe he met with on the road, which afforded scope for sentimental comic humour; the other, from the affecting story of the death of Le Fevre. The works of fancy he produced after his return from Italy, exemplify the use he made of the two years he spent among the unrivalled productions of art he there met with. The purity and perfection of ancient sculpture appear to have made the deepest impression upon his mind, and he afterwards assiduously cherished the taste he then imbibed, by procuring a collection of casts from the best models of ancient statues, groupes, basso-relievos, &c. which he would sit by the hour to contemplate, examining their appearances under all changes of sun-shine, and common day-light; and with lamps, prepared on purpose, he would try their effects in various modes of illumination with rapturous delight. Hence grandeur and simplicity became the principle objects of his ambition; he perceived these qualities distinctly, and employed them judiciously, even whilst imitating nature in his occupation of portrait-painting. It is not a little surprising, that amidst his continual labours in that branch of the art, he should have found time to produce so great a number of fancy pictures as he left behind him. He also frequently spent his evenings in making large cartoons in charcoal, among which was one of the dream of Atossa, from Æschylus, which was conducted with the taste and feeling of the ancient Greek artists. His style of colouring

was simple and broad. In that of his flesh he was very successful, exhibiting a great variety of complexion with much warmth and richness. It was not always, however, that his pictures were complete in the general tone; but crude discordant colours were sometimes introduced in the back-grounds, which not being blended or broken into unison with the hue of the principal figures, interrupted the harmony of the whole. The executive part of his works was free and precise, without being trifling or minute, possessing great simplicity, and exhibiting a purity of feeling consonant with the style of his compositions. He aimed at the best of all principles in the imitation of nature, that of generalising its effects; and he even carried it so far as to subject himself to the charge of negligence in the completion of his forms; but the truth of his imitation is sufficiently perfect to satisfy those who regard nature systematically, and not individually, or too minutely.

RONCALLI, CAVALIERE CHRISTOFORO, called *Pomerancio.* He was born at Pomerancio, in Tuscany, in 1552, and was a disciple of Circignano; but his greatest improvement arose from his designing after the antique statues, and the best paintings of illustrious masters. As soon as his works were known, they engaged the public attention and esteem; and he was employed by the principal nobility of Rome, and also for the churches and chapels. His performances gained him the highest applause for elegance of taste and correctness of design, and he was deservedly ranked among the most famous artists of his time. His engagements in some of the principal cities of Italy detained him there for several years, and his labours were repaid with honour and riches. He was also invited to different courts of Europe, and he visited Germany, England, Flanders, and France, meeting every where with distinction, and increasing his reputation by his works. At Rome he painted the death of Ananias and Sapphira; and the Baptism of Constantine, for which Pope Paul V. conferred on him the honour of knighthood. Two other pictures by him in that city are, the Visitation of the Virgin; and Michael defeating the rebel Angels; and at Naples is a fine altar-piece of the Nativity, by Roncalli. He usually enriched his pieces with landscapes painted in a beautiful style. He died at Rome in 1626.

RONDANI, FRANCESCO MARIA. This painter was born at Parma about 1504, and is said to have been a disciple of Corregio, whom he assisted in some of his principal works. In the church of Maria Madalena, at Parma, is a noble picture by him of the Virgin and Child, which has been often

ascribed to Corregio. Another fine performance of his hand is a picture of St. Augustine and St. Jerome, in the church of the Eremites. He died at Parma about 1550.

RONDINELLO, NICOLO. He was born at Ravenna about 1468, and studied under Giovanni Bellini, to whom he became an assistant. His paintings are chiefly in the churches and convents of Ravenna; but he was far inferior to Bellini in expression and colouring. He died about 1528.

RONTBOUT, N. He was born in Flanders, and learned the art of painting in his native country; but as the Netherlands could not supply him with such a variety of scenes as suited his genius, he determined to search for them in other countries. He directed his course to Italy, through several parts of Germany and Switzerland; and as he studied entirely after nature, he sketched every romantic object that occurred to him in his travels, designing most of the delicious views which are in the neighbourhood of Rome; and from these designs he generally composed his landscapes. His pictures are incomparably painted; his pencil is free and firm; his skies are clear and charmingly adapted; his colouring is extremely good, particularly his local tints; his figures, though not altogether elegant, are yet introduced with judgment and propriety; and by a skilful management of the chiaro-oscuro, his pictures have a striking effect. His paintings, which are rarely met with, may readily be known by the richness and warmth of the tints in the foreground, by their fine perspective, by an uncommon transparence of colour, by the firmness and freedom of handling, united with delicate finishing, and by a peculiar form in many of his trees. An excellent landscape painted by Rontbout, and inscribed with his name, was in the possession of Thomas Cobbe, Esq. it represents a view of a bridge between two high hills; and in perspective, under the grand arch, is an agreeable prospect of a river, a distant range of hills, and an antique tower on the border of the stream, which has a fine effect.

ROODTSEUS, JOHN ALBERTZ. He was the son of Albert Roodtseus, a painter, and born at Hoorn in 1615. He studied under Peter Lastman, by whose instructions he became a good painter of portraits, and was held in almost as great esteem as Vander Helst. He had a beautiful and sweet manner of colouring, and finished his pictures with neatness and spirit. The figures which he designed were always as large as life, and he particularly excelled in representing archers, in which subjects the attitudes and actions were very natural, and his paintings in that style are much commended and admired. He died in 1674.

ROOKER, MICHAEL. This artist was born in 1743, and after being taught engraving by his father, Edward Rooker, who was very eminent for his architectural subjects, he was placed under Paul Sandby, to be instructed in drawing and landscape painting. As an engraver, he gave early proofs of ability, which were confirmed by his mature productions, excellent specimens of which may be seen in a view of Wolterton hall, Nottinghamshire, and in many other prints which he produced. But his talents were not confined to the graver, for he also employed the pencil, and in 1772 exhibited a view of Temple Bar, as it then stood, which had considerable merit. He was for many years employed as principal scene-painter for the Little Theatre, in the Haymarket; and in the summer season generally visited some part of the country, where he selected views, of which he afterwards made finished drawings. He long engraved the headpieces to the Oxford Almanacks, for each of which he received fifty pounds, a large sum in those days, although not unsuitable to his merit, or the liberality of his employers. But this engagement he relinquished some years before his death, because he took a dislike to the practice of engraving. The Oxford views were executed from his own drawings, and exhibit some of the best and most accurate that were ever taken of that city. He died March 3, 1801, and was buried in the cemetery of St. Giles in the Fields. His drawings, of which he left a large collection, produced, at a sale of four days, the sum of £1,240. Rooker was one of the first elected associates of the Royal Academy.

ROORE, JAMES DE. He was born at Antwerp in 1686, and received his first instructions in painting from Lewis Vanden Bosch; but afterwards he studied for two years under Vander Schoor, and lastly with Van Opstal. He distinguished himself by his imitations of the best masters, and being appointed to copy the St. Christopher of Rubens, which was intended for the court of France, he did it with such exactness, that it gave Van Opstal as much surprise as satisfaction, and he only slightly retouched it in a few places. He composed first in the taste of Van Orlay, and afterwards in that of Teniers, with so much spirit, that in a few years his works were in general esteem, and though he was very laborious, he found it impossible to answer the demands made for his performances. At Leyden, in a grand saloon, he painted the History of Achilles; and on the ceiling the Apotheosis of that hero, which added considerably to his reputation. Several other historical subjects of his composition are mentioned with great commendation; among which are, Brennus be-

sieging the Capitol, and Antony presenting a crown to Julius Cæsar. But one of his greatest works was a picture, of which the subject was, the history of Pandora. At the age of twenty he was elected a member of the academy of Antwerp, where he died in 1747. De Roore had a good genius and a ready invention; he composed with ease, but he wanted that elegant taste of design which he might have acquired if he had visited Rome. His colouring generally is agreeable, and his easel pictures are finished with delicacy, especially those which he painted in his latter time, when, by observing the works of the great masters, he had acquired more freedom in his manner of handling.

ROOS, JOHN HENDRICK. He was born at Otterburg, in the Palatinate of the Rhine, in 1631, and at the age of nine years was apprenticed to Julian du Jardyn, at Amsterdam, for seven years; but he afterwards studied with Adrian de Bie, and profited so well by the precepts of that master, that he soon rose to eminence. His genius directed him to painting landscapes and cattle, as horses, cows, sheep, goats, and camels, which he represented with the utmost accuracy after nature; and he habituated himself to such exactness, that in the animals which he painted, the males and females were distinguishable at the first sight. His landscapes had great variety in the breakings of the grounds, the cottages of shepherds, the rocks, ruins, mountains, and falls of water, which he introduced with great propriety; always adapting his scenes to the historical subject he intended to describe. For the most part he chose those kinds of subjects which admitted of the largest number, and the greatest variety, of cattle; such as Jacob leaving Laban, and driving his flocks and herds; Esau meeting his brother; and Moses tending the flock of Jethro. He was employed some time at the court of the Elector Palatine, where his talents were nobly rewarded. He was also distinguished in portrait, and painted that of the elector of Mentz, who was so well pleased, that he rewarded him liberally for the performance, and presented him with a chain and medal of gold. At several other courts in Germany he received similar marks of distinction. The portraits of Roos were rendered particularly agreeable by the introduction of landscapes into the back-grounds in such a manner as gave force to the principal object; some scene diversified with a distant prospect of groves and hills; groupes of cattle charmingly disposed and designed; or incidents taken from sacred or profane history, which enlivened his pictures surprisingly. By this means he acquired a considerable fortune, and an extensive reputation. The end of this

estimable artist was very melancholy. In 1685, a dreadful fire broke out near his residence at Frankfort, and as it happened during the stillness of the night, it spread so rapidly, that the dwelling of Roos was in a short time surrounded with the flames. He might have escaped unhurt; but in endeavouring to save a vase of porcelaine that had a golden cover, he dropped it when he was nearly out of the house, and stooping down to search for the cover, was suddenly suffocated. Besides painting, he also occasionally amused himself with engraving, and produced several plates of animals and landscapes, executed in an admirable manner.

ROOS, THEODORE. This painter was the younger brother of the preceding, and was born at Wesel in 1638. He was first instructed by Adrian de Bie, and next by his brother, to whom he became an assistant till 1659, when Theodore entered into the service of the court of Manheim, where his first performance was a large painting for the council chamber of the city, containing the portraits of the chief magistrates. The Elector Palatine appointed him to paint the portraits of the duke and duchess of Orleans, for which he was well remunerated, besides receiving a chain and medal of gold. His manner was broad and free, and his colouring lively and strong; but he was defective in the principles of design, and never acquired correctness. He died in 1698. Theodore Roos etched some small prints of landscapes with ruins.

ROOS, PHILIP, called *Rosa di Tivoli*. This artist, who obtained in Italy the name of Rosa di Tivoli, was the second son of John Hendrick Roos, and born at Frankfort in 1655. From his infancy he showed an extraordinary genius to painting; and by the instruction he received from his father, he made such a progress as procured him the patronage of the landgrave of Hesse, who sent him with a pension to pursue his studies in Italy. At his first entrance into Rome, he observed some young artists employed in sketching the basso-relievos on the arch of Titus, when, taking a crayon and paper from one of them, in half an hour he produced a design, finished with incredible correctness and elegance, to the astonishment of them all. The diligence of Roos in his studies was very remarkable; he laboured incessantly, devoted his whole time to his improvement, and omitted nothing that might perfect him in his profession, by which practice he obtained such a surprising readiness of hand, that, on account of his expeditious manner of painting, as well as the liveliness of his imagination, the Bentvogel society called him Mercurius. He studied every object after nature, as the sites of his landscapes, the cattle, ruins, buildings, figures, rocks,

and rivers; and to fertilize his fancy he chose to live at Tivoli, which furnished him with a lovely variety of scenes, and gave him a professional name. It was his custom to keep several animals, which he intended for models; and, on account of the number and variety of these, his house was called Noah's Ark. Notwithstanding this, his morals were indifferent; and though he married a beautiful woman, the daughter of Hyacintho Brandi, changing even his religion to obtain her, yet neither her charms nor amiable qualities could restrain him from a life of extravagance and dissipation, which rendered him continually necessitous. Whenever his purse was exhausted, it was customary with him to ride from Rome to Tivoli, attended by his servant, and alighting at the first tavern he saw, he sat down to paint, and having in a short time finished a picture, sent it directly to be sold. But by this expedient he increased the number of his pictures to such a degree, that the prices they afforded were far below their value. His servant, therefore, possessing more discretion than his master, usually paid him the highest prices that were offered by the dealers, and reserved the pictures till they became scarce, by which he acquired a considerable fortune. Though Roos painted such a number of pictures, there is a variety in all his compositions, either in the scenes, buildings, cattle, or figures, in which respect he was superior to the Bassans, who repeated the same objects in most of their designs. As an instance of the incredible power of Roos in execution and invention, it is recorded, that the Imperial ambassador, Count Martinetz, laid a wager with a Swedish general, that Roos would paint a picture of a three quarter size while they were playing a game at cards; and in less than half an hour the picture was finished, though it consisted of a landscape, with two or three sheep and goats, and one figure. This wonderful proof of his readiness and genius was amply rewarded by the ambassador. Roos designed his subjects in a grand style, and always correct; his colouring is full of force; his touch is remarkably free, firm, and spirited; his scenery is elegant; his lights and shadows are distributed with judgment; his figures and cattle are skilfully grouped, and the hair and wool of his animals have a strong look of nature, and a bold effect, by the broad manner of his penciling; his skies, back-grounds, situations, and distances exhibit masterly observation, and are most delightfully painted. At Wilton, the seat of the earl of Pembroke, is a capital picture by Rosa de Tivoli, representing an herdsman with cattle, as large as life. He died at Rome in 1705.

ROOS, JOHN MELCHIOR. He was a younger brother of Philip Roos, and was born at Frankfort in 1659. After learning the principles of the art from his father, he went to Italy, where he studied some years, and on his return to his native country, settled at Nuremberg. At first he painted historical subjects and portraits; but afterwards devoted himself to landscapes and cattle, in the style of his brother. His subjects were similar to those of Philip, yet his colouring was extremely different; for the pencil of the one was free, flowing, and agreeable, but Melchior laid on his colours with such a body, that he seemed as if he intended rather to model than to paint. His pictures, however, though not equal to those of Rosa di Tivoli, possessed sufficient merit to procure for this artist the favour of the landgrave of Hesse, by whom he was employed many years. He died in 1731.

ROOS, JOSEPH. This artist was born at Vienna in 1728. He painted landscapes and cattle with credit, whence there is reason to think that he was a relative, if not a son, of John Melchior Roos. He became keeper of the Imperial gallery at Vienna, and he was also much employed by the elector of Saxony. He died in 1780.

ROPER, —— This artist is supposed to have been a native of London. He painted sporting subjects, as racing horses, dogs and game. Some of his performances were exhibited in Spring Gardens in the years 1761 and 1762, but he died soon after.

ROSA, SALVATOR. This famous painter was born at Naples in 1614. He was brought up under Francesco Francanzano, a painter, to whom he was related, but while with him, was forced for a livelihood to sell his drawings about the streets. One of these happening to fall into the hands of Lanfranco, he sought out the artist, and enabled him to enter the academy of Ribera; with whom he lived till he was twenty. At that time his father died, and he accompanied his master to Rome, where he continued four years, and found a patron in Cardinal Brancacci, who took him to Viterbo, and gave him employment. After this he returned to Naples, but the attractions of Rome drew him thither again, and he there became known to Prince Giovanni Carlo de Medici, who took him to Florence, where he staid nine years, dividing his time between poetry, painting, and music. The literati of Florence were delighted with his conversation, so that his house was a sort of academy, where plays, written by himself, were often acted, and he regularly took a part in the representation. He painted many pictures for the grand duke, who rewarded him nobly, as also did the Maffei family, whose palace in

Volterra he ornamented with several fine pieces. While there he composed his Satires, which have passed through several editions. After his return to Rome, he would sell none of his paintings but at an exorbitant price; and though his talent lay chiefly in landscape, he affected to despise it, being ambitious of shining in historical composition. He painted several pictures for the churches, which showed that his genius was equally great in that high department of the art. His business however, was frequently interrupted by his turn for poetic satire, which he often interspersed with songs. Yet in his manner of living he assumed the gravity of the philosopher, and even his paintings always conveyed a moral sentiment. Salvator was much of a humourist, and fond of a joke. The painters of Rome having refused him admittance into the academy, he, on the anniversary of St. Luke, contrived to place a caricature of his own in the church where the paintings were exhibited. However, he concealed his manner, and afterwards said "that it was done by a surgeon, to whom the painters had acted very ill in refusing a place in their academy, though they stood in great need of one to set the limbs, which they daily dislocated or distorted." Another time, finding a harpsichord, on which he sat down to play, good for nothing, "I'll make it," said he, "worth at least one hundred crowns." He then painted on the top a piece which immediately fetched the sum he mentioned. A gentleman being desirous of having the portraits of his friends painted for his gallery, applied to Salvator, who made caricatures of the whole, but as he inserted his own among them, no offence was taken. A person of great wealth had been long treating with him for a large landscape, and every time he came Salvator raised the price one hundred crowns. The gentleman expressed his surprise, but Salvator told him that with all his riches he could not purchase it: and to put an end to his importunities, destroyed the picture before his face. After a long residence at Rome, he was attacked by the dropsy, and during his illness married his mistress, who had brought him several children. He died in 1673. In both the sister arts of poetry and painting, he was esteemed one of the most excellent masters that Italy produced in the seventeenth century. In the first, his province was satire; in the latter, landscapes, battles, and sea-ports with figures, which bring high prices, and at Sir Mark Sykes's sale in the present year, one of his pieces, though not the best, produced the enormous sum of two thousand one hundred guineas. It was purchased by Mr. Lambton, after a hard contest with Earl Grosvenor. Though the talent of Salvator was princi-

pally adapted to small pictures, he filled one of a large size with strikingly sublime objects, of which the Conspiracy of Catiline, in the gallery at Florence, is a proof. But his great excellence lay in landscape; and he delighted in representing scenes of desolation, solitude, and danger; gloomy forests, rocky shores, lonely dells leading to caverns of banditti, Alpine bridges, trees scathed by lightning, and skies lowring with thunder. His figures are wandering peasants, forlorn travellers, shipwrecked sailors, or robbers intent upon prey. He also painted sorcerers and apparitions; of which kind the principal is the Witch of Endor. It has been observed, that Salvator was also fond of music, and in 1770, some of his manuscript compositions in that science were purchased at Rome of his great grand daughter.

ROSA, CHRISTOFORO. This artist was born at Brescia, about 1520, and died of the plague, at Venice, in 1576. He was the friend of Titian, and distinguished himself by his paintings of architectural subjects and perspective views.

ROSA, PIETRO. He was the son of the preceding artist, and the scholar of Titian, to whom he came very near in his colouring. His principal works are in the cathedral of Brescia, and in the churches of St. Francesco and le Grazie, in the same city. He died of the plague at the same time with his father.

ROSA, FRANCESCO PACICCO DI. He was born at Naples about 1600, and had Massinio Stanzione for his instructor. Besides his altar-pieces, he painted numerous easel pictures, which possess great merit, especially in the expression of the heads and the suavity of the colouring. He died in 1654.

ROSA, ANNA DI. This lady was born at Naples in 1648. She obtained the name of *Annella di Massina*, and painted history with such success as to receive the applauses of the greatest artists of her time. She died in 1694.

ROSA DI TIVOLI, *see* PHILIP ROOS.

ROSALBA, CARRIERA. This lady was born in 1675, at Chiazza, near Venice, and was instructed by Giovanni Diamentini, from whom she learned design, and also the art of painting in oil. In that kind of colouring she copied several of the works of the best masters; but at last applied herself to miniature with extraordinary diligence, being ambitious to arrive at such a degree of perfection in it, as might enable her to contribute to the support of her parents. She succeeded to her wish, but after practising miniature painting with great reputation, she quitted

it for crayons, which she carried to a degree of perfection that few artists have ever been able to attain. In 1709, Frederick IV. King of Denmark, passing through Venice, sat to Rosalba for his portrait; of which, by his order, she made several copies, very highly finished. Soon after, the same monarch employed her to paint twelve portraits of Venetian ladies; which she performed so much to his satisfaction, that he showed her particular marks of his favour, and, beside gifts of great value, paid her with a truly royal munificence. She visited France in company with Pellegrini, who had married her sister, and at Paris had the honour to paint the royal family, with most of the nobility, and other persons of high distinction. During her residence there she was admitted into the academy, to which she presented a picture of one of the Muses. On her return to Venice, she continued her profession till she was seventy, when, by incessant application she lost her sight. She died at the advanced age of eighty-two, in 1757. The portraits of Rosalba are full of life and spirit, exceedingly natural, with an agreeable resemblance to the persons represented. Her colouring is soft, tender, and delicate; her tints clear and well united; and she generally gave a graceful turn to the heads, especially to her female figures.

ROSE, Susan Penelope. She was the daughter of Richard Gibson, the celebrated dwarf, by whom she was instructed in the art of miniature painting; which she practised in a larger size than is customary. Her pictures are well executed. She married a jeweller, and died at the age of forty-eight, in 1700.

ROSEL, John Augustus. This artist who was both a painter and an entomologist, was descended of a noble family, and born near Arnstadt in 1705. He at first practised as a miniature painter at Nuremberg, but afterwards devoted himself to the representation of insects, which he drew with uncommon accuracy after nature. He also wrote some works on that branch of natural history, illustrated with plates. He died in 1759.

ROSELLI, Nicolo. This artist was born at Ferrara, and is supposed to have been instructed in the academy of the Dossi; but he evidently imitated Benvenuto Garofalo. In the churches of his native city are some altar-pieces by him, particularly one in the cathedral, representing the Virgin and Child surrounded with a glory, while below are St. John and St. Anthony. He lived about 1570.

ROSETTI, Domenico. He was born at Venice about

1690, and distinguished himself as a painter of architectural pieces and perspective views. He was also an engraver, and at Dusseldorf executed twelve large plates of the history of Alexander, after Lairesse. He died about 1760.

ROSI, ALESSANDRO. He was born at Florence in 1627, and had Cesare Dandini for his instructor. In the cathedral at Prato is a picture by him of St. Francesco di Paolo, which is very much admired; and in the ducal palace are two Bacchanals, painted with great spirit. He died in 1697.

ROSSELLI, COSIMO. He was born at Florence in 1416, and became an artist of some note in that city, by successfully painting the portraits of Picus Mirandola, and several of the nobility, as well as some historical designs in the convents and chapels. Sixtus IV. invited him to Rome with Sandro Boticelli, Pietro Perugino, and Domenico Ghirlandaio, to ornament his chapel. The subjects pitched upon by the pope for the exercise of the talents of the artists, were the drowning of Pharaoh; the Last Supper; and Christ preaching near the sea of Tiberius; and his holiness, at the same time, promised an honorary premium for the best performances. Rosselli, who seems to have had but a mean opinion of the taste of Sixtus, being conscious that he could have no hope of surpassing his competitors in colouring and design, thought he might conceal those defects, by giving his pictures an uncommon brilliancy; he therefore used the most glaring colours in every part of his painting, and illuminated the trees, draperies, and principal objects with gold, so as to dazzle the eye at the first sight, thus endeavouring to compensate for his want of taste by the glittering richness of the general appearance. But, to his great mortification, when the pope went to his chapel to observe the works of the different artists, those of Rosselli were condemned, and ordered to be retouched by the other painters. The best of his productions was the Preaching of Christ; but in this he was assisted by his pupil, Pietro di Cosimo, who executed the landscape. Rosselli died in 1484.

ROSSELLI, MATTEO. He was born at Florence in 1578, and studied successively under Pagani and Passignano. He accompanied the latter to Rome, where he greatly improved himself by copying the works of Raffaelle and Polidoro de Caravaggio. He then returned to Florence, and was employed by the grand duke, for whom he decorated the villa di Coggio with frescoes, the subjects of which were events in the history of the Medici family. In the cloister of the Nunziata is a fine picture by him of Pope Alexander IV.

approving the order of the Servites. Rosselli died at Florence in 1650.

ROSSETTI, GIOVANNI PAOLO. He was born at Volterra, and studied at Rome under his uncle Daniel Ricciarelli, on whose death he returned to his native place, where he painted some good altar-pieces, particularly a Descent from the Cross, in the church of St. Dalmazio. He lived about the year 1570.

ROSSI, MUZIO. He was born at Naples in 1626, and studied first under Stanzione; but on going to Bologna, he became the scholar of Guido, by whose instructions and example he profited so well, that at the age of eighteen he was chosen to paint a picture of the Nativity for the Carthusian convent of that city. On his return to Naples, he executed some fine works in the church of St. Pietro, but was cut off in the prime of his days in 1651.

ROSSI, GIROLAMO, called *De Rubeis*. He was born at Rome in 1630, and studied at Bologna under Simone Cantarini; but though a good historical painter, he devoted his talents chiefly to engraving after the Caracci and other masters.

ROSSI, PASQUALE, called *Pasqualino*. This painter was born at Vicenza in 1641. He was entirely self-taught, and yet by copying and studying the finest works of the great masters, he acquired a fine taste and great facility of execution. He painted several pictures for the churches, particularly an altar-piece at Matelica, representing St. Gregory praying for the souls in purgatory. He also painted conversations and assemblies in a gay style. He died in 1700.

ROSSI, ANTONIO. This painter was born at Bologna in 1700, and was instructed by Franceschini, who esteemed him so much on account of his abilities and diligence, as to employ him in executing several of his designs. One of his best performances is the Death of St. Andrew, in the church of St. Domenico, at Bologna. He died in 1773.

ROSSO, IL, called also *Maitre Roux*. He was born at Florence in 1496, and without any regular instruction, by the efforts of his own genius, arrived at a considerable degree of eminence as an artist. While young, he painted some scriptural subjects which indicated great talent, especially in the countenances and attitudes of the Apostles, although the draperies were rather too heavy. Afterwards he improved himself by studying the works of Michel Angelo Buonaroti, and he attended so accurately to anatomy, that he wrote

two treatises on that subject for the use of artists. Rosso showed great truth in his manner of designing the human body; his naked figures were beautiful, and their attitudes proper and expressive. The countenances of his old men were remarkably well represented in many of his works; and he had such a flow of invention, that his compositions were always properly filled, nor did any part seem destitute of a suitable ornament or decoration. The style of this master was very singular, and although he derived his greatest knowledge from the works of Buonaroti, yet he did not make him a model for his own imitation. He had somewhat of wildness and irregularity in his ideas, and the readiness with which he invented and designed, hindered him from a careful studying of nature, or the antique, which occasioned the defects observable in all his works. He had, however, a thorough knowledge of the proper mixture of colours, and of the best distribution of lights and shadows, so as to produce a good relief; but in other respects he followed the dictates of fancy, rather than of judgment, or the rules of art; and he was sometimes guilty of such extravagancy as injured his reputation. At an early period of his life, he painted a large fresco of the Assumption of the Virgin, in the cloister of La Nunziata, at Florence; after which he went to Rome, where, in the church of St. Salviati, is a picture of the Decollation of St. John by him; and an altar-piece in St. Maria del Pace. In 1527, when Rome was sacked by the Imperialists, Il Rosso fled to Volterra, where he painted a noble picture of a Descent from the Cross, for the church of St. Carlo. He next went to Venice, and there painted for Peter Aretine, a famous picture of Mars and Venus, of which there is an engraving. Soon after this he went to France, and was employed in painting the palace of Fontainebleau, in which he gave such satisfaction as to be appointed superintendant of the royal buildings. The world was deprived of this artist by a singular circumstance. Francesco da Pellegrini, a Florentine painter, having paid him a visit, and Rosso soon after missing a great sum of money, suspected, and prosecuted his friend, who was put to the torture, which he endured with fortitude, and was declared innocent. Pellegrini then published an account of his case, and appealed for justice; upon which Rosso, out of remorse, poisoned himself in 1541. Of his works in the gallery of Fontainebleau, being originally twenty-four pictures, only thirteen remain, the rest having been destroyed by his rival Primaticcio. The existing paintings are allegorical representations of the principal events in the life of Francis I.

ROTARI, Conte Pietro. He was born in 1707, at Verona, of a noble family, and was at first taught design only as an accomplishment; but at length he grew so passionately fond of the profession, that he became the disciple of Antonio Balestra, who observing the pregnancy of his genius, took unusual care to instruct him, and foretold the excellence to which he afterwards arrived. He next went to Venice, and continued there two years, studying the works of Titian and Paolo Veronese; but, for his farther improvement, he travelled to Rome, and spent four years in copying the antiques and other curiosities of art, under the direction of Francesco Trevisani. From Rome he went to Naples, to profit by the advice of Solimene, with whom he resided three years, with equal satisfaction and advantage. By this course of study, he gained an elegant taste of composition and design, and a singular degree of correctness in his drawing, with a style of colouring that was exceedingly beautiful, so that on his return to his native city, his works were highly admired, not only by his own countrymen, but by foreigners from all parts of Europe. For some time he declined employment, but at last found it impossible to resist the solicitations of the princes and dignitaries, who were eager to have their palaces and churches adorned by his pencil. He therefore executed several grand designs in different cities of Italy, and having finished those works with applause, visited most of the courts of Germany, meeting every where with the respect due to his talents. At Dresden he painted the portraits of the electoral and imperial family; and at Vienna, the Emperor was so pleased with his performances, that he ordered his portrait to be placed in the Florentine gallery, among the most famous artists. Rotari next visited Petersburgh, where he painted the portraits of the Empress Catherine, the Grand Duke Peter, and his consort Sophia Augusta; and for the empress he finished several pictures from sacred and profane history: the subject of one of these pictures is the Continence of Scipio; it is composed with great judgment and taste, full of elegance and truth in the expression, and exceedingly beautiful in the colouring. The empress was so pleased with his works that she appointed him her principal painter, and he continued at that court till his death in 1762. His principal works in Italy are, an Annunciation, at Guastalla; and the Birth of the Virgin, at Padua. Rotari produced also several etchings, some of which were from his own designs, in a free and animated style.

ROTH, William. This English artist painted por-

traits both in oil and miniature. He was an exhibitor with the chartered society in 1768, when the subject he produced was a girl looking at herself in a mirror. It was painted in a heavy manner, and gave no promise of better things. In 1770, Mr. Roth practised at Reading and its neighbourhood.

ROTHENHAMER, JOHN. This painter was born at Munich in 1564, and was instructed by an artist named Donouwer, whom he soon left to seek improvement at Rome. Here he painted historical subjects in a small size on copper, delicately penciled and agreeably coloured, but soon after he finished for one of the churches a picture of large dimensions, representing the saints in glory. This piece, which added greatly to his reputation, showed a good invention, excellent colouring, elegance in the heads, and variety in the draperies, so that it appeared extraordinary how he could adapt his pencil to compositions of such different sizes. From Rome he went to Venice to improve himself, and there made Tintoretto his model, not only in colouring, but in taste of design and the manner of disposing his figures. He painted both in fresco and in oil, but more in the former than in the latter; because it afforded him the opportunity of painting in large, for which he had a strong inclination, though his small pieces on copper were in greater esteem, and even in his life-time sold for a high price. While at Venice, he painted the Annunciation, in the church of St. Bartolomeo; and St. Cristina, in the Incurabili. For the duke of Mantua, he painted several fine pictures, particularly one representing a Dance of Nymphs. From Italy he removed to Augsburg, where, among other works, he painted a grand picture of the saints, for the high altar of the church of the Holy Cross; but though he had spent so many years at Rome and Venice, by which he had learned to design with more elegance, and with a nearer approach to the graceful than most of his countrymen, he could never totally divest himself of the German taste. He was fond of designing naked figures, in some of which he was very successful. He had a ready invention, and his design was tolerably correct, his attitudes were usually graceful, his tone of colouring agreeable, and his pictures well finished, but he showed his greatest excellence in his small paintings, in which he was assisted by Paul Bril and Velvet Brueghel, who executed the landscapes and back-grounds. For the Emperor Rodolph II. he painted the Banquet of the Gods, in which he introduced a multitude of figures, and gained a high reputation by the performance.

Rothenhamer, notwithstanding his professional merit, and the great prices which he received for his works, died very poor, owing to his extravagance, in 1606.

ROUSSEAU, JAMES. This artist was born at Paris in 1630. After learning the elements of painting in his own country, he went to Rome, where he improved himself in perspective and architecture. Here also he married the sister of Herman Swanefeldt, which connexion proved very fortunate to him, as he had thus an opportunity of acquiring a fine taste in landscape painting from that artist, who had been the scholar of Claude Lorraine. On his return to Paris he was employed by Louis XIV. in ornamenting the palace of Marli; but the protestants being at that time under a rigorous persecution, Rousseau, who was of that religion, quitted his country, and on the invitation of the duke of Montague, visited London, where he was employed by that nobleman in adorning his house, which is now the British Museum. Besides his paintings there, he also executed several at Hampton Court palace. In the choice of his scenes he shows remarkable elegance, his grounds are well broken, his distances are properly conducted, his skies are finely imagined as well as judiciously adapted, and there appears great harmony in most of his compositions. He ornamented his landscapes with edifices and ruins, in the Roman taste, after the manner of Poussin; his figures were placed in such perspective proportions as deluded the eye agreeably to the proper point of sight, and in his architecture we see elegance of fancy united with nature and truth. His pictures are not frequently to be purchased, and when they are, their estimation is high. He was a man of probity, piety, and benevolence, and at his death, in 1694, he bequeathed the greatest part of his substance to relieve his countrymen in England, who, like himself, were refugees on account of religion. Rousseau had been a member of the academy of Paris, but when he left France, such was the spirit of bigotry and intolerance, that his name was expunged by order of the court.

ROVERE, GIOVANNI MAURO. This painter, who obtained also the name of *Fiammingo*, was born of Flemish parents at Milan in 1570. He was educated under the Procaccini, whose style of painting he followed with great success. One of his finest performances is an altar-piece of the Last Supper, in the church of St. Angelo, at Milan. He died in 1640.

ROZEE, MADEMOISELLE. This extraordinary lady was born at Leyden in 1632. Houbraken says, he cannot tell

how she managed her work, nor with what instruments; but, that she painted on the rough side of the panel, in such tints, and in such a manner, that at a competent distance, the picture had all the effect of the neatest pencil and high finishing. Other writers, however, affirm that she neither used oil nor water colours in her performances; and only worked on the rough side of the panel, with a preparation of silk floss, selected with inexpressible care, and disposed in different boxes, according to the several degrees of bright and dark tints, out of which she applied whatever colour was requisite for her work, and blended, softened, and united them with such inconceivable art and judgment, that she imitated the warmth of flesh, with as great a glow of life, as could be produced by the most exquisite pencil in oil. Nor could the nicest eye discern, at a proper distance, whether the whole was not the work of the pencil, till it was more nearly examined. But, by whatever art her pictures were wrought, they were exquisitely beautiful, and perfectly natural. Her portraits were remarkably faithful, and every object was a just imitation of the model, whether her subject was animal life, architecture, landscape, or flowers. As her manner of working could not well be accounted for, she was distinguished by the name of the *Sorceress*. One of her landscapes is said to have been sold for five hundred florins, and though the subject was only the trunk of an old tree covered with moss, and a large spider finishing its web among the leaves and branches, every part appeared with so great a degree of force of relief and expression, that it was beheld with astonishment. One of her principal performances is in the cabinet at Florence, for which she received a large gratuity, and it is considered as a singular curiosity in that collection. She died in 1682.

RUBENS, Peter Paul. This admired artist was, according to one account, a native of Antwerp, but others say, that his father being under the necessity of removing to Cologne to avoid the calamities of civil war, his son was born there in 1577. His family was honourable, and gave him a very liberal education. Discovering an early turn for painting, he was placed under Tobias Vestraecht, an artist who excelled in landscape and architecture, at Antwerp; but in a short time Rubens left him to become a scholar of Adam Van Oort, from whom, on account of his morose temper, he soon parted. He then attached himself to Otho Venius, or Octavio Van Veen, who was a man of learning, an accomplished artist, and of an amiable disposition. From this preceptor Rubens acquired that taste for allegory which dis-

T. Chambars sculp

Sr. PETER PAUL RUBENS.

tinguished him so remarkably through life, though it certainly did not constitute his highest merit. After continuing with this instructor four years, he was told very candidly by Venius, that he could teach him no more, and that nothing remained for his improvement but a journey to Italy. This was agreeable to the wish of Rubens, but of the means by which he accomplished it, different accounts have been given. Sandrart, who was intimately acquainted with Rubens, and accompanied him when he travelled through Holland, tells us, that the Archduke Albert, governor of the Netherlands, conceived so high an opinion of him, from the accounts he had received of his superior talents, that he engaged him in his service, employed him to paint several fine designs for his own palace; and recommended him in the most honourable manner to the duke of Mantua, that in his court he might have constant access, to an admirable collection of paintings and antique statues, and thus have an opportunity of improving himself by studying, as well as copying the former, and designing after the latter. On his arrival at Mantua he was received with a degree of distinction worthy of his merit; and while he continued there, added considerably to his knowledge, though he attached himself in a more particular manner to the style of colouring peculiar to the Venetian school. On leaving Mantua he went to Rome, Venice, and other cities of Italy, and studied the works of the greatest painters, from the time of Raffaelle to his own; and accomplished himself in colouring, by the accurate observations he made on the style of Titian and Paolo Veronese. However, he neglected to refine his taste as much as he ought, by the antiques, though most of the memorable artists in painting had sublimed their own ideas of grace, expression, elegant simplicity, beautiful proportion and nature, principally by making them their perpetual study and models. On his return to Mantua, he painted three magnificent pictures for the church of the Jesuits, which, in point of execution, freedom, and force of effect, rank among his best productions. The duke of Mantua being desirous of having copies of some of the most celebrated pictures at Rome, sent Rubens thither for that purpose, by which commission he not only added to his reputation, but to his improvement. In 1605, his patron employed him on an embassy to the court of Spain, where he painted the picture of Philip the Third, and received from that monarch the most flattering marks of distinction. On the death of his mother, he formed the design of settling in Italy, but at the earnest request of the Archduke Albert, he returned to Antwerp, where he married, and built a splendid mansion, which he furnished

with numerous antiques and pictures. His great popularity naturally created enemies, the principal of whom were Abraham Janssens, Schut, and Rombouts. The first of these challenged Rubens to a trial of skill, but he answered that he would contend with him when Janssens should show himself worthy of the honour. With respect to the others, all the return he made them for their abuse, was by giving them employment, and relieving their necessities. In 1620, Rubens received a commission from Mary de Medicis, to adorn the gallery of the Luxembourg with a series of paintings, illustrating the principal events in her own history. These admired performances he completed in three years: soon after which he because acquainted with George Villiers, Duke of Buckingham, who gave him ten thousand pounds for his museum of antiques and paintings. In 1628, Rubens was sent by the Archduchess Isabella on a political mission to Madrid, where he performed the part of a diplomatist with as much skill as that of an artist. The duke de Olivares had just founded a convent of Carmelites, at Loeches, near Madrid, and the king, as a mark of favour to that minister, directed Rubens to paint four pictures for the church, which he executed in his grandest style, and the richest glow of colouring. He also painted eight grand pictures for the saloon of the palace at Madrid, the subjects of which were, the Rape of the Sabines; the battle between the Romans and Sabines; the bathing of Diana and her Nymphs; Perseus and Andromeda; the Rape of Helen; the contest between Juno, Minerva, and Venus; with the Judgment of Paris; and the Triumph of Bacchus. He likewise painted an equestrian portrait of the king, and a picture of the Martyrdom of St. Andrew, for which he was well rewarded, dignified with the order of knighthood, and appointed gentleman of the royal bed-chamber. In 1629, he returned to Flanders, and the same year was sent on another political mission to England. While here, Charles I. engaged him to paint the Apotheosis of his father in the Banqueting House, at Whitehall, for which he received three thousand pounds. He also painted Charles in the character of Saint George; and Henrietta Maria, as Cleodelinde; with a View of Richmond, and the Thames in the distance. For these works he was knighted on the 21st of February, 1630. Rubens having accomplished the object for which he had been sent to the English court, returned to the Netherlands, and was received with all the honours due to his extraordinary services. He had now attained his fifty-eighth year, when he was attacked with violent fits of the gout, which

obliged him to abandon large works, and confine his pencil to easel pictures. Yet he continued to practise his art, and to instruct pupils until his death, in 1640. He was buried, with great funeral pomp, in the church of St. James, at Antwerp, where his widow and children erected a monument to his memory, with the following inscription:

D. O. M.
PETRUS PAULUS RUBENIUS, EQUES,
JOANNIS HUJUS URBIS SENATORIS FILIUS,
STENI TOPARCHA.
H. S. E.
QUI INTER CÆTERAS, QUIBUS AD MIRACULUM
EXCELLUIT DOCTRINÆ, HISTORIÆ PRISCÆ,
OMNIUMQUE BONARUM ARTIUM, ET ELEGANTIARUM
DOTES,
NON SUUM TANTUM SÆCULI,
SED ET OMNIS ÆVI
APELLES DICI MERUIT,
ATQUE AD REGUM PRINCIPUMQUE VIRORUM AMICITIAS,
GRADUM SIBI FECIT.
A PHILIPPO IV. HISPANIARUM INDIARUMQUE REGE,
INTER SANCTIORIS CONSILII SCRIBAS ADSCITUS
ET AD CAROLUM MAGNÆ BRITANNIÆ REGEM
ANNO M. DC. XXIX. DELEGATUS,
PACIS INTER EODEM PRINCIPES MOX INITIÆ
FUNDAMENTA FELICITER POSUIT,
OBIIT ANNO JUL. M. DC. XL. ÆTATIS LXIII.
DOMINA HELENA FORMENTIA VIDUA AC LIBERI
SACELLUM HOC ARAMQUE, AC TABULUM, DEI PARÆ
CULTUS CONSECRATUM MEMORIÆ RUBENIANÆ
L. S. PONI DEDARIQUE CURARUNT.
R. J. P.

The extensive knowledge of Rubens, in classical and polite literature, qualified him to excel in allegorical and emblematical compositions, as appeared by his paintings in the Luxembourg gallery, and which are too well known to require a particular description. His style of colouring is lively, glowing, and natural, his expression noble and just, and his invention amazingly fertile. His pencil is mellow, his execution free, and his pictures are finished in such a manner, as to produce a pleasing and striking effect. He is generally allowed to have carried the art of colouring to its highest pitch; for, he so thoroughly understood the chiaro-oscuro, and so judiciously managed it, that he gave

the utmost roundness, relief, and harmony to each particular figure, and to the whole together; and his groupes were disposed with such skill, as to attract, and compel the eye of the spectator to the principal object. His draperies are simple, but grand; broad, and well placed; and his carnations have the look of nature and the warmth of life. The greatest excellence of Rubens appeared in his grand compositions, for as they were to be seen at a distance, he laid on a proper body of colours with uncommon freedom, and fixed all his tints in their proper places, never impairing their lustre by breaking or torturing them, but touching them only in such a manner, as to give them a lasting force, beauty, and harmony. As the demand for his works was incredibly great, he instructed a number of disciples, who assisted him in the execution of his designs. He sketched in small what they were to paint in large, and afterwards he inspected the whole, pointed out to them their imperfections, directed them in the management of their colours, and by his own free, spirited, and judicious retouching, gave the whole an appearance of being only the work of one hand. But though this method of expediting grand undertakings could not fail to enrich Rubens, it did not increase his reputation, because many of these works were necessarily inferior to those which proceeded from his own pencil. He painted landscapes in a style scarcely inferior to Titian, with unusual force and truth, though the forms of his trees are not always elegant. It is remarkable, however, that notwithstanding his extraordinary talent for painting landscapes and animals, yet where those subjects were to be introduced into his compositions, he rarely executed them with his own hand, but employed Wildens and Van Uden for the former, and Snyders for the latter, who finished them from the designs of their master. Though this great artist possessed many excellencies and accomplishments, it is generally allowed that he wanted correctness in his drawing and design, his figures being frequently too short and heavy, and the limbs in some parts very inaccurate in the outline. And though he had spent several years in Italy, where he studied the antiques so critically, as not only to perceive their beauties, but even to write a dissertation on their perfections, and the proper use an artist ought to make of them, yet he could never wholly divest himself of his national taste. Algarotti says that he was more moderate in his movements than Tintoretto, more soft in his chiaro-oscuro than Caravaggio; but not so rich in his compositions, or so light in his touches as Paolo Veronese; and that his carnations are always less true than those of

Titian, and less delicate than those of Vandyck. Yet he contrived to give his colours the utmost transparency, and no less harmony, notwithstanding their extraordinary depth; and he had a strength and grandeur of style peculiarly his own. The paintings of Rubens in public and private collections, are exceedingly numerous. There are many in England, and the Angerstein gallery has two; one, the Rape of the Sabines, and the other a Holy Family, with a landscape. Rubens occasionally occupied himself in etching, and his prints are very fine, but scarce.

RUBENSTEIN, (or RIEBENSTEIN). This artist was a native of Germany; but came to England when young, and died in London about 1763. He belonged to the society in St. Martin's Lane, and excelled in the representation of game and still life, but occasionally painted portraits.

RUBIALES, PEDRO DE. This artist was born in the province of Estremadura, in Spain, about 1545; but studied painting in Italy, where he had Francesco Salviati for his instructor. He resided chiefly at Rome or Florence, and became an assistant of Vasari. One of the best of his works is the Conversion of St. Paul in the church of the Spirito Santo at Rome.

RUGENDAS, GEORGE PHILIP. He was born at Augsburg in 1666, and was instructed by Isaac Fischer, a painter of history, with whom he continued five years; but afterwards on meeting with some of the works of Borgognone he altered his style, to paint battles, and the skirmishes of cavalry. Owing to some weakness in his right hand, he was almost disqualified for following his profession; but by patience and application he acquired so much power with his left, that he ever after used it as readily as the other. After some years, a bone, which from his infancy had disabled him, discharged itself without any assistance of art, and he gradually regained the perfect use of his right hand, so as to work easily with both. He had gained a considerable share of knowledge in design and colouring under the direction of Fischer; but his principal improvement was derived from Giovanni Batista Molinaro, at Venice; and he also added to his knowledge by visiting Rome, and studying the works of the great masters, whose style suited his genius. When he had finished his studies in Italy, he returned to Augsburg, which city happening, in 1703, to be besieged, he had an opportunity of designing actual engagements from personal observation; and he frequently ventured abroad to sketch the encampments and skirmishes of the armies, from which he composed

his subjects with great truth and exactness. He also scraped mezzotinto prints of battles with success; but after practising that art some years, he relinquished it, and resumed the pencil. Rugendas deserves to be ranked among the good painters of battles; he was correct in his design, disposed his subjects with judgment, and by the aerial perspective, threw off his distances in a natural manner. His colouring is generally commendable; he executed his work with freedom and ease; and though he had a lively imagination, he represented only such objects, expressions, or actions, as he had observed in life. He had three different manners: his first pleased by the colouring and freedom of his pencil, though the design was indifferent; his second had more of nature, but was less agreeably coloured; but, in his third and best manner he attended to the expression, disposition, spirited action, and attitudes; and he strove also to set his designs off with a suitable colouring. He died at Augsburg in 1742.

RUGGERI, GUIDO. He was born at Bologna, and studied under Raibolini, after which he went to France with Primatticcio, to whom he became a useful assistant in his works at Fontainebleau. He also engraved several plates after the paintings and designs of that artist. He lived about the year 1560.

RUGGIERI, GIOVANNI BATISTA, called likewise *Del Gessi*. This artist was born at Bologna in 1595, and was the scholar of Domenichino, whom he left to study under Francesco Gessi. He accompanied the latter to Naples, and assisted him in his principal works; after which he went to Rome, where he painted for the churches, and the palaces of the nobility. His chief performances there are, the Nativity, in St. Maria della Minerva; and Mary Magdalen, and St. Catherine, in the church dedicated to the latter saint. At Bologna he painted the Assumption of the Virgin, the Wise Men's Offering, and the Descent of the Holy Ghost, in the church of St. Barbariano. These last are much in the manner of Guido, and little inferior to the works of that master. Ruggieri died at Rome in 1659. He had a brother called *Ercole Ruggieri*, who was also a scholar of Francesco Gessi, whose style he imitated so closely that their works cannot easily be distinguished. At Bologna he painted the death of St. Joseph, and the Virgin and Child, with several other saints. He died young.

RUISCH, *see* POOL.

RUNCIMAN, ALEXANDER. This artist was born at Edinburgh in 1736. He learnt the principles of drawing

from his father, who was an architect, after which he is said, by Mr. Fuseli, to have served his apprenticeship to a coach painter; but another account states that he was articled to two brothers named Norries, who were landscape painters. He followed that branch till 1760, when he attempted historical subjects, and in 1766 went to Rome with his younger brother *John*, who was also an artist of promising expectations. John died at Rome, but Alexander continued his studies there under the patronage of Sir James Clerk, of Pennycuik; and on his return to Scotland he was employed in ornamenting that seat with pictures, the subjects of which were taken from Ossian. His other principal performances are, Ulysses surprising Nausiaca at play with her maids; painted at Rome, partly in the manner of Giulio Romano, and partly in that of Tintoretto; the Ascension, an altar-piece, in the episcopal chapel at Edinburgh; Lear and his Daughters; and Agrippina carrying the ashes of Germanicus. He died at Edinburgh, October 21, 1785. Mr. Runciman etched two prints, one of Sigismunda weeping over the heart of Tancred; and the other a view of Edinburgh.

RUOPPOLI, GIUSEPPE. This painter was born at Naples in 1600. He studied under Giovanni Baptistello, and painted flowers and fruits in an excellent taste, and with great elegance. He died at Naples in 1659.

RUSSELL, JOHN. This artist was born in 1744, at Guildford, in Surrey, and at a proper age became the pupil of Francis Cotes. He also for some time attended the drawing academy in St. Martin's Lane. He followed the manner of Cotes, both in oil colours and crayons, but chiefly in the latter, in which process he painted many good portraits; though his colouring was often unnatural. In 1776, Mr. Russell published a pamphlet in quarto, entitled Elements of Painting with Crayons, of which there have been at least two editions, and it is certainly a valuable performance. He was also fond of astronomy, and constructed a model, showing the appearances of the moon, for which he obtained a patent. Of this machine, which he called the Selenographia, he published a description, and engraved the plates himself. He still, however, continued his profession of portrait painting, and in 1788, was elected a royal academician, after having been an associate fifteen years. He died April 21, 1806.

RUSTICI, FRANCESCO. This artist was born at Sienna, about 1596, and had Francesco Vanni for his instructor. He at first imitated Michael Angelo Caravaggio, and afterwards painted torch light pieces in the manner of Gerard Honthorst;

but he was no servile copyist, and his pictures evince both originality of design, and felicity of execution. His finest picture is the Annunciation, in a church at Sienna; in the cabinet of the grand duke of Tuscany is an expiring Magdalen; and in the palazzo Borghese, at Rome, is a St. Sebastian, by Rustici, admirably painted. He died in 1625.

RUVIALE, Francesco, or Il Polidorino. This painter was born in Spain, but educated at Naples, where he studied under Polidoro da Caravaggio, whence he obtained his technical name. His chief performances are, an altar picture, representing the Descent from the Cross; and another of the Entombing of Christ; both at Naples, where he lived about the year 1560.

RUYSDAEL, Jacob. This celebrated painter was born at Haerlem in 1636; and though the master by whom he was instructed is not ascertained, yet it is affirmed, that at the age of twelve some of his productions surprised the best artists. He was bred to surgery, which he practised some years, till his acquaintance with Berchem revived his love of the art, and he was induced by the advice of his friend to devote himself wholly to it. Though he could not fail to profit by such a connexion, nature was his principal instructor as well as his guide, and he studied her incessantly. The trees, skies, waters, and grounds of which his subjects were composed, were all sketched upon the spot, just as they allured his eye or delighted his imagination. Some assert that both Ruysdael and Berchem improved their taste in Italy, particularly by the beautiful variety of scenery in the environs of Rome; but others maintain that neither one nor the other was ever in that country. The merits of Ruysdael as a landscape painter are of the highest description. His grounds are agreeably broken; his skies are clear; his trees are delicately handled; every leaf is touched distinctly, and with great spirit. He perfectly understood the principles of the chiaro-oscuro and perspective; his distances have always a fine effect, and his masses of light and shadow are distributed with such judgment, and contrasted with such harmony, that the eye and the imagination are equally delighted. His works are distinguished by a natural and pleasing tone of colour; a free, light, firm, and spirited pencil; and an agreeable choice of situations. His general subjects were views of the banks of rivers; hilly grounds, with natural cascades; a country interspersed with cottages and huts; solemn scenes of woods and groves, with roads through them; windmills and watermills; but he rarely painted any subject without a river, brook, or pool of water, which he expressed with truth and

transparency. He likewise excelled in representing torrents and impetuous falls of water, in which subjects the foam of the one, and the pellucid appearance of the other, were described with force and grandeur. As he could not design figures with elegance, he was frequently assisted by Ostade, Adrian Vandervelde, and Wouvermans. Most of the choice collections in England are adorned with the works of this master; and in the palazzo Ricardi, as well as in the cabinet of the grand duke at Florence, are some of his best landscapes. He died in 1681. Jacob Ruysdael etched some prints in a spirited style, but they are extremely rare.

RUYSDAEL, SOLOMON. He was the brother of the preceding, and was born at Haerlem in 1616. He also painted landscapes, but he was in every respect far inferior to Jacob; and the best commendation given of him is, that he was a cold imitator of Schoeft and Van Goyen. Although his pictures have somewhat that is plausible, sufficient to engage the attention of those who are prejudiced in favour of the name of Ruysdael, yet to persons of true judgment and taste they are in no great estimation; and the eye is disgusted with too predominant a tint of yellow, which is diffused through the whole. He rendered himself, however, considerable, by discovering the art of imitating variegated marbles with surprizing exactness; and he gave to his composition an appearance, so curiously similar to the real marble, that it was scarcely possible to discern any difference, either in the weight, the colour, or the lustre of the polish. He died in 1670.

RY, PETER DANKERS VAN. This Dutch painter was born at Amsterdam in 1605. He excelled in portrait, and on going to Stockholm, was appointed painter to the king. He died there in 1659.

RYCK, PETER CORNELIUS VAN. This artist was born at Delft in 1566, and studied first under James Willems, but afterwards he became the scholar of Hubert Jacobs, on leaving whom he went to Italy, where he adopted the style of Giacomo Bassano. He painted historical subjects with landscapes, and cattle in an excellent taste. He died at Delft in 1628.

RYCKAERT, MARTIN. He was born at Antwerp in 1591, and discovering a genius to painting, was placed under Tobias Verhaecht, on leaving whom he went to Italy, where he spent several years, employed in designing the most elegant objects which offered themselves to his observation; and in sketching the beautiful scenes, ruins, and edifices of Rome and its vicinity. On his return to Antwerp,

he painted his pictures from those designs which he had studied after nature, and gained extraordinary applause, as well for the elegance of his choice as for the goodness of the execution. A curious circumstance occurred to this artist, while taking a view of the castle of Namur, which he intended as an ornament to one of his landscapes. The soldiers of the garrison on seeing him thus employed, naturally enough apprehended him as a spy, and conducted him to the governor, who gave him his liberty on being made acquainted with his profession and character. He was much esteemed by Vandyck, who painted his portrait. The works of Ryckaert are rarely to be purchased. He died at Antwerp in 1636.

RYCKAERT, DAVID. He was the son of the preceding artist, and was born at Antwerp in 1615. He studied and painted after nature, and his first subjects were landscapes, with cottages of shepherds and peasants, which he represented with truth, and disposed his figures with judgment. Afterwards he imitated the style of Brouwer, Teniers, and Ostade; and the value set on these performances was a sufficient inducement to him to persevere. He continued therefore to paint conversations, but succeeded best in subjects that were bright, having a peculiar art of managing his lights, so as to give them an extraordinary effect; for which reason, he was fond of representing figures by a candle or flambeau. At a more advanced period of life, he altered his style of design, and grew fond of representing imaginary and whimsical forms with a fruitful wildness of fancy, as apparitions, assemblies of witches and devils, and temptations of St. Anthony, in the manner of young Peter Brueghel. Notwithstanding the disagreeableness of these subjects, yet by the spirit of his touch, penciling, and colouring, and by the liveliness of his imagination, he gave to his figures such a variety and humour of expresssion, that they had many admirers, and were eagerly purchased even by princes. His first works were not so well coloured as those of his latter time; the former being rather too grey, but afterwards his pictures had remarkable warmth. The heads of his figures were painted with great art and precision; but he was negligent of the hands and extremities. He died at Antwerp in 1677.

RYSBRAECK, or RYSBRECHTS, PETER. He was born at Antwerp in 1657, and became the scholar of Francis Milé, under whom he imbibed an attachment to the works of Nicolo Poussin, which he ever afterwards retained. He studied them incessantly, and with such success, that several of his pictures were sold for the paintings of Poussin. During his residence at Paris he was much employed, and solicited to

settle there; but he declined those offers, and returned to Antwerp, where, in 1713, he was chosen director of the academy. His manner of painting was expeditious, with a free and firm pencil, and a good tone of colour; his figures and trees are well designed, and he finished his pictures with spirit; yet his landscapes want variety, and are too monotonous to be pleasing. He died in 1716. The works of this artist must not be confounded with those of another person of the same name who lived at Brussels, and painted landscapes of no esteem.

RYSEN, BARNARD VAN. He was born at Bommel, in Holland, about 1600, and studied under Cornelius Poelemberg, after which he went to Italy, and on his return home became an eminent painter of landscapes with historical figures. After practising that art for some time with reputation, he turned dealer in jewels, which profession he carried on in Spain.

RYX, NICHOLAS. This artist was born at Bruges in 1637. Having learned the elements of painting, he embarked for the Mediterranean, and travelled through many of the eastern countries, observing the habits of the different nations through which he journied, and particularly attending to the manner of travelling peculiar to the caravans. He spent some years in Palestine; where he sketched the views of memorable places, which he intended for the subjects of his future landscapes; and when he returned to Bruges, his compositions were much sought for, as they represented the prospects of Jerusalem and the neighbouring country; enriched with figures, horses, and camels, touched with spirit, and finished with great freedom and good colouring. His design was much in the manner of Vander Kabel, but more perspicuous. In 1667 he was admitted into the academy of Bruges, where he died in 1695.

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SABBATINI, (or DA SALERNO) ANDREA. This artist was born at Salerno, in the kingdom of Naples, about 1485. He received his education under Raimo Epifanio, but soon left him to visit Rome, where he entered the school of Raffaelle; by whom, in a short time, he was qualified to execute from his designs some of the frescoes in the Vatican. On his return to Salerno, he painted an altar-piece for the church of the Benedictines, representing the Virgin and Child with two saints; after which he was employed by the Franciscans to paint their patron saint kneeling down before the Virgin and Infant Saviour with a choir of angels. He now settled at

Naples, where he executed a number of frescoes, most of which are destroyed, but his oil pictures that remain are proofs of his merit. The best are, the Assumption of the Virgin, in the Cathedral; the Wise Men's Offering, in St. Spirito; and the Madonna and Child with St. Elizabeth, in St. Domenico Maggiore. He died in 1550.

SABBATINI, LORENZO. This painter was born at Bologna, about 1540. It is not known under whom he studied, but on visiting Rome he greatly improved himself, by contemplating diligently the works of Raffaelle. In his smaller pieces he imitated with success Parmegiano. Pope Gregory XIII. became his patron, and employed him in the Vatican, where, with Federigo Zuccaro, he painted some pictures of the history of St. Paul. At Bologna are by him, a Crucifixion; an Assumption; St. Joachim, and St. Anne; Michael defeating Lucifer; the four Evangelists; and four Doctors of the church. He died at Rome in 1577.

SACCHI, (or OUCHE) ANDREA. This painter was born at Rome in 1600, and after learning the rudiments of the art from his father, he became the disciple of Francesco Albano, with whom he spent several years; till he was accounted his superior in taste of design and correctness of drawing. He devoted great part of his time to the study of the antiques; and improved himself by a close application to the works of Raffaelle and other illustrious artists. By this method, and having an accurate judgment to discern the excellencies of the great masters, he formed a manner which had no resemblance to any of them, and which he never altered. He distinguished himself so much by his paintings in fresco, that he was accounted to have no superior in that line. There was, however, a strong competition between him and Pietro da Cortona; both men of genius, and equally ambitious of immortalizing themselves by their works. It is probable, that by this contest each artist arrived at a higher degree of perfection than he would otherwise have attained. The ideas of Sacchi were grand and elevated; and he gave to his figures a beautiful and fine expression. The choice of his draperies is judicious, and the disposition of them is delicate, with a remarkable union of elegance and simplicity. His works are finished with uncommon care, and have great merit in taste of composition, correctness of drawing, and force of colouring. In the church of St. Peter, at Rome, is a picture of St. Augustin; and in St. Joseph, is an altar-piece representing the Angel appearing to that saint. In the palazzo Barberini, are several capital productions of Sacchi, especially an allegorical picture representing Divine Wisdom,

which cannot be too highly praised for invention, grandeur, and sweetness. He was a perfect master of perspective, and executed some fine compositions, with a multitude of figures, and elegant architecture, at Rome, which procured him as much honour as any of his other performances. One of these paintings, representing the military sports of the Roman youth on horseback, was publicly exhibited by order of the pope. But the most distinguished piece of this artist is his picture of St. Romualdo, which the French carried off from the church of that saint at Rome. It has been since restored. He died in 1661.

SACCHI, CARLO. This artist was born at Pavia in 1617, and was instructed by an obscure painter, named *Rosso*; after which he improved himself in design and colouring at Rome and Venice. One of his finest works is, a Miracle performed by St. James, painted in the style of Paolo Veronese. He died in 1706.

SACHTLEVEN, (or ZAFTLEVEN) CORNELIUS. He was born in 1606, at Rotterdam, where he learned the art of painting, but improved himself by studying after nature, and carefully sketching every object which he intended to insert in his future compositions. He was the elder brother of Herman Sachtleven, but was far inferior to him, as well in the choice of his subjects, as in the tone of his colouring, most of the pictures of Cornelius being too yellow. He painted landscapes, the insides of farm-houses, and the recreations of villagers, in imitation of Teniers or Brouwer. The rustic sports, in which he endeavoured to resemble the former, are well designed, and executed with a free pencil; and when he imitated the latter he gave his pictures great force. His representations of corps-de-garde are well grouped; and his conversations have a strong character of truth, humour, and expression. On the fore grounds of his pictures, which represented soldiers in their guard-room, he usually placed helmets, drums, armour, embroidered belts, and implements of war, which he copied exactly, and disposed in such a manner as to produce an agreeable effect. Cornelius Sachtleven executed some spirited etchings from his own designs. He died in 1673.

SACHTLEVEN, (or ZAFTLEVEN) HERMAN. He was the younger brother of the preceding, and was born at Rotterdam in 1609. He learned the principles of painting from John Van Goyen, but did not confine himself to the manner of that master, attending principally to nature, as being the most unerring director. For his improvement he made numerous

sketches, drawings, and designs, on the borders of the Rhine; where, by the windings of the river, the antique edifices, the woods, the water-falls, and grounds differently broken, the views were more picturesque, and more capable of affording him agreeable materials for his landscapes than the scenes in Holland. It is also said that he profited by visiting Italy, but this is denied by those who possessed the best means of information. He finished his pictures with extraordinary neatness, and by a light, free touch, as well as by a skilful management of the aerial perspective, he gave to his hills, grounds, and trees, a pleasing effect. His skies and distances are generally clear, all his objects recede with perspective truth; and though many of the scenes which he copied from nature, were not well chosen, yet he had the skill so greatly to improve, vary, and enrich them, by figures and buildings, as to render his pictures very agreeable. The paintings of Sachtleven in his best manner, though not very common, may be known by a neatness of touch in the figures and buildings; by an endeavour to express the vapour, between the eye and the remote objects, like Berchem and Wouvermans; and by a pleasing bluish tint in his distances. His drawings are also much valued, and likewise the few prints which he etched. He died at Utrecht in 1685.

SAILMAKER, Isaac. This English marine painter was in such reputation in the time of Cromwell, as to be employed by that usurper in taking a view of his fleet. We are told also that the same artist painted a picture of the combined fleet, under the command of Sir George Rooke, engaging the French, of which last there was an engraving published in 1714. Sailmaker died in 1721, at the age of eighty-eight.

SAITER, (or Seiter) Daniel. He was born at Vienna in 1649, and studied at Venice under Carlo Loti. He afterwards went to Rome, and next to Turin, where he settled, and attained a considerable reputation by his works. He died in 1705. His principal pictures are, the Preaching of St. John the Baptist, an altar-piece at Rome; the Death of Lucretia, in the Spada palace; and a Pieta, in the royal gallery at Turin.

SALAERT, Anthony. This Flemish artist was born at Brussels, about 1571. He painted several pictures in the churches of his native city; and some for private collections. One of the latter, a procession of the company of Archers, was carried by the French to Paris in the late war. Salaert was also an engraver on wood. He died in 1632.

SALI, CARLO. This artist was born at Verona in 1688, and studied successively under Alessandro Marchesi, and Antonio Balestra. He became a good painter of history, and was much esteemed for his abilities and virtues at Rome, where he died, in 1747.

SALIMBENI, ARCANGIOLO. This artist was born at Sienna about 1500, and is said to have had Federigo Zuccaro for his instructor, though he did not follow the style of that painter; and indeed his manner savours of that of Perugino. His principal works are, a Crucifixion, at Lusignano; and a St. Peter, at Sienna.

SALIMBENI, CAVALIERE VENTURA, called *Bevilaqua*. He was the son of the preceding, and was born at Sienna in 1557. Having learned the elements of the art from his father, he travelled through Lombardy, and improved himself exceedingly by the works of Corregio and Parmegiano. But when he arrived at Rome, he improved himself still further by studying the antiques, and acquired a good style and manner of painting, which very much resembled that of his half-brother Francesco Vanni. He had a good invention, great harmony in his colouring, and elegance in his figures. While at Genoa, he associated with Agostino Tassi, who frequently painted the back grounds of his pictures in a noble style. Salimbeni was fortunate in having for his patron the Cardinal Bonifacio Bevilaqua, who permitted him to assume his name. The principal works of this painter are in the churches and convents of Rome, Sienna, Florence, Genoa, Foligno, and Perugia. At Wilton, in the collection of the earl of Pembroke, is a picture representing the Descent of the Holy Ghost, by this master. He died at Sienna in 1613. Salimbeni etched several prints from his own designs.

SALINI, TOMMASO. He was born at Rome in 1575, and studied under Baccio Pintelli, a painter of no repute. On leaving him, Salini applied with such diligence to his profession as to obtain considerable employment for the churches. His chief works are, St. Agnes; and St. Thomas da Villanova distributing alms to the poor. He also painted flowers and fruit in an agreeable style. He died at Rome in 1625.

SALIS, CARLO. This artist was born at Verona in 1680, and successively studied under Giuseppe dal Sole and Antonio Balestra. One of his best works is, a picture of St. Vincent healing the sick, in the church of that saint, at Bergamo. He died in 1763.

SALM, Van. Neither Houbraken nor Weyerman mention any particulars relative to the time when this artist was born or died; but his style of painting makes it probable that he was a disciple of Cornelius Bonaventure Meester. He had a remarkable manner of painting in black and white, in imitation of drawings with a pen, nor is it easy to conceive how he managed his pencil, so as to give every line the resemblance of the stroke of the graver. His only subjects were marine pieces and sea-ports, with a distant view of cities and towns, which he handled with neatness: his ships are correctly designed, but want the elegance of Vandervelde and Backhuysen, nor are they equal to those of Meester. In his representation of storms, the agitation of the waters is tolerably well expressed, though the waves often appear hard; in his calms, however, the vessels are agreeably disposed. Some of his pictures are finished with so much truth and spirit, that at first sight they have all the appearance of excellent drawings.

SALMEGGIA, Enea. This painter was born at Bergamo in 1556. He received his first instruction under Campi, after which he became the scholar of Procaccini, at Milan; on leaving which place he went to Rome, where he studied the works of Raffaelle with great success. A picture of his, representing St. Victor, in the convent of the Olivetans, at Milan, is so much in the manner of Raffaelle, as to have passed for the performance of that great master. He died at Bergamo in 1626.

SALMERON, Cristobal Garcia. This Spanish painter was born at Cuença in 1603. He had Pedro Orrente for his instructor, and acquired a good taste in painting history, and also animals. In the former department his best work is a Nativity, at Cuença; and in the latter, the picture of a Bull-fight, painted by order of Philip IV. He died in 1666.

SALTARELLO, Luca. He was born at Genoa in 1610, and had Domenico Fiasella for his preceptor, on leaving whom he painted an altar picture for the church of St. Stefano in his native city, the subject of which was, St. Benedict raising a dead person to life. Soon after this promising specimen of talent, he went to Rome, and died there about 1635.

SALVI, Giovanni Batista. This artist, who is also called *Sassoferrato*, was born at the castle of that name, near Urbino, in 1605, and received his instructions from his father, Tarquinio Salvi, an obscure painter, who sent him to Rome,

where he studied and imitated the works of the great masters, particularly Raffaelle. His pictures are mostly representations of the Virgin and Child, or female saints. He died at Rome in 1685.

SALVIATI, GIUSEPPE, *see* PORTA.

SALVIATI, FRANCESCO ROSSI. He was born at Florence in 1510. His parental name was Rossi; but on being taken into the service of Cardinal Salviati, he was permitted to bear that of his patron. He was the fellow student of Giorgio Vasari, first under Andrea Del Sarto, and next in the school of Baccio Bandinelli. The two youths contracted a close friendship, and assisted each other in their studies. On going to Rome, Salviati soon rose into high reputation, and was not only employed by his patron the cardinal, but also at the pope's palace. He painted with as much success in fresco and distemper as in oil, and acquired extraordinary honour by the cartoons which he designed for tapestry, representing the memorable actions of Alexander the Great. Nor did his pencil appear to less advantage in portrait than in history; many of the nobility of Rome, and other cities of Italy, were painted by him, and he gained extraordinary applause by the picture of Aretine, the satirist, which was sent to Francis I. King of France. His invention was rich and copious, but he seemed to want elevation of genius, and to have too great a luxuriancy of fancy. His carnations were delicate, particularly in his naked figures, which he designed with grace and correctness. In others, his draperies were full and broad, elegantly marking the turn of every limb. His style of colouring was lively, and he gave his figures easy and becoming attitudes, but he was defective in design. Though the talents of Salviati procured him many friends, he frequently lost them by his capricious temper, and Sandrart observes, that many who were desirous of having his works, were restrained from employing him, because he always appeared dissatisfied, even when largely overpaid. On the invitation of the Cardinal de Lorraine, he went to France, where he painted a fine altar-piece of the Descent of the Cross, in the church of the Celestines. He was also employed in the palace at Fontainebleau, but soon quarrelled with his associates, and returned to Rome, where he fell into new contentions with Daniel da Volterra, Pietro Ligorio, and most of the artists of the time. These disputes brought on a fever, of which he died in 1563. Many poetical subjects were painted by Salviati in oil, for Lodovico Farnese, and he also finished several altar-pieces for the churches of Rome and Florence.

In the palazzo Vecchio, at the latter place, he represented the victory of Furius Camillus, composed with great spirit. It is remarked, that some of his pictures painted only in two colours, are accounted his best.

SALVIONI, ROSALBA MARIA. This ingenious lady was born at Rome in 1658. She studied the art of painting under Sebastian Conca, but devoted herself wholly to portraiture, in which she attained a style of great fidelity and excellence. She died in 1708.

SAMACCHINI, ORAZIO. He was born at Bologna in 1532, and had Pellegrino Tibaldi for his preceptor: but his greatest improvement was derived from a diligent study of the works of Corregio. After painting in fresco the chapel in the cathedral of Bologna, he went to Rome, where he was employed by Pope Pius IV. in ornamenting the Sala Regia. Having completed that engagement, he returned to his native city, and executed there a great number of designs for the churches, particularly the Coronation of the Virgin; a Presentation in the Temple; a Last Supper; and a Crucifixion. These performances received great applause from Agostino Caracci, and our artist deserved not less for his Fall of Icarus in the Lambertini palace, and a series of pictures of the Prophets, in the church of St. Abondio, at Cremona. He died in 1577.

SAMELING, BENJAMIN. This Flemish artist was born at Ghent in 1520, and had Francis Floris for his instructor. He painted history and portrait in the manner of his master, and died in 1571.

SANDBY, PAUL. This ingenious artist was born at Nottingham in 1732. At the age of fourteen he came to London, and was admitted into the drawing room in the Tower, where he made such progress, that in 1748, he was appointed draughtsman under General Watson, with whom he travelled through the Highlands of Scotland. During his stay at Edinburgh he made a number of etchings of the designs he had sketched, which, on his return to London were published in a folio volume. In 1752, he went to reside at Windsor, where he drew above seventy views of the scenery in that neighbourhood. The accuracy, taste, and spirit with which they were marked, so forcibly struck Sir Joseph Banks, that he purchased them all at a liberal price. Mr. Sandby soon after accompanied that gentleman in a tour through Wales, where he sketched a great number of interesting and romantic scenes. Under the patronage of Sir Watkin Williams Wynne also, he took many more views

in the northern part of the principality, prints of which were published in imitation of drawings in bister, or Indian ink. The first part of the process by which this effect is given to an engraving, Mr. Sandby is said to have received from Mr. Charles Greville, a gentleman of great taste in the fine arts. Profiting by this hint, Mr. Sandby so far improved upon it, as to bring aquatinta to a degree of perfection never before known. About 1753, our artist, and several members of an academy formed in St. Martin's Lane, wishing to extend their plan, held several meetings for the purpose of making new regulations, in which they were thwarted by the pertinacity of Hogarth, who treated his brethren so roughly, that they began to retaliate. When, therefore, he published his Analysis of Beauty, Mr. Sandby produced six or eight prints to ridicule his system, but afterwards he professed his regret for what he had done. On the institution of the Royal Academy, he was elected one of the first members, and the same year was appointed chief drawing-master of the Military Academy at Woolwich, which situation he held till his death, November 7, 1808. Mr. Sandby contributed much to the reputation of the English school of landscape painting; and in many of his exquisite delineations, uniting fidelity with taste, the beautiful scenery of this island is displayed as in a mirror. For force, clearness, and transparency, it may be truly said, that his paintings in water colours have not yet been equalled.

SANDRART, JOACHIM DE. He was born at Frankfort-on-the-Maine in 1606, and had for his first masters Theodore de Bry, Matthew Merian, and Giles Sadeler, the engravers; but afterwards he became the disciple of Gerard Honthorst, who is said to have brought him to England, where he remained till 1627, and executed several works for Charles I. While here, according to the same account, by having access to the royal collection of paintings, Sandrart laid the foundation of his subsequent merit; for he studied and copied some of the finest productions of Titian, Corregio, Guido, Veronese, and Vandyck; and two capital works are particularly mentioned by the writer of Sandrart's life, by which he was principally improved; the one was Mercury teaching Cupid to read at the request of Venus, by Corregio; the other, Titian's twelve Cæsars, as large as life, which, after the death of the duke of Buckingham, were purchased by the Emperor Ferdinand III. at an immense price. He also established his reputation during his continuance in England, by copying Holbein's pictures of Henry VIII.; Sir Thomas More; and Erasmus, for the earl of Arundel; the imitation being so

exact, as to make it no easy matter to determine which were the originals. From England he went to Venice, and next to Rome, where he resided some years, being much employed by Prince Giustiniani, who appointed him to superintend the engraving of the statues in his gallery. A picture of St. Jerom, and another of a Magdalen, procured Sandrart the favour of Cardinal Barberini, who obtained for him the honour of painting the portrait of Pope Urban VIII.; and the king of Spain having sent an order to Rome, for twelve pictures of the same dimension, to be executed by twelve of the most eminent masters in Italy, Sandrart was appointed one of the number, the others being Guido, Sacchi, Guercino, Giuseppe D'Arpino, Cortona, Lanfranc, Domenichino, Nicolo Poussin, Massimi, Valentino, and Gentileschi. Their performances were exhibited at a grand procession on a public festival, and perhaps it may not prove unentertaining to the reader to know the subjects of those memorable paintings. The subject of Guido's picture was the Rape of Helen; in which he represented that fair fugitive conducted to the sea-shore by Paris, with a few female attendants; and in every part of the composition such genius, invention, and disposition were displayed, as made it doubtful whether art, nature, or grace had the superiority. Guercino's design was Dido stabbing herself on the funeral pile; in which the expression of the principal figure, and the variety of passions in the spectators, were strong, lively, and natural. The genius and fine invention of Pietro da Cortona were nobly manifested in his composition, which represented Romulus giving the signal for the Rape of the Sabines; in which he showed such a variety of actions, attitudes, and passions, such eager resoluteness in the Romans, such a mixture of timidity and resentment in the women, as made that performance be considered as one of the most capital designs of that master. Andrea Sacchi's picture was emblematical, and represented Divine Wisdom seated on a throne, surrounded by several Virtues; but the excellence of the composition, the skill and taste in the design, and its singular correctness, were more applauded than the colouring. The subject of Lanfranc's design, was the discovery of Calisto, and the death of Actæon; which seemed to be principally admired for its strong character of truth and nature. That of Domenichino, represented Diana appointing prizes for her companions who excelled in rural sports and exercises; in which composition were seen nymphs exerting themselves in the chace; others returning triumphantly with the game, or refreshing their limbs in the bath after their toil; while their

hounds were drinking at the brook, or lying in different postures, expressive of fatigue. This performance was universally admired. Nicolo Poussin took for his subject the Plague of the Philistines at Ashdod; in which he represented some sickening, others pining and languishing under the distemper, or attended by physicians; some dying, and many dead; but with such abundant variety, and admirable expression, as gained him the greatest honour. Valentino chose for his subject, the Five Senses, which he described by figures in a banqueting-room; some eating and drinking, others engaged at cards, or amusing themselves with the smell of flowers, some listening to others who performed on musical instruments; and some fighting and wounding each other. This work was only esteemed for the elegance of the colouring. The design of Sandrart's picture was, Seneca in the bath, meeting death with a philosophical firmness of mind, discoursing with his wife Paulina, and his friends Demetrius and Philo; in which the expression was natural, the figures correctly designed, and the colouring extremely good. The pictures of Gentileschi, D'Arpino, and Massimi, being unfinished were not exhibited. After a long stay at Rome, Sandrart went to Naples, thence to Sicily and Malta, returning by the way of Lombardy to Frankfort, where he married. From that city, he went to Augsburg, and lastly to Nuremberg, where he established an academy of painting. Here also he published his Academiæ Artis Pictoriæ, 1683, in folio; being an abridgment of Vasari and Ridolfi, for what concerns the Italian painters, and of Charles Van Mander for the Flemings of the seventeenth century. This, however, is but part of a larger work, which he produced before with the title Academiæ Toresca della Architectura, Scultura, Pittura, 1697, 2 vols. folio. He published also Iconologia Deorum, folio; Admiranda Sculpturæ Veteris Vestigia, folio; and Romæ Antiquæ et Novæ Theatrum, 1685, folio. Sandrart died at Nuremberg in 1688. The sketches he drew of buildings, antiquities, statues, and views after nature, together with his pictures and curiosities, produced twenty-two thousand seven hundred and twenty-one florins. Many of his paintings are in Italy, Germany, and the Low Countries; but his most capital performance is the representation of the Last Judgment, containing a multitude of figures, well designed and coloured.

SANDRINO, Tommaso. He was born at Brescia in 1575, but his instructor is not ascertained. He became, however, an excellent painter of perspective views and architectural subjects, nor was he deficient in history. His

principal works are at Milan and Ferrara. He died in 1631.

SAN FELICE, FERDINANDO. This artist was born at Naples in 1700, and studied under Francesco Solimene. He painted some altar-pictures for the churches of his native city, and he also became eminent for his landscapes and fruit pieces. He died in 1759.

SANTA CROCE, FRANCESCO RIZZO, DA. This painter was born in the territory of Bergamo, at a town, the name of which he assumed instead of Rizzo. He studied at Venice under Carpaccio, and acquired a fine taste, as appeared in his altar-pieces at Murano, representing the Virgin and Child with a glory. He died about 1530.

SANTA CROCE, GIROLAMO RIZZO, DA. He is supposed to have been the brother of the preceding; but in his style he approached Giorgione and Titian. One of his finest works is, an altar-picture at Venice, representing the Last Supper. It was painted in 1538.

SANTA FEDE, FRANCESCO. He was born at Naples, and received his instruction under Andrea Sabbatini; after which he obtained considerable employment in the churches of his native place. One of his best works is, the Coronation of the Virgin, in St. Maria la Nuova. He was eclipsed by his son *Fabrizio Santa Fede*, who was born at Naples in 1560; and after studying under Francesco Curia, went to Rome, where he remained two years. On his return home he painted several great works, as a Nativity; and the Adoration of the Shepherds, in the church of the Nunziata; and the Wise Men's Offering, in St. Maria de Constantinopoli. He died in 1636.

SANTAGOSTINO, GIACOMO ANTONIO. He was born at Milan in 1588, and had Giulio Cesare Procaccini for his instructor, and became eminent in historical composition. He died in 1648.

SANTERRE, JEAN BAPTISTE. This painter was born at Magny, near Pontoise, in 1651, and was the scholar of Bon Boullongne, under whom he made a considerable proficiency; but his greatest improvement was from the study of nature, by which he was enabled to produce some estimable works, though he possessed but a moderate portion of genius, and his pencil was slow in execution. Perceiving that his invention was insufficient for historical composition, he employed himself in painting heads and half-length pictures from imagination, or after the life, and he finished them with care

and delicacy. He designed with tolerable correctness, and had merit in the attitudes and expression of his portraits; but his draperies were neither well chosen nor judiciously disposed. He, however, took pains to acquire the knowledge of anatomy and perspective; and being anxious to discover the means of rendering his tints bright and durable, he spent many hours in observing the paintings on the signs in the streets, to remark what colours endured best the air, sun, and wet, and his labour was rewarded; for his pictures, especially in the carnations, showed an uncommon transparence. It is mentioned as a singularity in Santerre, that he never put any varnish on his pictures in less than ten years after they were finished. The best of his works are, Susanna and the Elders; and St. Theresa; both in the royal collection at Paris, where he died in 1717.

SANTI, Domenico. He was born at Bologna in 1621, and was the scholar of Agostino Mitelli, to whom he proved nearly equal in perspective and architectural subjects. He painted both large and small pictures; but the figures were inserted by other artists, chiefly Domenico Maria Canuti. He died in 1694.

SANTO, *see* Titi.

SARABIA, Joseph. This artist was born at Seville, in Spain, in 1618. He studied in the school of Zurbaran, and became an eminent painter of history. His principal pictures are, the Miraculous Conception, in the convent of St. Francis; and the Flight into Egypt, in that of La Vittoria, in Cordova; where he died, in 1669.

SARACINO, Carlo. This painter was called, from the place of his birth, *Veneziano*, but studied at Rome under Mariani. However, he became an imitator of Michel Angelo Caravaggio, and with considerable success. After painting several great works for the churches and palaces of Rome, he returned to Venice, where he begun a grand piece in the council chamber, but left it unfinished at his death, in 1585.

SAREZANA, *see* Fiasella.

SARTI, Ercole, (or Il Muto di Ficarolo). This extraordinary genius was born at Ficarolo, in the duchy of Ferrara, in 1593, and though deaf and dumb from his nativity, he manifested an early inclination to painting. At the age of fifteen he placed on the front of his father's house, a picture of the Wise Men's Offering, executed without instruction or assistance. This attracted much attention, and he was subsequently placed under Carlo Bononi, at Ferrara, whose style he successfully imitated, as also that of Scarcel-

lino. His works are mostly confined to Ferrara and Ficarolo, where he died in 1637.

SARTO, ANDREA DEL, (or ANDREA VANUCCHI). This celebrated painter was the son of a tailor at Florence, whence he obtained the name of *Del Sarto*, that of his father being *Vanucchi*. He was born in 1488, and received his first instruction from Giovanni Basili, a mean artist, with whom he spent three years with intense application; at the end of which period he became the disciple of Pietro Cosimo. His perseverance under that master rendered him in a short time very eminent; but the morose temper of Cosimo compelled Andrea to quit him, and to endeavour to perfect himself by attending to the works of other famous artists. While with him, he had appropriated every holiday to design after the paintings of Vinci and Buonaroti to which he could gain access; and he continued to persist in this practice, by which he formed an admirable taste, and signalized himself above most of the young men of his time and country. Andrea having formed a friendship with Francesco Bigio, they determined to live together, and accordingly painted, in conjunction, several pieces for the churches and convents of Florence, so that the reputation of Andrea was daily advanced, and his improvement promoted by every work he finished, either in fresco or in oil. At last his fame was raised to its highest pitch by that noble design which he executed alone for the Carmelites at Florence, representing the preaching of St. John. The attitude and air of the head of the Baptist were exceedingly fine; the countenance full of spirit, and strongly expressive of his character; and the sun-burnt tint of his flesh properly suited to his life in the desert. The expression of the auditors was also natural, with abundant variety; some were attentively listening, in admiration and astonishment; and others, with a look of approbation and conviction; the whole performance was indeed admirable, for colouring, correctness of outline, disposition, and simplicity united with elegance. Notwithstanding his employment at Florence, he could not resist the impulse to see the works of Raffaelle at Rome, whither he went, and examined every thing with attention. He studied the manner of that inimitable master carefully, and also observed with a critical eye the grandeur of style in the compositions of Buonaroti; nor did he neglect the antiques, but received from them considerable improvement, so that his manner was altered much for the better after this journey. He did not, however, continue there sufficiently long to examine things with such exactness as he ought; and it is not doubted that if he had resided for

some years at Rome, and devoted more of his study and practice to the antiques and the works of Raffaelle, he would have surpassed all the artists of his time. He painted with great freedom; his colouring in fresco, as well as in oil, was full of sweetness and force; and his carnations were beautiful; his draperies are easy, graceful, and touched with spirit; the airs of his heads have an elegant variety; and his boys, as also the extemities of his figures, are little inferior to those of Raffaelle. The naked in his compositions is excellently designed; but, from timidity, his figures seem to want that fire and vivacity which animate the works of other great painters, though they possess correctness, truth, and simplicity. The excellence of Andrea's pencil, and his power of imitation cannot be more strongly illustrated than by the following incident. Raffaelle having painted the portrait of Leo X. seated between Cardinals Medici and Rossi, the picture was so much admired by the duke of Mantua, that he begged it of the pope. Upon this, Leo ordered Ottavian de Medici to send it to Mantua; instead of which, he directed Andrea del Sarto to copy it, which he did so exactly, that when his work came to Mantua, Giulio Romano could with difficulty be persuaded of the deception, though he had himself executed the draperies of the original. The French King, Francis I. on receiving some of his works, invited him to his court, defrayed the expenses of his journey, and made him many valuable presents. The first piece on which he was employed after his arrival, was a portrait of the dauphin, and he was rewarded for the performance with three hundred crowns in gold. Afterwards he painted an incomparable picture of a Charity, and a multitude of designs for the principal nobility. Amidst this flow of good fortune, he was employed by the queen-mother to paint a picture of St. Jerom; but before it was finished, he received letters from his wife, soliciting his return to Florence, upon which, to indulge her desire, he requested a few months absence, promising to return with his family, and settle in France. The king confided in his integrity, and not only made him several presents, but intrusted him with a large sum to purchase statues, paintings, and other curiosities. Andrea, however, soon forgot his engagements, and violated every tie of honour after he arrived at Florence, by squandering away the king's money, as well as his own, and never returned to his royal benefactor. At last he sunk into poverty by his prodigality, and after suffering a variety of difficulties and distresses, died of the plague, abandoned by his wife, and by the companions of his extravagance. His death happened in 1530. The works

of Andrea abound in the churches, convents, and palaces at Florence, and in them his merit is shown in a proper light; for they are far preferable to what is seen of his hand, either in Rome, or any other part of Italy. In the palazzo Pitti is an admirable picture, the subject of which is, the Virgin and Child, with St. John and St. Francis; the colouring has an extraordinary force; the style is exquisitely delicate; the draperies are cast in a grand taste, and look unusually fresh; and the heads are excessively fine, though that of the Virgin has more beauty than dignity of character. A remarkable circumstance is recorded, which places the excellence of this artist in a strong point of view. In 1529, when the soldiers took Florence, and entered the monastery of the Salvi, they were so struck with the picture of the Last Supper, in the refectory there, that they felt an indescribable awe, and retired without committing any violence. Another fine picture by Andrea, is the Flight into Egypt, in which Joseph is represented resting on a sack of corn. It has been engraved by Morghen.

SASSOFERRATO, *see* SALVI.

SAVERY, JACQUES. He was born at Courtray about 1545, and had John Bol for his master. He painted landscapes and animals very exactly, and with great labour, but in a stiff manner. He died at Amsterdam in 1602.

SAVERY, ROLAND. He was the son of the preceding, and was born at Courtray in 1576. He was instructed by his father and elder brother, though some say that he was a disciple of Paul Bril, while others are of opinion that he only studied the works of that artist, and endeavoured to imitate his manner of handling and colouring. He painted landscapes, adorned with historical figures, and animals of different kinds; also insects and reptiles, touched with great spirit. The Emperor Rodolph having seen some of his works, engaged him in his service, settled on him a considerable pension, and sent him into the Tyrol to improve his taste, and furnish his imagination with objects, by surveying nature in all its wildness, among the vales, hills, mountains, and precipices of that Alpine country. He spent two years there, sketching after nature those scenes which appeared most agreeable and romantic, as rocks, rivers, and stupendous falls of water; and having collected a large volume of designs, which proved of the utmost benefit to him in his future compositions, he returned to Prague, where he painted several pictures for his patron, on whose death he went to settle at Utrecht, and died there in 1639. He had a delicate pencil, and touched

his pieces with great spirit and freedom; the scenes which he describes are grand and solemn; he shows a pleasing opposition in his lights and shadows; his subjects are full of an agreeable variety, and his pictures are generally executed in a masterly manner. His drawing, however, is sometimes incorrect, and the tone of his colouring is not always agreeable; sometimes the blue tint predominates too much, and the green appears too vivid. Yet he was an excellent artist, and his works are highly esteemed, particularly his small easel pictures, which are accounted little inferior to those of Paul Bril, or Brueghel, in neatness of finishing. His most capital peformance in the gallery of the emperor, is a landscape, with a figure of St. Jerome in the desert; and one of his best pictures in the Low Countries, is a landscape, with Orpheus surrounded by animals. Roland had a nephew, named *John Savery*, who painted landscapes in the manner of his uncle, and also etched several prints from his own designs. He died at Utrecht in 1655.

SAVOLDO, GIROLAMO. This amateur artist was born of a noble family at Brescia. He studied the works of Titian, and painted some altar-pieces, as well as easel pictures, in the style of that master, with great credit. His principal performances are a Nativity; Christ with four Saints; and a Transfiguration. This last is in the Florentine gallery. He died about 1590.

SAVONANZI, EMILIO. This artist was born at Bologna in 1580, and studied successively under the Caracci and Guido Reni, which last he approached so very near that his works have been frequently mistaken for those of his master. He was thoroughly conversant with anatomy, perspective, and architecture. On going to Spain he experienced much encouragement, but returned to his native city, where he died in 1638.

SAVOYEN, CHARLES VAN. This Flemish painter was born at Antwerp in 1619. It is not known under whom he studied; but he became a good artist in historical subjects, and painted naked figures with credit. He died at Antwerp in 1669.

SCACCIATI, ANDREA. This artist was born at Florence in 1642, and studied successively under Mario Balassi and Lorenzo Lippi, by whose advice he applied to the representation of animals, fruit, and flowers, in which department he became very eminent. He died at Florence about 1712.

SCALIGER, BARTOLO. This painter was born at Verona in 1550, and had Dario Varotari for his preceptor,

under whose instructions he became eminent in historical composition, which he executed correctly, and with a good colouring. He died in 1608.

SCALIGERI, LUCIA. This ingenious lady was born at Venice in 1637. She became distinguished by her knowledge of the learned languages, her skill in music, and also by her taste in painting, the principles of which she learned from Alessandro Varotari. Several of her pictures are in the churches of Venice, where she died in 1700.

SCALVATI, ANTONIO. He was born at Bologna in 1559, and studied under Giacomo Lauretti, with whom he went to Rome, and became his assistant in painting the hall of Constantine, in the Vatican. After this Scalvati was employed in ornamenting the library, and other works. He was also a good portrait painter. He died in 1622.

SCAMINOSSI, RAFFAELLE. He was born at Borgo St. Sepulcro, and had Raffaellino del Colle for his instructor. He painted historical subjects with great credit, but is best known by his engravings. He died about 1620.

SCANNAVINI, MAURELIO. This artist was born at Ferrara in 1655, and studied successively under Francesco Ferrari, and Carlo Cignani. His best works are, fourteen pictures of the life of St. Dominic, in the refectory of the convent of that order at Ferrara; an Annunciation in the church of St. Stefano; St. Tommaso di Villanova relieving the poor, in the Augustinian monastery; and St. Bridget, supported by an Angel, in St. Maria delle Grazie, in the same city. He died at Ferrara in 1698.

SCARPACCIA, VICTOR. This artist was born at Venice in 1410, and became a good painter of history and portrait for the age in which he lived. He is also said to have been conversant with the principles of perspective. He died at Verona in 1469.

SCARRAMUCCIA, LUIGI, called, from the place of his birth, *Il Perugino*, was born in 1616. He learned the rudiments of the art from his father, who was but an indifferent painter. Afterwards he became the scholar of Guido, and it is said that he also studied under Guercino. He rose to eminence in his profession, and executed some fine pictures in the churches and other public buildings at Perugia, Milan, and Bologna. In the palace of the latter city he painted the Coronation of the Emperor Charles V. in a style of grandeur. Of his religious pieces the best are, the Presentation in the Temple, at Perugia; and a St. Barbara, at Milan. He also

etched some prints with great spirit. He died at Pavia in 1680.

SCARSELLA, SIGISMONDO. This artist, who obtained the diminutive name of *Mondino*, was born at Ferrara in 1530, and became the scholar of Paolo Veronese. He painted in the church of St. Gabriele, at his native place, a picture of the Conversion of St. Paul; and in that of Santa Croce, a Visitation of the Virgin, both in the manner of his master. He died in 1614.

SCARSELLA, IPPOLITO. This painter, who was the son of the preceding, and obtained the name of *Lo Scarsellino*, was born at Ferrara in 1560. After being instructed by his father, he went to Venice, where he studied under Giacomo Bassano, but improved himself by the works of Paolo Veronese. Having finished his professional education, he returned to Ferrara, where he obtained considerable employment for the churches and convents. In St. Maria Nuova he painted the Annunciation; the Visitation of the Virgin; and her Assumption. At the Benedictines is a fine picture of the Marriage of Cana; and in other edifices are many excellent compositions of this artist, distinguished by richness of colouring, fertility of invention, and the beauty of the landscapes in the back-grounds. He also painted portraits with great success. He died in 1621.

SCHAEUFLEIN, JOHN. This German artist, who was born at Nuremberg about 1490, is supposed to have been a pupil of Albert Durer. At Nordlingen he painted an altar-piece of the Descent from the Cross, which was much admired. He was also an engraver, both on wood and copper. He died about 1560.

SCAVALTI, ANTONIO. This painter was born at Bologna in 1559, and studied under Giacomo Lauretti, by whose instructions he acquired a good taste in historical composition. He died in 1622.

SCHAGEN, GILLES VAN. He was born at Alkmaer, in Holland, in 1616, and was a disciple of Solomon Van Ravesteyn, whom he quitted for Peter Verbeck. To improve himself, he travelled through Germany; and at Elbing contracted an intimacy with Strobel, through whom he was introduced to Stanislaus, king of Poland, and painted his portrait; but the beauty of the work excited so much jealousy in his brother artist, that he now became his enemy. Schagen then went to Paris, where he painted a great number of portraits and other subjects, and lived in affluence. He acquired reputation by copying a picture of Christ and

St. John, after Michel Angelo Buonaroti, and a Virgin and Child after Rubens; in the latter of which he showed a free pencil, great power of execution, and a tone of colour little inferior to the original. One of his most remarkable compositions was the representation of the sea engagement between Van Tromp and Oquendo the Spaniard, which he sketched during the fight, by order of the Dutch Admiral. Schagen also painted pictures of kitchens and conversations in the manner of Ostade. He died at Alkmaer in 1668.

SCHALCKEN, GODFREY, (or SCALKEN.) He was born at Dort in 1643, and learned the first principles of painting from Samuel Van Hoogstraeten; but afterwards became the disciple of Gerard Douw, with whom he studied some years. On entering upon his profession, he soon gained a considerable reputation, and was much employed in painting portraits. One celebrated picture is that of a lady in the character of a nymph sleeping under a tree. Though his colouring was not clear at first, he considerably improved in that respect afterwards. He was also remarkable for painting in a variety of manners, and excelled in every one of them. He principally delighted, however, in night-subjects, because he knew how to distribute the light of a flambeau or taper with so much skill, as to diffuse a brightness over his object by a proper opposition of shadow, which only nature could equal; and in that line he was without a competitor. Houbraken mentions a picture of this artist, which was exceedingly admired; the subject was St. Peter denying Christ; and the maid is represented as holding up a light to the face of the apostle. The piece is described as having better expression, a greater assemblage of figures, more correctness of design, and greater harmony than usually occur in the works of Schalcken; for though in his penciling he might almost be compared to Mieris, or Vanderwerf, yet in his drawing he was far inferior. To give effect to his candle light scenes, he placed the object he intended to paint with a taper in a dark room, and then looking through a small aperture, he drew by day-light what he saw in the darkened chamber. After the Revolution he came to England, where he attempted to enter into competition with Kneller, by painting portraits in a large size, but without success; on which he returned to his accustomed manner, and might have profited if his behaviour had been more courteous. He was not so successful in the portraits of women, as in those of men; because he wanted elegance in his choice. He copied nature exactly, without flattery, and without studying to add even a graceful air to his subjects; not considering that his female models

Ipse pinx. *T. Chambars sculp.*

GODFREY SCHALCKEN.

would have been more pleased to see charms and graces in their portraits, than a mere faithful resemblance without embellishments. While in London, he had the honour to paint the portrait of William III. who chose to be represented by candle-light. Schalcken having presented to the King a taper, that he might hold it in a proper position, the wax melted in such a manner, as to drop on the fingers of the monarch, who endured it with great composure, being unwilling to disconcert the artist; while Schalcken, with perfect indifference went on with his work. Another instance of his rudeness is thus related. A lady who, though not handsome, had a fine arm, sat to Schalcken for her portrait, which he executed with his wonted fidelity of likeness; the face being completed, she asked when she should sit for her hands; "Oh, as for that," said the painter, "there is no occasion; I always draw them from my house-maid." An artist of this cast was not likely to be popular, and therefore Schalcken went back to the Hague; where he found a prodigious demand for his small paintings, which he sold at a high rate. His pencil was soft, mellow, and delicate; his pictures are finished with exceeding neatness; and show the chiaro-oscuro in great perfection. He imitated nature with singular exactness, as well in the truth of his colouring as in the masses of his light and shadow; but he had no idea of elgeance, either in design or the forms of his figures. He died in 1706.

SCHEITZ, MATTHEW. This artist was born at Amsterdam, about 1648, and became the scholar of Philip Wouvermans, whose style he quitted for that of David Teniers. He painted landscapes, and the sports of rustics and children. He also practised engraving.

SCHELLINCKS, WILLIAM. He was born at Amsterdam in 1632, and learned the art of painting in that city; but to improve himself, he travelled through several parts of Europe, particularly England, France, and Italy. While here he sketched ships, sea-ports, and views after nature; and in Italy, he observed every thing curious in the buildings, prospects, monuments of antiquity, ports, or other objects which merited his notice, and designed them on the spot. His manner of painting resembled that of Karl du Jardyn, and the perspective parts, representing vessels lying at the wharfs, or at anchor, were in the style of, but superior, to those of Linglebach. He had an excellent touch, with great freedom of hand, and his design was in general correct. He usually painted in a small size, finished his pictures very highly; and in some of them the figures and horses have a great resemblance to Wouvermans. Houbraken mentions a

capital composition of Schellincks, representing the embarkation of Charles II. in his return to England at the Restoration. On the shore were represented a multitude of figures well grouped, soldiers, both horse and foot, coaches, and other carriages, with a distant view of the fleet waiting to convoy the monarch to his dominions; the whole was well designed and judiciously executed. He died in 1678.

SCHELLINCKS, DANIEL. He was the younger brother of the preceding, and was born at Amsterdam in 1633. He was instructed by William Schellincks, in whose manner he painted landscapes, and sometimes views of places, with the reputation of being an extraordinary good artist. He died in 1701.

SCHIAVONE, ANDREA. He was born at Sebenico, in Dalmatia, in 1522, and when young was sent by his parents, who were very poor, to Venice, where he became servant to a house painter, which low occupation, however, proved the means of eliciting his genius. His knowledge of design was derived from copying the etchings of Parmegiano, and his taste of colouring from the works of Giorgione and Titian. The study of those masters gave him a peculiar manner and style, which raised him gradually to the highest reputation, and rendered him superior to most of his contemporaries, in delicacy of penciling and richness of colour. At his first setting out, he had to struggle with many difficulties; being obliged to engage in any kind of work that offered, and painting at his leisure hours for the picture dealers. Some of these performances fell under the observation of Titian, who seeing the merit of Schiavone, and being informed of the wretchedness of his situation, took him under his care, and employed him with Tintoretto and others, as an assistant in the grand works which he had undertaken for the library of St. Mark. There Schiavone had an opportunity of displaying his talents, and three entire cielings of his painting are still to be seen in that celebrated repository. He painted soon after, in competition with Tintoretto, a piece for the church of Santa Croce, the subject of which was the Visitation of the Virgin. This did not create any envy in that great artist, who always acknowledged the merit of Schiavone, and kept a picture of his constantly before him in his painting room, to profit by the colouring. Schiavone was indeed one of the finest colourists of the Venetian school; his manner was lively and pleasing; he showed an elegant choice in the attitudes of his figures, and contrasted them with judgment; and the graceful taste of his draperies was generally admired. The heads of his old men are touched with spirit, and those of his women

are no less charming. He was, notwithstanding, incorrect in his design; which, considering that he was self-taught, ought to excite no surprise. He painted with ease; had a neat pencil; and by a skilful management of his tints gave his carnations such truth, freshness, and warmth, that they had all the look of real life. Notwithstanding his defects, the beauty of his colouring, the fine distribution of his lights and shadows, and the delicate and natural relief of the figures, will always make his works valuable. The history of Perseus and Andromeda by this master, is in the Royal palace at Windsor; and in the same collection is another picture, representing the Apostles at the Sepulchre. Two of his most esteemed productions are a Nativity and an Assumption, in the church of the Theatine Order, at Rimini. Schiavone also etched several prints after his own designs, and the works of great masters. He died at Venice in 1582.

SCHIDONE, or SCHEDONE, BARTOLOMEO. He was born at Modena in 1560, and learned design and colouring under the Caracci; on quitting whose academy, he devoted himself to the study of Raffaelle, but chiefly of Corregio, imbibing so strongly the graces of that wonderful artist, that none ever imitated his style more happily. Having given an early promise of excellence, he was taken into the service of Ranuccio, Duke of Modena, who appointed him his principal painter. He finished for that prince several compositions of sacred subjects, and some taken from the Roman writers, in the taste of Corregio; but his principal employment was to paint the portraits of his patron and family; in which he showed such an amiable variety of airs and attitudes, as well as such delicacy of colouring, as caused him to be numbered among the best masters of Italy. The genius of Schidone was noble and elevated; his style of painting is exceedingly elegant; his touch light, delicate, and admirable; and though not always critically correct in his outline, his heads are remarkably graceful, and his pictures are all finished in an exquisite manner. His paintings, as well as his designs, are exceedingly scarce, and are frequently mistaken for those of Corregio, or Parmegiano. The most valuable of his works are a Pieta in the academy at Parma; and the Conception, in St. Francesco, at Piacenza. In the collection of the late Duke of Orleans, there was a Holy Family, in which the Virgin is teaching Christ to read. Unhappily he grew fond of gaming, to which passion is to be attributed the great scarcity of his works. It is also said, that having in one night lost a sum of money beyond his means to pay, it affected him so violently as to occasion his death in 1616.

SCHOEN, MARTIN. This artist was born at Culmbach, in Franconia, about 1420. In the church of the Hospital, at Colmar, are two of his productions, one representing the Nativity; and the other the Wise Men's Offering, both of which have been engraved by himself. He died in 1486. He was the founder of a family of engravers.

SCHOEVARTS, M. This artist was a native of Flanders, but no particulars are recorded of his personal history, or of the period when he lived. He painted rustic amusements and the cottages of peasants, in the style of Teniers.

SCHNEBBELIE, JACOB. This artist was the son of a Swiss officer, who came to England, and became a confectioner, in the parish of St. Martin in the Fields, where Jacob was born in 1760. He was brought up in his father's business, to which he succeeded, and carried it on for some time, but then abandoned it to teach drawing, and though entirely self taught he obtained considerable encouragement. While taking a view in Hertfordshire, he attracted the notice of the earl of Leicester, who became his patron, and employed him in painting several landscapes from nature. In 1781, he began a set of views of St. Augustine's monastery, one of which he etched himself; and in 1788, he published four views of the town and abbey of St. Albans, drawn and engraved with his own hand. Soon after this, he set on foot a work entitled the Antiquary's, Museum, and became an associate with Mr. Moore, in the Monastic Remains. He was then engaged by the Society of Antiquaries, for their Vetusta Monumenta; by Mr. Gough, for his Sepulchral Monuments of Great Britain; and by Mr. Nichols, for the History of Leicestershire. He had also intended to publish a work of his own, under the title of Antique Dresses since William the Conqueror; but was prevented by his various engagements. He died in 1792.

SCHOONJANS, ANTHONY. He was born at Antwerp in 1655, or according to Descamps, in 1650, and, while young, was placed as a disciple with Erasmus Quellinus, under whom he made an extraordinary progress. At the age of nineteen he went to Italy, and continued at Rome ten years, devoting his time to the study of the antiques, and the works of the most celebrated masters. He also painted there some pictures for the churches, which procured him an invitation to the imperial court, whither he removed in 1678, and experienced a flattering reception from Leopold I. who took him into his service, appointed him his cabinet painter, and honoured him with a present of a gold chain and medal. His

portraits, of which he painted several of the Imperial family, were much admired, not only on account of their striking likeness, but for the expression, character, and liveliness which he gave to his subjects. He had a thorough knowledge of the principles of the chiaro-oscuro, by which he distributed his lights and shadows so judiciously, as to give his figures a natural roundness and relief. In the historical style he painted several grand altar-pieces for the churches and convents of Germany, but his principal works are at Vienna. In the reign of King William he visited England, and was much employed here in painting portraits, as well as in ornamenting the houses of the nobility. On his return to Germany, he executed a few designs for the Elector Palatine, for which that prince presented him with a chain and medal of gold; and would have employed him in larger works, if the other engagements of Schoonjans had not compelled him to hasten to Vienna, where he died in 1726. The late Lord Orford had the portrait of Schoonjans, painted by himself.

SCHOONEFELD (or SCHOENEFELD), JOHN HENRY. He was born at Bibrach, in Suabia, in 1619, of a noble family, and learned the art of painting from John Sichelbein; but he afterwards went through Germany to improve himself, and in a few years, gave evident proofs of an elevated genius. He next travelled to Rome, where, by studying the most celebrated pieces of painting, architecture, and sculpture, he refined his taste; obtained a perfect idea of design and composition; and distinguished himself by an uncommon readiness of invention, as well as freedom of execution. He showed grace in all his compositions, and possessed so fertile a conception, that his pencil, though exceedingly expeditious, was scarcely active enough to express what the liveliness of his imagination dictated. He excelled equally in historical subjects, landscapes, sea-ports, architecture, ruins of grand edifices, and animals of every species. His figures were designed with elegance, and all his subjects disposed with judgment. At Augsburg, in the church of the Holy Cross, are two capital paintings by him, one of Christ conducted to his execution; the other, a Descent from the Cross, in which the figures and disposition are excellent; and in the senate-house of the same city, is a fine composition, representing the race of Hippomenes and Atalanta, which deserves the highest commendation. He also etched some prints in a slight manner. He died at Augsburg in 1689.

SCHOOR, NICHOLAS VAN. This painter was born at Antwerp in 1666, but we are not told by whom he was instructed. He painted nymphs and children, chiefly taken

from fabulous history, which were represented in a lively style. His chief employment was in making designs for the weavers of tapestry in Flanders. He died in 1726.

SCHOREL (or SCHOREEL), JOHN. He was born at the village of Schorel, near Alkmaer, in Holland, in 1495; and was at first placed under William Cornelis, an indifferent painter, with whom he continued three years; after which he studied under James Cornelis, a much abler artist, and more expert in design. The fame of John Mabuse, who then lived at Utrecht, induced Schorel to remove thither for the benefit of his instruction; but as he could not endure his dissipated habits, he left him, and went to Nuremberg, where he resided some time with Albert Durer. He also made some stay at Spires, to study perspective and architecture; and in every city through which he passed, visited the most eminent artists, to observe their different manners. Soon after his arrival at Venice, he was prevailed on to undertake a pilgrimage to Palestine; and in the voyage designed the most pleasing views of Cyprus, Rhodes, and other islands of the Levant, with such ancient buildings, castles, ruins, rocks, or scenery, as had an appearance of elegance or grandeur in their construction or situation. On his arrival in Palestine, his principal employment was to sketch the prospects of the country near Jerusalem, and the particular views of the city itself; of which sketches he made a judicious use when he returned to his native country, by composing his subjects from sacred history. Proofs of this appeared in a picture which represented the passage of the Israelites over Jordan; and in another, of Christ entering into Jerusalem. While in the holy city, he presented to the convent a picture of the Incredulity of St. Thomas. On his return to Europe he visited Rome, where he studied the antiques, the works of Raffaelle, and the compositions of Michel Angelo Buonaroti, as well as other great masters; designing also the most magnificent ruins in that city and its environs. He was the first of the Flemish painters who introduced the Italian taste into his own country; and prepared them for receiving farther improvement from Francis Floris and others, who after his time studied at Rome. During his residence in that city, Schorel was much distinguished by Pope Adrian VI. whose portrait he painted, and who employed him in the Belvidere. When he returned to Holland he settled at Utrecht, where he died in 1562. His manner was rather dry, but the airs of his heads had grace; his landscape was always adapted to the history which constituted the principal subject; and his colouring, though not excellent, was far from unpleasing. His picture at Haerlem, of St. John baptizing Christ, is one of his finest performances.

SCHOOTEN, GEORGE VAN. He was born at Leyden in 1587, and studied under Conrad Vander Maes, whom he surpassed, both as a painter of history and portrait. His works are, however, very little known. He died in 1658.

SCHOUMAN, ARTUS. This person, of whose history little is known, was born at Dort in 1710, and had Adrian Vander Berg for his instructor. He painted historical subjects and portraits, besides which, he engraved some plates in mezzotinto, but of no great merit. He died about 1780.

SCHUPPEN, PETER VAN. This artist was the son of a Flemish engraver of eminence, who settled at Paris, where Peter was born in 1673. He became the scholar of Nicholas de Largillière, after which he went to Vienna, where he was appointed painter to the emperor, and director of the academy. He excelled in history and portrait. He died in 1751.

SCHURMAN, ANNA MARIA A. This extraordinary lady was born of a noble family at Cologne in 1607. From her infancy she discovered an uncommon facility in acquiring various accomplishments, as cutting with her scissars out of paper all sorts of figures without any model; designing flowers, embroidery, painting, sculpture, and engraving, succeeding equally in all those arts. Her hand writing was also beautiful, and many curious persons preserved specimens of it in their cabinets. She was likewise deeply conversant in the Greek, Latin, Hebrew, Syriac, Arabic, the Chaldaic, and Ethiopic languages; besides English, French, and Italian. She drew portraits upon glass with the point of a diamond, and painted her own picture by means of a mirror; she also found out the art of forming artificial pearls, so like natural ones, that they could not be distinguished but by pricking them with a needle. She modelled in wax, sculptured several busts, and, among other plates, engraved her own portrait, in a neat style, dated in 1640. Her works in Latin, French, Hebrew, and Greek, have been printed in one volume. She died unmarried at Altona, in 6781.

SCHUT, CORNELIUS. This painter was born at Antwerp in 1600: he was the disciple of Rubens, and having a fruitful genius and lively imagination, showed himself worthy of the school from whence he derived his instruction, and rendered himself considerable as a painter of history. Vandyck painted his portrait among the eminent artists of his time; but the superior merit of Rubens prevented him from being so much distinguished or employed as he deserved. This disappointment inspired him with an implacable enmity to his master, who, instead of expressing any resentment, was

only more active to procure him employment, by a generous commendation of his performances. He had a poetic imagination, and generally chose to paint subjects of the fabulous kind; but though his composition was ingenious, and showed a spirited fancy, yet his works were depreciated by a greyish tint in the colouring, an incorrectness of design and outline, and a want of studying nature. However, he had a free and firm pencil, and his style of colouring plainly indicated the school of Rubens. He was sometimes engaged by other artists to insert figures in their pictures, particularly by Daniel Segers, for whom he frequently painted the bas-reliefs, and figures coloured in imitation of marble, which are seen in the middle of the flower-pieces of that master. The cupola of the church of Notre Dame at Antwerp was painted by him; and in a chapel of the same edifice is an altar-piece, of which the subject is the Martyrdom of St. George; but one of his most capital performances is in the church of the Jesuits at Ghent, representing the Assumption of the Virgin. Schut also etched several plates from his own designs in a spirited style. He died at Antwerp in 1660.

SCHUTZ, Christian George. This German artist was born at Floersheim, in the electorate of Mentz, about 1725. He painted small views of the Rhine, and landscapes in the same size, exquisitely finished. He also etched some plates of the same subjects from his own designs.

SCHUUR, Theodore Vander. He was born at the Hague in 1628, and when young went to Paris, where he became the scholar of Sebastian Bourdon, with whom he made a great progress in the theory and practice of his art. In 1651, he travelled to Rome, applying himself incessantly to his studies; and there copied the compositions of Raffaelle and Giulio Romano, in which he succeeded so happily, that his performances engaged the notice and approbation of the ablest judges. Queen Christina of Sweden, who then resided in that city, honoured him with her patronage, employed him in several considerable designs, and rewarded him liberally. On his return to the Hague, he acquired extraordinary honour by a grand composition, which he painted on a ceiling of the town-house, in the hall of the burgomasters; being an allegorical representation of Justice, Temperance, and Fortitude. Another fine picture of his painting there, is a groupe of portraits of officers. His works have more of the Italian than the Flemish taste; he had a good manner of design, a perfect knowledge of perspective and architecture, and always enriched his back-grounds with Greek and Roman antiquities. He died in 1705.

SCHWARTS, CHRISTOPHER. This painter, who obtained the high appellation of the German *Raffaelle*, was born at Ingolstadt, or according to other accounts, at Munich, in 1550. He learned the first principles of the art in his own country, but finished his studies at Venice, in the school of Titian. After spending some years there, he returned to Germany, where his works were much admired, on account of their novelty. The elector of Bavaria was so well pleased with them, that he invited Schwarts to his court, and appointed him his principal painter. He had a genius for grand compositions; but though he shook off some of his national taste during his residence at Venice, he could never entirely divest himself of it. His colouring was lively and natural, he had also a light, free pencil, which enabled him to work with great ease and readiness, but he was incapable of giving his figures either the elegance, the grace, or the correctness of the Italian masters. He gave up his whole attention to colouring, and seemed to despise other branches of his art, which were at least as essential, if not more so. Even to the last he retained a mixed manner, participating of the Roman, Venetian, and German styles. In the attitudes and disposition of some of the figures, he approached the two former schools, but in the airs of his heads, countenances, and expression, he seemed totally German. His most capital works, as well in fresco as in oil, are in the palace at Munich, and in the churches and convents; particularly in the grand hall of the Jesuits, there is a picture of the Virgin and Child, in which the air of the maternal head is noble, and the countenance shows such an expression of modesty and innocence, as is truly worthy of the character, and also a degree of grace, rarely observable in his figures. One of his best performances is, a picture of the Entombing of Christ, in the gallery at Dusseldorp. He died at Munich in 1594.

SCHWEICKHARDT, H. W. This Dutch artist came to England in 1786, and settled here for the rest of his life. He painted landscapes and cattle, but excelled in the representation of Winter scenes. He also etched a set of plates of animals in 1788; and was patronized by the late Mr. West.

SCHYNDAL, (or SCHENDEL), BERNARD. He was born at Haerlem in 1659, and became a disciple of Mommers. His subjects were natural, but copied from low life, such as conversations, merry-makings, and feasts, with the interior of the huts of shepherds and peasants. He had a neat manner of penciling, and in his style of design and

colouring imitated Ostade, and though inferior to that master, he was on an equality with Brakenburg. He died in 1716.

SCILLA, AGOSTINO. This painter was born at Messina in 1629, and studied under Antonio Ricci, or Barbalunga, who solicited, and obtained for him a pension from the senate, that he might be enabled to visit Rome. He there availed himself of the instructions of Andrea Sacchi, and after a residence of four years in that great seat of art, he returned to Messina, highly accomplished in painting and literature. He then established an academy in his native city, but when the revolution broke out there in 1674, he fled to Rome, where he died in 1700. He painted both in fresco and in oil; his most admired performance in the latter being a picture of the death of St. Hilary.

SCOLARI, GIUSEPPE. He was born at Vicenza, and had Giovanni Batista Maganza for his preceptor. He painted historical subjects both in fresco and in oil; many of his pictures being in the churches of Vicenza, Verona, and Venice. He also engraved, but in a rude manner, on wood. He lived about 1590.

SCORZA, SINIBALDO. He was born in 1589, at Voltaggio, near Genoa, and studied under Giovanni Batista Paggi. He painted landscapes with figures and animals in an admirable style, well composed, and touched with spirit. Besides these pictures, which are most valued, he produced some historical subjects ornamented with landscape. He died in 1631.

SCOTT, SAMUEL. This celebrated marine painter was born in London about 1710. He was second only to Young Vandervelde in sea views, and excelled him in the representation of ports and buildings. His views of London Bridge, and of the Custom House Quay, were admirably painted; nor were his washed drawings inferior to his finished pictures, of which Sir Edward Walpole had several executed in a fine style. He died in 1772.

SEBASTIANO, *see* PIOMBO.

SECANO, GERONIMO. This Spanish artist was born at Saragossa in 1638; but it is not known by whom he was instructed. His principal works are in the churches of his native city, and are both in oil and fresco. He died in 1710.

SECCANTE, SEBASTIANO. He was born at Udine, and was the scholar of Pomponio Amalteo, by whose instructions he became a reputable painter of history and

portrait. His best picture is Christ bearing the Cross, an altar-piece in the church of St. George, at Udine, where he lived about 1580.

SECCHIARI, GIULIO. He was born at Modena, but had his professional education in the school of the Caracci, at Bologna; after which he went to Rome, where he studied with great application. His merit recommended him to the duke of Mantua, for whom he painted several fine pictures, which were destroyed or carried off when that city was taken in 1630. There is, however, a noble altar-piece by him, of the Death of the Virgin, in the cathedral. He died in 1631.

SEGALA, GIOVANNI. He was born at Venice in 1663, and had Antonio Zanchi for his preceptor. There is a noble composition by him in the Scuola della Carita, at Venice, representing the Miraculous Conception. He died in 1720.

SEGERS (or SEGHERS), GERARD. He was born at Antwerp in 1589, and was successively the scholar of Henry Van Balen and Abraham Janssens; after which he travelled to Italy to perfect himself in his profession. At Rome he copied some of the most celebrated paintings; but principally imitated the manner of Manfredi, with broad lights opposed by strong shadows, which gave his figures a look of life, and an astonishing relief and roundness, in the style of Michael Angelo Caravaggio, of whom that painter had been a disciple. The subjects which he painted when he returned to Antwerp, were generally soldiers playing at cards, or musicians performing on various instruments, with half length figures; which had so great an appearance of an Italian master, that his works were exceedingly commended. By the constant employment of his pencil in those kind of compositions, as well as pictures for churches and convents, he was enabled to live splendidly, and to expend sixty thousand florins in the purchase of the works of great masters. At the desire of Cardinal Zapata, the Spanish ambassador at Rome, he went to Spain, where his eminence recommended him to the king, for whom he painted several grand designs, so much to the satisfaction of the monarch, that he loaded Segers with presents, and would have retained him in his service; but he preferred the pleasure of revisiting his native city to the most alluring prospects of honour and riches. The historical pictures painted by him for the churches had figures as large as life, and the merit of those compositions consisted in the justness and strength of the expression. He

gave a remarkable proof of his ability, by his representations of the Crucifixion, and the martyrdom of some of the Apostles; in which the expression was so affecting, lively, and pathetic, as to call forth tears from the eyes of the spectators. At first he avoided glaring tints, being careful to preserve a general harmony in his colouring; and yet his pictures had so great a degree of force, that they made most other paintings look weak and faint. But in the latter part of his life he adopted a brighter tone, being compelled to do so by the taste of the public, who preferred the colouring of Rubens and Vandyck, to that of the best artists of Rome or Venice. Segers composed his subjects well; he was correct in his designs, excellent in expression; his colouring was warm and full of force; and the opposition of his lights and shadows evinced a perfect understanding of the chiaro-oscuro. One of his most capital designs is a picture representing the Denial of St. Peter; and another celebrated work is the Marriage of the Virgin, over the grand altar in the church of the Barefooted Carmelites at Antwerp. In the church of the Jesuits, is the Elevation of the Cross; and in the cathedral, is the Adoration of the Magi, both admirable performances. Gerard Segers died in 1651.

SEGERS, (or SEGHERS) DANIEL. He was the younger brother of the preceding, and was born at Antwerp in 1590. He was at first instructed by Gerard; but afterwards became the pupil of Velvet Brueghel, who at that time was in high reputation for painting flowers. As the genius of Segers directed him to the choice of the same subjects, he studied nature diligently, and imitated his models with extraordinary truth, exactness, and delicacy. At the age of sixteen, however, he entered into the society of the Jesuits; and soon after was permitted by his superior to visit Rome, in order to his improvement. Wherever he travelled, he was curious in observing the flowers, fruits, plants, and insects peculiar to each place; and he designed after them so accurately, that on his return to Antwerp he had a sufficient supply to furnish him with beautiful objects for his future compositions. His usual manner of disposing his subjects was in garlands or festoons round elegant vases of marble, on which were represented historical designs inserted by Rubens, Schut, and other artists. His pencil was light, his touch free and delicate, his flowers have all the freshness and bloom of nature, and he finished every object with uncommon neatness. He had a particular excellence in painting lilies, and roses; and in all his pictures showed a fine style of colouring. His tints were transparent and natural; and the insects which he introduced among the flowers seemed as perfect as life. Two of his

most exquisite pictures were presented to the prince of Orange, by the society of which Segers was a member, for which they were splendidly repaid. But his most capital performance was in the Jesuits' church at Antwerp. The picture was a garland, composed of flowers and fruits, in which seemed to be collected and combined every thing beautiful in nature, of those kind of objects as well as insects; and in the middle was the picture of the Virgin and Child, painted by Rubens. Many pictures are ascribed to this master which were unworthy of his pencil. He died in 1660.

SEGERS (or ZEGERS), HERCULES. This Dutch painter was born in 1629, and excelled in landscape. He had a fine invention, a ready genius, and a clear judgment. His composition was rich, and full of a pleasing variety of mountains, vallies, and villages; his grounds were well broken, and by a judicious management of his tints, improved by a skilful opposition of light and shadow, his distances appeared exceedingly remote, and the scene of his landscape uncommonly extensive. His rocks and mountains were touched with great spirit, and for sweetness of colouring he was scarcely inferior to any of the artists of his time. He invented a method of stamping landscapes on cloth, in which every object appeared in its natural colour; but his project was not attended with success, and he continued, to his death in 1675, oppressed by poverty. Afterwards, however, his works rose considerably in value.

SEMENTI (or SEMENZA), GIOVANNI GIACOMO. He was born at Bologna, in 1580, and studied successively under Denys Calvart and Guido Reni. He was a close imitator of the style of the latter, as appeared in the paintings which he executed, of the death of St. Cecilia; the Marriage of St. Catherine; and the Crucifixion; in three of the churches at Bologna. On going to Rome he obtained the patronage of the cardinal of Savoy; and he painted there some frescoes, as well as pictures in oil, particularly one for an altar, the subject of which was the Virgin and Child with St. Gregory and St. Francis. He died in 1638.

SEMINI, ANTONIO. He was born at Genoa, in 1485, and had Lodovico Brea for his preceptor; but afterwards he adopted the manner of Pietro Perugino. One of his finest performances was a Nativity, in the church of St. Dominico, at Savona. He also excelled in landscape. He died at Genoa in 1549.

SEMINI, ANDREA. He was the son of the preceding, and was born at Genoa in 1510. After receiving instruction from his father, he became the scholar of Perino del Vaga, by whose

advice he went to Rome, where he resided eight years. On his return to his native city, he met with considerable employment for the churches and convents. His best works were the Nativity; and the Wise Men's Offering; in both of which he imitated Raffaelle. He also painted portraits. He died in 1578.

SEMINI, OTTAVIO. He was the younger son of Antonio Semini, and was born at Genoa in 1515. He studied under Perino del Vaga, and accompanied his brother to Rome, where he applied diligently to the works of Raffaelle and the antiques. On his return to Genoa he became the associate of Andrea, till he was invited to Milan, where he spent the remainder of his life in great reputation. His picture of the Rape of the Sabines, in the palazzo Doria, at Genoa, has been deemed worthy of Raffaelle; and in the church of St. Angelo, at Milan, is a piece by him of the Funeral of St. Girolamo, painted in a noble style. He died in 1604.

SEPEZZINO, FRANCISCO. This artist was born at Genoa, in 1530. He studied successively under Luca Cangiagis, and Giovanni Batista Castelli, by whose instructions he became a respectable painter of history. He died in 1579.

SEPP, JOHN CHRISTIAN. Of this Dutch artist we know nothing more than that he was a native of Amsterdam, where he painted insects with astonishing accuracy, spirit, and neatness. He also published a work on entomology, which was continued by his son.

SERAFINA, SERAFINO DA. Of this old artist we know nothing more than that he painted in the cathedral at Modena a Coronation of the Virgin, executed in the style of Giotto. It bears the date of 1385.

SERENARI, GASPARO. This painter was born at Palermo, in Sicily, and studied at Rome, in the school of Sebastian Conca. On his return to Palermo he distinguished himself as a painter in oil and fresco. He lived about 1760.

SERRES, DOMINIC. This marine painter was born at Auch, in Gascony, and came to England about the year 1765. When the Royal Academy was instituted in 1768, he was chosen one of the first members; and some time afterwards received the appointment of marine painter to the king. In 1792 he succeeded Mr. Wilton, as librarian to the Royal Academy. He died in 1793. Mr. Serres was a respectable artist, though very much inferior to Vernet, who thought him only excellent in detail. One of his best paintings was a

picture of Lord Howe's Victory over the combined fleets of France and Spain, in 1782.

SERVANDONI, Cavaliere Giovanni Geronimo. This artist was born at Florence, in 1695, and had Giovanni Paolo Panini for his instructor, to whose manner he adhered through life. On going to Paris he was employed to paint the decorations of the opera house, and other works, for which he received the order of knighthood. He died at Paris in 1766.

SESTO, Cesare da. He was born at Milan, about 1480, and studied in the school of Lionardo da Vinci, where he distinguished himself above all the disciples of that famous master. On quitting Lionardo he went to Rome, where he improved himself by the study of the antiques, and was employed by the pope and principal nobility. His composition was learned, his taste elegant, and he designed historical figures with grace. It is a proof of his merit that he enjoyed the friendship of Raffaelle, whose style he imitated. He died at Milan in 1524.

SETTI, Ercole. This artist was a native of Modena, and painted some altar-pieces for the churches there, about the year 1560. He also engraved several historical pieces and architectural subjects.

SEVE, Gilbert de. This French artist was born at Moulins in 1615, and painted historical subjects with success. He died at Paris in 1698. His brother, Peter de Sève, was also distinguished in the same branch of art. He died in 1695.

SEYMOUR, James. This painter was born in London in 1702. His instructor is not known ; but it is probable that he learned the principles of the art from his father, who was a banker, and the friend of Lely. James Seymour became distinguished by his skill in designing a horse, in which he was thought superior to Wooton. The proud Duke of Somerset once employed Seymour to paint a room at his seat in Sussex, with the portraits of his running horses. Having admitted the artist to his table, he one day drank to him, saying, "Cousin Seymour, your health." The painter replied, "My lord, I really believe that I have the honour of being of your Grace's family." This hurt the pride of the Duke so much that he rose from the table, and ordered his steward to pay Seymour and dismiss him. Finding, however, that no one in England could complete the pictures, he condescended to send for his cousin, who retorted in these words, "My lord, I will now prove that I am of your grace's family; for I won't come." He died in 1752.

SHAW, James. This artist was a native of Wolverhamp-

ton, and the scholar of Mr. Penny. He painted portraits, but not with much reputation, first in Covent Garden, and next in Charlotte Street, Rathbone Place, where he died about 1784. There was another artist of this name, who exhibited at the first establishment of the Royal Academy as a painter of horses. He died about 1772.

SHIPLEY, WILLIAM. This artist was born in London, and kept a drawing school several years. The Society for the encouragement of Arts, Manufactures, and Commerce, originated with him, and in 1758 he received a gold medal as a compliment for his public spirit, which gave rise to the institution. He is said to have been instructed by a poor person named Philips, who painted portraits. There is a print by Faber, of a man blowing a firebrand, marked with the name of Shipley as the painter, who is supposed to be the subject of this article. He settled latterly at Maidstone, and died there in 1804, at the age of ninety. Dr. Jonathan Shipley, bishop of St. Asaph, was his brother.

SIBRECHT, (or SYBRECHT), JOHN. He was born at Antwerp in 1625, and learned the rudiments of the art from his father; but afterwards studied the works of Nicholas Berchem and Karl du Jardin, which he so happily imitated, that some of his copies have been supposed originals of those great artists. He was invited to England by John Sheffield, Duke of Buckingham, who employed him at Cliefden house for three or four years; after which he found sufficient encouragement from the nobility and gentry to settle in London, where he painted a number of pictures in oil, but more in water colours. His usual subjects were landscapes, and views on the Rhine. He died here in 1703, and was buried in St. James's church.

SICIOLANTE, (or DA SERMONETA), GIROLAMO. He was born at Sermoneta in 1504, and received his first instruction from Leonardo da Pistoia; but acquired greater improvement under Perino del Vaga. His manner of painting was bright and pleasant, his composition good, and his design elegant, for he made Raffaelle his model, whom, in all his works, he endeavoured to resemble. He was employed by Pope Gregory XIII. to adorn some of his palaces; and in the chapel of Sixtus IV. he designed the history of Pepin King of France giving Ravenna to the church; and in that of La Pace he painted a Nativity, which is accounted a grand performance, the airs of the heads being extremely fine, and the whole tolerably well coloured. Of his other works, the principal are, the Martyrdom of St. Lucia; and the Trans-

figuration, at Rome; and at Ancona, the inthronization of the Virgin. He also painted portraits in an excellent style. He died in 1550.

SIENA, MATTEO DA. He was born at Sienna about 1533, and on going to Rome obtained employment in the Vatican, his department being the landscape and architecture, while Pomerancio painted the figures. He died in 1588.

SIGNORELLI, LUCA. He was born at Cortona in 1439, and was the disciple of Pietro della Francesca, under whom he profited so much, that it was difficult to distinguish the work of the one from that of the other. Luca, however, surpassed his master considerably. No artist of his time was more admired for designing naked figures, giving them elegant forms and a just character of nature. His merit was acknowledged by Michel Angelo, who not only commended his works, but borrowed his ideas. Signorelli worked equally well in fresco and in oil, and showed as great excellence in portrait as in history; and in his celebrated design of the Dissolution of the World, which he painted in the cathedral at Orvieto, he introduced the likenesses of many of his friends and benefactors. It was to this picture that Buonaroti was indebted for many of the figures in his Last Judgment, painted in the chapel of Sixtus IV. The invention of Signorelli was ready and fertile; he gave great grace to the airs of his heads; and the disposition of them showed equal judgment and taste. This character is exemplified in his picture of the Communion of the Saints at Cortona. Other works of his are at Arezzo, Perugia, Sienna, Loretto, and Florence, from which the artists of his time derived much benefit. It is recorded as an instance of his uncommon fortitude, that when his son was killed at Cortona, he ordered the body to be laid naked in his painting room, where, without shedding a tear, he painted a striking likeness of the youth, whom he loved for his promising talents. Signorelli died in 1521.

SILVESTRE, LOUIS. This French artist was the son of Israel Silvestre, an eminent engraver at Paris, where he was born in 1644. He studied under Bon Boullongne, after which he went to the court of Augustus III. King of Poland, who pensioned him, and conferred on him the honour of knighthood. On his return to Paris he became director of the academy. He died there in 1728. Silvestre painted both portraits and landscapes.

SILVIO, GIOVANNI. He was born at Venice, and is conjectured to have been a pupil of Titian, which supposition is

merely founded on a picture bearing his name, in a church near Padua, representing St. Peter, St. Paul, and St. Martin, with three Angels. It is dated 1532.

SIMBERT, JOHN. This artist was born at Edinburgh, where he served his apprenticeship to a house painter; but by the force of genius he rose above that occupation, and went to Italy. On his return he obtained employment in his native city, where he lived on terms of intimacy with Allan Ramsay. When Dean, afterwards Bishop Berkeley, formed his project of a college at Bermuda, Simbert embarked with him, but left him at Rhode Island, to go to Boston. There he married, and continued usefully employed as a portrait painter till his death, in 1751.

SIMONE, MAESTRO. This ancient painter was a Neapolitan, and had Filippo Tesauro for his first master, but he afterwards followed the style of Giotto. One of his best works was a picture of the Descent from the Cross. He lived about the year 1350.

SIMONINI, FRANCESCO. He was born at Parma in 1689, and had Ilario Spolverini for his preceptor. He painted warlike pieces in an excellent style, and with uncommon spirit. He died at Venice about 1760.

SINGHER, JOHN. This artist was born at Hesse Cassel in 1510, but practised as a landscape painter with great credit, at Antwerp, where, in 1543, he became a member of the Academy. His principal employment was in making designs for the weavers of tapestry. He died in 1558.

SIRANI, GIOVANNI ANDREA. He was born at Bologna in 1610, and was instructed in the school of Guido. He usually painted in a large size, and in a grand style, like that of his master; but his manner was strong, and rather too dark, though his composition is good, with considerable grace in his attitudes, and the airs of his heads. At Rome is a Last Supper by him, which alone would be sufficient to prove him a very distinguished painter; and at Bologna, are the Feast of Simon the Pharisee; and the Marriage of the Virgin; much in the manner of Michel Angelo da Caravaggio. Sirani etched some good prints from his own designs. He died in 1670.

SIRANI, ELISABETTA. She was the daughter of the preceding, and was born at Bologna in 1638. Having learned the principles of painting under her father, she made so rapid a progress in the art as to be accounted a prodigy,

as well for invention as execution, before she arrived at her fifteenth year. She painted in the manner of her father, but not with the same freedom of hand, though her works were very numerous and excellent. In the church of St. Lionardo, at Bologna, is an admired picture painted by her, of which the subject is, St. Anthony of Padua kissing the feet of the Infant Jesus. It is a beautiful composition, and executed in a firm manner; the heads of the figures are full of grace, and the whole is excellently coloured. In the Carthusian monastery, at Bologna, is the Baptism of Christ, and in the church of St. Maria di Galiera, is a noble picture of St. Anne contemplating the Infant sleeping; in the palazzo Zambeccari are three paintings, one of the Virgin; another a Magdalen, which is extremely fine; and a third, a representation of St. Jerom. Besides these admired performances, which are much in the style of Guido, this accomplished lady painted about one hundred and fifty other historical pictures and portraits. She also etched some prints from her own designs. She was poisoned by her servant in 1664.

SIRIES, VIOLANTE BEATRICE. This ingenious lady was born at Florence in 1710, and was instructed by Giovanna Fratellini, who painted in crayons and water-colours. At the age of sixteen she went to Paris with her father, who was appointed goldsmith to the king of France; and in that city she learned the practice of painting in oil from a Flemish artist. She continued at Paris five years, during which time she painted the portraits of several persons of rank. These performances were so much admired, that flattering offers were made to induce her to continue there, under the royal patronage. Her father, however, being recalled to Florence by the grand duke, she chose to return thither, where she continued to improve in her profession by the assistance of Francesco Conti, an artist of reputation, from whom she learned to design correctly, with elegance of taste, and a beautiful tone of colouring. The grand duke honoured her with his patronage, and ordered her portrait to be placed in the gallery of artists at Florence; on which occasion Violante took the opportunity of introducing the likeness of her father into the same picture, an amiable proof of her filial piety and distinguished merit. Her pencil is light, delicate, and free, her carnations are natural and full of warmth and life, and as she understood perspective and architecture thoroughly, she made an elegant use of that knowledge, by enriching her pictures with magnificent ornaments. Her draperies are generally well chosen, full of

variety, and remarkable for a noble simplicity. One of her most capital performances is a picture containing the portraits of the imperial family. The design consists of fourteen figures, in a superb apartment of the richest architecture, and through the whole composition appears a fine taste of design, a judicious disposition, lovely colouring, and the dresses of the figures have a becoming grandeur, suitable to the dignity of the persons. Most of her paintings are in oil, in which she frequently painted historical subjects, as also fruits and flowers; and she executed every subject with extraordinary taste, truth, and delicacy. She died about 1770.

SLINGELANDT, JOHN PETER VAN. He was born at Leyden in 1640, and was the scholar of Gerard Douw, whose manner he always imitated; and in the opinion of some judges, he even surpassed him in the delicate and high polish which he gave to his pictures; yet his figures are much more stiff. The neatness of his penciling compelled him to work exceedingly slow; and, as an instance of his laborious patience, it is recorded, that he spent three years upon one family picture. By this manner of working, it was not possible for him to grow rich; for although he received large prices for his paintings, yet he was, in reality, but poorly paid for the time he employed about them. He imitated nature exactly, but without any delicacy of choice. His colouring was nature itself, and the chiaro-oscuro in his works has a charming effect, but his taste of design was indifferent. Yet he is justly ranked among the best Flemish painters, and his pictures are often mistaken for those of Mieris and Gerard Douw. A remarkable performance of Slingelandt, is the representation of a girl holding a mouse by the tail, and a cat jumping at it, which is exquisitely finished, very naturally coloured, and as transparent as the best productions of Douw, or Mieris. Another remarkable piece mentioned by Houbraken is, the portrait of a Sailor, with a woollen cap on his head, which is so minutely wrought, that every thread in the weaving is distinguishable. He died in 1691.

SLUYS, JACOB VANDER. He was born at Leyden in 1660, and was bred up in the Orphans' Hospital of that city, where his demeanour and genius recommended him to the favour of the governors, who caused him to be instructed in the art of painting, for which he expressed a particular inclination. At first he was placed under the care of Ary de Voys, and afterwards with Peter Van Slingelandt. In a short time he grew expert in copying the works of his master, and made so happy a progress, that he readily composed those

subjects which pleased his own fancy, but always adhered to the manner of Slingelandt. His subjects were sports, conversations, assemblies, and entertainments, in which he introduced persons of both sexes, spreading cheerfulness over every countenance. He was attentive to the neatness of his finishing, but his design, as well as that of his master, wanted elegance, though there is always great harmony in his colouring. He died at Leyden in 1736.

SMITH, WILLIAM, GEORGE, AND JOHN. These three brothers are said in most accounts to have been natives of Chichester, but it has been since stated that they were all born at Guildford, in Surrey; William in 1707, George in 1714, and John in 1717. They appear to have been entirely self-taught. William was a painter of portraits, but occasionally produced fruit and flower pieces, and landscapes. He was deformed, and is said to have greatly resembled the celebrated Locke in his countenance: he and his brother John both died at Chichester in 1764. The latter gained two prizes given for the best landscapes by the Society of Arts. George died at Chichester in 1766. William Pether painted and engraved in mezzotinto, the likenesses of these three brothers, grouped together in one piece; the eldest being represented as reading a lecture upon landscape to the two younger, who are listening to him with great attention. Several of the landscapes of George and John Smith have been engraved by Woollett, and other artists.

SMITH, THOMAS. Another landscape painter, who, to distinguish him from the preceding, is usually called *Smith of Derby*, of which town he was a native. He also was wholly self-taught, and yet attained distinction in the line which he followed. Several prints have been engraved by Vivares from his pictures. He died in 1769, leaving a son, *John Raphael Smith*, who became an eminent engraver in mezzotinto, and died in 1811.

SMITH, FRANCIS. This artist, is said by Edwards to have been a native of Italy, though his name speaks the contrary. He was much connected with Lord Baltimore, and travelled with him in Turkey, where he painted several views, particularly one of Constantinople, which was exhibited at the Royal Academy in 1770. Two years afterwards he exhibited views taken on the Thames. He died in London about 1779. Some prints from his drawings of the Turkish costume, and ceremonies in the seraglio, have been published.

SMITS, (or HARTCAMP), LODOWICK. He was born at Dort in 1635, and painted history and fruit pieces. He was remarkable for a singular manner of handling, by breaking and scumbling his colours; but he did it so as to produce a good and natural effect, and his fruit-pieces in particular were in considerable request. However, his paintings soon lost their original beauty, which depreciated his works in a short time, and when reproached with that defect, he only answered, that his pictures lasted much longer than the money he received for them. He died in 1675.

SMITZ, GASPAR, called *Magdalen Smith*. Of this artist we have no other account than what Graham in his Lives of the Painters, and Vertue in his Anecdotes have recorded. According to them, he came from Holland to this country at the Restoration. That he was here in 1662 is certain; for in that year he presented to the Painter's Company in London, a small picture of a Magdalen. This was his favourite subject, in which he excelled, and on which account he obtained the technical appellation of Magdalen Smith. He also painted portraits in oil of a miniature size, and they were esteemed for the resemblance, the expression, and also for a pleasing tone of colour, full of life and nature. His figures are well drawn, and beautifully coloured; and the airs of the heads, as well as attitudes, have a deal of grace. He generally gave a solemn and engaging expression of grief to his penitential subjects, and for the most part introduced a thistle in the fore-ground: an English woman, who passed for his wife, was his model for his Magdalens. Besides his excellence in portrait and historical figures, he painted fruit and flowers in perfection, and they were in such esteem, that a picture of a bunch of grapes by him was sold for forty pounds. He also practised as a drawing master, and having instructed an Irish lady, she persuaded him to go to Dublin, where he met with considerable employment, and was paid liberally for his works; notwithstanding which, owing to dissipation, he died in extreme distress, in 1707, though Graham says in 1689.

SNAYERS, PETER. He was born at Antwerp in 1593, and was the scholar of Henry Van Balen. He distinguished himself not only by his excellent manner of painting history and portraits, but also battles, huntings, and landscapes, in all which he was equally eminent. His taste of design was good; his animals have considerable spirit; his pencil is free and delicate; and his colouring approaches to that of Rubens. The Archduke Albert appointed him his principal painter, with a large pension. The churches, and many of the grand

apartments at Brussels, are ornamented with his pictures, which were commended by the two best artists of his time, Rubens and Vandyck, the latter of whom painted his portrait. He died in 1670.

SNELLINCKS, JOHN. He was born at Mechlin in 1544, and is mentioned by Van Mander with honour for his skill in painting history and battles. His excellence principally consisted in the representation of horses, and giving them graceful and spirited attitudes, with a firm, correct outline in every member. The figures in his compositions were disposed in agreeable groups; he expressed the hurry and confusion of an engagement with singular judgment; and contrived the darkness arising from the clouds of smoke in so artful a manner, as to relieve and animate his figures. The greatest personages employed him, and he received the highest honour by the approbation of Vandyck, who esteemed him one of the best painters of the Low Countries, and testified that esteem by painting and etching his portrait. Snellincks died at Antwerp in 1638.

SNYDERS, (or SNEYDERS), FRANCIS. He was born in 1579 at Antwerp, where he became a disciple of Henry Van Balen. His first subjects were fruits and still life; but afterwards his genius prompted him to paint animals, in which line he surpassed all his contemporaries. He studied nature accurately, and his objects were copied with equal exactness and judgment. It has been said that he went to Italy, and improved himself there by the works of Castiglione, which is palpably erroneous; for Snyders was an old man when that artist began to be known. The probability is, that Snyders never was out of his own country, being constantly employed at Antwerp and Brussels, in the numerous commissions which he received. His usual subjects were huntings, and combats of wild beasts; also kitchens, with fruit and vegetables, and dead game. Every animal had an expression suitable to the species or situation; the landscape was always designed in a fine taste, and the whole composition was admirable. When his designs required figures of a larger size they were generally inserted by Rubens or Jordaens, which gave an additional value to his works. His touch is light, yet firm; his style of composition rich, and full of variety; his colouring remarkable for truth, nature, warmth, and force; his animals are designed in a grand taste, their actions, attitudes, and all their motions having life, spirit, and expression; and he was so exact, that he gave the appearance of reality to the skin and hair. The Archduke Albert, governor of the Netherlands, appointed Snyders his principal painter; the King of

Spain adorned his palaces with several of his hunting pieces, and so did the Elector Palatine. Rubens, though he painted animals and landscapes so well himself, employed Snyders frequently to paint the back-grounds of his pictures, as also did Jordaens. This artist etched sixteen plates of animals in a masterly style; but they are like his pictures, very rare. He died at Antwerp in 1657.

SOENS, JOHN. This Dutch artist was born at Bois-le-Duc in 1553, and successively studied under James Boon and Giles Mostaert, after which he went to Italy, where his landscapes were greatly admired. From Rome he went to Parma, and painted a number of pictures for the duke. His scenery is grand; his distances well managed; and the figures introduced are executed with spirit. He died at Parma in 1611.

SOEST, (or ZOEST), GERARD. He was born in Westphalia in 1637, and learned the art of painting in his own country. About the year 1656 he came to England, and soon grew into esteem for his portraits, which had force, nature, and warmth of colouring to recommend them; and though highly finished, yet they show freedom, spirit, and good expression. The portraits of his men were often excellent, but his female forms wanted grace and elegance. His draperies were commonly of satin, in the manner of Terburgh, but when he became conversant with the works of Vandyck, his ideas enlarged, and his taste improved. Soest was one of the rivals of Lely. He died in 1681.

SOGGI, NICCOLO. He was born at Florence in 1474, and studied under Pietro Perugino, whose manner he followed, though with more stiffness in his figures. In the great church at Arezzo is a picture of the Nativity by Soggi, painted in a laboured style. He died there in 1554.

SOGLIANI, GIOVANNI ANTONIO. This painter was a native of Florence, and studied under Lorenzo di Credi; but afterwards he aimed at an imitation of the style of Bartolomeo di St. Marco, though not very successfully. His best works are a picture of Cain and Abel, at Pisa; and the Death of St. Arcadio, at Florence. He died at Pisa about 1560.

SOLARIO, (or LO ZINGARO,) ANTONIO. This painter was a native of Abruzzo, in the kingdom of Naples. He was originally a blacksmith, but falling in love with the daughter of an artist, he was told that he should have her when he became a good painter. Upon this he became the scholar of Dalmasio, and under him made so great a progress, that he

obtained the promised reward. There are several of his frescoes in the churches of Naples, where he died about 1455.

SOLDI, ANDREA. He was born at Florence about 1702. On going into the east, he became noticed by the English factory at Aleppo, in consequence of which he obtained letters of recommendation to gentlemen in London, where he practised portrait painting till about 1768, when he died. There is a print of Dr. Ducarel, the antiquary, engraved after a picture painted by Soldi, and Edwards mentions a portrait of a lady, painted by him in 1739, which he praises as being drawn in a bold and masterly manner.

SOLE, ANTONIO MARIA DAL. He was born at Bologna in 1597, and was a disciple of Francesco Albano; after which he applied to landscape painting, and in that branch became eminent. His situations were beautifully chosen, his distances are pleasing, the perspective receding of his objects is conducted with skill and judgment, his colouring is bold and lively, and his landscapes are ornamented with groupes of elegant figures. He painted and wrote with his left hand, of which he had full as much command as others have of their right. He died in 1677.

SOLE, GIOVANNI GIUSEPPE DAL. He was the son of the preceding artist, and born at Bologna in 1654. After studying some time under his father, he was placed with Domenico Maria Canuti, whom he quitted to become the disciple of Lorenzo Pasinelli, by following whose directions and example he gradually rose into reputation. He imitated the agreeable style of Pasinelli with great success, and even imparted to it new and peculiar graces. He painted history, landscapes, and architecture in a fine taste, and his portraits were as highly esteemed as any other part of his compositions. Three of the pictures of this master were particularly admired for the beauty of the expression. One was the death of Priam, with the distress of Hecuba; another, the story of Queen Artemisia, about to drink the wine mingled with the ashes of her husband; and the third, Andromache and Æneas. For some time Giuseppe imitated his master Pasinelli, though he proved in several respects his superior; afterwards his models were the Caracci and Raffaelle, from whom he acquired correctness of design and elegance; but latterly he seemed to attend more to Guido and Ludovico Caracci. A picture of Diana and Actæon, by Giuseppe dal Sole, is in the Pembroke collection at Wilton. In the churches at Bologna, are the Incredulity of St. Thomas; the Annunciation; and some frescoes. He died in 1719.

SOLERI, GEORGIO. This artist was born at Alessandria, and is supposed to have been a scholar of Bernardino Lanini, whose daughter he married. He painted history and portrait; of the former branch his best works are, the Virgin protecting Alessandria; and a picture of St. Lawrence paying his devotions to the Virgin. These pieces are much in the style of Corregio. He died in 1587.

SOLIMENE, FRANCESCO. He was the son of Antonio Solimene, a painter of some note, and was born at Nocera de Pagani, near Naples, in 1657. Being designed for the law, he received a suitable education, but devoted so much time to drawing as gave his father much uneasiness. Cardinal Orsini, afterwards Pope Benedict XIII. in passing through Nocera, visited the elder Solimene, and was pleased with the progress which Francesco had made in his learning. This induced the father to complain of his son's misapplication of his time, and to request the cardinal to remonstrate with the youth on the subject. Instead of this, the prelate desired to look at some of his performances, on the sight of which he desired the father not to thwart his son's inclination, but to allow him to follow a profession for which nature had evidently designed him. Antonio adopted this advice, and began to instruct his son with great care, so that in a short time Francesco designed after the naked with taste and correctness. Thus prepared, he was sent to Naples, and placed as a disciple with Francesco di Maria, who had been bred in the Roman school; and who taught his pupils according to the best rules and principles, restraining the wildness of their imaginations, and directing them to study truth and elegance. In this academy Solimene designed after living models, and copied the works of the most celebrated artists. At first he imitated the manner of his father, but afterwards chose to follow Luca Giordano, for the spirited action of his figures; Lanfranco, for the exactness of his outlines, and the judicious placing of his objects; Pietro da Cortona, for expression and harmony of colouring; and Calabrese, for the management of the chiaro-oscuro. Nor did he omit the imitation of Carlo Maratti in the graceful airs of the heads, and the cast of the draperies. To all these he added the study of nature, observing the various effects of light on different bodies, and the tints diffused over objects by reflection and refraction, which method of acquiring knowledge, rendered him one of the most admired painters of his time. The first public work of Solimene was a composition representing the Assumption of the Virgin, which was received with applause. Soon after this, he went to Rome, and though his stay there

was short, he left nothing that was curious of the ancient or modern artists unobserved. But his particular attention was employed on the works of Raffaelle, Domenichino, Guido, Lanfranco, the Caracci, and Carlo Maratti. At his return to Naples he finished an incredible number of paintings for the king, the nobility, and many of the princes of Europe; but his chief employment was for the churches and convents. The king of Naples entertained such an esteem for him, that he desired to have a picture painted, representing him in familiar conversation with Solimene. He sat to him for his own portrait, which was in every respect admirably executed; and that of the painter was a no less striking likeness. Towards the latter part of his life, owing to the failure of his sight, his paintings were very inferior to his more early performances; though even in those which are least to be commended, somewhat of the great master is discernible. Solimene painted in a small size as well as in a large, in fresco and in oil, and excelled equally in history, landscape, portraits, animals, perspective and architecture, fruit and flowers. His figures are elegant, correct, and graceful; his pencil is soft and spirited, and his draperies are broad and nobly disposed. His skies, grounds, and trees, have an admirable tint; and in his colouring, tenderness and force, are harmoniously united. His taste was exquisite, his composition rich, and his imagination lively, fruitful, and elevated; it was observed of him, that he chose as often as possible to paint after nature, lest too fond an attachment to the antique should damp the fire of his fancy and invention. Solimene took a delight in the instruction of youth. He pointed out to them in the most easy and familiar manner every observation he had made in the principles or practice of his art. He also took pains to make his disciples acquainted with the perfections of the most celebrated masters; which knowledge he himself had acquired by study, and reflection; and he constantly inculcated the necessity of seeking out beautiful forms, and the fine proportions of nature, to unite with them the elegance of the antique. Of the numerous works of Solimene, the Last Supper in the Conventuali, at Assissi, is reckoned one of the most original. He died at Naples in 1747.

SOLIS, FRANCISCO DE. He was the son of Juan de Solis, a painter at Madrid, and born there in 1629. After receiving instructions from his father, he entered upon his profession without farther assistance, and became a respectable artist. His best picture is a St. Teresa, in the church of St. Michael, at Madrid, where he died in 1684.

SOMEREN, BERNARD AND PAUL, VAN. These two Flemish artists were brothers, and born at Antwerp; Bernard in 1579, and Paul in 1581. The former went to Italy, and on his return settled at Amsterdam with his brother, as painters of history and portrait. They were both men of talent, and much esteemed. Bernard died in 1632, and Paul in 1641.

SON, (or VAN ZOON), JORIS VAN. He was born at Antwerp in 1622, but the master under whom he studied is not ascertained. He excelled in painting flowers and fruit pieces, which are generally well grouped and designed; touched with a light pencil, and in a clear natural tone of colour. He died at Antwerp in 1676.

SON, (or VAN ZOON), JOHN VAN. He was the son of the preceding, and was born at Antwerp in 1661. In his choice of subjects, as well as in his handling and colour, he followed his father, and became at last much his superior. He sketched every object after nature, and by a diligent observation of what was beautiful in fruits and flowers, he gave his representations an uncommon appearance of truth, and furnished himself with almost an endless variety. In early life he came to England, and on marrying the niece of Robert Streater, succeeded to most of his business. It was his custom to sketch out several designs before he took the pains to finish a single picture; by which means he left at his death abundance of rough drafts, and the first markings of his ideas, which other artists endeavoured to finish, but without success. His subjects were flowers, fruits, dead game, Turkey carpets, vases, and curtains ornamented with gold or silver, which he disposed with so much skill, as to make each part in the composition contribute to the general harmony. He gave a richness to his pictures in brilliancy of colouring, and finished them with the utmost neatness. His pieces, both large and small, show judgment and genius; his flowers have great truth, variety, and delicacy; nor could any of his contemporaries surpass him in representing bunches of grapes; for he finished them with so great a degree of transparence and truth of colour, that the light seemed to be transmitted through them, so that even the pulp and the seeds were perceptible. John Van Son died in London, in 1700.

SOPRANI, RAFFAELLE. This painter was born at Genoa in 1612, and studied successively under Giulio Bensi and Sinibaldo Scorza; after which he applied to landscape, by the instruction of Godefroi Vals. He was also a good

painter of perspective views and architectural subjects. He died at Genoa in 1672.

SOPHONISBA, *see* ANGUSCIOLA.

SORGH (or ZORG), HENDRICK MARTENSZE. He was born at Rotterdam in 1621, and was the son of Martin Rokes, who was master of a barge, which carried merchandise between Dort and Rotterdam, and obtained the name of *Zorg*, or the *Careful*, on account of his industry and diligence; and the appellation descended to all the family. Hendrick was at first the disciple of Teniers the younger, and from his penciling and colouring, it is easy to observe the school from whence he derived his knowledge; but he afterwards studied under William Buytenweg, who was esteemed an excellent painter of conversations, in a style of composition rather more elevated than that of Teniers. Though Sorgh perfected himself under these two artists, obtaining from Teniers a delicate manner of colouring, and from the other an agreeable style of design, yet he frequently varied his manner, sometimes painting in that of each of these masters, and sometimes in that of Brouwer. Houbraken mentions two pictures painted by Sorgh, one an Italian Fair, with a multitude of figures; and the other a Fish-market; in the former is a basket of ducks, and other fowls; and in the latter different kinds of fish, all copied after nature, in an exquisite manner; and the figures, as well as the back-grounds, are cleanly and lightly handled, somewhat resembling the manner of Wycke. Sorgh died in 1621.

SORRI, PIETRO. He was born at Siena in 1556, and learned the first principles of the art from Archangelo Salimbeni; but afterwards he became the disciple of the Cavaliere Passignano, whom he accompanied to Venice, and whose daughter he married. At Venice he acquired additional improvement, by studying the grand compositions of Paolo Veronese; and at his return to Florence he received the highest marks of approbation and applause for the beauty of his colouring, and the elegance of his taste in composition and design, in which qualities he excelled Passignano. He painted landscape and portrait, as well as history; he had a ready and fine invention; his pencil was free and masterly; his imitation of nature beautiful and just; and his ideas were grand and elevated. In the cathedral at Pisa is an altar-piece by him, of Christ disputing with the doctors. He died in 1622.

SOTOMAYOR, LOUIS DE. He was born at Valencia in Spain, about 1644, and became the scholar, first of Estevan

Marc, and next of Juan Carrenho. His works are mostly in the churches and convents of Valencia, where he died in 1673.

SOUTMAN, PETER. This artist is said, in one account, to have been a native of Haerlem, but another states that he was born at Antwerp in 1590, and had Rubens for his master. He practised historical painting and portrait at Berlin, where he was much respected by the elector of Brandenburg, who retained him in his service. Soutman also distinguished himself as an engraver, and had some eminent scholars. He died in 1653.

SPADA, LIONELLO. He was born at Bologna in 1576. At a very early age he was employed in the school of the Caracci as a colour grinder, but in that situation he could not avoid admiring the display of genius by which he was surrounded, nor of feeling a desire to imitate the models that appeared before him. His sketches being observed by his masters, they took him into the academy, and his progress was rapid under their instruction. His first public performance was a picture of St. Francis and St. Dominic kneeling before the Virgin; which drawing from Guido some sarcastic remark, provoked Lionello to enter into a competition with that great artist; and for that purpose he adopted the style of Caravaggio. This emulation, though it fell short of its object, carried Spada farther than he otherwise would have reached; and his works after this were admirable, particularly the Miraculous Draught of Fishes, painted for the refectory of St. Procolo; and the altar-piece in the church of St. Dominic, representing that saint burning the prohibited books. Spada died at Parma in 1622.

SPAGNA, GIOVANNI SPAGNUOLO, called *Il.* Of this Spanish painter we know not the family name, that by which he is distinguished being a technical appellative given to him in Italy, where he studied under Perugino. He became a very able artist, and some of his works are in the churches of Spoleto, and Assisi. He died about 1540.

SPAGNOLETTO, (GIUSEPPE RIBERA called). This great painter was born at Xativa, about nine or ten leagues from Valencia, in Spain, in 1589. His parents, though in low circumstances, and unable to give him those advantages of education which his early genius seemed to demand, placed him under Francesco Ribalta, with whom he continued about two years; at the age of sixteen he travelled to Italy, supporting himself during the journey by the exercise of his talents. In 1606 he arrived at Naples, where he obtained an

introduction to Michel Angelo Caravaggio, who gave him instruction very liberally, and Ribera made such a progress in the art as to obtain notice, and the name of *Il Spagnoletto*, or the Little Spaniard. From Naples he went to Parma, where he was smitten by the works of Corregio, some of which he copied, and studied his manner so well as to imitate him with success. There is, it is said, a picture of his in the chapel of St. Maria Biancha, at Parma, which has more the appearance of Corregio than of Spagnoletto. His next removal was to Rome, where the grandeur of Raffaelle affected him: but the impression was not long, and he returned to the style of Caravaggio. Like that master, he painted with bold broad lights and shadows, and gave so surprising a degree of force to his pictures, that the works of most other artists, when placed near them, appear comparatively weak and feeble in their effect. However, he was sometimes censured as being rather too black and dry; and although in his tints he might be equal to Caravaggio, and even superior to him in correctness of design, yet he wanted his sweetness and mellowness of pencil. Finding little chance of employment at Rome, he returned to Naples, where he rose high in reputation, and obtained the patronage of the viceroy, who kept him constantly at work for the king of Spain, and the public edifices. He frequently painted historical figures, as well as portraits, at half length, and was exact to an extraordinary degree in anatomical precision and force of expression. His easel pictures are dispersed throughout Europe, but he rarely worked for the churches or convents. His natural turn was to describe subjects which excite horror, such as martyrdoms; the flaying of St. Bartholomew; St. Lawrence on the gridiron; the murder of the Innocents; the torments of Prometheus; or Cato tearing out his own bowels. He was also particularly fond of designing emaciated limbs, and bodies of old men supposed to be reduced to that condition by mortification and abstinence; as hermits and saints in the desert, which subjects were extremely agreeable to the Spaniards and Neapolitans, and were admirably executed. Sandrart mentions a picture of Ixion on the wheel, painted by Spagnoletto, which was in the possession of Mr. Uffel, at Amsterdam; in which pain and agony were so powerfully expressed, and made so strong an impression on the imagination of the wife of that gentleman, when in a state of pregnancy, that her child, at its birth, had all the fingers distorted, exactly as those in the picture; which, on that account, though a capital piece, was sent to Italy. The strength of his expression, and the force of his colouring, which gives extraordinary relief to

his figures, makes his works universally esteemed, and they generally produce large prices. In the palace of the Prince Della Torre at Naples, is a noble picture by Spagnoletto, representing St. Peter and St. Paul, the figures being at half length, somewhat larger than life. The heads are extremely fine, and touched with great spirit; the hands are well designed, and the whole is natural and beautiful. Another admirable composition of this master is preserved in the palazzo Corsini at Florence. The subject is St. Peter taking the money out of the mouth of the fish to pay the tribute. The colouring is striking, and full of force; the heads of the figures are fine; and it is finished in a broad, free, and spirited manner. His principal works at Naples are, the Martyrdom of St. Januarius; St. Jerome; St. Bruno; and a Descent from the Cross. Spagnoletto executed also about twenty etchings in a bold style. He died in 1656, at Naples, full of wealth and honour.

SPAGNUOLO, *see* CRESPI.

SPALTHOF, N. This Dutch painter was born at Haerlem in 1636; and after learning the elements of the art in his own country, he went to Italy, travelling all the way on foot. He spent several years at Rome, where he painted a number of pictures, the general subjects of which were Italian markets, with a variety of cattle, and other figures; also stalls and shops where vegetables are exposed to sale; which objects he copied exactly after nature, and gave them great roundness and relief. He died in 1691.

SPELT, ADRIAN VANDER. This artist was born at Leyden in 1530. He went to Brandenburg, where he was well received by the elector, and lived there a long time. He died at Leyden in 1574. He excelled in flower painting.

SPENCER, JARVIS, a painter in enamel and miniature. He was originally a gentleman's servant, but occasionally amused himself in drawing. It happened that one of the family, where he lived, sat to a miniature painter, and when the portrait was completed, Spencer observed that he thought he could copy it. Though his master expressed surprise and doubt, he gave him permission, and the copy was considered so well done, that he received encouragement to make painting his profession. He died in 1763.

SPERANZA, GIOVANNI BATISTA. He was born at Rome in 1610, and had Francesco Albano for his instructor, whose style he greatly improved by studying the finest works of Raffaelle, and other illustrious artists. He excelled in

fresco, and in the church of St. Catherine, at Sienna, painted a set of pictures in that manner, of the Life of the Virgin; and on the ceiling of the Orfanelli, the Passion of Our Saviour is represented. He died at Rome in 1640.

SPEZZINI, FRANCESCO. This painter was born at Genoa, and studied successively under Cambiasi and Castelli; but for his improvement he went to Rome, where he derived great improvement from the works of Raffaelle, Giulio Romano, and Michel Angelo. On his return home he was much employed in the churches, but died young about 1590.

SPICER, HENRY. This English artist was much distinguished by his portraits in miniature and enamel. He died in 1804, aged about sixty.

SPIERINGS, NICHOLAS. He was born at Antwerp in 1633, and proved a good painter of landscapes, by travelling through Italy and France, and in the latter country he had the honour to be employed by Louis XIV. His manner of designing was agreeable, his trees are well chosen, his touch is delicate, and his colouring true. His foregrounds are enriched with plants, which he copied from nature; and his compositions have a pleasing effect. He was a successful imitator of Salvator Rosa, and his pictures were often mistaken by connoisseurs for the works of that great master. Spierings, however, was deficient in painting figures, which were therefore inserted in his landscapes by other artists. He died at Antwerp in 1691.

SPIERS, ALBERT VAN. He was born at Amsterdam in 1666, and proved one of the best disciples of William Van Inghen, under whose direction he practised, till he was qualified to appear with credit in his profession. On leaving that school he went to Rome, where he examined all the productions of the great masters, particularly the works of Raffaelle, Giulio Romano, and Domenichino. After passing seven years in that city, he visited Venice to improve his knowledge of colouring, for which purpose, he chose the works of Paolo Veronese for his guide, but attended also carefully to the manner of Carlo Loti. In 1697 he returned to Amsterdam, where he painted a great number of beauful cielings, and several magnificent apartments. He died in 1718.

SPILBERG, JOHN. He was born at Dusseldorf in 1619, and received his first lessons from his father, who was a glass painter, but afterwards he became the disciple of Govaert Flink, instead of Rubens, under whom he was intended to have been placed, but whose death altered the

design. With Flink he continued seven years, at the expiration of which time the fame of his performances procured him the patronage of the Count Palatine, who made him his principal painter, and gave him with other presents, a medal of gold for the portraits of his family. He also painted at Dusseldorf several altar-pieces, and in the castle, the Labours of Hercules, with figures as large as life: at the same place is an allegorical picture, representing the alliance between music and poetry, in which the female figures have great elegance, and are grouped with judgment. His patron engaged him to paint a set of pictures representing the Life of Christ, but death put a stop to the execution of the work. He died at Dusseldorf in 1690. Spilberg coloured well, designed correctly, and finished his pieces with a bold and free pencil.

SPILBERG, ADRIANA. She was the daughter of the preceding, and was born at Amsterdam in 1646. She learned the principles of painting from her father, and excelled in painting portraits with crayons, as well as in oil. Her works were much esteemed for the neatness and delicacy of the handling, and their lively and natural colour. She resided at Dusseldorf, where she received every mark of respect, and became the wife of Eglon Vander Neer.

SPILIMBERGO, IRENE DI. This accomplished female, who was born of a noble family at Venice, is said to have been instructed by Titian, whose style she certainly followed, both in correctness of design and harmonious splendour of colouring. She painted, however, for mere amusement; and Titian, who lived on terms of friendship with her family, drew her portrait. She flourished about the year 1560.

SPILMAN, HENRY. This Dutch artist was born at the Hague about 1740. He painted portraits and landscapes with credit, and he also engraved some views in Holland, and other places.

SPINELLO, ARETINO. He was born at Arezzo in 1328, and in his infancy, without the assistance of any director, gave such proofs of a lively and strong genius, that his early performances were superior to those produced by persons of a more advanced age, with the advantage of able instructors. Afterwards he studied under Jacopo di Casentino, and at the age of twenty proved superior to his master. His uncommon abilities procured him abundant employment at Florence, as well as in his native city, which extended his fame through all Italy; and he was admired, not only for his invention, but also for the manner of disposing his figures;

for the simplicity of his style united with elegance; and for a peculiar neatness in his finishing. He gave to his figures an air of unaffected modesty, but to his Madonnas, one that was divine and inexpressible. His compositions showed genius and judgment; he was allowed to equal Giotto in design, and to surpass him in the force and beauty of his colouring. He gained great applause by the portraits of Innocent IV. and Gregory IX. In the chapel of St. Maria Maggiore at Florence, he painted in fresco several historical incidents relative to the life of the Virgin. He discovered a happy method of mixing his colours, by which means many of his works retained their original lustre for an incredible length of time. He died in 1400.

SPINELLO, PARIS, (or GASPAR). He was the son of the preceding, and was born at Arezzo in 1366. After learning the rudiments of the art from his father, he was placed with Lorenzo Ghiberti, at Florence. His principal excellence was in fresco, though he also painted in oil and distemper, and acquired credit by the numerous compositions which he executed in the churches, chapels, and convents in several parts of Italy. Though extravagant in his design, his colouring was excellent; nor was he less admired for the variety and elegance of the attitudes of his figures, than for the force and fine effect of his paintings. He died about 1426.

SPISANO, VINCENZIO. This artist, who obtained the technical name, on what account we know not, of *Lo Spisanello*, was born at Orta, in the Duchy of Milan, in 1595. He was brought up in the school of Denys Calvart, to whose style he constantly adhered. He painted numerous works for the churches of Bologna, but his easel pieces are preferred to his large pictures. He died in 1662.

SPOLVERINO, ILARIO. He was born at Parma in 1657, and had Francesco Monti for his instructor. He painted historical pieces, but chiefly delighted in the representation of battles, the attacks of banditti, and similar subjects. He died in 1734.

SPRANGHER, BATHOLOMEW. He was born at Antwerp in 1546, and successively studied under John Madyn, Mostaert, Van Dalen, and other masters in his own country; after which he went to Paris, and next to Parma, where he resided three years with Bernardo Sojaro, who had been the disciple of Corregio. Sprangher went afterwards to Rome, and found a patron in Cardinal Farnese, who employed him in his palace of Caprarola, where he painted some landscapes

in fresco. The cardinal also recommended him to Pope Pius V. who appointed him his painter, and employed him in the palazzo Belvidere, where he spent near three years in painting a Last Judgment, on a plate of copper six feet high, and containing five hundred heads. This performance was so highly valued, that on the death of the Pope, it was placed over his monument. In 1575, Sprangher went to Vienna, on the invitation of the Emperor Maximilian II. who made him his principal painter. The next year that monarch died; but Rodolph, his successor, continued to patronize Sprangher, on whom, in 1588, he conferred the rank of nobility, at the same time placing a chain of gold, of three rows, round his neck. He painted in large, as well as small; and at Vienna finished several grand altar-pieces, with figures nearly as large as life, and also a number of easel pictures for the imperial palaces. He received but little improvement at Rome, by neglecting to design after the antiques, and trusting too much to his memory. He had, however, an extraordinary lightness of hand, and great sweetness of pencil, which always procured him admirers; but he never could be induced to study after nature, and only worked by the assistance of imagination. His designs, therefore, showed nothing of the Roman taste; his contours are constrained and unnatural; and his outline is hard, stiff, and ungraceful. Most of his attitudes are affected, and the extremities of his figures contorted. With these defects his works show a free pencil and spirit; and in those of his latter time, are to be seen a more natural tone of colour, and fewer extravagancies. Sprangher executed some etchings in a slight, but agreeable manner. He died at Prague in 1628.

SQUARCIONE, FRANCESCO. He was born at Padua in 1394, and became a painter of eminence, by forming his taste on the study of the most beautiful antiques. But notwithstanding his being perpetually employed, and highly esteemed at Florence and other cities of Italy; yet, out of a desire to cultivate the art of painting in the most effectual manner, he quitted all the advantages of his profession, and travelled through Greece to make designs after the finest models in statuary, sculpture, or architecture. These drawings and designs he brought to Padua, where he opened a school for painting, which rose so high in reputation, that at one time he had one hundred and thirty-seven disciples under his direction, which procured him the appellation of the Father of Painters. He possessed a great number of bas-reliefs, paintings, and designs for the instruction of his scholars; and he was frequently honoured with the visits of sovereign

princes, cardinals, and popes. In the Carmelite church at Padua was a picture of St. Girolamo, finely coloured, and correct in the perspective, painted by Squarcione in 1452. He died in 1474.

STABEN, HENRY. He was born at Antwerp in 1578, where he learned the first principles of the art; after which he travelled to Venice, and became the scholar of Tintoretto; but the death of that great painter, which happened when Staben was not seventeen years of age, deprived him of the advantages which he might have gained under so famous a master. Soon after this he left Italy and settled at Paris, where he painted in a small size with astonishing neatness, and in his compositions showed a good invention. Though he preserved somewhat of the Flemish taste, his manner of designing was agreeable, and the disposition of his figures judicious. One of his best productions, is a representation of the gallery of a virtuoso, in which are placed cabinets, and other curious pieces of ornamental furniture. Above are several pictures of different subjects, arranged in regular order, every object being exquisitely finished, and placed in such exact perspective, that they afford a most agreablee deception. He died in 1658.

STAEVARTS, (or STEVERS), PALAMEDES. Though this artist is reckoned as belonging to the Dutch school, he was born in London in 1607; his father, who was a Fleming, being then resident here as an engraver in agate, jasper, and other precious stones, to James I. From hence he removed to Delft, where this son discovered his genius for painting, in which, without any other assistance than by studying and imitating the works of Esaias Vandervelde, he acquired a manner of penciling, and a tone of colour, much resembling his model; while, in the execution and finishing of his pictures, he was, by good judges, accounted far superior to that artist. He excelled in representing encampments, battles of horse and foot, robbers, the plundering of villages, and country fairs. His compositions are full of spirit, and well disposed; nature is closely imitated and truly represented; the distances are justly observed, and the figures well proportioned, though in the Flemish taste. His skies are clear; his pencil is free and neat; and his pictures are distinguished by a remarkable transparence of colouring. But they are very scarce, as the painter died young, in 1638.

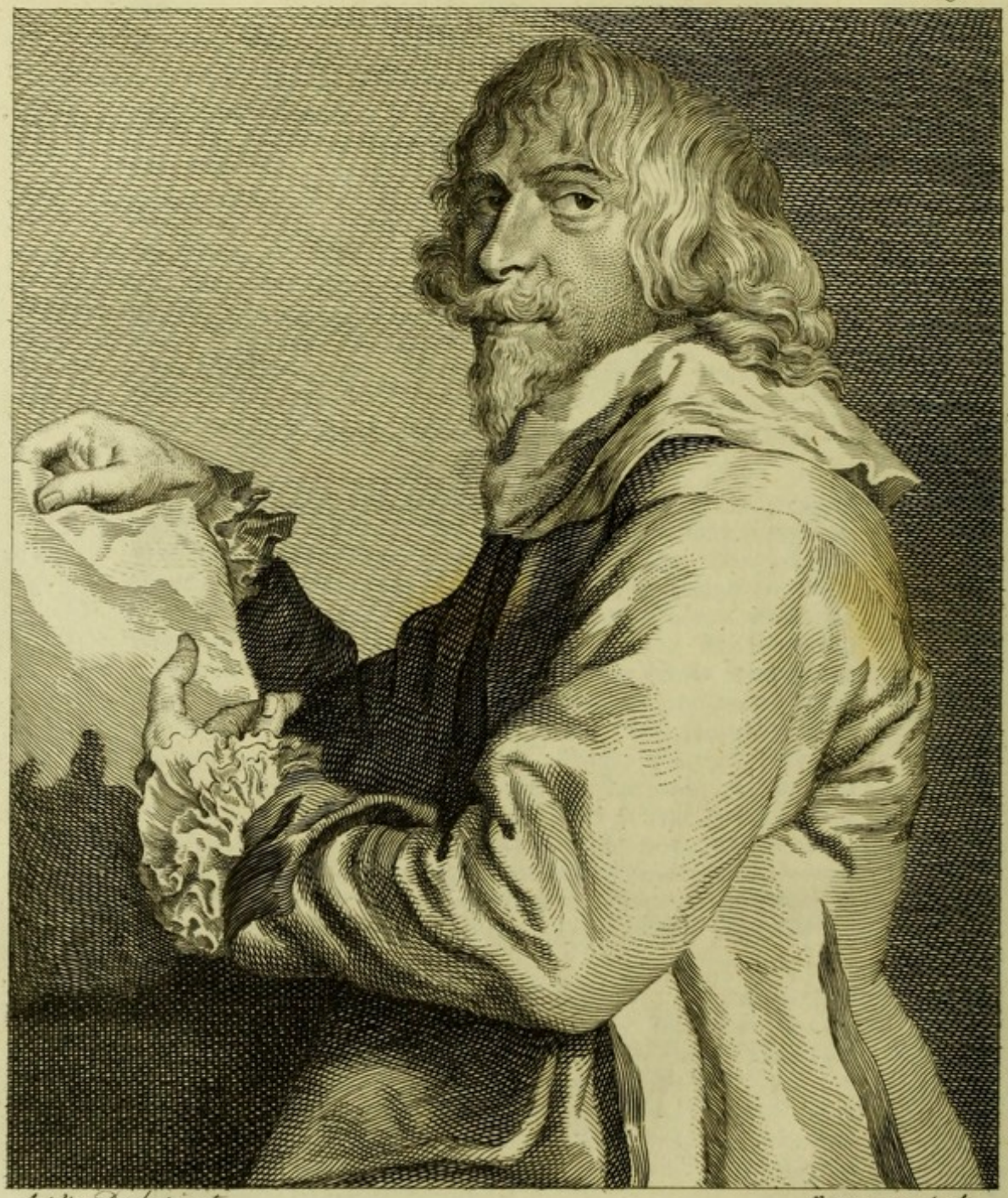
STAEVARTS, (or STEVERS), ANTHONY PALAMEDES. This artist, who was born at Delft in 1604, painted portraits, but his general subjects were conversations, persons engaged

at cards, entertainments, concerts of vocal and instrumental music, or feasts and dances. Of these he painted a prodigious number, which are, however, in little esteem. He died in 1680.

STALBERT, ADRIAN. He was born at Antwerp in 1580, and though it is not known who was his instructor, he obtained a place in the first rank among the Flemish painters. His style was landscape, with small figures, which he executed neatly, with a free and spirited touch, in imitation of Velvet Brueghel, whose works he made his model. His scenes were pleasingly chosen, and frequently solemn; his figures are properly introduced; and his trees are well formed, with great appearance of nature, though sometimes they seem a little too green. In the reign of Charles I. he came to England, and among other views painted a very fine one of Greenwich. While here, Vandyck painted his portrait, of which there has been an engraving, by Pontius. He died at Antwerp in 1660.

STAMPART, FRANCIS. He was born at Antwerp in 1675, and studied under the younger Tyssens, whose style he followed, but improved upon it by examining the works of Vandyck, and attending to nature. Having gained credit by his portraits, he was invited to the imperial court, where he was honoured with the title of cabinet painter. He contrived a method of painting in an easy and expeditious manner the portraits of the nobility, who had neither leisure nor patience to sit for a sufficient length of time. He therefore only marked the features with white, black, and red crayons, which was soon executed, and then at his leisure he worked on the portrait with colour; and only at the last finishing touched up the features after nature. Another custom of his was, to lay upon his canvass a quantity of flesh colour, in proper places, before he began to work, which contributed to lessen his labour, and to produce a good effect. He died at Vienna in 1750.

STANZIONE, CAVALIERE MASSIMO. He was born at Naples in 1585, and studied first under Giovanni Batista Caracciolo, after which he learned to paint in fresco from Belisario Corenzio, but he derived some benefit also from the lessons of Lanfranco and Santa Fede. With the same sedulous desire of knowledge, he visited Rome, where he studied the works of Annibale Caracci, and profited considerably by the intimacy which he formed with Guido, whose manner of colouring he imitated so well, as to be called the Guido Reni of Naples. On his return home, he practised with such reputation, as excited the envy of Spagnoletto, who basely



Ant. Van Dyck, pinx.t — Bannerman, Sculp.

HENRY STEENWYCK.

contrived to spoil a fine picture of his painting in the Carthusian monastery, the subject of which was the Descent from the Cross. In the same place is a large picture by Stanzione, of St. Bruno giving the rules of his order to the monks. Besides his large works in the churches and convents, there are many easel pieces of this artist in the private collections at Naples. He died in 1656.

STARRENBERG, JOHN. This artist was born at Groningen, and painted historical subjects, chiefly on ceilings, in fresco, which he composed well, and executed with felicity. He lived about the year 1660.

STARNINA, GHERARDO. He was born at Florence in 1354, and was the disciple of Antonio Venetiano; on quitting whom, the first works in which he was employed were so highly admired for the elegance of the style, that the king of Spain invited him to his court, engaged him in several grand designs, and loaded him with presents. Among his compositions at Florence, the principal is, the dying St. Jerom, exhorting his disciples; some of whom are represented writing down his last precepts; others listening to his discourse; and some expressing the effect produced in their hearts by the doctrines of their expiring master. Starnina died at Florence in 1403.

STAVEREN, JOHN VAN. He was a scholar of Gerard Douw, and imitated his style very closely, but excelled chiefly in painting hermits and old men, the heads of which he finished with wonderful neatness. He lived about 1680.

STEEN, JAN. This extraordinary artist was the son of a wealthy brewer at Leyden, and born there in 1636. On evincing a genius for painting, he was placed under Nicholas Knuffer; but afterwards he became a scholar of John Van Goyen, whose daughter he ultimately married. About this time, his father thinking that painting would not support a family, established his son in a brewery at Delft, which only failed by his intemperance. After this he opened a tavern, which confirmed his habit of dissipation, and accelerated his ruin. He drank more than his customers, and the wonder is, how he could continue the exercise of his pencil. But now he was constrained to live solely by his genius, which enabled him to produce pictures of singular merit in their way, though the subjects were of the lowest description. Few painters have animated their figures more than Jan Steen, or equalled him in the strength of expression. His drawing might sometimes be censurable, but his design was generally correct, his figures well disposed, and his characters strongly marked;

his touch is light, easy, and free, and his colouring appears always lively and natural. A capital picture of his painting is a Mountebank attended by a number of spectators, in which the countenances are wonderfully striking, full of humour, and variety. Another of his remarkable pieces represented a wedding; it consisted of the old parents, the bride, the bridegroom, and a notary. Every person in the composition was exceedingly natural, with surprising expression in the old as well as the young. The notary is described as engaged in attending to the words which he was to write down; the bridegroom appears in a violent agitation, as if dissatisfied with the match; and the bride seems to be in tears. The subject of another picture was the funeral of a quaker, in which each face was distinguished by so strong, so droll, and so humourous a cast of features, as to excite mirth in the beholder. His works did not bear an extraordinary price during his life, as he painted only when he was necessitous, and sold his pictures to answer his immediate demands. But after his death, they rose amazingly in value, and are now rarely to be purchased. He died in 1689.

STEENREE, GEORGE. This painter of the Dutch school was born in 1600, at Utrecht, where he studied under his uncle Cornelius Poelemberg, whose style he followed with reputation. He died in 1648.

STEEVENS, PETER. This Flemish artist was born at Malines in 1550. On going to Prague he was patronised by the emperor, who appointed him his painter. He excelled in history, and was considered a good designer. He died at Prague in 1604.

STEFANESCHI, GIOVANNI BATISTA. This artist was a monk, and from his order is generally called *St. Eremiti di Monte Senario.* He was born at Rarta, near Florence, in 1582, and in his youth gave such tokens of genius as to recommend him to Andrea Commodi, who took him under his care, pointed out to him the best rules for his improvement, and made him so thoroughly acquainted with the true principles of his art, that in a short time he rendered himself very considerable, by the correctness of his design and a lively tone of colouring. He also acquired additional knowledge from the instructions of Pietro da Cortona, and became an excellent painter, both in oil and miniature. He executed for Ferdinand II. Duke of Tuscany, several sacred subjects in small, four of which were of exquisite beauty, being painted after originals of Raffaelle, Corregio, Titian, and del Sarto. The figures of Stefaneschi were lovely, his

style was grand, his touch delicate, and the chiaro-oscuro was happily and judiciously managed. He died in 1659.

STEFANI, Tommaso. This artist was born at Naples about 1230, and is said to have painted several pictures in the churches there before the time of Cimabue; but the monuments of his skill are lost by the ravages of time. He died in 1310.

STEFANO, called *Il Fiorentino*. He was born in 1301, at Florence, where he became the disciple of his grandfather Giotto, and painted principally in fresco. He was accounted superior to any artist of his time, not excepting his master, in colouring and design. Stefano had a ready invention, was rich in composition, designed his figures with proper attitudes, and gave to his heads graceful airs. He was the first who attempted to show the naked under the draperies, which were loose, easy, and delicate. He received also the greatest applause for a painting in perspective, the rules of which were then little known or understood. The subject of the picture was, Christ delivering a Demoniac: the scene of the transaction was represented as a magnificent building; the grandeur of which, the elegant form and proportion of the columns, and other parts of the architecture, the perfect deception to the eye, and the grand effect of the whole, showed such taste, skill, and invention, as well as judgment, that it was considered an inimitable performance. Most of his works have perished; there remains one at Pisa, representing the Virgin and Child. He died there, in 1350, leaving a son, called *Tommaso Stefano*, who adhered so closely to the style of Giotto, as to obtain the appellation of *Il Giottino*. He died at the age of thirty-two, in 1356.

STEFANONE, Maestro. This artist was born at Naples about 1320, and had Gennaro di Cola for his master, with whom he was associated in some of his frescoes for the churches. Stefanone also painted in oil, and of his pictures in that line there is one existing, which is a dead Christ, in St. Maria della Pieta. He died in 1390.

STELLA, James. He was the son of Francis Stella, a painter of Lyons, and was born there in 1596. When he was nine years old he lost his father, who had given him instructions in drawing, by which he profited so well, that he could design correctly even at that early age, nor had he ever any other master. In his twentieth year he went to Italy, with an intention to complete his studies at Rome, but passing through Florence, he was engaged by Cosmo de Medici, the Grand Duke, and continued in his service

seven years. He then proceeded to Rome, where he studied the antiques, the works of Raffaelle, and the compositions of other great masters with such success, that he obtained an excellent taste of design, and performed several works in large as well as in small, which effectually established his reputation. At Rome he contracted an intimacy with Niccolo Poussin, which contributed greatly to his improvement. Having received invitations from the court of Spain, he determined to visit that kingdom; but taking France in his way, he could not resist the solicitations of Cardinal Richelieu, who recommended him to the king, procured him a pension of one thousand livres, the employment of state painter, apartments in the Louvre, and the order of St. Michael. Stella had an extensive genius, and painted all kinds of subjects with equal ease. His invention is noble, his attitudes are natural, and his outline correct, but his expression is not striking, nor are his local colours sufficiently determined, his carnations are too red, and the same kind of tint predominates through them all, though his pictures, taking the whole together, are very agreeable. The subjects in which he excelled were of the pastoral kind; he showed great skill also in painting boys, perspective, and architecture, though after all he is accounted a mannerist. His easel pictures are better than his altar-pieces, of which there are several at Paris, where he died, in 1647. Stella also etched a few prints from his own designs.

STELLA, FRANCIS. He was the brother and disciple of the preceding, and was born at Lyons in 1601. He travelled with his brother to Italy, but never could equal him in any branch of his profession. In the church of the Augustines at Paris, is an altar-piece by him, representing a dead Christ, with the Virgin and St. John. He died in that city in 1661.

STELLA, ANTHONY BOUSSONET. He was the nephew of the preceding artists, and was born at Lyons in 1630. His uncle James was his instructor, under whom he became a good painter of history, and was admitted a member of the academy of Paris, where he died, in 1682. He had two sisters, who distinguished themselves by their ingenuity in design and engraving.

STENWYCK, (or STEENWYCK) HENRY, called *the Old.* He was born at Steenwyck, in Holland, in 1550, and was the disciple of John de Vries, who excelled in painting architecture and perspective. Stenwyck chose the same subjects, but surpassed his master and all his contemporaries, in the truth,

neatness, transparence, and delicacy of his pictures. His subjects were the insides of gothic churches and convents, and generally representations of them illuminated by flambeaux or tapers, which gave them a magnificent appearance. He was a thorough master of the chiaro-oscuro, and distributed his lights and shadows with such judgment, as to produce the most astonishing effects. The reflections of his lights are charming, and every column, cornice, or other member of his architectural pieces, is painted with the utmost truth. His pencil is delicate, his touch light and sharp, but the figures were inserted by Breughel, Van Tulden, and Franck. The genuine pictures of the elder Steenwyck are extremely scarce, and highly valued. He died in 1603.

STENWYCK, (or STEENWYCK) HENRY, *the Young*. He was born at Antwerp in 1589, and was instructed by his father, the preceding painter, whose manner he imitated, but generally on a larger scale. Vandyck, who admired his works, brought him to England, and introduced him to Charles I. Here he met with great encouragement, and continued to be employed several years. His usual subjects were the insides of churches and grand edifices; but he at last quitted the dark manner of his father. He sometimes painted the backgrounds of Vandyck's pictures with ornamental architecture; and that great master gave the portrait of Stenwyck a place in his collection of distinguished artists. He died in London, and his widow, who practised perspective painting, retired to Amsterdam, where she painted in the style of her husband and his father with great credit.

STENWYCK, NICHOLAS. This artist was born at Breda in 1640, and his excellence lay in representing vases, musical instruments, books, also allegorical emblems of mortality, composed with spirit and well grouped. He died at Breda in 1698.

STEPHANOFF, FILETER. This painter was a native of Russia, but it is not known where he received his education, nor when he came to England. He resided here, however, many years, and frequently exhibited at the Royal Academy. He sometimes painted portraits, at others decorations for ceilings, and occasionally scenes for the theatres. Stephanoff was a man of talent, but of a melancholy temper, and in a fit of insanity put an end to himself about 1790. He left a widow, who was also an artist, and in 1783 exhibited two pictures of a pheasant and a hare.

STERN, IGNAZIO. He was born in Bavaria about 1696, and studied at Bologna under Carlo Cignani. While in

Lombardy, he painted some pictures of great merit for the churches, particularly an altar-piece in the church of Piacenza, representing the Annunciation. On leaving Bologna he went to Rome, where he continued several years, and painted in the Basilica of St. John de Lateran, a picture of the Assumption. Besides historical subjects, he painted conversations and concerts in the manner of Bamboccio. He died in 1746.

STETTLER, WILLIAM. This Swiss artist was born at Berne, and studied under Felix Meyer, at Zurich, but on going to Paris he learned the art of painting in miniature from Joseph Werner. Here also, besides that practice, he was much engaged in designing historical subjects for the booksellers, and he accompanied Charles Palin to Holland and Italy as a draughtsman, for his publications on antiquities. He died in 1708.

STEVENS, JOHN. This English artist is supposed to have been a scholar of Van Diest, whose style of landscape he imitated; but he also painted small pictures for chimney ornaments. He died in 1722.

STIMMER, TOBIAS. He was born at Schaffhausen, in Switzerland, in 1544, but it is not known by whom he was instructed. He was much employed in painting in fresco at Frankfort and Baden; but all his works have perished, except the wood cuts which he designed and executed for the Bible published at Basle in 1586, and which prints received the commendation of Rubens.

STOCCADE, NICHOLAS DE HELT. He was born at Nimeguen in 1614, and was instructed by Martin Ryckaert, whose daughter he married. He first practised landscape painting, but afterwards applied to historical composition; to acquire improvement in which department of the art he went to Rome, and from thence to Venice, that he might study the style of colouring in that famous school. In passing through France to his own country, he received so much encouragement as induced him to continue at Paris, where he was appointed painter to the king. Most of the paintings of this artist are preserved at Venice and Rome, where he resided many years. The historical pictures which he painted are of a large size, and his figures are designed in a good taste. He had a broad and free manner of penciling, with a remarkable sweetness of colour; and showed an ingenious singularity in expressing the actions and passions of his characters, in a manner very different from other designers. Thus, while in the story of Andromeda, many painters represented her as almost dying with fearful apprehension of her

danger from the monster; Stoccade, on the contrary, described her in modest confusion, as blushing more from the consciousness of being exposed naked, than terrified at the horrors with which she was threatened. This picture, and those of Clelia, and Joseph distributing the corn in Egypt, were highly celebrated by the best poets of the Low Countries. Stoccade was also eminent in portraiture. He died in 1669.

STOCK, IGNATIUS VANDER. This Dutch artist, who lived about the year 1625, was a landscape painter of eminence, and also an engraver of ability; but no particulars are known of his life.

STONE, HENRY. This artist was the son of Nicholas Stone, master mason to James I. He is commonly called *Old Stone*, to distinguish him from *John*, his younger brother. Henry was an excellent copier of the works of Vandyck, and other masters. He died in London in 1653. John Stone followed the profession of a statuary, but occasionally he also copied the paintings of the best artists, and he likewise designed and engraved some plates. He survived the Restoration.

STOOP, DIRK (or THEODORE). This Dutch painter was born about 1610, and followed the manner of Bamboccio very closely. His subjects were hunters, farriers' shops, and inns, which he painted with great spirit. He also etched some prints in a free and masterly style.

STOOP, PETER. He is supposed to have been the brother of the last mentioned artist, and to have been born in Holland about 1613. He excelled in the representation of battles, sea-ports, and processions. On completing his professional education, he went to Lisbon, where he assumed the name of Roderigo. He accompanied the Infanta Catherina to England, and continued here to his death, about 1685. He etched several plates, among which were those of Ogilby's Æsop.

STOPPELAER, MICHAEL. He was a native of Ireland, and became both a portrait painter and an actor, though in neither capacity could he ever rise above mediocrity. He was retained at Covent Garden theatre many years, where his highest characters were the grave-digger in Hamlet, and Ben Budge in the Beggar's Opera. Michael drew the portrait of Joe Miller, of which there is an engraving. He was noted for his bulls and witticisms. He had a brother who also practised portrait painting with as little reputation as the performer.

STORER, CHRISTOPHER. He was a native of Constance, and studied at Milan under Ercole Procaccini. Though a painter of historical subjects, he is best known by his engravings. He died at Milan, aged sixty, in 1671.

STORK, ABRAHAM. He was born at Amsterdam in 1650, but his instructor is not mentioned. He studied assiduously after nature, and sketched every vessel and scene which he intended to introduce in any of his compositions from the real objects, by which means his seas, rocks, havens, and ships have a strong character of truth. His usual subjects are the representations of vessels at sea in calm or storms, or in harbour at anchor; also views of sea-ports, with a variety of boats, barges, and ships, exhibiting a number of figures occupied in different employments. His colouring is pleasing, his touch spirited, and his pencil clean, neat, and delicate. His figures, though small, are correctly designed; and his compositions are generally full of them. A capital picture of this master, is a representation of the reception of the Duke of Marlborough in the river Amstel, with a procession of vessels, barges, and yachts, superbly decorated, and crowded with figures in a variety of habits, adapted to their different dignities, ranks, and conditions. Though the composition is immense, it is disposed without confusion, and every part of it is neatly handled and delicately finished. He had a brother, who was a landscape painter, and for the most part painted views of the Rhine; but he did not arrive at the excellence of Abraham, who died at Amsterdam in 1708.

STOTHARD, CHARLES ALFRED. This ingenious artist was the son of Mr. Thomas Stothard, the royal academician, and was born in London, July 5, 1787. His education was liberal, and on leaving school he became a student of the Royal Academy, where he soon attracted notice for the chaste feeling and accuracy with which he drew from the ancient sculptures. In 1802 he accompanied his father to Burleigh, the seat of the Marquis of Exeter, and while there made several drawings of the monuments in the neighbouring churches, which laid the foundation of the great work that afterwards occupied his time and cost him his life. In 1811, he exhibited at Somerset House, a spirited picture, representing the murder of Richard II. at Pomfret Castle, in which the costume of the time was strictly observed, and the portrait of the monarch taken from his effigy in Westminster Abbey. In the same year Mr. Stothard finished the first number of his Monumental Effigies of Great Britain, a work of great importance to antiquaries and artists. To this undertaking

he now directed his sole attention, under the auspices of the Society of Antiquaries, of which he became a member, and was appointed the historical draughtsman. In 1816 he was deputed by that body to commence his drawings from the famous tapestry at Bayeux, and while thus engaged, he visited the Abbey of Fontevraud, where he discovered the effigies of the Plantagenets, the existence of which, after the revolutionary tempest, had become doubtful. In 1818 Mr. Stothard married Miss Kempe, a very ingenious lady, who afterwards accompanied him in his journey to France, and while abroad, wrote an account of her tour in a series of letters to her mother, which was soon afterwards printed. In 1819 Mr. Stothard made drawings for the Society, from the pictures then lately discovered on the walls of the Painted Chamber, in which specimens of his talent he exhibited a recovery of the long lost art of raising gold as embossed on the surface of the material, which contributed so much to the rich splendour of the old illuminated manuscripts. Having been solicited by Mr. Lysons to make some drawings for the account of Devonshire in the Magna Britannia, Mr. Stothard left London in May 1821, and after traversing some part of that interesting country, came to Bere Ferrers on the 27th of that month. The next day he began, by means of a ladder, to make tracings of the stained glass on the windows of the church, when his foot slipped, and he was killed on the spot, by his head striking on a monument in the chancel.

STRADA (or STRADANUS), JOHN. He was born at Bruges in 1536, of an illustrious but reduced family, and in that city studied the first principles of painting under his father, who was an artist of no eminence. To complete his knowledge he went when very young to Italy, and for some time found employment at Florence in the palace of the duke. From thence he proceeded to Rome, where he studied the antiques, with the works of Raffaelle and Buonaroti. Before he quitted Rome he painted, in conjunction with Daniel da Volterra, and Francesco Salviati, some of the ornaments of the palace of the Belvidere. By this association he acquired much of the manner of Salviati, which he ever afterwards retained. From Rome he was invited to Naples by Don John of Austria, to paint his military exploits, in which he gave great satisfaction. His next employment was at Florence, in the ducal palace and the churches. In that city are still to be seen some noble performances of Stradanus, which will perpetuate his reputation. In the church of the Nunziata, is a painting of the Crucifixion, which is a grand composition, consisting of a number of figures rather larger than life. In St. Croce is a fine piece of the Ascension; in St.

Maria Nuova, is the Baptism of Christ; and in the chapel of the palazzo Pitti, are two altar pictures, one of the Nativity, and the other of the Wise Men. Besides the subjects taken from sacred history, he delighted to paint animals, huntings of the wild boar, and battles, all which he executed in a noble style, with a ready hand, and firm pencil. Notwithstanding his long residence in Italy, he always retained much of the Flemish manner. He had, however, a good taste of design, and an agreeable tone of colouring. Strada was a member of the academy at Florence, where he died in 1604.

STRADA, Vespasiano. This artist, who was of Spanish origin, was born at Rome, where he received his instruction from his father, a painter of no distinction. Strada worked principally in fresco, and was employed in ornamenting several of the churches and convents, but died in the prime of life about 1615. He also engraved in a good style several subjects illustrative of the life of Christ.

STREATER, Robert. This English painter was born in 1624, and being a person of great industry as well as capacity, arrived to an eminent degree of perfection in his art. He excelled particularly in history, architecture, and perspective; and showed his skill in the truth of his outlines, and the foreshortening of his figures. He also painted landscapes and still life; and there are some fruit pieces of his, which possess great merit. At the Restoration he was made serjeant-painter to Charles II. who had a great regard for him, and when Streater was resolved to be cut for the stone, the king procured a surgeon from France to perform the operation, which, however, the patient did not survive. He died in 1680. His principal works were in the theatre at Oxford; the chapel at All Souls' College; some ceilings at Whitehall, which last are now burnt; the battle of the Titans, at Sir Robert Clayton's; and the altar-pictures of Moses and Aaron, in St. Michael's church, Cornhill. His property he left to a niece, who married John Van Son, the painter.

STREEK, Jurian Van. He was born at Amsterdam in 1632, and painted portraits, but chiefly objects of still life, as dead game, musical instruments, books, and vases, which he represented in a very agreeable manner. He imitated nature in all his compositions, and grouped his objects with so much judgment that they harmonized very pleasingly together. He understood the chiaro-oscuro well, and by that means gave his pictures great force, relief, and truth. He died in 1678.

STREEK, Henry Van. He was the son of the preceding, and was born at Amsterdam in 1659. At first he was instructed by his father; but afterwards became a disci-

Emanuel de Wit, under whom he studied several years, and assumed his manner and style of colouring; his inclination however, leading him to architecture, he gained considerable reputation by his performances in that style, which were usually views of the insides of churches, convents, palaces, town-halls, and other buildings, with figures executed by able artists. He died in 1713.

STRETEN, (or STRAETEN), HENRY VANDER. He was born in Holland in 1680, and had an extraordinary genius, with a very lively imagination; by which he made a remarkable progress in the art of painting at an early time of life. Nature was his principal study, and by diligent practice he acquired an uncommon freedom of hand; so that at his first setting out in his profession, he made a considerable figure among the best landscape painters of his time. But though he gained much by his works, he squandered the whole away as fast as it came, in dissipation. About 1690, he came to England, and met with great encouragement; but would rarely paint till compelled by necessity, and then laboured with uncommon despatch. As an instance of his facility of execution, he painted ten pictures in one day full of agreeable variety, with views of mountains, forests, water-falls, and other pleasing incidents. Those pieces were fixed up in taverns, where he too frequently consumed his time; yet even there they excited the curiosity of many connoisseurs, who resorted thither to see them. His style resembles that of Ruysdael and Hobbima, but this description rather belongs to his early than his later performances.

STRINGA, FRANCESCO. He was born at Modena in 1635, and had Lodovico Lara for his instructor, but improved his style by studying the works of Guercino. He executed several good compositions in the churches and palaces at Modena, as well as at Venice. He died in 1709.

STROZZI, BERNARDO. This painter who is also named *Il Cappucino*, and sometimes *Il Prete Genovese*, from his monastic and ecclesiastical character, was born at Genoa in 1581. He studied painting under Pietro Lorri, and though he turned Capuchin, he still followed the profession, only choosing sacred subjects. One of his finest works is a representation of Paradise, in the church of St. Domenico at Genoa; and in the palazzo Brignole, is a noble piece of the Unbelief of St. Thomas. Strozzi excelled in the drawing of old men. He died in 1644.

STRUDEL, PETER. He was born in the Tyrol in 1680, and went early to Venice, where he became the scholar

of Carlo Loti, by whose precepts and example he soon showed himself superior to his fellow pupils. The Emperor Leopold invited him to Vienna, where he was employed in adorning the palaces with several grand compositions, for which he was honoured with the title of baron. Many of his pictures are in the churches and convents of Germany, and evince great originality of taste and conception. He studied nature with judgment. His colouring is strong, his design correct; and he had a manner of painting boys, peculiarly graceful. He died at Vienna in 1717.

STUBBS, GEORGE. This excellent artist was born in 1724, at Liverpool, where, in early life, he was distinguished by his anatomical pursuits. At the age of thirty he went to Rome for improvement, and on his return settled in the metropolis. In 1766, he published the Anatomy of the Horse; all the plates of which were drawn and engraved by himself. As a painter of animals, particularly the race courser, he was not excelled by any of his contemporaries, and his pictures of the Lion and Horse, and the Lion and Stag were deservedly applauded. Mr. Stubbs was also the inventor of a species of painting landscapes on large plates of enamel; and he published several prints, chiefly of animals. At the time of his death he was employed on a work entitled a comparative Anatomical exposition of the structure of the Human Body, with that of a Tiger and common Fowl. He was a man of such muscular strength, that he has more than once carried a dead horse on his back up two pair of stairs to his dissecting room on the attic floor. He was an associate of the Royal Academy, and died in 1806.

STUVEN, ERNEST. He was born at Hamburgh in 1657, and was taught the rudiments of the art by an obscure painter named Hins; but at the age of eighteen he went to Amsterdam, and spent some time under the direction of John Voorhout, and William Van Aelst. He first adopted portraiture, but on perceiving that his genius led to the painting of fruit and flowers, he placed himself as a disciple with Abraham Mignon. His works soon recommended him to the favour of the public, and he was considered as a very excellent painter in the style of his master. He copied his subjects from nature with beautiful exactness, grouped them agreeably, finished his pictures with a light touch, and gave them such a transparence as well as truth, as must always render them estimable. He died in 1712.

SUARDI, BARTOLOMEO. This artist was born at Milan, and had Bramante Lazzeri for his instructor, whence he ob-

tained the name of *Bramantino*. He was both a painter and architect, in which capacities he proved a valuable assistant to his master at Rome. In that city, Suardi also improved himself in painting, and produced some fine pictures, as he afterwards did at Milan, where he died, about 1530.

SUAVIUS, *see* LOMBARD.

SUBLEYRAS, PETER. He was born at Usez, in Languedoc, in 1699, being the son of an indifferent painter, who taught him the first principles of drawing and design. But at the age of fifteen, he became the scholar of Anthony Rivalz, at Toulouse. Having profited sufficiently under that master, he repaired to Paris, where he gained the first prize in the academy, for a picture of the Brazen Serpent. He was in consequence sent to Rome with a royal pension, and there he settled for life, being employed by the pope, the cardinals, and the principal nobility. He painted a grand composition for the church of St. Peter, which was afterwards executed in mosaic; the subject is St. Basil celebrating mass before the Emperor Valens. He finished also several easel pictures for private persons; and had the honour to paint the portraits of Benedict XIV. and many cardinals and princes. He was remarkable for the delicacy of his pencil, for the goodness of his colouring, and for a judicious manner of disposing his subjects. He died at Rome in 1749. Subleyras etched some prints from his own designs.

SUBTERMANS, (or SUTERMANS), JUSTUS. He was born at Antwerp in 1597, and was the disciple first of William de Vos, and afterwards of Francis Pourbus. By practising under these masters, he formed an elegant style, and in his colouring and disposition, equalled the best of his contemporaries. Having established his reputation in his own country, he travelled to Italy, visiting the principal cities, and accurately studying every thing that could conduce to the advancement of his taste or knowledge. At Florence he was appointed painter to Cosmo II. Grand Duke of Tuscany, and when Vandyck came thither, he expressed the greatest admiration of the works of Subtermans, whose portrait he painted. The invention of this artist was admirable, and he had an elevated manner of thinking and composing; his attitudes were just and natural; his draperies broad, and well cast, his colouring strong, lively, and pleasing, showing a powerful effect from the management of the chiaro-oscuro, and his expression was excellent. One of his greatest performances is in the ducal gallery, and represents the homage sworn to Ferdinand II. by the nobility. It is a grand com-

position, the colouring is wonderfully true, and the figures are all portraits, designed judiciously, with their characters well marked. He died in 1681.

SUEUR, EUSTACE LE. This artist, who obtained the appellation of the *French Raffaelle* was born at Paris in 1617. He was the scholar of Simon Vouet, but owed his excellence more to the study of the antiques, and the best works of the Roman school, than to the instructions of his master. Though he never visited Italy, and was deprived of the advantage of studying the works of Raffaelle at Rome, he was an enthusiastic admirer of that great master, and in the laudable ambition of imitating him, he threw aside the frippery and affected style of his country. In 1640, he was admitted into the academy of Paris, on which occasion he painted for his reception, St. Paul casting out a demon. The invention of Le Sueur was easy and fertile; his compositions grand and judicious; his draperies unite simplicity and grandeur; and in the manner of his folds he endeavoured to observe the order of the antique. Yet this close attention to his models contributed in a great measure to give a hardness and dryness to his works. He never quite divested himself of the manner of colouring which he had acquired under Vouet, and knew but little either of the chiaro-oscuro, or of local colours. Though Le Sueur had extraordinary merit, it was blended with great imperfections; so that in some parts of every picture painted by him he appears unequal to himself. His taste of design, and the airs of his heads are justly to be admired; but his naked figures are faulty in the disposition, as well as in the action of the muscles. The distribution of his lights and shadows is far from judicious; his colouring is tender, but wants force; and there is too much strength in proportion to the design. His attitudes, however, are always noble, simple, and natural; his expression is great, and well adapted to his subject, and he was ingenious in the choice of his objects. Upon the whole he had an uncommon mixture of the elegancies and defects of painting: he excelled in the superior and most difficult parts of his profession, and erred in those which are least important. The principal work of this painter is the life of St. Bruno, in twenty two pictures, preserved in the cloister of the Carthusian Monastery at Paris: which paintings employed him three years. In the Louvre are two fine pictures by him, one of St. Paul preaching at Ephesus; and the other a Descent from the Cross. He died in 1655.

SULLIVAN, LUKE. This artist was born in Ireland, but came young to London, and served his apprenticeship as an

engraver to Thomas Major. He, however, studied painting also, and became distinguished by his portraits in miniature. Sullivan still practised engraving, and became an occasional assistant to Hogarth. He died about 1776.

SUNMAN, N. This Dutch portrait painter came to England in the reign of Charles II. and after the death of Lely, obtained much employment, till he was supplanted by Riley, upon which he went to Oxford, where he was engaged in painting the founders of the colleges, for the picture gallery. He died in London in 1707.

SURCHI, GIOVANNI FRANCESCO. He was born at Ferrara, and studied in the school of the Dossi, to whom he became an assistant in some of their greatest works. He excelled in history, grotesque ornaments, and landscapes. He died in 1590.

SWAINE, FRANCIS. This artist painted sea views, and worked mostly for the shops. When the Society for the Encouragement of Arts offered premiums for marine subjects, he gained two prizes of the second rate. He died in Westminster about 1782.

SWANEVELDT, HERMAN, called the *Hermit of Italy*. He was born at Woerden, in Holland, in 1620, and is said to have been the disciple of Gerard Douw; but he went very young to Italy, and his genius prompting him to landscape painting, he became the scholar of Claude Lorraine. He studied nature incessantly, and very frequently with Claude, observed the tinging of the morning light on the surfaces of different objects, mountains, rocks, trees, skies, and waters, and the various effects of light at noon and evening, which gave his works so much beautiful truth and nature, as will for ever render them extremely estimable. Herman also took great delight in frequenting the elegant remains of antiquity about Rome, to observe and design after the finest ruins, in which entertainment he spent all his leisure hours; and from this studious and retired manner of life, obtained the name of the *Hermit of Italy*. His pictures have the sweetness and tenderness of Claude, but they want his warmth, and are not so striking in their effect, yet his figures and animals are far superior to those of his master, both in design and outline. The forms, and the touching of his trees, are evident proofs of the delicacy of his pencil, and as his paintings approach nearest to the style and manner of Claude, they have always been highly valued. He also produced several beautiful etchings of landscapes and animals. He died at Rome in 1690.

SYDER, DANIEL, called *Cavaliere Daniello*. He was born at Vienna in 1647, and there received his education; after which he went to Venice, and studied painting under Carlo Loti, whose manner he imitated so well, that many of his pictures have been taken for those of his master. From Venice he removed to Rome, where, to improve his taste in drawing and design, he became the scholar of Carlo Maratti, who was so well pleased with his conduct, that he recommended him to the duke of Savoy. That prince accordingly engaged him in his service, showed him many public marks of his regard, and conferred on him the honour of knighthood. Two capital pictures of this artist are at Rome, one in the Chiesa Nuova, and the other in the church of St. Filippo Neri; the subjects of which are, the Gathering of the Manna in the Wilderness, and a Last Supper. In both, the disposition is good, the drawing and design correct, and the expression of the passions forcible. He sometimes painted portraits, and when the duke of Savoy sat to be painted, Syder appeared in some confusion, having mislaid his maulstick, upon which the prince offered him his walking cane, richly set with diamonds, and asked him whether that would answer his purpose. The painter made use of it while the duke sat, and presented it to him as soon as he arose, but the courtiers, having previously received their directions, prevented him from returning it, observing, that their master never resumed a gift, which he had voluntarily bestowed. Syder died at Rome in 1721.

T.

TACCONE, INNOCENZIO. This artist was born at Bologna, and studied under Annibale Caracci, whom he acompanied to Rome, and assisted him in several of his great works. In the church of St. Mario del Popolo, he painted three large pictures of the inthronization of the Virgin; the appearance of Christ to Peter; and the Vision of St. Paul. He also painted the history of St. Andrew, in the chapel of that Apostle. He died at Rome in the prime of life.

TAFFI, ANDREA. He was born at Florence in 1213, and was the first who introduced among his countrymen the true knowledge of the art of working in mosaic. Andrea having heard of some Greek artists, who painted mosaic in the church of St. Mark at Venice, went thither, and cultivated an acquaintance with one of them, called Apollonius, and finally prevailed on him to become his instructor, and to accompany him to Florence. In that city they executed several works, which were exceedingly admired; but the

performance which secured the fame of Andrea, was a Dead Christ, finished entirely with his own hand, in a chapel at Florence, and the execution cost him abundance of care and labour, as the design was seven cubits long. He died in 1294.

TAGLIASACCHI, GIOVANNI BATISTA. This artist was a native of Donnino, near Piacenza; and the pupil of Giuseppe dal Sole, upon whose style he improved by studying the works of Corregio, Parmigiano, and Guido. In the cathedral of Piacenza, is an altar-piece by him of the Holy Family. He died there in 1737.

TALAMI, ORAZIO. He was born at Reggio in 1625, and studied first under Pietro Desani, and next at Rome, where he applied diligently to the works of Annibale Caracci. He afterwards settled at his native place, and acquired credit as an historical painter. He died in 1699.

TAMBURINI, GIOVANNI MARIA. He was a native of Bologna, and became successively the scholar of Facini and Guido. His best works are, the history of St. Antony of Padua, and the Annunciation, at Bologna. He lived about the year 1650.

TANCREDI, FILIPPO. This painter was born at Messina, in Sicily, in 1655. After learning the elements of the art at Naples, he went to Rome, and became the scholar of Carlo Maratti. On leaving that master he returned to his native island, and settled at Palermo, where he died in 1725. His design was correct, and his colouring harmonious.

TANZI, ANTONIO. He was born at Alagna, near Novara, in 1574; but his master is not known. He painted several great works at Milan and Novara, particularly one of the Battle of Sennacherib, in the church of St. Gaudenzio, at the latter place, where he died in 1644.

TARABOTI, CATERINA. This lady was born at Venice in 1582, and was taught the art of painting by Alessandro Varotari. She profited so well by his instructions, as to be distinguished in her native city above many of the most considerable artists in history. She died there in 1631.

TARICCO, SEBASTIANO. He was born at Cherasco, in Piedmont, in 1645, and died at Turin, in 1710. He imitated Domenichino and Guido in his compositions and colouring, as is evident in his pictures, which, however, are only to be found at Turin.

TARUFFI, Emilio. He was born at Bologna in 1632, and studied under Francesco Albano with Carlo Cignani, who became his associate in several great works at Bologna and Rome. The taste of Taruffi in landscape was beautiful, and he had a most agreeable choice of his scenes and situations; his figures are elegant, and placed with judgment; in historical composition also, he had a lively and pleasing manner of painting and designing. At Bologna he painted for one of the churches, the Virgin presenting a rosary to St. Domenico; and for another, the Virgin with a glory. In the Wilton collection is a picture by him, representing one Cupid taking his bow from another. He died in 1694.

TASCA, Cristoforo. This painter was born at Bergamo in 1667, and died at Venice in 1737. He worked chiefly for the churches, and his best pictures are the Birth of the Virgin; the Nativity; the death of Joseph, and the Baptism of Christ. He imitated the manner of Carlo Loti.

TASSI, Agostino. The family name of this artist was Buonamici. He was born at Perugia in 1566, and after learning the rudiments of the art in his own country, he went to Rome, where he studied under Paul Bril, and imitated him in his landscapes both in style and colouring. He was much admired for the freedom of his pencil, and the spirit of his touch in the leafing of his trees, and the plants with which his foregrounds were usually decorated. He was also distinguished as a painter of architecture and perspective, in which he had considerable employment, till, for some offence, he was sent to the gallies. During his confinement he amused himself by painting marine subjects, as sea-ports and calms, with fishing boats and shipping; but he was not equally successful in the representation of storms at sea, of which however, he etched some prints. Agostino was the instructor of Claude Lorraine; and the associate of Ventura Salimbeni. He died in 1642.

TAVARONE, Lazarro. He was born at Genoa in 1556, and was a disciple of Luca Cangiagio or Cambiasi, whom he accompanied to Spain as his assistant in painting the grand designs in the Escurial. While thus employed Cangiagio died, and the paintings which he left unfinished were completed by Tavarone, who continued at Madrid nine years, during which he executed many works of his own composition to the satisfaction of the king, who rewarded him liberally. He excelled in fresco painting, and was also distinguished for his portraits. He died at Genoa in 1641.

TAVELLA, CARLO ANTONIO. This artist was born at Milan in 1668, and studied under Peter Molyn, called *Il Tempesta*, whose manner he followed, and thence obtained the name of *Il Solfarola*. But afterwards he adopted a softer style of painting landscape, which he ornamented with figures by Domenico, Piola, and Magnasio. He died at Genoa in 1738.

TAVERNER, WILLIAM. This gentleman was a proctor in Doctor's Commons, and practised landscape painting as an amusement. Lord Orford mentions some pictures by him in the possession of the Earl of Harcourt and Mr. Fauquier, which would have done credit to Gaspar Poussin. He died in 1772.

TAYLOR, SIMON. This artist was instructed in the drawing school of Mr. William Shipley, and obtained several premiums. About 1760 he was taken by the Earl of Bute to paint botanical subjects, in which department he gave proofs of considerable talent. His large collection of the pictures of plants on vellum, painted for Lord Bute, was sold by auction in 1794. Mr. Taylor was also employed by Dr. Fothergill, for whom he painted a collection of plants which was sold after the death of that physician to the Empress of Russia for two thousand pounds; but they cost the doctor much more, as the usual price which Taylor charged for drawing a single plant was three guineas. He died about 1797.

TELLIER, JEAN DE. This French painter was a native of Rouen, but neither the year of his birth nor of his death is recorded. Felibien says that he was the nephew and scholar of Niccolo Poussin, whose manner he adopted, but settled at Rouen, where he painted several fine pictures for the churches, and also smaller ones for private houses. The Augustine church at Rouen possesses two noble pieces by him, one a Holy Family, and the other a representation of the miracles performed at the tomb of the patron saint of the Order. Another excellent composition of this painter is the death of St. Alexis, in the church at Gravelines. Le Tellier, whose merit has been so strangely overlooked, was also an excellent painter of portrait.

TEMPEL, ABRAHAM VANDEN. He was born at Leyden in 1618, and had George Van Schooten for his instructor. He painted historical subjects, conversations, and portraits in a small size. Francis Mieris the elder was his scholar. He died at Amsterdam in 1672.

TEMPESTA, ANTONIO. He was born at Florence in 1555, and was a disciple of John Strada, but proved, in many respects superior to his master, particularly in fertility of invention, and the variety of his figures. The subjects in which he most delighted were animals, huntings, processions, and battles, which he expressed with much liveliness and nature, though he neglected delicacy of colouring. He composed with ease, had a ready execution, and his touch was free and firm, but his chief excellence consisted in combats and horses, which he designed with spirit. He also painted historical subjects, and in the church of St. Stefano, at Rome, is a fine picture by him of the Murder of the Innocents. Tempesta was likewise much employed in grotesque ornaments; and he etched besides above eighteen hundred prints. He died in 1630.

TEMPESTA (or TEMPESTINO), DOMENICO. This painter was born at Florence in 1652, and was instructed by Franceschini, called *Volterrano*. His pencil was employed on landscapes and portrait, but he chiefly devoted himself to engraving.

TENIERS, DAVID, *the Old*. He was born at Antwerp in 1582, and became the disciple of Rubens, who highly esteemed him for his promising genius. From the school of that celebrated painter, Teniers went to Rome, where he attached himself to Adam Elsheimer, and continued with him six years. Between the styles of his two masters, he formed an original one of his own, which his son afterwards very happily cultivated, and carried to perfection. The subjects of his pictures, which were usually small, were the shops or laboratories of chymists, conversations, rural festivities, temptations of St. Anthony, fairs, fortune tellers, and mountebanks, which he executed with so neat a pencil, and so much nature, that his pieces procured him great honour, and continual employment; every lover of the art, being eager to possess some of his works. But though his colouring, touch, design, and distribution of the lights and shadows deservedly received universal applause, yet his performances were soon eclipsed by those of his son. The elder Teniers etched a few prints from his own designs. He died in 1649.

TENIERS, DAVID, the *Young*. He was born at Antwerp in 1610, and was principally instructed by his father David, whose taste of design he always followed; but he was afterwards the disciple of Adrian Brouwer, and had also the advantage of receiving great improvement, particularly in

colouring, from Rubens. At first his merit was so little regarded, that he was often under the necessity of going to Brussels to dispose of his pictures, on which occasions he was sometimes mortified to find the paintings of inferior artists preferred to his own. But this cloud dispersed when the Archduke Leopold William chancing to see some of his pieces, was so struck with them that he immediately appointed Teniers his principal painter, made him one of the gentlemen of his bed-chamber, presented him with a chain and medal of gold, and gave him the direction of his gallery, the pictures in which Teniers afterwards copied in a small size, and published prints of them in a folio volume. Some of the works of this extraordinary genius having been transmitted to the King of Spain, he expressed uncommon pleasure in beholding them, invited the artist into his service, employed him for several years, and ordered a gallery to be built as a particular repository for his paintings. He received also marks of honour from Don John of Austria, and Christina Queen of Sweden. He studied nature in every form; and as he generally composed his subjects from persons in low stations, he accustomed himself to frequent their meetings at sports, feasts, and pastimes, by which means he had an opportunity of remarking the simplicity of their manners, and the various actions, attitudes, characters, and passions, of every age, and of both sexes. Teniers had a lively invention and ready execution; his pencil is free and delicate; the touching of his trees is light and firm; his skies are admirable, and although not much varied, are clear and brilliant; and the expression of his figures, whether mirthful or grave, in anger or good humour, is uncommonly striking. His pictures are generally clear in all their parts, with a beautiful transparence; and he had the art of relieving his lights by the disposition of others, without employing deep shadows, which yet produced the intended effect very happily. This practice he is supposed to have derived from Rubens, who remarked that strong oppositions were not always necessary to produce effect in a picture, which observation that great artist knew to be just, from his studying the colouring and tints of Titian. Teniers was remarkable for another excellence, and that was the power of imitating the works of the greatest painters that Italy, or any other country, produced. The power of his pencil was incredible; he knew how to adapt it to a variety of eminent artists, whose touch and colouring were exceedingly different, and yet he gave to his imitations so strong a character of originality, as to leave it doubtful whether they were not really painted by the very artists, of whose manner

of thinking, composing, and penciling, they were only an imitation, or what the Italians call Pastici. His principal subjects are landscapes with small figures, corps-de-garde, merry-makings, kermesses, fairs, shooting at buts, playing at bowls, and the diversions, sports, or occupations of villagers; but his small pictures are preferable to his large ones. Some connoisseurs have objected to Teniers that his figures are short and clumsy, with too much sameness in their countenances and habits; but it ought to be considered, that as he designed every object after the life, and formed his ideas from scenes with which he was most conversant, his forms are exactly those of his models. He was remarkably expeditious, and could finish a picture full of figures, and of the middle size, in one day. This accounts for the great number of his works, which, however, fetch extraordinary prices. The landscape painters of his time were much indebted to Teniers for enriching their pieces with exquisite figures. Though he generally painted in small, he was capable of executing large works, and Descamps mentions an altar-piece in the church of Meerbeck, near Mechlin, painted by him, of which the subject is, the Temptation of St. Anthony, the figures being as large as life. It is thus inscribed, *David Teniers junior, fecit,* 1666. He also etched several prints in a spirited manner. He died at Brussels in 1694.

TENIERS, ABRAHAM. This painter was the brother of the preceding, and was born at Antwerp in 1618. He painted conversations and merry-makings in the style of his brother, though not with equal excellence. He died in 1691.

TERBURG, GERARD. This Dutch painter was born at Zwoll, near Overyssel, in 1608, and learned the art of painting from his father, who had spent some years at Rome. With no other instruction, he made a considerable figure in the Low Countries, and was accounted a good portrait painter before he set out on his travels. After visiting Italy, England, and France, he went, in 1648, to Munster, then the seat of a congress for the settlement of peace. There he painted the portraits of the plenipotentiaries in a grand picture, which procured him an invitation from Count Pigoranda, the Spanish minister, to go to Madrid, where the King conferred on him the honour of knighthood, and presented him with a chain and medal of gold. Though Terburg had sufficient opportunities of observing the finest productions of ancient and modern artists, he never improved his taste of design, nor altered his original manner of composition. The subjects which he generally painted, were conversations, persons en-

gaged at different games, performers on musical instruments, droll adventures, and domestic incidents; all copied from nature, but without that embellishment which is the result of elegance of choice. He finished his pictures highly, with a light and agreeable touch; his colouring is lively and transparent; and he shows a pleasing and skilful management of the chiaro-oscuro; but he wanted a better taste of design. He was remarkable for introducing white satin in all his compositions, and, as he painted that article of dress perfectly well, he always took care to dispose it in such places as caused it to receive the principal light. His greatest excellence consisted in portraiture, in which style his colouring was natural, the resemblance striking, and the character well marked. He died at Deventer in 1681.

TERENZI, TERENZIO, DA URBINO. This painter, who obtained the name of *Rondolino*, was born at Urbino, and became the scholar of Baroccio, after which he went to Rome, where he obtained the patronage of Cardinal Montalto. He had an extraordinary art of imitating the works of the great masters, so as deceive some of the best judges. This practice, however, proved his ruin; for having attempted to impose upon his patron, the cheat was discovered, and he was discarded. He died in 1620.

TERLEE, M. This Dutch painter was born at Dort in 1636, and died there in 1687. His talent lay in historical composition, in which he attained great credit for his design and colouring.

TERMISANO, DEZIO. He was born at Naples, and had for his preceptor, Giovanni Filippo Criscuolo. In the church of St. Maria Chiazza, at Naples, is a picture of the Last Supper painted by him, dated 1597.

TERWESTEN, AUGUSTIN. He was born at the Hague in 1649, and without any instructor acquired such a knowledge of design, as to be employed by the goldsmiths in chasing in gold and silver. This pursuit he followed till he was twenty years of age, when, resolving to make painting his profession, he placed himself under one Wieling, an artist of some repute. At the expiration of two years he became the scholar of Dodoens, with whom he continued the same space of time, and having improved himself in penciling and colouring, travelled to Italy. At Rome he exerted himself to design after the finest antiques, and also to study and copy the works of Raffaelle; but at Venice he devoted his attention to the colouring of Titian and Tintoretto, and by a close application, during six years which he spent in Italy, he made such improvement, as

procured him honour and employment on his return to his own country. Among other accomplishments, Terwesten gained an uncommon freedom of hand and readiness of pencil, which enabled him to finish several grand compositions in saloons and magnificent apartments in a short space of time, by which works he established his reputation effectually through the Low Countries. The subjects which he painted were usually taken from Ovid, but he composed many from sacred as well as profane history. He had a good genius, a lively invention, and rapid execution; his colouring is natural; his draperies well cast; and his design correct. Of his expeditious manner of painting an instance is related by Houbraken from his own knowledge. He tells us, that having paid a visit to Terwesten while he was painting the hall of the burgomaster Slingelandt, at Dort, he observed the outline of a design sketched only with a crayon on the chimney-piece. He then invited the artist to suspend his work and walk abroad with him; but Terwesten said, he had somewhat that would engage him for two hours, and if his friend would call on him at that time he would cheerfully attend him. Houbraken returned at the appointed hour, and then saw with astonishment, that in the interval, the chimney-piece was entirely finished, although it consisted of three or four figures. He was the principal reviver of the academy at the Hague, and by his abilities it was restored to its former lustre. At last he was invited to the court of Brandenburg, where he was employed to adorn the grand apartments of Orangeburg, for which the elector appointed him his principal painter, and made him director of the academy of Berlin. He died in that city in 1711.

TERWESTEN, Elias. He was the brother of the preceding artist, and was born at the Hague in 1651. He became the scholar of Augustine, and proved eminent for painting flowers, animals, and fruit. Being desirous to improve himself by examining the works of the best artists of Italy, he travelled to Rome, where he settled for life. The elector of Brandenburg employed him to procure the finest casts from the antique statues for the use of the academy at Berlin; and he also purchased for that prince, the valuable curiosities collected by Bellori. He died at Rome in 1724.

TERWESTEN, Matthew. He was the younger brother to the two preceding painters, and was born at the Hague in 1670. Augustin instructed him carefully in the rudiments of the art; but afterwards he became successively the disciple of William Dodoens and Daniel Mytens, under

whom he made such a progress, that he distinguished himself by several good compositions, and finished some noble ceilings which his brother had left incomplete at his going to Berlin. After this, Matthew visited Venice and Rome to obtain a true knowledge of colouring and elegant taste of design, in both which respects he proved successful; so that on his return to Holland, he found immediate employment, and was admitted into the academy of the Hague, of which he afterwards became director. Though he was chiefly occupied in ornamenting ceilings and grand apartments with historical subjects, he frequently painted altar-pieces for the churches, particularly one for that of the Jansenists, at the Hague, representing the Agony in the Garden. He died in 1735.

TERZI, FRANCESCO. He was born at Bergamo about 1520, and studied under Giovanni Batista Morani. When young, he painted two pictures for the church of St. Francesco at Bergamo; one of the Nativity; and the other of the Assumption. These performances procured him the patronage of the emperor Maximilian II. who appointed him his principal painter. He died in 1600.

TERZI, CRISTOFORO. He was born at Bologna, and had Giuseppe Maria Crespi for his preceptor. One of his best works is St. Petronio kneeling down before the Virgin, in the church of St. Giacomo, at Bologna, where he died, in 1743.

TESAURO, FILIPPO. An ancient artist, born at Naples about 1250. He had Tommaso de Stefani, for a master, under whom, but chiefly by his own application, he became one of the greatest painters of his day. His principal performance is a representation of the Life of St. Nicholas the hermit. He died at Naples in 1320.

TESAURO, BERNARDO. He was born at Naples in 1440, and studied under Silvestro Buono. He is said to have shaken off in a great measure the gothic style of that age, and to have approached the modern manner. In the church of St. John the Evangelist, at Naples, is a picture of his, the subject of which is the Assumption.

TESAURO, RAINO EPIFANIO. He was the son of the last mentioned painter, from whom he learned the principles of his art. In the church of St. Nunziata, is a picture by him of the Visitation of the Virgin; and in that of St. Lorenzo, the Virgin and Child with the Saints Anthony, Jerome, and John the Baptist. This last was painted in 1494.

TESTA, PIETRO. He was born in 1611 at Lucca, whence he obtained the name of *Il Lucchesino*. He is supposed to have had Pietro Paolini for his first master, on leaving whom, being desirous of further improvement, he assumed the pilgrim's habit, and travelled to Rome, where he studied first under Domenichino, and afterwards in the school of Pietro da Cortona. Having, however, given offence to the latter, he was dismissed, on which he became indefatigable in designing the antique statues, bassi-relievi, and magnificent ruins about Rome, as also in attending to the works of the most celebrated painters; and gave himself up so entirely to those studies, that he suffered extreme poverty, being destitute of all assistance, except what he could procure for his sketches and designs. Sandrart found him in this condition among the ruins, and compassionating his distress, took him to his house, where he clothed and entertained him; and not only procured him employment in the gallery of Prince Giustiniani, but recommended him to other personages of rank. But although he had spent so much time in designing after the antiques as enabled him to draw any of them even by his memory, and though he had all the assistance which might have been derived from a thorough intimacy with the most admirable productions of human skill, he seems not at any time to have produced many things worthy of commendation, his pencil being extremely hard, his genius licentious, and his figures extravagant in their proportions. He was drowned in the Tyber while drawing on its bank, in 1650. In the church of St. Martino a Monti, at Rome, is a picture by him of the death of St Angelo; and in the Spada palace, one of the Sacrifice of Iphigenia; but most of his works are at Lucca. Testa was also an engraver of great merit. He had a nephew, *Giovanni Cesare Testa*, who united the two professions of painting and engraving, in the manner of his uncle.

TESTELIN, LOUIS, a French artist, was born at Paris in 1605, and died there in 1655. He was a scholar of Vouet, a member of the academy, and painted history with distinction. His principal works are the Restoration of Tabitha, and the scourging of St. Paul, in the church of Notre Dame. He also etched several plates. There were two other painters of this name, *Louis* and *Henry*, the former died at Paris in 1656, and the latter at the Hague in 1695. They both painted historical subjects.

THEOLON, STEPHEN. This French artist was born at Aigues-Mortes in 1739, and received his professional education in the school of Joseph Vien, whose manner he quitted

for one of his own, and painted conversations in a small size. He was admitted into the academy of Paris in 1774, and died there in 1780. The time which he took in finishing his pictures, and the delicacy of his health, will sufficiently account for the rarity of his productions, which even in his lifetime produced a great price.

THIELE, JOHN ALEXANDER. He was born at Erfurt, in Saxony, in 1695, and had his professional education from an obscure painter of landscape, but owed his improvement to a diligent study of nature. He drew views of the Elbe, and other rivers of Germany, which gave him the appointment of painter to the court of Dresden. He was also the master of Dietricsy; and died about 1755.

THIELEN, JOHN PHILIP VAN. He was born at Mechlin in 1618, of a noble family, and was lord of Couwenberg. After receiving a liberal education in every branch of polite literature, he placed himself under Daniel Seghers, whose style and manner he imitated with great success. He composed his subjects usually in the taste of Seghers, in garlands of flowers around some historical design, or in festoons that encircled vases enriched with bas relief. He copied every object after nature, selected them when they appeared in their fullest bloom, and grouped them with elegance. His pictures are well composed, and very highly finished, with a light touch, a neat pencil, and as much transparence as those of Seghers; but they were not equal in spirit to the works of that artist, nor disposed with so much grace. He was much employed by the king of Spain, and most of his finest performances are in the collection of that monarch. But there are two capital pictures of his at Mechlin, representing garlands of flowers, with a number of insects distributed among the leaves, and exquisitely finished; the figure of St. Bernard is painted in the centre of one piece, and in the other St. Agatha. Weyerman also mentions with great commendation, a garland of flowers by Van Thielen, within which are a nymph sleeping, and a satyr watching her, the figures being painted by Poelemburg. Van Thielen generally marked his pictures with J. or P. Couwenberg, the title of his seigniory. He died in 1667. John Van Thielen had three daughters, all of whom acquired from him the same taste in design and elegance in execution. *Maria Theresa*, the eldest, was born in 1640. She painted portraits and flowers in so excellent a manner, that one writer says her pictures were worth their weight in gold. *Anna Maria*, the second daughter, was born in 1641, and equalled her sister in both branches of the art. *Francesca*

Catherina, born in 1645, proved not at all inferior to her sisters, either in delicacy of pencilling or softness of colouring.

THOMAS, JAMES ERNEST. He was born at Hagelstein in 1588, and learned the principles of design at Landau, but the name of his instructor is not recorded. When he was only seventeen he went to Italy, and spent fifteen years at Rome, Naples, and Genoa. At the former place he associated with Elsheimer, Lastman, and Pinas, and, in their company, studied nature in the environs of that city; observing accurately the varying tinges of light on all objects at the different hours of the day, from sun-rising to sun-set. He also studied the manner of the most eminent masters; but particularly devoted himself to the style of Elsheimer, with whom he lived on terms of the closest friendship. He therefore made that celebrated painter his model, and acquired a neat, delicate, and beautiful manner of touching his trees, skies, and figures, which procured him universal admiration. He entered so completely into the spirit of this artist, that the copies which he painted after the pictures of that master, as well as many of his own compositions, have been accounted the work of Elsheimer himself. On the death of his friend he returned to Germany, and settled at Landau, where he was appointed painter to the emperor. He usually painted landscapes in a small size, and introduced into them historical figures, well designed and coloured. He died in 1653.

THOMAS, JOHN. He was born at Ypres, in Flanders, in 1610, and received his education under Rubens, after which he went with Diepenbeke to Italy. On his return he settled in Germany, and became principal painter to the emperor. In the church of the Carmelites, at Antwerp, is a picture by him, representing St. Francis kneeling before the Virgin and Infant. Thomas engraved some plates in an animated style. He died at Vienna in 1673.

THOMSON, WILLIAM. This artist was a native of Dublin, and practised portrait painting in London, where he exhibited from the year 1777. His pictures possessed the merit of fidelity of resemblance, and a good tone of colouring. He died in 1800.

THORNHILL, SIR JAMES. This eminent painter was born in 1676, of an ancient family in Dorsetshire; but the father's imprudent conduct having reduced him to sell his estate, the son was under the necessity of adopting a profession for his support. Accordingly he came to London, where his uncle, Dr. Sydenham, supplied him with the means for studying under a middling painter. Such a master, however, doing little for him, he was driven to trust to his own applica-

Cha.s Bretherton f.

S.R JAMES THORNHILL.

tion, and having naturally a good genius, he made a surprising progress. For his farther improvement he travelled through Holland and Flanders, to France, and there bought several good pictures. Thornhill's merit soon spread, and his reputation rose to the greatest height. Queen Anne appointed him to paint in the dome of St. Paul's cathedral the history of that saint, which he executed in a noble manner, on eight pannels, in two colours, relieved with gold; her majesty also nominated him her first history painter. He afterwards executed several public works, particularly at Hampton Court, where he painted an apartment, in which the Queen and Prince George of Denmark were represented allegorically; as also another piece, painted entirely on the wall, where the same subject is treated in a different manner. He painted also in the chapel at All Souls, Oxford, the portrait of the founder, over the altar; the ceiling and figures between the windows; an altar-piece for Weymouth church; the hall at Blenheim; the chapel at Lord Oxford's, at Wimple, in Cambridgeshire; and a Solomon for Mr. Sykes, at More Park, in Hertfordshire; but his master piece is the refectory and saloon of the hospital at Greenwich, in which he displayed a fine taste for allegorical composition. High, however, as his reputation was, and laborious his works, he was far from being liberally rewarded for them; and in one instance he was obliged to seek a remedy at law, in which he came off with triumph. Notwithstanding these difficulties he acquired a considerable fortune. He was also knighted by George II. and yet such was the injustice of the government, that he was soon after deprived of his place, in company with the great Sir Christopher Wren. He died May 4th, 1734, leaving a son, *James*, who became serjeant-painter to the king, and a daughter, who married Hogarth. Lady Thornhill died at Chiswick in 1757. Sir James was a well made, and pleasant man; he sat in parliament some years, and was a fellow of the Royal Society. He designed a great deal from practice, and with much facility of pencil. He had a good genius for portrait, landscape, and architecture, which last science he practised as a man of business, and built several houses. By the favour of the earl of Halifax he was allowed to copy Raffaelle's cartoons at Hampton-court, on which he bestowed three years. He executed also a smaller set, of one fourth part of the dimensions. Having been very accurate in noticing the defects, and the additions by Cooke, who repaired them, and also in examining the parts turned in to fit them to the places; and having made copious studies of the heads, hands, and feet, he intended to publish an exact

account of the whole, for the use of students, but the work never appeared. At his sale, the smaller set sold for seventy-five guineas, the large for no more than two hundred pounds. These were purchased by the duke of Bedford, and when the house of that nobleman, in Bloomsbury Square, was pulled down some years ago, the noble owner gave them to the Royal Academy.

THURSTON, JOHN. This ingenious artist was born at Scarborough in 1774. It is not said by whom he was instructed, but he became one of the most ingenious and tasteful designers of the age. On settling in London he found much employment from the booksellers in furnishing ornaments for their works. He died in 1822.

THYS, GYSBRECHT. He was born at Antwerp in 1625, and attained such eminence as a portrait painter, that some of his pictures have been ascribed to Vandyck. He also painted landscapes with figures and animals, in a spirited and natural manner. He died in 1684.

TIARINI, ALESSANDRO. He was born at Bologna in 1577, and was at first the disciple of Prospero Fontana, after whose death he finished his studies in the school of Passignano, who conceived so high an opinion of his abilities, that he became his associate in several paintings at Florence, Pisa, and Bologna. Ferdinand, Duke of Mantua, took him into his favour, and employed him for several years; sat to him for his portrait, and appointed him to paint all the princes of his family, which pictures gained him such applause, that all the nobility of Mantua were solicitous to be commemorated by his pencil. Tiarini had a strong and beautiful style of colouring, he designed his subjects with taste, his expression was usually just, and he gave to his heads dignity and grace. But this character agrees only with those works which he executed in his prime and middle age; for, in his latter years, his colouring was weak, and the touch feeble. In the church of St. Salvator, at Bologna, is a Nativity painted in his best style, with figures larger than life; the design is grand, and the colouring excellent; and in the church of St. Agnes, are the Marriage of St. Catherine, and the Annunciation, admirably designed, and the characters marked with judgment and expression. But his principal performance is a picture of St. Domenico raising a dead person to life. This piece drew strong terms of praise from Lodovico Caracci, who pronounced it superior to most of the productions of the age. He died in 1668.

TIBALDI, PELLEGRINO. This great artist was born in 1527, at Bologna, but his family came from Milan. He studied in the school of Bagnacavallo, and in 1547 went to Rome, where the works of Buonaroti were the principal objects of his contemplation. Soon after his arrival in that city, he painted a picture of St. Michael the archangel, in the castle of St. Angelo, which gained great applause. He next painted a ceiling in the French church of St. Louis, representing a battle, and composed with remarkable spirit. These performances procured him the patronage of Cardinal Poggi, who employed him at his seat, and afterwards sent him to Bologna, to complete the building of his palace there; for Tibaldi, among his other accomplishments, was a good practical architect as well as painter. This edifice he ornamented with classical embellishments in fresco, the subjects of which were the adventures of Ulysses, which Vasari ranks among the best of his works, and some parts of which may vie with the powerful forms of Michel Angelo. Tibaldi also constructed a chapel for his patron in the church of St. Giacomo Maggiore, and embellished it with pictures of St. John preaching in the Wilderness, and Christ sitting in Judgment. These performances were long made models of study by the Caracci and their scholars. From Bologna, Tibaldi went to Loretto, where he constructed in the cathedral, a chapel with stuccoes and paintings. His next removal was to Ancona, in which city he exercised the professions of painter and engineer, adorning the churches and the hall of merchants with his pictures, and superintending the construction of the fortifications. In 1562, he went to Pavia, and built there, for Cardinal Borromeo, the palace of the Sapienza; and from thence he went to Milan, where he erected the Temple of St. Fidele, after which he was appointed architect of the cathedral. In 1586, he was invited to Spain, for the purpose of superintending the building of the Escurial, and also of adorning that structure by his pencil. His paintings there were the Purification; the Flight into Egypt; the Slaughter at Bethlehem; the Temptation of Christ; the Calling of the Apostles; the Raising of Lazarus; the Expulsion of the Traders from the Temple; and the Resurrection; all which compositions are in a grand style, and the figures are not only anatomically correct, but vigorously expressive. Tibaldi also painted some pictures for the great church at Madrid, particularly the Defeat of the rebel Angels; the Martyrdom of St. Lawrence; the Nativity; and the Wise Mens' Offering. But his greatest performance in that country is the ceiling of the royal

library, which bears some affinity to the School of Athens, by Raffaelle. Here he has represented the Arts and Sciences; the four great Doctors of the Church; and the four philosophers, Socrates, Plato, Aristotle and Seneca. At the end of nine years, Pellegrino returned to Milan, loaded with honours and riches, which he enjoyed without interruption till his death, in 1600. He was the greatest designer of the Lombard school, and merited the title which the Caracci bestowed upon him of *Michel Angelo riformato.* None of the imitators of that wonderful genius ever came so near him as Tibaldi, who joined energy of form with sublimity of conception and dignity of expression. He is less known by his paintings in oil than his frescoes; for there are but few of the former kind to be met with, which is easily accounted for, when we consider his incessant employment in public works on a grand scale. In the palace Borghese is an oil picture by him, the subject of which is the Nativity, painted in a sober style, and with great softness of touch. Though so much engaged in large representations, he occasionally painted pictures of a small size, and finished them as delicately as if they were miniatures, usually enriching the back-grounds with pieces of architecture, for which science he had a great predilection.

TIBALDI, Domenico Pellegrino. He was the younger brother of the preceding, and was born at Bologna, in 1540. Though he sometimes practised painting, he was more generally known as an architect and engraver. In the latter capacity he had the honour of teaching Agostino Caracci.

TIDEMAN, Philip. He was born at Hamburgh in 1657, and received his first instruction from Nicholas Raes, with whom he continued eight years; after which he went to Amsterdam, where he made the most capital works of the great masters the objects of his study. There he became the disciple of Lairesse, who employed him as his assistant in some of the most important of his works, the execution of which fully established his reputation. In the composition of poetical and allegorical subjects, he closely imitated Lairesse, and having had a classical education, he treated them with such learning, judgment, and taste, that his works became models to other artists. His most capital performances are the pictures painted in a saloon at Hoorn, representing the leading incidents in the history of Æneas, taken from Virgil. He died at Amsterdam, in 1705.

TIEPOLO, Giovanni Batista. He was born at

Venice in 1697, and studied under Gregorio Lazzarini. At first he adopted the manner of Piazetta, which he quitted for that of Paolo Veronese. Being invited to Madrid, he there painted several frescoes in the new palace, which excited against him the spleen of Mengs. Tiepolo died in that city, in 1770. In the church of St. Ambrose, at Milan, he painted a picture of the shipwreck of St. Satiro. He also etched a number of plates in a neat and spirited style.

TIEPOLO, GIOVANNI DOMENICO. This artist was the son of the preceding painter, and was born at Venice about 1725. He was instructed by his father, whom he accompanied to Spain, and died there about 1795. He is better known by his engravings than his pictures, which are mostly confined to Brescia and Madrid. He had a younger brother, named *Lorenzo Tiepolo*, who painted and engraved in the style of his father.

TILBORGH, (or TILBURGH) GILES or EGIDIUS VAN. This artist, who is, by way of distinction, called *the elder Tilburgh*, was born at Antwerp, in 1570. He painted similar subjects with old Teniers, as village amusements, peasants regaling themselves, and conversations. He died in 1632.

TILBURG, (or TILBORG) EGIDIUS (or GILES), VAN. He was the son of the above, and was born at Brussels, in 1625. He was the scholar of the younger Teniers, and painted the same subjects, such as the assem- blies of boors, fairs, feastings, corps de garde, and taverns, as also conversations. In his colouring he approached near to the manner and tints of Brouwer; but in his pencil and in his touch, he was neither so spirited, nor delicate. One of his chief excellencies consisted in the variety observable in his compositions, as it afforded a proof of the fruitfulness of his imagination. He had a competent knowledge of the chiaro-oscuro, by which he gave roundness and relief to his objects; and though in some of his pictures he is rather too dark, that imperfection is not perceivable in all his paintings, several of which are excellent. Though his works are inferior to those of his master, it is a curious fact, that they were in his life time preferred to many before them, and they are still held in much estimation in Flanders. He died in 1678.

TILLEMANS, SIMON PETER. He was born at Bremen in 1602, but it is not said by whom he was instructed. At an early age he went to Italy, where he spent many years with great reputation as a landscape painter. He was also eminent in portraiture, and being invited to Vienna, had the

honour of taking that of the Emperor Ferdinand. He died in 1670.

TILLEMANS, PETER. He was born at Antwerp, and in 1708 came to England, where he gained notice by his copies of the pictures of Borgognone and Teniers. He also painted landscapes, sea-ports, views, and huntings, but his chief excellence lay in representing horses. He was patronized by the duke of Devonshire and lord Byron: for the former he painted a fine view of Chatsworth, and the latter he instructed in drawing. He died in 1734.

TILSON, HENRY. This artist was a scholar of Sir Peter Lely, after whose death he went to Italy in company with Dahl, and resided there seven years, studying and copying the works of the great masters. His principal talent lay in painting portraits, as well in crayons as in oil. He drew his own several times, and gave one to his friend Dahl in 1686, with this incription, *Memoria per mio caro amico Enrico Tilson, fatta in Roma.* Soon after this, in a fit of insanity he shot himself, at the age of thirty-six.

TINELLI, CAVALIERE TIBERIO. He was born at Venice in 1586, and was successively the disciple of Giovanni Contarini and Leandro Bassano, whose style he followed, and whose pictures he not only copied, but at last imitated with such exactness of colouring and similarity of taste and ideas, that many of his own original compositions have been esteemed the work of that artist. He proved himself extremely well qualified for historical designs by several performances, particularly one of the Salutation; another of the Last Supper; and a representation of Paradise; in which last he introduced a multitude of figures. But finding less time requisite for painting portraits, and observing also that the work was easier, he followed it entirely, and brought it to perfection. His manner was different from other painters, for he represented those who sat to him under historical characters, and always expressed the true resemblance of his models. Thus, the portrait of David Spinelli he painted as Marc Antony, and his wife as Cleopatra preparing to drink the dissolved pearl; and beautiful young females he described in the forms of Aurora, Hebe, or other poetical deities and nymphs, which rendered his portraits abundantly more estimable. On receiving some of Tinelli's pictures, Louis XIII. of France sent him the order of St. Michael. He lived highly respected at Florence, but by some domestic misfortunes his mind was so depressed, that in one of his distracted moments, he opened a vein, and expired in 1638.

TINTI, Lorenzo. This artist was born at Bologna in 1634, and studied painting under Giovanni Andrea Sirani, whose style he adopted. There are some altar-pieces of his at Bologna, particularly a Scourging of Christ, in La Madonna del Piombo; and the Virgin and Child, with Saints, in St. Tecla. He also etched several plates. He died about 1700.

TINTORETTO, Giacomo. The paternal name of this celebrated painter was Robusti, but he was distinguished by the appellation of *Tintoretto*, on account of his being the son of a dyer. He was born at Venice in 1512, and became the disciple of Titian, who was so jealous of his extraordinary powers that he dismissed him from his school. Tintoretto, however, was at that time sufficiently qualified to pursue his studies without any director, and therefore applied himself to design after the works of Buonaroti, and to acquire elegance of taste, by a more intimate knowledge of the antique. While with his master he made accurate observations on the colouring of that great genius, till he discovered the true principles by which he had arrived at such a degree of excellence; hence in his best works one may discern a manner that strongly resembles the colouring of Titian, and a style of design similar to Buonaroti. Tintoretto now formed the plan of establishing a new school of art, by uniting the beauties of the Venetian harmony of colours with the Florentine dignity of design. The idea was noble, but though he partly succeeded, he failed in carrying his project to perfection, by the want of patience in the exercise of his talent. No less fertile in conception than prompt in execution, his works rose with magical illusion under his rapid pencil. He gave a memorable proof of this expedition in the picture painted by him for the confraternity of St. Roch. The members of that society having desired Paolo Veronese, Tintoretto, Salviati, Zucchero, and Schiavone, to make designs for a picture of the apotheosis of their founder, that they might choose the best, Tintoretto finished his picture entirely, and fixed it in the appointed place before any of the other artists had completed their sketches. From this transaction he was called the Furious Tintoretto, and the Lightning of the Pencil. Sandrart says that he frequently painted his pictures without any preparatory outline, as if he only sported with his pencil, so that he seems to have executed his ideas almost as quick as he conceived them. In short, he worked so fast, and at so low a price, that very few of the other painters could get employment. His knowledge of the best principles of the art was very extensive; but he had too

much fire to be at all times discreetly directed by his judgment. His application was incessant, and by his general conduct he appeared rather ambitious of acquiring glory than riches. Yet he often injured his fame, by proportioning his work to the poorness of the payment; and by not sufficiently considering, that many of his slight and ill executed pictures would subsist to the discredit of the artist, when the cause of his putting such indifferent works out of hand might be forgotten. This justified the remark of Annibale Caracci, that if Tintoretto, in some of his performances, was equal to Titian, he was, in others, inferior to himself. His manner of painting was bold, with strong lights opposed by deep shadows; his pencil wonderfully firm and free; his disposition good; his execution easy; and his touch lively and full of spirit. His local colours are true and well understood, and the carnations of his best pictures approach near to those of Titian. De Piles esteems his colouring as more true and sanguine than that of Paolo Veronese; and Fresnoy, who was an incomparable judge, is no less lavish in his praise. The government of Venice appointed him to paint, in one of the state apartments, the representation of the victory gained over the Turks in 1571; and though the design was large, and a multitude of figures were introduced, yet the whole was completely finished in one year. Equal, in several respects, to Titian or Veronese, he certainly wanted that dignity of character observable in the works of the former, and the grace and richness of composition, which distinguish those of the latter. He had great variety in his attitudes, some of which are excellent; but others are contrasted to extravagance, though those of his women are generally graceful, and the heads are designed in a fine taste. Algarotti observes, that Tintoretto is no way inferior to any of the Venetian artists in those pictures which he painted with an intention to display his talents; and this he exemplifies in the Martyrdom, or Miracolo del Servo, now preserved in the school of St. Mark, at Venice. In that picture we see design, colouring, composition, life, expression, and the effects of light and shadow, all carried to the highest pitch of perfection. That painting had scarcely made its appearance in public, when all persons seemed to be in love with it; and Aretine himself, though so cordial a friend to Titian, wrote to Tintoretto, that this piece had extorted the applause of all who saw it. "The scene," says he, "appears rather true than feigned; and happy would you be, if, instead of being so expeditious, you could prevail on yourself to be a little more patient." A fine sketch of this famous picture, and reputed to be the original one,

was brought into Ireland, with many capital paintings, by the old Duke of Ormond, from whence, at the sale of that nobleman's property, it came into the possession of the author of this book. The painting itself is in the Louvre at Paris. Most of the grand performances of Tintoretto are in the palaces, churches, and convents at Venice, particularly the admired picture of the Crucifixion, in the Scuola di St. Rocco; the Marriage of Cana, in the Sacristy of St. Maria della Salute; the Assumption, in the church of the Crucifixion; and the Resurrection, in St. Roche. At the Escurial, in Spain, are two admirable pictures painted on canvass, with figures as large as the life. The subject of one is, Our Saviour washing the feet of the Apostles; and the other Queen Esther fainting in the presence of Ahasuerus. Several of his works are preserved in the collections of the English nobility and gentry, and some are in the royal collections of England and France. Tintoretto modelled in wax and clay, and studied anatomy, to make himself master of the human body in all its varieties of form and attitude. He painted portraits also well, and etched one of the Doge Pacali Ciconia. He died in 1594.

TINTORETTO, MARIETTA. She was born at Venice in 1560, and was instructed in the art of painting by her father, Giacomo. She showed an early genius to music as well as to painting, and performed remarkably well on several instruments; but her predominant inclination to the art in which her father was so eminent, determined her to quit all other studies, and apply herself entirely to it. By the direction of Giacomo, she studied design, composition, and colouring; and drew after the antiques and finest models, till she had obtained a good taste and great readiness of hand. But though she was well qualified to make a considerable appearance in history, she devoted her talents wholly to portrait painting. Her father, who was accounted little inferior to Titian, if not his equal in that line, took great pains to direct her judgment and skill in that branch of the art, till she gained an easy elegance in her manner of design, and an admirable tint of colour. Her pencil was free, her touch light and full of spirit, and she received deserved applause, not only for the beauty of her work, but for the exactness of resemblance. Most of the nobility at Venice sat to her, and she was solicited by the Emperor Maximilian, Philip II. King of Spain, and by the Archduke Ferdinand, to visit their courts; but such was her affectionate attachment to her parent that she declined these honours, and continued at Venice, where she married, but died young in 1590.

TINTORETTO, DOMENICO. He was the son and dis-

ciple of Giacomo, and was born at Venice in 1562. Though instructed by his father, he was far inferior to him in invention and style of composing historical subjects; yet he distinguished himself as a painter of portraits, and finished a number of pictures for personages of high distinction. He died in 1637.

TISCHBEIN, JOHN HENRY. He was born at Heyna, near Hesse Cassel, in 1722, and was the scholar, first of an artist named Vries, and afterwards of Carlo Vanloo. On leaving that master he went to Venice, where he greatly improved himself under Piazetta. He painted historical subjects with credit, and was patronized by the landgrave of Hesse Cassel. Besides painting, he also etched with reputation. He died about 1782. His son, *John Henry Tischbein*, called by way of distinction, the *Younger*, was born at the Hague in 1751. He distinguished himself in landscape, and also engraved several plates after great masters.

TISI, *see* GAROFALO.

TITI, SANTI DI. He was born at Citta di St. Sepolcro, near Florence, in 1538, and at first was the scholar of Bastiano, a painter of no reputation; but afterwards being placed with Agnolo Bronzino, he soon gave proofs of his noble talents, and showed himself superior to all his companions. He next went to Rome in order to enrich his mind with more elevated ideas, by studying the antiques. While there, he was indefatigable in his pursuits; he acquired an admirable taste of composition and correctness of design, so that he was esteemed one of the best painters of his time. His merit became distinguished, and the works which he executed for the cardinals and nobility raised his reputation so high, that he was requested to return to Florence, where he painted a number of designs. His genius was not limited to history; but he was equally excellent in portraits, of which he finished many that were much admired for their faithful resemblance, and beautiful colouring. He was an honour to the Florentine school, and was applauded for the lightness and freedom of his hand, his force of colour, and the grandeur of his style. Among the pictures painted by him at Florence, there is a capital design in the palazzo Corsini, representing the Baptism of St. John, in the manner of Albano. It is exquisite in taste, and exceedingly correct; the heads are fine; those of the female figures are well dressed; and the whole is finished with extraordinary neatness. In the church of St. Croce, at Florence, is a picture of Christ, with the disciples at Emmaus, and in the cathedral of Vol-

terra, is the Resurrection of Lazarus. He died at Florence, in 1603.

TITI, Tiberio. He was the son and disciple of the preceding, and was born at Florence in 1578. The branch of the profession which he principally cultivated was painting portraits, and he had also a peculiar method of drawing small ones with lead, which were much admired. A collection of the last is in the Florentine gallery. But though his talent lay in portraiture, yet, when desired to finish a picture of the Last Supper, which his father had begun, he imitated the manner, touch, and tone of colouring so exactly, that it gained him general applause. The Prince de Medici employed him continually, and allowed him an honourable pension. Tiberio is said to have died of grief for the loss of his brother *Orazio*, who was also an excellent artist, in 1637.

TITIAN, Tiziano Vecelli, called *Da Cadore*. The Chronological Tables, and the authors of the Abrégé de la Vie des Peintres, following Ridolfi, fix the birth of this illustrious painter in 1477, thus making him ninety-nine at his death; but as Giorgione was certainly older than Titian, and was born in 1478, it seems clear that Vasari and Sandrart, are to be depended upon, who give 1480 as the date of his birth. His native place was the Castle of Cadore, in Friuli, but at the age of ten he was removed to the care of an uncle at Venice, who perceiving his genius for painting, placed him first under Sebastiano Zuccati, and next with Giovanni Bellini. By the instructions of these masters, and more by his own genius, he made a surprising progress; and in the school of Bellini, adopted and imitated his manner so exactly as to rouse his jealousy. At the age of eighteen, he painted a portrait of a nobleman named Barbarigo, which procured him great applause. Another extraordinary performance of his, was a picture of Christ paying the Tribute Money, painted in competition with Albert Durer, and finished in the minute manner of that artist. Hitherto the style of Titian was laboured, and characteristic of the school in which he had been bred; but, on seeing the works of Giorgione, he resolved to change his own manner for one more free and natural. He formed an acquaintance with Giorgione, and they painted for some time in conjunction, but at last the friendship was dissolved through jealousy, and was never after renewed. The first pictures executed by Titian, in his improved style, were, one of the Angel Raphael conducting young Tobias; and the other a Presentation in the Temple. On the death of Giorgione in 1511, Titian rose rapidly in reputation, and soon after was invited to Ferrara, where he painted for Duke

Alfonso his famous picture of Bacchus and Ariadne, and while there formed an intimacy with Ariosto, whose portrait he drew, and the poet in return commemorated him in his Orlando. In 1523, the senate of Venice employed Titian to adorn the hall of council with a representation of the battle of Cadore, fought between the Imperialists and Venetians. This picture was afterwards destroyed by fire. The next great work of Titian was the painting of St. Peter, in the church of St. John and St. Paul, at Venice, which masterly performance the French spoliators carried off at an early period of the Revolution. Considering how high Titian stood at this time, and the numerous engagements which he received, it is difficult to believe that his circumstances could be so narrow as we are told. Yet it is said, that he was actually in a state of poverty in 1530, when Peter Aretine recommended him to the Emperor Charles V. who was then at Bologna, to be crowned by Pope Clement VII. Titian went thither, and painted the portrait of the emperor, for which he was liberally rewarded. From thence he was invited to the court of the duke of Mantua, whose portrait he painted, and also a set of the twelve Cæsars for the grand saloon of his palace. In 1548 he went to Rome, where he was lodged in the Belvidere, and painted the portrait of Pope Paul V. sitting between the Cardinals Farnese and Prince Ottavio. Here he likewise painted his picture of Danaë, which attracted the notice and applause of Michel Angelo, who lamented that Titian had not studied the antique as accurately as he had nature, in which case his works would have been inimitable, by uniting the perfection of colouring with correctness of design. Having completed his engagements at Rome, he was invited to Madrid by Charles V. and arrived there at the beginning of 1550. There he continued three years, during which period he painted a number of fine pictures, for which he was handsomely rewarded, and had the honour of being created a knight of the order of St. Jago. The emperor distinguished him also by his personal friendship, and frequently visited him when at work. On one occasion, the pencil fell out of his hand, and Charles took it up, saying, as he presented it to the astonished artist; "It becomes Cæsar to serve Titian." Nor did Philip II. though more austere than his father, show less regard to Titian, who painted for him several large pictures, one of the finest of which was the Sleeping Venus. This admirable piece was presented by Philip IV. to Charles Prince of Wales, when he visited Spain in 1628; but it was purchased again by the Spanish Ambassador, at the sale of the royal collection in England, and

sent back to Madrid. Velasco says, that when the palace of the Pardo was burnt, the king impatiently asked if the Titian Venus had escaped, and being told that it was safe, he replied, "Then every other loss may be supported." Titian left Spain in 1553, and returned to Venice; from whence, however, he was soon called to Inspruck, to paint the portraits of Ferdinand, King of the Romans, his consort, and family, all in one picture. Though he was now advanced in years, his powers continued unabated, and this groupe was accounted one of his best productions. Afterwards he declined, and his works began to show marks of age, but his setting was that of the sun with dignified splendour. After a life laboriously devoted to his profession, and extended to the uncommon period of ninety-six years at least, he died of the plague in 1576. There were four varieties in the style of Titian. His first pictures were laboured and hard; but he soon acquired a bold and free style, which he continued to improve by practice, till he reached that elegance which gave him the preference over his contemporaries, and which he never entirely lost, even in his old age; though the works he then produced were of necessity very inferior to those executed by him in the fulness of his strength. "Raffaelle and Titian," says Sir Joshua Reynolds, "seem to have looked at nature for different purposes, they both had the power of extending their view to the whole, but one looked for the general effect produced by form, the other as produced by colour. We cannot refuse to Titian the merit of attending to the general form of his object, as well as colour, but his deficiency lay, a deficiency at least when he is compared with Raffaelle, in not possessing the power like him, of correcting the form of his model, by any general idea of beauty in his own mind." The excellence of Titian was not so conspicuous in the historical subjects which he painted, as in his portraits and landscapes, in both which he was unrivalled. Yet if he did not equal the great masters of the Roman school in design, he took care to dispose his figures in such attitudes as showed their beauty. His masculine forms are not equal to his females and children, for his talent lay in tender and delicate expression. His landscapes are universally allowed to be above all praise; whether we consider the forms of his trees, the grand ideas of nature which appear in his scenery, the truth of his distances, the mellowness of his pencil, or the harmony of his colouring. It was his custom to repeat the same subject, sometimes with his own hand, but oftener by his scholars; yet he always retouched their performances, and frequently added the back ground, so as to make the pictures painted

by them have the look of originals. It would be difficult to enumerate his works. In the Escurial is an admirable picture of the Last Supper; at Milan, is one of Christ crowned with thorns, full of grace and dignity, admirably coloured, and sweetly pencilled. In the Angerstein collection, are three of his pieces, a Concert; a Ganymede; and Venus and Adonis. Titian, to his other accomplishment, added that of engraving both on copper and in wood.

TITIANO, GIROLAMO IL. This artist, whose family name was *Dante*, was a disciple of Titian, in whose school he continued several years, and by his works proved that he had thoroughly imbibed the taste of his master. He copied and imitated the works of Titian with such accuracy, that the paintings of the one were frequently taken for those of the other, and yet the poverty of Girolamo was as remarkable as his reputation was great. Among his original performances, one of the finest is a picture of the two Saints Cosmo and Damiano, in the church of St. Giovanni, at Venice.

TOCQUE, JEAN LOUIS. This artist was born at Paris in 1696, and studied successively under Bertin and Rigaud. He practised portraiture, and obtained a seat in the academy of Paris, after which he went to Petersburg, where he was appointed painter to the empress. He died in 1772.

TOEPUT, LOUIS. He was born at Mechlin in 1550, and at an early age went to Italy, where he obtained a great reputation as a painter of landscapes, fairs, and markets. He died about 1614.

TOL, DOMINICK VAN. This Dutch artist is only known as a close copyist and imitator of his uncle, Gerard Douw. His works are inferior to those of his preceptor, yet some of his conversational pieces and domestic subjects are neatly executed and well coloured. He was living in 1680.

TOLEDO, JUAN DE. This Spanish painter was born at Lorca, in Murcia, in 1611. He was the son of an obscure artist, from whom he learned the principles of painting, and then went to Naples, where he had Aniello Falcone for his preceptor. He afterwards removed to Rome, and formed an acquaintance with Cerquozzi, whose style he adopted, and became eminent as a painter of battle and sea pieces. He also distinguished himself in history, and several of his works are to be met with in the churches of Madrid and Murcia. He died in 1665.

TOMBE, NICHOLAS LA. This artist was born at Amsterdam in 1616, but went to Rome when very young, and studied there many years. It was his constant rule to observe

nature; and to design after those elegant remains of antiquity which are in the villas about Rome, as well as in the city. His usual subjects were conversations, assemblies of both sexes, habited in the mode of the country; besides which he painted portraits. In all his designs he was fond of introducing caves, grottos, ruins, or antique sepulchres, wherever his subject would admit of them; and he rendered his situations agreeable by the beauty of his distances, as also by a multitude of small figures, which were touched with great spirit. He died at Amsterdam in 1676.

TOMKINS, WILLIAM. This English painter was born in London about 1730. In 1763 he gained the second prize given by the Society for the Encouragement of the Arts, Manufactures and Commerce, for a landscape, and on the institution of the Royal Academy, he was elected an associate. His patron was the earl of Fife, for whom he painted some views of his estate in Scotland. He died in 1792, leaving four sons, two of whom became respectable artists.

TOMS, PETER. This artist was the son of an engraver in London, and the pupil of Hudson. Although he might be considered as a portrait painter, his chief excellence lay in drapery, and in that department he was much employed by Sir Joshua Reynolds. On the foundation of the Royal Academy he was chosen one of the members; and he had also a situation in the Herald's Office. When the Duke of Northumberland went to Ireland, Mr. Toms repaired to Dublin, in hopes of being employed as a portrait painter, but was disappointed. This mortification, with other losses, preyed upon his spirits, and he put an end to his life in 1776.

TONI, MICHEL ANGELO. This artist was born at Bologna in 1640. He painted in miniature, and was very happy in his imitations of the great masters. He died at Bologna in 1708.

TOORNVLIET (or TORENFLIET), JAMES. He was born at Leyden in 1641, and was instructed there in the elements of painting, but by whom is not mentioned. After practising portraiture for some years he travelled to Rome with Nicholas Rosendaal, and there studied the works of Raffaelle with such success, that his reputation was soon established. From thence he went to study the art of colouring at Venice, where he continued three years, enjoying the favour of the nobility, who gave him free access to their collections. He designed his subjects with ease, and his composition was in the taste of the Italian school. He generally painted por-

traits in conversations, and was remarkable for the judicious disposition of the figures, the correctness of his design, and the agreeable style of his colouring. This improvement, however, did not make him popular on his return to Holland. It was thought, that by endeavouring to imitate the great masters of Italy, though his design might be correct, it had the appearance of being more servile, and less original. He died in 1719.

TORELLI, CESARE. He was born at Rome in 1502, and studied under Giovanni de Vecchi. Pope Sixtus V. patronized him, and by the order of that pontiff, he executed several works in the Vatican, in the Scala Santa, and St. John de Lateran. In the church of La Madonna del Orto, he painted in fresco two Sybils of a large size. He also worked in mosaic.

TORELLI, FELICE. This artist was born at Verona in 1686. He painted historical subjects in the manner of Baroccio, with great vigour and correctness. He died in 1717.

TORNIOLI, NICOLO. He was a native of Sienna, and lived at Bologna about the year 1650. His principal works are Cain and Abel; and the Wrestling of Jacob; in the church of St. Paul, at Bologna.

TORRE, FLAMINIO. He was born at Bologna in 1621, and learned the first rudiments of the art from Cavedone; but accomplished himself in the school of Guido. His colouring was bold, but mellow; the management of his tints showed great judgment, and he had a light, clean manner of pencilling. His most remarkable excellence, however, lay in his copying the works of the great masters, so as to make it difficult to distinguish his paintings from the originals. There are some of his own compositions in the churches at Bologna, particularly a Descent from the Cross. Torre also produced some etchings. He died in 1661.

TORRENTIUS, JOHN. He was born at Haerlem in 1589, and was so well instructed, that without quitting his own country he became an admirable painter. At first setting out, his subjects were generally objects of still life; tables furnished with books, either open or closed; vases filled with flowers; tables covered with carpets, on which were placed standishes, pens, and hour-glasses, exceedingly high finished, and on account of their resemblance valued at a great price. Sometimes he painted conversations; which were admired for their tone of colouring and charming execution. While he continued to paint such subjects, he

lived in affluence, and was much respected. But unhappily, he not only grew dissolute in his morals, but equally so in his style of design; his imagination became infected by his debaucheries, and he prostituted the most delicate pencil, and the sweetest colouring, to the worst and most depraved purposes. From that time his favourite subjects were naked figures, represented in attitudes offensive to modesty, and often most infamously obscene. His friends exerted every argument to reclaim him; but their expostulations proved ineffectual. At last, by instituting a private conventicle, as a meeting for a society of Adamites, he rendered himself obnoxious to the magistracy, and being brought to trial, several of his pictures were produced, and the most satisfactory evidence given of his presiding in that infamous assembly. As he peremptorily denied that he was either the painter of the pictures, or the contriver of the meeting, he was condemned to the torture; his lewd paintings were burned by the executioner, and he was finally sentenced to imprisonment in the house of correction for twenty years. He endured the torture with a firmness worthy of a better cause; and after a short confinement, was released at the request of the English Ambassador, on which he went to London, where he resided a few years, till the profligacy of his manners brought him into such disrepute, that he returned to Amsterdam, where he died in obscurity and contempt in 1640. Sandrart, and after him Weyermans, affirm that he died under the torture, but Houbraken, who had carefully read the authentic account of him at Haerlem, written by Schrevelius, is certainly entitled to most credit.

TORTEBATE, Francis. This French artist was born at Paris in 1616. He was the scholar, and became the son-in-law of Simon Vouet. His talent lay in portraiture, besides which he practised engraving in a good style. He died at Paris in 1690. His son, *John Tortebate*, was born in 1652, and died in 1718. He was also a good painter of portraits.

TOURNIERES, Robert. This French artist was born at Caen, in 1676, and was instructed at Paris, by Bon Boullongne. He became a good painter of history and portrait; but quitted the large size, which he followed some time, for small pictures, in the manner of Schalken and Gerard Douw. He became director of the academy at Caen, and died there in 1752.

TRABALLESI, Francesco. He was born at Florence about 1580, and studied at Rome, where he settled, and became distinguished by his genius. In the Chiesa de Greci,

are two altar-pictures by him, one of the Annunciation; and the other Christ disputing in the Temple.

TRAINI, FRANCESCO. He was a native of Florence, and the scholar of Andrea Orcagna, who died in 1389. Traini was the best artist of that school; and there was a picture in the church of St. Catherine, at Pisa, representing St. Thomas Aquinas, which far surpassed the works of his master. He died about 1430.

TRASI, LODOVICO. He was born at Ascoli, in 1634, and had Andrea Sacchi for his preceptor, at the same time that Carlo Maratti was in the same school, from whom Lodovico obtained much information. In his small pictures he imitated Carlo, but his larger ones are more in the style of Sacchi. There is a fine oil painting by him of St. Nicholas, in the church of St. Christopher, at Ascoli; and in the cathedral are some of his frescoes. He died about 1700.

TRAVI, ANTONIO. This artist was born at Sestri, in the state of Genoa, in 1613. He was at first a colour grinder to Bernardo Strozzi, who gave him some lessons in design, and he afterwards learned to paint landscape under Godfrey de Wael. He gained credit in his department, and his pictures are deemed worthy of reception into the choicest collections. On account of his deafness he obtained the name of *Il Sordo di Sestri*. He died in 1668.

TRENTO, ANTONIO DA. He was born at Trent, in the territory of Venice, about 1508, and studied under Parmegiano, who recommended him to quit painting for engraving on wood, in the manner called chiaro-oscuro. His pictures therefore, are less known than his prints, which are valuable.

TREMOLLIERE, PETER CHARLES. He was born at Cholet, in Poictou, in 1703, and was the disciple of John-Baptist Vanloo, the Elder; under whom he studied till he had gained several prizes in the academy at Paris. He was then sent to the French academy at Rome, where he resided some years, and qualified himself to return home with credit. By his countrymen he is accounted a very eminent artist; they say that he had an elevated genius, a grand style of composition, and a correct manner of designing; that the disposition of his figures was highly commendable, and that he gave them an agreeable and graceful turn, but that his colouring was weak. He painted several altar-pieces at Lyons, and other cities of France, and the year before his death he was employed to execute designs for tapestry, by order of the king; but he died in the prime of life, and in the height of his reputation, when he had sketched only one

subject, the description of the Golden Age, and left it unfinished at his death in 1739. He was admitted into the Academy three years before his death, on which occasion he presented a picture of Ulysses in the island of Calypso. At Lyons, in the church of the Carmelites, he painted three fine pictures, the subjects of which were the Nativity; the Wise Men's Offering; and the Presentation in the Temple.

TRESHAM, HENRY. This excellent artist was a native of Ireland, which country he left at an early age, and went to Italy, where he resided some years, during which he carefully studied the antiques, and works of great masters. From thence he came to London, and was admitted into the Royal Academy. He had much facility of composition, and his fancy was well stored with materials; but his oil pictures are deficient in that richness of colouring and spirit of expression for which the Venetian school is so eminent. His drawings with pen and ink, and in black chalk, however, evince uncommon ability; the latter especially being executed with a spirit, boldness, and breadth which are not often to be found in such productions. For the splendid Shakspeare of Boydell he painted three pictures, one for the large, and two for the small edition; but all three were illustrative of scenes in the same play, that of Antony and Cleopatra. When Messrs. Longman and Co. commenced their splendid publication of engravings from the works of great masters, the superintendance of it was committed to Mr. Tresham, who also obtained an annuity of three hundred pounds for life from the Earl of Carlisle, in return for a collection of Etruscan vases, which he bought for one hundred pounds only! Mr. Tresham was the author of three poems, one entitled, the Sea-sick Minstrel; the second, Rome at the Close of the Eighteenth Century; and the third, Britannicus to Buonaparte. He died June 17, 1814.

TREVISANI, CAVALIERE FRANCESCO. This painter was born at Trieste in 1656, and received his first instruction from his father Antonio Trevisani, an architect; after which he was taught the principles of design and colouring by a Flemish painter, whose name is not recorded; but he is represented as an artist of merit, for his excellence in pictures of a small size, of which the subjects were spectres, incantations, or enchantments. Though Trevisani did not admire the ideas of his master, he was so far benefited by his lessons as to produce a design in the same taste and style, which was accounted a surprising effort of genius for a boy not above ten years of age. He was next placed with Antonio Zanchi, who had a whimsical style of painting,

peculiar to himself, to which Trevisani soon adapted himself, both in colouring and composition. On obtaining more experience, his ideas were too elevated to be confined to such a taste of design; and therefore he applied himself to study after the best masters of the Venetian school; and by this means fixed his reputation on a permanent basis. At this period a Venetian lady of noble family fell in love with, and married him; but fearing the consequences, the lovers thought it prudent to retire to Rome. Here Trevisani found a patron and protector in Cardinal Chigi, who employed him in several works, and thus gave him an opportunity of displaying his talents to advantage. The duke of Modena, who then resided at Rome as ambassador from the king of Spain, having purchased some of the paintings of Trevisani, engaged him to copy several capital pictures of Corregio, Parmegiano, and Paolo Veronese, which he performed in so admirable a manner, that it procured him the honour of knighthood. After the death of Cardinal Chigi, Trevisani met with another powerful friend in Cardinal Ottobuoni, who employed him to adorn his gallery, for which he painted a celebrated picture, representing the Murder of the Innocents. The number of commissions which he received compelled him to work almost without intermission, nor did any person of consequence pass through Rome, without endeavouring to procure some piece of his hand, either of portrait, history, architecture, landscape, animals, or flowers, all which subjects he painted with equal readiness and excellence. To unbend his mind from the fatigue of his profession, he associated with a few ingenious friends, and had a small elegant theatre erected in his house, where comedies were performed. While painting a picture of St. Michael, for Naples, he was suddenly attacked with a complaint in the throat, which carried him off in 1746. Trevisani had great freedom of hand, a lofty genius, and a noble style of composition, his figures were generally correct and graceful, and his tints were uncommonly clear, bright, and beautiful. Notstanding his great age, he preserved the same delicacy of colouring to the last period of his life, nor was the elegance of his design perceptibly impaired by his years. Pope Clement XI. appointed him to paint one of the prophets in St. John de Lateran; and the Four Quarters of the World, in the cupola of the cathedral at Urbino. At Rome are his pictures of the death of Joseph; and the Virgin weeping over the instruments of the passion.

TREVISANI, ANGELO. He was a native of Venice, and practised both portraiture and history. In the latter

department he painted a fine altar-piece in the church of La Carita, at Venice. He lived about 1760.

TREVISI (or TREVIGI), GIROLAMO. This artist was born at Trevigi, in 1508. He studied at Rome, where he chose the works of Raffaelle for his model, and if he did not reach the grand style of that incomparable master, he at least acquired one that was graceful and correct. After residing some time at Bologna, where he painted the history of St. Anthony of Padua, in the church of St. Petronio; and the Presentation of the Virgin, in that of St. Salvatore; he came to England, and was pensioned by Henry VIII. who employed him in the threefold capacity of painter, architect, and engineer. In the latter character he accompanied the king to the siege of Boulogne, where he was killed by a cannon shot in 1544.

TRISTAN, LUIS. This Spanish artist was born near Toledo in 1594, and became the disciple of Domenico Greco, to whom he proved superior in correctness of drawing, and purity of taste. It does not appear, however, that Domenico had any jealousy on this account; so far from it, he took early notice of his talents, and brought them into view with all the advantages in his power, as the following circumstance shows: the monks of La Sista had applied to Domenico for a picture of the Last Supper, but the painter being unwell, declined the commission, and recommended Tristan, who accordingly was employed, and when the picture was delivered, no fault was found, except in regard to the price, which was two hundred ducats. The matter being referred to Domenico, he was taken in a coach to the convent, where, as soon as he had deliberately surveyed the picture, he turned to his disciple, and lifting up his crutch, exclaimed against him for disgracing the art by demanding two hundred ducats for such a picture. The triumph of the fathers upon this decision was soon reversed, when Domenico ordered his disciple to roll up the picture, and take it back to Toledo, for that he should not leave it there for five hundred ducats. Vexation now took possession of the monks, and their complaints were changed to intercessions, so, after a sufficient atonement, the money was paid, and the picture surrendered to the refectory and oblivion. Some of the other works of this painter are in the cathedral, and church of St. Clara, at Toledo, where Velasquez was so much impressed by them, that he immediately altered his style in imitation of Tristan. He died at Toledo, in 1649.

TRIVA, Antonio. He was born at Reggio in 1626, and had Guercino for his instructor. He became distinguished as a painter of history, and his pictures in the churches of Reggio and Piacenza were celebrated in verse by Boschini. It was more fortunate for him, however, to have obtained the patronage of the duke of Bavaria, at Munich, where he died in 1699.

TROGER, Paul. This German artist was born at Zell, in 1695, and studied under Giuseppe Alberti, at Fiume, in the Venetian Territory. He then settled at Vienna, where he obtained the directorship of the academy. Troger painted history with distinction, and he also engraved some prints in a spirited style. He died about 1760.

TROOST, Cornelius. He was born at Amsterdam, in 1697, and was the disciple of Arnold Boonen; but he perfected himself in the knowledge of his art by the study of nature. He sometimes painted historical subjects, scenes taken from comedies, and also conversations in a very agreeable style. But his chief excellence lay in portraiture, and he was engaged to paint those of the directors of the college of physicians at Amsterdam, as large as life, and at full length, in one piece; which picture established his reputation, and procured him much employment. His most capital performance, however, is the picture in the surgeons' hall, at Amsterdam, representing the principal persons of that profession sitting at a table, on which is placed a subject prepared for dissection; while the professor appears as if explaining the parts previous to the operation. The figures are well designed and have a good relief, the habits are suitable to the fashion, and the whole has great harmony. Troost was also much applauded for the portrait of Boerhaave, which is placed in the anatomical hall. His conversations were in some respects commendable, but he was censured for indulging too great an indelicacy and licentiousness in his compositions. He also engraved prints, chiefly in mezzotinto. He died in 1750.

TROTTI, Cavaliere Giovanni Batista. He was born at Cremona, in 1555, and received his professional education in the academy of Bernardino Campi. Being employed by the duke of Parma at the same time with Agostino Caracci, a competition arose between the two artists, but with such a near approach to equality, that Agostino, on gaining the victory, said he had found in Trotti a hard bone to crack; whence our painter obtained the name of *Il Melosso*. He studied the works of Corregio, and imitated

the lively manner of Bernardo Gatti, yet he was too much of a mannerist. His principal performances are the frescoes in the cupola of St. Abbondio, and in the palazzo del Giordani, at Parma, for which he was knighted. He died about 1612.

TROY, FRANCIS DE. He was born at Toulouse in 1645, and received his first instruction from his father, Nicholas de Troy, a painter of little repute; but at the age of seventeen he became the diciple of Nicholas Loir, at Paris, under whom he made great improvement. He began his career with historical subjects, which gained him credit; but his genius more strongly inclined him to portraits, and in that style he received great assistance from Claude le Fevre. In 1674 he was admitted into the academy, and having at his introduction presented an historical picture representing Mercury and Argus, it was received with such public approbation, that he was immediately engaged to paint a number of sacred as well as profane subjects, and in particular, one noble composition in the church of St. Genevieve, representing the magistrates of Paris invoking the aid of that saint. He also finished a picture of Dido and Æneas for the duke of Maine, designed in a very elegant style, and containing above fifty figures, as large as life. It was well composed and finely coloured. Louis XIV. sent him to the court of Munich to paint the portrait of Anna Maria Christina, Dauphiness of France; and on his return he received the highest encomiums for the beautiful colouring, and exquisite finishing of the picture. His own portrait is in the Florentine gallery. He died in 1730.

TROY, CHEVALIER JOHN FRANCIS DE. He was the son of the preceding, and was born at Paris in 1676. Having received instructions in design and colouring from his father, he travelled to Italy to finish his studies; and on his return to Paris was elected into the academy. On the first public exhibition of his works they were generally admired, and the best judges of the art commended the taste, colouring, invention, neatness of finishing, and happy union of simplicity and grandeur, which appeared in his compositions. Louis XIV. employed him to make a set of cartoons for tapestry, the subject of which was the history of Esther. This work gave such satifaction, that the king honoured him with the order of St. Michael, and afterwards appointed him director of the academy at Rome, which station he filled with dignity. He had a fruitful invention, and an extraordinary readiness in his manner of handling; his touch was free and firm, his colouring extremely pleasing, and in all

his designs he showed a natural and just expression, as well of the motions of the limbs as of the passions of the mind. He also painted portraits; and his own, by himself, is in the gallery at Florence. He died in 1752.

TROYA, Felix. This artist was born at St. Felipe, near Valencia, in 1660, and studied under Gaspar de la Huerta. He painted historical pictures with great credit in regard to colouring and imposing effect, though the design is in general defective. He died at Valencia in 1731.

TROYEN, Rombout Van. This artist was born at Antwerp, in 1600. Some writers say that he was never out of his own country, while the editor of the Chronological Tables asserts as positively that he went to Italy; which seems to be established by his works, for he usually painted caves, grottoes, and the vestiges of ancient edifices which are in the environs of Rome, unless he took the ideas from sketches made by other artists. Into these pictures he always introduced some historical subject, taken from sacred or poetical history. In his small pictures, which are his best, he had great neatness in his touch, firmness in his pencil, and transparence in his colouring, but he was not correct in his figures, nor were all his works of equal estimation. His colouring is, in general, far from being pleasing, some of his pieces have too much yellow, and in others his browns create obscurity, yet occasionally his execution is remarkably good and his perspective agreeable. He died in 1650.

TUCARRI, Giovanni. This Sicilian artist was born at Messina in 1667, and learned the elements of painting from his father, who was but indifferently qualified for the office of teacher. The son, however, by his exertions acquired a remarkable skill in painting battles; and his facility in execution was wonderful. He died in 1743.

TULDEN (or Thulden), Theodore Van. He was born at Bois-le-duc, in 1607, and was the disciple of Rubens, who soon discerned his talents, and employed him as one of his assistants in the grand designs which he finished in the Luxembourg gallery. At first he was fond of painting cheerful subjects, as fairs, kermesses, conversations, and the diversions of peasants, in the manner of Teniers; but his greatest excellence appeared in his historical compositions. These are intirely in the style of Rubens, and are extremely similar, as well in respect to the ideas as the colouring, nor are they much inferior to him. This painter was remarkable for painting in small as well as in large, his genius being happily adapted to both; in the former he was ingenious,

and in the latter elevated. He had a thorough knowledge of the chiaro-oscuro, and by that means gave force to his figures and life to his colour; but in his drawing he was less correct than his master. He was frequently employed to insert small figures in the works of Stenwyck, Neefs, and other artists. While at Paris he painted twenty-four pictures in the church of the Maturins, illustrative of the life of the founder. In his own country his principal works are St. Sebastian, in the church of the Bernardines, at Mechlin; and the Assumption of the Virgin, in that of the Jesuits, at Bruges. He died in 1676. His etchings are numerous.

TURA, COSIMO (or COSMO), DA FERRARA. He was born at Ferrara in 1406, and studied under Galasso Galassi. Some of his paintings are yet preserved at Ferrara, in the churches, besides which he was also much employed in illuminating missals. His oil pictures are much laboured. Of his altar-pieces the principal are, the Annunciation, and Nativity, in the cathedral; and the Agony in the Garden, in the Capuchin convent. He died in 1469.

TURBIDO (or TORBIDO), FRANCESCO, called *Il Moro*. The different accounts relative to the birth and death of Francesco Turbido are very confused, and not easily reconciled. They agree in general that he was eighty-one when he died, but some affirm that his death was in 1521, and the Chronological Tables fix his birth in 1430, and his death in 1521, which makes him ninety-one when he died. Vasari, who seems to be most worthy of credit, though he does not mention the precise year of the birth of Turbido, nor that of his death, mentions certain circumstances which may direct us to the truth. That author says, Liberale died in 1536, and bequeathed his house, &c. to Francesco Turbido, his beloved disciple, who was at that time a young man. Now, as that expression can scarcely be justified if we suppose Francesco to have been above thirty-six years of age at that time, it is probable that he was born in 1500, and died in 1581. For, as to the dates of the other authors, they are evidently false, because he outlived Liberale by many years; and as that master died in 1536, Francesco being appointed his heir could not possibly have died in 1521, fifteen years before Liberale; and for the same reason he could not have died in 1521, at the age of ninety-one, according to the Chronological Tables. He was a native of Verona, and was successively the disciple of Giorgione and Liberale Veronese. He became an admirable painter of history and portrait. In his colouring he imitated Giorgione, and his works were ap-

plauded for the sweetness, union, and harmony of the tints; but in taste of composition and design he always retained the manner of Liberale. Vasari observes, that though Turbido was but a young man at the death of his master, yet, by his personal merit, as well as by the beauty and spirit of his works, he so won the esteem and affection of Liberale, that he appointed him his heir, which acquisition of fortune enabled him to follow his profession with greater ease and satisfaction. He painted a vast number of pictures in fresco and in oil, at Verona, Friuli, and Venice. In the chapel of Santa Maria in Organo, at the latter city, is a Transfiguration by him, which is esteemed a capital performance. His portraits were both beautifully and naturally coloured, finished with remarkable care and neatness, and exhibiting all the look of real life, with a surprising resemblance of the persons represented.

TURCHI, ALESSANDRO. This artist was born at Verona in 1582, and obtained the name of *L'Orbetto* from having been employed when a boy to lead a blind beggar about the streets. From this wretched state he was rescued by Brusasorci, who by chance discerned his talent for drawing, and took him under his own direction. In a short time he equalled his master, and went to Venice, where he became the scholar of Carlo Cagliari, and having there gained a good taste in colouring, removed to Rome. Here he studied the works of the greatest masters of that school, and afterwards endeavoured to combine their taste of design with the Venetian method of colouring. He ventured also to rival Andrea Sacchi and Pietro da Cortona in some pictures which he painted for the church of La Concepzione. Several altar-pieces were executed by him at this period, particularly a Flight into Egypt, in the church of St. Romualdo; a Holy Family in St. Lorenzo; and St. Carlo Borromeo and St. Salvadore, in St. Lauro. He painted likewise cabinet pictures, some of which were on black marble; but his best works are at Verona, as the forty Martyrs; and a Pieta. He died at Rome in 1648.

TURCO, CESARE. He was born at Naples in 1510, and studied successively under Giovanni D'Amato and Andrea Sabbatini. His principal works are an altar-piece in the church of St. Maria delle Grazie, representing the Baptism of Christ; and another in the church del Gesu, the subject of which is the Circumcision. He died in 1560.

TUSCHER, MARCUS. This German artist resided several years in England, and painted portraits of a small size with reputation. In the Royal Academy there is a figure

drawn by him, and signed with his name, dated 1742. Afterwards he went to Denmark. Lord Orford says, that he was not only a painter, but an architect and engraver.

TYSSENS, PETER. He was born at Antwerp in 1625, and though it is not known who his preceptor was, he rose high in the profession, and stood next to Rubens and Vandyck in portrait and history, after whose death he became the director of the academy at Antwerp. For some time he devoted himself wholly to portraiture; but owing to some disgust he laid it aside, and applied to history with complete success. His manner of designing was grand; his compositions are full of spirit; his colouring is strong; and he usually enriched his back-grounds with architecture. His reputation was greatly advanced by an altar-piece which he painted for the church of St. James, at Antwerp; the subject of it was the Assumption of the Virgin, and the colouring and composition gained him general approbation. Another fine piece of his painting is the Death of St. Benedict, in the church of the Capuchins, at Brussels. He died in 1692.

TYSSENS, NICHOLAS. He was born at Antwerp in 1660, and was the elder son of Peter Tyssens, from whom he learned the art of painting; after which he went to Rome, where he was constantly employed by a picture-merchant. His subjects were armour, helmets, swords, guns, drums, sabres, and trophies, which he composed and grouped with great ingenuity; but without producing much effect; whence, on his return to his own country, he found no great demand for his works, which induced him to visit Dusseldorp, as the Elector Palatine was an encourager of all artists. That prince being anxious to have the best collections of paintings in Europe, sent Tyssens to purchase for him curious pictures in the Low Countries, which commission he executed to the satisfaction of his employer. Finding that his warlike subjects did not please the public, he changed his style, and painted flowers, but with no better success; upon which he took to the representation of birds, in the manner of Boel or Hondekoeter, and here he gained some reputation by the correctness of his drawing and the beauty of his colouring. He died in 1719.

TYSSENS, AUGUSTINE. He was the younger son of Petor Tyssens, and was born at Antwerp in 1662. After receiving instruction from his father, he studied the works of Berghem, and followed it closely, painting landscapes, with ruins, figures, and cattle, finely touched and expressed. He became director of the academy of Antwerp in 1691, and died there in 1722.

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UBERTINI, Francesco. This painter was a native of Florence, and died about 1557. He excelled in history, grotesque, and ornamental painting. One of his principal works is the death of St. Arcadio, in the church of St. Lorenzo, at Florence. He was much employed by the grand duke, and several of his pictures were in the Florentine gallery.

UCCELLO, Paolo, (or Mazzochi). This artist was born at Florence in 1349, and obtained the name of Uccello from his predilection for the painting of birds. He studied perspective, and reduced its scientific principles to the practice of his art; for which purpose he applied diligently to geometry, and made himself acquainted with the Elements of Euclid, by the assistance of Giovanni Maretti, a mathematician. His favourite subjects in history were those which admitted of the introduction of numerous animals, such as the Garden of Eden, Noah entering or quitting the ark, and the Deluge. He also painted the battles of lions and serpents, with peasants flying from the scene of combat in terror. The landscapes of his back-grounds were also enriched with ruins, and other appropriate objects. He painted in distemper and fresco, but died poor, in 1432. In the cathedral at Florence, is a gigantic figure by this artist.

UDINO, Giovanni da. This painter was born at Udino in 1494; but his family name was *Nanni*. His father was a gentleman who was much addicted to field sports, and observing the aptitude of his son to the drawing of animals, placed him under Giorgione, at Venice. After some time, the youth hearing of the fame of Raffaelle and Michel Angelo, felt an ardent desire to see Rome, in which he was indulged, and by an introduction to Count Castiglione, obtained admission into the school of Raffaelle. His favourite subjects, however, were birds, beasts, fishes, vases, flowers, landscapes, and buildings, which he painted so well, that Raffaelle employed him to insert those accessories in his designs, particularly the organ, and other musical instruments, in his famous picture of Cecilia. When the ruins of the palace of Titus were discovered, Giovanni devoted much time to an examination of them, in the course of which he discovered the composition of the true Roman stucco, being a preparation of pulverized marble and pure lime. Upon this Raffaelle employed him in ornamenting one of the galleries of the papal palace with the most beautiful stucco work, which he enriched with grotesque paintings, in the manner of the

antiques, exhibiting a great variety of invention, and an agreeable wildness of imagination. In all his designs, the ornaments were suited to the objects represented; for where he inserted birds, he took care to place fruits. But though superior to his contemporaries in this department, he fell short of them in historical composition. Pope Clement VII. employed him and Pierino del Vaga in the Vatican, where the latter painted the seven planets and figures, while Nanni executed the grotesque. In 1527, when Rome was sacked, he fled to Florence, where he resided some years; but on going to the celebration of the jubilee, he was again induced to enter into the service of the pope. He died in 1564, and was buried by his own request near his master.

UGGIONE (or OGGIONE), MANEO. He was born at Oggione, near Milan, about 1480, and had Lionardo da Vinci for his master. He became a principal ornament of the Milanese school, and painted in a grand style both in fresco and in oil. In the former manner, his chief works are a Crucifixion, in the church of La Pace, at Milan; and a copy of his preceptor's picture of the Last Supper, executed for the Carthusians, at Pavia. His best oil pictures are in the churches of St. Eufemia and St. Paolo, at Milan. He died in 1530.

ULFT, JACOB VANDER. He was born at Gorcum, in Holland, about 1627, but the master by whom he was instructed is not mentioned. His first occupation was that of painting on glass, and there are some of his works in this line in the churches of his native place and in Guelderland, which are not much inferior to those of the two Crabeths. He afterwards applied to historical pictures, which he painted in a small size, well composed, and touched with spirit. But his principal subjects were views of the ruins in and about Rome, which he drew after prints, and the designs of eminent masters. He understood perspective and architecture well; and though he introduced numerous figures into his pieces, he grouped them with judgment and taste. Among other views of his painting was one of London bridge, with the adjacent buildings, and the river crowded with boats. Ulft was one of the burgomasters of Gorcum, where he died in 1679.

ULIVELLI, COSIMO. This artist was born at Florence in 1625, and studied under Baldassare Franceschini, whose style he followed so very closely, that the works of the scholar have often been mistaken for those of the master. He died about 1680.

UTRECHT, ADRIAN VAN. He was born at Antwerp in 1599. For some time he painted peacocks and other domestic fowls only for his amusement, but received so much encouragement, that he made the art his profession. His general subjects were fruit, birds, flowers, dead game, and still life, in the representation of which he was equally correct and spirited. Next to Snyders, he was esteemed the best painter in that style among the Flemings; but as he painted chiefly for the king of Spain, his pictures are very scarce. He was sometimes employed by other painters to enrich their works with accessories in his particular style. He died at Antwerp in 1651.

UYTENWAEL, JOACHIM. This Dutch artist was born at Utrecht in 1566. He learned the elements of painting from his father, after which he became the scholar of Joseph de Beer, and on leaving him went to Italy. He adopted the manner of Sprangher, so that though his colouring is good, and his design generally correct, his figures are often unnatural in their positions, and fantastical in their draperies. He excelled in painting kitchens and culinary vessels. He died at Utrecht in 1624.

V.

VAART, JOHN VANDER. This painter was born at Haerlem in 1647, and had Thomas Wyck for his instructor. He came to England in 1674, and was employed by William Wissing in painting his draperies, after which he became distinguished by his landscapes, objects of still life, and dead game. He died in London in 1721. He also engraved some portraits in mezzotinto, and was the instructor of John Smith.

VACCARO, ANDREA. He was born at Naples in 1598, and studied under Stanzione. After adopting the manner of Michel Angelo Caravaggio, he altered his style for that of Guido, in which he excelled, and on the death of his master was considered as the head of the Neapolitan school. He died in 1670. There was another artist of the name of *Vaccaro*, who was both a painter and engraver at Bologna. In the former art he excelled as a painter of perspective and architecture.

VADDER, LOUIS DE. He was born at Brussels in 1560, and became an excellent painter of landscape. He understood perspective well, and disposed his grounds, trees, views, and figures so truly, by proportioning every object to its distance, that his pictures have a fine effect. He studied nature with exactness; and frequently went into the fields at

sunrise, to observe the gradual diffusion of light, and its effect on the dispersion of the mists and vapours in unfolding the mountains and hills. His pictures, though not designed with the elegance of the Italian school, have much truth and nature; and he had the art of representing in his skies the vapours which are gradually formed into clouds. His distances are generally blue; his trees designed in a good taste, touched in a masterly manner; and the reflections in the water clear, true, and natural. Vadder executed some spirited etchings. He died at Brussels in 1623.

VAGA, PIERINO DEL. The real name of this painter was Pietro Buonacorsi, but he obtained that by which he is known from his master. He was born at a village near Florence in 1500, and having the misfortune to lose his parents in his infancy, he was taken under the care of a man named Andrea de Ceri, whose house was the common resort of young artists. At the age of eleven, he became the scholar of Ridolfi Ghirlandaio, but in 1515, Del Vaga, another painter, took him in his company to Rome, where he studied the works of Michel Angelo, and became known to Giulio Romano and Giovanni Penni, the coadjutors of Raffaelle, and these artists perceiving his merit, gave him employment in the Loggie of the Vatican. Here he assisted Udine in the stucco and grotesque, as well as Polidoro in his antique subjects; besides which, he executed some of the scriptural pieces designed by Raffaelle, particularly the Taking of Jericho; the Passage of the Jordan; Abraham's Offering; Jacob and the Angel; and Joseph and his Brethren. On the death of Raffaelle, he was employed with Romano and Penni to complete the works which that great master had left unfinished. He also exhibited a fine design of his own, the subject of which was the creation of Eve. When Rome was taken in 1527, he lost all his property, and fled to Genoa, where he found a patron in Prince Doria, who employed him in decorating his new palace. In one grand apartment he represented Jupiter overwhelming the Titans; and in others he painted the history of Æneas, and fabulous subjects. He died at Rome in 1547.

VAILLANT, WALLERANT. He was born at Lisle in 1623, and became the scholar of Erasmus Quellinus, at Antwerp. Finding his genius best adapted to portrait painting, he applied himself to that branch, and succeeded. At Frankfort, he gained great honour by his portrait of the Emperor Leopold, which procured him abundant employment from the princes and ambassadors who were then resident there.

He afterwards went to the court of France, where he added to his reputation, by painting the queen-mother, and duke of Orleans. He performed equally well in oil and with crayons; but as his brother painted only in the latter, he relinquished it entirely, to avoid competition with him. He is said to have visited England with Prince Rupert, who made him acquainted with the method of scraping in mezzotinto. Vaillant died at Amsterdam in 1677.

VAILLANT, BERNARD. He was the brother and scholar of Wallerant, and was born at Lisle in 1627. At first he practised in oil, but afterwards only with crayons, in which he acquired considerable reputation. His attitudes were easy, his manner of handling excellent, and the likeness remarkably striking. He accompanied his brother in most of his journeys, and settled at Rotterdam. He died in 1674.

VAILLANT, JAMES. He was also the brother and scholar of Wallerant Vaillant, and was born at Lisle in 1628. For his improvement he went to Italy, where he was much respected for his genius. On his return home, he received an invitation from the elector of Brandenburg to settle at Berlin, and there he practised historical painting. His patron sent him to Vienna to take the portrait of the emperor, who presented him with a chain and medal of gold. He died at Berlin in 1670. His brother *John* was also taught the art of painting, which he professed for some time with credit, but at length quitted it for commerce.

VAJANO, ORAZIO. He was born at Florence, but lived chiefly at Milan, where he gained great credit by the pictures which he painted for the churches. There are also several of his works in the churches and convents at Genoa. He lived about the year 1620.

VALDEZ, JUAN DE. This artist was born at Seville, in Spain, in 1631. We are not told by whom he was instructed, but it appears that he owed more to his genius than to the lessons of a master. His principal works are the history of Elijah, in the church of the Carmelites; the death of St. Andrew, at Cordova; and the Triumph of the Cross, at Seville. He was also a good sculptor and architect. He died at Seville in 1691.

VALENTINO (or VALENTINE), PETER. He was born in 1600, at Colomiers-en-Brie, in Champagne, and became a disciple of Vouet; but soon quitted him and went to Italy. At Rome he studied the works of the first artists, but preferred the style of Caravaggio to all others, as the strong masses of light and shadow of that master produced a bold

effect and great relief. His usual subjects are similar to those of Caravaggio and Manfredi, as soldiers playing at cards or dice, taverns, concerts of music, and fortune-tellers. Though he rarely painted historical subjects, he sometimes composed them for churches and the nobility. One of these was the Martyrdom of St. Martiniano, painted by order of Cardinal Barberini for the Basilica of St. Peter. Another was the Decollation of St. John the Baptist, and a still finer one was a picture of the Denial of Peter. In the royal collection at Paris, are Judith with the head of Holofernes; the Judgment of Solomon; and Susanna and the Elders. He made nature his principal study, and disposed his figures with considerable judgment; his pencil is firm, and his colouring has remarkable force; nor is it loaded with such blackness in the shadows, as we see in many of the paintings of Caravaggio. But his figures are far from elegant, and his design is neither grand nor correct. He died in 1632.

VALERIANO, PADRE GIUSEPPE. He was a native of Aquila, but neither the year of his birth nor death is recorded. He was an imitator of the style of Sebastiano del Piombo, but his colouring is of a more sombre cast, and his general manner is heavy. After professing his art with reputation at Rome, he entered into the society of the Jesuits, for whose churches he executed several good pictures, particularly one of the Annunciation.

VALESIO, GIOVANNI LUIGI. This artist was born at Bologna, and received his education in the academy of the Caracci. His principal performances are, a Flagellation, in the church of St. Pietro; the Annunciation, at the Mendicants; and St. Roche healing the sick, in the church of the same saint at Bologna. Valesio was also an engraver. The time of his death is unknown.

VALK, PETER. This Dutch painter was born at Leuwarden in 1584. Who his master was we are not told, but he imitated Abraham Bloemaert, after which he went to Italy, and on his return painted history, portrait, and landscape. He also engraved a few plates in the manner of Philip Galle. He died at Leuwarden in 1641.

VALKAERT, WAERNAERT VANDEN. This Dutch artist was born at Amsterdam in 1575. He studied under Henry Goltzius, and became a good painter of history and portrait, in the manner of his master. He died in 1625.

VALKENBURG, LUKE DE. This Flemish artist was born at Malines in 1530. He painted landscapes with figures, and also portraits of a small size. The duke of Lintz, on

passing through Malines, was so pleased with his performances, that he took the painter with him to his court, where he executed several works, for which he was liberally rewarded. In his return, he died on the road, in 1582.

VALKENBURG, MARTIN DE. He was the brother of the preceding, and was born at Malines in 1533. He also painted landscapes, and drew some very fine ones from the scenery round Aix-la-Chapelle and Liege, and along the Meuse. He died at Frankfort in 1574.

VALKENBURGH, ——. This German artist is supposed to have been born at Nuremberg, about 1555. After learning the principles of painting in his own country he went to Venice, where, by studying the works of Titian, Tintoretto, and Veronese, he formed a style that was agreeable and elegant. Fairs, markets, sports, and dead game were his general subjects; and sometimes views of cities and buildings, which he executed with a light clean pencil, a delicate touch, and a lively tone of colouring. He usually introduced numerous figures into those compositions that would admit them, correctly designed, and spiritedly expressed. He died in 1623.

VALKENBURGH, (DIRK, or THEODORE). He was born at Amsterdam in 1675, and at first was the disciple of Kuilenburg; from whom he soon removed to study under Michael Van Muscher, but left him also to become the pupil of John Weeninx. In 1696, he left his native country to gain improvement at Rome, but being detained at Baden to paint some pictures for the duke, he was persuaded to visit Vienna, where he remained under the patronage of the prince of Lichtenstein, and in a few years acquired a competent fortune. After residing some time at Vienna, he returned to Amsterdam, and was employed by William III. to adorn his palace at Loo. In the midst of these honours his life was rendered so unhappy by domestic troubles, that in search of tranquillity he went to Surinam, and continued there two years; but the climate disagreeing with his constitution, he returned to Holland, and resumed his pencil, though with less power than before. He died of an apoplexy in 1721. After his death, two of his pictures of dead game were sold at Amsterdam for a thousand florins. Valkenburgh excelled in those subjects; but he also painted portraits with considerable success.

VALLADOLID, DON ANTONIO PEREDA DE. He was born at Madrid in 1599, and acquired the principles and practise of painting from his father Antonio Pereda.

after which he went to Valladolid, where he obtained considerable employment for the churches and convents. He died there in 1669.

VALPUESTA, PEDRO. This Spanish artist was born at Osma, in Old Castille, in 1614. He studied under Eugenio Caxes, whose style he imitated very closely. The most remarkable of his works are the Life of the Virgin; a Holy Family; and a set of pictures illustrating the history of St. Clara. He died in 1668.

VAN BALEN, *see* BALEN.

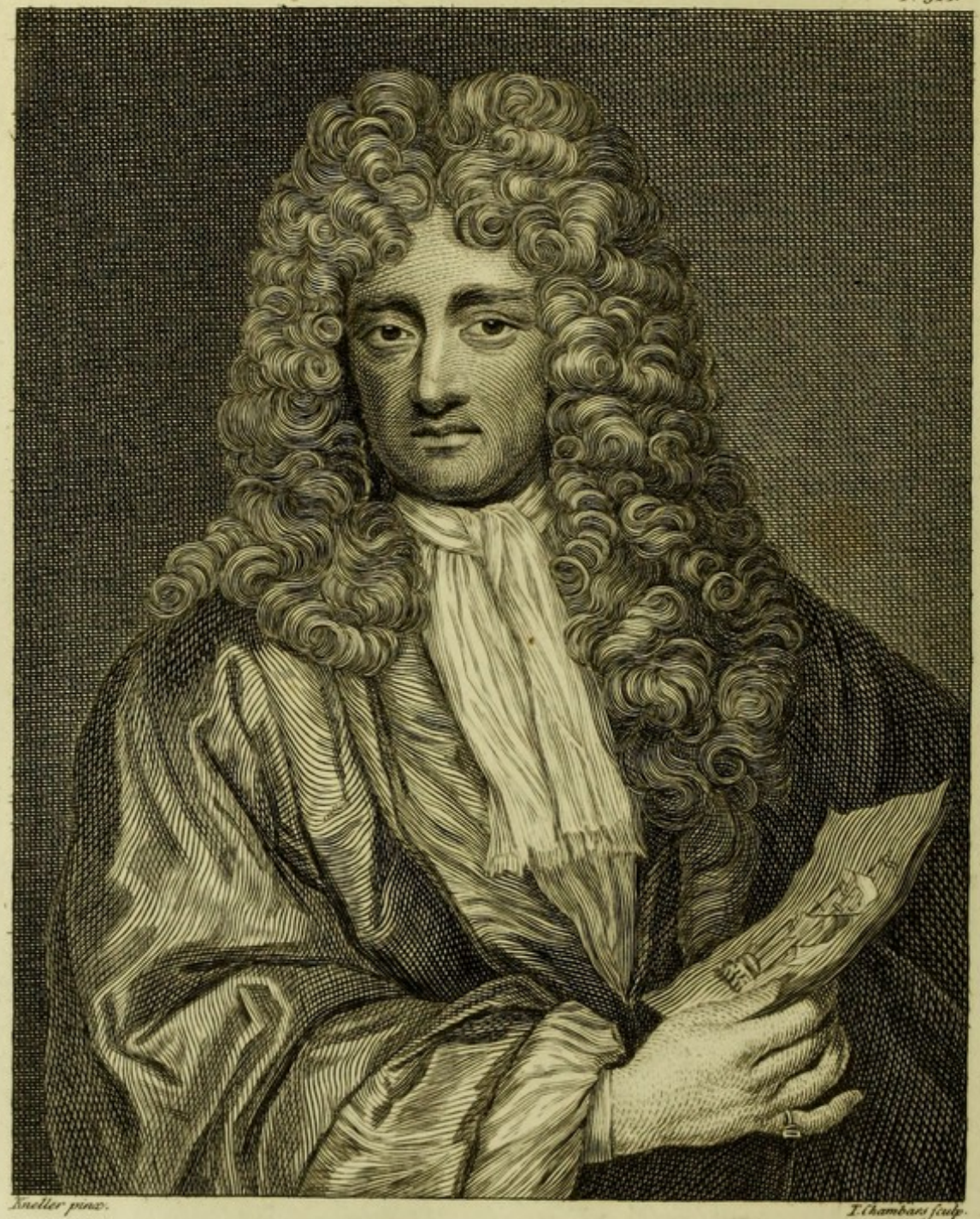
VANDERBURGH, ADRIAN. He was born at Dort in 1693, and was the scholar of Arnold Houbraken, but improved himself by studying the works of Mieris and Metzu. His subjects were portraits, family scenes, and conversations, painted in a small size, neatly coloured, and highly finished. His talents were good, but he impaired them by extravagance, and his irregularities shortened his days. He died in 1733. Two of his compositions are particularly mentioned as excellent; one is the representation of a Fishmonger's Shop, in which a man appears toying with a young woman; the other is a female overcome with liquor, which is well finished, but indelicate.

VANDERGUCHT, BENJAMIN. He was the thirty-second child of Gerard Vandergucht, the engraver, by his only wife, who survived her husband some years. Benjamin studied painting at the school in St. Martin's Lane, and afterwards at the Royal Academy. As a portrait painter, he distinguished himself by a half-length picture of Woodward, the comedian, exhibited at the Royal Academy in 1774, and now in the committee room of the Lock Hospital. He painted several other portraits of actors, and among the rest of Garrick, as steward of the Stratford Jubilee. Vandergucht, though he gave such promise of talent, became a picture dealer and cleaner, in preference to painting. He was unfortunately drowned in crossing the Thames at Chiswick, September 21, 1794.

VANDERMINE, (or VANDERMYNE,) FRANCK. He was a native of Holland, but lived in England, and practised as a portrait painter both in London and the country. He had considerable merit, but was of mean address and vulgar manners. He loved smoking and drinking, nor would he leave his pipe, though he found it disagreeable to his employers. He was wont to boast, that after painting a portrait, he re-

tained so strong a remembrance of the features, as to be able to draw it again from memory alone. He died miserably, in Moorfields, in 1783. There were two other painters of this name, one of whom worked for the shops. His wife also practised flower and fruit painting, and exhibited at the Society's rooms in 1762. There is a mezzotinto of Franck, from a picture of his own painting, inscribed the Smoker.

VANDERVELDE, ADRIAN. He was born at Amsterdam in 1639, and from his infancy showed so strong a genius for painting, that his father placed him under John Wynants, with whom he continued several years, and acquired a perfect knowledge of the best principles of the art. His application was incessant, and he made it his constant custom to study every object after nature. The scenes and situations of his landscapes, the trees, clouds, and animals, were all sketched in the fields, to which he daily resorted; nor did he discontinue that practice as long as he lived. Vandervelde did not confine himself to landscape, but drew from the model, and made the human figure his particular study. Hereby he not only had the advantage of embellishing his own landscapes, but also those of many other artists whose works were in the highest estimation. He inserted the figures in the pictures of Ruysdael, Hobbema, Moucheron, Vander Heyden, and his master Wynants; who, till he discovered the ability of his disciple, had generally been indebted to Wouvermans, or Lingelbach for his figures. In the choice of his subjects, and the agreeabless of his scenes, as well as in the excellence of his colouring, he had scarcely a superior; and as he followed nature only, his compositions are remarkable for their truth. His touch is free and steady, his trees are natural and well formed, and the leafing sharply and accurately marked. His skies have a peculiar brilliancy; and as he was exactly watchful to observe the effects of light on every particular object, he has most happily expressed its effects through the branches of his trees, on the surface of his waters, on his cattle, and every part of his scenery. Though the general subjects of Adrian were landscapes with cattle; such was the versatility of his talent, that he painted historical subjects exceedingly well. In the Roman Catholic church, at Amsterdam, is an excellent painting by him of the Descent from the Cross, with figures half as large as life; and in the same edifice are several other pictures, taken from the sufferings of Christ, and executed with equal ability. In all the paintings of the artist, there appears an uncommon warmth and tenderness; his figures are well designed, and his cattle are remarkably correct, with great life and spirit in their actions and attitudes.



Kneller pinx.

T. Chambars sculp.

WILLIAM VANDE VELDE, Junr.

When we consider how highly his own pictures are finished, and also how many figures he painted for others, it will be evident that he must have been indefatigable in his labours, as well as exceedingly expeditious in his manner of working, since he died in 1672, when he was only thirty-three years of age. His pictures are very rare, and consequently sell high. He also etched some prints of landscapes and cattle.

VANDERVELDE, ESAIAS. This painter, who does not appear to have been related to the preceding, was born at Leyden, about 1590, and was instructed by an obscure artist named Denyn. His principal subjects were battles, skirmishes, robberies, plundering of villages, or the marchings of soldiers, in a small size; which he designed with great spirit, and finished with a light free pencil, and a good tone of colouring, though sometimes a little too green. His expertness in small figures, procured him almost perpetual employment from other artists, who were solicitous to have their landscapes or perspective views adorned by his pencil; and it was remarked of this painter, that he usually drest his figures in the Spanish mode. During his life, his works were highly esteemed, and brought great prices; but at present they are considerably sunk in value. He etched several prints, consisting of landscapes and views from his own designs. He died at Leyden, in 1648.

VANDERVELDE, JOHN. He was the brother of the preceding, and born at Leyden about 1595. His subjects were landscapes and festive scenes; but he is better known as an engraver than a painter. His prints of landscapes have a pleasing effect; but the most curious of his plates are his night pieces.

VANDERVELDE (or VANDEVELDE), WILLIAM, called the *Old*. He was born at Leyden in 1610, and was originally bred to the sea; but afterwards he studied painting, retaining enough of his former profession to make it the source of his future fame. In marine subjects he became a most correct and admirable designer, and made an incredible number of drawings on paper, heightened with Indian ink, which he sketched after nature with uncommon elegance and fidelity. Vandervelde, after having been employed by the States of Holland in painting several capital pictures of naval engagements, accepted an invitation from Charles II. to visit England. This was before 1675, for in that year he and his son received a grant of separate pensions from the crown, as marine painters. The order of privy seal is as follows: "Charles the Second, by the grace of God, &c. to our dear cousin

Prince Rupert, and the rest of our commissioners for executing the place of Lord High Admiral of England, greeting. Whereas we have thought fit to allow the salary of one hundred pounds per annum unto William Vandervelde the elder, for taking and making draughts of sea-fights; and the like salary of one hundred pounds per annum unto William Vandervelde the younger, for putting the said draughts into colours for our particular use; our will and pleasure is, and we do hereby authorize, and require you to issue your orders for the present and future establishment of the said salaries to the aforesaid William Vandervelde the elder, and William Vandervelde the younger, to be paid unto them, or either of them during our pleasure, and for so doing, these our letters shall be your sufficient warrant and discharge." Both father and son enjoyed these salaries during the reign of Charles, and that of his brother; but it appears from the inscription on the tombstone of old Vandervelde in St. James's church, that neither the one nor the other continued in favour at court after the Revolution. William the elder died in 1693. He was such an enthusiast in his art, that in order more exactly to observe the movements and various positions of ships engaged in battle, he did not hesitate to attend those engagements in a small light vessel, and sail close to the enemy, attentive only to his drawing, and without the least apparent anxiety about the danger, to which he was every moment exposed. In this way he took sketches of the severe battle between the Duke of York and Admiral Opdam, in which the Dutch Admiral and five hundred men were blown up; and of the memorable engagement which continued three days between Monck and De Ruyter, sailing alternately between the fleets, so as to represent minutely every movement of the ships, and the most material circumstances of the action, with incredible exactness and truth. In the latter part of his life, he commonly painted in black and white, on a ground so prepared on canvass as to make it have the appearance of paper.

VANDERVELDE (or VANDEVELDE), WILLIAM, called *The Young*. He was born at Amsterdam in 1633, and was the son of the preceding, by whom he was carefully instructed in the art; but afterwards he was placed under the direction of Simon de Vlieger, a very excellent marine painter, who, however, was far surpassed by his disciple. Vandervelde accompanied his father to London; and some of his paintings being exhibited at the English court, immediately procured him employment from the king and the principal nobility. His subjects were the same as those of his father, and he observed the same method of sketching every object after nature; but his pic-

tures upon the whole are not only superior to the works of the elder Vandervelde, but to all other artists in that style; and no age, since the revival of the art, has produced his equal. Whether we consider the beauty of his design, the correctness of his drawing, the graceful forms and positions of his vessels, the elegance of his disposition, the lightness of his clouds; the clearness and variety of his serene skies, as well as the gloomy horror of those that are stormy; the liveliness and transparence of his colouring; the look of genuine nature that appears in agitated and still waters, and the lovely gradation of his distances, as well as their perspective truth, they are all executed with equal nature, judgment, and genius. Houbraken, and other writers observe, that the pictures of the young Vandervelde were so esteemed in England, that those which were scattered through the Low Countries were eagerly sought after, and purchased at vast prices; so that in Holland they rarely had the pleasure of seeing any of them. Undoubtedly the most capital of his works are in England, in the royal collections, and in the cabinets of the nobility and gentry, and there are also some few in Ireland; particularly a calm, in the possession of Thomas Cobb, esq. and another picture of a large size, in the possession of Lord Kingsland, representing a man of war blown up by the explosion of a fire ship. He died April 6, 1707.

VANDERVENNE, ADRIAN. He was born at Delft in 1589, and was successively the disciple of Simon de Valck, and Jerom Van Diest of Leyden, both of whom he surpassed in expression. His subjects were generally of the lowest kind, copied from nature without choice or variation, either as to the dress, features, or forms of his figures. His pictures show freedom of hand and a masterly pencil, but his ideas were gross, and his colouring unpleasant, by the tints of yellow and brown being too predominant. His chief merit was in those compositions which he painted only in black and white, and as he had a light spirited touch, his expression is well adapted to his characters. He appears to have been fond of describing jovial scenes, as dancing, drinking, or sporting; and notwithstanding the ungracefulness of his figures, some of his pictures have a lively and pleasant effect. The king of Denmark, and prince of Orange, held his works in great esteem; and for the latter, he painted several hunting-pieces. He died at Delft in 1646.

VANDERWERF, ADRIAN, *see* WERF.

VAN DIEST, *see* DIEST.

VANDYCK, SIR ANTHONY. This illustrious painter was born at Antwerp, March 22, 1598-9. His father was a merchant, and his mother, Cornelia Kersboom, distinguished herself by her genius in painting flowers. Anthony was first placed with Henry Van Balen, but afterwards with Rubens, under whom he made such progress, as to be able to assist in the works from which he learned. While at this excellent school, the following anecdote is told of him: Rubens having left a picture unfinished one night, and going out contrary to custom, his scholars took the opportunity of sporting about the room; when one, more unfortunate than the rest, striking at his companion with a maul-stick, chanced to throw down the picture, which not being dry, received some damage. Vandyck, being at work in the next room, was prevailed on to repair the mischief; and when Rubens came next morning to his work, first going at a distance to view his picture, as is usual with painters, and having contemplated it a little, he cried out suddenly, that he liked the piece far better than he did the night before. Rubens discovering in his pupil an amiable temper, joined to the most promising talents, took a pleasure in cultivating both, by not concealing from him any part of that knowledge which he had himself attained by long experience. Vandyck was yet young, when he was capable of executing pictures which astonished, as much from the facility with which they were painted, as the general knowledge which reigned throughout the whole. Rubens, at this time gave him two pieces of advice, the first was, to devote himself to portraits, in which he foresaw he would excel; and the second to make the tour of Italy, where he would have an opportunity of extending his studies. Vandyck accordingly, after making Rubens presents of two or three historical paintings, and painting his wife's portrait, esteemed one of his best, set out for Italy, and stopping at Genoa, painted there many excellent portraits. From thence he went to Venice, where he so deeply imbibed the tints of Titian, that he is allowed to approach nearer to the carnations of that master than even Rubens. He then proceeded to Rome, and lived there splendidly, but avoided the low conversation of his countrymen, on which account he was distinguished by the appellation of the *Pittore Cavalieresco*. Soon after his arrival at that capital, he had an opportunity of exercising his abilities upon the portrait of Cardinal Bentivoglio, which is justly esteemed the most perfect of the kind that ever came from his pencil. While at Rome he received an invitation to visit Palermo, and there he painted prince Philibert of Savoy,

Ant. Vandyck. pinx.r. Alex.r Bannerman, Sculp.

From an original in the Collection of the Hon.ble Mr Walpole.

the viceroy, and the celebrated Sophonisba Angosciola, then at the age of ninety-one. But the plague soon drove him from Sicily, and he returned to Genoa, where he had already gained the highest reputation, and left many considerable works in the Balbi, Durazzo, and other palaces. He now went back to Antwerp, and practised both history and portrait. Of the former kind were several much admired altar-pieces; in the latter were particularly the heads of his contemporary artists, drawn in chiaro-oscuro on small pannels, thirty-five of which are mentioned by Walpole, as being in the possession of the Cardigan family. Engravings of these have been published thrice; by Vanden Uden, containing fourscore plates; by Giles Hendrix, containing one hundred; and lastly by Verdussen, who effaced the names and letters of the original engravers. Some of the plates were etched by Vandyck himself, in a free and masterly style. But the advantages he reaped in his own country were not proportioned to his merits, and as he loved to make a figure, he resolved to augment his fortune by a visit to England, where he had heard of the favour King Charles I. showed to the arts. On his arrival he lodged with Geldorp, a painter, hoping to be introduced to the king; but owing to some means, with which we are unacquainted, this was not accomplished, and he went back to Antwerp, greatly chagrined by his disappointment. The king, however, soon learning what a treasure had been within his reach, ordered Sir Kenelm Digby, who had sat to Vandyck, to invite him over. He immediately complied, and was lodged among the king's artists at Blackfriars. Thither his majesty went often by water, and viewed his performances with singular delight, frequently sitting to him himself, and bespeaking pictures of the queen, his children, and courtiers; Charles was so well pleased with this painter, that he conferred the honour of knighthood on him at St. James's, July 5, 1632, and the following year he granted him a pension of two hundred pounds a year, with the title of painter to his majesty. According to Lord Orford, Vandyck's prices were forty pounds for a half, and sixty for a whole length; but from some documents dicovered by Mr. Malone, it appears that he painted, for the royal family at least, at the rate of twenty-five pounds each portrait, and sometimes less. From the number of his works he must have been indefatigable; for though he was not above forty-two when he died, they are not exceeded by those of Rubens. He lived sumptuously, kept a good table, and often detained the persons who sat to him, to dinner, for an opportunity of studying their countenances, and of retouching their pictures again in

the afternoon. In summer he lived at Eltham, in Kent. He was not only luxurious in his living, but in his pleasures; and this, with a sedentary life, brought on the gout, and injured his fortune, which he sought to repair by the silly pursuit of the philosopher's stone, induced no doubt by the example, if not by the advice of his friend, Sir Kenelm Digby, who was a complete visionary. Towards the end of his life, the king bestowed on him for a wife, Mary, the daughter of the unfortunate lord Gowry, and soon after his marriage he set out for Paris, in hopes of being employed in the Louvre; but disappointed in this, he returned to England, and proposed to the king, by Sir Kenelm Digby, to paint the walls of the Banquetting-house at Whitehall, of which the ceiling was already adorned by Rubens; and Vandyck's subject was to have been the history and procession of the order of the garter. The proposal struck the king's taste, and, in Walpole's opinion, was accepted; though, he adds, that "some say it was rejected on account of the extravagant price demanded by Vandyck: I would not specify the sum, it is so improbable, if I did not find it repeated in Fenton's notes on Waller; it was fourscore thousand pounds!" But the sum being expressed in figures, this was beyond all question a typographical error of £80,000 for £8000." The rebellion, however, prevented further thoughts of the scheme, and if it had not, the death of Vandyck would have interrupted the execution, or at least the completion of it. He died in Blackfriars, December 9, 1641, and was buried in St. Paul's Cathedral, near the tomb of John of Gaunt. By his wife, Maria Ruthven, lord Gowry's daughter, he left one daughter, married to Mr. Stepney, whose grandson, Walpole says, was George Stepney the poet. Lady Vandyck, the widow, married again Richard Pryse, son of Sir John Pryse, of Newton-Averbecham, in Montgomeryshire, Knt. by whom she had no issue. Vandyck died rich, and was generous in his legacies, but owing to the confusion of the times, some of these were with difficulty recovered, and others were wholly lost. Lord Orford has enumerated the best of his pictures, but the entire number is too great for our limits. Among those of transcendent excellence, however, we may notice the portrait of Charles I. on horseback, in armour, at Blenheim; another, a whole-length in his coronation robes, engraved by Strange, and exhibiting, in his opinion, one of the most perfect characters of the unfortunate monarch; George Villiers, the second duke of Buckingham, and lord Francis his brother, when children, at Kensington; Philip, Earl of Pembroke, at Wilton; where, Walpole says,

Vandyck is on his throne, the great saloon being entirely furnished by his hand; and lastly, the earl of Strafford and his secretary, at Wentworth House. In the Angerstein collection, now national property, are three of Vandyck's pictures, one a portrait of Rubens; another of Govartius; and an historical piece of the expulsion of Theodosius from the church of Milan by St. Ambrose. In the Orleans gallery was a whole length of Mary de Medicis, finished as highly as the art could reach, and showing at once the strength of Rubens, with almost the colouring of Titian. One of the greatest of his performances was the picture painted by him for the church of the Recollets, at Mechlin, representing the Crucifixion, with the Virgin and St. John. In the opinion of Sir Joshua Reynolds, "this upon the whole may be considered as one of the finest pictures in the world, and gives the highest idea of Vandyck's powers; it shows that he had truly a genius for history painting, if he had not been taken off by portraits." Another noble piece painted for the church of the Recollets, at Antwerp, was a Pieta, or the dead Christ on the lap of the Virgin with St. John and two angels, which has been well engraved by Bolswert. A singular occurrence befel Vandyck at Courtray: where, being employed by the canons of the cathedral to paint an altar-piece for them, he chose for his subject the Elevation of the Cross, on the execution of which he displayed all his skill. When the picture was delivered, and placed over the altar, the canons hurried to examine it, but, to the vexation of the painter, immediately declared with one voice that it did not answer their expectation, and that the artist was a wretched dauber. In a short time the church became crowded with visitors, who being judges of the art, pronounced the picture a masterpiece. The canons now saw their error, and would have employed Vandyck upon two more pictures, but he spurned the commission, and told them that they had daubers enough of their own at Courtray. But though Vandyck shone in historical composition, his strength lay in portrait, and no painter ever exceeded him in the knowledge of the chiaro-oscuro. His choice of nature, when he painted portraits, was always the most agreeable, he gave an inexpressible grace to his heads, he showed abundant variety in the airs, and in some of them the character was even sublime; and as to his expression, it was inimitable, the very soul of the person represented being as it were visible in the picture. The extremities of his figures are true, graceful, and exact; and the hands in particular are designed in the greatest perfection, beautiful in their form, and delicately exact in their

proportions. His draperies, which were taken from the mode of the times, are cast in a grand style, broad and simple in the folds, easy and natural in the disposition, and the colouring lovely. In several parts of painting, Vandyck has ever been acknowledged to surpass his master; his touch is more delicate; his ideas are more graceful, and his expression is more true. It is indeed allowed that he had less invention and fire than Rubens; yet if it be considered that he devoted himself so much to portrait painting as to allow himself little opportunity to improve his taste for historical compositions, it cannot seem surprising that Rubens, who made that department his principal object, should in that respect claim a superiority. It appears, however, probable, that if Vandyck had been as much employed in history as he was in portrait, his ideas would have been more enlivened, his genius rendered more extensive, and his invention more animated, so as to have equalled his master in design, as he surpassed him in the delicacy and sweetness of his tints. And if Rubens deserves to be preferred to Vandyck in history, yet, the latter, in many of the portraits of his earlier time, is allowed to be equal even to Titian, and superior to all others who have appeared since the revival of the art of painting. During the first six or seven years after his arrival in London, his performances are accounted most excellent and estimable; but some of his latter works are painted in such a manner, as shows the uncommon rapidity of his pencil, though touched with wonderful spirit; and others are comparatively weak, and partake too much of the lead colour, yet his penciling is always masterly, and even inimitable. Vandyck sometimes amused himself with engraving, and etched several plates, consisting mostly of portraits, executed in a spirited style.

VANDYCK, PHILIP. He was born at Amsterdam in 1680, and was the scholar of Arnold Boonen, under whom, in a few years he made a great progress, and even surpassed him; but as he was desirous to obtain the utmost improvement, he continued to study with him till his reputation was well established; nor did he quit Boonen before his works were in great request, and readily purchased. As Amsterdam seemed sufficiently stocked with painters, he removed first to Middleburgh, and afterwards to the Hague, in both which places he was employed in painting portraits in a small as well as a large size, with equal merit. Many of his pictures were in the manner of Mieris and Gerard Douw; and although he was indefatigable at his work, he found it scarcely possible to complete the orders which he received. In Holland, Flanders, and Germany, he was considered not only as an artist

of the first rank, but as one of the most judicious connoisseurs, on which account he was employed by the prince of Hesse Cassel, who patronised him, and several others of the same rank, to purchase collections of paintings for their cabinets, which commissions he always executed to the satisfaction of his employers and his own honour. The number of portraits, conversations, and historical subjects which he finished is almost incredible; but two of his performances are particularly mentioned with great commendation. One is a picture containing the portraits of the prince of Orange, his mother, and sister, in one piece; the other a cieling, which he painted for M. Schuylenburgh, representing the story of Iphigenia, in which subject he introduced the portraits of the whole family of his employer. His portraits, especially those in his small size, have a strong resemblance, and such truth, as evidently shows that he faithfully copied nature. All his subjects are well composed, neatly penciled, and highly finished, with an agreeable tone of colour; and although his pictures cannot be deservedly ranked with those of Douw, Netscher, or Mieris, yet they have abundance of merit, and are admitted into the most select collections. He died at the Hague in 1752. In the gallery of the Louvre are two of his pictures, one representing a young lady at her toilet, and the other a lady playing on the guitar.

VANGHELS, NICHOLAS. This French artist was born at Paris in 1674. He was a good painter of history; his compositions are ingenious, and his colouring agreeable. On going to Rome he became director of the academy, and died there in 1737.

VANLOO, JAMES. He was born at Sluys, in Holland, in 1614, and was the son of John Vanloo, a painter of some distinction, by whom he was instructed in painting, and became an excellent artist. He followed his profession first at Amsterdam, and afterwards at Paris, where he became a member of the academy. He particularly excelled in designing naked figures, which he drew correctly, and finished with a neat pencil and an agreeable colouring. Houbraken mentions a fine picture by him, representing Diana in the bath, and the discovery of Calisto, and also another of a Woman playing on the lute, which, in the style and handling, might be taken for the painting of Jan Lys. Both pictures were marked as being painted in the same year, 1657. He died in 1670. He had a son, *Louis Vanloo*, who became a good painter of portrait and history, and settled at Aix, in Provence.

VANLOO, JOHN BAPTIST, the son of Louis, was born at Aix in 1684. His father perceiving his promising genius, cultivated his talents with diligence and care; taught him the best principles of his art; communicated to him every useful observation; and caused him to copy the finest compositions of the great masters, till, by the studious application of a few years, he appeared in the world with great advantage. At first he settled at Toulon, but when that fortress was besieged in 1707, he returned to Aix, where he painted several historical pictures for the churches, convents, and houses of the nobility, as well as portraits; but after a continuance of five years in his native city, he entered into the service of the prince of Carignan, who enabled him to complete his studies at Rome. Vanloo made a proper use of this happy opportunity; and on his arrival in Italy, devoted his whole attention to establish his taste of design, and perfect his hand. He studied the antiques, copied the most famous paintings, and appropriated not only the day to his improvement, but the evening also in drawing and designing; and that he might not omit any thing conducive to his advantage, he placed himself as a disciple with Benedetto Luti, who was at that time in high esteem. On leaving Rome he went to Turin, where he found a generous patron in the king of Sardinia, by which means he realised a handsome fortune; but on going to Paris he lost it all in the noted Missisippi scheme. While in the latter city he became a member of the academy, and painted for his reception Diana and Endymion. For the church of St. Martin-des-Champs he painted the entry of Christ into Jerusalem; and in that of St. Germain-des-Près, St. Peter delivered from prison. In 1737 he came to London, and his first performances here were the portraits of Colley Cibber, and Mac Swinney the actor, which procured him great reputation, and the favour of Sir Robert Walpole. He was also honoured with the patronage of the Prince and Princess of Wales, by which means he obtained considerable employment, and certainly introduced a much better taste than had prevailed before his arrival. In 1742 the state of his health compelled him to return to Aix, where he died in 1746. Vanloo had an uncommon quickness of invention, he designed with facility, and was so remarkable for the readiness of his execution, that in one day he completely finished three portraits in a good style, and a free manner. He had an excellent tone of colouring, with a light and spirited touch; and gave his carnations a freshness and warmth not much inferior to the tints of Rubens.

VANLOO, CHARLES ANDREW, called the *Chevalier*

Carlo. He was born at Nice, in Provence, in 1705, and was the younger brother of John Baptist Vanloo, by whom he was instructed in the first principles of painting; but afterwards became the scholar of Benedetto Luti, at Rome. In 1723 he visited Paris, where he gained the first prize for historical composition, and was employed with his brother in repairing the paintings of Primaticcio, in the palace of Fontainebleau. After this he returned to Rome, where he applied himself incessantly to design after the antiques, to copy the most capital paintings of Raffaelle, Domenichino, Guido, the Caracci, and Carlo Maratti, and his assiduity was rewarded with all the success he could desire; his reputation at Rome increased with every new performance, and the pope conferred on him the order of knighthood. He often varied his style of painting, finishing some of his pictures with a bold, free pencil, and others with softness and delicacy; in some imitating the touch and colouring of Guido, and in others the manner of other masters. His imagination was lively and fertile; he invented with ease, and composed his subjects with taste and judgment; nor was he, like many artists, so fond of his own productions as to overlook their imperfections; for, with an accurate, impartial, and severe eye, he examined every work he composed, and altered whatever he disapproved, of which he gave proof in a picture of the Graces chained by Love, which he totally destroyed, even after it had been publicly exhibited at the Louvre. In 1734 he returned to France, and was received into the academy the next year; his picture on the occasion being Apollo flaying Marsyas. In 1752 Louis XV. appointed him state painter, and conferred on him the order of St. Michael. Carlo Vanloo, while at Rome, practised sculpture for some time, and gained a prize by his proficiency in that art. He died at Paris in 1765. One of his principal works is the Marriage of the Virgin, in the gallery of the Louvre. His colouring is exceedingly natural, and his power in penciling enabled him to produce a pleasing effect, as well when his touch was strong and vigorous as when it was tender and delicate.

VANLOO, Louis Michael. He was the son of John Baptist Vanloo, and was born at Toulon in 1707. After receiving instruction from his father, he went to Paris, where he became a member of the academy, and painted for his reception a picture of Apollo and Daphne. Philip V. of Spain, invited him to Madrid; but after the death of that monarch he returned to Paris, and in 1765 came to England, though he did not remain long here. He died in 1771.

VANMANDER, Charles. He was born at Meulebeke,

near Courtray, in 1548, and was successively the disciple of Lucas de Heere, and Peter Vlerick; but his principal knowledge in the art of painting was acquired at Rome, where he studied three years. His greatest pleasure consisted in designing after the antiques, and the remains of Roman magnificence, the temples, baths, ruinous theatres, sepulchral monuments and their decorations, and, in short, every elegant and noble object that invited his attention. He also studied nature in the environs of Rome, sketching every scene that pleased his imagination, or could afford him materials for his future compositions; and having learned to paint with equal freedom in fresco and in oil, he executed several historical works, as well as landscapes, for the cardinals and nobility of Rome, with extraordinary approbation. While in Italy, he contracted an acquaintance with Bartholomew Sprangher, and they painted in conjunction for some of the public buildings and private collections. At Terni, Vanmander painted one of his best pictures, representing the Martyrdom of St. Bartholomew. From Italy he accompanied his friend Sprangher to Vienna, where the emperor would have retained him in his service, which honour he declined, and returned to his native place. There he painted a picture of Paradise, which procured him great honour: the figures of Adam and Eve being finely designed and well coloured, and the landscape and animals executed with equal merit. He painted likewise a picture of the Deluge, which was highly applauded for the composition and expression, as describing all the passions in a sensible and affecting manner. In general he was esteemed a good painter of landscape; the choice of his trees was judicious, his figures were well designed, his colouring was agreeable, and his composition full of spirit; though in the advanced part of his life he was somewhat of a mannerist. Vanmander had many accomplishments, and distinguished himself not only as a painter but as a writer. He composed tragedies and comedies, which were acted with applause; and at the same time he also painted the decorations of the theatre. On the breaking out of the war which ravaged the Low Countries, he retired to Haerlem, where, with Goltzius, he established an academy, in which he introduced the Italian style. In 1604 he removed to Amsterdam, and died there two years afterwards. His principal works in Holland were St. John preaching in the Wilderness; the Wise Men's Offering; and Christ carrying his Cross. Vanmander is also well known by his Lives of the Painters of Antiquity, and those of the Italian and Flemish schools, from 1366 to his own time.

VANNI, Francesco Cavaliere. He was born at Sienna in 1563, and learned the elements of the art from his father, a painter of no reputation. His mother took for her second husband Arcangelo Salimbeni, from whom Francesco received further instructions, but left him at the age of twelve to become a scholar of Passarotti, at Bologna. According to another account, he went, at sixteen, to Rome, where he entered the school of Giovanni de Vecchi, under whose direction he studied after the antique, and made such a progress as excited the jealousy of his fellow pupil Arpino. While in this academy the works of Baroccio attracted his chief attention, and he imitated them with great success. On leaving Rome he travelled through Lombardy, and improved his taste considerably at Parma, by studying and copying the works of Corregio and Parmegiano. When he returned to Sienna, he obtained much employment for the churches and convents, acquiring thereby such celebrity, that Pope Clement VIII. invited him to Rome, and appointed him to paint a picture of St. Peter rebuking Simon Magus, for which his holiness conferred on him the order of Christ. He painted other considerable works at Rome, as, St. Michael defeating the rebel Angels; a Pieta; and the Assumption. His principal performances, however, are at Sienna, Pisa, and Pistoia; and the chief of them are, the Marriage of St. Catherine; St. Raimond walking on the sea; a Flight into Egypt; a Crucifixion; and the Adoration of the Magi. This master had an excellent genius; his invention was fruitful and ready; his style of composition truly fine; and his design correct. His manner of colouring was bold, lively, and beautiful; his penciling tender and delicate; and the airs of his heads were remarkably graceful. Vanni also etched in a spirited style, but his productions in this line of art are few. He died in 1610.

VANNI, Raffaelle. He was the son of the preceding, and was born at Sienna in 1596. He received his first instruction from his father, and after his death became a pupil of Antonio Caracci. He proved an excellent designer, and had a perfect management of the chiaro-oscuro. His style partook much of that of Pietro Cortona, and his best performance is the Birth of the Virgin, in the church of La Pace at Rome. He died about 1665.

VANNI, Giovanni Batista. He is said to have been born at Florence, but others say at Pisa, in 1599. His preceptor was Cristoforo Allori, and he became, by his instructions, a good painter of history; but he is principally known as an

engraver. In the church of St. Simon, at Florence, is a picture of St. Lorenzo by him.

VANNINI, OTTAVIO. He was born at Florence in 1583, and at first was the scholar of one Mercati, a painter of mean abilities, with whom he continued four years with little advantage; but on going to Rome, he became the disciple of Anastasio Fontebuoni, and he also studied the designs of Raffaelle, or Buonaroti, and other eminent artists; by which he acquired considerable taste and knowledge. As soon, however, as he returned to Florence, he entered the school of Passignano, and lived with him many years, employed in painting his own original designs, and also others, in conjunction with that master. His application was greater than his judgment; and by frequently aiming at too great a degree of delicacy, and at too nice and exact an expression, he touched his pictures so often as to give them an unpleasing hardness and heaviness. He died in 1643.

VANNUCCHI, *see* SARTO.

VANSOMEREN, (or VANSOMER), PAUL. He was born at Antwerp in 1576, and excelled in painting portraits, having been perfected in that branch by Bernard Vansomer his elder brother, who had spent several years in Italy, and was accounted extremely eminent for painting conversations and portraits. For some years he followed his profession with great success at Amsterdam; but afterwards went to England, where he found encouragement equal to his merit, as his portraits were deservedly admired for elegance and ease in the attitudes, and also for remarkable resemblance. Here he painted two portraits of James I. and one of his queen. In the palace of St. James's, is a half length of the earl of Pembroke, then lord chamberlain, which is admirably executed; the figure being finely relieved by a skilful management of the chiaro-oscuro. There is also a whole length of the first earl of Devonshire, at Chatsworth, reputed to be by him, and accounted not inferior to Vandyck. Several others are to be seen at Hampton Court, and in the collections of the English nobility and gentry. Vansomer died in London in 1621, and was buried in St. Martin's in the Fields!

VANUDEN, LUCAS. He was born at Antwerp in 1595, and learned the art of painting from his father; but derived his chief excellence from a diligent observation of nature: Every hour that was not employed at his easel, was spent abroad in the fields, where he noticed with exactness, the

variety of appearances perpetually occurring from the dawn to the evening, over the face of nature. He watched the effects of light on different objects, nor suffered any incident that might heighten his ideas to escape his notice, not even those instantaneous beauties perceptible in the forms and colours of vapours and clouds, which are lost almost the moment they are beheld. These he sketched on the spot, and had such a genius as enabled him to apply his observations happily in his works; but he was frequently so intent on his studies, as scarcely to allow himself time to work for his maintenance. He had a tender, soft, delicate manner of painting in small, with sufficient power to adapt his touch to pieces of his largest size; though it is allowed, that the exquisite pencil of Vanuden is principally seen in his smallest performances. His trees are so happily managed as to appear almost in motion; his skies are clear, and beautifully adapted to his scenes; and by his distances he showed an immense extent of country, as often as his design would admit of it. His composition is always pleasing; his most minute figures are correctly designed; and his tints are the colouring of nature. He was one of the most delicate painters of landscape that appeared in the Low Countries; and Rubens not only approved, but admired his style so much, as often to employ him to insert the back grounds of pictures; which Vanuden adapted with so much judgment, that the whole seemed to be the work of one artist. Rubens, in return, used also to enrich the pictures of Vanuden with historical figures. In the chapels belonging to the cathedral at Ghent, are several noble paintings of this master, which are esteemed his most capital performances; and in the possession of a private person in that city, is an excellent picture, in which the figures were inserted by David Teniers. He died in 1660, Lucas Vanuden also executed several masterly etchings.

VANUDEN, JAMES. He was the brother and scholar of the preceding, and painted entirely in his manner; but he was very inferior to Lucas, though some of his paintings are often passed on the unskilful for the genuine works of his brother.

VANVITELLI, GASPAR. This artist, though Italianized in name, was a Dutchman, called *Vanvitel*, and was born at Utrecht in 1647. His talent lay in architectural subjects, pieces of perspective, and views of sea-ports, in the manner of Canaletti. He died at Rome in 1736.

VARCO, ALONZO DE. He was born at Madrid in 1645, and studied under Josef Antonilez. He painted landscapes,

with considerable reputation in his native city, where he died in 1680.

VARELA, FRANCISCO. This Spanish artist was born at Seville in 1606, and had Pablo de las Roellas for his preceptor. He became a good painter of history; and the best of his works are the death of St. Vincent, and an altar piece representing St. Michael, at Seville, where he died in 1656.

VARGAS, LUIS DE. This celebrated Spanish painter was born at Seville in 1528. Being endowed with a very happy genius, and ambitious to obtain improvement in the art of painting, he travelled to Italy, and spent seven years at Rome, particularly studying the works of Perino del Vaga. When he imagined himself sufficiently qualified to commence artist, having by great application acquired somewhat of the elegance of taste and composition of the Italian masters, he returned to his own country, and began to follow his profession at Seville. But finding himself excelled in his art by Antonio Florez and Pedro Campana, he returned without delay to Rome, and after serving another apprenticeship of seven years, came back so complete a master, that the famous Perez de Alesio, on contemplating his picture of our First Parents, in the cathedral of Seville, exclaimed, in rapture at the performance, that the limb of the Adam of de Vargas was worth the whole composition of his colossal Saint Christopher. De Vargas was now continually employed in grand works for the churches, the archiepiscopal palace, and the convents. Besides the picture already mentioned, there is in the cathedral of Seville, a fine picture of Christ bearing the Cross, and in the church of the convent of St. Pablo, is the Virgin holding a rosary. He also painted a great number of portraits, and though he did not appear so excellent in that style as in historical subjects, yet he is highly celebrated for the picture of Donna Juana Cortez, Duchess of Alcala, which was esteemed not much inferior to the pencil of Raffaelle. In the Orleans collection was a picture by this master, representing John the Baptist in a sitting posture, with a cross in his hand, dressed in his garment of camel's hair, and larger than life. Luis de Vargas was not less remarkable for his devotion than for his talents, and, following the example of the great Emperor Charles V. he used at his private hours to lay himself in a coffin which he kept in his closet, to prepare for death by meditation. He died in 1590.

VAROTARI, DARIO, called *Paduanino*. He was born at Verona in 1539, and was the disciple of Paolo Veronese.

He painted in the manner of the Venetian school, with extraordinary success, and was allowed to have a lively and elevated genius; of which he afforded many incontestable proofs, in the noble designs which he executed in his native city, and in several churches and convents in Italy. He resided chiefly at Padua, where he founded an academy, and thence obtained the name of *Paduanino*. He was as much distinguished for his piety as for his singular merit in painting, and for both he was universally esteemed. Most of his works are in the churches of Padua and Venice. He died in 1596.

VAROTARI, ALESSANDRO, called *Paduanino*. He was the son of the preceding, and was born at Verona in 1590. When he was only six years old he lost his father, so that he could derive no benefit in the art from his instructions. Who his master was we are not told, but he profited greatly by studying some of the works of Titian, and the copies which he made of them excited universal surprise. He was but young, when he went to Venice, where he obtained the name of *Il Paduanino*. Here he continued to make the paintings of Titian his model, but in colouring he imitated the style of Paolo Veronese. In the church of St. Maria Maggiore, at Venice, is an excellent picture of this master's hand; it represents some legendary miracle of the Virgin, and is well composed; the figures are judiciously grouped, and it is ingeniously, though not correctly designed. The heads are in a fine taste, the tone of colour is in general very agreeable, and the broad masses of light and shadow have a noble effect. In the Pembroke collection, is a picture painted by Alessandro Varotari, of which the subject is, Herodias dancing before Herod. He died in 1650.

VAROTARI, CHIARA. This lady was born at Verona in 1582. She was the daughter of Dario Varotari, by whom she was instructed in the principles and practice of painting. She excelled in portrait, and in the Florentine gallery is her own, painted by herself. She died at Verona in 1639.

VASARI, GIORGIO. This artist, who is better known as the biographer of his profession than for his skill in it, was born at Arezzo in 1512. He was taught the rudiments of drawing by his father, and the first principles of painting by William of Marseilles, a Frenchman, and a painter on glass; but being taken to Florence by Cardinal da Cortona, he improved himself under Michel Angelo, Andrea del Sarto, and other great masters. By the cardinal he was introduced into the Medici family, but when they were driven from Florence,

he returned to his native city. Finding, however, an epidemic disease prevailing there, he spent his time in the surrounding country, improving himself by painting subjects of devotion for the farmers. His father unfortunately died of the contagion, and left a young family unprovided for; on which Vasari, to contribute more effectually to their support, quitted the uncertain profession of a painter, and applied himself to the more lucrative trade of a goldsmith. In 1529, the civil war which then prevailed at Florence, obliged the goldsmiths' company to remove to Pisa; and there Vasari, on receiving commissions to paint some pictures both in oil and in fresco, was induced to resume his former profession, and afterwards through life he met with encouragement, that left him neither motive nor desire to change. The dukes of Florence, and other distinguished persons were his liberal patrons, and he was constantly employed in works both profitable and honourable to himself. In 1544, by the friendship of Paolo Giovio, he was recommended to make designs, and paint a hall, for the Cardinal Farnese, at Rome. While he was executing this work, he attended the cardinal's evening parties, which were frequented by men of genius. At one of these meetings, Giovio, speaking of his own museum, arranged and embellished with inscriptions and portraits of illustrious men, said, "that it had always been his desire to add to it, and make his book of eulogiums more complete, by a treatise on the celebrated artists, from Cimabue down to his own time;" and enlarged upon the subject with much general information. The cardinal then turned to Vasari, and asked him, "if he did not think that subject would make a fine work?" Vasari concurred with his eminence, but added, that "it would require the assistance of an artist to collect the materials, and arrange them in their proper order; for although Giovio displayed great knowledge in his observations, yet he had not been equally accurate in the arrangement of his facts." "You can then," replied the cardinal, "give him assistance, which will be doing an essential service to the arts." To pay proper deference to so flattering an opinion, he collected such materials as he thought necessary to the plan then suggested; and the information he contributed was drawn up so much to Giovio's satisfaction, that he recommended him to enlarge upon it, and make a more complete work, alleging his own want of leisure and capacity to do justice to such an undertaking. Vasari reluctantly consented, and by his own industry, and with some assistance from others, fulfilled his task; and in 1550, published his work in 2 vols. entitled, "Vite de' piu eccellenti Pittori, Scultori, e Architetti." In

1571, he reprinted it in 3 vols. 4to. with portraits cut in wood, and with the addition of his own life to the fifty-fifth year of his age. The subsequent editions are, that of Bottari, Rome, 1752-60, 3 vols. 4to.; and those printed at Leghorn, 1767-72, 7 vols. 4to.; at Sienna, 1791-98, 11 vols. 8vo.; and at Milan, in 1807, 16 vols. 8vo. There is likewise one printed at Bologna in 1647, 3 vols. 4to. but it is not esteemed a good one. Vasari died in 1576, and in 1588, his nephew published a work to commemorate and honour his uncle's abilities, entitled "Ragionamenti del Sig. Cavaliere Giorgio Vasari, pittore ed architetto, sopra le invenzioni da lui depinta in Firenze, nel palazzo di loro Altezze Serenissime, &c." It is not therefore to his talents for painting that Vasari is indebted for his present fame, but to his biographical work; which, though crude and incorrect, is the most ample source of our information concerning the painters of Italy, before his time, or contemporary with himself. As an artist he had little originality, and the extravagances of genius mark the most predominant features of his style.

VASQUEZ, ALONZO. This Spanish artist was born at Ronda in 1589, and had his education at Seville, under Luis de Vargas. He became a respectable painter of history, and was distinguished by his skill in anatomy. He died at Seville in 1650.

VASSALLO, ANTONIO MARIA. He was born at Genoa, and studied under Vincenzio Malo, the disciple of Rubens, by whose precepts he acquired a good manner of design, and a charming tone of colouring. He was an universal painter, and equally successful in every branch of his art; in history, portrait, landscape, animals, birds, fruit, and flowers; all which subjects he represented with extraordinary sweetness in his colour and handling, and with abundance of truth. His pictures were in such esteem that he was employed without intermission by foreigners as well as his own countrymen. It is said that he died in the bloom of life, and by over-exertion. But if, as other accounts state, he was born in 1602, and died at Genoa in 1661, this story is without foundation.

VASSILACCHI, ANTONIO, called *Aliense*. He was born in the Island of Milo, in 1556, and when young was sent to Venice, where he studied under Paolo Veronese. As he had the double advantage of a good genius, and an admirable instructor, his progress was rapid, and in a few years he acquired as extensive a knowledge of the art, as he could possibly derive from his master, whose style he imitated with general applause. Having, however, some cause for resentment against Paolo, he quitted his manner entirely, and assumed that of Tinto-

retto. Another account is, that Paolo was jealous of him, and dismissed him from his school; on which he redoubled his exertions, and became so excellent an artist, that the doge and principal nobility patronized him as long as he lived. Philip II. of Spain, and Sigismond King of Poland, solicited him earnestly to enter into their service; but he declined the honours and emoluments proposed to him by those monarchs, and continued at Venice. He had a wonderful readiness in designing, his colouring is excellent, and he was remarkable for the freedom and spirit of his pencil. In the Sala dello Scrutinio at Venice, is a capital painting by Vassilacchi; the subject of which is the taking of Tyre, and it has a noble effect, being finely coloured, and very judiciously disposed. In the church of St. John the Evangelist, in the same city, is a picture of St. James, which is admirably designed and executed; approaching very near to the works of Paolo Veronese, in the air and turn of the figures, as well as in the colouring. Another picture in the same style, is a St. Sebastian with a glory, in the church of St. Maria delle Vergine. His principal pictures in the manner of Tintoretto, are Abraham's Offering; Cain and Abel; and the Brazen Serpent in the Wilderness; all in the church of the Apostles. He died at Venice in 1629.

VECCHI, Giovanni de. He was born at Borgo San Sepolcro in 1536, and studied at Rome, successively under Raffaelle delle Colle and Taddeo Zuccaro, in conjunction with whom he executed several works in the palace of Caprarola, belonging to the Cardinal Farnese. In the church of St. Lorenzo, at Rome, is a picture of the martyrdom of that saint; in the cupola of the church del Gesu, are the four Doctors of the church; and in St. Maria de Ara Cæli, are some pictures of the life of St. Jerome. He died in 1614.

VECCHIA, Pietro da. He was born at Vicenza in 1605, and was the disciple of Alessandro Varotari; but he quitted the manner of that master, and adhered to the style of Giorgione, which he preferred to all others. The figures in his compositions are of a large size, and he always painted with a strong body of colour; so that his carnations have a remarkable force, and by his skill in the chiaro-oscuro, every figure apparently projects from the canvass. No artist could imitate the work of another with more precision than he did the paintings of Giorgione. The same ideas, the same style of invention and composition, the same strength of colour and manner of penciling, are observable in both. So nicely and exactly similar to the pictures of Giorgione are those of

Vecchia, that even the most expert connoisseurs have been puzzled to determine between the performances of those masters; particularly as the pencil of Vecchia gave such a look of originality to his imitations, that nothing like a copy appears in any part of them. Sandrart, who was a great artist, and a good judge, confesses that when the Count Palatine of the Rhine showed him the picture of a soldier, boldly painted and finely relieved, and asked him by what master he thought it to have been painted, after having surveyed it with all possible attention, and examined it critically, he was just going to pronounce his opinion that it was the work of Giorgione, when he took notice of the canvass appearing more new than it could have done if the picture had really been painted by that master, by which observation he had just time enough to rescue himself from giving a wrong judgment. Vecchia was no less successful in imitating the works of Pordenone. The genius of this painter was, however, somewhat bold, and in the draperies of his figures he was apt too much to indulge his own fancy. He was fond of inventing dresses, which had a mixture of the ancient and modern, and frequently the draperies were of silk, satin, and the richest materials. At Venice, where he spent the greatest part of his life, the doge and senate employed him to paint in oil, those historical designs which were worked in mosaic, in the church of St. Mark. In that church also, are two capital paintings of Vecchia; the one is a Crucifixion; and the other Christ driving the money-changers out of the Temple; both highly admired, and accounted excellent performances. He died in 1678.

VECELLI, FRANCESCO. He was the younger brother of Titian, and was born at Cadore, in Friuli, in 1483. After receiving instructions from his brother in the art of painting, with every appearance of success in the profession, he exchanged the pencil for the sword, and engaged in a military life, in which he continued till the restoration of peace in Italy. He then returned to Venice, where he resumed the pencil; and was employed to paint several altar-pieces for the churches; and also portraits, which gave so much alarm to Titian, that dreading a powerful competitor in Francesco, he contrived artfully to turn his thoughts from painting in the style which he himself pursued, and persuaded him to devote his talent to the adorning of cabinets with small historical subjects and pieces of architecture, for which, at that time, there was a great demand. Some of those cabinets have reached our time, and being miscalled the work of Titian, have been often sold for large

sums, though the paintings are certainly only by Francesco Vecelli, who, in every respect, was inferior to his brother. In 1531, he wholly relinquished the art, and became a merchant, by the persuasion of Titian. The principal works of Francesco are, the Tranfiguration, in the church of St. Salvator, at Venice; and a Nativity, in that of St. Giuseppe, at Belluno. This last is completely Titianesque, and has been often mistaken for the performance of the elder brother.

VECELLI, ORAZIO. He was the son and disciple of Titian, and was born at Venice in 1540. He painted some portraits which might stand in competition with those of his father. He likewise painted history in conjunction with Paolo Veronese and Tintoretto in the palace of the doge, at Venice; particularly the representation of a battle, which performance for some time was ascribed to the elder Titian. He travelled with his father to Rome and Germany, and was much esteemed for his extraordinary merit; but after the death of Titian, finding himself in easy circumstances, he devoted more of his hours to pleasure than to painting. He also consumed a great part of the wealth which had been left him in the ridiculous pursuit of the philosopher's stone. He died in 1579.

VECELLI, MARCO, called likewise *Marco di Tiziano*. He was the nephew of Titian, and was born at Venice in 1545. Marco was the favourite scholar of his uncle, and accompanied him to Rome and Germany. Several of his works are in the palace of St. Mark, at Venice, particularly an allegorical picture on the restoration of peace to Italy; and one of the Doge kneeling before the Virgin and Infant. He also painted many altar-pieces for the churches. He died in 1611.

VECELLI, TIZIANO, called *Tizianello*. He was the son of the last mentioned artist, but though well instructed in the art by his father, and having the example of his other relatives to stimulate him, he became careless and indifferent in his design and execution. The best of his works are his portraits. He died about 1640.

VECELLI, CESARE. He was the younger brother of Titian, and lived about the year 1590; but he is less known as a painter than as an engraver, in which line he published plates of ancient and modern costume, with this title, Raccolta di figure delineate dal gran Tiziano, e da Cesare Vecellio suo fratello, diligentemente intagliate.

VECQ, JAMES LA. This Dutch painter was born at Dort in 1625, and studied under Rembrandt, whose manner he imitated for some time with success, but afterwards adopted that of John de Baan. He painted history and portrait. He died at Dort in 1674.

VELA, CRISTOVAL. This Spanish artist was born at Jaen in 1598. He studied successively under Pablo de Cespedes, and Vincenzio Carducci; after which he settled at Cordova, where he painted chiefly for the churches and convents, in a grand style of design, but feeble in colouring. He died at Cordova in 1658.

VELASCO, DON ANTONIO PALOMINO DE CASTRO. This Spanish painter and historian of the art, was born at Bujalance, in Valencia, and received a liberal education at Cordova. His instructor in painting was Don Juan de Valdes Leal, but in 1678, he went for farther improvement to Madrid, in company with his friend Juan de Alfaro. Here Velasco obtained an order to ornament the gallery del Cierzo, in which he gave such satisfaction as to be appointed painter to the king. His employment now was incessant, and having more commissions than he could execute, he left the finishing of many of his designs to his scholar, Dionysius Vidal. The style of Velasco was not equal to that of the preceding age, and he was too much of a mannerist, though perhaps less so than many of his contemporaries. As a writer, Palomino is known by a work in three parts, the two first of which bear this title, El Museo Pictorico y escala Optica; but the third is called El Parnasso Espanol Pintoresco Laureado, 3 vols. folio, 1715—1724. The third volume is a Biographical account of Spanish Painters. The author died at Madrid in 1726.

VELASQUEZ, DE SILVA, DON DIEGO. This great painter was born of an ancient family at Seville, in 1594. Having received a liberal education, he was placed under Francesco Herrera, commonly called *the Old*, who was a rigid master, but of consummate ability in the art which he taught. The manner and temper of the preceptor, however, became so insupportable to young Velasquez, that he left him, and entered the school of Pacheco, a man of learning and good-nature. Here his genius began to display itself in several sketches from nature, of peasants and ordinary people in peculiar habits and occupations, as they struck his fancy, in the streets or public places of the city. These sallies of his youthful imagination give a striking representation of the manners and characters of the vulgar; and they exhibit also

a luxuriancy of still life. One of his first productions is in the palace of the Buen-Retiro, and represents an old aquador in a tattered garment, giving water to drink out of his barrel to a boy; a piece of wonderful nature and expression, with an uncommon degree of science and precision in muscular anatomy. In subjects of this rustic kind young Velasquez suffered his imagination to disport itself in its first efforts, replying to those who advised him to assume a higher style of painting, that the foundation of his art must be strength; delicacy might follow after as the superstructure. In his first productions he coloured in the style of Caravaggio, but upon seeing some pictures of Guido, Pomerancio, Lanfranc, and Ribera, he altered his manner: the artist, however, upon whose model he chiefly formed himself, was Luis Tristan, but not servilely, observing, that what this master did well, was the best of all good things, and that what he did ill, was bad in the extreme. While Velasquez was thus endeavouring at improvement in practice, he by no means neglected the theory of his art; but read every author of credit that could form his judgment or enlarge his science. After five years thus studiously employed, he married the daughter of his master Pacheco, with the consent of that artist, who held him in the highest estimation for his virtues, as well as for his talents. Velasquez, after his marriage went to Madrid, where so many treasures of art were amassed. He arrived there in 1622, but not finding any encouragement at court, he returned in disgust to Seville, and here he would probably have remained for life, had not the minister Olivarez sent him an invitation to come to his house. This call was not to be refused, and in 1623, Velasquez again visited Madrid. Soon after his arrival he painted the portrait of the minister, which gave so much pleasure to the king, that he sat to Velasquez himself, and the history of this picture was thought worthy of a particular record. The portrait was upon a large scale, the king was drawn in armour, mounted upon a superb horse, and displayed with all the advantages of a beautiful scenery in the back-ground. The artist succeeded to his wish, the court rang with applause of his performance, and all the cognoscenti joined in giving the palm to Velasquez above his predecessors. He was now declared painter to the king, and he executed several fine portraits of the rest of the family. Rubens was at this time at Madrid, where he formed an intimacy with Velasquez, which ripened into friendship. A memorable circumstance occurred this year, which contributed still farther to bring into public view the talents of this fortunate artist. Charles

Prince of Wales, afterwards King of England, came to the Spanish court on a matrimonial visit; and being himself a great lover of the fine arts, paid Velasquez particular attention. He did not indeed sit to him, but Velasquez took a sketch of him as he was accompanying the king in the chace. He now received a salary of twenty ducats a month, exclusively of what was paid him for his pictures, and the royal munificence was further extended to him in the grant of a handsome house. Great rewards being thus heaped upon him, great things were expected, and among the rest an historical picture was called for from his hand. His competitors Caxes, Carduchio, and Nardi, had each chosen the Expulsion of the Moors as the subject of a picture, and now Velasquez did the same. It was a hardy attempt, but he succeeded in it so completely, that Philip made him usher of the royal chamber, and increased his stipend. This was in 1627, and the same year Rubens came again to Spain, in the capacity of ambassador, when the intimacy which had before taken place was renewed. Rubens, like a true friend, advised Velasquez to visit Rome for the advantage of studying after the antiques, and this counsel he followed in 1629, receiving from the king and the minister ample means to defray his expenses. Velasquez went first to Venice, where he remained just long enough to copy a picture of Tintoretto, and then took his route to Rome, by the way of Ferrara, receiving flattering marks of distinction at every place through which he passed. At Rome he was lodged in the Vatican by the favour of Cardinal Barberini, who gave him access at all hours to the works of Raffaelle and Michel Angelo, which he studied so intensely, that at length his health was affected, and he was obliged to remove to a more airy situation for his recovery. On regaining his strength, he applied with the same assiduity to the study of the antiques, and occasionally painted some pictures, among which were, the history of Jacob recognizing the coat of Joseph; and the discovery of Venus's Infidelity; both which he sent to his royal patron, who placed them in the Buen-Retiro. After an absence of eighteen months, Velasquez returned to Spain, and was cordially welcomed by Philip, who appointed him a painting room in his palace, of which the king himself kept a private key, resorting to him frequently, as the Emperor Charles used to visit Titian. In 1638, Velasquez painted the famous picture of the Crucifixion, for the convent of San Placido, at Madrid, which alone was sufficient to immortalize his name. The figure is of the size of life, upon a plain back ground disposed with great sim-

plicity, but with an expression in the features, an air in the depression of the head, and an harmonious tone of colouring, at once so tender, and of such effect, as cannot be exceeded. In the same year he finished a portrait of Adrian Paresa, admiral of the fleet: this officer was then under orders to repair to his command in New Spain, and Philip, on entering the chamber of Velasquez, mistaking the picture for the admiral himself, suddenly exclaimed against him for staying at Madrid beyond his time. In painting this portrait, Velasquez used pencils with very long handles, to produce more effect by distance. In 1643, the Minister Olivarez was disgraced, and confined to the town of Toro, where he died two years afterwards, and his body was buried in the Carmelite monastery, founded by himself at Loeches. Before his death, the statesman had the rare satisfaction of finding that amidst the general ingratitude, there was one exception, for Velasquez alone visited him in his confinement. Philip, instead of being offended with this attachment, appeared pleased with it, and soon after honoured the painter with the golden key, as one of his chamberlains, and took him in his suite to Lerida. On this occasion, Velasquez drew another magnificent portrait of the king on horseback. In 1648, he was sent on a special mission to the pope, and directed at the same time to purchase statues and pictures for the royal collection. At Venice he revived his acquaintance with the works of Titian, Tintoretto, and Paolo Veronese; and here having purchased some capital pictures, proceeded to Florence, and thence to Parma, where he contemplated the paintings of Corregio. On his arrival at Rome, he received many marks of distinction from Innocent X. who sat to him for his picture, and gave him a magnificent medal of gold. The academicians of St. Luke elected him a member, and sent him his diploma into Spain. Velasquez did not return to Spain till 1651, when he arrived safe by sea, freighted with a large cargo of antique statues, busts, and pictures. The next year, Philip appointed him aposentador-mayor of his palace, an office filled only by persons of eminence. It was at this time that Velasquez executed his famous picture, in which he has represented himself at his easel, with his pallet in one hand and his pencil in the other, the picture on which he is working being the portrait of Donna Margarita Maria of Austria, Infanta of Spain, and afterwards Empress of Germany. While engaged on this picture, Philip, with his own hand, put the order of Santiago on the portrait of Velasquez, though he had not then been invested. When Charles II. showed this picture to Luca Giordano, that artist

exclaimed, "Sir, this is the divinity of painting." The military order of Santiago was conferred upon Velasquez in 1658, and when the president, according to custom, was about to investigate his family pretensions, the king said, smiling, "Give him the order, for I know his noble birth, and the right he has to it." As a farther testimony of the royal favour, the investiture took place in a full court, upon the feast of San Prospero, amidst a scene of festivity and magnificence. In the summer of 1660, the painter, in his capacity of aposentador-mayor, attended the king to Irun, to meet the king of France, and in all the splendid ceremonials, he officiated, adorned with the insignia of his order, and other dignities. But amidst this blaze of splendour, he was suddenly attacked by a fever, which carried him off on the 6th of August, in the same year. His funeral was solemn, and a superb monument, with a long Latin inscription, was erected to his memory in the church of San Juan. The pictures of Velasquez are rare in this country; but the Angerstein gallery has one, exhibiting the portraits of Philip IV. and his queen.

VELI, BENEDETTO. This painter was a native of Florence, but nothing more is known of him, than that he lived in the middle of the seventeenth century. In the cathedral at Pistoia is an altar-piece by him, representing the Ascension.

VENANZI, FRANCESCO. He was born at Pesaro, and had Guido for his instructor, but afterwards studied under Cantarini. Instead, however, of adhering to the style of either of those masters, he chose to adopt that of Guercino. In the church of St. Gervas, at Bologna, is a fine picture by him of the Descent of the Holy Ghost; and in that of St. Anthony, at Pesaro, are some pieces illustrative of that saint. He lived about 1680.

VENEZIANO, *see* PIOMBO.

VENEZIANO, ANTONIO. He was born, according to Vasari, at Venice in 1310, but Baldinucci makes him a native of Florence, where he studied under Agnolo Gaddi; but surpassed him in many respects, being accounted one of the best painters of his time. At Florence, Pisa, and Venice, he executed several works, which were universally admired; and rendered himself esteemed, not only for his singular merit in his profession, but on account of his other accomplishments. He was correct in his design, and had a lively imagination; the attitudes of his figures were natural and becoming; the airs of his heads were graceful and full of variety; and his expression was well adapted to the charac-

ters and actions of his figures. His most celebrated painting is at Florence, representing the miracle of the Loaves and Fishes, in which he has given a divine expression to the air, countenance, and attitude of our Saviour. He died in 1384.

VENEZIANO, DOMENICO. He was born at Venice in 1420, and was the disciple of Antonello da Messina, from whom he learned the art of painting in oil. He painted several pictures at Loretto and Florence that were exceedingly admired; but in the latter city he connected himself unhappily with Andrea del Castagno, who treacherously murdered him while he was serenading his mistress, and accompanying the lute with his voice. This detestable action was committed by Andrea, partly that he might secure the secret of painting in oil from other artists; and also out of envy, on observing the works of Domenico more commended than his own. This catastrophe happened in 1476.

VENIUS (or VAN VEEN), OTHO. He was born at Leyden in 1556, and his parents, who were persons of distinction, gave him a liberal education, after which he was instructed in design by Isaac Nicholas, and in painting by Jodocus Van Winghen. Being compelled to leave his own country on account of the civil wars, he retired to Liege to pursue his studies, and there gained the esteem of Cardinal Grosbeck, who, observing his excellent talents, advised him to go to Rome, furnishing him with a letter of recommendation to Cardinal Masuccio, by whom he was well received and entertained in his palace. Here he studied under Federigo Zucchero, and at the same time paid a particular attention to the antiques, and the works of the great masters. Having thus employed seven years in constant attention to his improvement, he acquired a delicate manner of penciling, an agreeable style of colouring, and such a knowledge of the chiaro-oscuro, as distinguished him above most of the painters of his time. In his return from Italy he passed through Vienna, where the emperor endeavoured to detain him by very flattering promises, but the desire of visiting his native place so far prevailed, that he declined the offers that were made him. At Munich and Cologne he painted some pictures for the duke of Bavaria and the Elector. At Brussels, Alexander Farnese, Prince of Parma, appointed him his principal engineer, and painter to his court. The portrait which he painted of that prince completely established his reputation; besides which, he executed several other works of equal credit. On the death of his patron he settled at Antwerp, where he formed an academy, and had Rubens for one of his pupils. When the Archduke Albert entered

Antwerp, Otho designed the triumphal arches which were erected on the occasion, and these gave such pleasure to the prince, that he invited him to Brussels, where he was appointed painter to the court, and master of the mint. He died there in 1634. Venius had a lively and fertile invention; his drawing was generally correct, particularly in the extremities of his figures. The airs of his heads were not without grace; his draperies had an easy flow, and they were so well cast as to give dignity to his forms. The principal works of this artist are in the churches of Flanders. In the cathedral, at Antwerp, is preserved a Last Supper, esteemed an excellent performance; in the church of St. Andrew, is an altar-piece representing the martyrdom of that Apostle; and in the refectory of the abbey of St. Vinox, is a picture of Mary Magdalen anointing the feet of our Saviour. In the cathedral, at Bruges, is a picture of the Eastern Magi; and in the Capuchin church at Brussels, a Marriage of St. Catherine. Otho Venius also published some literary works.

VENIUS (or VAN VEEN), GERTRUDE. This lady was the daughter of the preceding, and born at Brussels about 1600. She was instructed by her father, and painted portraits and history with very great success; her colouring being clear and lively, and her touch delicate. The portrait of her father, painted by her, has been engraved.

VENIUS (or VAN VEEN), ROCHE. He was the son of Otho Venius, and became a good painter of birds, both living and dead, which he designed exactly, and finished with elegance. He died at Haerlem.

VENUSTI, MARCELLO, called *Mantuano*. He was born at Mantua in 1515, and was educated under Perino del Vaga; whom he assisted in some of his most grand compositions at Rome and Florence. His works were esteemed by Michael Angelo Buonaroti, from whose designs he often painted. The Cardinal Farnese employed him to copy the celebrated picture of the Last Judgment, allowed to be the noblest production of Buonaroti's genius; and the copy made by Venusti was greatly commended, even by the painter of the original. Few of the churches or chapels at Rome were without some of the paintings of Venusti, either in fresco or in oil; and he was exceedingly admired for the elegant taste of his design, the grandeur of his compositions, the beauty of his colouring, and the neatness of his finishing. In the palazzo Borghese is a fine picture by him, of Christ bearing his Cross, from a design of Michel Angelo. He died in 1576.

VERBRUGGEN (or TERBRUGGEN), HENRY. He was born at Overyssel in 1588, and became a disciple of Abraham Bloemart; but being desirous of improvement, he travelled through several parts of Italy, and resided ten years at Rome. His studies in that city were attended with success, and he painted many altar-pieces for the churches and convents, as well as pictures for the nobility, which are proofs of his taste in the composition of his subjects, and the freedom and firmness of his execution. In the principal church at Naples, is a large altar-piece of the Descent from the Cross, much admired for the goodness of the design, and also for the colouring; but contrary to the rule of the Flemish masters, he did not put his name on the picture, concluding that his style was at that time so generally known as to render it unnecessary. At Middleburgh is an extraordinary fine picture by him, representing an entertainment, with figures as large as life. Rubens was much struck with this piece, and the other works of Verbruggen, and termed him one of the best painters of his country. He died in 1640.

VERBRUGGEN, J. He was a native of Holland, and on account of his great abilities was invited by Sir Joseph York to come to England, where he was made master founder at Woolwich Warren. Besides his skill as a founder, he painted sea views for his amusement. He died at Woolwich in 1780.

VERBRUGGEN, GASPAR PETER. He was born at Antwerp in 1668, and under the direction of his father, Peter Verbruggen, became a considerable artist. He settled first at the Hague, where he associated with Matthew Terwesten, who painted the figures in several grand compositions, while Verbruggen, inserted the flowers, and other decorations. This painter had an uncommon readiness of hand, and an expeditious manner of working, which contributed to enrich him; but when he returned to Antwerp, he devoted most of his time to company and amusements, and painted chiefly at night, by which means his latter pictures are not so good as his earlier works, having nothing more to recommend them than the freedom of penciling, and a tone of colour that had more of brilliancy than of truth and nature. In his style he resembled Baptist Monnoyer rather than Van Huysum. His manner of painting flowers in cielings and saloons was truly grand; his colouring and grouping of the objects showed an extraordinary art and judgment; and his touch was easy, free, and well adapted to that kind of painting, as it showed a lightness of hand without labour. He became a

member of the academy of the Hague, and director of that of Antwerp, where he died in 1720.

VERDIZOTTI, Giovanni Maria. He was born at Venice in 1525, and was the disciple of Titian, who, observing his genius, and also discerning the amiable qualities of his mind, loved him and treated him as if he had been his own son. He explained to him every principle of the art that might conduce to his advantage, and took all possible pains to render him eminent in his profession. Nor was Titian disappointed in his expectations; for Verdizotti showed him every mark of respect and affection, as if he had been really his parent; and acted as his secretary whenever he had occasion to correspond with persons of high rank. His favourite subjects were landscapes, which he designed and painted in an admirable style, very much in the manner of his master. His pictures were usually of a small size, but they were excellently coloured, and enriched with figures that were delicately penciled. He published translations into Italian, of the Æneid, and Ovid's Metamorphoses; and on the death of Titian wrote a Latin poem in honour of his memory. He died at Venice in 1600.

VERDOEL, Adrian. He was born at a village on the Meuse, in Holland, about 1620, and became the scholar of Rembrandt, to whose style he adhered, but his design was more correct, and his compositions of a more elevated description; while in colouring and the effect of the chiaro-oscuro he fell short of his master. Verdoel abandoned painting to pursue commerce, so that his pictures are very scarce. He died in 1681.

VERELST, Simon. He is said to have been born at Antwerp in 1664, and became eminent as a painter of flowers and fruit, which he copied from nature. At a very early age he came to England, and his success was almost incredible. His works soon came into vogue, were exceedingly admired, and sold for greater prices than had ever been given in London for any compositions in that style. His vanity was excessive, and he found it abundantly gratified, not only by the esteem in which his paintings were held, but by the compliments of poets, particularly of Prior. The witty and profligate duke of Buckingham patronised him, but out of a frolic, urged him to attempt portraiture. To encourage Verelst the duke sat to him for his picture, which the painter drew, but crowded it so with flowers that the king laughed, and the whole composition was ridiculed. Notwithstanding this, such is the caprice of fashion, Verelst soon became popular, and

people of the first quality had their portraits surrounded with fruit and flowers. Verelst, for one of these whimsical productions, was paid one hundred and ten pounds. His success is said to have driven Lely out of business, which is impossible, for that painter died in 1680, when, according to the date of Verelst's birth, he was no more than sixteen years old. The whole of Walpole's narrative of this painter is strangely inconsistent, yet he has been implicitly followed by subsequent biographers, with the exception of one, who says that Verelst was born in 1604, and died in 1710, at the age of forty-six, when, on the contrary, his age, if these dates be correct, must have been one hundred and six! Contemptible as his portraits were, his talent for flower and fruit painting was certainly great; he handled his subjects in a charming manner, and gave them force and relief by a judicious management of the chiaro-oscuro.

VERELST, HERMAN (or HARMAN). He was the elder brother of Simon Verelst, and the subjects he chose were the same, painted also in an agreeable manner and well coloured. He studied for some years at Rome, and resided at the imperial court at Vienna, till it was besieged by the Turks in 1683, when he came to England, where he spent the remainder of his life. He died in 1700. He had a son named *Cornelius*, who was born at Vienna in 1667, and came to England with his father. He painted also in the same style, and met with success.

VERELST, MARIA. This lady was the daughter of Herman Verelst, and was taught the art of painting by her father; but afterwards lived entirely with her uncle, who gave her the best instructions for her improvement. She had an excellent education, was a fine performer on several instruments of music, and spoke and wrote the German, Italian, Latin, English, and French languages with fluency and elegance. She painted portraits and history with genius and spirit, and was admired for the delicacy of her touch and the neat manner of her finishing. Her portraits were generally of a small size; and she designed her figures with more correctness than any female artist of her time. She gave her portraits a fine expression, not only in the features, but also in the mind of her models.

VERENDAEL, N. He was born at Antwerp in 1659, and there learned the art of painting; but the master by whom he was instructed is not ascertained. He excelled in fruit and flowers, which he studied after nature, though he exerted himself also in observing the works of those masters

who were most eminent in that style, by which means his reputation was soon spread, not only through the Netherlands, but over a great part of Europe. He showed both genius and judgment in his compositions, and executed every subject in a masterly and delicate manner. Sometimes he introduced objects imitated from Mignon, but most commonly only such as he copied from nature; yet wherever he collected his models, they were delicately chosen, represented with truth, and exquisitely finished. He was so curious, and so apprehensive of his paintings being injured by dust, or other accidents, that whenever he finished a flower he guarded it carefully by a cover of paper. Next to Mignon and Van Huysum, his merit renders him most worthy of commendation; nor in the neatness and delicacy of his pictures is he surpassed by any of the Flemish masters. His flower pieces are preferred to his pictures of fruit.

VERGAZON, HENRY. This Dutch painter of landscapes and ruins came to England in the reign of William III. He painted also portraits of a small size, but was chiefly employed by Kneller in painting his back-grounds.

VERHAECHT, TOBIAS. He was born at Antwerp in 1566, and distinguished himself as an excellent painter of landscapes, in which, though the style, taste of design, and distribution of the parts were very peculiar, yet were they exceedingly natural and pleasing as well as elegant, insomuch that Rubens, who was a most admirable painter of landscape, used to say that Verhaecht was his first and best instructor in that branch of his art. His sites were generally well chosen, his scenes agreeable, and by a skilful method of aerial perspective, he opened a large extent of country, deluding the eye to a very remote distance by interspersed hills, rocks, mountains, and well broken grounds. The forms of his trees were loose and natural; the ruins and pieces of architecture which he always introduced were in an elegant taste, and a general harmony appeared through the whole composition. The grand duke of Tuscany patronised him, and for that prince he painted several noble landscapes. At Rome also he was much admired, particularly on account of one picture representing the tower of Babel, which was an immense composition. Not being very happy in painting figures, he generally procured them to be inserted by other artists, particularly Franck. He died in 1631.

VERHEYDEN, FRANCIS PETER. He was born at the Hague in 1657, and was originally bred a statuary, in which profession he proved a good artist, and was one of those who

were employed to model the figures and ornaments of the triumphal arch erected in 1691, for the public entry of William III. After this, by associating with some painters who were employed with him at the king's palace at Breda, and observing their manner of working, he made some attempts to imitate them, and did it so successfully, as to occasion the surprise of all who saw his first productions; upon which he entirely laid aside the profession of a statuary, and devoted himself wholly to painting. His friends, who disapproved of his conduct, endeavoured to dissuade him, by representing how indiscreet it must appear, for an artist who was eminent in one profession, to exchange it at the age of forty for another, in which he could only be a beginner; but their opinions could not make him alter his resolution. He began with copying animals of different kinds after Snyders, and soon found himself capable of designing subjects in the same style, such as huntings of wild boars, stags, and other animals, in which he introduced a number of dogs in bold and natural actions, full of peculiar spirit and fire. He likewise painted fowls in the manner of Hondekoeter, and touched the plumage with a lightness and tenderness almost equal to that master. He had a good manner of colouring, with a great command of his pencil; and marked even the hairs of his animals with truth, and a strong resemblance to nature. His works in general had much harmony, and looked more like the performances of an experienced artist than the efforts of one who began so late to study and practise painting. He died in 1711.

VERHOEK, PETER CONELIUS. He was born at Bodegrave in 1642, and became the disciple of Abraham Hondius, whose manner he imitated while he continued in the Low Countries; and designed animals with great spirit and good action, but when he travelled to Rome, he was so affected by the sight of Bourgognone's works, that he studied them incessantly. By a careful observation of the excellencies of that master, he became a skilful painter of battles, with a lively tint of colour, and a competent degree of force, executing them in a large and small size, with such approbation, that he found constant employment at Rome, Naples, and other cities of Italy through which he travelled. His landscapes were painted in a pleasing style, and ornamented with small figures in the taste of Callot, which were correctly designed and touched with spirit.

VERHOEK, GYSBERT. He was born at Bodegrave in 1644, and studied under his brother, Peter Verhoek; but as soon as he was well established in the rudiments of the art, he

became the disciple of Adam Pynaker, some of whose works he copied with success. As he had formed his taste, however, by the paintings of his brother, he endeavoured, like him, to imitate the manner of Bourgognone; and his usual subjects were battles, encampments, or skirmishes. He was remarkably studious to improve himself, and took uncommon pains to sketch the different motions, actions, and attitudes of men and horses; that he might have them ready, whenever he had occasion to introduce them in his compositions. He died in 1690.

VERKOLIE, JAN. He was born at Amsterdam in 1650, and was the son of a locksmith, who bred him up to his own business; but when twelve years old, he met with an accident, which incapacitating him for that employment, he took to drawing. After his recovery he became the scholar of Jan Lievens, with whom, however, he continued little more than six months. He now applied to study the works of Gerard Pieters Van Zyl, whose style he adopted with success, and imitated so happily as to complete some pictures which that artist had left unfinished; nor could any perceptible difference be observed in the different parts of the same pieces. Verkolie was chiefly distinguished by his portraits, which were excellent; but he also painted historical subjects and conversations. His colouring was good, and his design, in many respects, was correct, with a tender and neat manner of penciling; but he cannot be justly commended for grace or elegance. He was one of the first engravers of mezzotinto in Holland, where he died, in 1693.

VERKOLIE, NICHOLAS. He was the son of the preceding, and was born at Delft in 1673. He was first instructed by his father, at whose death he was so far advanced in the knowledge of his art that he needed no other preceptor. He began with painting portraits with reasonable success; but afterwards he applied himself entirely to history, and by his taste of design and composition, gave such satisfaction to those who were good judges of merit, as to establish his reputation. Besides his merit in oil paintings, he had a peculiar excellence in drawing and designing with Indian-ink; and he finished these pieces with such neatness, that they sold at a very high rate, and are now exceedingly rare. He was very correct in his design; his colouring is good, and in his easel pictures it appears beautifully melting. His touch, though delicate, is firm; and his night pieces, which have a surprising effect, are esteemed worthy of a place in the first collections. Among his best works are three pictures, representing Moses in the bulrushes; David and Bathsheba;

and the Fall of Peter. He also distinguished himself as a mezzotinto engraver. He died at Amsterdam in 1746.

VERMEYEN, JOHN CORNELIUS. He was born at Beverwyck, in Holland, in 1500, and became principal painter to the Emperor Charles V. who honoured him with many marks of particular esteem. He attended that monarch at his battles and sieges, and designed on the spot views of all the fortified places which were attacked by the emperor; as also the different encampments of his army, and every memorable action of the whole war, by sea and land, especially the most material incidents of the siege of Tunis. From these designs the tapestries were made which were intended to adorn the Escurial. He was remarkable for having a beard of such a length, that when he stood upright he could tread on it; from which circumstance he was known in Germany by the name of Johannes Barbatus. He resided during the latter part of his life at Brussels, where he painted pictures for the churches, and other public buildings. In the church of St. Gery, are two pictures by him, one of the Nativity; and the other of the Resurrection. He also painted portraits. He died in 1559.

VERMIGLIO, GIUSEPPE. He was born at Turin, and painted history with great reputation about the year 1680. His greatest work is a picture of Daniel in the den of Lions, in the library della Passione, at Milan. Another capital performance of his, is a large picture in the refectory of the Olivetani, at Alexandria, representing Christ at the well of Samaria, in which is a beautiful landscape.

VERNET, JOSEPH. This celebrated French marine painter, was born at Avignon in 1712, and received the early part of his education at Rome. While there he contracted an acquaintance with Mr. Drake, of Sharlowes, in Buckinghamshire, then on his travels. Mr. Drake employed him to paint six pictures, and left the subjects to his own choice. They are very capital performances, in the painter's best manner, and are now in the drawing-room at Sharlowes. Having staid a competent time, eagerly employed in the contemplation of the finest models of antiquity, he returned to France, and his first designs were views of some of the principal sea-ports on the coast. These being shown to Louis XV. procured Vernet the appointment of marine painter to the king, with a competent salary, and every assistance that he requested, to go through his plan of giving a view of every sea-port in the kingdom. This he completed, and under royal

and national patronage, the views have been engraved; and the prints, which are in general most exquisitely performed, have been disseminated through all Europe. Many of these engravings were by Balechou; one of them, well known to collectors by the name of the Storm, was much admired for the fluidity of the water, and the spirit of the figures. One hundred of the prints were consigned to an engraver in London, and part of them sold; but some persons objecting to the clumsy style in which a long dedication, inscribed under the print was written, Balechou said he would soon remedy that, and with his graver drew a number of black lines upon the copper, over the dedication, so as in a degree to obliterate the words, and sent 100 impressions to England. These our connoisseurs soon found to be the second impression, and eagerly bought up the first; but a print with the lines no man of taste would look at. This mortified the English printseller, who wrote to the French engraver, and complained that he could not sell the second set for half price. "Morbleu!" cried the Frenchman, "how whimsical are these English virtuosi! They must be satisfied, however." To work he sets with his punch and hammer, and repairing the letters, sends out the print, with the inscription apparently in its first state. A few of these were sold; but the imposition was soon discovered by the faintness of the impressions; and then those who did not possess the first impression, were glad to have the plate in the second, rather than the third state, so that nearly all the third set lay upon the hands of the printseller. This produced a fresh complaint; and the complaisant Frenchman, ever eager to satisfy his English customers, again punched out the lines, and brought the inscription to its second state. This Proteus of a print very frequently appears in sales; and the contests of the connoisseurs about the superiority of those without lines to those with, and *vice versa*, have been innumerable. This little history may perhaps induce men to consult their own eyes, in preference to black lines. After a long and active life, in a manner that did honour to himself and his country, Vernet began to fear that his well-earned pension would be stopped by the troubles arising in France; and as the age of eighty-one is rather too late a period for a man to take a very active part in national disputes, he meditated a retreat to England, which was put a stop to by his death in 1789. His works will, however, live as long as those of any artist of his day. In a light and airy management of his landscape, in a deep and tender diminution of his perspective, in the clear transparent hue of the sky, the liquid appearance of the water,

and the buoyant air of the vessels which he depicted on it, he had few superiors. In small figures employed in dragging off a boat, rigging a ship, or carrying goods from the quay to a warehouse, or any other employ which required action, he displayed most uncommon knowledge, and gave them with such spirit (though sometimes a little in the French fluttered style), as has never been equalled by any man except our Mortimer; and to be the inferior of Mortimer in that line is no dishonour. He carried that branch of the art to its highest degree of perfection. As a proof in what estimation Vernet was held, it may be mentioned, that two of his pictures, now in the Luxembourg gallery, were purchased by Madame du Barry for 50,000 livres. It was said of him, that his genius neither knew infancy nor old age. Vernet had a brother, who was a bookseller at Paris, but fond of the art of painting, which he sometimes practised, and his pictures have been mistaken for those of Joseph.

VERNICI, GIOVANNI BATISTA. This artist was born at Bologna, and received his education in the school of the Caracci. He painted history in an elegant manner, and was appointed principal painter to the duke of Urbino, where most of his works are to be seen. He died in 1617.

VEROCCHIO, ANDREA. He was born at Florence in 1432, and was at first a sculptor of considerable eminence, having executed a great number of curious works in gold and other metals, as well as in marble; but being eager to add to his reputation, he applied himself industriously to the study and practice of painting. He became excellent in design, by several admirable compositions which he sketched, with an intention of finishing them in colour; though for some unknown cause he never completed them. One of these was a battle, in which the figures were naked; and in others he represented females, elegantly formed, with an air of peculiar grace in the heads and the disposition of the hair, which Lionardo da Vinci always took pleasure to imitate. But though Verocchio gained great credit by his manner of designing, his colouring was indifferent and unpleasing, and his pencil was dry and hard. Of this defect in his pictures he was effectually convinced by a performance of one of his pupils. For being assisted by Lionardo da Vinci, in an altar piece representing St. John baptizing Christ, Lionardo designed and coloured an angel in one part of the picture, so finely, and so far superior to his master, that it made the rest of the picture look contemptible. The sight of it strongly affected Verocchio, and being thoroughly mortified to see

himself far surpassed by his scholar, that he resolved to abandon the pencil for ever. He was the master of Pietro Perugino, as well as of Lionardo da Vinci; and was the first who invented and practised the method of taking off the features of a face in a mould of plaister. He died in 1488.

VERONESE, PAOLO, *see* CAGLIARI.

VERONA, MAFFEO. This artist was born at the city from whence he derived his name in 1576. He studied under Luigi Benfatto, but improved himself by copying the works of Paolo Veronese. He was remarkable for his expedition, and he excelled in fresco. In the church of St. Mark, at Venice, are four pictures by him, Christ bearing his Cross; a Crucifixion; a Deposition; and the Resurrection. He died in 1618.

VERONESE, ALESSANDRO, called *Turchi* and *Il Orbetto*. He was born at Verona, in 1600, and became the disciple of Felice Riccio, though he did not adopt the style of that master, but formed his ideas of the beauty of colouring from the manner of Corregio, and those of elegance and grace in composition, from the taste of Guido. He studied at Rome after the finest of the ancient and modern productions, and accustomed himself also to draw after nature, by which means he acquired the habit of designing with ease and freedom, and also with tolerable correctness of outline. It was generally said, that the colouring of the Venetian school, and the Roman gusto of design, were combined in this artist. His wife and his daughter were his models for the figures in his compositions; for without particularly attending to nature, he never attempted to design any member of the human body. The invention and imagination of this master were so ready, that it was customary with him to proceed directly in his painting, without having prepared any previous sketch; he disposed his figures with propriety, and grouped them in such a manner, as to make them set off each other, and contribute to the good effect of the whole. Yet, although his colouring had great force, and his pictures were carefully finished, one could often wish that he had been more nice in the choice of his attitudes and draperies, as well as a little more accurate in his compositions. He painted many delicate easel pictures, most of which are preserved at Rome, where he spent the greatest part of his life; but his grand compositions are in the churches and convents at Venice and Verona, as well as at Rome. In the church of St. Maria in Organis, at Verona, is a much admired picture by this master, of which the subject is St. Anthony and

St. Francis with a glory and angels above; it is well finished, and the glory is sweetly coloured: and in the church della Misericordia, in the same city, is an altar-piece representing the Descent from the Cross, which is an admirable performance, and finished with abundance of care. The penciling is extremely soft, and the colouring beautiful, being much in the taste of the Caracci school. The figures of the Virgin and Nicodemus are exceedingly fine, and the expression of the Virgin's afflictive sorrow is truly affecting; but the draperies and the linen are not equal in merit to the other parts of the picture. He died in 1670.

VERRIO, ANTONIO. He was born at Naples in 1634, and having learned the art of design in his own country, went to France, where he was employed to paint the high altar in the church of the Carmelites, at Toulouse; but being invited by Charles II. to enter into his service, he came to England, and by the royal command was engaged at Windsor, where he painted most of the cielings, the chapel, and one side of St. George's hall. In one of these compositions he introduced the portrait of Anthony Earl of Shaftesbury, in the character of Faction, and from a private pique to Mrs. Marriot, the house-keeper, he borrowed her face for one of the Furies. His invention was but indifferent, though he had a free and ready pencil, adapted to the particular kind of works which he undertook and understood, but he wanted elegance: and, as to the propriety of his taste, it may be easily estimated by the fact, that he introduced himself and Sir Godfrey Kneller, in long periwigs, as spectators of Christ healing the sick. His best performance is the altar-piece in the chapel at Chatsworth, representing the incredulity of St. Thomas. On the accession of James II. he was employed once more at Windsor, but the Revolution produced one in his affairs. He continued, however, to work for some of the nobility, and at last painted the staircase at Hampton-Court, which is as wretchedly done as if he had acted from principle. He died there in 1707.

VERSCHURING, HENRY. He was born at Gorcum, in Holland, in 1627, and was successively the disciple of Dirk Goverts and John Both, under whose direction he practised six years. Having gained such a degree of knowledge as he thought would enable him to pursue his studies with advantage, he travelled to Rome, and attended regularly at the academy, to design after the naked; he also studied after the antiques, and the paintings of the great ornaments of the Roman school, besides which, he designed the ruins and vestiges of superb architecture in every part of

A. Bannerman Sculp.

VERRIO.

Italy that he visited. His landscapes were copied from nature, just as the beautiful situations and scenes occurred to him in his travels, and generally show a judicious and agreeable choice. He also introduced into them pieces of architecture and ruins. But the peculiar talent of Verschuring lay in painting battles and skirmishes of cavalry, and to enable him to represent these with exactness, he was exceedingly curious in observing the actions, movements, and attitudes of horses, and the engagements, retreats, and encampments of armies, for which purpose he made a campaign in 1672, to design his subjects on the spot. His genius was fruitful and happy; there appears great fire in his ideas; and as he always studied after nature he had nothing of the mannerist. His scenery is beautiful, his figures are correctly designed, and are touched with spirit. He finished his pictures with extraordinary neatness of pencil, and they are remarkably transparent. One of his most capital performances is at Dort; and represents the plundering of a country, particularly of a castle. There is in it a view of the sea-shore, to which a large herd of cattle are driven as a prey, the owner of the castle appears bound with cords, and his wife is on her knees, as if supplicating her enemies to accept of a ransom for herself and her husband. This picture is exquisitely finished, with a number of figures well designed, correctly drawn, and with good expression. The character of Verschuring was such that he was chosen a burgomaster of Dort, where he was unfortunately drowned by the oversetting of a boat, in 1690.

VERSCHURING, WILLIAM. He was the son of Henry Verschuring, and was born at Gorcum in 1657. Having learned the principles of design from his father, he afterwards studied for some time under Jan Verkolie. The subjects of which he seemed most fond, were conversations, though he sometimes painted portraits, and by the works which he has left, it appears probable, that if he had continued to practise his art with the same assiduity that he exerted at the beginning of his studies, he would have arrived at a high degree of eminence, but he gradually discontinued painting to engage in commerce. He died in 1715.

VERTANGEN, DANIEL. He was born at the Hague in 1598, and proved one of the most eminent disciples in the school of Poelemburg. He imitated that master, not only in his handling and tone of colour, but also in his taste and style of composition, so that the description of the manner of Poelemburg would exactly suit that of Vertangen. His sub-

jects were landscapes with nymphs bathing, caves, and bacchanals, which he finished with great delicacy and neatness of pencil, but they are in general inferior to the paintings of Poelemburg, and if compared with the genuine works of that master they cannot support a competition. However, the truest description of the style of Vertangen, as well as the best testimony of his real merit, is, to say that many of his paintings have been ascribed to his master. He died at the Hague in 1657.

VERVEER, ARY HUBERTZ. He was born at Dort in 1646, and by many of his countrymen was much esteemed for historical compositions, which he usually finished with naked figures. He was a good designer, but painted in a rough manner, so as to make it necessary to view his pictures at a distance. The greatest objection to his pieces is, that he coloured the flesh of his figures of too tawny a complexion; and that the bluish tint always perceptible in fine carnations, was not seen in any part of the naked which he painted; but he seemed to be fully satisfied if his pictures had a strong and bold effect. It was remarked of him, that though he designed, and painted several subjects, he rarely found sufficient resolution or application to finish any of them as he ought to have done,

VERWILT, FRANCIS. He was born at Rotterdam in 1598, and at first was instructed in landscape painting by Cornelius de Bois, an artist of no great reputation, but he afterwards became the scholar of Poelemburg. His landscapes are painted in an agreeable manner, generally clear, and adorned with pieces of architecture and ruins, which he designed in a good taste. He constantly endeavoured to imitate his master Poelemburg, and in his figures very much resembled him, but though his figures are good, and his colour clear, there is a great difference in the style of their landscapes. He died in 1655.

VESPRE, VICTOR AND FRANCIS XAVIER. These two foreign artists resided in London, and as they lodged together in St. Martin's Lane, it is supposed they were brothers. Victor painted fruit pieces on glass; and Francis executed portraits in oil, crayons, and miniature; he also engraved some plates in aquatinta. We know no more of them, than that Francis exhibited in 1789.

VIANI, GIOVANNI. He was born at Bologna in 1637, and was the disciple of Flamminio Torre, but formed his taste of design and composition from the works of the most famous masters of the Lombard school, as the Caracci and

Guido. His own performances were admired for the airs of the heads, which were designed much in the taste of Guido, for a tint colouring that was exceedingly pleasing, and for correctness in his outlines. In the church of the Servi, at Bologna, is a picture by him, representing St. Filippo Beninzi carried up to heaven by angels; which is extremely beautiful, as well in respect of the design as of the general effect. In the same church is a piece of the crowning of the Virgin; and in St. Giuseppe, is an Annunciation, both equal to the former production of his pencil. He died in 1700.

VIANI, Domenico Maria. He was the son and disciple of Giovanni Viani, and was born at Bologna in 1670. From the precepts of his father he learned design, but perfected himself in the knowledge of colouring by his studies at Venice. The manner of Domenico was bold, his colouring agreeable, and he showed correctness and elegance in the contours of his figures. The grandeur of his taste may be seen in the celebrated picture which he painted at Imola, composed in honour of some particular saints, who were supposed to have driven away the pestilence from that city, in which noble design fifty figures are represented as large as life, extremely correct, and pleasingly coloured; though in general his colouring is inferior to that of Giovanni, having rather too much of one tint of colour predominating through the whole; yet he is bolder in his outline, and more vigorous in his chiaro-oscuro. In a chapel belonging to the church of the Servi, at Bologna, is a grand altar-piece painted by Domenico Viani; the subject of which is a legendary story of the miraculous healing of a Pilgrim by Christ; it is in many of its parts very beautiful, painted in a broad free manner, with a bold pencil, and well designed, though too much of one colour. In the church of the Nativity, in the same city, are the Prophets and Evangelists, painted by him; and at Bergamo, is a miracle of St. Antonio, which is highly praised. He died at Pistoria in 1716.

VICENTINO, Andrea. He was born at Venice in 1539, and received his instruction in the art from the elder Palma, in whose style he painted history. He was employed in some great works, representing subjects taken from the history of the Venetian republic in the palace of St. Mark; but he also painted small pictures for private collections, particularly one of the coronation of Solomon, which is in the Florentine gallery. He died in 1614.

VICENTINO, Francesco Mattei. This artist was a native of Vicenza, and the scholar of Santo Peranda, but

improved himself greatly by studying the works of Paolo Veronese. He practised at Padua with reputation, and died there in 1660.

VICENTINO, GIOVANNI NICCOLO, called *Rossigliani*. This artist was born at Vicenza about 1510. He is better known as an engraver on wood than a painter, and his prints were executed by the junction of three blocks.

VICTOR (or FICTOOR), JAN. This Dutch artist was born about 1600, but no particulars of his life are recorded. It would seem from his style, that he was bred in the school of Rembrandt, to whom he was, in many respects, equal. His subjects were mostly taken from the sacred history of the Old Testament. He died about 1670.

VICTORIA, VICENTE. This Spanish artist was born at Valencia in 1658, and studied at Rome under Carlo Maratti, after which he entered into the service of the grand duke of Tuscany, who caused his portrait to be placed in the Florentine gallery. Victoria painted several good pictures for the churches and convents at Valencia, as well as for other places: he also etched some prints. He died at Rome in 1712.

VIEN, JOSEPH MARIE. This painter was born at Montpellier in 1716. He displayed a singular talent for drawing at the age of five years, and in his tenth copied a fine picture of Le Brun's with such exactness, that his parents suffered him to follow his own inclination, though their first intention was to bring him up to the law. After receiving some instructions in his native place, he was sent to Paris, where he became the pupil of Natoire, and gained some prize medals from the academy. He then went to Rome, and studied with incessant application the works of the first masters, as well as the antiques, attaching himself particularly to Guido, Guercino, and Domenichino. After executing some admirable performances there, among which was one of a Sleeping Hermit, he returned to France; but having quitted his national for the Roman manner, he was mortified at being refused admittance into the academy on the alleged ground of insufficiency. He made a second attempt, but with no better success, though Boucher, an academician himself, reproached his brethren for their injustice, and placed his own son under the tuition of the rejected candidate. At length, in 1745, prejudices died away, and Vien became a member of the academy of Paris, of which he was afterwards successively professor, rector, and director. In 1775, he was appointed director of the

pensioners, who were sent to Rome, on which he went thither, and remained there six years, when he was recalled by the academy, where he introduced some useful regulations, particularly in the distribution of the prizes; but not without meeting with much opposition from his associates. The pictures which most completely established the reputation of Vien, were those of St. Martha; the Centurion; the Miraculous Draught of Fishes; the preaching of St. Denis; and Venus rising from the sea. He lost his property in the Revolution, but bore his misfortunes with patience, and continued his profession with unabated ardour till his death in 1809. He also etched some spirited prints.

VIERIA, F. This artist was a native of Portugal, and after studying in Italy, came to England about 1797. He chiefly painted history, and was several times an exhibitor at the Royal Academy, particularly in 1798 and 1799. The subject of the last piece he produced was Viriato, chief of the Lusitanians, exhorting his countrymen to take vengeance of the perfidy of Galba. During his residence in England, he resided with Mr. Bartolozzi, at Hammersmith, where he married; soon after which he returned to Lisbon, and died there in 1805.

VIGNALI, JACOPO. He was born at Florence in 1592, and had Matteo Roselli for his master, but his manner approaches to that of Guercino. His principal oil paintings are in the church of St. Simon, at Florence; but his frescoes are superior. He died in 1664.

VIGNON, CLAUDE. This French artist was born at Tours in 1593. He studied at Rome, and adopted the style of Michael Angelo Caravaggio, with some success. He also etched some prints. He died at Paris in 1670.

VIGNON, PHILIP. He was the son of the preceding, and was born at Paris in 1634. His father was his only instructor, and under his direction he became a good painter of history and portrait. He died in 1701.

VIGNON, CLAUDE FRANCIS. He was the brother of the last mentioned artist, and was born at Paris in 1635. He also studied under his father Claude Vignon, and confined himself to history. He died at Paris in 1703.

VIGRI, CATERINA. This lady was born at Bologna in 1413, and was thought so much of on account of her piety as well as talent, that the name of *Santa Caterina di Bologna* was conferred upon her. She seldom painted in oil, but was principally employed in illuminating missals, and

executing religious subjects in miniature. She died in 1463.

VILA, SENEN. This Spanish artist was born at Valencia, and studied under Estevan Marc. He settled at Murcia, where he was much employed in painting for the churches and convents. As a designer, particularly in his heads, he was excellent, but he fell short in his colouring. He died in 1708.

VILA, LORENZO. He was the son and pupil of the preceding, and was born at Murcia in 1682. He painted in the style of his father, and excelled in religious subjects, being himself an ecclesiastic, but died young in 1713.

VILADOMAT, ANTONIO. He was born at Barcelona, in Spain, in 1678, but it is not said who was his instructor. At the age of twenty-one he was employed to paint a series of pictures, representing the principal events in the life of St. Bruno, for the Carthusian monastery at Monte Allegri. Afterwards he painted a similar set of pictures, illustrative of the Life of St. Francis, for the monastery of that order at Barcelona. He died in 1755.

VILLACIS, NICHOLAS DE. This Spanish painter was born at Murcia, and educated under Velasquez, at Madrid; after which he travelled to Rome, where he acquired great improvement by studying the works of the first masters. On his return to Murcia, he obtained considerable distinction by his works, the chief of which were several pictures of the history of San Blas, in the convent of Trinidad; and the Martyrdom of St. Lorenzo, in the church of the Dominicans.

VILLAVIENCZIO, PEDRO NUNEZ. He was born at Seville, in 1635, and studied under Murillo, after which he went to Malta, and there took lessons from Matteo Preti, called *Calabrese*, whose style, however, he quitted for that of his former master. Being a man of fortune he only painted for his amusement, and gave his pictures either to his friends, or the convents and churches at Seville. He died in 1700.

VILLEBRUNE, MARY DE. This lady was an exhibitor at the Royal Academy in the years 1770 and 1771. Her performances were portraits, both in oil and crayons, but her powers in that line were not eminent. In the catalogue of the exhibition in 1777, an addition is made to her name of *De Noblet*, whence it is to be supposed that she was then married. In 1782, her original name appears, after which time she ceased to exhibit.

VILLEQUIN, STEPHEN. This French artist was born at Ferrière in 1599, and though we are not told who was his instructor, he became a good painter of history and portrait. He died at Paris in 1668.

VIMERCATI, CARLO. This painter was born at Milan in 1661, and had Camillo Procaccini for his instructor, under whom he became a distinguished artist in historical composition. He died at Milan in 1716.

VINCI, LIONARDO DA. This illustrious painter was the natural son of one Piero, a notary of Florence, and obtained the name of Vinci from the place of his nativity, a small castle, or fortified town, in the Valdarno di Solto. He was born in 1445, and at a proper age was placed under Andrea Verocchio, at the same time that Pietro Perugino studied in that school. From the excellence of his genius, he made so rapid a progress as soon to surpass his master, who having painted a picture of St. John baptizing our Saviour, ordered Lionardo to insert an angel holding up some of the vestments. When this was done, the figure appeared so prominently superior to the rest, that Verocchio felt ashamed of his own deficiency, and relinquished the pencil for ever. Da Vinci now set up for himself, and executed many pictures at Florence with great applause, and the universality of his genius soon appeared. He had a perfect knowledge of the theory of his art. He was by far the best physiologist of his time, and certainly the first man who introduced the practice of making anatomical drawings. According to Vasari, his first attempt was a book of the anatomy of a horse; but he soon afterwards applied with more diligence to the human anatomy, in which study he reciprocally received and communicated assistance to Marco Antonio della Torre, an excellent philosopher, who then read lectures in Pavia, and wrote upon that subject. For him Da Vinci made a book of studies, drawn with red chalk, and touched with a pen, of such subjects as he had himself dissected, wherein he represented the bones, and having joined to them, in their order, all the nerves, covered them with muscles. Concerning these, from part to part, he wrote remarks in letters of an ugly form, which were written with the left hand, backwards, and not to be understood but by those who could read the characters, and were acquainted with the method. These drawings are now in his Majesty's possession; and several years ago, when Dr. William Hunter had the inspection of them, he expressed his full persuasion that Da Vinci was the best anatomist of his age. Lionardo was also well skilled in optics, geometry, and almost every branch of science. He was a good architect, an able carver, and extremely well

versed in mechanics; he had a fine voice, and played music, as well as sang with taste. Having moreover the advantage of a well formed person, he excelled in many of the athletic exercises. He understood the management of the horse, and took great pleasure in appearing well mounted; besides which, he was very dexterous in the use of arms. His behaviour likewise was polite, his conversation engaging, and no man ever left him without admiration. His reputation soon spread itself over Italy, and Lewis Sforza, Duke of Milan, invited him to his court, whither he went in 1494, and there painted a Nativity, as an altar-picture, which was presented to the emperor. At the desire of the duke, he became the director of the academy for architecture, which was then just established, and in that capacity Lionardo restored the simplicity and purity of the Grecian and Roman models. About this period, the duke, having formed the design of supplying the city of Milan with water, by a new canal, entrusted the execution of the design to Lionardo. In order to accomplish this vast design, he spent much time in the study of the mathematics, applying with double ardour to those parts which might give him light into the work he had undertaken. To these studies he joined antiquity and history, observing, as he went along, how the Ptolemies had conducted the waters of the Nile through the several parts of Egypt, and how Trajan had opened a commerce with Nicomedia, by rendering navigable the lakes and rivers lying between that city and the sea. At length he happily achieved what some thought next to impossible, the rendering hills and valleys navigable with security. The canal, which goes by the name of Montesana, is above two hundred miles in length, and passes through the Valteline, and the valley of Chiavenna, conducting the river Adda to the very walls of Milan. After Lionardo had been labouring some years for the service of Milan, in quality of engineer and architect, he was desired by the duke to adorn the city with his paintings. He obeyed the injunction, and among other performances, produced his master-piece, the picture of the Last Supper, in the church of the Dominicans. Of this wonderful effort of human art, Rubens, in a Latin manuscript, part of which has been translated by Du Piles, observes, that "nothing escaped Lionardo that related to the expression of his subject; and by the warmth of his imagination, as well as by the solidity of his judgment, he raised divine things by human, and understood how to give men those different degrees that elevate them to the character of heroes. The best of the examples that Lionardo has left us is the Last Supper, in which he has

represented the apostles in places suitable to them; but our Saviour is in the midst of all, being the most honourable, having no figure near enough to press or incommode him. His attitude is grave, his arms are in a loose, free posture, to show the greater grandeur; while the apostles appear in agitation, by their vehement desire to know which of them should betray their master; in which agitation, however, not any meanness, or indecent action, can be observed. In short, by his profound speculations, he arrived at such a degree of perfection, that it seems impossible to speak as highly of him as he deserves, and much more impossible to imitate him." This picture was left unfinished for some time, in the head of Christ, and the face of Judas: the former was purposely left imperfect, as the painter could not express that sublime idea which he had conceived in his mind, of the Redeemer of the World in a human form; and he delayed the latter, as he wanted to combine in the features of one face, avarice, ingratitude, malice, treachery, and every evil disposition of the human heart. The first he never attempted to finish; but he amply answered his purpose in the head of Judas, by giving the intended figure a striking likeness of the prior of the convent. M. Cochin, a French traveller, who visited Italy in 1757, describing the picture of the Last Supper, after giving a particular description of the beauty of the design, the fine airs of the heads, the noble cast of the draperies, and observing that in general it was extremely in the taste of Raffaelle, concludes with noticing a very singular impropriety in it, which is, that the hand of St. John has six fingers. Of this celebrated painting, three heads only remain of Lionardo's own performance; and the loss of the work is attributed to its not having been executed in distemper instead of oil. The consequence of this injudicious choice was, that it began to fade within fifty years after its first appearance, and in 1642 it was described as being almost obliterated. It is, however, well perpetuated, by copies made for Francis I.; one of which, the work of his disciple Oggione, was publicly exhibited in London, in 1817; and it is remarkable of this fine picture, that the heads said to have been left unfinished in the original, were here perfect. Lionardo was uncommonly slow in finishing his pictures, but whenever he did so, they were exquisite. He spent four years on the portrait of Mona Lisa, the wife of Francesco di Giocondo, in which it is astonishing to observe how closely he has imitated nature. The eyes have all the lustre of life, the hairs of the eyebrows and lids seem real, and even the pores of the skin are perceptible. In his composition he was careful to avoid incumbering it with a multi-

tude of figures, and therefore never admitted a greater number into his design, than what were absolutely necessary to illustrate his subject, and he had sufficient judgment and power of execution to give every figure its proper character. The disorders of Lombardy, and the misfortunes of his patrons, obliging Lionardo to quit Milan, he retired to Florence, where he obtained a secure asylum and constant employment under the Medici. In 1503, the Florentines resolving to have their council chamber painted, entrusted, by a public decree, the execution of the work to Lionardo. He accepted the charge; but desired to call in the assistance of Michel Angelo, a distinction which that great artist very ill requited in his conduct to the Nestor of the art. Michel Angelo, though then but a young man, had yet acquired a great reputation, and was not afraid to cope with Lionardo; but jealousy arose between them, and each having his partizans, open war was the consequence. It was during the heat of this contest that Raffaelle came to Florence, on purpose that he might behold the works of Lionardo, which filled him with such astonishment, that he immediately altered his own style. Lionardo remained at Florence till 1513, and then, as is said, went, for the first time in his life, to Rome, where Leo X. received him graciously, and resolved to employ his talent upon a great work. The painter, thus encouraged, set himself to the distilling of oils and the preparing of varnishes; which, when Leo heard, he said, "Nothing could be expected from a man who thought of finishing his works before he had begun them." The truth of this story, however, is doubted, and it is a matter of uncertainty whether Lionardo ever was at Rome during that pontificate. Not long after this he accepted an invitation from Francis I. who received him at Fontainebleau with very flattering marks of distinction, and assigned him apartments in the palace. But the lamp of life was now sunk low, and the fatigue of so long a journey produced a severe shock in a constitution, which, however athletic it might have been, was much enfeebled by incessant labour and vexation. Certain it is, that though much was expected from his genius, he never exercised his pencil in France. He grew every day worse, and during his illness, the king came frequently to enquire after his health. On one of these visits, as Da Vinci was raising himself up in bed to thank the king for the honour done him, he was seized with a fainting fit, and the monarch stooping to support him, Lionardo expired in his arms, in 1520. The professional history of Lionardo has been ingeniously, if not fancifully, divided into four periods; the first of which was that spent by him at Florence. In this portion are

included the Medusa, and other works mentioned by Vasari, as well as some others, in which there is less power of shade and less complicated drapery than can be observed in his other performances. The second is that space of time spent by him at Milan; where, being more employed in mechanics than painting, it is not to be wondered that he should have produced few pictures. Yet to this period belongs his immortal painting of the Supper, in the refectory of the Dominicans. The third period commenced with the return of Lionardo to Florence, after the downfal of his great patron. At this time he accomplished some admirable pieces: among which were the portrait of Mona Lisa, already mentioned; the cartoon of St. Anna, prepared for the church of the Servi; another cartoon of the battle of Niccolo Priccino, drawn in competition with Michel Angelo, but never coloured. To this period must also be assigned his own portrait, which is in the Florentine gallery; the picture of Christ among the Doctors; the portrait of Queen Johanna, with architecture; Vertumnus and Pomona, generally known by the name of Vanity and Modesty; and that which is deemed the best of all, the Virgin begging the lily of the Infant. That which is termed the fourth period of the life of Lionardo, is barren of incident, and exhibits nothing but the melancholy picture of an aged man, worn out by a variety of extraordinary labours, which no other man of his time could have performed, quitting his native land to seek an asylum among strangers, and there closing his career in the arms of one of the greatest sovereigns of Europe. Had the gigantic powers of Lionardo been exclusively employed in the art of which he was so great an ornament, he would have left little to be done by the two luminaries who were then just risen above the horizon; and it was only owing to his negligence, versatility, and want of perseverance, that Michel Angelo and Raffaelle possessed themselves of those honours which he might have exclusively made his own. Lionardo composed a great number of discourses upon various subjects: among which were, a Treatise of the nature, equilibrium, and motion of Water; a Treatise on the Anatomy of the Human Body; another of the Horse; a Treatise of Perspective; one of Light and Shadow; and a Treatise of Painting, which last is the only one that has been printed. A noble edition of it was published at Paris by Du Fresne in 1651, with figures by Nicholas Poussin; and an English translation of it appeared in 1721, 8vo. and again in 1796.

VINCKENBOOMS, (or VINKOBOON,) DAVID. He was born at Mechlin in 1578, and was instructed by his father

Philip Vinckenbooms, who painted only in distemper, which his son also practised with success; though he afterwards carefully studied the art of painting in oil, and all his subsequent works were painted in that manner. He excelled in landscapes in a small size, which he usually crowded with figures, cattle, carriages, houses, and trees; in all which he showed a good taste of design. His subjects were sometimes taken from sacred history, conversations, rural feasts, weddings, fairs, or festivals, which, for the most part, he copied after nature; and in several of his cheerful compositions, there appeared humour and strong expression, but without the least elegance or grace. The peculiar genius and taste of Vinckenbooms may be judged of by a picture of his at Amsterdam, representing Christ carrying his cross; and by another at Frankfort, of which the subject is Blind Bartimeus restored to sight; both which, as well as some of his landscapes, have been engraved. But one of the most remarkable of his pictures is in the Hospital of old men, at Amsterdam, and represents a crowd of people viewing the drawing of a lottery by torch light. His landscapes, in respect to the touch and the colouring, have considerable merit; though somewhat stiff and hard. In many of his pictures Rothenamer inserted the figures; and yet those of Vinckenbooms himself are executed with spirit, and very correctly drawn. He died at Amsterdam in 1629.

VINNE, VINCENT VANDER. He was born at Haerlem in 1629, and was the scholar of Francis Hals, whose handling and colouring he imitated very happily. He painted almost all kinds of subjects with equal readiness and ease, as well in a large size as in a small; but he particularly excelled in portraits, in the taste and manner of his master, giving them an agreeable likeness and character, and touching them with a spirited pencil; for Hals laid it down as a maxim to his pupils, to practise at first with boldness and freedom, observing, that neatness and high finishing would afterwards be easily acquired. Vander Vinne proved less attentive to his fame than his fortune, and depreciated his talents so far as to undertake every kind of subject from which an immediate profit arose. He had a lively imagination, and a fertile invention, as evidently appears in the emblematical pictures which he composed in the manner of Goltzius and others; but as he always made nature his study, he was remarkable for the exactness of his imitations. On leaving Hals he travelled through Germany, Switzerland, and France; and in 1657, returned to Haerlem, where he continued to reside the remainder of his life, which terminated in 1702. Besides

history and portrait, he painted landscapes and drolleries in an agreeable manner.

VINNE, LAWRENCE VANDER. He was the son of Vincent Vander Vinne, and was born at Haerlem in 1658. After the example of his father, who was his only instructor, he painted a variety of subjects, but chiefly flowers of the rarest kinds; and he worked as neatly in water colours as in oil. A friend of his, who was extremely curious, having procured a number of uncommon exotics from the East and West Indies, employed him to paint them after nature, and he executed the work with approbation. He was, however, in all respects far inferior to his father. He died in 1724. Old Vander Vinne had two other sons, *John* and *Isaac*, who were also painters, but lived and died in obscurity.

VIOLA, GIOVANNI BATISTA. He was born at Bologna in 1572, and was the disciple of Annibale Caracci, with whom he studied several years, and became an excellent artist. On leaving the school of Caracci, he went to Rome with his fellow student Albano, and became his associate in several important works in that city, Albano painting the figures, and Viola the landscapes. Fresnoy, who undoubtedly was an able judge, allows the works of Viola to be wonderfully fine and well coloured. He painted a grand landscape for the Cardinal Montalto, in conjunction with Paul Bril, whose manner, as well as that of Breughel, he studied to imitate. He also executed several noble compositions in the Villa Aldobrandini, which rendered him famous through all Italy. He died at Rome in 1622.

VISSCHER, CORNELIUS DE. This Dutch artist was born in 1520. He excelled in history and portrait; but was unfortunately drowned in his passage from Hamburgh to Amsterdam, in 1568.

VISSCHER, THEODORE, (or DIRK). He was born at Haerlem in 1650, and had Nicholas Berchem for his instructor; after which he went to Rome, where he became a member of the Bentvogel society. He painted landscapes and animals in the style of his master; but his touch is more negligent. He died at Rome in 1707.

VITALI, CANDIDO. He was born at Bologna in 1680, and had his education in the school of Carlo Cignani, where he applied chiefly to the painting of animals, birds, flowers, and fruit; in which subjects he acquired an admirable taste for delicacy of touch and beauty of colouring. He died in 1753.

VITALI, GIUSEPPE. He was also a native of Bologna, and studied under Giovanni Giuseppe dal Sole, by whose instructions he became a good painter of history. His works are mostly in the churches of Bologna, where he lived about the year 1720.

VITE, TIMOTEO DELLA, DA URBINO. This artist, as his cognomen imports, was a native of Urbino, and born in 1470. He received his education at Bologna, under Francesco Francia, and continued in his school till he was twenty-six years of age, when he returned to his native place; but soon afterwards he went to Rome, where his relation, Raffaelle, engaged his assistance in painting the Sibyls, in the church of La Pace, and gave him the cartoons. He soon afterwards returned to Urbino, where he painted several capital pieces in the cathedral, and other churches. He was also employed on similar works at Sienna, Forli, and other cities. The first style of Timoteo was rather hard and gothic, but after his connexion with Raffaelle, he improved greatly, and his design was not only correct, but full of grace, though he was deficient in invention. His best works are the Conception, in the church of the Osservanti, at Urbino; and Christ appearing to Mary Magdalen, at Cagli. He died in 1524.

VITE, PIETRO DELLA. He is supposed to have been the brother of the preceding, and to have learned from him the principles of painting. He appears also to have been an ecclesiastic, and was one of the heirs of Raffaelle.

VITRINGA, WILLIAM. This Dutch artist was the scholar of Louis Backhuysen, to whose manner he adhered with great credit in the representation of sea-pieces and ports. He was living in 1744.

VIVIANI, OTTAVIO, called *Codazzo*. He was born at Brescia in 1599, and was the disciple of Tomaso Sandrino, an eminent painter of perspective in that city; but afterwards he studied under Agostino Tassi, who had been the disciple of Paul Bril, and was excellent in painting architecture. Under these instructors, he became an admirable painter in their style, but surpassed them both considerably. His subjects were the ruins of magnificent edifices, porticoes, convents, and churches, which for the truth of perspective, delicate handling, and fine keeping, are unrivalled. Nothing can be more true than the perspective paintings of Viviani, nothing more elegant and grand in the disposition, nor more beautiful than his choice of objects. His figures are generally placed with peculiar judgment, and so skilfully propor-

tioned to their situation, as, by their comparative height, to make the magnificence of his buildings more striking even at the first view; and by his thorough knowledge of the principles of the chiaro-oscuro, as also by an excellent style of colouring, he gave to every column and elevation the look of real nature, and every ornament and member of his architecture fills the eye and the imagination with uncommon satisfaction. He died in 1674.

VIVIEN, JOSEPH. He was born at Lyons, in France, in 1657, and was the disciple of Charles le Brun, with whom he was so indefatigable in his study and practice, that while in his school, he gained considerable credit by some performances which he painted in oil. The first finished work which contributed to raise his reputation, was a family picture, twelve feet long, and ten in height; but another painting in crayons, which had all the force, beauty, and harmony of oil painting, rendered him still more the object of admiration. On observing that his pictures began to be approved, he undertook to paint portraits in the historical style, adorned with agreeable vistas, or embellished with fabulous and allegorical figures. Some of these pieces were afterwards engraved. From France he went to Brussels and Bavaria, at which latter court he painted the portrait of the elector in crayons, so exquisitely, that to preserve it from dust, or damp air, that prince had it covered with a crystal forty-eight inches high, which was the dimensions of the picture: he also appointed him state painter, and made him several valuable presents. To show farther his opinion of the merit of Vivien, he sent his portrait to the grand duke of Tuscany, who placed it in the Florentine gallery of artists. No painter in crayons had more beauty in his tints than Vivien, nor more grace or elegance in the airs of his heads and his attitudes. He gave extraordinary softness and relief to his carnations, for which reason, he was called by some of his countrymen, the *French Vandyck*, his crayon paintings being allowed to have such a degree of force, as few of the painters in oil have surpassed. He died at Munich in 1735.

VLERICK, PETER. He was born at Courtray in 1539, and at first was instructed by William Snellaert, an artist who painted in distemper; but he afterwards improved himself in correctness of design, and in a better style of painting, under Charles D'Ypres, whose temper, however, was so capricious, that he was constrained to quit him, and being in very narrow circumstances, was forced to seek his fortune out of his own country. After contending with many difficulties, he arrived at Venice, where he obtained the friendship of Tintoretto,

and by studying the works of that excellent painter, and observing his instructions, he acquired a good style of colouring as well as of composition. To perfect himself still farther, he went to Rome, where he designed after the antiques, and sketched the beautiful views on the banks of the Tiber with great spirit and freedom of hand; and in the same manner he designed the prospects about Naples and Puteoli. During his residence at Rome, he finished several historical pictures in oil, as well as in distemper, which gained him considerable reputation; and on his return to his own country, his compositions procured him the approbation of all the artists of his time. The subjects of some of these compositions were, Judith with the head of Holofernes; the Brazen Serpent; the Four Evangelists; and a Crucifixion. In all his performances, the manner of Tintoretto was observed, and he retained it to the last. He was skilled in perspective and architecture, disposed his figures with judgment, and had an agreeable style of colouring. In his picture of the Crucifixion, he represented the position of Christ on the Cross contrary to the general practice of all other painters, and described him hanging only by the hands as they were nailed, without any other support. He died in 1581.

VLENGHELS, PHILIP. This artist was born at Antwerp in 1620, and became a good painter of history. He died at Paris in 1694.

VLIEGER, SIMON DE. He was born at Amsterdam about 1612, but his instructor is not known. He became, however, an admirable painter of marine pieces and landscapes; in which, though his merit was eclipsed by his scholar the younger Vandervelde, he was superior to most of the artists of his time. One of his finest performances is a picture of Christ in the storm. Vlieger produced also some masterly etchings. He died about 1670.

VLIET, WILLIAM VAN. He was born at Delft, in Holland, in 1584; and though his instructor is not known, he proved a good artist in history and portrait. His touch was firm and facile, and his colouring excellent. He died in 1642.

VLIET, HENDRICK VAN. He was born at Delft in 1608, and learned the principles of painting from his uncle, William Van Vliet; but to establish himself in the best style of portrait painting, he placed himself as a disciple with Mirevelt. Though he had great merit in that line, he was most successful in painting perspective views of the insides of churches, which were usually represented by candle light,

and he filled those pictures with excellent figures of a small size, always contriving to dispose his lights in such a manner, as to produce a very pleasing effect.

VOET, CHARLES BOSSCHART. He was born at Zwolle in 1670, and was instructed by his brother, a burgomaster of that city, and an excellent painter of plants and flowers. He also practised under another flower painter for some time, but his master, being jealous of his talents, endeavoured rather to conceal the secrets of the art of colouring from him, than to acquaint him with its true principles: Voet therefore quitted him, and applied himself with the greatest industry to study accurately after nature. His proficiency soon discovered the goodness of his genius, and when he was only nineteen years of age, his merit recommended him to William Bentinck, the favourite of William III. who took him in his train to London, settled on him a considerable annuity, and bought all his works as soon as they were finished. As he painted entirely after nature, he had those objects which he copied, always ready for use in his own garden, which he took care to supply with the most beautiful kinds of plants and flowers; some of them exotics, and others natives of his own climate. His colouring was extremely natural, his pencil delicate, and some of his birds have been esteemed scarcely inferior to those of Hondekoeter. He died in 1519.

VOLCKAERT, N. This old Dutch painter was born at Haerlem in 1450. He excelled in distemper, and designed well for the time he lived, in the style of the antique. He died in 1519.

VOLLEVENS, JOHN. This Dutch painter was born at Gertruydenberg in 1649, and was successively the scholar of Netscher, Nicholas Maas, and John de Baan; but his greatest improvement is ascribed to his studies under the latter, to whom he became almost equal before he left his school. The prince of Courland was his first patron, and procured him the advantage of painting the portraits of all the officers of his own regiment. The prince of Nassau became his next friend, and was painted by him at full length, as large as life, which effectually established his reputation. The colouring of Vollevens was natural, and a remarkable freshness, ease, and elegance of taste appeared in his figures, which he always disposed judiciously, and produced a striking resemblance of the persons who sat to him. The harmony observable in all his performances is a sufficient

proof that he had profitably studied the great masters. He died at the Hague in 1728.

VOLTERRA (or RICCIARELLI), DANIELE DA. His family name was *Ricciarelli*, but the appellation of Volterra was given him from the place of his nativity, according to a custom which at that time generally prevailed through Europe. He was born in 1509, and learned the principles of painting from Giovanni Antonio Vercelli; but he improved himself more by the instructions of Balthasar Peruzzi, of Sienna. Yet he made no considerable progress; for though he studied with diligence, and was impelled by a desire to succeed in his profession, his genius appeared heavy, and his execution was slow. His first works, therefore, in his own country, showed much more of the stiffness of labour than of any thing grand in the design, or noble in the taste; his ideas are without grace, and his invention was devoid of elegance, contrary to those great masters who seemed to be born painters, and whose early productions afforded promising expectations of their future perfections. What he wanted in quickness of parts was, however, compensated by his diligence and industry; and as he found neither antique figures, nor any fine paintings in his native city which could inspire him with more elevated ideas, and prove incentives to him to aspire after a nobler manner, he determined to visit Rome, as the only place that could furnish him with proper models for his improvement. He there painted a picture in oil, representing the scourging of Christ, with a number of figures, which he designed after living models, and the faces were also portraits. This picture was finished with great care and skill; and when finished, presented to Cardinal Trivulzi, who received it with satisfaction, became his patron, and what was still more, conceived a particular friendship for him; and thus, by his interest, Volterra had soon after sufficient employment. At Rome he no longer adhered to the manner of his first master, but studied and adopted the style of Michel Angelo, and was not only much improved by the works of that famous artist, but promoted by his recommendation. For some time he worked with Perino del Vaga in the chapel belonging to Agnolo de Massimi, at Rome; and after the death of his associate, he succeeded him in his pension and employment. But the work which immortalized the fame of Volterra, was the history of the Cross, painted in a chapel belonging to the church of Trinita del Monte, on which he spent seven years. The finest piece of this series, represents Christ taken down from the cross by Joseph, Nicodemus, and other disciples; the Virgin is in a swoon, supported by the two Maries. It is an

admirable performance, disposed with great skill and judgment, having a deal of grace, with good expression. According to the opinion of Nicolo Poussin, the Transfiguration, by Raffaelle; the Communion of St. Jerome, by Domenichino; and the Descent from the Cross, by Volterra, were the three most capital pictures in the world. This celebrated picture was destroyed by the French in their attempt to detach it from the wall, when it fell to pieces and perished. The principal works of this master are at Rome; but when he revisited his native city, he left there, as a memorial of his affection, the history of the Murder of the Innocents, with figures of a small size, which was placed in the church of St. Peter, and is esteemed a master-piece of art. It afterwards came, by purchase, into the Florentine gallery. Not long after, Pope Paul IV. having, through an excess of zeal, determined to deface the Last Judgment of Buonaroti, on account of the nudities, was with great difficulty prevailed on to alter his resolution by the importunity of the cardinals, who were better judges of the merit of that grand composition than himself. Volterra was therefore appointed to clothe the exceptionable figures with proper draperies, suitable to the attitudes; and he executed that work extremely to his own honour, although it deprived the original of many of its real beauties. He painted several grand compositions for the Cardinal Farnese, and also in the papal palace of Belvidere; but Julius III. who succeeded Paul, having divested Volterra of his pension and employment, he quitted painting entirely, and ever after applied himself to sculpture. He died at Rome in 1566.

VOLTERRANO, *see* FRANCESCHINI.

VOORHOUT, JOHN. He was born at Amsterdam in 1647, and at first was the disciple of Constantine Verhout, of Gouda, a good painter of conversations, with whom he continued six years, and then became the scholar of John Van Noort, a painter of portrait and history, at Amsterdam, with whom he spent five years in completing his studies. When he began to practise, he was very industrious to improve himself by studying after nature, and made so great a proficiency, that in a few years his works rose into much esteem. In 1672, the French army having entered Holland, Voorhout went to Hamburgh, where he met with great encouragement, and was entreated to settle in that city. On the restoration of peace, however, he returned to Amsterdam, and continued there in constant employment till his death in 1710. One of his most capital pictures is the Death of Sophonisba, which is well designed, and with a strong expres-

sion. The historical subjects which he chose to paint were of a noble and elevated kind; and such as were sufficient to employ all his powers of genius to represent with dignity and propriety.

VOORT, CORNELIUS VANDER. He was born at Antwerp in 1580, and excelled in portraiture, which he practised at Amsterdam with great reputation. He died there in 1632.

VOS, MARTIN DE. He was born at Antwerp, according to the most authentic accounts, in 1520, and was instructed by his father, Peter de Vos, a very able artist; but afterwards he became the disciple of Francis Floris, with whom he gained great knowledge of design and colouring. On quitting that school he travelled to Rome, where he continued several years, and improved himself by studying after the best models. From thence he removed to Venice, and attached himself particularly to Tintoretto, who soon found him worthy of his esteem, and employed him to paint the landscapes in his pictures. He also explained to him those principles and rules by which he had formed his own taste; and generously disclosed to him every secret relative to colouring, which he had either derived from Titian, or acquired by his own skill and experience. Under the direction of this able instructor de Vos became an excellent painter, his reputation spread through all Italy, and he was not only employed for historical compositions, but in painting portraits of the family of the Medici. After an absence of eight years he returned to Antwerp, where he finished several grand altar-pieces, which attracted general approbation, and he was received into the academy of that city. De Vos had a fruitful invention, and composed his subjects with great readiness; his manner resembled that of Tintoretto, but his composition had less fire and variety in the contours of his figures. His design was correct, and his large works were of an elevated character. His colouring was Venetian, and his pencil was free; but his draperies appear too much broken in the folds, and he wanted grace and expression. His principal works in the cathedral of Antwerp are, the Marriage of Cana; the Incredulity of St. Thomas; the Miracle of the Loaves and Fishes; the Temptation of St. Anthony; and the Resurrection; and in the church of St. James, is a fine piece by him of the Last Supper. He died in 1604. Martin de Vos had a brother named *Peter*, who was also a painter, but of no repute.

VOS, WILLIAM DE. He was the nephew and pupil of

Martin de Vos, in whose style he painted history with great credit. Vandyck inserted his portrait in his collection of distinguished artists, and from it Bolswert executed an engraving.

VOS, Simon de. He was born at Antwerp in 1603, and educated in the school of Rubens, under whom he became a good painter of history and portrait. He occupied himself continually in studying every thing that might promote his knowledge; and was one of the few who took pains to make the deepest researches into the true principles of the art they professed. He painted equally well in large and in small; his pencil is free; his touch light and firm; his colouring in general lively, agreeable, and producing a good effect. His figures were well designed, though sometimes a little too much constrained in the attitudes; and he often wanted elegance and dignity in his ideas, as well as grace in the airs of his figures. In the churches at Antwerp are some of his pictures, which have been mistaken for the work of his master. These are, the Descent from the Cross; the Resurrection; and St. Norbert receiving the Sacrament. Sir Joshua Reynolds thought highly of this last piece, and says of the painter, "Simon de Vos was particularly excellent in portraits. There is at Antwerp, his own portrait, painted by himself, in black, leaning on the back of a chair, with a scroll in his hand, so highly finished in the broad style of Corregio, that nothing can exceed it." De Vos also showed extraordinary force and nature in his pictures of the chace; and one of his compositions in that style is in the cabinet of the Elector Palatine. He died after the year 1662.

VOS, Paul de. He was born at Alost, in Flanders, about 1600, and is supposed to have been a scholar of Snyders. He travelled through several parts of Italy and Spain, and every-where met with respect, on account of his merit, as well in designing as colouring. He painted battles, and huntings of the wild boar and other game, after nature; his animals of every kind were correctly drawn, and their actions and attitudes had great spirit and fine expression. As he usually painted in a large size his pictures were mostly the ornaments of magnificent halls, in palaces of great personages. He was much employed for the royal collections of the king of Spain and the emperor of Germany, so that his pictures are rarely to be seen. His animals, especially his dogs, are drawn with uncommon spirit. He died in 1654.

VOS, Cornelius de. He was born at Alost in 1690, and studied under his father, who was the son of the pre-

ceding, Paul de Vos. Afterwards he went to Italy, and on his return to Flanders settled at Antwerp, where he painted history and portrait with reputation. He died there in 1751.

VOSMEER, JAMES WONTERS. This Dutch artist was born at Delft in 1584. He painted landscape well, but quitted that style for fruit and flowers when he went to Italy. He died at Delft in 1641.

VOSTERMAN, JOHN. This Dutch painter was born at Bommel in 1643. He learned the rudiments of the art from his father, who was a portrait painter; after which he studied at Utrecht, under Herman Sachtleven, to whom he became superior in landscape. But great as his merit was, it fell short of his vanity, and instead of following his profession, by which he might have acquired real honour and affluence, he assumed the rank of a baron, at Paris, maintained a suite of servants, and lived, for some time, in a style of splendour. This extravagant course, however, could not last long, and in 1672 he was obliged to return to Utrecht, from whence he removed to Nimeguen, where the marquis of Bethune employed him in painting several views on the Rhine. Soon after this he visited England, and his talents being made known to Charles II. that monarch engaged him to paint several views, particularly a very fine one of Windsor, for which Vosterman demanded two hundred pounds. This was deemed exorbitant, and he did not receive a moiety of the sum. The high prices which he put upon his works, and the bad use he made of his money, threw him into difficulties, and he was confined in prison for debt. Some of the English artists, however, who admired his talents, liberated him, and he resumed his pencil, though with little advantage, on account of the extravagant price which he demanded for his pictures. At the accession of James II. Sir William Soames being appointed ambassador to the Ottoman Porte, took Vosterman in his train, with a view to employ him in sketching views in the east; but that minister dying in the voyage, put an end to the design. What became of Vosterman after this is not known, but it is conjectured that he went to Poland, whither he had been previously invited by his first patron, the marquis de Bethune. He died in 1699. He surpassed, by many degrees, all the landscape painters of his time, in neatness of touch and delicacy of finishing. His taste was Flemish, but he worked up his pictures in an exquisite manner, and enriched them with small figures, which had wonderful truth and exactness. His scenes are always well chosen, and generally are views of the Rhine, designed with all possible accuracy. In these views he constantly repre-

sents a large extent of country, diversified with hills, lawns, groves, and lovely windings of the river; and artfully comprised the most extensive scenes in a small compass. His tone of colouring is extremely pleasing, and like nature; his touch is tender, yet full of spirit; and the boats and vessels which appear on the river are not only drawn correctly, but they are so placed and proportioned as to delude the eye agreeably by their perspective truth.

VOUET, SIMON. He was born at Paris in 1582, and was instructed by his father, Laurence Vouet, a painter of very moderate abilities. Simon, however, by having a good natural genius, and having also the opportunities of seeing many capital pictures of the best masters among the collections at Paris, obtained a considerable degree of improvement. He knew so much of his art, and was in such repute at the age of twenty, that M. de Sancy, who was going on an embassy to Constantinople, took Vouet with him as his painter. There he drew the picture of the Grand Signior, and though it was impossible to do it any other way than by memory, and from a view of him at the audience, he produced an uncommon likeness. From thence Vouet went to Venice, and next to Rome, where he was well received by Pope Urban VIII. who enabled him to pursue his studies there, and conferred on him many marks of esteem. Thus situated, he studied industriously after nature, and endeavoured to imitate it with fidelity. He painted many portraits and historical compositions during his residence at Rome, became president of the academy of St. Luke, and had a pension from Louis XIII. who, in 1627, recalled him to France, that he might work in his palaces. He practised both in portrait and history. His greatest perfection lay in his colouring and in the liveliness of his pencil, but in other respects his merit was little. He had no genius for grand composition, was poor in his invention, ignorant of perspective, and knew scarcely any thing of the harmony of colours, or of the doctrine of lights and shadows. He first made Caravaggio and Valentino his models, but soon quitted their style for one peculiar to himself, the characteristic of which is glare and feebleness. Yet France was indebted to him for destroying the insipid and barbarous manner which had reigned till his time. The novelty of Vouet's manner, and the excellence of his temper, brought the French artists to adopt his style, and procured him a number of disciples, among whom were Le Brun, Perrier, Mignard, Le Sueur, Dorigny, and Fresnoy. He had the honour also to instruct the king himself in the art of designing. He died in 1641. Simon had a brother

named *Aubin Vouet*, who painted after his manner, and with tolerable success.

VOYS, ARY DE. He was born at Leyden in 1641, and at first was the disciple of Nicholas Knupfer, a good painter, at Utrecht; but he studied afterwards in the school of Abraham Vanden Tempel, without adopting the manner of either; for, on becoming acquainted with Peter Van Slingelandt, he followed his style of finishing with great success. He was naturally studious, and applied himself with diligence to his profession, till he was diverted from it by marrying a rich wife; and being by that means enabled to indulge himself, he led a life of idleness, extravagance, and dissipation. After three years spent in this manner, he resumed his pencil, without the least perceptible alteration to his disadvantage, either in his handling or colouring. In painting naked figures he particularly excelled, and enlivened his landscapes with them, choosing generally some subject from fabulous history. He also painted pieces selected from the Greek and Roman histories with great success, his figures being well designed and correctly drawn. The pictures of de Voys sold high, and yet there was such a call for them, that his hand could hardly supply the demand of the public. He was naturally of an indolent temper, and it is much lamented that thereby few of his works are now to be procured. Sometimes he imitated the manner of Poelemberg, sometimes that of Brouwer, and frequently he painted in the style of Teniers. The history of Dido and Æneas hunting, and overtaken by a storm, is commended as being an excellent performance, both in respect of the design and colouring; as also is a picture of St. Cecilia performing on a musical instrument; and Houbraken mentions his having seen a picture of a Soldier, painted by de Voys in a small size, which was worthy of being placed among the best works of the Flemish masters. His chief productions, however, were portraits and conversations. He died at Leyden in 1698.

VREE, NICHOLAS DE. This artist was born at Utrecht in 1650. He was a good painter of landscapes and flowers. His colouring was lively and natural, and his touch free and pleasant. He died at Alkmaer in 1702.

VRIES, JOHN FREDEMAN DE. He was born at Leeuwaerden, in East Friesland, in 1527, and for five years was the disciple of Renier Gueritsen, at Amsterdam; but afterwards he studied under another master, with whom he practised perspective and architecture. In 1549 he went to Antwerp, where, in concert with other artists, he painted the triumphal

arches erected in that city for the entry of the Emperor Charles V. From thence he travelled to Mechlin, where he finished several fine pictures in perspective; and likewise corrected and improved some paintings in that style, which had been begun by Cornelius de Vianen, but were heavy and cold in the colouring. The skill which de Vries displayed on this occasion gained him very great applause. A memorable painting by this master was for Giles Hoffman, at Antwerp. He represented on a wall fronting the entrance, a vista, through which appeared an elegant garden, laid out in noble parterres. This performance was so natural, and the perspective so true, that many took it for reality; and the deception was so strong that it imposed even on the prince of Orange, who could scarcely be persuaded that it was not what it appeared till convinced by a near approach. In this style de Vries was excellent; his lights and shadows were judiciously conducted, and every object which he introduced in the perspective views of the insides of rooms, halls, or galleries, was represented with all the truth of nature, finely coloured, and with remarkable transparence. His works, which are dispersed through Germany, the Low Countries, and in England, preserve the estimation in which they were originally held, and bring considerable prices. What frequently adds to the value of his pictures is, that other celebrated masters painted the figures in his compositions, which are always well adapted to the perspective scenes designed by De Vries. The style of his architecture, however, is heavy, and without elegance. One of his best pictures, representing the inside of a room, with figures delicately painted, describing the Salutation of the Virgin, was in the possession of Doctor Robinson, late Archbishop of Armagh. De Vries was also an engraver. He died at Antwerp in 1588.

VRIES, Paul de. This Flemish artist was born at Antwerp in 1554, and studied under his father, the preceding painter, whose manner he followed with success. He died in 1598.

VRIES, Solomon de. He was also the son and scholar of John de Vries, and was born at Antwerp in 1556. He excelled in landscapes with ruins, and painted much in the manner of his father, with the exception of his colouring, which was too black. He died at the Hague in 1604.

VRIES, Peter de. He was the son of the last mentioned painter, and was born at the Hague in 1587. He studied under his father, and followed his manner completely. He died in 1642.

VROMANS, NICHOLAS. This artist was born in Holland in 1660. He obtained the name of the painter of serpents, from the subjects which he chose to represent.

VROOM (or VROON), HENRY CORNELIUS. This Dutch painter was born at Haerlem in 1566. His father was a statuary, but dying when Cornelius was young, the widow married a painter on china, named Henricksen, who taught him the principles of his art. At length, the ill usage which he received from his father-in-law induced him to leave Haerlem and go to Rotterdam; whence he sailed for Spain, but the ship was cast away on the coast of Portugal. Relating at Lisbon the danger he had escaped, a portrait painter there engaged him to paint the storm which he had so happily described. He did so, and the picture was sold to a nobleman for a considerable sum. Vroom continued to be employed in Portugal for some time; and then went to Seville, from which place he returned to his own country, but had not long been there, before he was engaged by the earl of Nottingham to make the designs for the tapestry intended to commemorate the defeat of the Spanish Armada. For this purpose he came to England, and performed his task to the satisfaction of his employer. In the time of the republic, these hangings were placed in the House of Lords. This great national subject is treated in ten pictures, containing the description of the particular incidents of each day. The designs were at that time much commended; though it must be allowed that he disposed his vessels injudiciously in most of his compositions, for they are designed without grace or elegance as to their forms; and by his wanting a competent knowledge of perspective, he placed the horizontal line so high that it destroyed the distance which he wished to express; because, the more that line is depressed, the more remote all objects must necessarily appear. His works are now in no great esteem. Vroom died in 1619.

VRYE, THIERRY DE. This Dutch artist was born at Gouda in 1530. He became a good painter of history and portrait, which he practised at Paris, where he died in 1582.

VUER, ARNOLD DE. This French painter was born at Oppenoir in 1642, and after studying in his native country went to Italy, where he acquired a tolerable taste in history. He also painted perspective and architecture. He died at Lisle in 1724.

VYTH (or VYETH), JOHN MARTIN. This Swiss artist was born at Schaffhausen in 1650. He studied at Rome

Is. Oliver pinx. T. Chambars scu.

HENRY CORNELIUS VROOM.

and Venice, after which he returned to his own country, where he practised historical painting with great reputation till his death in 1717. His principal works are, the Death of Adonis; the Rape of the Sabines; the Judgment of Paris; the Continence of Scipio; the Death of Cleopatra; and the Woman taken in Adultery. He had a great, but wild genius, and affected to imitate Buonaroti in grandeur and design.

W.

WAAL (or WEEL), JOHN DE. This artist was born at Antwerp in 1557, and studied under the elder Franck, in whose style he painted history. He became a member of the academy in his native city, where he died in 1602.

WAAL (or WEEL), LUCAS DE. He was born at Antwerp in 1591, and studied the art of painting under his father, John de Waal, but afterwards he became the disciple of John Brueghel, whose manner he followed with success, and his pictures contained a greater variety than those of his master. He spent several years in Italy, and particularly at Genoa, where he finished many noble designs in fresco as well as in oil. He painted battles in an excellent style, and designed his figures with spirit and good expression. But his particular merit lay in landscapes, in which he introduced a great variety of precipices, craggy rocks, waterfals, torrents, and other picturesque incidents, much in the manner of Brueghel, each object being very happily imitated, and extremely natural. He died in 1676.

WAAL (or WEEL), CORNELIUS DE. He was the younger brother of the preceding, and was born in 1594, at Antwerp, where he studied under his father. Afterwards he accompanied Lucas to Italy, and while at Genoa painted some pictures for the churches; but his principal subjects were landscapes and battles. His landscapes were highly esteemed for the choice of the situations, the judgment shown in conducting the distances, and for excellent keeping. He appeared most eminent, however, in his battles and sea-fights, in which the joy and exultation of the victors, and the dejection and terror of the vanquished were strongly expressed. He filled his designs with an abundance of figures, which he grouped and disposed with great skill. His invention was lively and fruitful, his pencil free and masterly, and an agreeable manner of colouring recommended his pictures to the best judges, though his taste was entirely Flemish in the airs and forms of his figures, their habits, characters, and countenances, and also in his cattle. The duke D'Arschot appointed him his principal painter, and for

Philip III. King of Spain, he finished several grand compositions of battles, extremely to the satisfaction of that monarch. One picture of de Waal has been much admired: the subject is, the storming of a fortification, with a vast number of figures well designed, and with good expression. In the front is a commanding officer, mounted on a dappled grey horse, and at some distance is a figure in black armour, riding among a throng of foot soldiers, which he seems encouraging to rush on to the attack, and the whole has a good effect. This painting, which was formerly at Amsterdam, is supposed now to be in Ireland, having been purchased by Dr. Robinson. Cornelius de Waal executed some spirited etchings from his own designs. He died in 1662.

WAEGMAN, HENRY. This Swiss artist was born at Zurich in 1536. He was both a painter and an engraver, but is chiefly known by his drawings, which possess great merit, and are in the manner of Paolo Farinato.

WALE, SAMUEL. He was born in London, and served his apprenticeship to an engraver on plate. Afterwards he studied drawing and design at the academy in St. Martin's Lane. He next ventured to paint in oil, in the manner of Hayman, and decorated several ceilings; but his principal employment was in designing for the booksellers. He made himself acquainted with perspective and architecture, in which last he assisted Mr. Gwynn, by making drawings for him, among which were those of the section of St. Paul's cathedral. Mr. Wale was one of the successful candidates for the prizes given by the Society of Arts; and on the establishment of the Royal Academy he became a member of it, and afterwards was appointed professor of perspective. On the death of Mr. Wilton he was made librarian, and held both places to his death in 1786.

WALKER, ROBERT. This artist is supposed to have been born in England. He flourished in the time of the civil wars, and so greatly improved himself by studying the works of Vandyck, as to become a popular painter of portraits. He was chiefly employed by the chiefs of the republican party, and he painted four portraits of Cromwell. One of these represented the usurper, with a gold chain about his neck, to which were appended a gold medal, the arms of Sweden, and a pearl, sent to the protector by the Queen Christina. This picture was found at an inn in Cambridgeshire, and came afterwards into the possession of Lord Montford: another portrait of Cromwell is at Cashiobury, in Hertfordshire, the seat of the Earl of Essex. Walker

T. Chambars sculp.

ROBERT WALKER.

also painted Oliver and Lambert together in one piece, which was in the collection of Lord Bradford. The history of the fourth portrait is singular. The agent of the duke of Tuscany having received orders from his master to procure a portrait of Cromwell, met with one in the hands of a lady, who refused to part with it under five hundred pounds, which sum was paid, and the piece sent to Florence, where it remains. Walker's own portrait, by himself, is in the Ashmolean gallery at Oxford. He died at Arundel-house, in the Strand, about the year 1660.

WALMESLEY, JOHN. This ingenious artist was born in Ireland in 1763. On account of some dispute with his relations, who were very respectable, he came to London, and practised landscape painting with great success. For some time he was engaged as a scene painter at the King's Theatre, and also at Covent Garden; but at length he retired to Bath, where he confined himself to painting landscapes in oil, of a small size, which are truly excellent. He died there in 1805.

WARD, CAPTAIN. With the Christian name of this gentleman we are not acquainted; but he held a military appointment in the East India Company's service, and died in one of their settlements. In the exhibitions of 1772 and 1773, he produced landscapes and pictures of Indian views. He was, while in England, secretary to the chartered Society of Artists.

WASSENBERG, JOHN ABEL. He was born at Groeningen in 1689, and having spent some time in designing, was placed as a disciple with John Van Dieren; but his principal knowledge in the art of painting was derived from the precepts of Adrian Vander Werf, who taught him the best manner of penciling and colouring, and by a close application to his profession, he soon qualified himself to appear with great credit in the world. Having completed his studies at Rotterdam, he returned to his native city, where he was employed in several considerable works, in saloons and grand apartments, for which he composed historical designs, and interspersed them with portraits painted in a good style, well coloured, and with a strong likeness. These works procured him the patronage of the prince of Orange, who employed him to paint the portraits of himself and his princess, and the chief ladies of his court. Beside the compositions which he finished in a large size, he also painted easel pictures, which he worked up with exquisite neatness; and it seemed somewhat extraordinary, that an artist who

was so generally accustomed to large works, the effect of which on the eye must be at a distance from the painting, could adapt his touch, tints, and handling, to such small pieces as required the nearest view to observe their beauties, and yet in each style to show himself equally a master. Among several of his cabinet pictures, a Nativity is particularly mentioned, which in every respect is charmingly executed. He died in 1750.

WASSER, ANNA. She was born at Zurich, in Switzerland, in 1679, being the daughter of Rodolph Wasser, a person of considerable note in his own country, and a member of the council of Zurich. Anna had the advantage of a polite education; and as she showed a lively genius, particularly in designing, she was placed under the direction of Joseph Werner, at Berne. At first he made her study after good models, and copy the best paintings he could procure, that he might form a true judgment of her talents; but after having instructed her for some time, on seeing a copy which she had finished of a Flora, after a picture of his own painting, it astonished him to find such correctness and colouring in so young an artist, she being then only thirteen years of age. She painted at first in oil, with very promising appearances of success, but afterwards applied herself entirely to miniature, for which indeed nature seemed to have furnished her with peculiar talents. Her works in that style soon procured her the favour of most of the princes of Germany; and the duke of Wirtemberg in particular, sent the portrait of himself and that of his sister, in large, to be copied in miniature by her hand, in which performance she succeeded so happily, that her reputation was effectually established through all Germany. The margrave of Baden-Durlach was another of her early patrons; and she also received many commissions from the first personages in the Low Countries. Though by the influence of her father she was prevailed on to devote most of her time to portrait painting, as such kind of pictures produced a much greater, and a more immediate profit to his family, yet her favourite subjects were those of the pastoral kind, in which she displayed the delicacy of her taste in invention and composition, in the elegance of her manner of designing, and in giving so much harmony to the whole, as invariably to afford pleasure to the most judicious beholders. In all her subjects indeed, she discovered a fine genius, an exceeding good taste, and agreeable colouring. She died unmarried in 1713.

WATERLOO, ANTHONY. Houbraken and Weyermans, the principal Dutch authors who notice this admirable artist,

W. Hibbart Sculp.

WATTEAU

Waterloo, make no mention of the place or time of his birth, nor of the master by whom he was instructed in painting, but content themselves with observing, that by some it is said he was born at Amsterdam, while others as positively affirm that he was born about 1618, at Utrecht, in which city, or near it, he certainly spent the greatest part of his life. However, his style sufficiently distinguishes him from any of his contemporaries, and his merit entitles him to a place among the best painters of the Low Countries. His scenes are agreeable representations of simple nature, without any attempt at improvement; he imitated justly what he saw, but wanted elegance in his choice of objects as well as of his situations, yet exactness is visible in all his performances. There is generally a great degree of clearness in his skies, and very good keeping in his distances; he shows an extraordinary variety in the verdure of the trees and grounds which compose his subjects, and he adapted them very judiciously to the different hours of the day, as also to the different seasons of the year. The trunks of his trees are particularly laboured, and the reflections of objects in the water are wonderfully transparent. Several of the landscapes of Waterloo have no figures, for he was conscious of his want of ability to execute them in a manner correspondent with the rest of his work, and therefore he sometimes procured Weeninx to insert both these and cattle in his pieces, which adds considerably to their value. In his own time his pictures were eagerly purchased, and at large prices, nor are they at this day held in less estimation; but his paintings are very rarely to be met with, owing, as it is supposed, partly to his irregular life, and more to his devoting so much of his time to drawing and etching from his own designs. He left a vast number of engravings, landscapes, and views executed in an admirable style. He died in 1679.

WATTEAU, ANTHONY. He was born at Valenciennes in 1684, and received some instructions from an indifferent painter who resided in that town. Watteau, who neither wanted genius nor application, soon obtained sufficient skill to perceive the incapacity of his instructor, and therefore quitted him to place himself with another, whose principal employment was designing theatrical decorations, and for a short time he assisted his master in the ornaments of the opera-house at Paris. But being afterwards left destitute and unknown in that great city, he laboured under such difficulties, that to procure an immediate maintenance he was compelled to work for the shops, yet with all his industry he could scarcely get a subsistence. While in this situation, he

accidentally became intimate with Claude Gillot, who was in good esteem for his designs in the grotesque style, though in other respects but an indifferent painter. Gillot conceived such a friendship for Watteau, that he took him into his house, communicated to him all the observations he had made in the art, and every precept by which he formed his own taste, and, in short, instructed him to the utmost of his ability; so that the scholar not only equalled his master in invention and readiness of execution, but at last surpassed him. A short time after this he had access to the Luxemburgh gallery, being employed under Audran, and there he was strongly affected by viewing the works of Rubens, which he studied with incessant pleasure, and thereby acquired new ideas of light and shadow, and of the true beauty of colouring, to which before he had been totally a stranger. He therefore now quitted his former taste of design, and assumed another in its stead, peculiar to himself, more elegant and correct. From this period the reputation of Watteau increased daily, though as his manner of thinking, composing, and colouring was quite new, his performances were not so much admired while he lived as they were after his death. He was now induced to turn his attention to historic painting; but though he gained the first prize in the academy for one of his performances, he found it expedient to strike into a new path. Luckily for his fortune and fame he proved successful, by painting balls, masquerades, and pastoral subjects, in which he led the fashion, and had a crowd of imitators. Having injured his health by excessive labour, he came to London to consult the celebrated Dr. Mead, for whom he painted one or two pictures; but after spending a year in England he returned to Paris, where he died in 1721. Watteau made the colouring of Rubens and Vandyck always his models. He was indefatigable in designing, never permitting his pencil to be unemployed, as may readily be conjectured from the great quantity of works which he sketched and finished. His subjects are generally comic conversations, the marchings, haltings, or encampments of armies, landscapes and grotesques, all which he finished with a free, flowing pencil, a pleasing tone of colour, a neat and spirited touch, and they are also correctly designed. The figures which he introduces in his compositions, in whatever character he designs them, have a peculiar grace in the airs of the heads, and somewhat becoming in their attitudes; their actions are easy and natural, and they are always agreeably and skilfully disposed. The colouring of his landscapes is lively, but though his trees are touched with freedom, they have a

nearer resemblance to those of the Thuilleries than of natural scenery. He left behind him a great number of drawings in red and black chalk. Watteau etched a few plates.

WEBB, WESTFIELD. He was a painter of portraits, and lived in St. Martin's Lane, which at one time appears to have been the common residence of artists. In the exhibition of 1762, there was a whole length of Miss Brent, the celebrated singer, painted by Webb, who continued to exhibit till 1772, when he died. He sometimes painted flowers, but never rose above mediocrity.

WEBBER, JOHN. This ingenious artist was born in London in 1751, but his father, who was a sculptor, was a native of Berne, in Switzerland. Part of his education as an artist he received at Paris, but completed it in the Royal Academy; of which institution he was elected an associate in 1785, and a royal academician in 1791. In the last voyage made by Captain Cook round the world, Mr. Webber was appointed draughtsman to the expedition, and when the two ships, the Discovery and Resolution, arrived in the harbour of St. Peter and St. Paul, at Kamtschatka, he was obliged to act as interpreter between Captain Gore and Major Bohm, being the only person on board who could speak German. He returned to England in 1780, when he was employed by the Lords of the Admiralty to superintend the prints engraved by Bartolozzi, and other eminent artists, executed after the drawings which he had made, representing the different objects and scenes that occurred during the expedition, and the accuracy of which has been fully confirmed by subsequent navigators. When this work was concluded, he published, on his own account, a set of views of the different places he had visited in the voyage. They were etched and aquatinted by himself, and afterwards coloured in such a manner as to have a very pleasing effect. This work was in part completed, when his health declined, and after lingering for some months, he died April 29, 1793. The performances of Mr. Webber consisted of paintings and drawings; the former were chiefly landscapes, but he drew also some figures representing the inhabitants of the South Sea Islands, though they were incorrect. His landscapes were pleasing, and carefully finished, yet with rather too much attention to the minutiæ, and the colouring is frequently too gaudy. There is a picture painted by him in the council chamber of the Royal Academy; but the best production of his pencil is a small view in the possession of Mr. Farington.

WEELING, ANSELME. He was born at Bois-le-duc in 1675, and learned the art of painting from one Delang, a portrait painter of low rank, to whom, in a short time, he showed himself superior, for it may be often observed, that many excellent painters have been disciples of very indifferent masters, and have owed their future eminence to the powers of their own genius, and their assiduity in studying after nature. Weeling soon quitted Delang, not without feeling a conscious pride on observing the superiority he had gained over his instructor; but going to Middleburgh, and seeing some fine original paintings of different masters in the possession of a picture dealer, he was so mortified at his own deficiency, that it almost reduced him to a despair of ever succeeding in his profession, and made him resolve to go to the East Indies. The dealer gave him encouragement, and recalled him from his despondency, by offering him the opportunity of studying after the best paintings in his collection. He also kept him in his house for two years, copying the works of those great artists, which were the best models for the improvement of his taste and colouring. His improvement was equal to his industry, and at last he composed and finished several pictures in the style of Vander Werf and Schalcken, which were highly commended, and bought up at large prices. It was then in his power to have established his fortune and his reputation; but, by some unaccountable infatuation, he grew dissolute, and lost, not only the esteem of the public, but forfeited also the favour of his best friends. His manner of life had a great influence on his latter productions, which are by no means equal to those of his early time; and thus by a neglect of his practice, and a disregard to his moral character, he was reduced to the utmost wretchedness and want before he died, which was in 1749. His taste of design and colouring was good, and his knowledge of the chiaro-oscuro extensive, for which reason many of his subjects represent figures by candle-light. His first and best works, after his studies at Middleburgh, were as much commended and sought for as his latter works were disliked and contemned.

WEENINX, JOHN BAPTIST, called *the Old*. He was born at Amsterdam in 1621, and became the disciple of Abraham Bloemart, who gave him every necessary instruction, and his pupil received proportionable improvement. Weeninx laboured incessantly, and showed a careful attention to the precepts of his master, but he also daily increased his knowledge by studying nature, and designing every object that appeared worthy of being inserted in his future

compositions. He was particularly fond of making sketches after elegant buildings, either those which were entire, or of castles in a ruinous and decayed state; as also ships; and animals of all kinds; by which practice he rendered himself an universal painter. After leaving the school of Bloemart, he spent some time with Nicholas Moojaert, and adopted his manner so completely, that it was scarcely possible to distinguish the works of the one from those of the other. He then spent four years at Rome, where he was patronised by Cardinal Pamphili, who settled on him a pension, wished to detain him in that city, and offered to engage him in the service of the pope; but the importunity of his wife, and the solicitation of his friends, induced him to return to his native country. He excelled equally in history, portrait, animals, sea-ports, and landscapes; and every subject he painted was agreeably executed, with an excellent tone of colour, but his portraits, in particular, had force, freshness, and great resemblance. His pictures of the larger size are in general accounted better than those in a small; for he found it difficult to adapt his pencil to such different proportions with sufficient neatness and exactness. Yet there are some small pictures of his hand which appear as delicately finished as those of Gerard Douw or Mieris; though, on a judicious inspection, they are found less spirited and exquisite than the works of either of those masters, besides which, the figures want correctness and elegance. He painted with a surprising and almost incredible expedition, having very often not only sketched, but finished, a picture five or six feet high in the compass of one day; particularly one representing a bull baited by dogs, painted after nature. It is also asserted, that one day in summer he began and entirely completed three portraits on canvass, of a three-quarter size, and the heads as large as life. Houbraken mentions a very capital picture of this master, the subject of which was the Prodigal Son, which he describes as being excellent in the invention and composition, and touched with a mellow and a charming pencil. Weeninx died in 1660.

WEENINX, JOHN, called *the Young*. He was the son of John Baptist Weeninx, and was born at Amsterdam in 1644. He was taught the principles and practice of painting by his father, after whose death he devoted himself to the study of nature. He painted with great ability landscapes, animals, flowers, and fruits; but excelled chiefly in the representation of dead game and huntings. The pictures of his first time can scarcely be distinguished from those of his father, nor is it possible to find so strong a resemblance in the works

of any two painters as to their manner or merit. The younger Weeninx, however, avoided what was most exceptionable in the works of the elder, namely, the predominant grey or brown colour observable in the paintings of that master. He had a surprising power of his pencil, and finished with an equal degree of excellence whatever he painted, either in a large or a small size. The Elector Palatine of the Rhine invited Weeninx to his court, allowed him a considerable pension, and employed him to adorn the galleries at Bernsberg, which he accomplished with very great applause, having in one gallery represented the hunting of the stag, and in the other the chace of the wild boar. The figures, landscapes, and animals, were all executed by his own pencil, and were equally well finished. Although the elder Weeninx was justly much esteemed, and superior to his son in landscape, he fell short of him in his hunting pieces. The colouring of the younger artist was true; he had the skill to vary his touch according to every different subject, without adhering to the style of any particular master, and his figures had as much merit in their design and disposition as any other part of his works. As a proof of the estimation in which his performances were held, one of his pictures was sold for three hundred florins, though the subject was only a pheasant and other game. He died in 1719.

WEERDT, ADRIAN DE. He was born at Brussels in 1510, and studied at Antwerp, where he had for his master, Christian Queburgh, a painter of landscape. On leaving him, Adrian went to Italy, where he resided some years, devoting himself principally to the works of Parmegiano. On his return to the Netherlands he executed several fine pictures for the churches, particularly a series of the history of the Virgin, in the style of Parmegiano. He died at Cologne in 1566.

WEESOP, M. This artist, who appears from his name to have been a Dutchman, came to England a little before the death of Vandyck, whose manner he imitated so well that many of Weesop's portraits have been mistaken for those of that great master. When Charles I. was murdered, Weesop quitted England, saying that he would never live in a country where such an action was not only committed, but made a matter of triumph. Walpole, with his characteristic flippancy, treats this spirited conduct in a ludicrous manner.

WERDMULLER, RODOLPH. This artist was born at Zurich, in Switzerland, in 1639, and had Conrad Meyer for

his instructor. He became a good painter of history and portraiture, and was rising in eminence, when he was unfortunately drowned in 1668.

WERF, ADRIAN VANDER. This celebrated artist was born at Ambacht, near Rotterdam, in 1659, and received his first instruction from Picolet, a portrait painter; but afterwards he became the scholar of Eglon Vanderneer, with whom he continued four years. A picture, by Mieris, being brought to Vanderneer to copy, he intrusted it to his pupil, who performed the task so admirably as to deceive the best judges. At the age of eighteen he entered upon his profession at Rotterdam, and experienced much encouragement. He took pains to improve himself, however, by designing after the best plaster figures he could procure, which were casts from the antique; and acquired a much better taste of the delicate turn of the limbs, and of the naked in general, than he had hitherto possessed. At first he painted portraits in the manner and size of Netscher; but soon became disgusted with that line, and applied himself entirely to historical subjects in small. In 1696, the Elector Palatine passed through Rotterdam, and on seeing some of the works of Vander Werf, gave him a commission to paint for him a picture of the Judgment of Solomon, and his own portrait, which he intended for the grand duke of Tuscany. The next year Vander Werf took the pictures to Dusseldorf, where he was well received by the elector, who conferred on him the order of knighthood, honoured him with a present of a chain and medal of gold, presented him with his portrait set with diamonds, and allowed him a noble pension, besides paying him generously for his work. The same prince, on being complimented with a picture of Diana and Calista, by the wife of Vander Werf, gave her a magnificent toilet of silver; and also presented her husband with six thousand florins. The pencil of Vander Werf is tender and sweet, his design correct, and the roundness and relief of his figures are truly admirable; but his carnations are not lively, having somewhat of a yellowish tint; and though in the polish of his finishing he had no superior, yet in most of his works his colouring is cold, and has more the appearance of ivory than of animated flesh. He spent so much time on his pictures to give them the utmost transparence, that the spirit of his works was thereby considerably diminished. The pictures of Vander Werf, however, are still purchased at high prices, and are rarely to be met with, though they do not excite so great a degree of admiration as they seem to have done in the life-time of the artist. Vander Werf died in 1727. Sir

Joshua Reynolds has given the following masterly critique on the merits of this eminent artist. Speaking of his visit to the gallery of Dusseldorp, he says, "The most distinguished pictures in this room are the Vander Werfs, which are twenty-four in number. Three of them are as large as life; a Magdalen, whole length; and two portraits. The Magdalen was painted as a companion to the St. John of Raffaelle, but it was not thought, even by his friends and admirers, that he had succeeded; however, he has certainly spared no pains; it is as smooth, and as highly finished as his small pictures; but his defects are here magnified, and consequently more apparent. His pictures, whether great or small, certainly afford but little pleasure. Of their want of effect it is worth a painter's while to enquire the cause. One of the principal causes appears to me, his having entertained an opinion that the light of a picture ought to be thrown solely on the figures, and little or none on the ground or sky. This gives great coldness to the effect, and is so contrary to nature, and the practice of those painters with whose works he was surrounded, that we cannot help wondering how he fell into this mistake. His naked figures appear to be of a much harder substance than flesh, though his outline is far from cutting, or the light not united with the shade, which are the most common causes of hardness; but it appears to me, that in the present instance the hardness of manner proceeds from the softness and union being too general; the light being everywhere equally lost in the ground or its shadow. In describing Vander Werf's manner, were I to say that all the parts everywhere melt into each other, it might naturally be supposed that the effect would be a high degree of softness; but it is notoriously the contrary, and I think for the reason that has been given, his flesh has the appearance of ivory or plaster, or some other hard substance. What contributes likewise to give this hardness, is a want of transparency in his colouring, from his admitting little or no reflections of light. He had also the defect which is frequently found in Rembrandt, that of making his light only a single spot. However, to do him justice, his figures and his heads are generally well drawn, and his drapery is excellent; perhaps there are in his pictures as perfect examples of drapery as are to be found in any other painter's works whatever.'

WERF, PETER VANDER. He was born near Rotterdam in 1665, and was the disciple of his brother, Adrian Vander Werf, whose works he copied for some time, with the same tone of colour, and delicate manner of finishing; but after-

wards he painted from his own designs, which being generally retouched by Adrian, gave them additional value. He painted portraits and conversations extremely well; and though inferior to his brother, yet he was a very able artist; and a small picture by him was sold in the year 1713, at Rotterdam, for five hundred and fifty guilders. This piece represented three girls playing with flowers. A copy, by him, after a painting of his brother, of the Holy Family, was in the year 1731 sold for eight hundred guilders. Another fine piece, by Peter Vander Werf, is a picture of portraits, representing the Directors of the Dutch East-India Company in their hall of assembly. He died in 1718.

WERNER, JOSEPH. He was born at Berne, in Switzerland, in 1637, and was instructed in the principles of painting, particularly in design, by his father, who was an artist of little esteem; but he afterwards became the disciple of Matthew Merian, at Frankfort, under whom he discovered so apt a genius, and made so quick a progress, that Merian, desirous to have the talents of his pupil properly cultivated, advised him to go to Italy for improvement, at the same time recommending him to the patronage of a gentleman who was about to visit that country. At Rome, Werner applied himself industriously to his studies, and not only examined every object by which he could profit, but took pains to copy and design the best productions of ancient and modern art, by which means he acquired such a readiness of hand, as enabled him to make an incredible number of sketches and valuable designs. He painted both in fresco and in oil, but having a predominant inclination to miniature, he ever after devoted his pencil entirely to it, and arrived at a degree of excellence in that line which has been rarely equalled, and never surpassed. He painted historical subjects in miniature, with remarkable neatness and elegance; they were correctly designed, and well coloured; his distances receded happily; his figures were finely proportioned, with good expression, and the whole had great harmony. But his chief delight consisted in painting portraits, which he finished in an exquisite manner, and gave his pictures a most exact resemblance of the originals. For some years he was employed at the court of France, where his performances procured him honour; and he afterwards painted the portrait of the archduchess, at Inspruck, for which he was liberally recompensed, and received a chain and medal of gold. Notwithstanding this encouragement while he lived at Augsburg, where he was incessantly employed by the princes and nobility of Germany, he was anxious to revisit his native city; but on his arrival there he

found himself much disappointed in his expectations, on which account he soon after accepted the situation of director of the academy of painting at Berlin, to which he was appointed, by a patent, by the king of Prussia, with a salary of fourteen hundred rixdollars a year. He died at Berlin in 1710.

WERRENFELS, RODOLPH. He was born at Basle in 1629, but studied his art at Amsterdam, after which he travelled to Italy, where he improved himself considerably. He was much employed as a painter of portraits in several of the courts of Germany; but though his likenesses were good, his colouring was cold. He died in 1673.

WEST, BENJAMIN. It has been observed by Dryden, and many others, that a happy genius is the gift of nature; but then it might have been added, that without industry this gift would be nugatory. The subject of the present article is a full evidence of this truth. Benjamin West was born at Springfield, about ten miles from Philadelphia, October 10, 1738. His parents were quakers, but not rigid ones, though, according to the principles of their sect, they neither countenanced the arts nor polite literature. At the age of seven years, Benjamin gave the first specimen of his talent for drawing, by sketching, with a pen and ink, the likeness of an infant asleep in the cradle. This led to further exertions in the same way, when some Indians coming to the house of his father, were much pleased with these drawings, and gave him instructions how to prepare the red and the yellow with which they painted themselves and their ornaments. His mother afterwards gave him a piece of indigo, so that he was thus furnished with three of the primary colours. The use he made of these materials drew general notice, and one person said it was a pity he had not pencils. Benjamin enquired what they were, and being told that pencils were composed of camel's hair fastened into a quill, he began to consider what could be substituted in the room of these instruments. Camels were not known, except by name, in America, and of their hair he could not avail himself; but the domestic cat, which happened to be a favourite, presenting herself to his view, he thought it would do no harm to borrow some of her fur. This he did so often, that his father apprehended the animal was suffering under some disease, till his son made him acquainted with the cause of this altered appearance. About this time, a merchant named Pennington, of Philadelphia, calling upon old Mr. West, was surprised to see so many pictures in his house, and more so on hearing by whom they were executed. He was pleased

with the performances of the boy, and promised to furnish him with more suitable implements. He did so, and soon after young West was possessed of a box of paints, pencils, and prepared canvass, with some tolerable engravings. He now proceeded to work with greater alacrity, and painted a picture which he composed by an examination of the engravings. This piece, about sixty-seven years afterwards, was sent to him from America, by his brother, and placed in the same room with his Christ Rejected; and while exhibiting them together, Mr. West has frequently declared that there were in that juvenile attempt, certain inventive touches which, with all his subsequent experience, he had never been able to surpass. Pleased with the rapid progress made by the young artist, Mr. Pennington shortly afterwards took him to Philadelphia, where he was shown a picture painted by Mr. Williams, who had been the scholar of Richardson, and to whom he was introduced. Mr. Williams finding that he had never received any instruction, and that he was totally unacquainted with such works as treated on the principles and practice of the art, lent him the works of Fresnoy and Richardson, and exhibited to his view a number of his own drawings and pictures. This circumstance decided his destination. He returned home with a mind engrossed wholly by paintings and drawings; and his parents perceiving that the bias was too strong to be altered, wisely suffered the bent of genius to take its course, though not without holding a consultation with the heads of the fraternity upon the propriety of the measure. The judgment of the congregation was in favour of the young artist; because it appeared that this was a gift of the spirit bestowed upon him in an extraordinary degree. Having drawn several figures on some boards which he procured of a neighbouring cabinet-maker, they were seen and purchased by two gentlemen, who thus proved his first patrons. His fame spreading, and his genius ripening, he became the subject of general interest in the country. About a year after painting the boards, for which he had received two dollars, he was invited to the house of Mr. Flower, one of the justices for the province. While on a visit to this family, he was introduced to an intelligent female, who had the care, as governess, of Mr. Flower's daughters. It was through this lady that he became acquainted with the histories which described the manners and events of ancient times, and which had become the subjects of pictorial representation. This information awakened in him new desires, and he began to be anxious for intellectual knowledge. During this visit young West was introduced to one Mr. Ross, whose portrait,

and that of his lady, he was prevailed upon to paint, and he performed the task with so much exactness, that the applications made to him increased every day, and thus compelled him, as it were, to enter upon the profession. Among those who cultivated his acquaintance, was a young man named Henry, who, having some knowledge of history, urged him to paint a picture of the death of Socrates. West was totally ignorant of the subject, and therefore frankly confessed his incompetence to undertake such a work. Upon this his friend took down from the book-case a volume of Plutarch's Lives, and gave him the story to read. Another difficulty now occurred: West had hitherto only drawn the human face, or bodies clothed; and therefore very naturally concluded that he could not do justice to the naked figure, such as that which presented the poison to the philosopher. To surmount this objection, Mr. Henry, without making his friend acquainted with his intention, directed a handsome young slave to be brought into the room, with all those parts of the body bare, which might be thought necessary to represent the catastrophe of the tragedy. The negro, on entering the room, stood before them, when Henry said, "There is the model which you want." West, on perceiving nature full in his view, found his objection vanish, and received at once a conviction that it was only from her school that perfect models could be obtained. The picture, when completed, procured him many more friends; and also much applause from several persons who were capable of appreciating the merit which he had displayed in the execution of his work. Among others who were struck by it, was Dr. William Smith, Provost of the college at Philadelphia. This gentleman, upon conversing with West, and finding that his education had been very limited, with great liberality offered to take him under his own tuition in the college. The offer was readily accepted, and there the studies of the young artist were directed solely to his improvement in the profession to which he was destined. While in this situation, he met with and purchased, a picture of Ignatius Loyola, that had been taken on board a Spanish prize. The piece, if not by Murillo, was one of the best productions of his school, and therefore well worthy of imitation. This West attempted, and with so much success, that his work became the subject of the most enthusiastic applause. These praises induced him to take a bolder flight, in an endeavour to accomplish something beyond portraiture. Pursuant to this resolution, he undertook a picture from the history of Susanna, the elders, and Daniel, in which he introduced no less than forty figures. The piece was completed

under the patronage of a Mr. Cox, of Philadelphia, and, in Mr. West's opinion, it was the best of his juvenile performances. Unfortunately, however, it has been long lost to the world by a fire. After continuing some time at Philadelphia, Mr. West removed to New York, where, happening to see a beautiful Flemish picture of a hermit at his devotions before a lamp, he conceived the idea of painting a man reading by candle light. This also he accomplished with his wonted facility, taking for his model a man with a book placed before him, in a room enlightened only by a candle. His reputation as a portrait painter during these years continued to increase, and his prices advanced as his fame augmented. In 1754, his price was one guinea for a head; in 1755, two guineas; in 1756, three; in 1758, four; and in 1760, five; in which last year he charged ten guineas for a half length. When Mr. West had nearly completed his twenty-second year, a proposition was made by a mercantile friend for his going to Italy, accompanied with an offer of the necessary means. This overture was too advantageous to be rejected; he therefore, with the consent of his father, his affectionate mother having been dead about three years, made suitable preparations, and speedily embarked for the Mediterranean. On his arrival at Rome he was introduced to some eminent characters, who wishing to see what effect the works of art which decorated the Vatican would produce on him, appointed a day for the exhibition. West was then placed where, on the sudden opening of the door, he might have a full view of the Apollo. No sooner did this interesting object burst upon his view, than he exclaimed, "How much it resembles a young Mohawk warrior!" The company felt mortified, but immediately inquired what a Mohawk was. West explained, and described this tribe of Indians, their education, the elasticity of their limbs, their dexterity with the bow and arrow, the expression which active life gave to their chest, and the dilation of the nostrils, which their quick breathing, while engaged in the chase, always produced. All these characteristics were so nobly depicted in the Apollo, that West was forcibly struck with the resemblance at the first sight. "I have seen them frequently," said he, "standing in that very attitude, watching with an observant eye the progress of the arrow which had just quitted the bow." This explanation was satisfactory, and the company declared that a better criticism had never been pronounced on this celebrated statue. After surveying, with different degrees of admiration, the works of the most eminent artists, Mr. West found his health injured; therefore, taking medical advice, he repaired to Leghorn.

On his recovery he visited Florence, Bologna, Parma, and Venice, studiously observing the works of the great masters of the different schools. During his stay at Parma he copied the St. Jerome of Corregio, and was chosen a member of the academy in that city, having previously received from those of Florence and Bologna a similar distinction. After an absence of fifteen months he returned to Rome, and there painted a portrait, which gained him so much honour, that the fame of it spread to America, and drew from his friends there letters of unlimited credit. In August, 1763, Mr. West first set foot in England, having travelled from Italy, through France, in the company of Dr. Patoun, a Scotch physician, who took a lively interest in his welfare, and earnestly dissuaded him from returning to America, according to his original intention. That gentleman spoke so highly of his fellow traveller, as to excite a general curiosity among the admirers of the fine arts to behold his two pictures of Cymon and Iphigenia, and Angelica and Medora, painted at Rome. Among others who visited him at this time was Mr. Reynolds; who, instead of looking upon him as a rival, at once acknowledged his merit, offered him his friendship, and as a proof of his sincerity, urged him to exhibit the two pictures at the society's rooms in Spring Gardens. There they accordingly appeared, and the praises which they elicited so far surpassed the most sanguine expectations of our artist, that he now suspended the resolution of returning to America, although there was a powerful principle of attraction to draw him thither. While he resided at Philadelphia, he had formed an acquaintance with Miss Stowell, the daughter of a merchant. The intimacy had ripened into affection, but their intended marriage had been hitherto delayed from prudential motives. The sacred engagement, however, was never forgotten on either side; and no sooner did Mr. West form the resolution of settling in England, than he wrote to his father, requesting him to accompany the young lady to London, that their union might take place. She accordingly sailed from Philadelphia with old Mr. West, and soon after their arrival the marriage took place. In 1765, the Society of Artists were incorporated by royal charter, and Mr. West became both a member and director. The same year he exhibited two pictures from fabulous history, one of Jupiter and Europa; and the other of Venus and Cupid. In the next display of art, he had four pictures, the Continence of Scipio; Pylades and Orestes; another of Cymon and Iphigenia; and Diana and Endymion. Of two of these performances a critic of the day gave the following account. "In the picture of the Continence of

Scipio, the most pleasing object is the figure of the female captive; the expression fine, great sweetness in the countenance, and having modesty suitable to the story; the other characters are not so well; hard, and the colouring indifferent. In the Pylades and Orestes the principal woman is very clever, the rest of the females well grouped: the characters are varied, the figures of Pylades and Orestes are good, those of the heads particularly so; if the colouring had not been so much of the same hue it would have been better. The story is well told, the draperies are most of them well disposed, and upon the whole these pictures have a great deal of merit. But in all his works this artist is apt to be too glaring, hard, and edgy, especially in his heads and hands. It is also a pity that he should be so fond of glazing and scumbling, which will make his pictures change in time, and in the end grow black." The merit of Mr. West now became more extensively known by the encouragement of Archbishop Drummond of York, who employed him to paint a picture, the subject of which was Agrippina landing at Brundusium with the ashes of Germanicus. When completed, the picture was shown to his late Majesty, who was so delighted with the performance, that he immediately gave the artist a commission to paint for him the Departure of Regulus from Rome. The Incorporated Society having become the seat of contention, was soon after this dissolved, and the institution of the Royal Academy, in the establishment of which Mr. West had a leading concern, took place. From that period till his death he was a regular contributor at its annual exhibitions; but it would exceed the limits of this memoir to enumerate all the pictures which, on these occasions, were produced by his felicitous and rapid pencil. The principal were, Venus lamenting the death of Adonis; Hannibal swearing eternal hatred to the Romans; the death of General Wolfe; Hector and Andromache; the repentant Prodigal; Penn's Treaty with the Indians; the Presentation in the Temple; Una, from Spenser's Fairy Queen; the Death of Bayard; the Cave of Despair, from Spenser; Moses receiving the Tables; Antony showing the robe and will of Cæsar to the people; Erasistratus discovering the love of Antiochus; devout men taking the body of Stephen, an altar-piece for Walbrook church; Daniel interpreting the hand-writing on the wall; Rinaldo and Armida; St. Michael the archangel, an altar-piece for Trinity College chapel, Cambridge; William de Albanac and his three Daughters; Alfred dividing his loaf with the Pilgrim; the Battle of the Boyne; the Battle of La Hogue; the Raising of Lazarus, an altar-piece

for Winchester cathedral; the curing of the Demoniacs, for the king's chapel at Windsor; the Ascension, for the same; Cromwell dissolving the House of Commons; the landing of Charles II. at Dover; the apotheosis of the Princes Alfred and Octavius; Moses striking the rock; St. Peter's preaching; the Lord's Supper; the Resurrection; St. Paul in the Island of Melita; Queen Philippa suing for the burghers of Calais; King Lear; the Brazen Serpent in the wilderness; the expulsion of Adam and Eve from Paradise; the conversion of St. Paul, for a church at Birmingham; the first Installation of the Knights of the Garter, for the audience chamber, Windsor Castle; Edward III. passing the Soane; the three Maries at the Sepulchre; Edward III. embracing his son after the battle of Cressy; Philippa, the Queen of Edward III. at the battle of Neville's Cross; St. Paul and Barnabas rejecting the Jews, for the chapel at Windsor; Macbeth and the Witches; Edward the Black Prince receiving John King of France prisoner, after the battle of Poictiers; Cordelia and Lear; Queen Elizabeth going in procession to St. Paul's after the defeat of the armada; the Grecian Daughter; the descent of the Holy Spirit upon our Saviour, for the King's chapel. When Sir Joshua Reynolds died, Mr. West was appointed his successor till the ensuing election, and then he was chosen to the vacant chair without a dissenting voice; and, with little interruption, he retained that situation till his death. He greatly contributed to the improvement of that institution, particularly by the appropriation of a part of its funds to the relief of aged and distressed artists, as well as for the support of their widows and children. In 1802 Mr. West visited Paris, where he was waited on by a deputation from the National Institute, in the gallery of arts, and invited to a sumptuous entertainment. In 1805, the British Institution was founded, agreeably to the strong recommendation of the president of the Royal Academy, whose plan of arrangement was almost entirely adopted in its formation. The year following he produced his picture of the Death of Lord Nelson, in which were introduced about fifty real portraits. In 1814, Mr. West exhibited, at a great room in Pall Mall, a picture representing Christ rejected by the Jewish high priest, the elders, and the people. This piece evinced that the powers of the painter were not weakened by age; yet his next exhibition, for his own benefit, three years afterwards, when he was on the eve of eighty, exceeded even that great production of his pencil. The picture, to which we allude, owed every thing to imagination, and, therefore, had a higher claim to wonder. The subject was, Death on the Pale Horse,

or a graphic personification of the mystical vision described by St. John in the Apocalypse. The ideal king of terrors is terrifically grand, nor less so is the supernatural courser that he bestrides, and which, issuing from the womb of night, seems to paw space, delighted at the desolation that attends its steps. The right arm of the spectral monarch is wreathed with a serpent, the other is armed with meteoric plagues. Beneath lies a dead female, with her husband and motherless child lamenting their loss, and awaiting their own dissolution. On the right, human desolation is depicted under a variety of sanguinary forms, while behind, in a murky sky, are seen, through a dusky veil, the ghastly shapes of infernals, that, in the 'palpable obscure,' find out their uncouth way. Before this groupe is the representation of the black horse of the third seal, with its rider and the balances in his hand. Approaching the foreground are two figures of Pestilence and Famine, vigorously conceived and most powerfully expressed. Hence, to the right, the opening of the first and second seals obtains 'a local habitation.' The white horse, and the Saviour of men, with a bow in his hand, going forth conquering and to conquer, is the finest figure of the composition. The head of Christ is in profile, and the eye directed to a beatifical vision in the heavens. Behind this is the red horse, bestrode by a helmed warrior, spreading around him, with unfeeling sternness, misery and carnage. In this sublime composition less regard is paid to colour than to expression; and it must be apparent at first sight, that the object of the venerable artist was to produce a great moral effect, without having recourse to any meretricious tricks to catch the eye and raise admiration.—Another great work of Mr. West was a picture painted as a gift to the Pensylvania hospital, the subject being, very appropriately, that of our Saviour receiving the lame and the blind in the Temple to heal them. About the same time he painted an altar-piece for the new church of St. Mary-le-bone, the subject of which is the Annunciation; but afterwards he made a present to the parish of a smaller and better picture of the Nativity. Thus the final labours of this illustrious painter were consecrated to charity and religion; but he still continued, whenever age and infirmity permitted, to cheer his declining hours with sketching new designs, or directing the studies of those who sought his advice. He had, for above half a century, enjoyed the particular favour of his sovereign; and it is somewhat remarkable, that as they were both born in the same year, so they both died within two months of each other, the king on the 29th of January, and Mr. West on the 11th of March, 1820. Upon this

event, a council of the Royal Academy assembled for the purpose of arranging the ceremony of the funeral of their late president, which they desired might take place in St. Paul's cathedral. This solemnity was performed on the 29th of the same month, and very numerously attended. Many of the pictures of Mr. West have been engraved, particularly the following: the Death of General Wolfe; the Battle of the Boyne; the Battle of La Hogue; and Cromwell dismissing the Parliament, by Woollett: Mr. West and his family, by Facius: the Last Supper, by Ryder: Agrippina landing at Brundusium, by Earlom: the Treaty of William Penn with the Indians, by Hall: the Stoning of Stephen, by Dunkarton: the Hovel, in King Lear; and the King, Queen, and Laertes, in Hamlet, by Legat. The two last were painted for Boydell's Shakspeare. Mr. West lost his lady in 1815, after an union of fifty years and three months. By her he had two sons, who survive him. The last portrait of Mr. West was painted by Sir Thomas Lawrence, and a fine plate is now engraving from it by an ingenious young artist, Mr. Rolls.

WEYDE, Roger Vander. He was born at Brussels about the year 1480. It is not known by whom he was instructed, but he was one of the first of the Flemish artists who improved the national taste, and divested it of the gothic manner, in some small degree; for he showed considerable grace in the airs of his heads, and was correct in his design. He was very attentive to the expression of his figures, and in that respect was generally true. Several princes, and many of the most eminent persons of his time had their portraits painted by him, and he obtained both fame and fortune by the variety of works in which he was employed. He made himself memorable by some paintings in the town-hall at Brussels, which have been exceedingly commended. The subject of one is the exemplary justice of Trajan, in putting to death one of his soldiers on the complaint of a mother, whose son had been murdered by him; that of the other is Archambraut, Prince of Brabant, then in a dying state, stabbing his nephew and next heir, for having ravished a maid of that country. In both histories the painter has shown great abilities and good expression, and the countenance of the principal figure exhibits a striking mixture of grief and revenge. Vander Weyde also painted a Descent from the Cross, in the church of St. Gertrude, at Louvaine, which was afterwards sent to the King of Spain, and a copy placed in its room, executed by Michael Coxis. Vander Weyde died in 1529. In the preceding editions of this Dictionary, Vander

Weyde is said to have been the same artist as Roger of Bruges, and Descamps is censured for making them distinct persons. There can be no doubt, however, that Roger of Bruges was of an earlier period, being born in 1366. He was the disciple of John Van Eyck, and one of the first who practised oil painting, which he learned from his master. He designed his figures well, and drew correctly. He died in 1418.

WEYER, GABRIEL. This German artist was both a painter and an engraver. He resided at Nuremberg, where he painted several pictures, and executed a great number of prints in wood. He flourished about the year 1620.

WEYER, HANS (or JOHN). He was a native of Coburg, where he exercised the two sister arts of painting and engraving with great reputation about the year 1612.

WEYERMANS, JAMES CAMPO. He was born at Amsterdam in 1679, and studied under Ferdinand Van Kessell. His talent, which was but middling, lay in painting flowers, fruit, and still life. Weyermans is known by a biography of Dutch painters, badly compiled and abridged from Houbraken. He died in 1747.

WHEATLEY, FRANCIS. This ingenious artist was born in London in 1747. With the exception of a few lessons in a drawing school, he may be said to have been self taught, and in painting he was wholly so. But he availed himself of the advantage arising from the friendship of Mortimer, whom he assisted in painting the ceiling at Brocket Hall, in Hertfordshire, the seat of Lord Melbourne. He also associated with some young men who had been under the tuition of able artists. His inclination led him both to figures and landscape, but chiefly to the former, and he had considerable employment as a portrait painter. After practising some years in London, he went to Dublin, where he painted a large picture representing the Irish House of Commons assembled, in which were introduced portraits of the most distinguished political characters of that day. From Dublin he returned to London, where he painted the picture of the Riots in 1780, from which Mr. Heath engraved an excellent print, but the original was unfortunately burnt in the fire which destroyed that artist's house, in Lisle Street, Leicester Square. Mr. Wheatley continued to paint portraits, but he was principally engaged in rural and domestic subjects, for which he had a peculiar talent. He died of the gout, June 28, 1801. He was elected an associate of the Royal Academy in 1790, and a royal academician the fol-

lowing year. His greatest productions were painted for the Shakspeare gallery of Boydell, and the historic gallery of Bowyer.

WHOOD, J. It is not certain whether the orthography of this artist's name is Whood or Wood. He was a portrait painter, and resided some years in Lincoln's-inn Fields. The late Mr. Sandby had a whole length picture of a young lady by him, of a very superior character. There are also some mezzotinto prints, taken from portraits painted by this artist, particularly one of Del Vaux the sculptor, dated 1734. It was scraped by Van Hacken. He died about 1769.

WICKSTEAD, PHILIP. He was born in London, and studied painting under Zoffany. He distinguished himself by his whole length portraits in a small size; and when Mr. William Beckford went to Jamaica, he accompanied that gentleman on his voyage. He settled there, and turned planter, but the speculation proving unsuccessful, he fell into habits of intemperance, and died in the island in 1790.

WIERINGEN, CORNELIUS. This Dutch painter was born at Haerlem about 1600. He excelled in marine subjects, chiefly storms, which he painted with great force and accuracy. He also etched many prints of landscapes and sea views in a good style.

WIGMANA, GERARD. He was born at Worckum, in Friesland, in 1673. It is not said by whom he was instructed, but as soon as he was qualified to travel, he went to Italy, where he studied the paintings of Titian, Raffaelle, and Giulio Romano. These he made use of as his models, and for some time copied and designed the works of those celebrated artists with great attention and uncommon labour, so that when he returned to Holland he was enabled to compose his own subjects, which he usually took from the Roman, Grecian, or fabulous histories, and he was so exceedingly diligent at his work, that though his pictures were finished extremely high, yet, by unwearied perseverance, he finished a great number. He was not more remarkable for the delicacy of his pencil than for his egregious vanity; he seemed so fond of lavishing exorbitant praises on his own productions, that he neither afforded an opportunity to others to commend them, nor left them even an inclination to it; but by his vain compliments to himself, discredited his works and disgusted his best friends, as well as the ablest judges. As an instance of his pride and presumption, he called himself the Raffaelle of Friesland, and it is asserted, that he

demanded near three hundred pounds for one picture, the subject of which was the Death of Alexander. It had indeed great merit in several parts, but was neither correct in the drawing nor the design, and it had besides many imperfections in the disposition and expression; but the price demanded appearing too exorbitant for any judicious person to become a purchaser, it was not sold till after his death. He also painted the parting of Hector and Andromache, and many other historical subjects, but the prices he demanded for them prevented their being sold. The disappointments which he met with at home induced him to visit London, in hope of greater success; but here his mortifications were increased, and he returned to Amsterdam, where he died in 1741. His pictures are sometimes tolerably well composed, and his colouring, in which consisted his chief excellence, is remarkably brilliant and transparent, and very highly finished, with a light, neat, and delicate pencil. But his expression is very indifferent, his figures are badly grouped, the historical characters are never marked with sufficient precision, and his drawing is incorrect.

WILDENS, JOHN. He was born at Antwerp in 1584, but the master by whom he was instructed is not mentioned. He studied every object after nature in the fields and forests, and became an excellent painter of landscape. His skies, trees, grounds, and waters, are all true imitations of what he had observed in his walks through the country, and every thing he painted was lightly and freely executed. Wildens was in much estimation, when Rubens perceiving his merit, employed him to ornament the back-grounds of his grand compositions, where landscape was necessary; and he commended him extremely for adapting his tone of colour to the rest of the design and to the neighbouring tints with such accuracy and judgment, that the two works harmonized as happily as if their combined labours had only been executed by one pencil. He had a good genius, his choice of nature was exceedingly agreeable, and in his execution he was not only ready, but superior in that respect to Van Uden. He had somewhat pleasing and natural in his colouring, and he designed and painted the figures in a good style. Two of the most capital paintings of Wildens are in the chapel of St. Joseph, at Antwerp: the subject of one is a Holy Family; and of the other the Repose in Egypt. The landscape in these pictures is superior to any of the other works of Wildens, and the figures, which were painted by *Lang Jan*, have all the beauty, delicacy, and grace of Vandyck. Wildens died in 1644.

WILLAERTS, ADAM. He was born at Antwerp in 1577, and was very much esteemed for having a good knowledge of perspective, a free light pencil, and an agreeable manner of colouring, which, however, was sometimes a little too grey. His usual subjects were sea pieces, views of ports, havens and shores, with fish-markets, processions, or vessels lading or unlading; and in all his compositions there are numerous small figures, which he generally sketched after nature, and gave them draperies suitable to the mode and their occupations. Sometimes he represented the burning of houses, ships, and villages, in which subjects he was allowed to have abundance of merit, but at present his works are not so much esteemed as they were formerly; for though there is a competent share of clearness and transparence in many of his pictures, there is also somewhat dry and stiff in his manner. His figures are deficient in grace and elegance, and though his scenes and vessels were copied from real objects, his choice was frequently indifferent. He died at Utrecht in 1640.

WILLAERTS, ABRAHAM. He was the son of the preceding, and was born at Utrecht in 1613. He successively became the disciple of his father, John Bylaert, and Simon Vouet, at Paris; on leaving whom, he returned to Holland, where he was taken into the service of Prince Maurice of Nassau. Afterwards he went to Africa, and there took drawings of the manners, dresses, and scenery of the country. He died at Utrecht in 1671.

WILLE, PETER ALEXANDER. He was the son of George Alexander Wille, the eminent engraver, and was born at Paris in 1748. After being instructed in drawing by his father, he became a student of the academy at Paris, where he was the scholar of Vienard Greuze, under whom he made such a proficiency in painting as to be elected a member of the academy. He excelled in painting domestic scenes and conversations, some of which were engraved by his father.

WILLEBORTS, *see* BOSCHAERT.

WILLEMANS, MICHAEL. He was born at Lubeck in 1630. Not finding an able instructor at home, he travelled to Holland, and for some time studied at Amsterdam, under Backer; but afterwards he became the disciple of Rembrandt. Under the direction of that great master, he laboured with uncommon industry, and having by his practice, as well as by the precepts and example of Rembrandt, improved

himself considerably, he returned to his native city, and gradually became very eminent in history. One of his most celebrated pictures is Vulcan forging the arms of Mars, which he painted for the elector of Brandenburg at Breslau; and there are few of the churches or palaces of the nobility in Germany which are not adorned with some of his productions. He died in 1697.

WILLEMS, MARK. This Flemish artist was born at Mechlin, about the year 1527, and had Michael Coxis for his instructor. He became an eminent painter, composed well, and drew correctly. In the cathedral church of Mechlin is a picture by him of the Death of St. John the Baptist, which is excellent. When Philip King of Spain made his entry into Mechlin, Willems, though a very young man, was employed to paint the triumphal arch on that occasion. He died in 1561.

WILLIAMS, JOHN. This artist is said to have been a scholar of Richardson. His name stands in the first exhibition catalogue to a half length portrait of John Beard the singer, from which there is a mezzotinto print by M'Ardell. Williams also exhibited at the society's rooms in the Strand, in 1761, a portrait which was much and deservedly admired. He lived in Scotland Yard, and is supposed to have died in 1780.

WILLINGEN, PETER VANDER. This Dutch painter was born at Bergen-op-Zoom in 1607. His subjects were emblems of mortality, surrounded with vases of gold and silver, books and musical instruments, which were very highly finished, and produced a natural effect. He died in 1665.

WILLISON, GEORGE. He was a native of Scotland, and studied at Rome; on his return from whence he settled in Greek Street, Soho, where he resided in 1771, when he began to exhibit at the Royal Academy, and continued so to do some years; but not meeting with encouragement he went to the East Indies, and having realized a good fortune, came back to his native country, and died at Edinburgh in 1795. He was an indifferent artist, and rose to wealth by his knowledge of physic, which availed him very much in the East.

WILLS, REV. JAMES. He was originally a painter of history and portraits, but not meeting with encouragement, he entered into the church, and became, first curate, and afterwards rector of Little Stanmore, in Middlesex. He was also chaplain to the chartered Society of Artists, and in

1768, preached a sermon before them in Covent Garden church, for which he received thirty pounds. He translated Fresnoy's Art of Painting, into English verse, and published it in a quarto volume in 1754. There is an academy figure drawn by him in the Royal Academy, but it is incorrect. There is also a mezzotinto portrait of the Rev. Mr. Sanders, scraped after a painting by Mr. Wills; but his principal performance is a picture of young children brought to Christ. It was given by the painter to the Foundling Hospital. To the first exhibition of the artists in Spring Gardens, he sent an historical picture entitled Liberality and Modesty, but of its character no report has been made, whence we may conclude that it had little merit. Mr. Wills was a respectable man, and died in 1777.

WILSON, BENJAMIN. This artist was born at Leeds, in Yorkshire, but it does not appear that he ever had a regular professional education. When young he was sent to London, recommended to Dr. Beardmore, master of the Charter-house, who became his patron. By his natural genius and indefatigable application he acquired considerable abilities as a portrait painter, and may be said to have contributed very much to the improvement of the public taste in that department. He endeavoured to introduce a better style of chiaro-oscuro into his pictures, and the colouring of his heads had more of warmth and nature than the general class of his contemporary artists could infuse into their works. In this improved manner he executed a half length portrait of Dr. Maty, who was one of the librarians of the British Museum, where the picture is still preserved. Wilson had a taste for the drama, and performed some characters at the private theatre instituted in Pimlico by the late Duke of York, Lord Mexborough, and Sir Francis Blake Delaval, under the management of Foote. Our painter had also a considerable knowledge of natural philosophy, which procured him admission into the Royal Society, but by endeavouring to substitute balls instead of pointed conductors in electrical apparatus, he rendered himself obnoxious to the attack of Franklin, and other scientific men. He obtained, however, the royal patronage, and was appointed master painter to the Board of Ordnance. He died at his house in Great Russell Street, Bloomsbury, in 1788. There are several etchings by Wilson, particularly the following: an old man's head, with a hat and feather, in imitation of Rembrandt; a small landscape, in imitation of the same master; his own portrait, in a wig; and a satirical print entitled the Repeal, intended to ridicule the politicians who

supported the cause of the Americans in the affair of the Stamp Act. As a painter, Mr. Wilson was respectable, and one of his best pictures was a view of Tivoli, in the possession of Mr. Udney. There are several mezzotintos after his pictures, as Garrick, in Hamlet; the same performer, in Lear; and a portrait of Sir George Saville. He likewise made some drawings after pictures of the old masters, for the late Alderman John Boydell.

WILSON, RICHARD. This great landscape painter was born in 1714, at Pinegas, in Montgomeryshire, of which parish his father was then rector, but who afterwards obtained the living of Mold, in Flintshire. Having received a liberal education, in the course of which he discovered a strong genius for painting, his father indulged his inclination, and sent him to London, where he was placed under the tuition of an obscure artist named Wright, who professed portraiture. Wilson, therefore, began his career as a portrait painter, but with a mediocrity, as is said, that afforded no great prospect of excellence; and yet he must have acquired some distinction in that department, since we find, that in 1745, he executed a large picture of his late Majesty, then prince of Wales, and his brother Edward, afterwards duke of York. Mr. Wilson, after practising some time in London, went to Italy, and there continued portrait painting, until a small landscape of his, performed with a considerable share of freedom and spirit, casually meeting the eye of Zuccarelli, so pleased him, that he strenuously advised the artist to follow that line only, as being most congenial to his powers, and therefore most likely to obtain for him fame as well as profit. This flattering encomium from a painter of established reputation had its effect, and Wilson, from that time, exchanged portraiture for landscape, which he pursued with vigour and success. To this circumstance is owing the splendour diffused by his genius, not only over his native country, but even over Italy itself, whose scenes have been the frequent subjects of his pencil. His studies, indeed, in this branch of the art must have been rapid, for he had some pupils in landscape while at Rome, where his works were so much esteemed, that Mengs painted his portrait, and Wilson, in return, presented him with one of his most charming pieces. In 1755 he returned to England, and took apartments in Covent Garden, where he gained great celebrity as a landscape painter. To the first exhibition of 1760, he sent his famous picture of Niobe, which is now in the possession of the duke of Gloucester. Sir Joshua Reynolds, in his last lecture but one, has offered some strictures on the manner in

Brooks.

which the fabulous figures are introduced into this fine picture, in which censure Mr. Fuseli seems to coincide, but which Edwards, very feebly, labours to refute. This capital performance is too well known by Woollett's admirable engraving to need any remarks in the present sketch. In 1765, Wilson exhibited, with other pictures, a view of Rome, from the villa Modena. This noble performance is in the collection of the duke of Bedford, having been purchased by his father, the marquis of Tavistock. On the foundation of the Royal Academy, Wilson was one of the first members, and after the death of Hayman, in 1779, he accepted the office of librarian of the institution; a situation which his circumstances rendered convenient, but for which, in one respect, he was ill qualified, being never at his ease out of a tavern. At length his necessities increased to such a degree, that he was obliged to pawn some of his pictures that he might be enabled to visit his native place, where he died, in May, 1782. Mr. Edwards says, "that though he had acquired great fame, yet he did not find that constant employment which his abilities deserved. This neglect might probably result from his own conduct; for it must be confessed that he was not very prudentially attentive to his own interest; and though a man of strong sense, and superior education to most of the artists of his time, he certainly did not possess that suavity of manners which distinguished many of his contemporaries. On this account his connexions and employment insensibly diminished, and left him in the latter part of his life in comfortless infirmity." Wilson's pictures cannot easily be enumerated. Sir Joshua Reynolds had a Storm, with the story of Niobe also introduced, but with a different scene from that already mentioned. This was bequeathed to Sir George Beaumont. Sir Watkin Williams Wynne has the Meeting of Cicero with his friends at the Tusculum villa; two large views in Wales, and some other landscapes; and Lord Thanet is in possession of Mecænas' villa at Tivoli, with two smaller scenes in Italy. Of the style of Wilson it might be sufficient to observe, that it formed an epoch in English landscape painting, being equalled by none before, and perhaps not surpassed by any who have followed in the same line. His claims to praise are grandeur in the choice or invention of his scenes, felicity in the distribution of his lights and shadows, freshness and harmony in his tints. Mr. Fuseli says, in his figurative manner, that "Wilson's taste was so exquisite, and his eye so chaste, that whatever came from his easel, bore the stamp of elegance and truth. The subjects he chose were such as did credit to his judgment; they were the selections

of taste; and whether of the simple, the elegant, or the sublime, they were treated with an equal felicity. Indeed, he possessed that versatility of power, as to be one minute an eagle sweeping the heavens, and the next a wren twittering a simple note on the humble thorn." His colouring was in general vivid and natural; his touch spirited and free; his composition simple and elegant; his lights and shadows broad and well distributed; his middle tints in perfect harmony, while his forms in general produced a pleasing impression. He has been called, but injudiciously, the English Claude; a comparison which cannot be maintained, as the style of the two painters is totally dissimilar. Wilson fell short of Claude in sublimity; but he exhibited nature more in her real forms, and in the effects of dewy freshness and silent evening lights, he rose above that great master. In one respect they agreed, but it was one that did credit to neither, and that was in the preposterousness or bad taste of their figures.

WINGHEN, JOSEPH VAN, called the *Old*. He was born at Brussels in 1542, and went, while very young, to Rome to pursue his studies. Having spent there four years in designing the greatest curiosities of that city, and receiving a proportionable degree of improvement, he returned to his native place, where his remarkable talents procured him the patronage of the prince of Parma, who took him into his service, and appointed him his principal painter. Among the best pictures of this artist was a Last Supper, of which Van Mander speaks in high terms; and there is in the cabinet of the emperor, a fine design by Van Winghen, representing Apelles falling in love with Campaspe, while he painted her picture. But the work which contributed most to the advancement of his reputation, was a noble allegorical composition, in which appeared a skilful union of invention and art. He died in 1603.

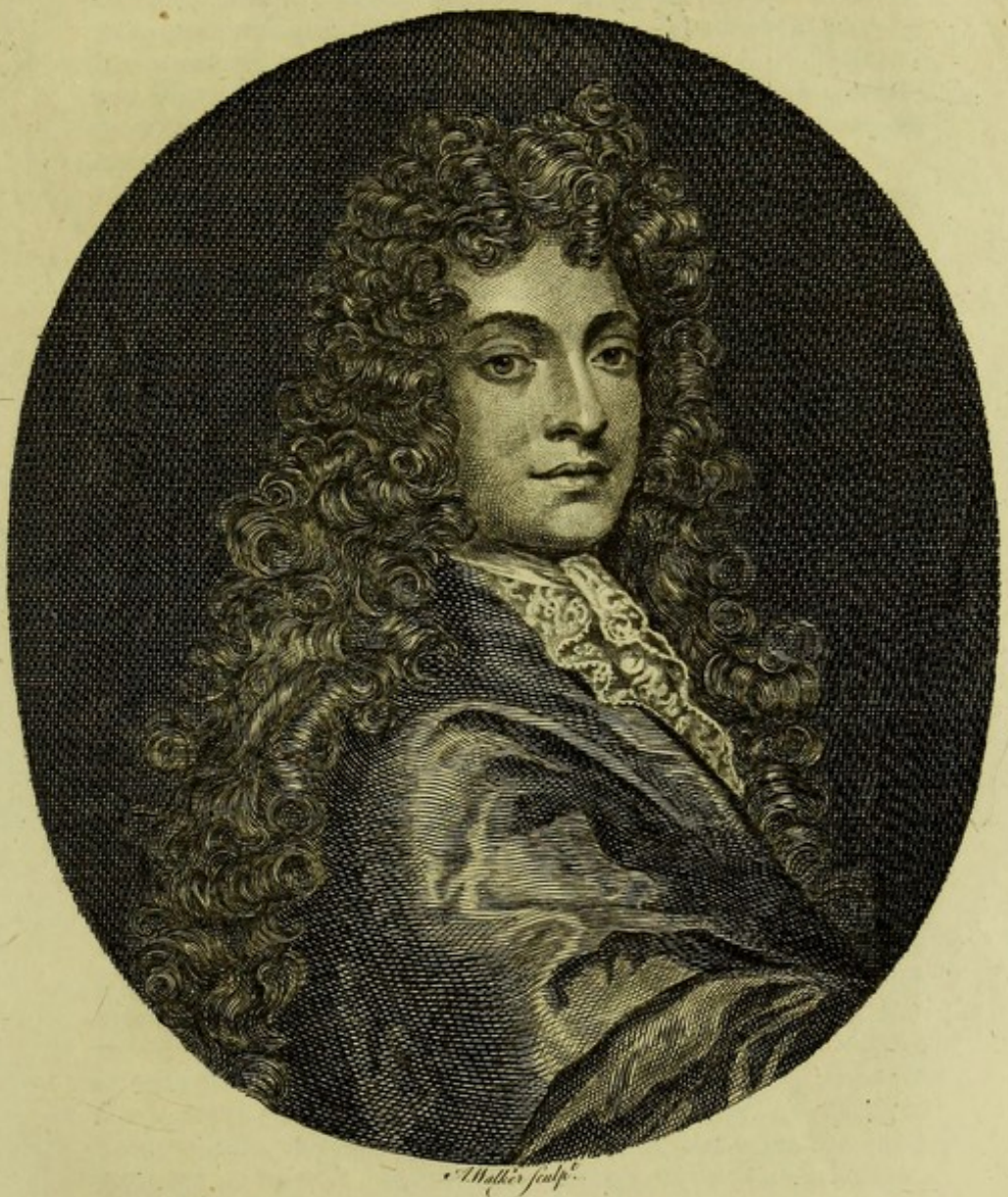
WINGHEN, JEREMIAH VAN, called the *Young*. He was the son and disciple of Joseph Van Winghen, and was born at Brussels in 1578. He showed an early genius in painting, and having been thoroughly instructed in the principles and practice of the art by his father, he went to Italy, and obtained extraordinary applause in every city where his works were exhibited. Although he principally studied historical composition while he resided at Rome, yet when he returned to Frankfort, where he settled, he gave himself up entirely to the painting of portraits, in which he was truly excellent, not only finishing his pictures with great care, but giving them a striking resemblance, and the look of natural life. He died in 1648.

WINSTANLEY, HAMLET. He was the son of Henry Winstanley, the ingenious projector and builder of the Eddystone light-house, who perished with it in the great storm of 1704. Hamlet having discovered a genius for painting, was placed with Kneller, on leaving whom he went to Italy, where he resided several years, and on his return, finding little encouragement given to the art which he professed, he studied engraving, and among other works executed a set of prints from Thornhill's pictures in the cupola of St. Paul's. He also etched twenty plates from the works of great masters in the possession of Lord Derby. He is supposed to have died about 1760.

WINTER, GILES DE. He was born at Leuwarden in 1650, and was one of the best disciples of Renier Brackenburg. His subjects were the same with those of his master, the amusements and recreations of peasants, their feasts and dancings, which he represented in a lively and an agreeable manner. He was remarkable for the clearness of his colouring, and his design was very correct. His imagination was so strong, that he never gave himself the trouble to sketch his designs after nature, but composed them at once on the canvass, and finished them from his own ideas with full as much truth as if every object had been placed before his view. He lived in the strictest intimacy with the old and young Griffier, spending several years of his life entirely with the latter, by whom the compositions of de Winter were exceedingly admired. He died at Amsterdam in 1720.

WIRZ, JOHN. This Swiss artist was born at Zurich in 1640, and had Conrad Meyer for his preceptor. He practised portrait painting with great success; but is chiefly known as the engraver of several plates, some from his own designs and others after Holbein. He died about 1700.

WISSING, WILLIAM. He was born at Amsterdam in 1656, and learned the art of painting at the Hague, under William Dodoens, or Doudyns, with whom he studied historical design as well as portrait; but his own genius directed him to the latter. When he had spent some years under that master, he visited England, and improved himself considerably by working with Sir Peter Lely, whose style and colouring he imitated with such success, that he soon rose into reputation; and by painting the portrait of the duke of Monmouth, he obtained the favour of Charles II. as well as several of the ladies and nobility of that gay court. Though he had a powerful competitor in Kneller, who was unquestionably his superior, yet the real merit of Wissing as an artist, with the polite-



Walker sculp.

WILLIAM WISSING.

ness of his manners, secured to him the esteem of the great, and kept him in employment as long as he lived. Wissing was appointed principal painter to James II. and was sent by that monarch to the Hague, to take the portraits of William and Mary, Prince and Princess of Orange, by which performances he gained extraordinary reputation. He died at Burleigh, the seat of the earl of Exeter, in 1687.

WIT, PETER DE, or as he is commonly called, *Pietro Candido.* This Flemish painter was born at Bruges in 1548. We are not informed who was his master, but when young he travelled into Italy, where he contracted a friendship with Giorgio Vasari, to whom he became a valuable assistant in the works on which he was employed in the Vatican. He painted equally well in fresco and in oil, and was much employed by the grand duke of Tuscany in several considerable works at Florence. Afterwards, on the invitation of the elector of Bavaria, he removed to Munich, where he spent the remainder of his life. He was the intimate friend of John Sadeler, who engraved prints after many of his pictures. Being a monk, most of his subjects are of a religious character. He died in 1599.

WIT, EMANUEL DE. He was born at Alkmaer in 1607, and was the scholar of Evert Van Aelst, a painter of still life. De Wit himself, however, painted portraits with great success, and he sometimes composed historical subjects; but his principal excellence consisted in perspective and architecture. The subjects by which he gained the greatest credit were the views of the insides of churches and magnificent buildings; and in them he was accounted equal to the best of his contemporaries, not only in the exactness with which he designed every part of his pieces, but in the happy choice of his lights, and his judicious manner of introducing and disposing them, so as to produce an excellent effect. His figures are well designed, well coloured, and touched with spirit, and as he spent the greatest part of his life at Amsterdam, most of his pictures represented the churches in that city, in which he described the organs, monuments, pulpits, and seats crowded with the audience. His style of composition is so peculiar, that the pictures of his painting are easily known: in some of them he represented the minister performing divine service; and in others the congregation assembling to attend public worship; in which he usually distinguished the different orders of the people by their dresses. In his best pictures he represented the sun shining through the windows, which produced a fine effect. The picture which was the most celebrated work of de Wit, was destroyed by himself in a sudden

fit of indignation. It was a view of the choir, in the new church at Amsterdam, where the monument of the famous Dutch Admiral de Ruyter is erected. The picture was bespoke by the admiral's son, who agreed to pay a large sum for it; but young de Ruyter dying before the painting was finished, the gentleman who married his sister offered de Wit a sum far below the original stipulation, which so exasperated the painter that he cut the canvass in pieces, though at that time he had not one shilling in his purse. He was naturally of a rough, ill-bred, and morose disposition, and too apt to depreciate the works of other artists, which procured him universal hatred and contempt, and occasioned his being reduced to extreme poverty. He was found drowned, with a cord fastened round his neck, in a canal at Haerlem, in 1692.

WIT, GASPAR DE. He was born at Antwerp in 1621, and after learning the principles of painting in his own country, travelled to Italy, where he gained great credit by his landscapes, which were highly finished, and generally contained the representation of ancient ruins. He died at Amsterdam in 1673.

WIT, JACOB DE. He was born at Amsterdam in 1695, and was instructed by Albert Van Spiers, with whom he continued three years, after which he went to Antwerp to contemplate the works of Rubens and Vandyck. While there, he studied for some time under Jacob Van Halen, but derived less information from him than from the paintings of the great artists whose productions he admired, and to which he devoted his principal attention. In 1712 he made designs from the paintings by Rubens, in the four ceilings of the church of the Jesuits, and which consisted of thirty-six compartments. As the originals were destroyed by lightning in 1718, it was fortunate that de Wit made these copies, of which engravings were afterwards published by John Punt. The principal employment of de Wit was in painting ceilings and the ornaments of grand apartments, the subjects of which were mostly historical, emblematical, and allegorical. He also excelled in painting children. In 1736 he decorated the great council chamber at Amsterdam, and likewise executed several altar-pieces. He died in 1744.

WITHOOS, MATTHEW (or MATTHIAS). He was born at Amersfort in 1627, and was the disciple of Jacques Van Campen, with whom he continued six years, and distinguished himself above most of his contemporaries in those particular subjects which he painted. When he quitted Van Campen, he wanted no farther improvement than what he was capable

of obtaining by a careful observation of nature; and therefore applied himself to that study with equal curiosity and industry; but to furnish himself with a greater variety of objects, he travelled with Otho Massæus to Rome, where he studied for two years. His general subjects were fruits, flowers, insects, landscapes, still life, and reptiles, particularly serpents and venomous creatures, which he painted with an uncommon degree of spirit. He finished all his subjects of the latter kind exquisitely, with great force, nature, and relief. During his residence at Rome he was patronised by Cardinal de Medicis, and was principally employed in his service, for which he was amply rewarded. He generally introduced into his pictures thistles, and other plants, with snakes, adders, or vipers, among them, which he always painted after nature, with an extraordinary neatness of pencil. His pictures, even in his life-time, sold for five or six hundred florins a-piece; and yet the high finishing of them, and their lively imitation of nature constitute their principal merit. He died at Hoorn, in North Holland, in 1703.

WITHOOS, JOHN. He was the eldest son of the preceding artist, and was born at Amersfort in 1648. After receiving instruction in painting from his father, he completed his studies at Rome, where he continued several years. Generally he painted landscapes in water colours; and as he sketched most of the beautiful views in the environs of Rome, having always accustomed himself to study after nature, he brought with him, on his return home, a great number of drawings of the most pleasing scenes which occurred to him, as materials for his landscapes, which were finished highly, and received with universal approbation, the colouring being extremely natural, and the drawing exhibiting an unusual force. He was retained in the court of the duke of Saxe-Lauwenburg, and died in his service in 1685.

WITHOOS, PETER. He was the second son of Matthias Withoos, and was born at Amersfort in 1654. He learned the principles and practice of painting from his father, and chose the same subjects, as insects, flowers, plants, and reptiles, which he painted in water-colours on vellum, in a neat and delicate manner after nature, so that his works were not only highly applauded in his own time, but are still valued as curiosities worthy of a place in the choicest collections. He died at Amsterdam in 1693.

WITHOOS, FRANCIS. He was the youngest son of Matthias Withoos, and painted in the same style and manner as his brothers; but he was in no degree comparable to either.

He was engaged by a Dutch commander, to undertake a voyage to Batavia, in the island of Java, to paint the plants and insects peculiar to that climate and country; but on his return to Holland, his performances were thought far inferior to those of his earlier time. He died at Hoorn, in the year 1705.

WITTIG, BARTHOLOMEW. This artist was born at Oels, in Silesia, and excelled in the representation of festivals and musical assemblies. There is in the Louvre a capital picture by him, exhibiting a magnificent entertainment. He died in 1684.

WOLFAERTS, ARTHUR. He was born at Antwerp in 1625. It is not known who was his instructor, but he painted historical subjects with reputation; also architecture, landscapes, and merry-makings in the style of Teniers. All his compositions exhibit great genius, and a thorough knowledge of the true principles of design and colouring. He died at Antwerp in 1687.

WOLGEMUT, MICHAEL. This old German artist was born at Nuremburg in 1434. Though he was both a painter and an engraver, he is less known in the former than in the latter capacity. There is, in the Louvre, a picture by him, representing our Saviour brought before Pilate, which is completely in the hard and unprepossessing manner which prevailed before the time of Durer. His engravings on wood and copper, however, are really excellent, and show that the artist was a man of very superior genius. He also executed several of the cuts in the Nuremburg Chronicle, published in 1493.

WOLTERS, HENRIETTA. This lady was born at Amsterdam in 1692. She was at first instructed by her father, Theodore Van Pee, and afterwards improved herself by the directions of the best artists in her native place. Lastly, she applied to miniature, which she learned from James Christopher le Blond, to whom she soon proved superior. The portraits of Vandyck were her favourite models, and she copied some of them, particularly a St. Sebastian, with astonishing accuracy. There appeared the same correctness of outline, the same tone of colouring, and the same freedom of touch in every part of her small pictures as in the originals. These singular talents made her an object of admiration, and she was employed to paint the portraits of the first families in Amsterdam. When Peter the Great of Russia was in Holland, he paid her a visit, and made her large offers to settle at his capital, which flattering invitation she thought proper to decline. However, the czar sat to her for his

picture; but he had not patience to have it finished, as she usually required twenty sittings, of two hours each, for every portrait she painted. She was also honoured with a visit from the King of Prussia, who solicited her to reside at his court; but this proposal was also politely rejected, and she spent the remainder of her life in her own country, respected by persons of the highest distinction, and esteemed by all the lovers of the art. Her works in miniature are exquisitely finished; her design is correct; and her paintings have all the force of pictures in oil. She died at Amsterdam in 1741.

WOODCOCK, ROBERT. It is somewhat extraordinary that, scanty as the notices of foreign artists are, those of our own country are still more meagre. Of this painter, Lord Orford tells us only that he excelled in marine pieces, after the manner of Vandervelde, whose pictures he copied, and that even when a child he could cut out a ship with all its rigging most exactly. When he began to practise oil painting, the duke of Chandos gave him thirty guineas for one of his first pictures. He had a place under government, which he gave up to follow his favourite pursuit. He died in 1728, being only thirty-seven years old.

WOODFORDE, SAMUEL. This eminent artist was born of a respectable family, at Castle Cary, in Somersetshire, in 1764. While yet a school-boy, he displayed a predilection for drawing, and the merits of his untutored essays being perceived by Mr. Hoare, of Stourhead, the grandfather of the present baronet of that name, he became his patron, and afforded him the means of following the bent of his genius. In March, 1782, he was admitted a student of the Royal Academy, where his application to drawing from the casts and the naked figure was indefatigable. His progress, though slow, was sure, and after a few years spent in that school of instruction, he was deemed qualified to seek for further improvement abroad. Accordingly, in 1786 he set out for Italy, being enabled to do so by the liberality of his first friend, who granted him an annuity, which Sir Richard Colt Hoare continued. At Rome he studied the most celebrated pictures, but chiefly those of Raffaelle and Michel Angelo; besides which, he spent much time in drawing from the antique sculptures. Though he had a strong attachment to historical painting, young Woodforde was not subject to strong impressions or vehement impulses, and his ardour in study was not attended by a confident presumption in his native powers. In the capital of the ancient world, surrounded by the sublimest models, and impelled by the emulation of

numerous rivals from all parts of Europe, he contemplated these objects, and pursued his course with the same laborious application, as if he had been but just entered upon his studies. In his anxious endeavour to acquire firmness as a draughtsman, and to obtain a classic taste of design, he appeared to neglect colouring, chiaro-oscuro, and facility of execution. At last, however, he strove to make up for this deficiency, and as a proof of it, he copied, in an easel size, the large picture, by Paolo Veronese, of the Family of Darius, in the Pisani palace. After all, he did not devote so much attention to the Venetian tone of colouring as many other artists did; and thereby he lost much in effect, though he gained a knowledge of primary principles. This is evinced in his copies of the School of Athens and the Parnassus of Raffaelle. From the former, Egginton executed his brilliant painting on glass for the library window at Stourhead. Woodforde made but a short stay at Venice, from whence he proceeded to Florence, and in 1791 returned to England with his patron, Sir Richard Colt Hoare, who had joined him at Rome, and with whom he made a tour over the greatest part of Italy. On his arrival in England, Woodforde was applied to by Alderman Boydell to paint one of the pictures for his Shakspeare, and the subject assigned him was the forest scene in the play of Titus Andronicus. In 1800 he was elected an associate of the Royal Academy, and in 1807 he rose to the rank of royal academician; on which occasion he presented for his admission, a piece representing Dorinda wounded by Silvio, from the Pastor Fido of Guarini. It is of a small cabinet size, well composed, but not clear in the colouring. Among his other pictures may be mentioned, his Calypso lamenting the departure of Ulysses; Diana surrounded by her Nymphs; a subject taken from Sir Walter Scott's Lay of the Last Minstrel; and the best of all, an affecting piece of Charles I. taking leave of his children. This last was purchased by Mr. Sharpe, the engraver. His best portraits are, the Earl of Winchelsea; a Spanish Shepherd with his dog; and some of the family at Stourhead. In 1815 Mr. Woodforde married, and soon after quitted England for Italy, where he died of a fever, after five days illness, at Bologna, July 27, 1817.

WOOLASTON, JOHN. Of this artist, Lord Orford barely says that he was born in London about 1672, and that he painted portraits at a very low rate, though they had the merit of strong resemblance. Among other remarkable persons who sat to him was Thomas Britton, the small-coal-man, with whom he was very intimate, and used to play on

Seipse pinxit. T Chambars Sculp.

THOMAS WORLIDGE

Fr. Wouters pinx. A. Bannerman Sculp.

FRANCIS WOUTERS.

the violin and flute at his concerts. This portrait is now in the British Museum.

WOOTTON, JOHN. This celebrated English painter of horses and landscapes is said to have been a scholar of John Wycke, which could hardly be true, for that artist died in 1702, when Wootton, if then born, must have been a child. He excelled chiefly in designing field sports, and his horses and dogs were drawn with such uncommon spirit, that most of the gentlemen of the turf were glad to employ his talents in representing their favourite coursers. He also attempted portraiture, and among others painted a picture of William Duke of Cumberland, with a view in the distance of the Battle of Culloden. In his landscapes he imitated Claude Lorraine and Gaspar Poussin, but at an humble distance. He died in 1765.

WORLIDGE, THOMAS. Of this artist we know little or nothing, only that he first practised miniature, and afterwards painted portraits in oil; but not meeting with sufficient encouragement, he took to engraving in the manner of Rembrandt. His prints are very numerous, and possess considerable merit. He also engraved a collection of antique gems correctly, and with taste. His drawings on vellum, in Indian-ink and black lead, are likewise excellent. He died at Hammersmith in 1766.

WORSDALE, JAMES. This painter of portraits was a scholar of Sir Godfrey Kneller, who dismissed him for marrying his wife's niece without his consent. Worsdale never attained any distinction in the art which he professed, though he was appointed, by family interest, master painter to the Board of Ordnance. He wrote several songs, ballad operas, and farces: in one of which last he performed the leading part himself. He died at an advanced age, in 1767.

WOUTERS (or WAUTER), FRANCIS. He was born at Liere, in Brabant, in 1614, and learned the art of painting at Antwerp, in the school of Rubens, where he principally studied landscape, though he also painted historical subjects in large and in small with great credit. The subjects of his landscapes were usually woodland scenes, with vistas, through which the eye was agreeably deluded to an immense distance; and he frequently introduced some fabulous histories, as of Pan and Syrinx, Venus and Adonis, or Venus attended by Cupids; his figures being generally naked and very delicately penciled. His manner of colouring is agreeable, his nymphs and satyrs are well designed, and the histo-

rical pictures which he painted in small, show a competent degree of taste and spirit; but his paintings in a larger size are not so commendable, the colouring being heavy, and too much of a yellowish tint. The Emperor Ferdinand II. made him his principal painter, and permitted him, in 1637, to accompany his ambassador to London, where his works procured him esteem. On the death of the emperor soon after, he was appointed painter to Charles II. at that time prince of Wales, but when the civil wars broke out, he returned to Antwerp, and was appointed director of the academy. He was accidentally killed by the discharge of a gun in 1659. Wouters occasionally painted historical pictures for the churches in Flanders, particularly Christ giving the keys, at St. Peter's, at Louvaine; and the Visitation of the Virgin, in the church of the Augustines, at Antwerp. He also etched some landscapes in a free and masterly style.

WOUVERMANS, PHILIP. He was born at Haerlem in 1620, and was the son of Paul Wouvermans, a painter of history, of mean talents, who taught him the rudiments of the art; after which he became the scholar of John Wynants, and arrived at such a degree of perfection, as to be esteemed superior to all his contemporaries. By the instruction and example of his master, the proficiency of Wouvermans was very remarkable; but to the knowledge of colouring and penciling which he acquired in that school, he added the study of nature, in which he employed himself with such critical attention, as to excel his master in the choice of his scenes, the excellence of his figures, and the truth of his representations. The subjects of which he seemed most particularly fond were huntings, hawkings, encampments of armies, farriers' shops, and all kinds of scenes that afforded him a proper and natural opportunity of introducing horses, which he painted in the greatest perfection. In contemplating the works of this inimitable artist, we find ourselves at a loss to determine what part is most worthy of our applause and admiration; whether the sweetness of the colouring, the correctness of his design, his cattle, or his figures, the charming variety of attitudes in his horses, the free, and yet delicate touchings of his trees, the beautiful choice of his scenery, the judicious use he makes of the chiaro-oscuro, or the spirit that animates the whole. His genius and invention were so strong and lively, that none of his pictures have either the same grounds or the same distances, for he varied them perpetually with inexpressible skill; in some representing simple, unembellished nature, and in others, scenes enriched with architecture, fountains, or edifices of a beautiful

construction. His figures are always finely drawn, with expressions suitable to the subject, and the attitudes he chose were such as appeared unconstrained, natural, and perfectly agreeable. He had an amazing command of his pencil, so that he instantly and effectually expressed every idea conceived in his mind, and gave to his pictures an astonishing force by broad masses of light and shadow, which he contrasted with peculiar judgment, and gave an uncommon degree of transparence to the colouring of the whole. The pencil of Wouvermans was mellow, and his touch was free; though his pictures were finished most delicately, his distances recede with true perspective beauty, and his skies, air, trees, and plants, are all exact and lovely imitations of nature. In his latter time his pictures had rather too much of the greyish and blue tint; but in his best days he was not inferior, either in correctness, colouring, or force, to any of the artists of Italy. Yet, notwithstanding his uncommon merit, he had not the good fortune during his life to meet with encouragement equal to his desert; for with all his assiduity and extreme industry he found it difficult to maintain himself and his family. He seemed to be a stranger to the artifices of the merchants, who therefore imposed on him under the disguise of zeal for his interest, and while they artfully enriched themselves by his works, contrived to keep him depressed and narrow in his circumstances. Wouvermans could not help feeling the neglect with which he was treated, and it affected him so strongly, that a few hours before he died, he ordered a box filled with his studies to be burned; saying, "I have been so badly rewarded for all my labours, that I would prevent my son from being allured by those designs to embrace so miserable and uncertain a profession as mine." Some authors, however, ascribe this sacrifice to other motives; and say, it proceeded from his dislike to his brother Peter, being unwilling that he should reap the product of his labours; and some again allege, that he intended to compel his son to seek the knowledge of nature from his own industry, and not indolently depend on copying those designs. Houbraken asserts that the works of Wouvermans and Bamboccio were continually placed in competition by the ablest judges of the art, and that the latter having painted a picture which was exceedingly admired, John de Wit prevailed on Wouvermans to execute another of the same subject, which he finished in his usual elegant style. Those pictures being afterwards exhibited together to the public, while both artists were present, de Wit said, "all our connoisseurs seem to prefer the works of the painters who have studied

at Rome; now, therefore, observe how much the work of Wouvermans, who never saw Rome, surpasses that of him who resided there several years!" This observation, which was received with general applause, was thought to have had too violent an effect on the spirits of Bamboccio, and many imagined that it contributed to his death. Wouvermans etched one plate, representing a horse standing, and tied to a tree. It is beautifully done, but uncommonly scarce. He died in 1668. After the death of Wouvermans the value of his pictures increasedto an incredible degree; they were universally coveted through every part of Europe, particularly by the dauphin of France and the elector of Bavaria, who bought all that could be procured at very large prices.

WOUVERMANS, PETER. He was the brother of Philip Wouvermans, and was born at Haerlem about 1625. He also at first was instructed by his father, but afterwards by Roland Roghman. He studied and imitated the same style of composition and colouring as his brother, with great success, but though a good painter he never could equal Philip. His subjects in general were farriers' shops, or figures on horseback going abroad to hunt or to hawk; and he particularly excelled in female figures, also in representing rural recreations, in which, like Philip, he was fond of introducing horses, which he designed well. He had a neat pencil and agreeable colouring, and imitated the manner of his brother so happily in his taste of design, his figures, and animals, that some of his paintings have been mistaken for the work of his brother, by several who, in their own opinion, were competent judges. But the work of Peter is easily distinguished from that of Philip, by its being neither so clear, transparent, sweetly and freely touched, nor so well designed, nor are his figures drawn with such correctness and expression. He died in 1683.

WOUVERMANS, JOHN. He was the youngest brother of the two preceding, and was born at Haerlem in 1629. He painted landscapes in a very pleasing style, with an agreeable tone of colouring and an excellent touch; but dying young, in 1666, he left few pictures to attest his merit. Houbraken mentions his having seen a picture by this artist in the possession of L. Vander Vinne. It was a landscape, representing a rocky mountainous country; the foreground was dark, with rough bushes and trees; but the distant prospect, which conveyed the eye through a low valley, appeared clear, and produced a good effect. The foreground was freely touched, with a deal of spirit, well broken, and

naturally coloured, resembling the tints of Philip in his early time, before he used that variety which are to be observed in all his best works.

WRIGHT, JOSEPH. This painter, who is commonly called *Wright* of Derby, was born in that town, where his father was a respectable attorney, September 3, 1734. In early life he gave indications of a taste for mechanics, and those habits of attentive observation which generally lead to perfection in the fine arts. In 1751 he came to London, and was placed with Thomas Hudson, the fashionable portrait painter of the day, but who is now better known by the celebrity of his scholars, than his own performances. Among the pupils who came from the school of Hudson, were Reynolds, Mortimer, and Wright, which last used to lament that he could not receive much instruction from his master, and yet it is certain that at this period he painted both portraits and historical pieces in a good style, of which his Blacksmith's Forge, the Air Pump, and Gladiator are proofs. In 1773 he married, and soon after set out for Italy, where he made a great advance in his profession. In 1775 he returned to England, and settled for two years at Bath, after which his residence was entirely at Derby. His attention was directed for some years to portrait painting; and from the specimens he has left, there can be no doubt that he would have stood in the first rank of that department if he had chosen to pursue it; but his genius was not to be circumscribed within such narrow limits, and therefore, his main design in visiting Rome was to study the precious remains of antiquity in that celebrated treasury of art. His fine drawings after Michel Angelo, and the enthusiasm with which he always spoke of that sublime genius, evinced the estimation in which he held the great works contemplated by him in Italy. In 1782 he was elected an associate of the Royal Academy; but being offended at Mr. Garvey's being chosen a royal academician instead of himself, he resigned his diploma in disgust, yet continued to exhibit at intervals with the society. In 1785, however, he made an entire exhibition of his own pictures, at an auction room in the Great Piazza, Covent Garden, the collection consisting of twenty-four pictures. During the abode of Mr. Wright in Italy, he had the opportunity of seeing a very memorable eruption of Mount Vesuvius, which rekindled his inclination for painting extraordinary effects of light; and his different pictures of that sublime spectacle stood decidedly pre-eminent in that line of painting. His later pictures were chiefly landscapes, in which we are at a loss whether most to admire the elegance of his outline, his judicious management

of light and shade, or the truth and delicacy of his colouring; but of those performances the greatest part were never exhibited, being always purchased from the easel by persons who knew how to appreciate their value. His last work, a view of the head of Ulleswater on a large scale, may rank with the best productions of Wilson. In the historical line, his abilities are attested by his picture of the Dead Soldier, of which there is a fine engraving by Heath; the Destruction of the floating batteries at Gibraltar; Edwin at the tomb of his ancestor; Belshazzar's Feast; Hero and Leander; the Lady in Comus; and the storm scene in the Winter's Tale, painted for Boydell's Shakspeare. The attachment of Mr. Wright to his native town, his natural modesty, and habitual love of seclusion, kept him from taking up his abode in London, though often pressed to bring forward his talents more conspicuously to public view. He died of a decline, brought on by incessant labour, and a too sedentary course of life, August 29, 1797. The character of Mr. Wright was truly excellent, and all the historical pictures which he painted are strictly chaste, breathing the gentle feelings of humanity, or conveying a fine moral sentiment. His paintings have been so much in request, that there is scarcely an instance of their ever having come into the hands of the dealers; neither have his best works been seen in London, which is a strong proof of their intrinsic worth. It is also with pleasure we have to record, that though his pecuniary circumstances were always affluent, he did not sink into a state of indolence, or deviate into a life of dissipation.

WRIGHT, RICHARD. This artist was a native of Liverpool, where he carried on the business of a house and ship painter. In 1764, the Society for the encouragement of Arts, Manufactures, and Commerce having offered a premium for the best sea view, Mr. Wright presented to them a picture which gained the prize. In 1766 he gained another for a picture, in which he made an allusion to the encouragement given by the same society to the British fishery. From this painting Mr. Woollett made an engraving, which the French copied, and ascribed the original to Vernet. Mr. Wright died in 1775. His wife and daughters painted subjects of still life and fruit pieces.

WULFRAAT, MATHYS (or MATTHIAS). He was born at Arnheim in 1648, and became the disciple of Diepraam; who having observed the efforts of his genius, even before he had any regular instructions, gave him some small assistance in the knowledge of drawing; and when the parents of the youth found that he would not seriously apply himself to the pro-

A Bannerman Sculp.

THOMAS WYCK.—

JOHN WYCK.—

fession of physic, for which he was designed, they placed him entirely under the direction of that master. With Diepraam he made a great proficiency, but improved himself considerably by a diligent study after nature. He painted historical subjects with success, but his principal merit lay in conversations, in which he introduced characters of distinction, and always persons above the common rank. He also painted portraits in small, for which he had a constant demand: his performances are very much esteemed through Germany and the Low Countries. He died at Amsterdam in 1727.

WYCKE, THOMAS, called *the Old.* He was born at Haerlem in 1616, and became one of the best painters of his time. He spent several years in Italy, where he sketched many of the harbours on the borders of the Mediterranean, particularly those from Leghorn to Naples, and represented them with abundance of truth and nature. He also adorned his views with figures, extremely well designed, habited in the dresses of different nations, seldom omitting the red habiliment and white turban of the Turk. The usual subjects of Wycke were sea-ports, vessels of various forms, and a number of figures of a small size; Italian markets, fairs, and mountebanks; and he showed extraordinary merit in his pictures of chymists in their laboratories, in which he was so exact as to represent all their utensils and furnaces. He studied to imitate the style and manner of Bamboccio, and his paintings were so highly esteemed, that even in his lifetime he sold them for great prices. Wycke distinguished himself by the freedom and delicacy of his penciling, as well as by a judicious manner of grouping his figures; his colouring is natural and very transparent, and by a proper distribution of his masses of light and shadow, his distances show a charming truth of perspective, and the eye is agreeably deluded to a very remote point of view. In all his compositions may be observed a fine understanding of the chiaro-oscuro, abundance of exactness in every scene and object he describes, and great harmony in the whole. About the time of the Restoration he came to London, and obtained considerable employment. The earl of Burlington had a picture by him, of the Parade in St. James's Park, with Charles II. and his courtiers walking in the Mall. He also painted a view of London before the fire. He died in 1686. There are a few etchings by him of landscapes and views, but they are very scarce.

WYCKE, JOHN, called *the Young.* He was the son of Thomas Wycke, and was born at Haerlem about 1640. He spent the greatest part of his life in England, and under the

direction of his father proved an excellent painter of battles, with huntings of the deer and other animals. He seems to have made Philip Wouvermans his model, and in his small pictures the horses, figures, and landscape were touched with a deal of fire, and the colouring of his landscape is warm and cheerful. He frequently painted battles, sieges, and huntings in a large size, but in respect to penciling, as well as colouring, they were much inferior to those which he painted in small. The most remarkable works of this master are, the representation of the Battle of the Boyne, and the Siege of Namur. In the celebrated picture of duke Schomberg on horseback, painted by Kneller, the battle in the back ground was the work of John Wycke, who also drew many views in Scotland and Jersey. He died at Mortlake, in Surrey, in 1702.

WYNANTS, JOHN. He was born at Haerlem in 1600, but it is not known by whom he was instructed. He became, however, an excellent painter of landscapes, and established an academy, in which were brought up many excellent artists, particularly Adrian Vandervelde and Philip Wouvermans. The works of Wynants are deservedly in great esteem for the lightness and freedom of the touch, for the clearness of the skies, and for the transparence of the colouring. The choice of nature in his situations is extremely agreeable, having somewhat peculiar in the breaking of the grounds, and the whole has a very pleasing appearance. The figures in his landscapes were not painted by himself, but by Ostade, Wouvermans, Linglebach, Van Tulden, and others, which now give an additional value to the pictures of Wynants. The works of this master are not common, as he misapplied a great portion of his time in parties of pleasure and dissipation; but they are eagerly purchased whenever they are offered to sale, and bring large prices. He died in 1670.

WYTMAN, MATTHEW. He was born at Gorcum in 1650, and at first was a disciple of Henry Verschuring, but afterwards he completed his studies in the school of John Bylaert. His subjects were landscapes and conversations; the former he designed in a very pleasing style, and the latter he composed and finished in the manner of Netscher, though he differs from that master by introducing very elegant landscapes in his back grounds, which he finished highly, and with a tone of colour that appears exceedingly natural. Towards the close of his life he employed himself principally in painting fruit and flowers, which he represented so admirably, as to make it probable that if he had not died so young he

would have equalled the best artists of his time. His death occurred in 1689.

X.

XIMENES, Don Francisco. This Spanish painter was born at Madrid in 1604. He studied at Rome, where he became a good artist in history. He died at his native place, which he adorned by his works, in 1666.

Y.

YANEZ, Fernando. This painter was born at Medina, in Spain. He is said to have been a pupil of Raffaelle, at Rome; after which he returned to his native country, where he painted several altar-pieces, mostly at Cuença; the principal of which are, the Wise Men's Offering; and a dead Christ with the Virgin. He died in 1541.

YEPES, Thomas de. This Spanish artist was a native of Valencia. He painted flowers, fruit, fish, and still life, at Madrid, where his works are held in great estimation. He died in 1674.

YPRES, Charles de. This Flemish painter was born at Ypres in 1510, and studied in Italy, where he acquired a style of painting very much resembling that of Tintoretto. He died at his native place in 1563.

YVRART, Baudrin. He was born at Boulogne, in Picardy, in 1610; but it is not known who his instructor was. He is said, however, to have been a good painter of history. He died in 1690.

YUSO, Fray Matias Antonio Trala. This Spanish painter was born at Valencia in 1680. He was a monk of the order of St. Francis, and was principally employed in madonnas and holy families, which are said to have been well executed. He died in 1753.

Z.

ZAAGMOOLEN, Martin. This Dutch artist, though esteemed by several of his countrymen, cannot be justly mentioned with much honour, either to himself or to the place of his nativity. He had indeed a bold manner of colouring and a free pencil, but his drawing and design were extremely incorrect, and his expression worse than indifferent; yet he thought to compensate for those capital defects by strong oppositions of light and shadow very badly managed. Houbraken mentions a Last Judgment painted by Zaagmoolen, in which the painter introduced an abundance

of figures; but he observes, that all of them were coloured so exceedingly pale, that they had in reality the appearance of spirits.

ZACCHETTI, BERNARDINO. This painter was born at Reggio, and is supposed by some to have been a scholar of Raffaelle, an opinion which does not seem to be well founded, and some of his works in the churches of his native place carry the appearance of Garofalo. He flourished about 1540.

ZACCHIA, PAOLO, IL VECCHIO. He was born at Lucca, and flourished about the year 1530. He appears to have been educated at Florence, and there are several altar-pieces at Lucca, which show that he was a considerable artist, particularly two, an Assumption of the Virgin, and an Ascension. The last is remarkable for its foreshortening.

ZACCOLINI, PADRE MATTEO. He was born at Cesena in 1590, and became a very considerable artist in historical compositions but his chief excellence appeared in those paintings where he introduced perspective, which he executed with the utmost precision, and therefore was constantly attentive to have some pieces of that kind in all his designs. He is said to have been the instructor of Domenichino and Niccolo Poussin in that art. He was a monk of the order of Theatines, and his principal works are in their churches. He wrote some treatises on perspective, which remain in manuscript. He died in 1630.

ZACHTLEVEN, *see* SACHTLEVEN.

ZAGO, SANTO. He was a native of Venice, and the scholar of Titian, whose style he imitated very happily, as appeared in some pictures which he painted for the churches, particularly one in that of St. Catherine, representing Tobit and the Angel with the fish.

ZAIS, GIUSEPPE. He was a native of Venice, and had Francesco Zuccarelli for his instructor. His subjects were landscapes, which he painted with spirit and great originality of invention. He also produced some good battle pieces. He died in 1784.

ZAMBONI, MATTEO. This artist was born at Bologna, and flourished about the year 1710. He studied under Carlo Cignani, and painted historical subjects with credit. Two of his altar-pieces are in the church of St. Niccolo, at Rimini; one is taken from the history of St. Pietro Celestini, and the other St. Benedetto. He died young.

ZAMBRANO, JUAN LUIS. This Spanish artist was born at Cordova in 1599, and had Pablo de Cespedes for his preceptor, whose style he imitated with great success. His chief performances are at Cordova, in the cathedral, and the convent of Los Martyros, consisting of two altar-pieces: one of these is the Stoning of Stephen; and the other, the Martyrdom of St. Acislo and St. Victoria. In the college of Santa Catalina are two fine pictures by him of the Guardian Angel, and St. Christopher. Zambrano latterly resided at Seville, where he painted some pictures for the church of St. Basil. He died there in 1639.

ZAMORA, JUAN DE. He was a native of Seville, and flourished about 1610. He excelled in landscapes, the figures in which being designed in the Flemish taste, indicate that he had been instructed by a master of that school. His principal works are at the bishop's palace, at Seville, where he continued to reside till his death, the year of which is not mentioned.

ZAMPAZZO, GIOVANNI BATISTA. He was born at Cittadella, in the Venetian States, in 1620, and studied under Jacopo Apollonio, whose style he followed tenaciously in his paintings for the churches at Bassano, where he died, in 1700.

ZANARDI, GENTILE. This lady was a native of Bologna, and was instructed in the art of painting by Marc Antonio Franceschini. She had an extraordinary talent in copying the works of the great masters, with a sweetness of colour and delicacy of outline that surprised the best judges. She also painted historical subjects of her own designing with equal taste and delicacy. The time of her death is not mentioned.

ZANCHI, ANTONIO. This artist was born at Venice in 1639, and had Francesco Rusca for his instructor in painting, but he was more distinguished by his fecundity than his genius. His works are numerous, and the best of them is a representation of the Plague which visited Venice in 1630. In the church of St. Girolamo are two pictures of the Good Samaritan and the Prodigal Son. He died in 1722.

ZANIMBERTI, FILIPPO. He was born at Brescia in 1585, and was a disciple of Santo Peranda, under whose direction he continued ten years, till, by the precepts of so accomplished a master, he proved very eminent in his profession. His genius was fertile, and his imagination lively, so that he composed his subjects with ease and readiness.

He generally filled his designs with a number of small figures, which he touched delicately, and gave them a graceful air, with an abundance of nature. He painted several large pictures for the churches of Brescia and Venice, particularly one of the miracle of the Manna in the Wilderness. He died in 1636.

ZANOTTI, GIOVANNI PIETRO. This artist was born of Italian parents at Paris in 1674. He studied at Bologna under Lorenzo Passinelli, by whose instructions he became a good colourist and designer, to which he added a perfect knowledge of the chiaro-oscuro. He painted several altar-pieces for the churches at Bologna; the principal of which are the Incredulity of St. Thomas; the Resurrection; and the Nativity. In the public palace is a picture by him, representing the ambassadors of Rome swearing fidelity to the Bolognese. His other works are at Cortona, where he died in 1765. Zanotti was also a writer on the art, and published a History of the Academy of Bologna.

ZARINNENA, FRANCESCO. He was born at Valencia, in Spain, about 1550; and studied in the school of Titian. His principal works, which are in the churches and monasteries of Valencia, are much in the manner of his master. He died in 1624, leaving two sons, *Christobal* and *Juan*, who painted in the same style as their father.

ZEEMAN, RENIER. This Dutch artist was born at Amsterdam in 1612. He excelled in painting marine subjects, as views of sea shores, harbours, and shipping, which he designed correctly, and composed in a good style, with spirit and taste. He also etched several views and plates of shipping.

ZEEMAN, ENOCH. This painter was a native of Holland, but resided most of his life in London, where he painted portraits in the laboured style of Balthasar Denner. He died in 1744, leaving a son, *Paul Zeeman*, who followed the same profession. *Isaac Zeeman*, the brother of Enoch, was also a portrait painter, and died in 1751, leaving a son, who pursued the same line of art.

ZELOTTI, BATISTA. He was born at Verona in 1532, and at first was the disciple of Antonio Badile; but afterwards he studied under Titian, though he principally adhered to the manner of his first master. He was excellent in design, had great readiness of invention, and freedom of hand, and his tone of colouring was beautiful. His merit in every branch of his profession was universally allowed, it recom-

mended him to the favour of the most eminent persons of his time, and procured him the honour of knighthood. He became the associate in several works with Paolo Veronese; and had the distinction of being his competitor at Venice, where he was one of the six painters appointed by Titian to contend for a chain of gold. Though the prize was deservedly given to Paolo, Zelotti's composition was extremely admired. Some charming paintings by this artist are in the grand hall of the Council of Ten, at Venice, which are incontestable proofs of the excellence of his colouring, the grandeur of his taste, and the liveliness of his imagination. Most of the subjects of these pictures are allegorical, and allude to the dignity and importance of the council. Zelotti succeeded better in fresco than in oil, though some of his works in the latter are much esteemed, particularly the Conversion of St. Paul, and Christ on the Lake of Gennasereth, both in the cathedral of Vicenza. He died in 1592.

ZIFRONDI, ANTONIO. He was born at Clusone, in the state of Bergamo, in 1657, and was instructed by Marc Antonio Franceschini, under whom he became a good painter of history. He had a ready invention, and was remarkable for the facility of his execution. One of his best works is an Annunciation, in the church of Santo Spirito, at Clusone, where he died, in 1730.

ZILOTTI, DOMENICO BERNARDO. He was born at Borso, in the territory of Venice, about the year 1730. He painted landscapes in the manner of Francesco Zuccarelli, with great spirit and correctness. There are also several etchings of landscapes and views by Zilotti, some from his own designs, and others after Semonini.

ZINCKE, CHRISTIAN FREDERIC. This excellent enamel painter was born at Dresden about the year 1684, and came to England in 1706, where he studied under Boit, and not only surpassed him, but even rivalled Petitot. For a great number of years Zincke had as much business as he could execute; and when at last he raised his price from twenty to thirty guineas, it was only occasioned by the desire of lessening his fatigue; for no man, so superior in his profession as he was, had less tincture of vanity. He was particularly patronised by George II. and Queen Caroline, and he was also appointed cabinet painter to Frederic Prince of Wales. Her late royal highness the Princess Amelia, daughter of George II. had ten portraits of her illustrious family painted by Zincke, which, in 1783, she gave to his present Majesty, then prince of Wales. William, the great duke of Cumber-

land, bought several of his best works, particularly the beautiful copy of Dr. Mead's Queen of Scots, painted by Isaac Oliver. In 1737, Zincke paid a visit to his own country, and after his return, finding his sight fail him, he retired from business to South Lambeth, with a second wife, by whom he had three or four children. His first wife was a handsome woman, of whom he had been very fond; and there is a print of him and her. He had a son by her, for whom he bought a place in the Six Clerks' office, and a daughter, who died a little before he retired to Lambeth. After Zincke quitted business, Madame Pompadour prevailed upon him to copy in enamel a picture of the king of France, which she sent over on purpose. He died in March, 1767.

ZOBOLI, JACOPO. This artist was a native of Modena. He studied first under Francesco Stringa, after which he went for improvement to Bologna, and next to Rome, where he died in 1761. One of his best works is a picture of St. Girolamo, in the church of St. Eustace, at Rome. It is a noble composition, and admirably coloured.

ZOCCHI, GIUSEPPE. He was born at Florence in 1711, but it is not said by whom he was instructed. His chief employment was the decorating of the mansions of noblemen with allegorical ornaments and landscapes, in which last he excelled. He also published some views of Italian scenery, the figures in which were etched by himself. He died at Florence in 1776.

ZOFFANY, JOHAN. This German painter was born at Frankfort-on-the-Maine in 1735. Who was his instructor we are not informed; but about the year 1761 he came to England, where he met with little success, and was reduced to the greatest distress, when Sir Joshua Reynolds took notice of him, relieved him in his necessities, and recommended him to the great. A portrait of the earl of Barrymore fixed his reputation, and he also painted some of the principal theatrical performers with success, particularly Garrick, in Abel Drugger; the same actor in Sir John Brute; Foote and Weston together, in Dr. Last; and Foote alone, as Major Sturgeon. But the pictures which did Zoffany most credit were the portraits of the royal family. On expressing a wish to visit Italy, his late Majesty liberally enabled him to accomplish that object, and gave him a recommendation to the grand duke of Tuscany, who permitted him to study in his gallery, of which he drew a picture, now in the royal collection. Soon after his return, Zoffany, by the interest of Sir Joshua Reynolds, went to India, where he was patronised by the nabob

Gryffiere
Gerard Zoust.
Edema
A. Bannerman Sculp.

of Oude, for whom he painted a great number of pictures, as he did also for many of the native princes, as well as for the European residents. He resided a long time at Lucknow, and having realised a good fortune, returned to England about 1796. He was a royal academician, and a man of considerable talent; but his latter pictures did not equal those of his earlier days. He died at Kew, in December, 1810.

ZOLA, GIUSEPPE. He was born at Brescia in 1675, and became a distinguished painter of landscapes, which he executed in a bold style, and generally introduced into them sacred subjects, but the figures were not equal to the scenery. He died in 1743.

ZOPPO, MARCO. He was born at Bologna in 1451, and was the disciple of Francesco Squarcione at the same time with Andrea Mantegna. He imitated the style of his master with great success, and excelled in portrait as well as in history. He resided first at Venice, and next at Pesaro, where he painted, in the church of the Observant Monastery, a Madonna and Child with several saints. There are also many of his works in his native city, where they are held in much estimation. He died in 1517.

ZUCCARELLI, FRANCESCO. This artist was born at Florence about the year 1710. At the outset of his career he applied to historical painting; but afterwards confined his practice to landscape, in which he attained a beautiful manner, both of composition and execution. Among the figures which he introduced, he always took care to represent one with a gourd or bottle at his waist, as is commonly seen in Italy. This he is said to have done in allusion to his own name, zucco being the Italian word for gourd. He set out for England about 1752, but as it was the time of war, he was seized at some town on the continent, and accused with being a spy. He told the soldiers his name and profession, and offered to confirm the truth by painting a picture, which was agreed to; the materials were procured, the piece painted, and Zuccarelli was honourably dismissed. In England he met with great encouragement, and several of his pictures were engraved by that excellent artist, Vivares. By the advice of some of his friends, Zuccarelli completed a collection of drawings, which he disposed of by auction, and obtained for them a considerable sum. On the institution of the Royal Academy, he was elected one of the first members; but in 1773 he returned to Florence, where, for some time, he relinquished the pencil and lived upon his fortune. A sudden

loss, however, compelled him to resume his pencil, and it was observed that the works which he now produced were better than those of his earlier days, or even than his performances in England. He died at Florence in 1788. Zuccarelli made several etchings from the originals of Andrea del Sarto.

ZUCCHERO (or ZUCCARO), TADDEO. He was born at San Agnolo in Vado, in the duchy of Urbino, in 1529, and received his earliest instruction in painting from his father, Ottaviano Zucchero, who was but an indifferent artist. So ardent, however, was Taddeo for improvement, that at the age of fourteen, without money or friends, he ventured to take a journey to Rome, where he was frequently destitute of the common necessaries of life, and reduced to the necessity of sleeping either under ruins, or in the porticoes of some of the palaces. He was compelled to support himself by grinding colours for the shops, at small wages, whenever he could procure work of that kind; and his disengaged hours he spent industriously in designing after the antiques, or in studying the works of Raffaelle; till at last he appropriated one half of the week to labour for his support, and the remainder to the cultivation of his talents. At length he was taken into the service of Pietro Calabrese, whose wife was so covetous that she almost starved him. Amidst all these trials, the perseverance of Taddeo was astonishing, and his love of the art bore him under all the difficulties he had to encounter. He had the good fortune to receive some instructions from Daniello of Parma, who had resided with Corregio; and painted with Parmegiano, by which means he improved so considerably, as to be qualified to appear in his profession with credit. He soon distinguished himself at Rome, Urbino, Verona, and other cities of Italy, by many noble compositions in fresco as well as in oil; and he equally excelled in portrait and in history. The Popes Julius III. and Paul IV. employed him in the Vatican; and Cardinal Farnese entrusted him with the entire decoration of his palace of Caprarola, for which he allowed him a considerable pension. His style of composition was grand, and he showed great elevation in his ideas, his disposition was judicious, and his pencil mellow and free, and by being competently skilled in anatomy, he designed naked figures sufficiently correct, and was particularly excellent in the heads, the hair, and the extremities; but yet he was accounted a mannerist, and not equal to his brother and disciple, Federigo Zucchero. His real merit consisted in the manner of his design and the elegance of his disposition; but his colouring was deficient, rather resembling that of a marble statue than the warmth of life. He died in 1566.

A. Bannerman Sculp.

FREDERIC ZUCCHERO.

ZUCCHERO (or ZUCCARO), FEDERIGO. He was the brother of Taddeo Zucchero, and was born in 1543. After receiving some instruction from his father he was taken to Rome in 1550, and left under the care of his brother, who was then at the height of his reputation. Taddeo exerted himself to improve Federigo in design, and observed with pleasure that his genius readily enabled him to make a happy use of every precept. In a few years, Federigo was qualified to assist his brother in several of his grand compositions, and to exhibit to the public some of his own works, which even then showed the beginning of that excellence at which he afterwards arrived. While Taddeo was engaged at Caprarola by the Cardinal Farnese, Federigo was invited to Venice, where he was employed by the Patriarch Grimani, to finish a chapel which had been left imperfect by Batista Franco. He also executed several other works in fresco as well as in oil, which procured him extraordinary applause; but on the death of Taddeo he was recalled to complete those works which had been left unfinished by that unexpected event. After this he was engaged at Florence in some considerable designs, till Gregory XIII. invited him to Rome, to work in the Vatican, which afforded him a noble opportunity to advance his reputation. But having received some indignity from the principal officers of the pope, he resolved to discontinue the work, and leave Rome; previous to which he painted a satirical picture of Calumny, in which he introduced the portraits of all those who had given him offence, and represented them with asses' ears. This picture he caused to be placed over the gate of St. Luke's church, on the festival of that saint, in order to make it more public; but, fearful of the consequences, he instantly withdrew from Rome, and retired to France, where he was employed by the cardinal of Lorraine. From thence he came to England, and while here painted several fine portraits, particularly one of Queen Elizabeth. He afterwards went to Spain, where he was employed in the Escurial; but his works there gave so little satisfaction to Philip II. that they were obliterated to give place to the performances of another artist. He next visited Venice, where he resided some time, till at length the pope recalled him to Rome, and gave him permission to set up an academy there, of which he became the first president. He was superior to Taddeo in many respects, possessing a more extensive genius, and an invention surprisingly ready and lively. His colouring had abundance of force, and his drawing is generally good; yet, like his brother, he was a mannerist, and they both wanted a more thorough study of nature, and more grace

in the airs of the heads. Notwithstanding these defects, the paintings of Federigo are exceedingly valued, and his portraits will for ever preserve to him the reputation of being a very eminent master. At Venice is a picture by Federigo Zucchero, painted in oil, representing the Adoration of the Magi, which, for composition and colouring, deserves great commendation. He worked in conjunction with Paolo Veronese, Tintoretto, Bassano, and Palma, in the grand council chamber at Venice; and his performance gave so much satisfaction, that the doge, as a public testimony of his merit, conferred on him the honour of knighthood. He died at Ancona in 1616.

ZUCCHI, ANTONIO. He was born in Italy, and came to this country with Mr. Adam, the architect, by whom and his brother he was principally employed in painting decorations for the mansions which they built in different parts of the kingdom. His subjects were mythological, with ruins and ornaments, which he painted in a light and pleasant manner, but without learning or strength. At Buckingham House is a ceiling painted by him; and much of his work is at Osterley Park. He was an associate of the Royal Academy. After continuing here some years he returned to Rome, and died there in 1795.

ZUCCO, FRANCESCO. This artist was born at Bergamo, and studied successively under Campi and Moroni. He painted history and portraits in the manner of Paolo Veronese so successfully, that some of his works were mistaken for the productions of that master; particularly two pieces of the Nativity, and the Wise Men's Offering, in the church of St. Gothard, at Bergamo. He died in 1727.

ZUGNI, FRANCESCO. This artist was born at Brescia in 1594, and studied under Palma, whom he surpassed in his colouring. He excelled in fresco, and frequently introduced architectural pieces into his pictures with taste and judgment. His works in oil are also well executed; particularly an altar-piece, the subject of which is the Circumcision, in the church of St. Maria delle Grazie, at Venice. He died there in 1636.

ZUPELLI, GIOVANNI BATISTA. He was a native of Cremona, and excelled in landscape painting, which he commonly embellished with figures, representing sacred histories. In the church of the Eremites, at Cremona, is a Holy Family by him, which is deemed his masterpiece. He died in 1536.

ZURBARAN, FRANCESCO. This Spanish painter was born near Seville in 1596, and studied under Pablo Roelas, but afterwards he chose to follow the style of Michel Angelo

Caravaggio, without adopting his extravagance. In the church of La Merced Calzado, at Seville, is a remarkable performance by him, representing the history of San Pedro Nolasco, in which all the monks are clothed in white, yet the draperies, notwithstanding the sameness of colour, are managed with admirable art and elegance. In 1630, he was invited to Madrid, and made painter to the king, who employed him in the palace of Buen Retiro, where he executed a series of pictures, representing the Labours of Hercules. He died in 1662.

ZUSTRUS, LAMBERT. This painter was a native of Germany, and had, for his first instructor, Christopher Swartz, of Munich; but afterwards he went to Venice, where he became the scholar of Titian, and imitated his manner of colouring, and also of design, though not without some mixture of the gothic style of his country. A very capital picture of this master's hand is in the cabinet of the king of France; it is a landscape, in which he has introduced the history of Christ baptized by St. John; and in the Louvre is another piece by Zustrus, representing Venus and Cupid, with Mars in the back ground.

ZYL, GERARD PIETERS VAN. This Dutch artist was born at Amsterdam in 1606. He was eminent in portraiture, and in 1635 came to England, where he formed an acquaintance with Vandyck, who employed him in his draperies and back grounds. By this intercourse he greatly improved his own style, and after residing some years in London, went back to Amsterdam, where he obtained the honourable appellation of the second Vandyck. He died in 1661.

SUPPLEMENT

TO THE

DICTIONARY OF PAINTERS:

CONSISTING OF

ADDITIONAL LIVES, ANECDOTES,

AND

CORRECTIONS.

A.

ALEFOUNDER, JOHN. This English artist practised portraiture some years in Bow Street, Covent Garden; but afterwards went to the East Indies, where he died about the year 1790.

ALEXANDER, WILLIAM. This artist was born at Maidstone in 1768. At the age of fifteen he came to London to study the arts, and with such success, that in 1792 he was pitched upon to go as draughtsman with Lord Macartney to China. Many of his drawings, illustrative of the scenery and customs of that country, were made use of for Sir George Staunton's Narrative of the Embassy; and Mr. Alexander also published a splendid work entitled the Costume of China. On the formation of the royal military college at Great Marlow, he was appointed teacher of drawing in that seminary, but resigned the place on being chosen, not long after, to the office of keeper of antiques in the British Museum. Here he made numerous drawings of the marbles and terra cottas for the work published by Mr. Taylor Combe, in three quarto volumes. Mr. Alexander died in 1816.

ALLEGRAIN, ETIENNE. This French painter was born at Paris in 1655. He excelled in landscapes, in which he was followed by his son and pupil, *Gabriel Allegrain*. The father died in 1736, and the son in 1748.

ANDREA, MAESTRO. This artist was born at Salerno, in the kingdom of Naples, in 1480. After receiving some instruction in his own country he went to Rome, where he studied for some time, and on his return to Salerno practised with reputation both as a painter and architect. He died in 1502.

ANDRE, JEAN. This painter was born at Paris in 1662. He took the habit of a Dominican, and went to Rome, where he received lessons from Carlo Maratti, and studied also the works of Michel Angelo and Raffaelle with considerable success. He painted portraits, but chiefly historical subjects very happily; his pencil was sweet, his touch large, and his design correct. He died at Paris in 1753.

ANDRIESSENS, HENDRICK. This Flemish painter was born at Antwerp in 1600, and died in Zealand in 1655. His subjects were mostly still life, which he painted with great exactness, and his pictures are very highly finished.

ARELLANO, PEDRO. This Spanish artist was born at Santorcas in 1614, and studied under Juan de Solis; but making no figure in historical painting, he changed his style, and after Mario di Fiori, represented flowers and fruits with considerable success. He died in 1689.

AREZZO, SPINELLO DI. This old artist was born at Florence in 1352, and died there in 1400. He painted in fresco for the churches, but most of his productions are obliterated. There was another painter of this name, *Lazaro Vasari d'Arezzo*, who was born at Florence in 1380, and died in 1452. He excelled the preceding in the learning of his art as well as in execution.

ARLAUD, BERNARD (or BENJAMIN). He was a native of Geneva, but resided at two different periods in London, where he met with encouragement as a painter of portraits in miniature. In 1801 he returned to his native city, where he suffered much by the depredations of the French. While in England he was a frequent exhibitor at the Royal Academy.

ARMAND, JAQUES FRANCOIS. He was born at Paris in 1730, and became a reputable painter in history. He died in 1769. There was another painter of this name, *Charles Armand*, who was a native of Bar-le-duc, in Lorraine, and died there in 1720. He is said to have been a good artist both in portrait and history.

AUDRAN, CLAUDE. He was born at Lyons in 1641, and studied successively under Perrier and de Vairix. On going to Paris, he was employed by Le Brun as an assistant

in painting the battles of Alexander. In 1681 he became professor in the academy of Paris, where he died in 1684. He painted historical subjects very correctly, and much in the manner of Le Brun.

AVED, JAQUES ANTOINE JOSEPH. This artist was born at Douay in 1702. He studied under Picard, after which he improved himself by visiting several parts of Flanders and Holland. In 1721 he went to Paris, and became the scholar of Le Bel. In 1734 he was chosen a member of the academy. He excelled in portraits, upon which he bestowed great labour, particularly the draperies and accessories. He died at Paris in 1766.

B.

BACKER, NICHOLAS DE. He was born at Antwerp in 1648, and after learning the art of painting portraits in his own country, went to England, where he was much employed by Sir Godfrey Kneller. He died in London in 1689.

BAKER, JOHN. This artist, who died in 1771, was originally a coach painter, and a fellow apprentice with Charles Catton. On the foundation of the Royal Academy he was chosen one of the first members. His talent lay in painting flowers; and there is a good picture of his hand in the Royal Academy.

BAMESTIER, JOHN. This German artist was born in 1500, and studied under Lambert Lombard, after which he went to Amsterdam, where, for some years, he enjoyed a great reputation as a painter of history; but in his latter days he fell into disrepute. He died in 1598.

BARRON, HUGH. He was the son of an apothecary in London, and studied under Sir Joshua Reynolds, on quitting whom he practised as a portrait painter; but in 1773 he went to Italy, in the suite of the late duke of Cumberland. In 1778 he returned to England and settled in Leicester Square; but met with little success. His powers as a painter were feeble; though he excelled in music. He died in 1791, aged forty-five. His younger brother, *William Augustus Barron*, was a pupil of Mr. Tomkins, and practised landscape painting till he obtained a situation in the Exchequer. Some engravings from views taken by him have been published.

BARTELS, GERARD. This Dutch artist was born in 1570. He painted historical subjects and portraits with some degree of credit. His death was occasioned by the fall of a heavy stone upon his head, but the year is not mentioned.

BARTOLO, TADDEO. He was a native of Florence,

and was considered as a good painter of history in the time when he flourished. He died in 1436.

BEAUBRUN, HENRY. This French painter was born at Amboise in 1603, and died at Paris in 1677. He excelled in portraiture. His brother, *Charles Beaubrun*, who was born at Amboise in 1605, became distinguished in the same line of the art. He died in 1692.

BEAUDOUIN, PIERRE ANTOINE. This artist was born at Paris in 1719, and died there in 1769. He excelled in painting portraits in miniature.

BEER, ARNOLD DE. This Flemish painter was born at Antwerp in 1490. He bore a high character as a good designer in his day, and was much employed for the churches, but his manner was hard and gothic. He was a member of the company of painters, at Antwerp, where he died in 1542.

BEER, JOSEPH DE. He was born at Utrecht in 1550, and studied under Francis Floris, by whose instructions he became a good painter of history. His patron was the bishop of Tournay, for whom he painted several pictures which did him credit. He died in 1596.

BEERINGS, GREGORY. He was born at Malines, in Flanders, in 1500, and studied in Italy, where he acquired a fine taste, and might have proved an admirable artist had he not fallen into indolence and dissipation. He died in 1544.

BELLE, NICHOLAS SIMON ALEXIS. This French painter of portraits was born at Paris in 1674, and died there in 1734. He had a considerable reputation and much practice in his day.

BELLORI, PIETRO. This artist was a native of Rome, where he practised portrait painting; but he is chiefly known as a biographer and antiquary.

BELLUCCI, GIOVANNI BATISTA. He was born at Rome in 1506. Besides being a good painter of history he displayed considerable talents as an engineer. He was slain in battle in 1541.

BELVEDERE, ANDREA. This artist was born at Naples in 1646. He was an excellent painter of flowers and fruits. He died in 1689.

BENAVIDES, VINCENTE DE. This Spanish artist was born at Oran in 1637, and studied in the school of Francisco Ricci, at Madrid, where he acquired a fine style of painting architectural subjects, after which he was much employed for the theatres. He died at Madrid in 1703.

BENEZECH, CHARLES. This artist was the son of an engraver, and born in London. He studied painting abroad, and practised both history and portraiture. One of his best performances is a picture of the Murder of Louis XVI. He died in 1794.

BENOZZO, ——. This artist was born at Florence in 1539. He became a good painter of history and portraits at his native place, where he died in 1617.

BENWELL, J. H. The father of this artist was under-steward to the late duke of Marlborough. The son was placed with Mr. Saunders, a portrait painter, who lived in Great Russell Street, Bloomsbury; from whence he removed to Bath, where he taught drawing. Mr. Benwell painted small pictures in a manner peculiar to himself, being a combination of crayons and water colours, very beautifully executed. He died of a consumption, at the age of twenty-one, in 1785. There are some engravings after his designs, particularly one of the Children in the Wood, by Sharp.

BENWELL, MARY. This lady lived a long time in Warwick Court, Warwick Lane, where she practised as a painter of portraits in oil colours, crayons, and miniature, with considerable success. She exhibited her works regularly from 1762 to 1783, but afterwards her name does not appear in the catalogues. She married an officer in the army, named Coade, who died at Gibraltar. When she died is not known, but she was living in 1800, at Paddington.

BERGEN, NICHOLAS VAN. This Dutch painter was born at Breda in 1670. He painted and designed historical subjects very much in the manner of Rembrandt; but died young at Breda, in 1699.

BERNARD, ——. This painter was born at Naples in 1680. He was one of the best scholars of Solimene, whose manner he adopted, and persevered in through life with great success. He died at his native place, in 1734.

BERNASCONI, LAURO. He was born at Rome in 1622, and became distinguished there as a painter of flowers, which he represented with equal elegance and accuracy. He died in 1675.

BERTOIA, GIACINTO. This painter of the Lombard school was born at Parma in 1515. He studied under Parmegiano, whose manner he very closely imitated. Most of his works are in the churches and convents of his native place, where he died in 1550.

BERTUZZI, ERCULE GAETANO. This artist was born at Bologna in 1669, and died there in 1722. He was a good painter of portraits.

BEVILLE, CHARLES. This French artist was born at Paris in 1651, and died there in 1716. In his day he had some reputation for his taste in landscape painting, but his pictures are now in little estimation.

BEZOZZI, AMBROGIO. This artist of the Lombard school was born at Milan in 1648. He was the scholar of Giuseppe Danedi, surnamed *Montalto;* but afterwards he went to Rome, where he studied under Ciro Ferri, whose manner he adopted with success. He died at Milan in 1706.

BIGIO, FRANCIA. This old artist was born at Florence in 1445. He excelled in painting architectural pieces, animals, and landscapes. He died in 1525.

BILLONI, GIOVANNI BATISTA. He was born at Padua in 1576, and studied under Apollodoro di Porcia. He painted historical subjects, but excelled chiefly in portrait. He died at Padua in 1636.

BLACK, ——. This person was a portrait and drapery painter. He lived about 1768, in Bolton Street, Piccadilly. He was then a member of the academy in St. Martin's Lane; and had a daughter who acquired some reputation for her skill in painting in crayons and oil. She occasionally exhibited, but nothing more is known either of the one or the other.

BLAIN, JEAN BAPTISTE. This French artist was born at Caen in 1654, and acquired the elements of painting from his father, after which he went to Paris, where he became the scholar of Monnoyer. He painted flowers and fruits in the style of his master with great success. His pencil was sweetly delicate, and his colouring elegant: he also painted insects with great exactness, and gave a high finish to all his subjects. He died at Paris in 1715.

BLAKEY, ——. Nothing more is known of this artist than that he enjoyed some celebrity in the middle of the last century. He was much employed in making designs for the booksellers; and appears to have resided most of his life at Paris. In 1747, he was engaged with Hayman in painting pictures for a set of prints illustrative of the History of England, but the work was never completed.

BLANCHARD, JEAN. This artist was born at Paris in

1595, and died there in 1665. He was a tolerable painter of history.

BLOCK, JACOB ROGER. This Dutch painter was born at Gouda in 1580. His style of painting architectural subjects recommended him to the patronage of the Archduke Leopold, who gave him a considerable pension, and employed him also as a military engineer. He was killed by a fall from his horse in 1632.

BLONDEEL, LANSLOOT. This Flemish painter was born at Bruges in 1500. He had been a mason in his youth, and while in that occupation amused himself with drawing architectural designs, till he acquired so much skill as to make the painting of those subjects his profession. He delighted also in representing ruins and towns on fire. He died at Bruges in 1559.

BOCKHORST, JOHN VAN. This Dutch artist was born at Deutekom, in Holland, in 1661. He studied in London under Kneller, on leaving whom, he went to Germany, and finally settled in his own country, where he died in 1724. He painted history well, but excelled in portrait and battles.

BOLOGNESE, CARLO. He was born at Bologna in 1665, and had successively for his masters, Moro Aldrovandini and Giulio Trogli, surnamed *Il Paradosso.* He became a good painter in fresco, and his subjects were architecture and perspective. He died in 1718.

BOM, PETER. This Flemish artist was born at Antwerp in 1530, and in the year 1560 became a member of the company of painters in his native city. He excelled in landscape, which he painted in distemper. He died in 1572.

BOND, DANIEL. This artist is supposed to have been a native of London, where, in 1764, he gained a prize of twenty-five guineas from the Society for the encouragement of Arts, for the second best landscape, and the next year fifty guineas for the first landscape of his painting. He afterwards went to Birmingham, where he conducted the decorative department of a manufactory till his death in 1804.

BONYS, ANDREW. He was born at Hieres, in Provence, in 1702, and died at Paris in 1740. He was a good painter of portraits.

BOONEN, GASPARD. This artist was the brother and disciple of Arnold Boonen, whose style he imitated with great success, especially in portraiture and night pieces. He died at his native place, in 1729.

BORSUM, ADAM VAN. This Dutch painter excelled in the representation of animals with landscapes, in the manner of Vander Neer and Paul Potter. His colouring is natural, with a touch firm and free. He lived about 1666.

BORZONI, FRANCISCO MARIA. He was born at Genoa in 1625. He painted landscapes, sea views, tempests, and shipwrecks, with great spirit, a tender colour, and delicate touch. He died at Genoa in 1679.

BORZONI, LUCIANO. He was born at Genoa in 1590, and studied successively under his uncle Filippo Bartolotto and Cornelio Corte. He painted in miniature as well as in a large size. His compositions were excellent, his figures animated and full of expression, his design correct, and his colouring harmonious. He died at Genoa in 1645.

BOTTA, MARCO ANTONIO. He was born at Genoa in 1572, and had Bernardo Azzolino, of Naples, for his instructor, after which he went to France, where he painted history and portrait with reputation. He died at Genoa in 1648.

BOTTONI, ALESSANDRO. He was born at Rome in 1662, and died there in 1706. His talent lay in history, and he became a member of the academy of St. Luke.

BOULLONGNE, MAGDELAINE DE. This ingenious lady was born at Paris in 1644. She painted history, but excelled in flowers and fruits. She died in 1710. Her sister, *Genevieve Boullongne*, painted in the same style, and with equal merit. She died at the age of sixty-three, in 1708.

BOUT, FRANCIS. He was born at Brussels in 1660. In conjunction with *Nicholas Boudewyns*, he painted landscapes with figures, which last were the work of Bout, who came very near to Teniers and Brueghel. Boudewyns was equally excellent in the scenery, and especially the trees. The latter artist died at Brussels in 1700.

BOUTEUX, PIERRE LE. This French artist was born at Paris in 1692. He professed history, but never rose above mediocrity. He died in 1750.

BOUZONNET, ANTONY. He was born at Lyons in 1694, and studied under Stella, who was his maternal uncle; but though he aimed to imitate his manner, it was with little success. He died in 1682.

BRENTEL, FREDERIC. He was born at Strasburgh in 1570, and died in 1622. He painted historical subjects and landscapes.

BRUN, AUGUSTIN. This German painter was born at

Cologne in 1570, and died there in 1622. He was deemed a good artist in history, correct in his design, and able in execution.

BRUNIAS, AUGUSTINE. This painter was a native of Italy, and after residing in London some time, went to Dominica in the West Indies. He painted ornaments for ceilings and pannels, also landscapes, and in the exhibitions of the Royal Academy, in the years 1777 and 1779, were some views in the island of Dominica painted by him. He was also an engraver.

BRUYN, T. DE. This artist was either a native of France or Switzerland. He came to England about 1760, and painted landscapes with figures and cattle; but was principally eminent for his skill in the imitations of basso-relievos, in which he produced surprising effects of deception, particularly in the chapel of Greenwich hospital. He died in Castle Street, Oxford Market, in 1804: leaving a son, who was a student of the Royal Academy.

BUDD, GEORGE. This artist is supposed to have been born in London, where for some time he carried on the business of a hosier, but quitted it to teach drawing. He also painted portraits, landscapes, and still life. There is a mezzotinto by M'Ardell, after a picture by him of Timothy Bennet, the patriotic shoemaker of Hampton Wick, who successfully opposed the old Princess Amelia, in obtaining a passage through Bushy Park.

BUFONI, POMPEO. This artist was born at Rome in 1634, and died there in 1679. He painted heads in a fine style, and his pictures of historical subjects were highly finished.

BUNBURY, HENRY WILLIAM. He was the youngest son of Sir William Bunbury, of Mildenhall, Suffolk, and was educated at Westminster school, from whence he removed to Catherine Hall, Cambridge. He distinguished himself at an early period of life, by his attachment to the arts, particularly in caricature painting, in which he became very popular by his Directions to Bad Horsemen, and other published works of considerable humour. Sir Joshua Reynolds said of one of these pictures, that it exceeded, in drawing, every thing of the kind he had ever seen. Mr. Bunbury died in May 1811, aged about sixty-one, near Keswick, in Cumberland.

BUNK, JAMES. This artist was chiefly employed in ornamenting clocks, and other machinery. He painted candle-

light pieces, landscapes, and still life. He was an exhibitor with the Society of Artists before the institution of the Royal Academy, and is supposed to have died about the year 1780.

BUONAMICO, CRISTOFANO. This old artist was born at Florence in 1272, and had Andrea Taffi for his instructor. He was a good painter in history, and laboured some time in company with Boccacio and Calendrino. He died in 1340.

BURINI, BARBARA. This female artist was born at Bologna in 1700, and learned the principles and practice of painting from her father, Antonio Burini, who died in 1721. She acquired a fine taste, and executed several historical works, as well as portraits, with reputation. She died at Bologna in 1752.

C.

CALAVRESE, MARIA. She was born at Rome in 1486, and was deemed a good painter in history, as well in oil as in fresco. She worked for some time at Naples, but died at Rome in 1542.

CALVAN, DON JUAN. This Spanish painter was born at Saragossa in 1600. He became very eminent at his native place, where most of his performances are to be seen in the churches and monasteries. He died in 1658.

CALZE, EDWARD FRANCIS. He was a native of Lucca, and came to England, under the patronage of Lord Lyttelton. He painted in crayons, but was soon obliged to quit this country owing to his profligate conduct. He then went to Berlin, which place also he was obliged to quit, after which no more was heard of him.

CAMBERA, LACTANZIO. This artist was born at Cremona in 1584, and studied under Antonio Campo. He became an excellent colourist, and had a good genius for history, with much spirit in his composition. He died at Venice in 1616.

CAMPORA, FRANCESCO. He was born at Genoa in 1712, and had Domenico Parodi for his instructor. He became an able artist in history, as well for his composition as his colouring. He died at Genoa in 1763.

CANDARI, GIUSEPPE. He was born at Rome in 1630, and died in 1682. He was deemed one of the best of the scholars of Carlo Maratti, whose style he closely followed. His works are mostly in the churches and public buildings of Rome.

CAPPELLA, SIMON. This artist was born at Naples in 1591, but studied at Rome under Annibale Carracci; after which he returned to his native place, where he painted sacred subjects with great success. He died in 1641.

CARBONE, GIOVANNI BERNARDO. He was born at Genoa in 1614, and studied under Giovanni Andrea de Ferrari. He painted history in a good style, but excelled in portraits, which were much in the manner of Vandyck. He died in 1667.

CAROLI, PIETRO FRANCISCO. This artist was born at Turin in 1638. He went first to Venice, thence to Florence, and lastly to Rome, where his merit introduced him into the academy of St. Luke, of which he became perpetual professor. The subjects of his pencil were the interior views of churches, correctly designed and admirably coloured, with remarkably fine figures. He died in 1716.

CARPENTIERS, ADRIEN. He was a native of France, and practised portrait painting in London many years. One of his best productions was a half length of Roubilliac the sculptor, from which there are two engravings, one a mezzotinto, by Martin, and the other in line, by Chambers. He died about the year 1774.

CARPI, GIUSEPPE. He was born at Bologna in 1664, and died in 1713. He painted architectural subjects and views in perspective with great taste and accuracy.

CARSTENS, ASMUS JACOB. This artist was born in 1754, at St. Gurgen, a village near Sleswick. He was apprenticed to a wine merchant, and at his leisure hours practised drawing with such success as to paint several portraits without having any instruction. On quitting his master he went to Copenhagen, where he obtained access to the royal gallery, by which he improved his knowledge considerably. He also visited the gallery of Count Moltke, for whom he painted an Adam and Eve from Milton; but that nobleman demurring to the price of the picture, it was purchased by the Crown Prince for one hundred crowns. He now became a student in the academy, but the professor Abildgaard behaved so ill to him, that Carstens, in 1783, left Copenhagen for Italy. His finances, however, were not sufficient to bear his expenses farther than Milan, and he set out with his brother on foot for Germany. Carstens remained five years at Lubec, supporting himself by portrait painting. From Lubec he removed to Berlin, in 1788, and during two years subsisted by giving lessons in drawing, and making designs, mostly allegorical, for the booksellers. Having the good fortune to be employed in

ornamenting the principal apartment of the Dorville palace, he became known to the minister, who presented him to the king. The consequence was, that he obtained a pension, and leave to visit Rome, where he arrived in September 1792. His whole attention in that capital was devoted to the works of Raffaelle and Michel Angelo, but particularly the former, in imitation of whom he produced several large pictures, the subjects of which were taken from classical mythology. His last finished work was a painting of Œdipus Tyrannus, from Sophocles; but about the same time he formed a magnificent design, suggested by the reading of Hesiod's description of the Golden Age, the execution of which was prevented by his death, May 25, 1798.

CARTER, GEORGE. This singular character was born of poor parentage, at Colchester, in Essex. After receiving an ordinary education in the free-school of his native town, he became shopman to a mercer in London. In a few years he was taken into partnership, but the concern failing, Carter turned painter. He next travelled to Rome, Petersburgh, and Gibraltar, and lastly made a voyage to the East Indies. Though a very indifferent artist, he contrived to realise a fortune, with which he retired to Hendon, where he died in 1795. He presented a picture for an altar-piece to the church of St. James, at Colchester, the subject of which is the Adoration of the Shepherds, but it is a wretched performance. In 1785 he made an exhibition of his own paintings in Pall-Mall; and in order to push himself into notice, he published some engravings from those paintings. He affected likewise to be an author, and printed a Narrative of the Loss of the Grosvenor Indiaman, in the title to which he styles himself historical painter.

CARVER, ROBERT. He was born in Ireland, and was an excellent painter of landscapes and marine views. He also painted scenes for the theatres of Drury Lane and Covent Garden. He died in 1791.

CATTON, CHARLES. This English artist was born at Norwich, and served his time to a coach painter in London. Afterwards he became a student in the academy in St. Martin's Lane, where he acquired a good taste in drawing the human figure. He was the first herald painter who introduced a good style in that branch of the art, particularly in the manner of designing the supporters to the coats of arms. A collection of animals was engraved and published from his designs. At the foundation of the Royal Academy he was chosen one of the original members. In 1784 he became master of the company of painter-stainers. Mr. Catton died

in 1798. His son, *Charles Catton*, was also a good artist, and painted landscapes, but never followed that or any other branch of the profession. About the year 1800 he went to New York, and died there in 1819.

CHALMERS, Sir George. This gentleman was a native of Edinburgh, and studied painting under Allan Ramsay, after which he went to Rome. In early life he was patronised by General Blakeney, at Minorca, and he there painted a portrait of that officer, from which picture an engraving was published. He succeeded to the title of baronet, but not to the estate of his ancestors, which had been forfeited by their attachment to the family of Stuart. Sir George, therefore, continued to follow painting as a profession, first at Hull, and next in London. He died in 1791.

CHAVANNES, Pierre Domachin de. This French painter was born at Paris in 1672. He became so eminent in landscape as to be employed at the Gobelins, where he died, in 1744.

CRISTOFANE, ——. This old artist was born at Bologna in 1349. He painted with ability, considering the period in which he lived, yet few vestiges of his works exist. He died at Bologna in 1387.

CHRISTOPHE, Joseph. He was born at Verdun in 1663. He painted history at Paris, where he died, in 1748.

CLERISSEAU, C. This painter was born at Paris, and came to England with Robert Adam the architect; but when that gentleman became bankrupt, Clerisseau returned to France, and in 1783 was appointed architect to the empress of Russia. He is supposed to have died about 1810. He painted views in perspective, and his drawings in water-colours were much admired.

CONSTANZIO, Placido. He was born at Rome in 1660, and became a good painter of history. His pictures, however, were much laboured. He died in 1713.

CRABETH, Adrian. This Dutch artist was born at Gouda in 1550, and studied under John Schwartz, to whom he proved very superior. On leaving his master he set out for Rome, but taking France in his way, he stopped at Autun to finish some commissions which he received there. He died, very much regretted, at that place, in 1581.

CRABETH, Walter. He was born at Gouda in 1570, and had Cornelius Ketel for his instructor. He became the most celebrated painter on glass in his day. He died at Gouda in 1624.

CRANCH, JOHN. This self-taught artist was a native of Devonshire, and the friend of Sir Joshua Reynolds. He resided many years at Bath, where he practised portraiture; but produced also one historical picture, the subject of which was the Death of Chatterton, now in the possession of Sir James Winter Lake, baronet. Mr. Cranch died at Bath in February, 1821, aged seventy.

CRONE, ROBERT. This artist was born at Dublin, where he learned the art of painting from a person of the name of Hunter. He afterwards went to Rome, and there studied for some time under Richard Wilson. While in that city he fell from a scaffold in an epileptic fit, and though he survived that misfortune, another stroke carried him off in London, in 1779. His landscapes are scarce, but excellent, and there are some of his drawings in the royal collection.

D.

DAVY, ROBERT. He was born at Collumpton, in Devonshire, but it is not known who was his instructor. He went, however, to Rome, from whence he returned to London about the year 1760. He chiefly painted portraits, but with so little success, that he became under drawing master of the academy at Woolwich; besides which, he attended ladies' schools in the same capacity. He died in 1793.

DAWES, PHILIP. He was a native of London, and had Hogarth for his instructor, but never rose to any eminence. He painted an historical picture of the confinement of Mortimer in Nottingham Castle by Edward III. This was in the first exhibition of the Royal Academy. Afterwards he exhibited two more pictures, one of which, Bobadil cudgelled, from Ben Jonson's Every Man in his Humour, has been engraved. He died about 1780.

DAYES, EDWARD. This artist was the scholar of William Pether, and in the early part of his life painted in miniature. He also scraped in mezzotinto, but afterwards practised landscape drawing, and was appointed designer to the duke of York. He was much employed in taking views for the booksellers; but being embarrassed in his circumstances, he put an end to himself in May, 1804. The year following came out a volume, called The Works of Edward Dayes, containing an excursion through Derbyshire and Yorkshire, with professional sketches. At the time of his death he had in the exhibition a pleasing view of Shrewsbury. His principal work was a picture of the royal procession to

St. Paul's, after the late king's illness, in 1789; of which Sir Joshua Reynolds thought highly.

DEAN, HUGH. He was a native of Ireland, and became a good painter of landscape. His patron was Lord Palmerston, who enabled him to visit Rome; but afterwards that nobleman renounced him on account of the impropriety of his conduct. In 1780 he made an exhibition of his paintings; among which was a transparency of Mount Vesuvius. Not long after this the artist turned methodist preacher, and he is supposed to have died in 1784.

DEBLIECK, DANIEL. This artist was a native of Holland, and flourished about 1650. He was a good painter of architectural subjects, particularly churches, both the exterior and interior.

E.

ECKHARDT, JOHN GILES. This artist was a native of Germany, and the scholar of John Baptist Vanloo. He practised portraiture with reputation in London, and was greatly patronised by Horace Walpole. He died at Chelsea in 1779.

EDWARDS, SYDENHAM. This ingenious artist was distinguished as the first botanical painter of his time, nor was he less eminent in his representations of animals. He constantly drew from nature, and his performances were both accurate and highly finished. He died at Queen's Elms, near Brompton, February 8, 1819, aged fifty-one.

ELMER, STEPHEN. This painter was a native of Farnham, in Surrey, where he carried on the business of a maltster, and at the same time exercised his pencil in the representation of dead game and still life. In that line he exhibited several good pictures, and became an associate of the Royal Academy. He died in 1798, and the year following there was a public sale of his works in the Haymarket, the title to the catalogue being Elmer's Sportsman's Exhibition. It contained one hundred and forty-eight pictures, among which were six heads. In 1801, some of these paintings were burnt, together with a collection of the works of Woollett, in a fire that broke out in Gerard Street, Soho.

F.

FALCONET, PIERRE. He was born at Paris, being the son of Falconet the sculptor, who executed the equestrian statue of Peter the Great, at St. Petersburgh. He resided some years in London, but returned to Paris about 1773. He practised history and portraiture, and he also painted

ornaments. He was remarkable for drawing likenesses in black lead, with a mixture of colouring; and among those which he executed in this manner were twelve of English artists, and one of Granger, the author of the Biographical History of England. In 1766 he obtained a premium of twenty guineas from the Society of Arts for a painting in chiaro-oscuro; and in 1768 another for an historical picture.

FERGUSON, JAMES. This ingenious astronomer and mechanic was also a painter, and drew portraits with some credit. He was entirely self-taught, and executed all the drawings for his various works. There are several of his portraits at Bristol. He died in 1776, at the age of sixty-six.

FINNEY, SAMUEL. He was born at Fulshaw, in Cheshire, and obtained some celebrity in his day as a miniature painter, both in enamel and water colours. He was appointed enamel painter to the late Queen Charlotte, and in 1765 exhibited two pictures, one of which was a portrait of her majesty. He died about 1807, having long before given up painting as a profession.

FOLDSONE, JOHN. This artist painted small portraits in oil, of no great merit, but with sufficient likeness to procure him much employment at a small price. His practice was to attend sitters at their own houses. He commonly began in the morning, generally dined with them, and finished his work before night. He died young, about 1784. His eldest daughter practised miniature painting, but was unfortunate in her marriage.

FRANCHI, LORENZO. He was born at Bologna in 1582, and had Camillo Procaccini for his instructor; but he left the manner of that master to imitate in small the grand style of the Caracci. He died in 1630.

FRANCK, MAXIMILIAN and GABRIEL. These two brothers appear to have been related to John Baptist Franck, whose style they imitated, though with unequal steps. Gabriel became director of the academy of Antwerp, where he died, in 1648, and Maximilian in 1651.

FROST, GEORGE. This artist was a native of Ousden, in Suffolk, and was bred a builder, but afterwards obtained a situation at Ipswich in the coach-office. At an early age he evinced a taste for drawing, and by practice he became distinguished for the excellence of his landscapes, both in oil and in water-colours. He was a most ardent admirer, and a close imitator of his countryman Gainsborough, of whose pictures and drawings he had a large collection, executed in

different ways, but principally with black chalk and lead pencil. The last performance of Mr. Frost was a copy of Gainsborough's large view of the Mall in St. James's Park, of which he possessed the original. He died in July, 1821, aged seventy-seven.

G.

GARDNER, DANIEL. He was a native of Kendal, in Westmoreland, and became a student in the Royal Academy. He was intimate with Sir Joshua Reynolds, and by that means picked up as much information as enabled him to become a fashionable portrait painter in a small size. He realised a considerable fortune by his practice, and retired from the profession some years before his death, which happened in 1805. He etched the portrait of Philip Egerton, Esq. from a picture painted by himself.

GELDER, PETER DE. This painter was a native of Holland, and the disciple of Rembrandt, whose manner he happily imitated, with a light touch, and a good style of colouring. He was cut off in the prime of life, about 1655.

GHEEST, JAMES DE. He was born at Antwerp in 1570, and died there in 1612. He was a good painter of history. There were two other artists of this name: one, called *Wybrand de Gheest*, was a native of Antwerp, and died there in 1672. He excelled in history. Another *Wybrand* is said to have been a native of Friseland, and to have died at Antwerp in 1643. This last had studied at Rome, and was called the noble Friselander.

GHIZZI, ANDREA. This painter was born at Bologna in 1570, and studied successively under Massari and Dentone. He became eminent in painting architectural pieces and views in perspective. He died in 1618.

GIACINTO, IL CAVALIERE. This artist was born at Populo, in the kingdom of Naples, and became the scholar of Massino, under whom he profited so well as to acquire the reputation of being one of the best painters of history in his time. His talents procured him the honour of knighthood. He died at Naples in 1684.

GOEDAERT, JOHN. This Dutch painter was born at Middleburgh in 1618. He excelled in the representation of flowers, fruits, birds, and insects, which he painted with surprising truth. He died in 1668.

GORTZIUS, GUALDORP. This Flemish artist was born at Louvaine in 1553, and studied successively under Francis Franck and Francis Pourbus. He painted history

and portrait with reputation at Cologne, where he died in 1611.

GRACE, MRS. The maiden name of this ingenious woman is not known. She was the daughter of a shoemaker, and never had any regular instruction; yet became so correct in painting portraits, as to support her husband and realise twenty thousand pounds by her pencil. She frequently exhibited with the Society of Artists, and in 1767 produced an historical picture, the subject of which was Antigonus, Seleucus, and Stratonice. After residing several years in the city, she removed to Homerton, and died there about 1786.

GREENWOOD, JOHN. He was a native of Boston, in New England, where he studied painting without a master. From thence he went to Surinam, and next to Holland, in which country he formed a connection with an English merchant, who dealt in pictures. About 1763 he came to London, and practised both as a painter and a mezzotinto engraver. In 1764 he exhibited a view of Boston, and he continued to produce some of his performances till 1773, when he turned auctioneer. He died at Margate in 1792, aged sixty-three. He was the father of *Mr. Greenwood*, the scene painter.

GRIMM, SAMUEL HIERONYMO. This artist was a native of Switzerland, and came to England about the year 1768. His principal employment was in drawing of landscapes and views of ancient remains. One of his greatest performances was a drawing after an ancient picture preserved in Windsor palace, of which the subject is the Departure of Henry VIII. for Boulogne. He was much employed by Sir William Burrell for his intended survey of the county of Sussex. He died in Covent Garden, in June, 1794.

GUTTENBRUNN, L. He was born at Dresden, and came to England about the year 1789. He exhibited three successive years at the Royal Academy, but in 1792 went to Petersburgh, where he realised a fortune, with which he retired to Berlin. He was a member of the academy of Florence, and painted both portraits and history. Some prints have been published from his drawings.

H.

HACKERT, JOHN. He was a native of Germany, but studied at Rome with his three brothers. He came to England, and in 1773 exhibited some pictures at the Royal Academy, but died soon after at Bath. He excelled in painting animals.

HAKEWELL, JOHN. The father of this artist was

foreman to Mr. Thornhill, serjeant-painter to the king. John studied under Samuel Wale, and received several premiums from the Society of Arts, particularly one for a landscape, and another for a figure. After giving such promises he turned house painter; but he also executed many decorative subjects in the arabesque or grotesque style, particularly at Blenheim. Occasionally he painted some landscapes. He died in 1791.

HANNAN, ———. He was a native of Scotland, and served his apprenticeship to a cabinet-maker. On quitting his master he devoted himself wholly to painting, and was patronised by Lord le Despenser, who employed him in decorating his seat at West Wycombe, in Buckinghamshire, where he painted several ceilings, and one from the design of Cipriani. He died there in 1775. His name occurs in the exhibition catalogue of 1769. Woollett executed some engravings from his landscapes.

HEUVICK, Gaspard. This Flemish artist was born at Oudenarde in 1550. At an early age he went to Italy, and became the scholar of Lorenzo Costa, by whose instructions he proved a good painter of history on a large scale for churches and other public buildings. He died in 1611.

HOEY, John de. This artist was born at Leyden in 1545. When young he went to France, where he studied the art of painting, and settled at Paris. Henry IV. esteemed him highly, appointed him superintendent of the royal collection of pictures, and valet of his bed-chamber. He painted historical subjects with reputation. He died in 1615.

I.

IBBETSON, Julius Cæsar. This artist was a native of Masham, in Yorkshire. He was liberally educated, and studied painting for amusement; but rose to such eminence in it that his landscapes were eagerly sought for by collectors of the first rank. The late Mr. West very appropriately called him the Berghem of England. He also painted some historical pictures. He died at his native place in 1817.

JAMES, William. He was a landscape painter, and a dealer in pictures, in Maiden Lane, Covent Garden, but had not much merit. When Canaletti was in England, James became his pupil or assistant. In the exhibition of 1768 he produced some oriental views, which are supposed to have been copies.

JAMES, George. He was born in London, and studied

some time at Rome. On his return, he settled in Dean Street, Soho, as a portrait painter, but meeting with little encouragement he went to Bath, where he was not more fortunate. He then went to France, and during the revolution was thrown into prison, where he died, in 1794. He was an early associate of the Royal Academy; but though he occasionally exhibited, his pictures were never above mediocrity.

JEAN, GHERARD DE ST. This old Dutch painter was born at Haerlem in 1366, and studied under Albert Ouwater, to whom he proved superior in many respects, particularly in composition. He died in 1394.

JEAN, PHILIPPE. This artist was a native of Jersey, and was bred to the sea in the royal navy; but at the close of the American war he studied painting, and acquired some distinction by his portraits, both in oil and miniature. He resided some years in Bond Street, and died at the age of forty-seven, in 1802.

JENKINS, THOMAS. He was a native of Devonshire, and studied painting in London under Hudson, after which he went to Rome with Richard Wilson; but not finding that he had talent sufficient to enable him to attain any eminence in the art, he turned banker, and dealer in antiquities. By these means he acquired a considerable fortune; but upon the irruption of the French into Italy, he left Rome and hastened to England, where he died soon after his arrival, in 1798.

JORDANS, JOHN. He was born at Antwerp in 1539, and had Martin Cleef for his instructor. He painted history, landscapes, village festivals, fires, and moon-light pieces with great success. He died at Delft in 1599.

JOUE, JAQUES LA. This French artist was born at Paris in 1687, and died there in 1761. He excelled in architectural subjects, and decorations of the theatre.

K.

KAPPELLE, JOHN VAN. This Dutch painter was the scholar of the younger Vandervelde, and imitated his style with considerable success; though he could never come up to the beauty of his master's performances. He flourished about 1710.

KAPPEN, FRANCIS VANDER. He was a native of Antwerp, and completed his studies in Italy, where he was much esteemed as a painter of history. He lived about the year 1660.

KEEBLE, WILLIAM. Of this English portrait painter, we only know that he was a member of the academy in St. Martin's Lane in 1754. There is a whole length of Sir Crisp Gascoyne, Lord Mayor of London, engraved by M'Ardell, after a picture painted by Keeble.

KING, THOMAS. This artist was the scholar of Mr. Knapton, but though possessed of some talents as a painter of portrait, he disgraced himself by his intemperate conduct. He died in 1769. There is an engraving from a picture by him of Matthew Skeggs, a publican, playing upon a broom stick.

KITCHENMAN, JOHN. This English artist painted portraits in miniature and in oil. He was much attached to nautical pursuits, and in 1777, gained the silver cup given by the late duke of Cumberland to the best navigator on the Thames. He painted four pictures in allusion to his favourite amusement, from which engravings were made by Pouncey. He studied in the Royal Academy, where he drew a good figure; and he obtained also several premiums from the Society of Arts. His death was occasioned by debauchery in 1782.

KRYNS, EVERARD. He was born at the Hague in 1568, and studied under Charles Vanmander, after which he travelled to Rome, where he greatly improved his style both in design and colouring. He painted history and portrait. He died in Holland in 1627.

KUNST, CORNELIUS. He was born at Leyden in 1493, and studied the art of painting under his father-in-law, Cornelius Engelbrechtsen. He excelled in history; his design was correct, his expression forcible, and his colouring warm. He died at Leyden in 1544.

L.

LALLEMANT, PHILIPPE. This French artist was born at Rheims in 1629. He painted history with some reputation, and died at Paris in 1716.

LAURATI, PIETRO. He was born at Sienna in 1282, and had Pietro Bartolomeo Bologhini for his instructor, under whom he became one of the best painters in fresco of his age, particularly in the forms of his figures. He died at Sienna in 1340.

LEBLOND, JEAN. He was born at Paris in 1635, and died there in 1709. He was, by his countrymen, accounted a good painter of history.

LEIGH, JARED. This amateur artist was a proctor in Doctor's Commons, and painted landscapes and sea views for his amusement. He exhibited very frequently at the society's rooms in Spring Garden. He died about 1769.

LENGELE, MARTIN. This Dutch painter was born at the Hague in 1604. He became rector of the academy at his native place in 1656, and died there in 1661. He painted historical subjects with reputation.

LITERINI, AGOSTINO. He was born at Venice in 1642, and received his instructions in the art of painting from Pietro de la Vecchia. His genius was considerable, and he painted historical subjects correctly and with spirit. He died at Venice in 1692.

LLOYD, MARY. She was the daughter of Mr. George Michael Moser, and distinguished herself so much as an admirable artist in flower painting, that she was elected a member of the royal academy. After her marriage she practised her art solely for amusement. She died May 2, 1819.

LOYER, NICHOLAS. He was born at Antwerp in 1625, and died there in 1681. He painted historical subjects with considerable credit.

MAAS, ARNOLD VAN. This artist was born at Gouda in 1620, and died there in 1664.

MAAS, DIRK. He died at Haerlem in 1715.

MAES, GEOFREY. He died at Antwerp in 1722.

MACOURT, C. He was a portrait painter both in oil and miniature. One of his best pictures is a three-quarter portrait of Morier, the animal painter, which had great merit. Macourt was a German, and died in 1768. He belonged to the chartered society of artists.

MAGANZA, ALESSANDRO. He was born in 1556, and died in 1640.

MAGGI, GIOVANNI. This painter died at Rome in 1679.

MAGGIOTTO, DOMENICO. This artist was born at Venice in 1677, and died there in 1719. He was much esteemed for his taste in painting historical subjects.

MANDYN, JOHN. He was born at Haerlem in 1450; and became celebrated for his ingenuity in painting grotesque subjects, after the manner of Jerome Bos. He died at Antwerp about 1510.

MANGLARD, ADRIAN. He was born at Lyons in 1696, and died at Rome in 1760.

MANINI, GAETANO. He was a native of Milan, and on visiting this country assumed the title of Cavalier, to which he certainly had no claim on account of his pictorial talents. His pictures were gaudy, but ridiculous. He exhibited with the chartered Society of Artists in 1775, and is supposed to have died about 1790.

MANTEGNA, ANDREA. This famous painter died at Rome in 1517.

MARATTI, CARLO. He died at Rome in 1713.

MARCHI, GIUSEPPE FILIPPO LIBERATI. This worthy man was a native of Rome, where he became the pupil of Sir Joshua, then Mr. Reynolds, and accompanied him to England. The first picture exhibited in London by that great artist, was a portrait of Marchi in a Turkish dress, of which there has been an engraving. About 1770, he attempted business on his own account, first in the metropolis, and next in Wales, but not meeting with success as a portrait painter, he returned to Sir Joshua, and continued to live with him till his patron's death. Marchi died in 1808: he engraved some plates after the pictures of Sir Joshua; but as a painter he never rose above mediocrity.

MARESCOTTI, BARTOLOMEO. He was born at Bologna in 1591, and died there in 1630.

MARIENHOF, ———. This artist not only copied the works of Rubens in a large size, but painted several good ones from his own designs in small. He was born at Gorcum in 1650, and died at Brussels in 1712.

MARINAS, ENRICO DE LAS. This Spanish painter was born at Cadiz in 1610, and obtained the name of Marinas from his subjects, which were ships, boats, storms, and calms, with views of sea ports, which he painted with great spirit and exactness. He died at Rome in 1680.

MAROTTE, FRANCOIS. He was born at Paris in 1668, and had for his instructor Charles de la Fosse, whose manner he constantly followed. He died at Paris in 1719.

MARTIN, DAVID. He was born in Scotland, and studied under Allan Ramsay, with whom he went to Italy. On his return he attended the drawing academy in St. Martin's Lane, and obtained some premiums. He afterwards practised both as a painter and an engraver in mezzotinto. In

the latter department were a portrait of Roubilliac, the sculptor; a whole length of Lord Bath; and another of Lord Mansfield. He died at Edinburgh in 1797: his best picture was a half length of Dr. Franklin, from which there was a mezzotinto print published in 1775.

MASSAC (or MASSE), JEAN BAPTIST. This artist was born at Paris in 1687. He excelled in miniature painting, and copied in that size the large pictures of Le Brun at Versailles. He died in 1767.

MASSE, SAMUEL. He was born at Tours in 1671, and became a good painter in miniature, at Paris, where he died, in 1753.

MATHIAS, GABRIEL. This artist was the brother of Vincent Mathias, a gentleman of distinction at court. He went to Rome, and in the exhibition of 1761, in the Strand, there were some pictures by him, one of a sailor splicing a rope, of which M'Ardell engraved a print. He continued to exhibit after this, but having a respectable office in the royal household, he was released from following the profession: he afterwards became deputy paymaster to the Board of Works. He died at Acton in 1804, at an advanced age.

MATTHIEU, PIERRE. This French artist was born at Dijon in 1657. He painted history with some degree of credit, though his pictures now are as little known as valued. He died at Paris in 1719.

MATTHYSSENS, ABRAHAM. This artist died at Antwerp in 1619.

MEER, JOHN VANDER. This artist, who was born at Schoonoven, in Holland, in 1650, settled at Utrecht, where he died, in 1711. His son *John Vander Meer*, was born at Utrecht in 1665, and became the disciple, first of his father, and afterwards of Berghem. He died at Haerlem in 1722.

MEER, GERARD VANDER. This old artist was born in 1450, and died in 1512.

MELCHIORI, GIOVANNI PAOLO. He died at Rome in 1721.

MELISSI, AGOSTINO. This painter was born at Florence in 1668, and had Bilivet for his master. He died in 1738.

MENTON, FRANCIS. This Dutch artist was born at Alkmaer in 1550, and died in 1609.

MERANO, GIOVANNI BATISTA, called *Molinaretto*.

He was born at Genoa in 1666, and became eminent as a painter of portraits, landscapes, and sea views. He died in 1712.

MERANO, FRANCISCO, surnamed *Paggio*. He was born at Genoa in 1710, and became the scholar of Domenico Fiasella, whose style he followed with success. He died at Genoa in 1764.

MEYSSENS, JOHN. This artist died at Brussels in 1666.

MICHAUX, THEODORE. He was born at Brussels, and studied under Francis Bout. He painted village feasts and landscapes with spirit; but with a feeble tone of colouring. He was living in 1730.

MIERHOP, FRANCIS VAN CUYP DE. He died at Ghent in 1701.

MIERS, ——. He was a native of Holland, which country he was obliged to leave, for having engaged too deeply in the revolutionary troubles there in 1788. He then came to London, where he acquired a reputation by his landscapes, in which the figures, cottages, and trees were finished with care and neatness. He evidently aimed at an imitation of Ostade, but without approaching his model. He executed several drawings, or rather pictures, in water colours, in which the extreme neatness of handling is the more observable, being produced by the process generally called body colours. He died in 1793.

MIGNARD, PAUL. This artist, who was born at Paris in 1666, was the son and disciple of Nicholas Mignard, and became a good painter of portraits. He died at Lyons in 1691.

MINDERHOUT, ——. This artist died at Bruges in 1696.

MIND, GOTTFRIED. This singular artist was a native of Berne, in Switzerland, where he studied under Feudenberger. His favourite subjects were animals, and particularly cats, which he painted in a great variety of attitudes. When at work he had always a favourite puss at his elbow; and even at his meals he was attended by a number of the feline race, old and young, to whom he was much attached. Madame Le Brun, the celebrated female painter of Paris, purchased many of his pictures, and conferred on him the title of the *Raffaelle of Cats*. Mind also painted bears and

other animals with equal accuracy and spirit. He died at Berne in 1814.

MOINE, PIERRE ANTOINE LE. He was born at Paris in 1605. His talent lay in painting fruit pieces, which were remarkable for their beauty of colouring and liveliness of expression. He died at Paris in 1665.

MOINE, JEAN LE. He was born at Paris in 1635, and died there in 1713. He had some merit as a painter of history.

MOLA, GIOVANNI BATISTA. This painter died at Rome in 1678.

MOLINAER, CORNELIUS. This Flemish artist was born at Antwerp in 1540, and became, under the instruction of his father, an excellent landscape painter. He died at Antwerp in 1589.

MOLINAER, NICHOLAS MINS. He was born at Amsterdam in 1627, and in his style came very near to Adrian Ostade. He painted the interior of farm houses, with rustic sports and employments, which he represented admirably. He died at Amsterdam in 1686.

MOLINAER, NICHOLAS. He was related to the preceding, and was born at Amsterdam in 1629. His subjects were landscapes.

MOMMERS, HENRY. This Dutch painter was born at Haerlem in 1650, and became the disciple of Karl du Jardin, on leaving whom he went to Italy, where he improved himself considerably, but still adhered to the style of his master. His subjects were landscapes with animals, Italian views, with figures and fruits. He died in Holland in 1708.

MOMPERT, JOSSE. This artist died in 1638.

MONAMY, PIERRE. He was a native of the island of Jersey, and died in 1749.

MONTERO, DON LORENZO. This Spanish artist was born at Seville in 1640. He was an excellent painter of flowers, fruits, architecture, and landscape. He died in 1710.

MONY, LOUIS DE. He was born at Breda in 1698, and studied successively under Van Kessel, Emanuel Biset, and Philip Vandyke; but painted in the style of Gerard Douw. His pictures are executed with spirit, and highly finished, with a good colour, and due regard to the chiaro-oscuro.

MORELL, NICHOLAS. This Flemish painter was born at Antwerp in 1664, and died at Brussels in 1732.

MORLAND, HENRY ROBERT. He was the son of a painter in St. James's Square, by whom he was instructed: he painted portraits both in oil and crayons, besides which he scraped in mezzotinto, and was much employed as a picture cleaner. In 1760 he exhibited a boy's head in crayons, which was one of his best performances. By embarking in picture dealing he ruined his affairs, and became a bankrupt. The common subjects of his pencil were conversations, and servants employed in domestic purposes. He died in December, 1797, aged about seventy-three. He was the father of that extraordinary artist, *George Morland*, who was born in 1764, and died in 1804.

MOSTAERT, FRANCIS AND GILES. These Flemish artists were twins, and born at Hulst, near Antwerp, in 1520. Francis became the scholar of Henry de Bles, and his brother of John Mandyn. Francis excelled in landscape, and Giles in figures, which they painted for each other. Francis died in 1557, and Giles in 1579. The latter was a good painter of history.

MUGELIO, ANDREA DELCASTAGNE DI. He was born at Venice in 1655, and was deemed a good painter of history. He died in 1726.

MUNERO, GIOVANNI BATISTA. He was born at Genoa in 1613, and had Luziano Bonzoni for his instructor. He excelled in portraiture, and died in 1657.

MUNTZ, J. H. This artist resided some time with Lord Orford, at Strawberry-hill, and was much employed by him in making drawings for that villa. In the exhibition at Spring Gardens in 1762, he had a landscape in encaustic, on which process he published a volume in octavo. His last exhibition was in 1763.

MURA, FRANCISCO DE. This Neapolitan painter was born in 1696, and died in 1759.

MUZIO, ANTONIO. He was born at Verona in 1600, and became an imitator of Fiammingo. Being invited to Madrid, where he was much employed for the churches and palaces, he settled, and died there, in 1648.

N.

NATTIER, MARC. He was born at Paris in 1642, and died there in 1705. He excelled in portrait, and was the father and instructor of *Jean Marc Nattier*, the historical painter.

NEDECK, PETER. This Dutch artist was born at Amsterdam in 1616, and studied under Peter Lastman. He became a good painter of landscape, and died at Amsterdam in 1678.

NEEFS, PETER, *The Younger*, was born at Antwerp in 1601, and died there in 1658.

NEGRI, GIOVANNI BATISTA. He was born at Bologna in 1680, and obtained the name of *Ritratti*, on account of his facility in painting portraits from memory. He died in 1748.

NEVE, FRANCIS DE. This Flemish artist was born at Antwerp in 1625, and died there in 1681.

NEVEU, MATTHEW. He died at Amsterdam in 1721.

NEYN, PETER DE. He was born at Leyden in 1597, and studied under Esaias Vandervelde, by whose instructions he became a good painter of landscape. He was appointed architect to the city of Leyden, where he died, in 1639.

NICASIUS, BERNARD. He was born at Antwerp in 1618, and had Francis Snyders for his master, in whose manner he painted huntings, also landscapes with fruit. He improved himself by travelling into Italy, and on his return settled at Paris, where he died, in 1678.

NICOLAY, ISAAC. He was born at Leyden in 1539, and died there in 1597. He was a correct designer, and gave great animation to his figures. He had two sons who were artists. 1. *Nicholas Isaac Nicolay*, born at Leyden in 1566: he painted history in the style of his father, and died at Amsterdam in 1640. 2. *James Isaac Nicolay*, born at Leyden in 1569, and died at Utrecht in 1639. He also painted in the manner of his father, under whom he studied, but greatly improved himself in Italy.

NIEULANT, JOHN. This artist was born at Antwerp in 1569, and studied under Peter Fransz and Francis Badens. He painted history and landscape in a small size, and his pictures were highly finished. He died at Amsterdam in 1628.

NINFE, CÆSAR DELLA. He was born at Venice in 1659, and died there in 1699.

NOCRET, JEAN. He was born at Nancy in 1617, and died there in 1672. He painted history with reputation. His son and scholar, *Charles Nocret*, was born at Nancy in 1647. He painted portraits with success, and died in 1719.

NOGARI, PARIS. He was born at Rome in 1512, and died there in 1577.

NOP, GERRIT. He was born at Haerlem in 1570, and

after receiving instruction in his own country, went to Germany and Italy. He painted history and portrait. He died in 1622.

O.

OCTAVIAN, FRANCISCO. He was born at Rome in 1690. He painted historical subjects with distinction at Paris, where he died, in 1736.

ODDI, MARCO. He was a good architect as well as painter, and died at Parma in 1702.

OESER, FREDERIC. He was born at Presburg, in Hungary, in 1717. His first master was one Kamauf, who made him copy prints, on which account Oeser ran away from him and went to Venice, where he procured a subsistence by his sketches, and gained a prize in the academy for his picture of Abraham's Sacrifice. In 1739 he went to Dresden, where Winckelmann and Hagedorn became his friends. On the breaking out of the war, he removed to Leipsic, and was appointed director of the academy of painting. He died there, March 18, 1799.

OLIS, JOHN. This Dutch artist painted conversations, flowers, and kitchens with culinary utensils in a manner very lively and agreeable. He flourished about 1670.

OLIVIER, M. This artist was a native of Paris, and in 1772 exhibited at the Royal Academy, in London, six pictures, two of which were historical; namely, one the Massacre of the Innocents; and the other the death of Cleopatra, but possessing little merit. He did not remain here long, but went to Spain, and was living there in 1783.

OPSTAL, GASPARD JAMES VAN. He died at Antwerp in 1714.

ORAZI, ALESSANDRO. This artist of the Lombard school was born at Bologna in 1400. He painted historical subjects in fresco for the churches, and died at Bologna in 1449.

ORSINI, ANTONIO. He was born at Rome in 1656; and painted history with some reputation. He died in 1708.

OSTADE, ISAAC VAN. He was born at Lubec in 1613, and died at Amsterdam in 1671.

OUDRY, JEAN BAPTISTE. He was the disciple of his father, before he received instruction from Largillière. He painted animals, flowers, fruits, architectural pieces, and landscape, as well as history. The king settled on him a pension, and gave him apartments in the Thuilleries. He

was also professor in the academy of Paris. He died at Beauvais in 1755.

OVENS, JURIEN. He was a native of Amsterdam, and died in 1668.

P.

PALENIER, JOACHIM. This Flemish painter was born at Dinant in 1490. He excelled in landscapes with small figures. In 1515 he became a member of the academy of Antwerp, and died there in 1548.

PARSONS, FRANCIS. This artist lived in London, where he practised as a portrait painter, and in 1763 exhibited at the Spring Garden rooms, two pictures, one of the Indian Cherokee who was then in England, and the other of Miss Davis, a celebrated singer, in the character of Madge, in Love in a Village. These portraits, however, were indifferently executed, though M'Ardell engraved the first. Parsons afterwards turned picture dealer and cleaner. He died in 1804.

PARSONS, WILLIAM. He was born in Bow Lane, Cheapside, in 1736, and was educated at St. Paul's school. At the age of fourteen he was apprenticed to an architect, and while in that employ distinguished himself by his drawings, for which he obtained several premiums from the Society of Arts. When out of his time he took to the stage, and became one of the most popular comedians of his time. He died February 3, 1795. Mr. Parsons never relinquished the pencil, and many of his pictures are still in the possession of his friends. They consist of architectural subjects, landscapes, and fruit pieces. These last are truly excellent.

PAULUTZ, ZECHARIAH. He was born at Amsterdam in 1600, and died there in 1657. He painted portraits.

PAULY, NICHOLAS. He was born at Antwerp in 1660, and became a good miniature painter, at Brussels, where he died, in 1748.

PEARSON, MARGARET. This ingenious lady was the daughter of Samuel Paterson, an eminent book auctioneer. She discovered early a fine taste for the arts, and on marrying Mr. Pearson, a painter on glass, she devoted herself to that branch of the art, in which she attained peculiar excellence. Among other fine specimens of her skill in this line, were two sets of the cartoons of Raffaelle, one of which was purchased by the marquis of Lansdowne, and the other by Sir Gregory Page Turner. She died February 14, 1823.

PEE, THEODORE (or DIRK) VAN. He was born at

Amsterdam in 1669, and studied under his father, a painter of that city; after which he came to England, and resided here some time. He died in his own country, in 1731.

PERRONEAU, ——. This French artist, who painted in crayons, came to England about the year 1760, and the next year exhibited four portraits, but they were not equal to the productions of Mr. Cotes. He returned soon after to Paris, where he was living in 1783.

POND, ARTHUR. This artist died in Great Queen Street, Lincoln's-inn Fields, September 9, 1758. He was a member of the Royal and Antiquarian Societies.

PONTE, GIOVANNI DA. He was born at Florence in 1306, and died there in 1365, with the reputation of being one of the greatest historical painters of his time.

PRATT, MATTHEW. This painter was a native of Philadelphia, and came to London in 1764. He resided, all the time he was in England, with his countryman, Mr. West, and in 1766 exhibited a picture called the American School, consisting of portraits of himself, Mr. West, and others. He returned soon after to Philadelphia.

R.

RAVESTEYN, JOHN VAN. This Dutch painter was born in 1580, and died at the Hague in 1649.

REDMOND, THOMAS. He was the son of a clergyman, of Brecknock, in Wales, and served his apprenticeship to a house painter at Bristol, from whence he removed to London and became a student in the academy in St. Martin's Lane. His residence after this was at Bath, where he practised as a portrait painter in miniature with success. He died in 1785.

REMSDYKE, ——. He was a native of Holland, and painted portraits, but with no great excellence. He lived several years at Bristol, and was much employed in drawing subjects of natural history and anatomy for Dr. William Hunter. He had a son, in conjunction with whom he published, in 1778, a volume of subjects etched from originals in the British Museum.

ROGERS, GEORGE. This gentleman, who painted for his amusement, resided in the Isle of Wight, and married a daughter of Mr. Jonathan Tyers, the proprietor of Vauxhall. He painted landscapes, some of which were exhibited in the Spring Garden rooms. He died about 1786.

ROMA, SPIRIDONE. He was a native of Italy, but

practised some years in England as a painter, though his principal employment was that of cleaning pictures. He, however, obtained a commission to paint a ceiling at the East India house, which is very feebly executed. He died suddenly, in 1786.

ROODTSEUS, JOHN AND JAMES. These two Dutch painters were natives of Hoorn. John was born in 1590, and died in 1648. He painted portraits with great credit. James was his son, and born in 1619. After studying under his father, he became the scholar of John David de Heem. His works are much esteemed. He died at Utrecht in 1669.

ROSER, M. He was born at Heidelberg, in the Palatinate, in 1737. Nature made him a painter, but after he had practised drawing landscapes for some time, he became a scholar of Loutherbourg. At the age of twenty-seven he went to Paris, but there he quitted landscape painting to devote himself to the repairing of pictures, in which he had great success, even with the works of Corregio, Raffaelle, and Titian. Among the paintings which he restored was the Virgin of Foligno, by Raffaelle. He also copied several of the principal pictures of the Flemish school. He died at Paris in 1804.

ROSSI, GIOVANNI STEFANO. He was born at Genoa in 1719, and studied successively under Semini, Sorri, and Strozzi. He distinguished himself as a painter of history, and died at Genoa in 1769.

S.

SCHWART, JOHN. He was born at Groningen, in Holland, in 1480, and went for improvement to Italy. He painted history and landscapes equally well, particularly the latter, which was much in the manner of Schoorel. He died in 1541.

SIMMONS, JOHN. This hitherto unnoticed artist was born at Nailsea, in Somersetshire, about 1715, and served his apprenticeship to a house and ship painter at Bristol. He carried on the same business in that city till his death, which happened January 18, 1780. Simmons painted many portraits, from some of which engravings were made; but his principal works were the altar-piece in All Saints' church, Bristol; and another in St. John's church, at Devizes. The subject of the first is the Annunciation, and is a very creditable performance; that of the latter is the Resurrection. Hogarth thought very highly of the talents of Simmons, whose portrait of Ferguson, the astronomer, was in one of the early exhibitions of the Royal Academy.

SMITH, JOHN RAPHAEL. He was the son of *Thomas Smith*, the landscape painter, of Derby, from whom he received instruction in drawing; but losing him at an early age, he had no other teacher. He practised portrait painting in crayons, and rose to pre-eminence in that line, as appeared in his whole lengths of Charles Fox and Earl Stanhope. He also became distinguished as a mezzotinto engraver, and scraped a great number of fine prints from the works of Sir Joshua Reynolds. Among his scholars were the two Wards, Hilton, and De Wint. Mr. Smith was the first who brought into public notice that eccentric genius, George Morland. He died in 1812.

SMITS, NICHOLAS. He was born at Breda in 1672, and became a good painter in history. He designed well, and was a good colourist; his compositions also display genius. He died in 1731.

SPADARINO, ANTONIO. This Roman artist was born in 1600, and became a good painter of history. He died in 1648.

SPRONG, GHERARD. This Dutch painter was born at Haerlem in 1600, and studied under his father, whom he soon surpassed. He excelled in portraiture, and died in 1651.

STEPHANOFF, FILETER. The widow of this unfortunate artist died at her house in Brompton Row, Knightsbridge, in January, 1808. She was by birth a German, but resided many years in England, and became distinguished by her skill and taste in painting flowers and still life, in which art she occasionally instructed some young ladies. She had two sons, one of whom, the present *F. P. Stephanoff*, has distinguished himself greatly by his historical compositions, both in oil and in water-colours.

SWITZER, JOSEPH. He was born at Berne in 1570, and went to Rome with Van Achen, under whom he studied, and became a good artist in the manner of his master. He died at Rome in 1629.

T.

TAVERNIER, FRANCIS. He was born at Paris in 1659, and died there in 1725. He painted historical subjects with some reputation.

W.

WOLCOT, JOHN. Though this person is best known as a poet and satirist, he has some claim to a place in this Dic-

tionary. He was born at Dodbrook, in Devonshire, in 1738, and was bred an apothecary, under his uncle, at Fowey, in Cornwall, where he indulged a taste for drawing, and produced several views of romantic scenery in that neighbourhood. On leaving his uncle he went to Jamaica, and practised there some years as a physician. After his return he settled in the same capacity at Truro, where he discovered the genius of Opie, and became his first instructor. When Opie was sufficiently qualified to paint a portrait, he and the doctor engaged in partnership, and settled at Exeter, where Wolcot exercised his pencil in landscape. From thence the two friends came to London, but a separation soon took place, and while Opie rose rapidly in popularity as a portrait painter, Wolcot gained no less celebrity as a keen caricaturist in verse. His lyric Odes to the Royal Academicians, caustic as they were, exhibited acute powers of criticism. In 1798 he was employed to superintend a new edition of this Dictionary, which, instead of improving, he spoiled by introducing splenetic remarks and coarse ribaldry. After this he published a set of views in aquatinta, from his own paintings, one of the best of which was a moon-light piece. He died January 31, 1819, having been deprived of his sight by a cataract for some years previous to his death.

WURSCH, M. This artist was a native of Stanz, in the canton of Underwalden, in Switzerland, and became professor of painting in the academy of Besançon. Several of his pictures are in the abbey of Engelberg, and are much admired for the expression and colouring. He painted historical subjects; but some years before his death he lost his sight, on which he retired to his native place, where, as he was sitting at his door, on the 9th of September, 1798, a body of French troops attacked the place, pushed the old man, then eighty years of age, into his house, which was set fire to, and he perished in the flames.

THE END.

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