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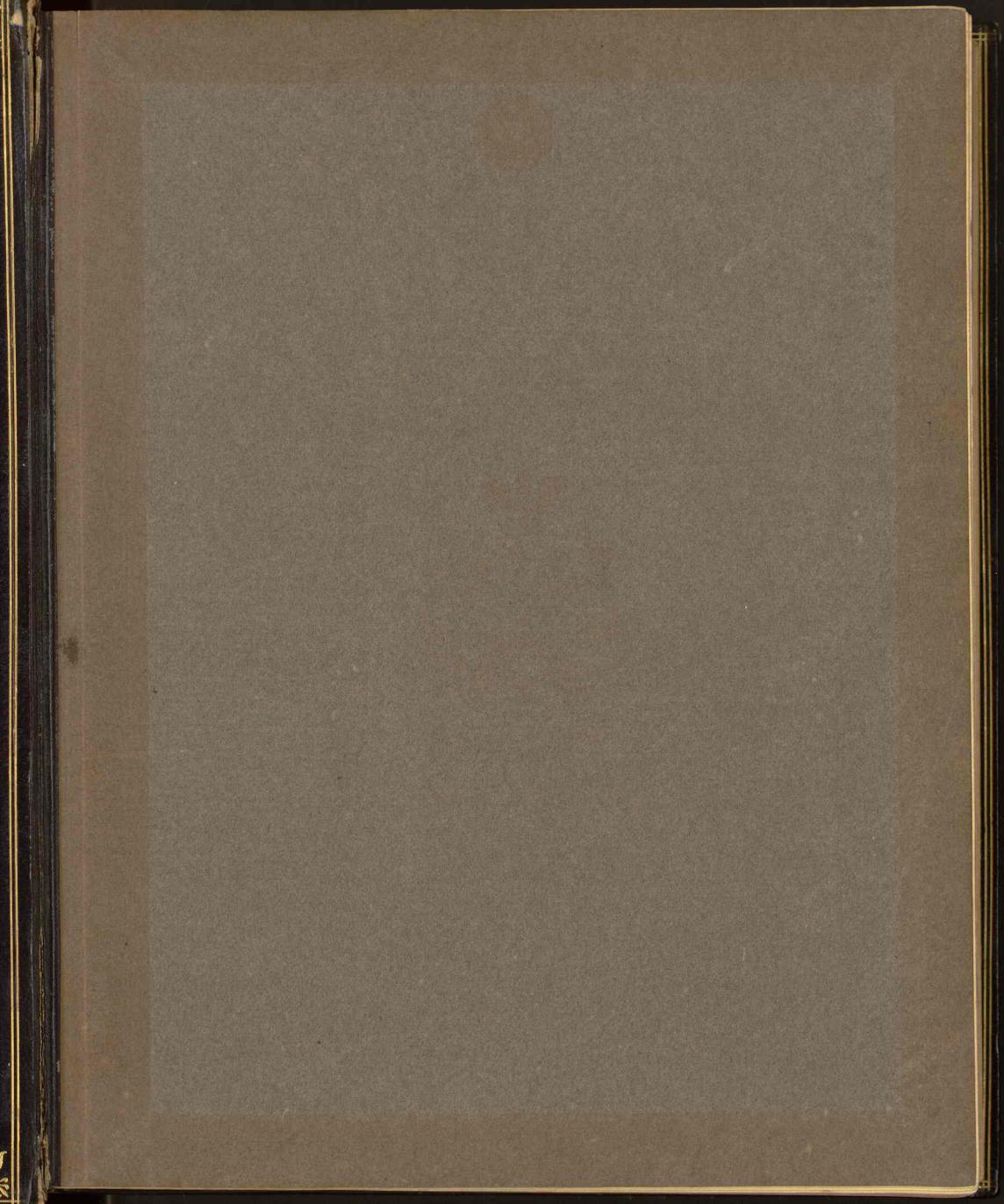






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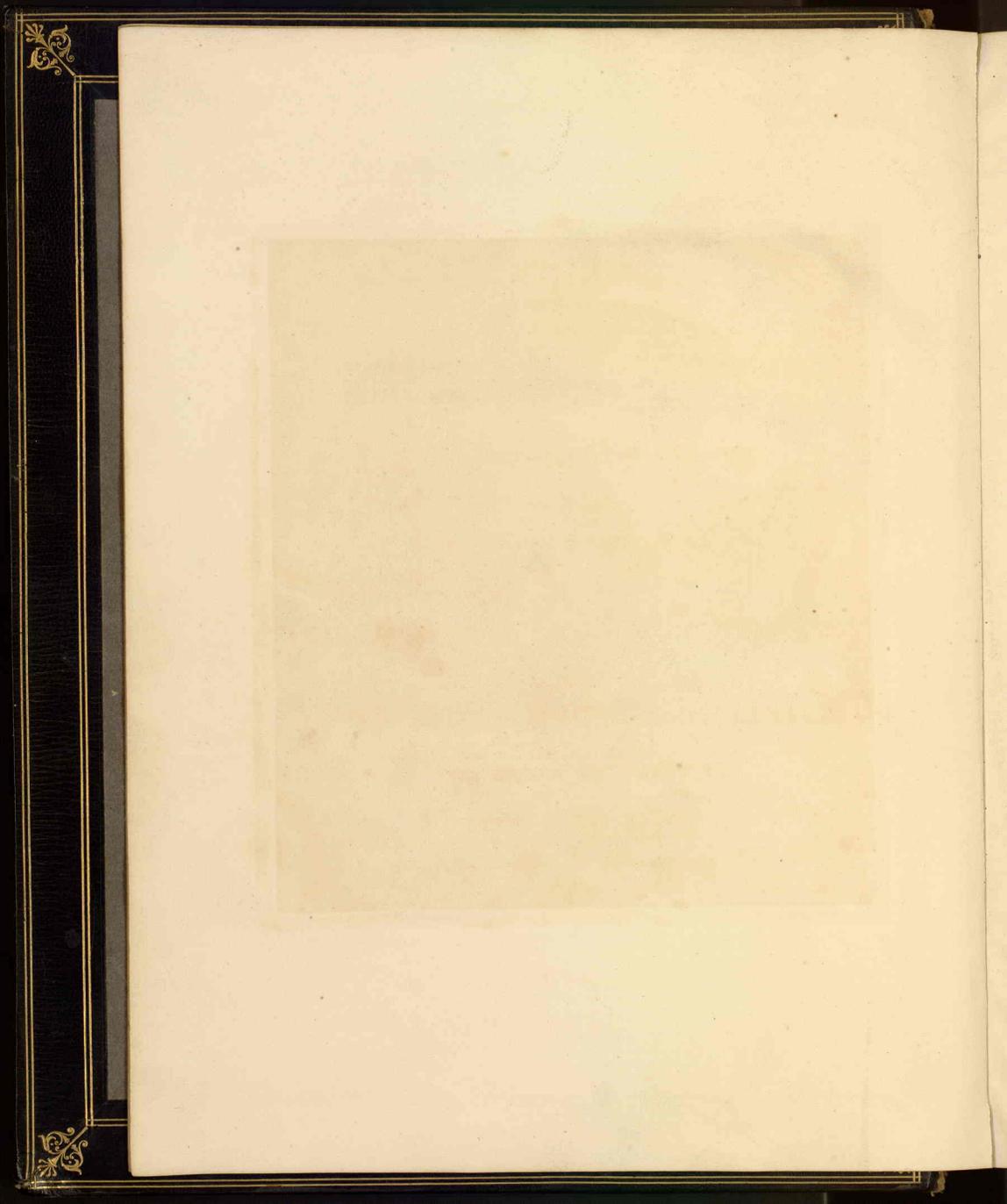
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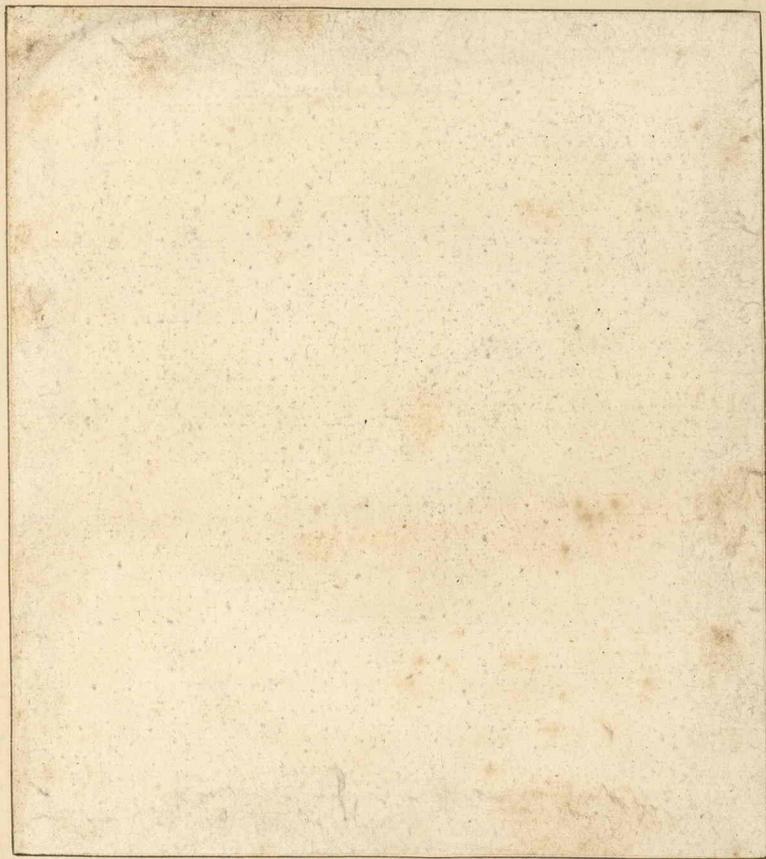
This volume contains 127 Prints. The most notable are,

- Facing title page, The Origin of Painting, engraved by L. Bartolozzi, Original.
- " page 6, The Apostle, Saint, engraved by George Bentley, after Aldegraver.
- " " 6, " " " " " "
- " " 10, Three Original woodcuts by Albrecht Altdorfer.
- " " 11, Five Original woodcuts after Jobst Amman; three from The Book of Trades.
- " " 17, Etching by Fr. Hollar, after Jacques V. Hatten, original impression.
- " " 54, Arctica, line engraving after Abraham Bloemart.

This print is from the celebrated Mariette Collection, and is signed on the back, "B. Mariette, 1648."

7092
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THE ORIGIN OF PAINTING.

*O Love it was thy glory to impart
Thy infant being to this magic art,
Inspired by thee the soft Corinthian maid
Her graceful, lovely youthful form portray'd.*

A
D I C T I O N A R Y

OF

Painters;

FROM THE

REVIVAL OF THE ART TO THE PRESENT PERIOD.

BY

THE REV. M. PILKINGTON, A. M.

ILLUSTRATED BY

Portraits, and Specimens of their various Works.

A

NEW EDITION,

WITH

CONSIDERABLE ALTERATIONS, ADDITIONS, AN APPENDIX,
AND AN INDEX,

BY

HENRY FUSELI, R. A.

VOL. I.

LONDON :

1801.

A
DICTIONARY

OF
PRINTING

FROM THE
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BY
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ILLUSTRATED BY
J. H. B. & S. G. OF THE GREAT BRITAIN.

NEW EDITION.

WITH
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AND AN INDEX.

BY
HENRY TURNER, M.A.

—
VOL. I.
—

LONDON:

—
1801.
—

equally as remote from any venal consideration, as from servile or mercenary flattery; for which reason, I determined to inscribe the following work to you, whose deserts have justly recommended you to the patronage of the most munificent of Kings, to the favour of the Nation in general, and to the particular esteem of,

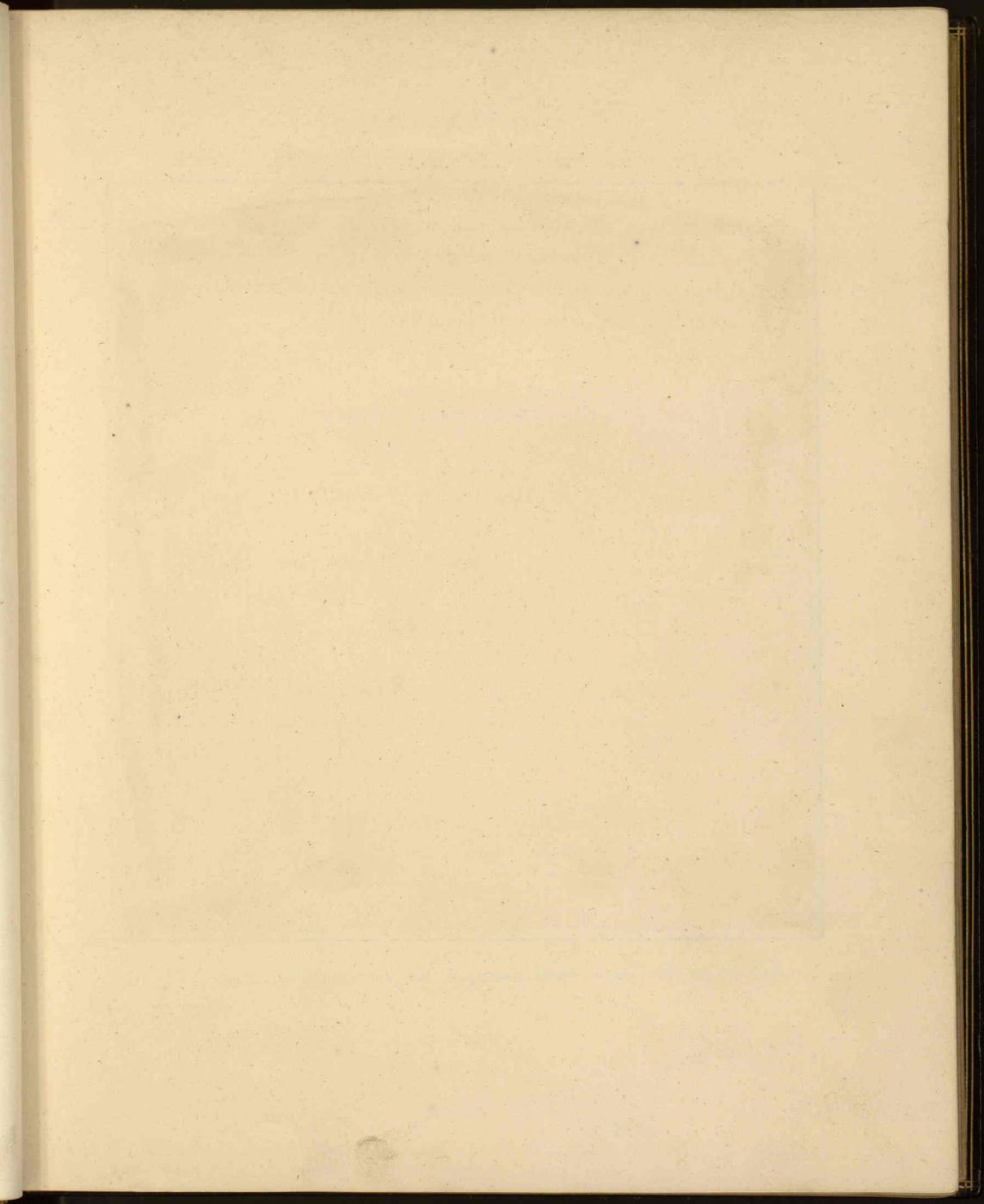
GENTLEMEN,

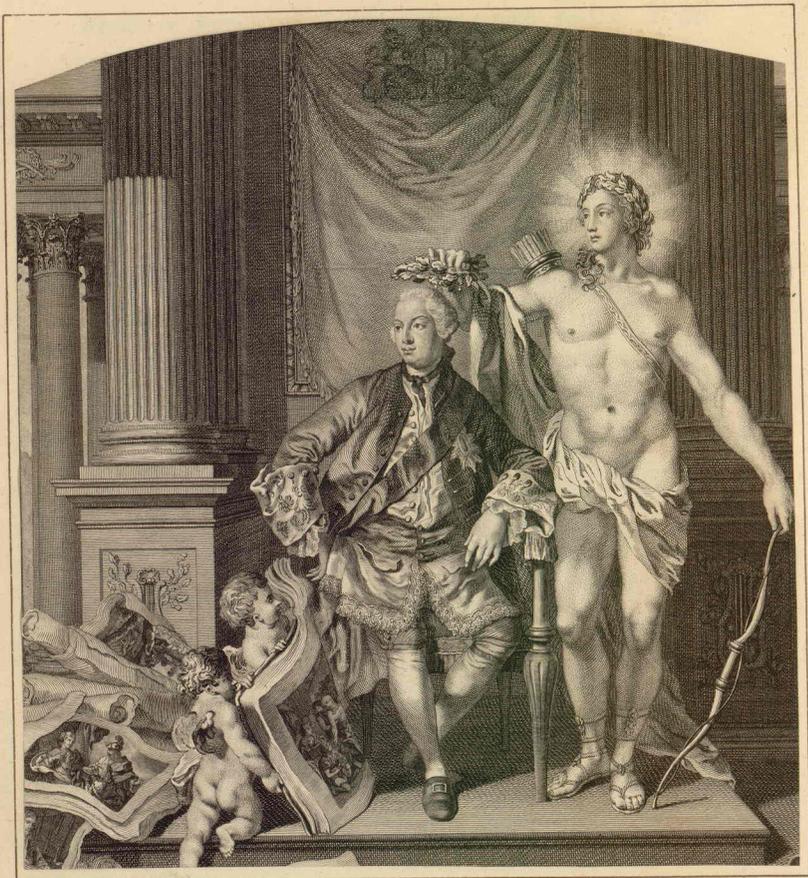
Your sincere Well-wisher,

and humble Servant,

DUBLIN,
Dec. 2, 1770.

MATT. PILKINGTON.





King George the Third, when young, as the patron of the Arts.

To see page

THE

P R E F A C E.

AN early admiration of the Art of Painting, and an eager inclination to improve myself in the knowledge of it, were my inducements to search for instruction, among the writers on that subject. Those writers I soon found to be extremely numerous, and very few of them in our native language; yet every author I consulted inspired me with an impatience to proceed; and I extracted from each, what appeared to me most likely to prove either instructive or entertaining.

However, I observed in most of those authors, a tedious account of the artists in respect of their singularities in public or domestic life; their morals, or manner of living; their families, or the repositories of their works; but, I observed also, that the description of their particular excellencies or defects in the execution of their art; in their style of painting; in their colouring, or penciling; were so blended with other unimportant circumstances, as rendered it exceedingly difficult to select what might prove instructive. For, the life of each artist appeared encumbered with a load of descriptions, which could neither improve the taste or judgment of a lover of the Art, nor scarcely keep the attention of a judicious inquirer awake.

Whoever has carefully read Vafari, Vanmander, Ridolfi, Sandrart, and some other writers on the subject, will, I believe, recollect, that they were

were compelled to contend with abundance of unimproving and unenterprising narrative, to acquire such a degree of information, in regard to any artist, as perhaps they ardently fought after.

I will not impute the tediousness which I experienced, in the original authors who wrote the lives of the Painters, to any deficiency of judgment or genius; for, it probably might arise from their solicitude to collect every incident that could be procured relative to the artists of whom they wrote.

However, although some writers on the subject appeared too prolix, I experienced in others too much of the concise and superficial, in their account of many of the artists, and particularly in Sandrart; yet, even that defect might have been occasioned by the want of sufficient intelligence and materials, at the periods when they wrote. But, by examining with attention the works of several authors, what appeared to be defective in one, was frequently enlarged by another; so that it seemed necessary, from the whole body of the writers on the subject, to collect the most material observations relative to each particular artist.

As I had, with some pains and patience, for my own private amusement, and to obtain a more extensive knowledge of the eminent masters, made many extracts from authors of the first rank, who treated of the subject of Painting in different languages; it appeared to me probable, that a complete collection of the Lives of the Painters, in our native language, might prove not only an acceptable, but also a beneficial present to the public.

For, although it may be justly supposed, that to persons of high rank and education, all the languages of Europe may be familiar, yet there are numbers of all ranks and stations, who may feel the utmost fondness for the imitative arts, and yet be totally unacquainted with several of those languages, from which the knowledge of the most memorable artists can be acquired.

Besides, if we consider how large an expence must inevitably attend the purchasing of so great a variety of volumes, as are requisite for a studious and inquisitive lover of the art; the works of some authors being exceedingly scarce, and the works of others so pompously printed as to be purchasable only by very few; it should seem to be no inconsiderable advantage to the public, to enable every individual to have an

easy

eafy access to that knowledge of the artists, from which he might have been excluded, either by the want of a competent degree of polite literature, or by the want of a competent fortune.

These have been my motives to undertake the work which is now offered to the public. I have not adhered to any one author, so as to be either a literal translator or transcriber; but have collected what seemed to me most material from each, and endeavoured, with the utmost exactness I could exert, to rectify their chronological mistakes; to illustrate what appeared obscure; and to digest the whole, so as to be at once instructive and concise.

How far my best endeavours have corresponded with my intention, the candour of the public will, I hope, favourably determine.

I persuade myself, that an endeavour to acquire a taste for the polite arts; a desire to obtain a thorough knowledge of them; and a zeal to diffuse that knowledge more extensively through these kingdoms; cannot appear an improper employment for the leisure hours of an Ecclesiastic; particularly of one who, being wholly unambitious, and pleased with his profession and retirement, has been always more studious to improve his mind than his fortune.

Besides, it cannot but be remembered, that Painting (the most pleasing among the polite arts) revived, and was principally nurtured, by the taste and incessant liberality of Ecclesiastics, till it grew up to its utmost perfection under Raphael. Most of the Popes, especially Leo X. and Urban VIII. and a number of Cardinals and Archbishops, were proud of distinguishing themselves as its patrons; nor were the Monarchs and Princes of those times less enchanted with the beauties of the Art, nor less munificent to its professors. Happy times for artists and men of genius! when merit was rarely unnoticed, and more rarely unrewarded.

Indeed it ought to afford a singular satisfaction to the present age, to observe the hand of liberality stretched forth, to raise up the polite arts in these kingdoms, from the torpid state in which they have languished.

The countenance afforded to the Art of Painting in particular, by his Majesty, the most amiable of Monarchs; the zeal of the Nobility and Gentry of Great Britain and Ireland, who constitute the Societies of

London

London and Dublin; and the impartial distribution of rewards to the candidates for fame; must inevitably so far animate every artist, as to make him studious to arrive at excellence; till, in succeeding times, our own natives may be as much the admiration of other kingdoms, as the artists of Italy have been the admiration of the world.

No nation has ever been more productive of men of genius than Britain; and where genius is caressed by the Great, and elevated by Royal munificence and honours, as it is at present, what approaches to perfection may we not sanguinely expect from the rising generation!

It were, however, to be wished, that our artists as well as our nobility and gentry, who either travel abroad for the improvement of their taste, or inspect the capital collections of paintings in England, could prevail on themselves to be more accurate in the observations they make, while they entertain themselves by contemplating the works of the celebrated masters; so as not only to be struck with admiration while they behold them, but also to penetrate the cause of so powerful an effect on the passions of their minds.

To see, and to admire, on such an occasion, is not sufficient; for, even those of the meanest capacity, the illiterate and the unskilful, can readily arrive at such a degree of taste. But a refined taste can only be formed, by studiously examining the whole, and every part of a composition; by exploring the grandeur of the ideas, the sublimity of the expression, the truth and elegance of the design, the grace diffused through the objects, the resemblance of nature in the colouring; and the magic touch of the pencil.

The true knowledge of the Art of Painting is not so easy an acquisition, as too frequently it is accounted; nor are all those who can plausibly descant on the perfections and defects of a piece of painting, to be considered as solid or profound judges of the intrinsic merit of a performance.

As Painting is the representation of nature, every spectator, whether judicious or otherwise, will derive a certain degree of pleasure from seeing nature happily and beautifully imitated; but, where taste and judgment are combined in a spectator who examines a design conceived by the genius of a Raphael, and touched into life by his hand, such a spectator feels a superior, an enthusiastic, a sublime pleasure, whilst he minutely

minutely traces the merits of the work and the eye of such a connoisseur wanders from beauty to beauty, till he feels himself rising gradually from admiration to ecstasy.

To acquire a well founded taste for painting, there are many essential requisites, without which it is scarcely possible to discern the real perfections of a performance.

One requisite is, to be familiarly conversant with history, particularly the sacred, from which many of the subjects that animated the pencils of Raphael, and the best artists, were composed. It may indeed appear singular, that a studious perusal of the Bible should be recommended to any persons of taste, who ought to be supposed to have had an early acquaintance with that book in the course of their education. Yet it cannot but be obvious to every one, that (to the disgrace of modern politeness) the sacred volume is rather held in contempt by many of the great ones of this age; because that purity of morals which it demands, is incompatible with the vices which they practise. However, if gentlemen, even in pursuit of their favourite art, could find an inducement to read it, they might perhaps at the same time imbibe a knowledge of a superior kind to what they sought, and perceive that, among all their accomplishments, they wanted a principal one, that of Religion.

I have been led into this remark, by an incident which not long since happened at a public sale of pictures, where a few professed connoisseurs were busily examining the Paintings, and were very loudly profuse of their observations. Two pieces of Scripture History, extremely well executed, attracted their particular attention; one described St. Peter's payment of the tribute-money, the other, his walking on the water. No commendation of the Paintings was spared by the connoisseurs; but, after consulting with each other what the subjects might be, and none of them being able to determine that point, one of them openly declared, that if they knew but the history, the pictures would appear excellent. Yet those gentlemen were persons of considerable fortune, and well bred; and had not their ignorance of the sacred history so shamefully dishonoured their education, and exposed their infidelity, none, but their intimates, would have suspected them to be totally unacquainted with religion.

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Another requisite is, the study of profane history, particularly that of Greece and Rome; and of Italy also, from the declension of the Roman empire. By such a course of study, an admirer of Painting may qualify himself to fix on the particular action represented by any artist, even at the first view (supposing that action to be described in a suitable and masterly manner), and be enabled to judge whether the Passion and Expression be just; whether the Costume be properly observed; whether the Characters are marked agreeably to historical truth; and the Incidents judiciously introduced.

Another requisite is, to have a competent skill in Drawing, and a knowledge of Anatomy; that the connoisseur may form a steady judgment of the swell or the depression of the muscles in different actions and attitudes, of the true proportion of the limbs and extremities of the figures, of the elegance of the contours; and whether the figures appear justly balanced, in whatsoever attitude they are placed; so that he will readily discern, where the artist has happily succeeded in his imitation of nature, and in what respect his execution is defective.

Another requisite is, to have studied Nature, so as to have impressed on the memory, beautiful and exact images of every object that can enter into a composition; and to have accustomed the eye to distinguish what is gracefully natural, not only in the human form, but in trees, rocks, rivers, animals, as well as those momentary incidents of light, which agreeably diversify the face of nature.

Another requisite (and that not the least difficult) is, the study of the Works of the most famous Artists; to observe them with so piercing an attention, as to discover their manner of penciling, the force or the delicacy of their touch, as well as their style of invention or composition; for, every eminent artist has his peculiarities in composition, expression, and design, as well as colouring, which, when critically noticed, will distinguish him from others, whether they be his equals, or his superiors in merit.

It is only by a frequent and studious inspection into the excellencies of the artists of the first rank, that a true taste can be established; for, by being attentively conversant with the elevated ideas of others, our own ideas imperceptibly become refined. We gradually feel a disgust at what

is mean or vulgar; and learn to admire what only is justly intitled to our commendation. It is scarcely possible that a judicious Reader, who has improvingly studied the beauties of Milton, Shakespear, and the best writers, can descend to be delighted with compositions that are comparatively indifferent, although such compositions may have, in particular parts, a certain degree of merit. A polished pebble may be esteemed as a diamond, by one who has never sufficiently attended to the native lustre of that gem; but a critical eye will readily determine between the glitter of the one, and the lovely vivid beam of the other. Till, therefore, a lover of the Art of Painting arrives at such a degree of judgment and taste, as renders him incapable of being pleased with what is indifferent, he may conclude that his taste and judgment are still but imperfect.

Besides, by being familiarly conversant with the works of the best masters, not only the taste of an admirer of the art will be effectually established, but his judgment will proportionably be enlarged and confirmed. He will learn, steadily to distinguish the ideas peculiar to each master, whether in respect of the invention, or the disposition; he will be instructed to know one master, by the airs of the head or the attitudes; another, by the dignity or grace of his figures; another, by a remarkable muscular strength; and others, by their elegance, simplicity, or astonishing management of the chiaro-scuro

By examining the colouring and the penciling of different artists, who were excellent, he will discover what constitutes the manner peculiar to each, and qualify himself to judge with precision. He will perceive, that almost every artist is remarkable for some one predominant tint of colouring; he will observe, that in some the yellow predominates, in others the brown, the violet, and the green. In some the black, as in Caravaggio, Spagnoletto, Manfredi, and Valentino; in some a paleness, as in Vouet, and Nicolo Pouffin; the purple, in the Bassans; and in Teniers, the grey. And by a nice observation of these particulars, confirmed by a competent skill in the style of each master's composition, a judicious person will, without much difficulty, qualify himself to judge with accuracy of the hands, as well as of the merits of the different masters.

But I perceive myself extending this Preface beyond its proper bounds. I am conscious that the subject of which I have been treating, deserves the attention of the polite and the ingenious; but I am also conscious of

my own inability to treat of it as it deserves. Britain, I am confident, possesses many of her own natives, who have the proper combination of skill, genius, and judgment, equal to such an undertaking; and my earnest wish is, to see it executed, to the nation's and the author's honour.

For some years I waited, in expectation that an author so qualified would have schemed such a work as this which I present to the Public; but, as men of superior abilities have either declined, or never thought of such a performance, the task has devolved upon one whose talents may indeed justly be accounted unequal to the undertaking, but whose zeal for the improving of others is ardent. He therefore ventures to rely on the accustomed candour of men of real genius; and confides, that the goodness of his intention will be admitted as some apology for any errors or imperfections discernable in the execution of the work.

NAMES OF THE PRINCIPAL AUTHORS

WHOSE WORKS HAVE BEEN CONSULTED.

- | | |
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| <p>ABECEDARIO Pittorico, dal Padre Ant. Orlandi.</p> <p>Museum Florentinum.</p> <p>Academia Artis Pictoriæ, &c. Jo. Sandrart.</p> <p>Le Maraviglie dell' Arte, &c. di Carlo Ridolfi.</p> <p>Le Vite dei Pittori, &c. di Raf. Soprani.</p> <p>Finezze dei Penelli, da Luigi Scaramuccia.</p> <p>Le Vite di più eccellenti Pittori, di Vafari.</p> <p>Het Schilder Boeck, &c. door Vanmander.</p> <p>Apparato degli Uomini Illustri della Ferrara, di Agofino Soprani.</p> <p>Le Pitture di Bologna, &c. di Zanotti.</p> <p>Dialogo della Pittura, &c. di Lud. Dolce.</p> <p>Trattato della Pittura, &c. di L. da Vinci.</p> <p>Verona Illustrata</p> <p>Ædes Barberinæ.</p> <p>Della nobilissima Pittura, &c. di Biondi.</p> <p>Monumens de Rome, par Raguenet.</p> <p>Indice dell' Parnasso dei Pittori, del S. Resta.</p> <p>Trattato della Nobiltà della Pittura, dal Alberti.</p> <p>Pompe Senesi, dal Padre Azzolini.</p> <p>Dialogue sur le Coloris, par De Piles.</p> <p>Conversations sur la Connoissance, &c. par De Piles.</p> | <p>Raccolta dei Pittori Modenesi, di Vidriani.</p> <p>De Levens-Beschrijvingen de Konst Schilders, door J. Campo Weyerman.</p> <p>Paffaggio per Italia, &c. del L' Cav. Fed. Zucchero.</p> <p>Algarotti on Painting.</p> <p>Anecdotes of Painting, by Vertue.</p> <p>Abrégé de la Vie des fameux Peintres, &c. Montesquieu.</p> <p>Letters from the East.</p> <p>Le Vite di Carlo Cignani, e Seb. Ricci.</p> <p>Le Vite de' Pittori Veronesi.</p> <p>Webb on Painting.</p> <p>Le Vite dei Pittori, da Giov. Baglioni.</p> <p>Notizie dei Professori del Disegno, &c. di Baldinucci.</p> <p>Vite di Pittori Antichi, &c. da Carlo Dati.</p> <p>Vita di M. Ang. Buonaroti, da Afcanio Condivi.</p> <p>Richardson on Painting.</p> <p>Vite de' Pittori, &c. da Lione Pascoli.</p> <p>El Museo Pittorico, &c. del Don Ant. Palomino.</p> <p>Cours de Peinture, par De Piles.</p> <p>Frefnoy and Graham's Lives of the Painters.</p> <p>Abrégé de la Vie des Peintres, par De Piles. Réflexions,</p> |
|--|---|

AN

EXPLANATION OF THE TECHNICAL TERMS

USED EITHER BY ARTISTS OR AUTHORS, ON THE SUBJECT OF PAINTING.*

AERIAL PERSPECTIVE, is a degradation of the tones of colours, which throws off the distances of grounds and objects; and which judicious artists practise, by diffusing a kind of thin vapour over them, that deceives the eye agreeably. It shews the diminution of the colours of objects, in proportion as they recede from the eye, by the interposition of the air between the eye and the object, as if the object was seen through a column of air.

ANTIQUE. By this term are implied and understood, such paintings and sculptures as were made at that period of time, when those arts were in their greatest perfection among the ancient Greeks and Romans; from the age of Pericles, to that of Caracalla. The term *Antique* is more particularly applied to the Sculptures of the period before mentioned; such as statues, basso-relievos, medals, intaglios, or engraved stones. However, all those remains of antiquity are not equally excellent or good: but even in those that are indifferent, there is a certain degree of beauty which distinguishes them from the works of the moderns. But it is the most perfect of the works of the ancient great masters which are to be the objects of our taste and imitation, as they continue still to be the objects of our wonder and astonishment.

ATTITUDE, in painting, is the posture or disposition of the limbs and members of a figure, by which we discover the action in which it is engaged, and the very sentiment supposed to be in the mind of the person represented. It comprehends all the motions of the body, and requires a perfect knowledge of ponderation, and whatever refers to the centre of gravity; but whatsoever attitude be given to any figure, that attitude must shew the beautiful parts, as much as the subject will permit, let the subject be what it will. It must, besides, have such a turn, as, without departing from probability, or from the character of the figure, may diffuse a beauty over the action. It is allowed, that the choice of fine attitudes constitutes the greatest part of the beauties of grouping.

BENTVOGEL SOCIETY. The Flemish Painters who resided at Rome, formed themselves into a society, into which they received all those of their own nation, who, after their arrival at Rome, desired to be admitted as members. The introduction

* The authors whose works have been particularly used in this Explanation, are Baptista Alberti, Montefquieu, Felibien, De Piles, Richardson, Houbraken, and Chambers.

duction was appointed to be at a tavern in the city, at the expence of the person introduced; and after some whimsical and droll ceremonies, a name was given to the new brother, which expressed either the perfections, or the defects, in the form or countenance of his person; any remarkable peculiarity in the style of his colouring or composition; or any thing very singular in his character, conduct; or manner of living. That ceremony was continued for one entire night; and the next morning they walked in procession to a place some distance from Rome, called the Tomb of Bacchus, where the whole ceremony concluded. By this Society, Peter Van Laer was named *Bamboccio*; Philip Roos, *Rofa da Tivoli*; Herman Swanefeld, the Hermit of Italy; Francis Van Bloemen, *Orizonti*; Peter Van Lint, *Studio*, &c.

CASTING OF DRAPERIES. By this term is implied, the distribution of the folds; and draperies are said to be well cast, when the folds are distributed in such a manner as to appear rather the result of mere chance, than of art, study, or labour. In that manner or style of painting, which is called the Grand, the folds of the draperies should be great, and as few as possible; because their rich simplicity is more susceptible of great lights. But it is an error to design draperies that are too heavy and cumbersome; for they ought to be suitable to the figures, with a combination of ease and grandeur. Order, contrast, and variety of stuffs and folds, constitute the elegance of draperies; and diversity of colours in those stuffs, contribute extremely to the harmony of the whole in historic compositions.

CHARGE, or CHARGED, is a term used by artists to signify any thing that exceeds; such as exaggerating the outlines, in order to shew a superior degree of skill, and by that means exceeding the bounds of a regular simplicity. Yet (De Piles observes) there are charged outlines that please; because they are above the lowliness of ordinary nature, and carry with them an air of freedom, with an idea of a great taste, which deceives most painters, who call such excesses the grand manner. And although, to such persons who have a true idea of correctness, simplicity, and elegance of nature, these excesses may seem superfluous, as they only adulterate the truth, yet one cannot forbear to commend some things that are overcharged, in great works, when the distance from whence they are to be viewed softens them to the eye; or when they are used with such discretion, as makes the character of truth more apparent. It is worthy of being remarked, that in the antique statues, which are allowed to be the rule of beauty, nothing appears charged, nothing affected; nor is there any thing of that kind in the works of those who have always imitated them; as Raphael, Domenichino, Nicolo Pouffin, and some others.

CHIARO-SCURO, is the art of advantageously distributing the lights and shadows which ought to appear in a picture: as well for the repose and satisfaction of the eye as for the effect of the whole together. As to the meaning of the word Chiaro (translated clear or transparent), it implies not only any thing exposed to a direct light, but also all such colours as are in their nature luminous. *Scuro* (trans-

lated *dark* or *darkness*), not only implies all the shadows directly caused by the privation of light, but likewise all the colours which are naturally brown; such as, even when they are exposed to the light, maintain an obscurity, and are capable of grouping with the shades of other objects. Of which kind, for instance, are deep velvets, brown stuffs, polished armour, and the like, which preserve their natural or apparent obscurity in any light whatever. By the *Chiaro-Scuro*, objects receive more relief, truth, and roundness; and it particularly signifies the great lights, and great shades, which are collected with such industry and judgment as conceals the artifice. The distribution of the objects forms the masses of the *Chiaro-Scuro*, when, by an artful management, they are so disposed, that all their lights are together on one side, and their darknesses on the other.

CONTOUR, or **OUTLINE**, is that which terminates and defines a figure; and a great part of the skill of a painter consists in managing the contours judiciously.

CONTRAST, is an opposition or difference in the position of two or more figures, contrived to make a variety in painting. Thus, in a group of three figures when one appears in front, another shews his back, and a third is placed sideways, there is said to be a contrast. A well-conducted contrast is one of the greatest beauties of a painting. It is not only to be observed in the position of the several figures, but also in that of the several members of the same figure. If nature requires the painters and sculptors to proportion the parts of their figures, it requires also that they contrast their limbs, and their different attitudes. One foot placed like another, or one member extended or depressed like another, excites our disgust; because symmetry deprives us of the pleasures arising from variety, and makes the attitudes appear too frequently the same. As we may observe in Gothic figures, which, by want of that judicious contrast, always resemble each other.

CORRECTNESS, is a term which implies a design that is without a defect in its measures and proportions.

COSTUME, is an Italian word which signifies custom or usage; and the term implies, that a painter, in representing some historical passage, action, or event, must not only be exact in describing the particular fact, but he must also represent the scene of action; the country where the action has passed; whether it was at Rome, or Athens; whether at a river, or on the sea-shore; in a palace, or a field; in a fruitful or desert country; observing to distinguish, by the dresses, customs, and manners, peculiar to each people, whether they are of one country or the other; whether Greeks, Romans, Jews, or Barbarians.

DESIGN, implies the representation of one or more human figures or animals; or some parts or members of either; or a scene taken from nature; a plant, fruit, flower, insect, or piece of drapery, all taken from the life; in order to be inserted in some part of a picture; and in this sense it is called a study. It is also taken for the outline of objects; for the measures and proportions of exterior forms. Design consists of several parts, of which the principal are, correctness, style, character, variety, and perspective.

DISTEMPER, is a preparation of colours, without oil, only mixed with size, whites of eggs, or any such proper, glutinous, or unctuous substance; with which kind of colour all the ancient pictures, before the year 1410, were painted, as also are the celebrated Cartoons of Raphael.

DRYNESS, is a term by which artists express the common defect of the early painters in oil, who had but little knowledge of the flowing contours, which so elegantly shew the delicate forms of the limbs, and the insertion of the muscles; the flesh in their colouring appearing hard and stiff, instead of expressing softness and pliancy. The draperies of those early painters, and particularly of the Germans, concealed the limbs of the figures, without truth, or elegance of choice; and even in their best masters, the draperies very frequently either demeaned, or encumbered the figures.

ELEGANCE in a design, is a manner which embellishes and heightens objects, either as to their form, or colour, or both, without destroying or perverting truth. It appears most eminently in the antiques, and next in those painters who have imitated them best, the principal of which is Raphael. De Piles observes, that elegance is not always founded on correctness, as may be evident from the works of Raphael and Correggio; in the latter of whom, notwithstanding his incorrectness of design, his elegance in the taste of it, and in the turn which he has given to his actions, must needs be admired; for he rarely departs from elegance.

EXPRESSION principally consists in representing the human body, and all its parts, in the action suitable to it; in exhibiting in the face the several passions proper to the figures, and marking the motions they impress on the other external parts. Frequently, the term Expression is confounded with that of Passion; but the former implies a representation of an object agreeably to its nature and character, and the use or office it is intended to have in the work; and passion, in painting, denotes a motion of the body, accompanied with certain airs of the face, which mark an agitation of soul. So that every passion is an expression, but not every expression a passion.

FRESCO, is a kind of painting performed on fresh plaster, or on a wall covered with mortar not quite dry, and with water colours. The plaster is only to be laid on as the painting proceeds; no more being done at once than the painter can dispatch in a day. The colours, being prepared with water, and applied over plaster quite fresh, become incorporated with the plaster, and retain their beauty for a great length of time.

GRACE, principally consists in the turn that a painter gives to his objects, to render them agreeable, even those that are inanimate. It is more seldom found in the face, than in the manner; for our manner is produced every moment, and can create surprise. In a word, a woman can be beautiful but one way, yet she can be graceful a thousand. Grace is neither found in constrained, nor in affected manners, but in a certain freedom and ease between the two extremes.

GROTESQUE. This term, which is now familiar among all the lovers of the art of painting, was by the Italians appropriated to that peculiar manner of composition and invention, observed among the antique monumental paintings which were discovered in the subterraneous chambers, that had been decorated in the times of the ancient

ancient Romans. And as the Italians apply the word *Grotto* to express every kind of cave or grot, all paintings, which were in imitation of the antique designs discovered in those subterraneous chambers, which for ages had been covered with ruins, are now called *grottesca*, or *grotesque*; implying a style, in which the imagination, and the wildness of inventive fancy are principally exerted, without any strict adherence to nature, truth, or probability.

GROUP, is the combination or joining of objects in a picture, for the satisfaction of the eye, and also for its repose. And although a picture may consist of different groups, yet those groups of objects, managed by the Chiaro-Scuro, should all tend to unity, and one only ought to predominate. That subordination of groups creates that union and harmony, which is called the *Tout-en-semble*, or the whole together. By a predominant group the eye is agreeably fixed; and, by means of the repose caused by breadth of lights and shades, neither the effect of the other groups, nor of the subordinate objects, is hindered.

LOCAL COLOURS, are such as faithfully imitate those of a particular object, or such as are natural and proper for each particular object in a picture. And Colour is distinguished by the term Local, because the place it fills requires that particular colour, in order to give a greater character of truth to the several colours around it.

LINEAR PERSPECTIVE, is that which describes, or represents, the position, magnitude, form, &c. of the several lines or contours of objects; and expresses their diminution, in proportion to their distance from the eye.

MANNER, is that habitude which painters have acquired, not only in the management of the pencil, but also in the principal parts of painting, invention, design, and colouring. It is by the manner in painting that a picture is judged to be by the hand of Titian, Tintoret, Guido, the Carracci, and others. Some masters have had a variety in their manners, at different periods of life; and others have so constantly adhered to one manner, that those who have seen even a few of them, will immediately know them, and judge of them without any risk of a mistake. The variety observable among artists, in their manner and taste, arises from the manners of the different schools in which they have received their instruction; or of the artists under whom they have studied. Yet there are many instances of great artists, who have diversified themselves of that early partiality to a particular manner, and have altered it so effectually, as to fix on one abundantly more refined, and better adapted to their particular genius; by which means they have arrived at excellence. Thus, for instance, Raphael proceeded, and acquired a much more elevated manner, after he had quitted the school of Perugino.

ORDONNANCE, is the arrangement of the figures, in respect of the whole composition; or the particular disposition of figures as to the different groups, masses, contrasts, decorum and situation.

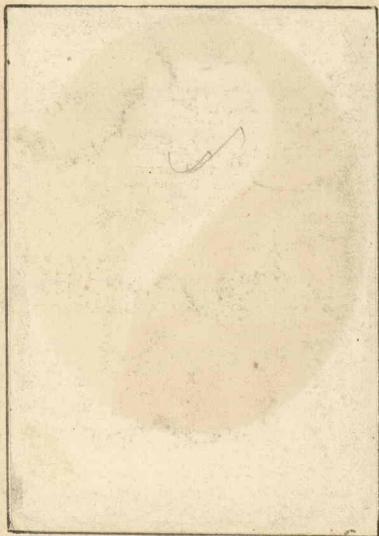
OUTLINE, is that which traces the circumferences of objects in a picture. The outline is to be drawn as thin and fine as possible, so as scarcely to be discerned by the eye; and it ought to be observed, that a correct outline may excite pleasure, even without

any colouring, but no colouring can afford equal satisfaction to a judicious eye, if the outline be incorrect; for, no composition, no colouring, can merit praise, where the outline is defective.

PASSION, in painting, implies an emotion of the body, attended with certain expressive lines in the face, denoting an agitation of soul.

PASTICI, is a term by which the Italians distinguish those pictures which cannot be called either originals or copies; being the works of some artists, who have had the skill to imitate the manner of design, and colouring, of other eminent masters, sometimes borrowing parts of their pictures, sometimes imitating their touch, their style of invention, their colouring, or expression. Several painters, of considerable reputation for their own original performances, have made themselves remarkable in this way; but none of them more than David Teniers, who so successfully counterfeited Giacopo Bassan, as to deceive the most judicious, in many instances, at the first sight; though, upon a closer inspection, his light and easy pencil, and a predominant grey tint, which is observable in the colouring of that master, will shew a perceptible difference between his pencil and colouring, when they are carefully examined, and compared with Bassan's. For, although Teniers understood the union of colours extremely well, yet Bassan was superior to him in the sweetness and vigour of his tints. De Piles recommends it to all persons who would not wish to be deceived by Pastici, to compare the taste of design, the colouring, and the character of the pencil, with the originals. Teniers, Luca Giordano, and Bon Boulogne, are those who have appeared with the greatest reputation for imitating other great masters; and beside these, many other artists have employed themselves in painting Pastici.

SITE, in landscape, signifies the view, prospect, or opening of a country, derived from the Italian word Sito, situation; and it is in use among painters, as being more expressive.



ADVERTISEMENT IN THE LETTER



*1^o face Advertisement
of the Editor*

ADVERTISEMENT OF THE EDITOR.

IT appears proper to inform the Reader in what the present Edition differs from the former.

To the considerable number of new articles which have been added, an asterisk is prefixed. To every article which has been rewritten, and every note which has been added by the Editor, the letter F is subscribed.

The articles of the former Supplement will be found inserted in the body of the work; the Appendix now annexed has been added by the Editor.

In substituting a new article for an old one, in annexing notes to the considerable number suffered to remain unaltered, and in epitomizing others, the Editor's chief view has been, to establish the real character of the artist's style, to discriminate its different periods and followers, to fix praise and censure on its proper object, and to relieve the Reader's patience.

The Catalogue of the Disciples of the most eminent Masters, that of their Imitators, and the Fragment of a Letter to the Dilettanti Society, whether it be genuine or not, have been omitted. The two first, because already contained in the body of the work, and the last as unconnected with its main design.

As many subordinate names of adherents and scholars of more distinguished masters, with some short notices relative to their lives and works, have been inserted in the different articles of those masters, it has been thought expedient to add an Index to the Work, and thus to facilitate the means of finding them in the text.

In the addition of new articles, as well as in the correction or elucidation of old ones, the Editor has been eminently assisted by the following two works: viz. *Storia Pittorica della Italia*, dell' AB. Luigi Lanzi in three Vols 8oo. and J. C. Fuessli's *Lives of Swiss Artists*.

F.

LONDON, MAY 20, 1805.

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In the addition of new articles, as well as in the correction or elucidation of old ones, the Editor has been continually assisted by the following two works: viz. *Storia Patria della India*, dell' Ab. Luigi Lamberti in three Vols. 8vo. and *J. C. Putsch's Lexicon Sæculæ Arithm.*

T.

London, May 20, 1803.

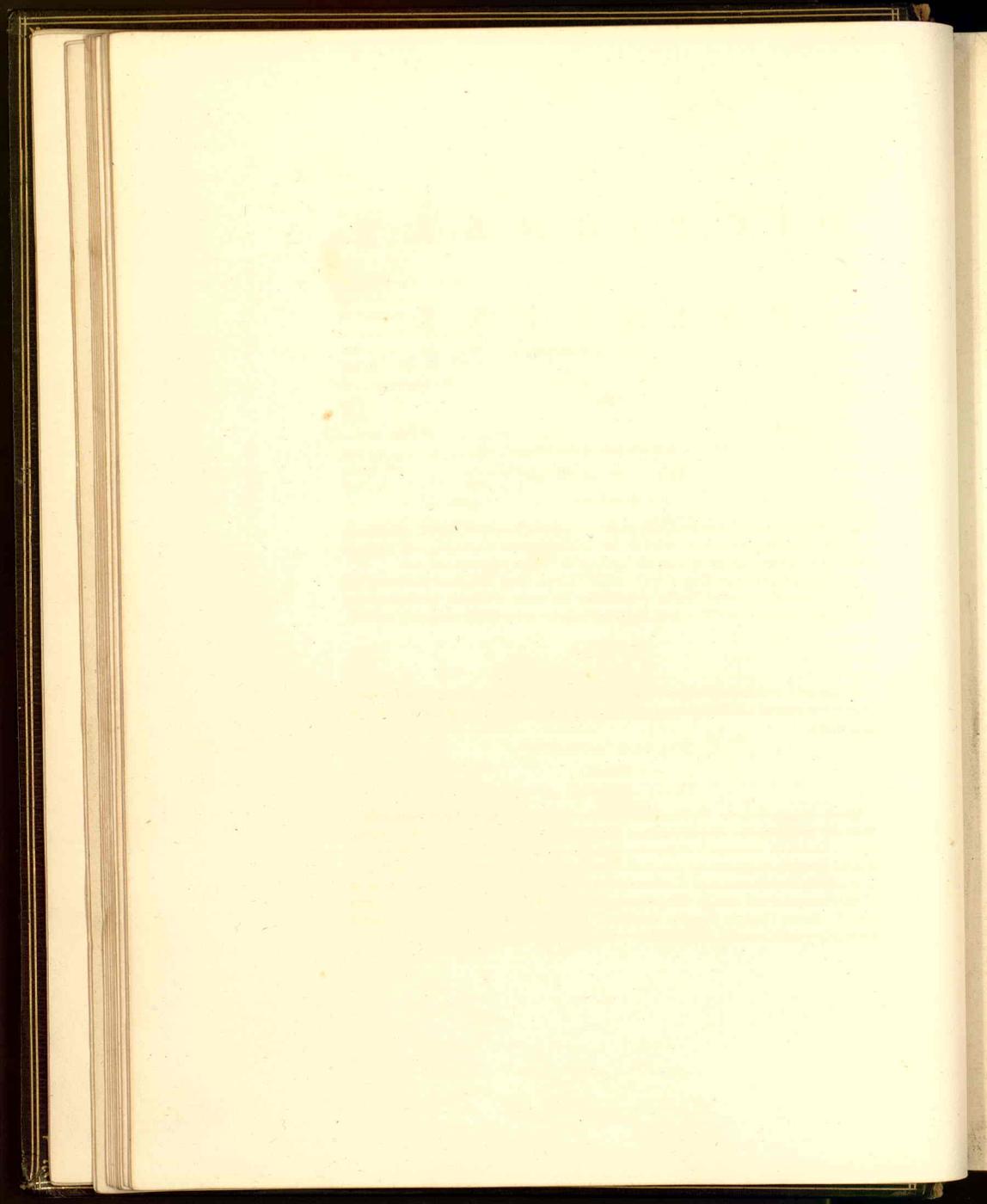
DICTIONARY OF PAINTERS

ARTISTS

The following is a list of the names of the artists who have been mentioned in the text of this dictionary. The names are arranged in alphabetical order, and are given in full, with their birth and death dates, and their principal works. The names of the artists who have been mentioned in the text of this dictionary are given in full, with their birth and death dates, and their principal works.

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DICTIONARY

OF

P A I N T E R S.

A.

ABA

ANDREA ABATE.

Painted Fruit, and Still Life.

DIED 1732.

THIS master was a Neapolitan, who excelled in painting inanimate objects. His colouring was bold; he gave a noble relief to the vases and other ornaments, with which he enriched his design; and grouped all his objects with peculiar judgment and care.

He was employed by the King of Spain, at the Escorial, along with Luca Giordano; and that eminent artist was very liberal in commending the works of Abate: he esteemed him highly, and always allowed him that just praise which his compositions univerfally merited.

*ABBATE.

History.

Of this artist, evidently of Italian extraction, though said to have been a native of Geneva, there is a picture of a Carità, painted with boldness and energy, in the palace Zambeccari, at Bologna.

F.

NICOLO ABBATI.

History.

DIED 1711.

Nicolo Abbati, born at Modena in 1512, was the scholar of Antonio Beggarelli, a Modenese sculptor, whose models Correggio is said to have often made use of for his works. Little is known of his progress at Modena, than that in partnership with his fellow scholar, Alberto Fontana, he painted the pannels of the butchers hall at that place; and at the age of thirty-five, for the church of the Benedictines, the celebrated picture of the martyrdom of St. Peter and Paul, now in the gallery at Dresden; with some fresco paintings, drawn from Ariosto and Virgil, in the palace Scandiano. Of his works at Bologna, tradition has left a very distinguished account, though little or nothing exists of them now but the large symbolic picture

B

picture in the Via di St. Mamolo, which Malvasia calls a hieroglyphic; a Nativity of Christ, under the portico of the Leoni palace; and four conversation pieces and concertos, of exquisite taste and urbanity, in the frieze of an upper apartment in the Academical Institute, which have been engraved.

Notwithstanding the innate vigour, the genial facility, and independent style of Nicolo Abbati, he owes the perpetuity of his name, in a great measure, to his technic coalition with Francisco Primaticcio, and to the felicity with which he executed the comprehensive and luxuriant plans of that classic machinist; even his own name was sunk in the title of that patron rather than partner of his labours, and he is called Nicolo del Abbate, because Primaticcio was Abbot (Abbate) of St. Martin, near Troyes. He went to France at his call in 1552, and was the principal hand which executed in frescoes of unparalleled vigour and glow the extensive sides and ceilings of the galleries and apartments at Fontainebleau, from the designs of Primaticcio. The subjects were epic and mythologic; in the great gallery, the Adventures of Ulysses, in fifty-eight compartments below; and the Gods of Homer, in fifteen of various dimensions, above.

This magnificent work, to the eternal disgrace of the barbarian of an architect who gave, and the Goth of a minister who listened to the advice, was levelled with the ground and dilapidated in December, 1738, to make room for a new fabric, and nothing remains but a few pictures of the history of Alexander, in the apartment of Madame d'Estampes, which was left standing. The Adventures of Ulysses have been etched by Theodore van Tulden; and some of the Lunette, and larger compositions of the gallery, have been engraved by G. Mantiano, Antony Garnier, and Stephen de Laune. F.

FILIPPO ABBIATI.

History.

DIED 1715, AGED 75.

He was born at Milan, in 1640, became the disciple of Nouvologne, and appeared very eminent in his profession. His invention was ready and fertile; and he was not incorrect in his design. He distinguished himself by an uncommon freedom of hand, and a light touch; and by those accomplishments became remarkably expeditious in his execution, and painted with an equal degree of beauty, in fresco, and in oil.

JOHN VAN ACH, or ACHEN.

History and Portrait.

DIED 1621, AGED 65.

He was born at Cologne, 1556, and at first was a disciple of a portrait-painter called Jerrigh, under whose direction he continued for six years; but afterwards he improved himself considerably, by studying and copying the works of Spranger.

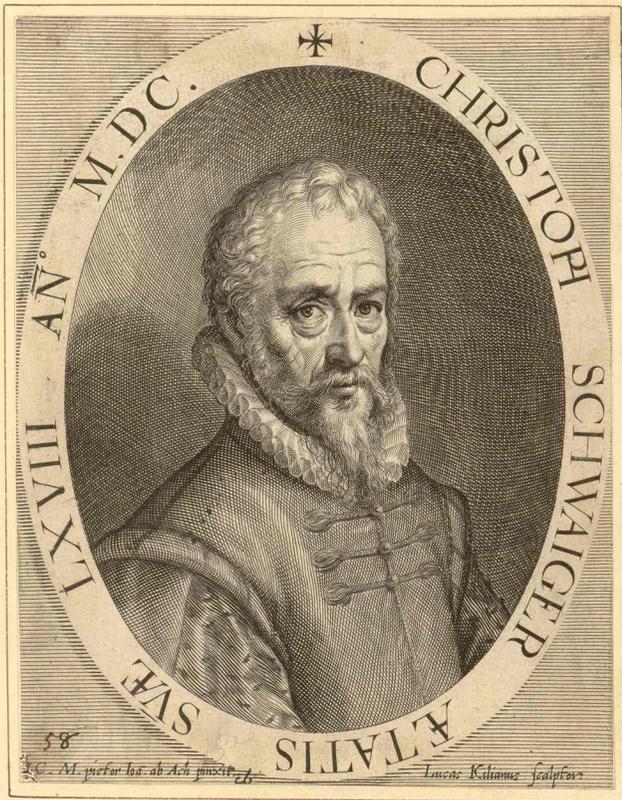
When he had acquired a sufficient readiness of hand, by a diligent practice in his own country, he travelled to Venice, where he acquired the Venetian air of colouring; from thence he went to Rome to improve his design, but never quitted the mannered forms of Spranger.

At



Portrait of
John at Ach.

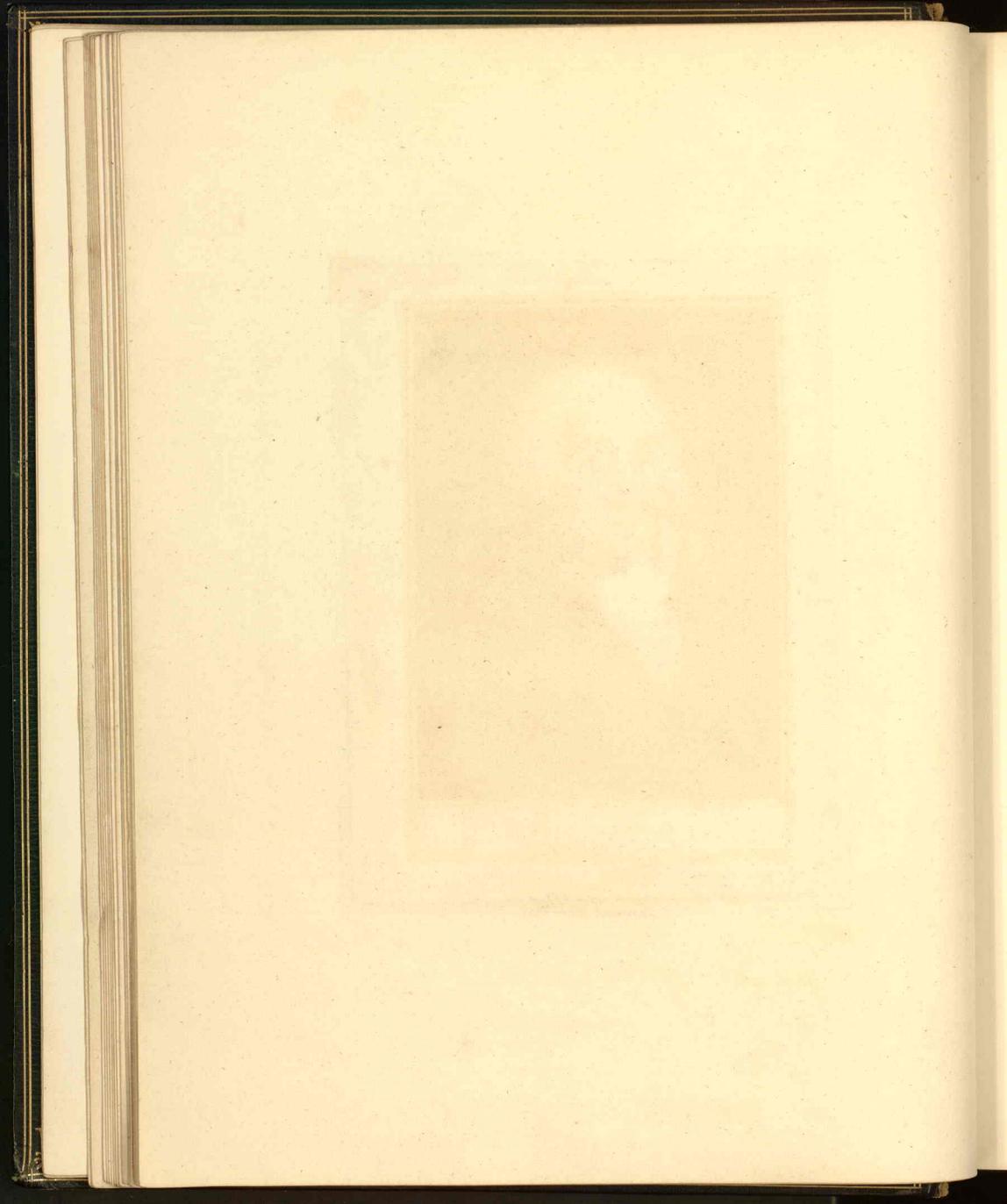


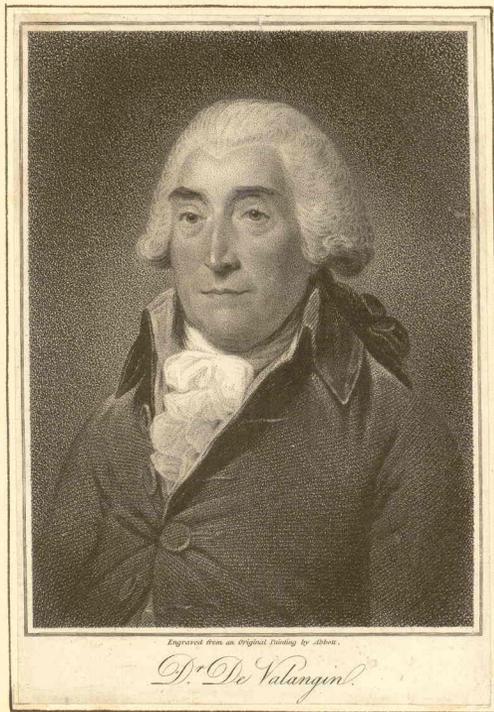


58
C. M. p. f. l. a. ab Ach. p. n. o. t. e. 1678

Lucas Kilianus Sculpsit

12

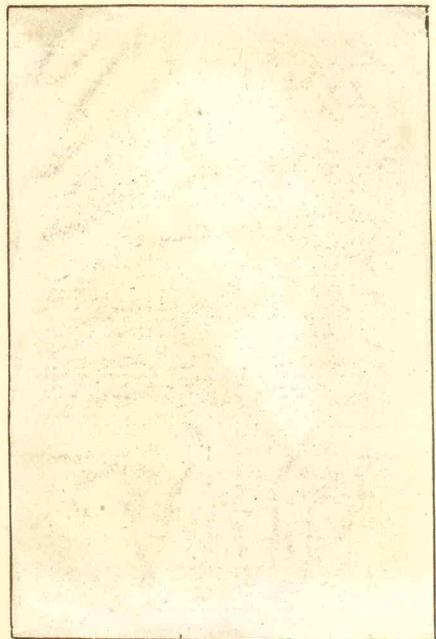




Engraved from an Original Painting by Adieu.

D. De Valangin.

Samuel Abbot



The first of these is the fact that the...

The second of these is the fact that the...

The third of these is the fact that the...

The fourth of these is the fact that the...

The fifth of these is the fact that the...

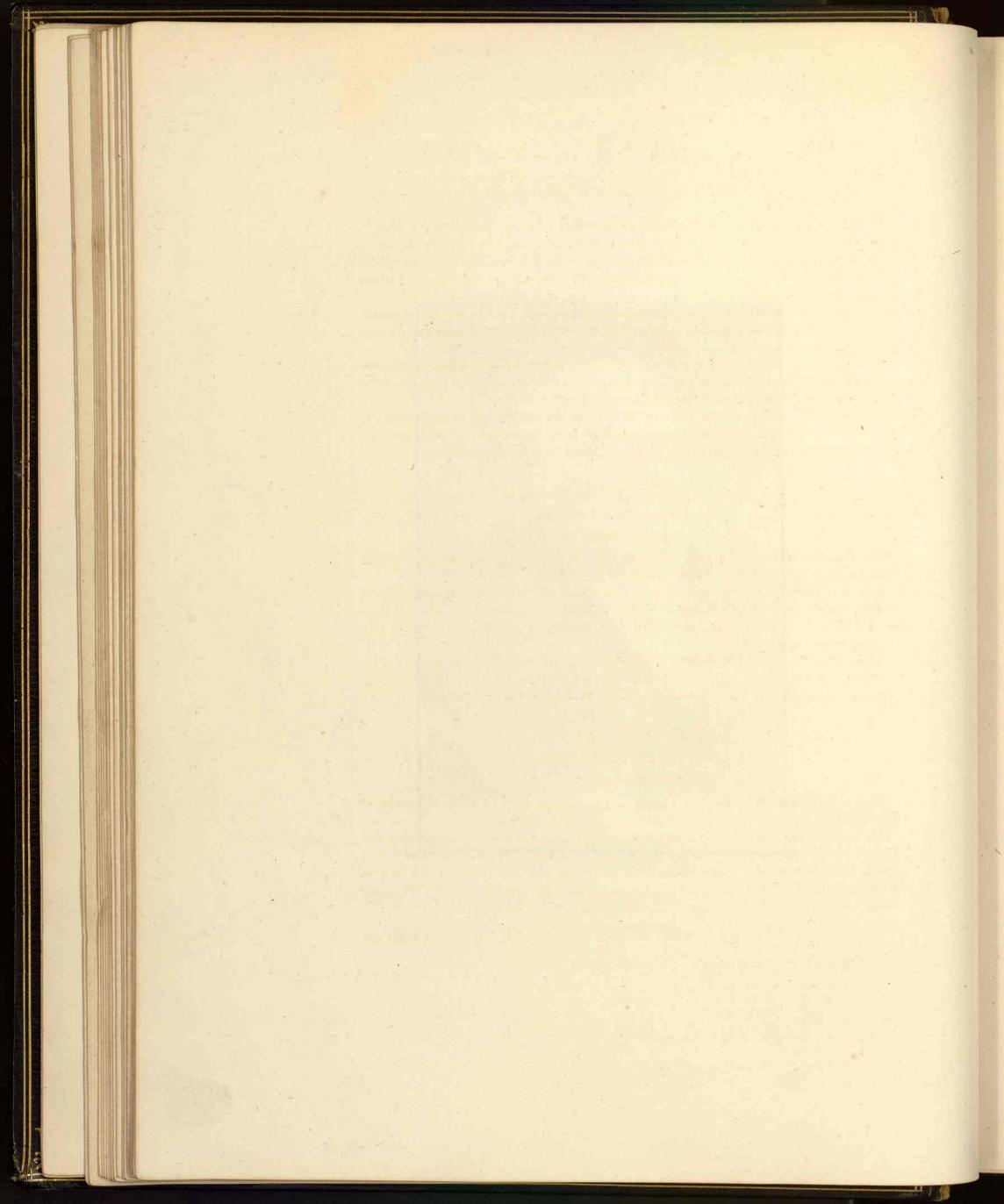
The sixth of these is the fact that the...

The seventh of these is the fact that the...

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The ninth of these is the fact that the...

The tenth of these is the fact that the...



At Rome he painted a Nativity for the church of the Jesuits, and also a portrait of Madona Venusta, a celebrated performer on the lute, which is accounted one of his best performances.

His talents, and polite accomplishments, recommended him to several of the greatest Princes of Europe, and particularly to the Court of Bavaria; and the Emperor Rodolph: by the former, he was employed to paint the portraits of the Electoral family, in one piece, the figures as large as life; and also a grand design of the Discovery of the Cross, by Helena the mother of Constantine.

Those performances established his reputation effectually; the Elector liberally rewarded him for his work, and as a peculiar mark of his esteem presented him with a chain and medal of gold.

By the Emperor he was invited to Prague, where he executed several compositions, and particularly a picture of Venus and Adonis, so much to the satisfaction of that monarch, that he engaged Van Ach in his service as long as he lived.

John Van Ach was one of that set of artists who, in the lapse of the sixteenth century, captivated Germany and its princes, by the introduction of a new style, or rather manner, grossly compounded from the principles of the Florentine and Venetian schools.

ALEXANDER ADRIANSEN.

Fruit, Flowers, Fish, and Still Life.

DIED AGED

This painter was born at Antwerp, about the year 1625; but very few particulars relative to his life have been transmitted by any writers on this subject.

It is only observed, that he was an extraordinary good painter of fruit, flowers, vases of marble, and the ornamental basso relievo's, with which they are often decorated; and some of those vases he represented as being filled with flowers, or otherwise embellished with festoons, in an elegant taste.

This master also painted fish admirably, giving them all the truth, freshness, and character of nature. All his objects are extremely well coloured, with an agreeable effect from the judicious management of the Chiaro-Scuro, and with a remarkable transparency.

EVERT VAN AELST.

Fruit, Still Life, and Dead Game.

DIED 1658, AGED 56.

He was born at Delft, in 1602, and acquired a great reputation by his delicate manner of painting those objects, which he chose for the subjects of his pictures.

He was exact in copying every thing after nature; he disposed them with elegance; and finished his pictures with neatness, and transparency of colour. Whether he painted dead game, fruit, helmets with plumes of feathers, or vases of gold and silver, to each he gave a true and striking resemblance of nature, and an extraordinary lustre to the gold, silver, and steel.

WILLIAM VAN AELST, called in Italy GULIELMO.

Still Life.

DIED 1679, AGED 59.

He was the nephew and disciple of Evert Van Aelst, born at Delft in 1620, and arrived at a much higher degree of perfection than even his instructor. His pencil was so light, and his touch so delicate, that the objects he painted seemed real.

He followed his profession in France, for four years; and for seven, in Italy; having constantly received every token of respect and esteem from the principal noblemen of each country in which he resided. In the year 1656 he returned to his native city Delft; but, soon after, settled at Amsterdam, finding there an encouragement equal to his utmost desire; his works being admired, coveted, and sold for a large price.

When he visited Florence, he was employed by the Grand Duke, who shewed him many instances of his favour, and honoured him with a gold chain and a medal, as a public acknowledgment of his merit.

PETER AERTSEN.

History, Kitchens, and Culinary Utensils.

DIED 1575, AGED 56.

He was born at Amsterdam, in 1519, and was the disciple of Alaert Claessen, a painter who was well esteemed for portrait.

He had always a bold and strong manner, peculiar to himself, to which he principally owed his reputation; and even at the age of eighteen he was accounted a good master, having received great improvement by studying and copying several capital paintings in the cabinet of Boffu, in Hainault.

His subjects, at first, were kitchens and their utensils, which he executed with such nature and truth, as to deceive the eye agreeably; nor could his colouring be excelled by any master.

It seemed not a little surprising, that he was able to compose and colour historical subjects of a superior style so excellently as he very often did, when one considers the lowliness of those subjects which he was generally accustomed to paint.

At Amsterdam there is an Altar-piece, representing the death of the Virgin, by this master, in which appears a good design, and a tone of colour that is warm and true. The draperies are so judiciously cast, as to discover the position and turn of all the limbs; nor does any thing of the kitchen painter shew itself, in any part of the composition. And at Delft he painted a Nativity, and the Wife Men offering, which are accounted very excellent performances.

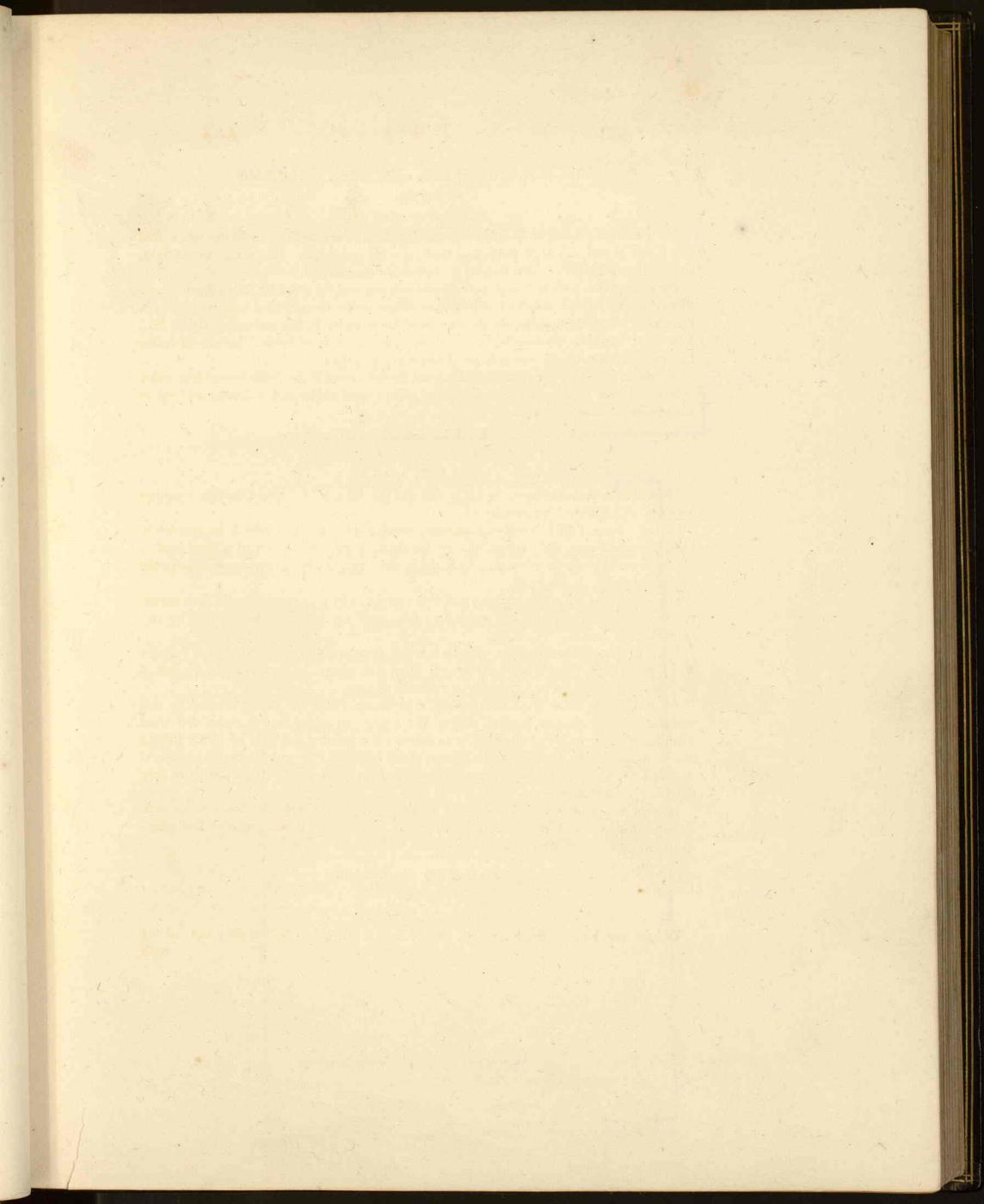
He was well skilled in perspective and architecture, and he enriched his grounds with elegant ornaments and animals. His figures were well disposed; their attitudes had abundance of variety, and their draperies were well chosen, and well cast.

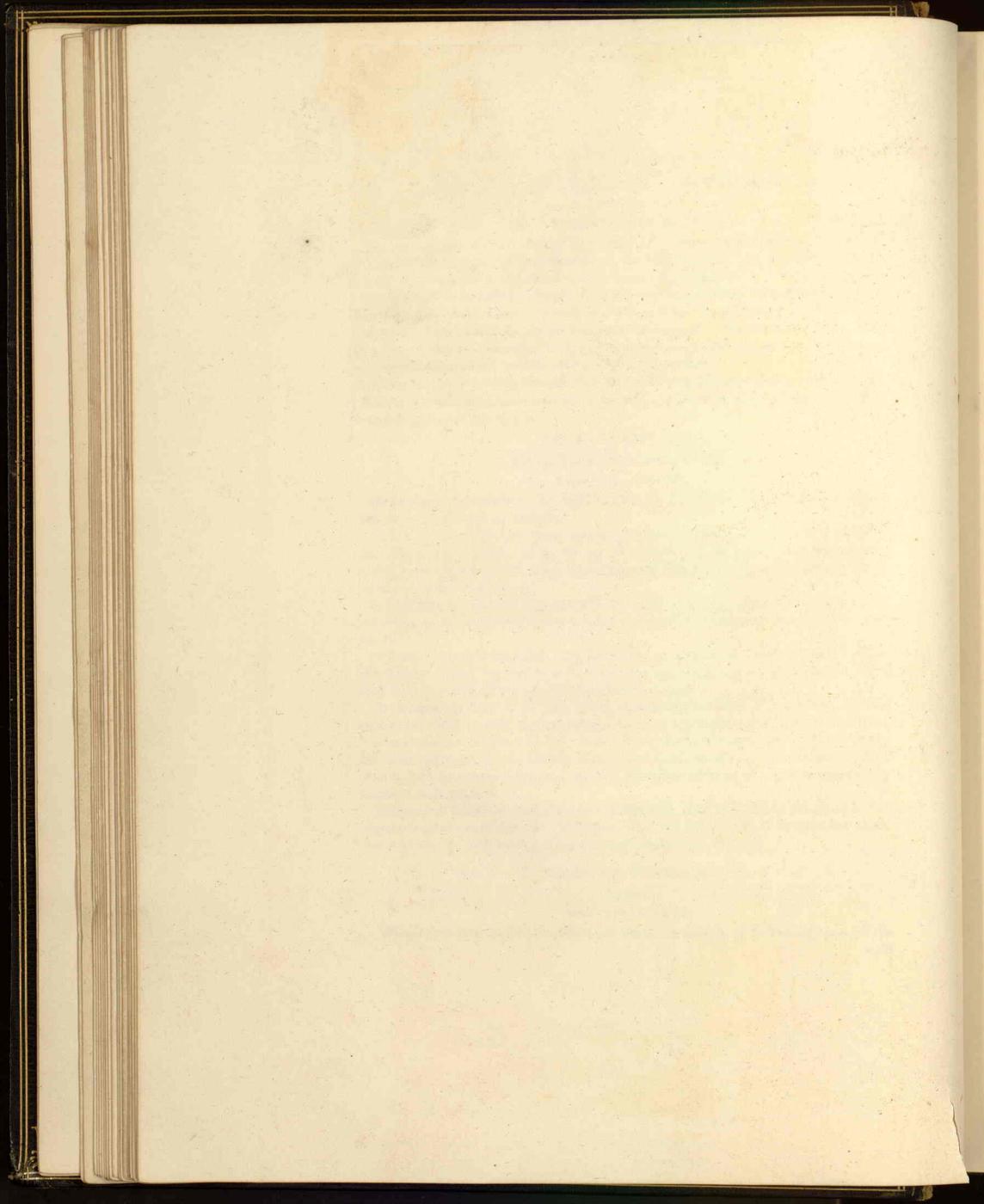
JAQUES D'AGAR.

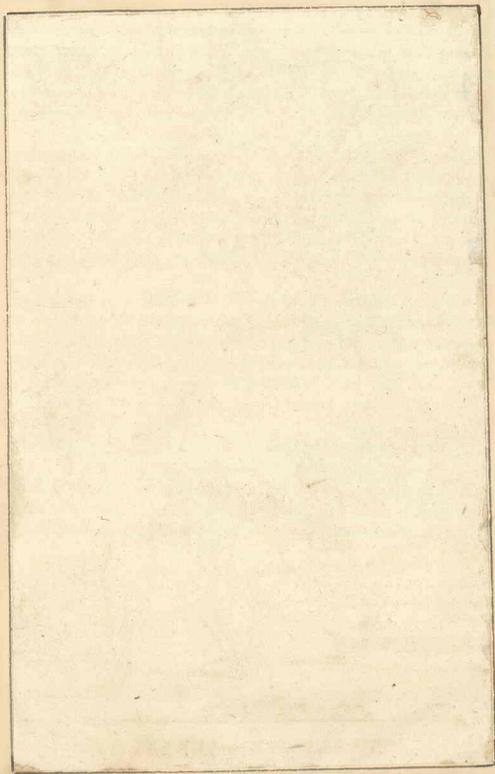
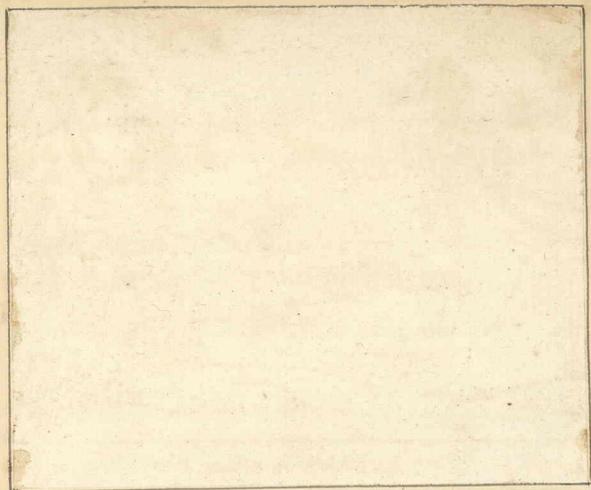
Portrait.

DIED 1716, AGED 76.

D'Agar was born at Paris in 1640, and became a disciple of S. Voueht; but left the walk









F^{ois} ALBANE ou Albani, P.^{vet}
 hauteur 8 pouces $\frac{1}{2}$, largeur 10 pouces $\frac{1}{2}$, sur Caïre.



F^{ois} ALBANE ou ALBANI, P.^{vet}
 hauteur 62 pouces, largeur 63 pouces, sur Taïle.

walk of his master, and devoted himself to portrait. He was called to Denmark, and employed by the King and Court. He visited England, but died at Copenhagen. His portrait, painted by himself, has found a place in the gallery at Florence. F.

LIVIO AGRESTI, DA FORLÌ

History.

DIED 1580, AGED

This master was a disciple of Pierino del Vaga, and is commended by Vafari, for the richness of his invention, the goodness of his colouring, and the correctness of his design.

Many of the works of this artist, in fresco and in oil, are in the Vatican, where he was employed by Gregory XIII.; and there are also in Rome several altar-pieces of his hand.

FRANCESCO ALBANO.

History and Landscape.

DIED 1660, AGED 82.

He was born at Bologna, in 1578, and at first studied in the school of Dennis Calvart, at the time when Guido was the disciple of that master; and as Guido had already made some progress in the knowledge of the art, being older than Francesco, he in a friendly manner assisted him while he was learning to design. However, they both soon quitted Calvart, and Albano placed himself under the direction of the Caracci; but he afterwards completed his studies at Rome, and became one of the most agreeable painters of the Roman school.

He had a delicate taste of the lovely and the graceful, in his boys, and female forms; but his figures of the other sex were usually lean, and without masculine beauty, except in some of his heads. He understood design well; his colouring fresh, his carnations of a sanguine tint; and he finished highly with great neatness of pencil. As for the Chiaro-Scuro, and union of colours, De Piles observes, that though he did not know them to be principles of his art, yet good sense, or chance, sometimes directed him to the use of them.

For the most part he painted in a small size, and chose his subjects from poetic or fabulous history; but was fond of introducing Cupids, in a variety of actions and attitudes. It is objected to him, that he was apt to preserve too great a similitude in his figures, and in the airs of his heads; the consequence of painting after the same models, his wife and children; though it must be confessed, that they were beautiful and graceful models. However, by that means, the manner of Albano may more easily be discerned than that of any other master.

The style of his landscape is very agreeable; it is designed in a good taste, and well adapted to his subjects: and for many of his scenes, as well as the forms of his trees, he was indebted to nature, after which he always studied. Yet, it ought to be remembered, that all the pictures of Albano have not the same force of colour; some of them being much weaker than others, though still pleasing and delicate.

In

In the palace of the King of Sardinia, at Turin, are the Four Elements, painted by Albano, each of them about four feet square. Those pictures are of an extraordinary beauty, and well preserved. The design is excellent, the draperies perfectly elegant, the colouring lovely, and the whole very correct. The composition is, perhaps, a little too diffipated; but that is a circumstance frequently observed in the works of Albano.

GIOVANNI BATTISTA ALBANO.

History and Landscape.

DIED 1668, AGED

He was the brother and disciple of Francesco, and became an admirable painter, in the style, manner, and colouring of his brother. He likewise excelled in landscape, which he designed in an exquisite taste, touching the trees with spirit, and giving them a great sweetness of colour.

CHERUBINO ALBERTI.

History.

DIED 1615, AGED 63.

This artist painted in fresco, and in oil; and combined some thought with much practice: but his reputation is chiefly established by his engravings after Michael Angelo, Polidoro, Zucchero, &c.

GIOVANNI ALBERTI.

Perspective and History.

DIED 1601, AGED 43.

He was the brother of Cherubino, born near Florence in 1558, and received his early instruction from Alberto Alberti, his father; but afterwards he went to Rome, where he studied geometry, and also the works of Buonaroti, and other great masters. He devoted his principal attention to perspective, in which branch of his profession he arrived at eminence; and he gave a demonstrative proof of his great abilities, in one of the Pope's palaces, having painted a design in that style, which procured him much applause.

ALBERT ALDEGRAEF.

History, Portrait.

DIED AGED

He was no inconsiderable painter, born at Zouft, in Westphalia; the principal part of whose works are in the churches and convents of Germany. De Piles mentions a Nativity by this master, which he accounts worthy of the admiration of the curious.

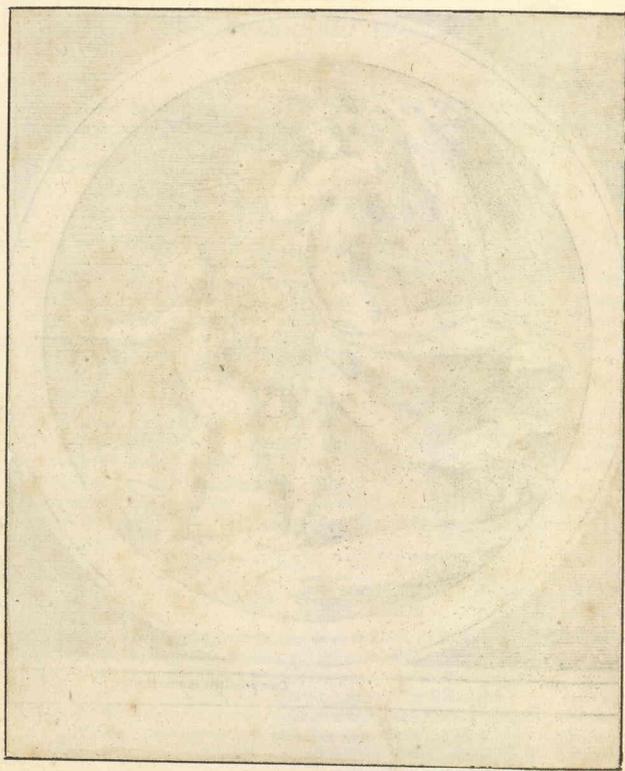
His design was not without knowledge, though far from being correct; and his bodies are more muscular than those of Albert Durer, whose style of drapery he imitated.

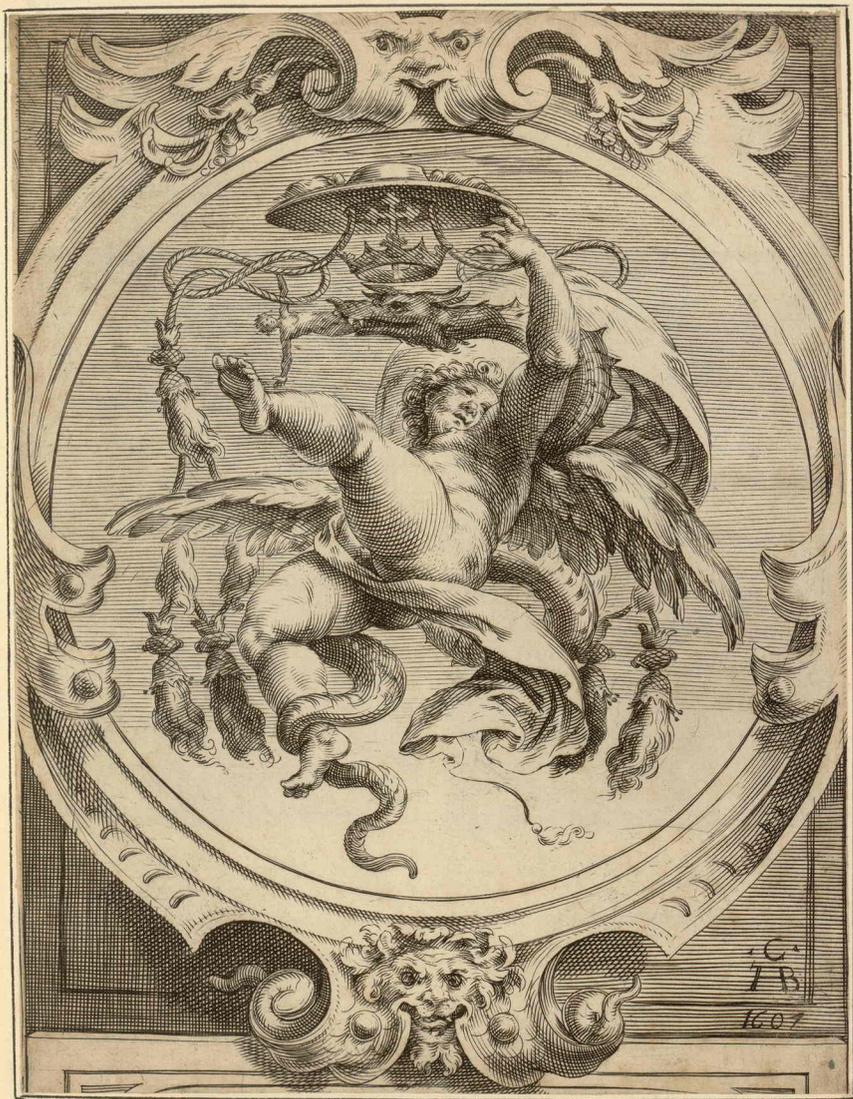
We know him chiefly from his engravings, which are numerous, and have procured him an eminent rank among those whom the French distinguish by the name of the Little Masters.



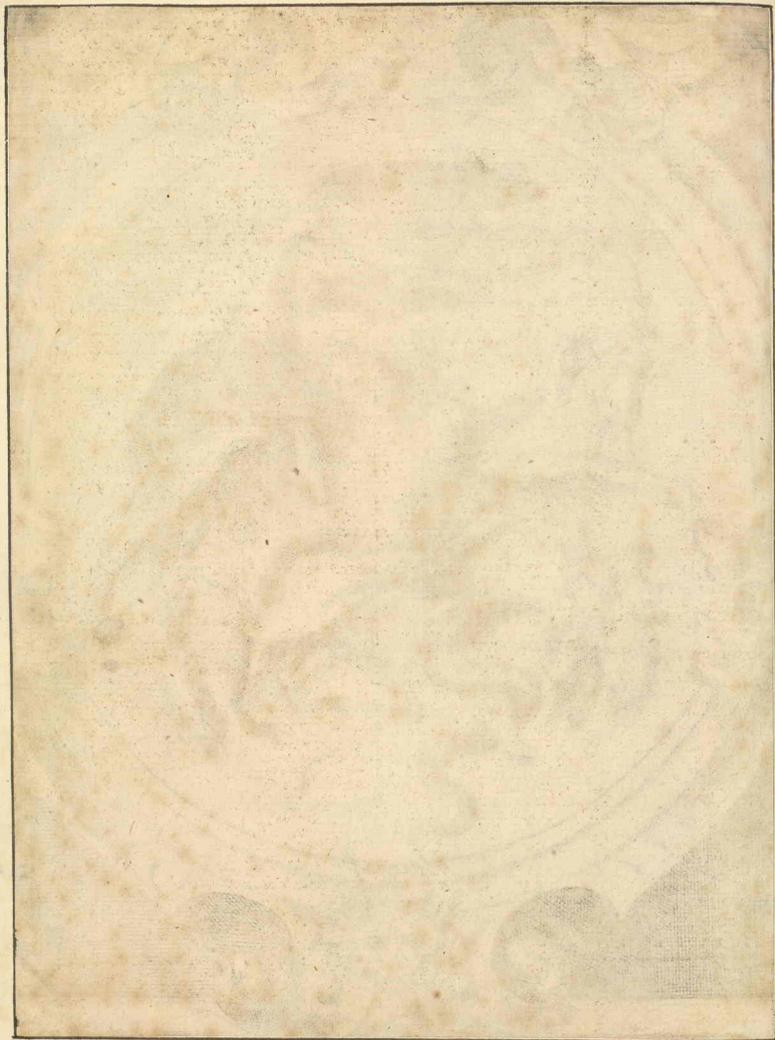
Cum privilegio Summi Pontificis.

Giacchino Alberti





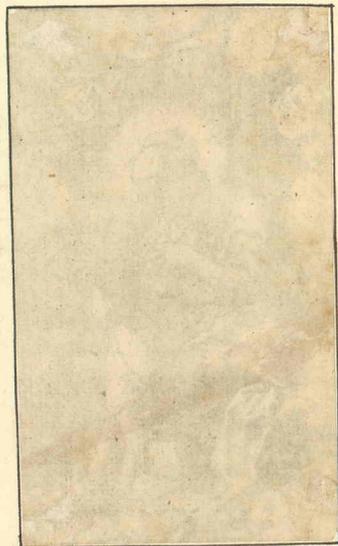
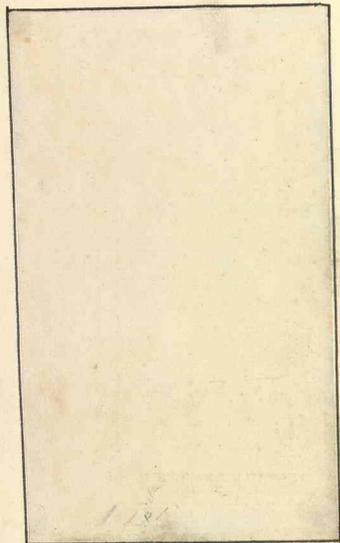
C. Alberti





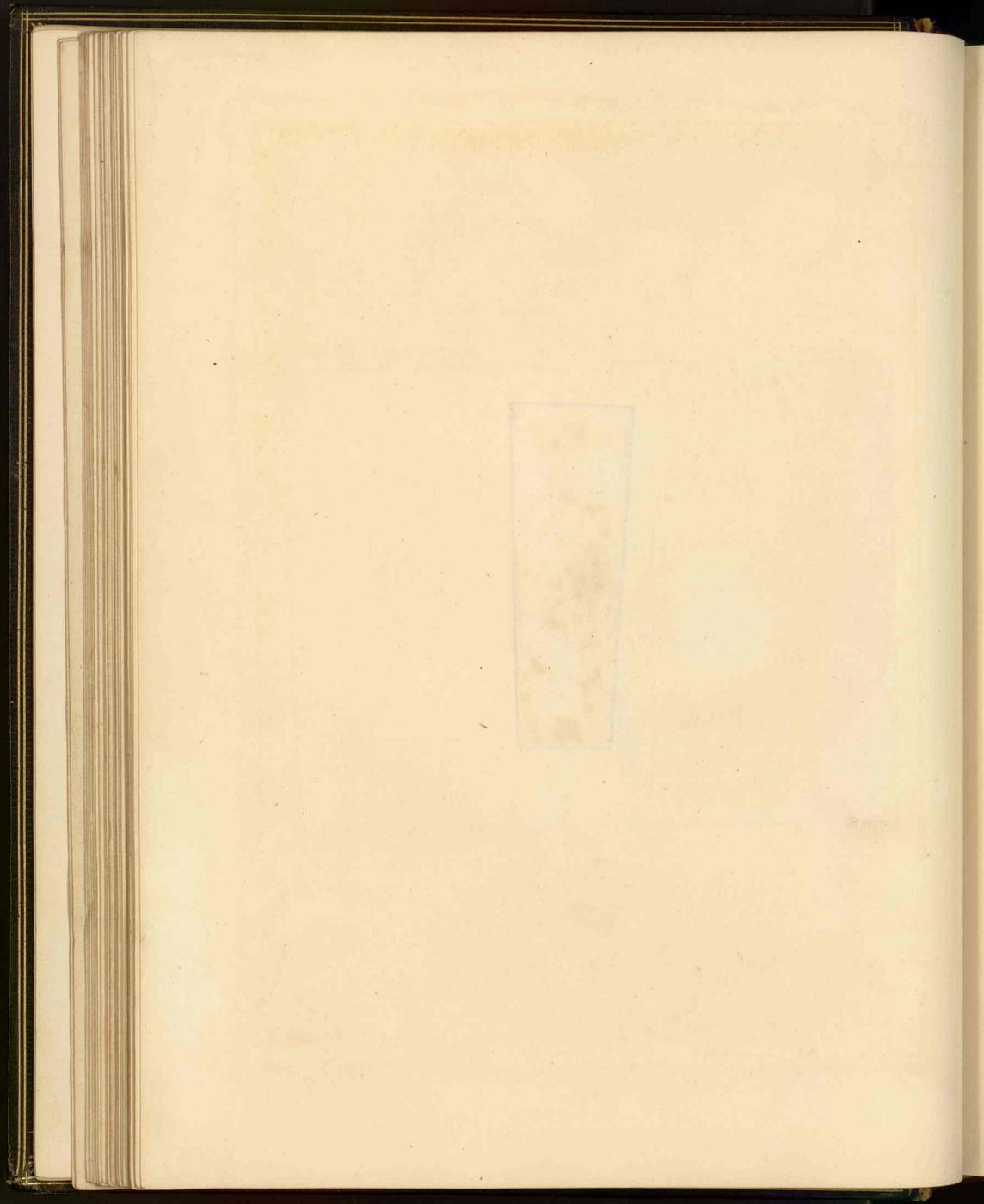
Aldegraaf.

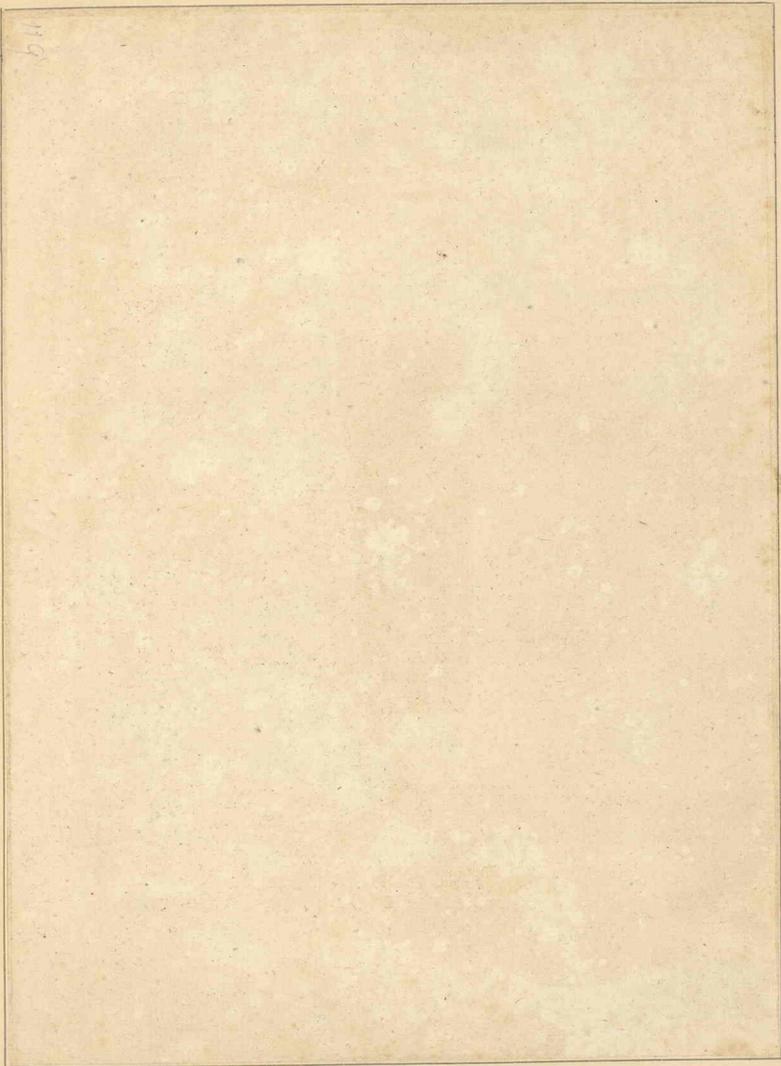
These are by Pentin, & print as usual.





Aldegraf





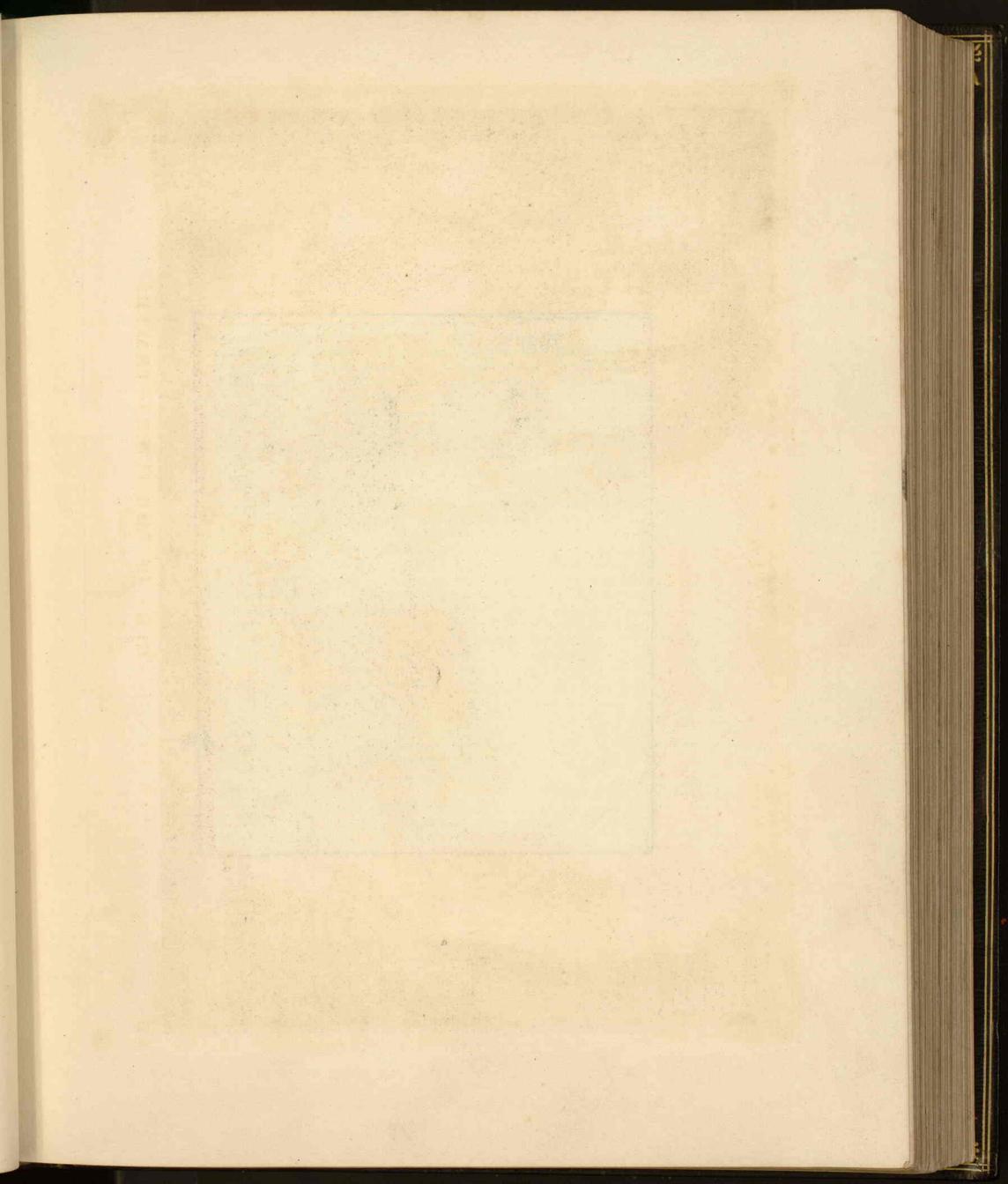


Gravé par Dupontville

182 pp.

I.^{RE} VUE DES ROCIERS DE MOUSTIERS - TRAVERS.
Comté de Vaucluse.
A.P.D.R.

Gravé par Dupontville

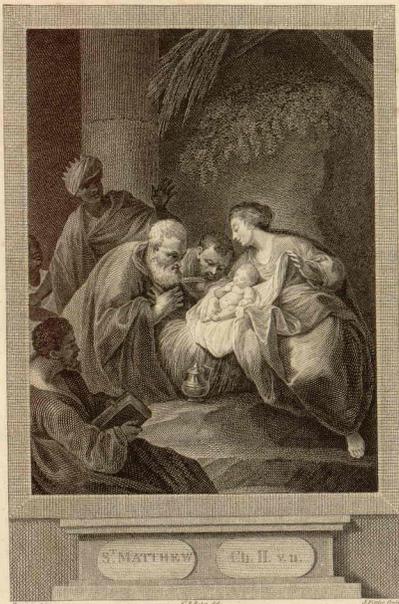




ANTONIO DA CORREGGIO
PITTORE.

Allegri





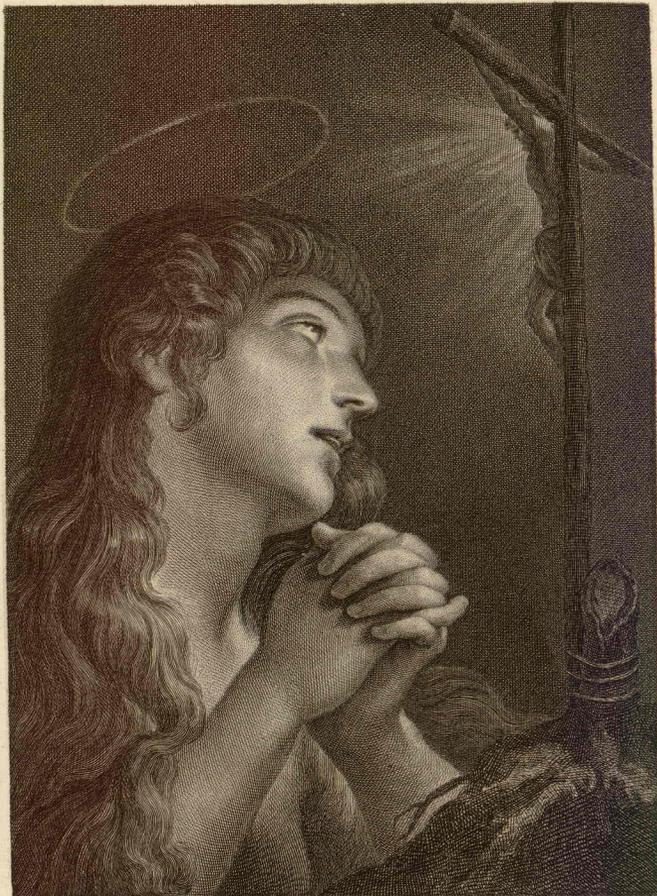
S. MATTHEW

Ch. II. v. 11.

*Done from the Original Picture in the Possession of
J. Parling Esq. &c.*

Printed in the Strand, London, by J. Parling & Co. 1785.





Peint par A. Caracci.

Dessiné et gravé par Guérin.

LA

MADIELEINE.

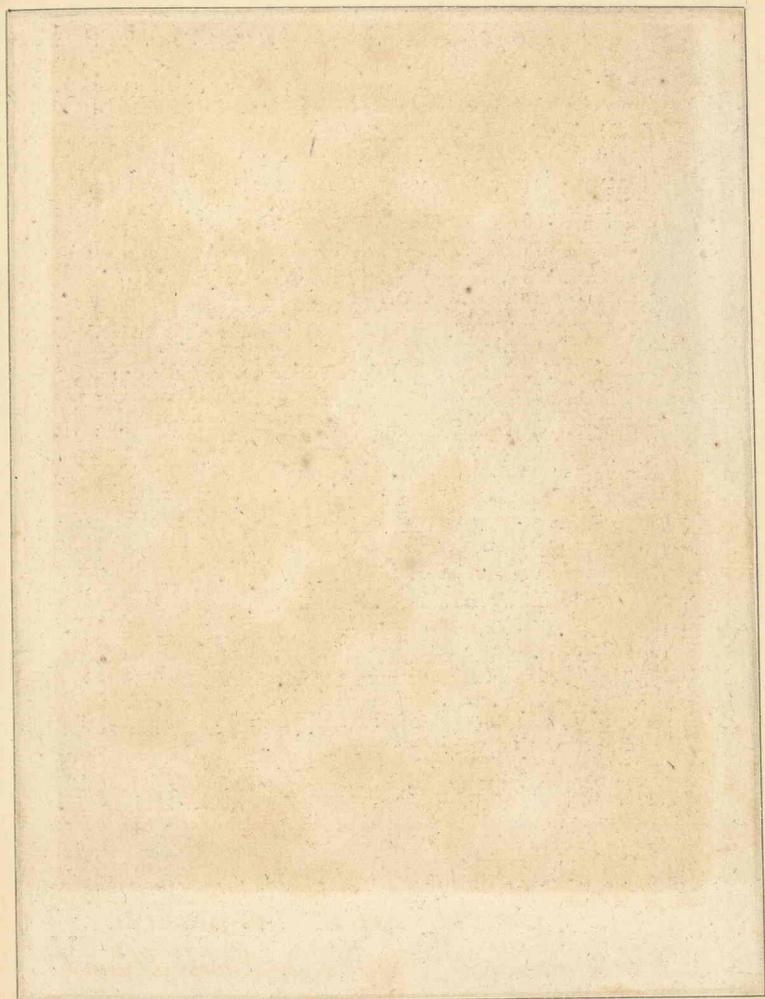
De la Galerie



Du Palais Royal.

A. P.

D. R.





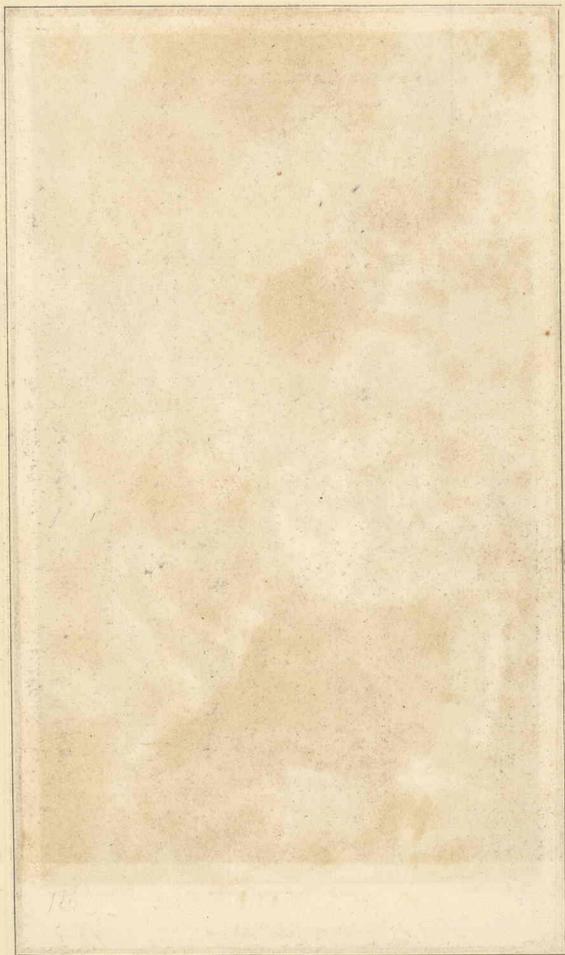
Ant. Corregio pinx.

Dequevauveller, fils Sculp.

LE DUC VALENTIN.

De la Galerie du Palais d'Orleans.

17



16

N. 57.

CORREGE.

Ess. pub.

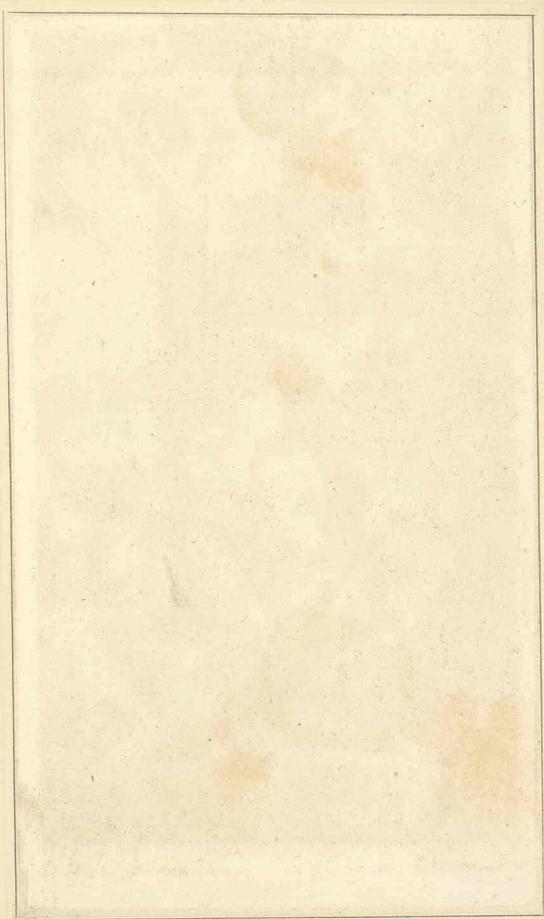


Dess. par L. Ponce.

Gravé à l'eau forte par Roussois.

Collé par P. Vallery.

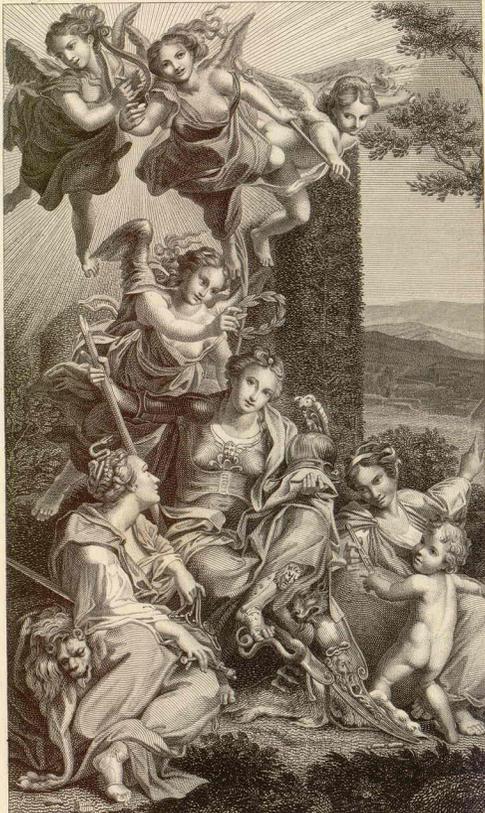
L'HOMME SENSUEL.



Pl. 56.

CORREGÉ.

En 1762.

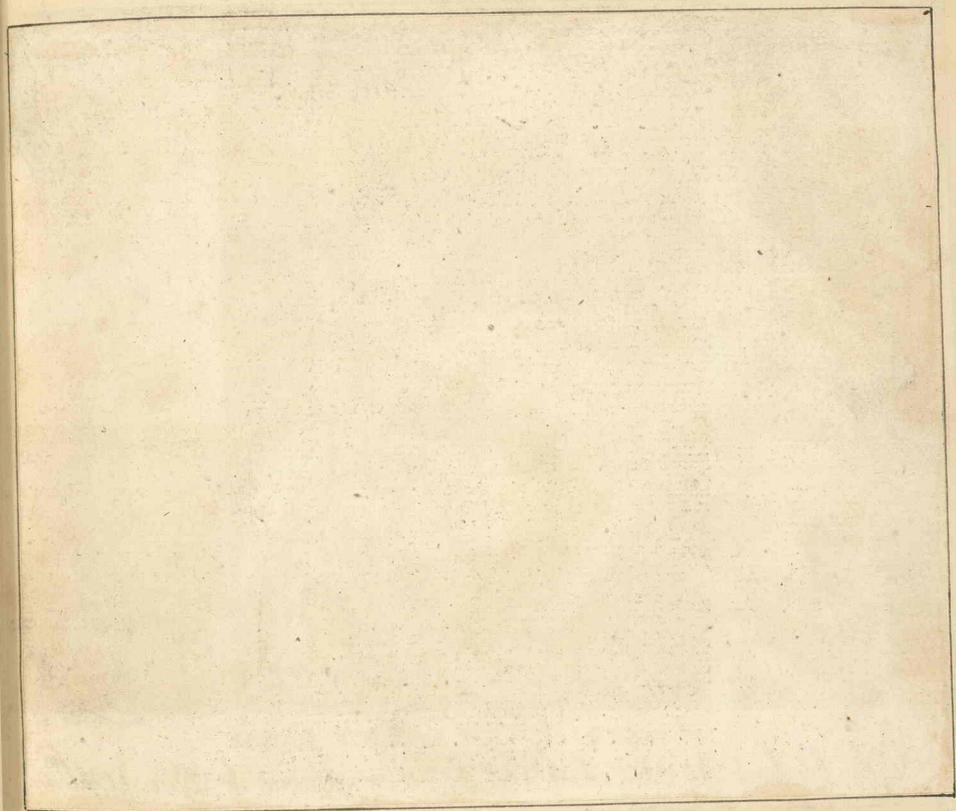


Dessiné par Duchesne.

Gravé à l'eau-forte par Chastagner.

Coloré par V. Allouy.

LA VERTU VICTOIREUSE DES VICES.





Peint par A. Carrey.

Dessein par J. Bouché.

Gravé par B. Tron.

JUPITER

ET DANAË.

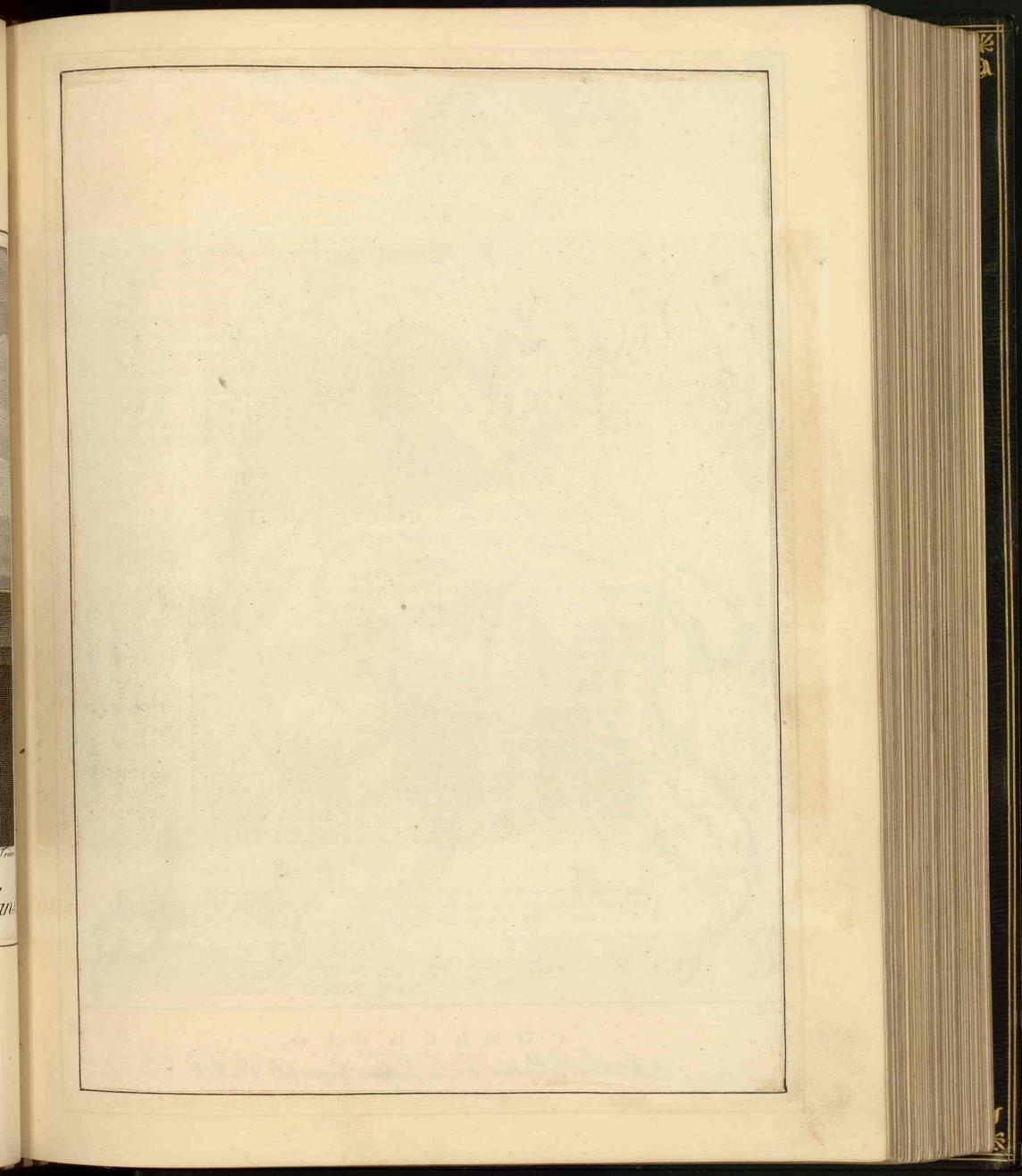
De la Galerie de S. A. S.



Monseigneur Le Duc d'Orléans

A. P.

D. R.





CORREGGIO.

In the Collection of Sir Joshua Reynolds R.A.P.

JOHN VAN ALEN, or OOLEN.

Fowls, Landscape, and Still Life.

DIED 1698, AGED 47.

This artist was born at Amsterdam, in 1651, and spent the greatest part of his life in that city. He had no ready talent for invention; but he had a most uncommon power of the pencil, and an extraordinary imitative talent.

In the touch, and the peculiar tints of colour, he could mimic the work of any master, in any style; but, observing that the works of Melchior Hondekoeter were in the highest request, he applied himself particularly to imitate and copy his works. This he performed with a surprizing exactness, and to such a degree, that the most sagacious among the connoisseurs were puzzled to determine, whether a picture painted by Van Alen was not really of the hand of Hondekoeter. By that practice he gained much money, and more reputation; and it is by this means that so many pictures called Hondekoeter's are so frequently met with in private collections, and public sales; which, though they are often reputed originals, perhaps are no other than imitations by this master, if not by some inferior pencil.

ANTONIO ALLEGRI*, called IL CORREGGIO.

History, Portrait.

DIED 1534, AGED 40.

Antonio Allegri, celebrated by the name of Correggio, the great master of harmony, according to the most authentic conjecture, for nearly all, relative to his life, is conjecture, was born in 1494 at Correggio or near it. Of his parentage nothing is known; we only know, that he was married twice, and had children by each wife; a son, Pomponio, by the first at Correggio; and by the second, three daughters at Parma.

There are doubts likewise, about the precise time of his death: it is however, nearly certain, that he died the 5th of March, 1534, at the age of 40. Some report him to have been of low extraction, and extremely poor; others make him noble and rich: for either assertion there are no authentic documents. Considering the district in which he lived; the little money in circulation there; the public works in which he was employed; the prices he was paid for them, compared with the metropolitan prices of Raphael himself; the solidity, fineness, excellence of the pannels, canvasses, and colours which he used, it is probable that his circumstances kept pace with his fame, that he was nearer to opulence than want.

The variety of the powers which may be traced, or are displayed in the works of Correggio, have occasioned as many conjectures concerning his education. Not content with making him learn the rudiments of his art of Bianchi and Munari, they prolong the life of Mantegna, to form his taste and tune his colour; they instruct him in geometry, architecture, sculpture, and at last send him to Rome, to inspect the antique, and the works of Michael Angelo, and Raphael.

* This name, Correggio turned sometimes into Lieto. On the back of a small picture, representing the Spasmodic of St. Catharine, formerly at Dresden, there is the following inscription in ancient characters: Laus Deo. Per Donna Metilde d'Eric. Antonio Lieto da Correggio fece il presente quadro per sua divozione. Anno 1517.

That

That Correggio modelled himself, and made use of the models of Antonio Begarelli, the best sculptor of Lombardy, is partly certain, partly probable. That study alone, pursued by such a genius, will nearly account for all the wonders of fore-shortening, and Chiaro-Scuro, which astonish us in the frescos of his cupolas at Parma.

In the cupola, the lunette, and the gallery of the church of St. Giovanni, Correggio represented the Ascension of Christ, and the Coronation of the Virgin, attended by the Apostles, Evangelists, and Doctors of the Church. To enlarge the choir, the monks demolished the gallery, and replaced the original fresco by a copy of Cæsar Aretusi, from a copy of Annibale Carracci. The principal group, however, was cut from the wall, and is preserved in the library of the Duke of Parma; as some Angels heads, likewise saved from destruction in the palace of the Marchese Rondauini, at Rome.

The octangular cupola of the cathedral of Parma, in which Correggio represented the Assumption of the Virgin, is of all cupolas, painted before or after, the most sublime; though, begrimed with smoke and nearly obliterated, it scarcely shews more than the ruins of its former grandeur.

Of Correggio's best oil-pictures, Italy has been deprived by purchase or by spoil. Dresden possesses the celebrated Night or rather Dawn, the Magdalen reading, and a few more of less excellence, or less authentic character. The two allegoric pictures, called Leda and Danae, once in the possession of Queen Christina, migrated to France, and with the picture of Io, were mangled or destroyed by bigotry. A duplicate of the Io, and a rape of Ganymede are at Vienna. Spain possesses Christ praying in the Garden, and Mercury teaching Cupid to read in the presence of Venus. To the Spofalizio of St. Catherine, which France possessed before, the spoils of the revolution have added the St. Jerome with the Magdalen, the Madonna della Scudella, the Descent from the Cross, and the Martyrdom of St. Plácido, from Parma.

Correggio was one of the four great luminaries of the art at its supreme establishment in the sixteenth century. He established harmony on light and shade. The bland central light of a globe, imperceptibly gliding through lucid demi-tints into rich reflected shades, is the element of his style, and equally pervades his works, from the vastness of his cupolas to the smallest of his oil-pictures. This inspires his figures with grace; to this their grace is subordinate: the most appropriate, the most elegant attitudes were adopted, rejected, perhaps sacrificed to the most awkward ones, in compliance with this imperious principle. The soft transitions from the convex to the concave line, which connect power with lightness, form the style of his design. He is the master of that fore-shortening, which the Italians distinguish by the name of 'di sotto in su,' and the father of Machinists. Pastose like Giorgione's, and often true like Titian's, his colour has a saavity, and a breadth superior to either.

F.

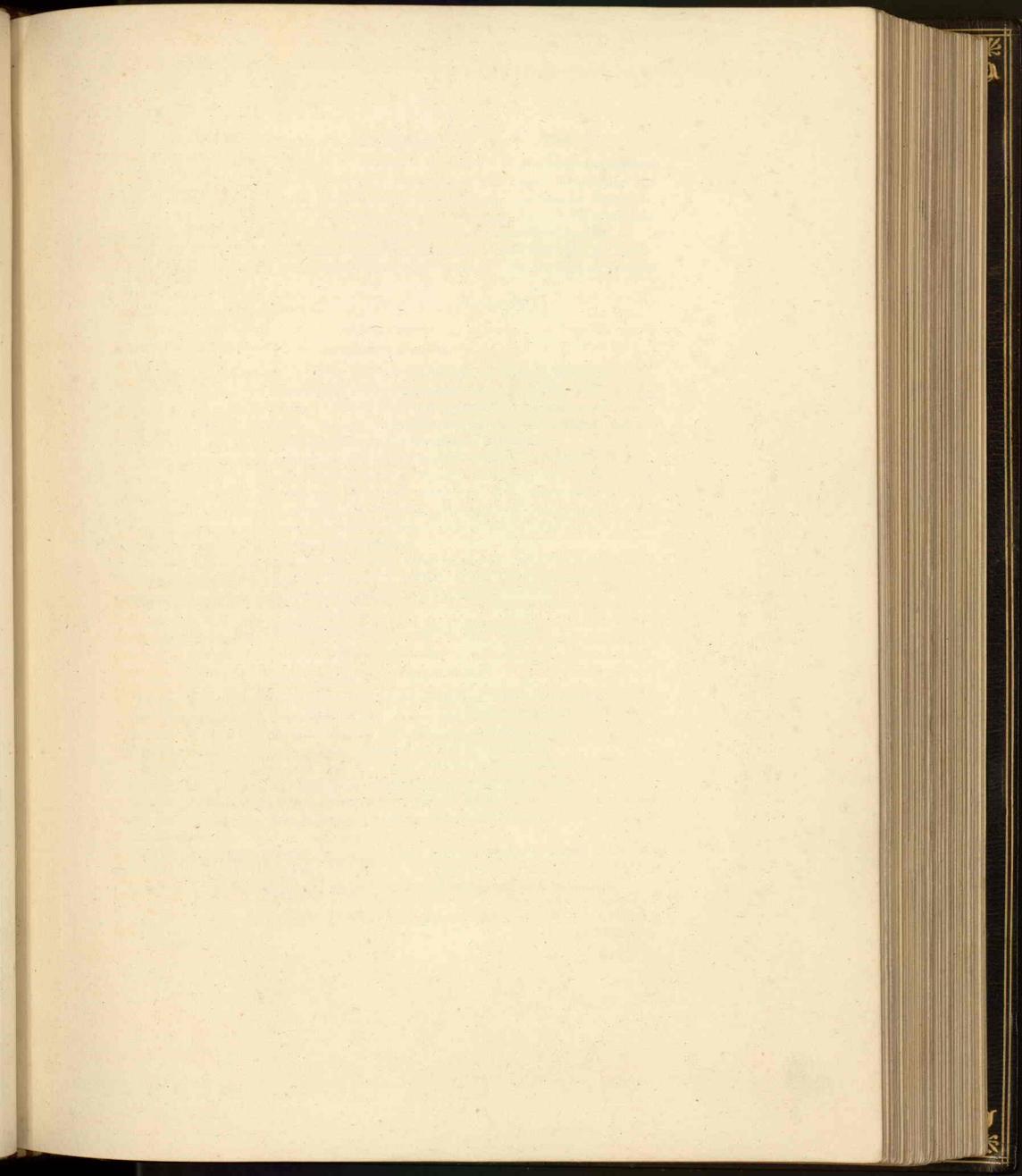
BALDASSARE ALLOISI, called GALANINO.

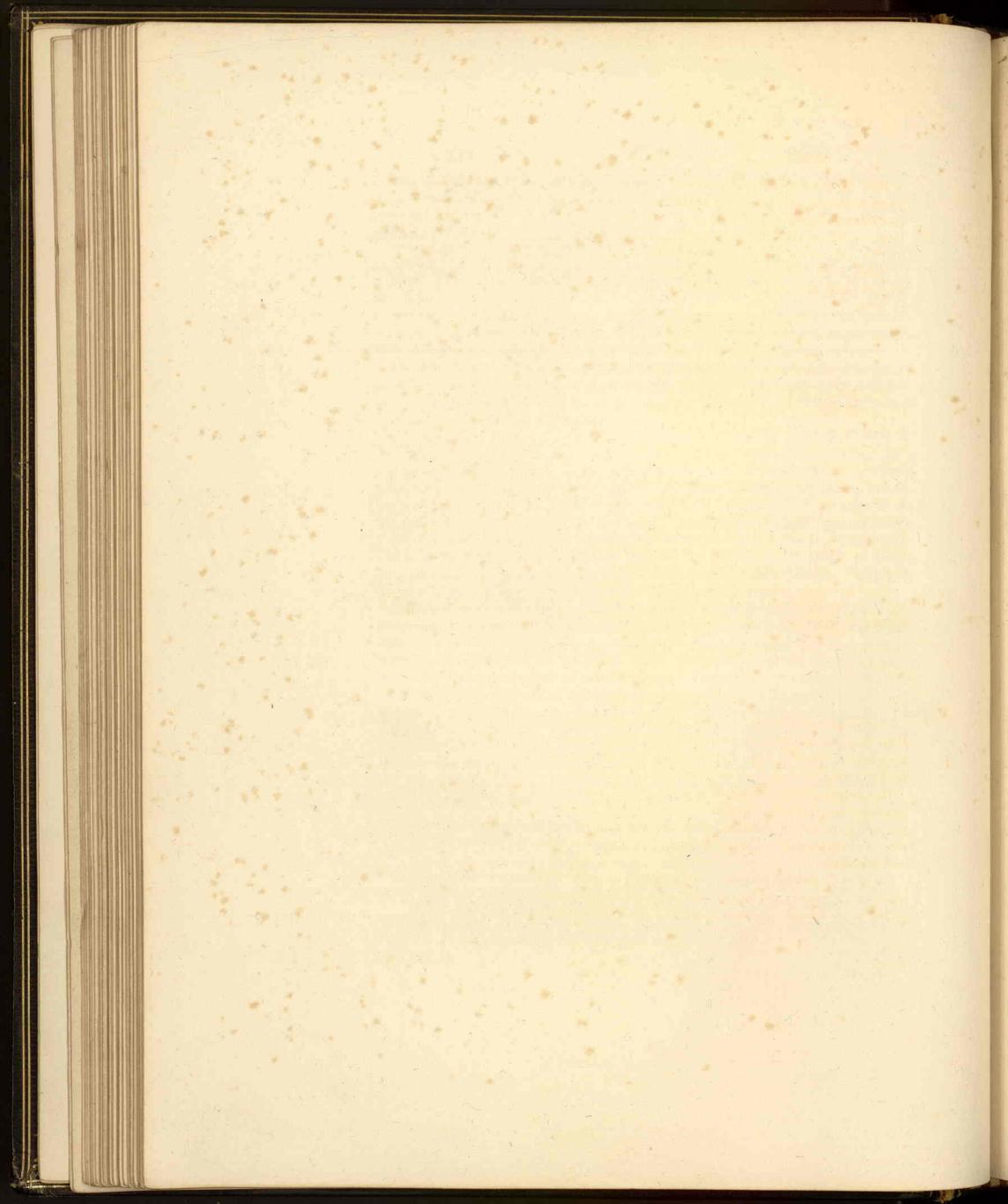
History and Portrait.

DIED 1638, AGED 60.

This artist received his education in the celebrated school of the Caracci, and in all his compositions retained the style of his master: he had naturally a melancholy turn of mind, and was of a retired and solitary disposition; which made him avoid the conversation of his friends, and devote himself to the study of his art.

But





But, by this conduct, he rendered himself so necessitous, that he was compelled to paint portraits, to procure a subsistence. However, in this branch of painting his success was astonishing, and he grew into the highest esteem, not only for the resemblance visible at the first sight, and the beauty of his colouring, but also for a new and unusual boldness of manner, by which his portraits seemed absolutely to breathe.

None of his contemporaries could enter into competition with him; and the Italian writers place him in the same rank of merit with Vandyck. He was born at Bologna in 1578.

ALESSANDRO ALLORI, called BRONZINO.

History, Portrait.

DIED 1607, AGED 72.

He was born at Florence, in 1535, and was the disciple of Agnolo Bronzino, a distinguished painter, who educated him with all the tenderness of a parent; Allori having been deprived of his own father, when he was but five years old. He was very studious, and applied himself diligently, not only to imitate the manner of his master, but the different manners of those masters who were in the greatest reputation.

When he commenced painter, his first work was a Crucifixion, intended for an altar-piece; in which he introduced abundance of figures, extremely well grouped and disposed, beautifully coloured and with good expression. But, being much solicited by several of the Nobility to paint their portraits, he received deserved applause for every performance in that way, and by that success was induced to appropriate a great deal of his time to that branch of his profession.

Michael Angelo Buonaroti was the master whose works he studied with the greatest attention and pleasure; and he designed a picture of the Last Judgment, after the manner of that great genius, which is still preserved at Rome.

CHRISTOFANO ALLORI, called BRONZINO.

History, Portrait.

DIED 1621, AGED 44.

He was born at Florence in 1577, the son and disciple of Alessandro Allori; and, for some time, he followed the manner of that master; but afterwards studying design from the works of Santi di Titi, and colouring from the lively and elegant tints of Cigoli, he formed to himself a manner entirely different from that of Alessandro.

He executed several large designs for altars; yet, he had a particular excellence in painting small pictures, in which he introduced a number of minute figures, so exquisite for correctness of drawing, so round and relieved by the colouring, and touched with so much delicacy, that it seemed surprising how either the hand or the eye could execute them.

He likewise painted portraits, as large as life, with abundance of nature and truth, which were exceedingly valued, not only for the happiness of the expression, but for giving every subject that attitude which seemed most proper and most becoming.

ALLBRECHT

*ALBRECHT ALTORFER.

DIED IN

This painter is called a Swifs by Sandrart, and as fuch has been claimed by Fuefsli after him; both probably were mifled by his name, the two firft fyllables of which are that of the head village of the canton Uri. Better documents fince have made him a native and a fenator of Ratifbon in Germany.

He lefs deferves our notice as a painter, than a defigner and engraver. His works in wood and metal are as numerous as, in general, remarkable for diminutive fize, though neither his conceptions nor forms were puny. The cuts of the Paffion, the Jael and Siferah, Pyramus and Thisbe, Judah and Thamar, if we allow for the ignorance of cofume in the three laft, fhew a fenfibility of mind, and a boldnefs of defign, which, perhaps, none of his German contemporaries can boaft. He is one of thofe whom the French call Little Mafters. His dates from 1500 to 1531. F.

CHRISTOPHER AMBERGER.

Portrait, Hiftory.

DIED 1550, AGED

This painter was born and lived at Nuremberg, where the moft capital of his paintings are preferved, and held in high efimation. If he was not a difciple of Hans Holbein, he refembles him in his ftyle.

He acquired great reputation by a compofition of the hiftory of Jofeph, which he defcribed in twelve pictures; and likewife by the portrait of the Emperor Charles V. which that monarch (according to the testimony of Sandrart) accounted equal to any of the portraits of him painted by Titian: and to exprefs his fingular approbation of that performance, he not only paid the artift three times as much as he expected, with a liberality truly royal, but he honoured him alfo with a rich chain of gold, and a medal.

OCTAVIO AMIGONI.

Hiftory, Portrait.

DIED 1661, AGED 56.

He was born at Brefcia, in 1605, and was a difciple of Antonio Gandino. In feveral parts of Italy he was much applauded, for fome noble compofitions; in which his expreffion, and his tafte of defign, were very remarkable, and very elegant; moft of thofe compofitions being executed with a free, firm, and mafterly touch, and with figures as large as life.

JACOPO AMICONI.

Hiftory, Grotesque.

DIED AGED

Though the compofitions of this mafter are well known in thefe kingdoms, many of his pictures being admitted into the collections of the firft nobility; yet, few particulars relative

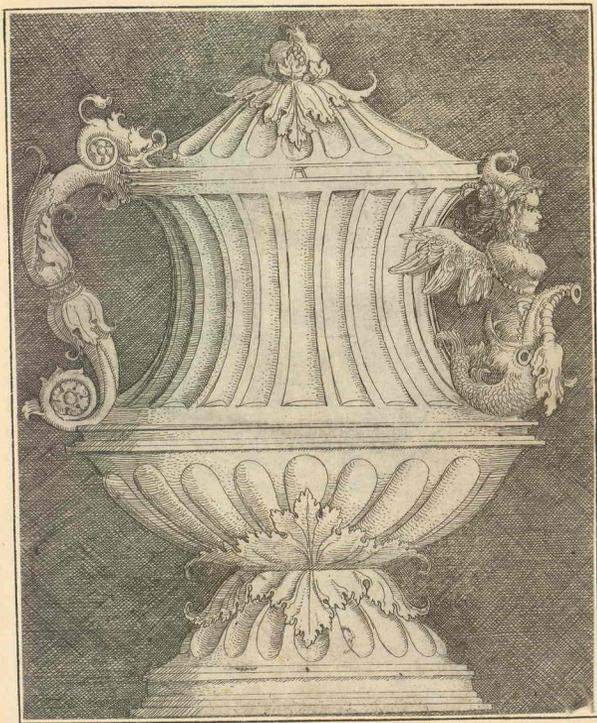


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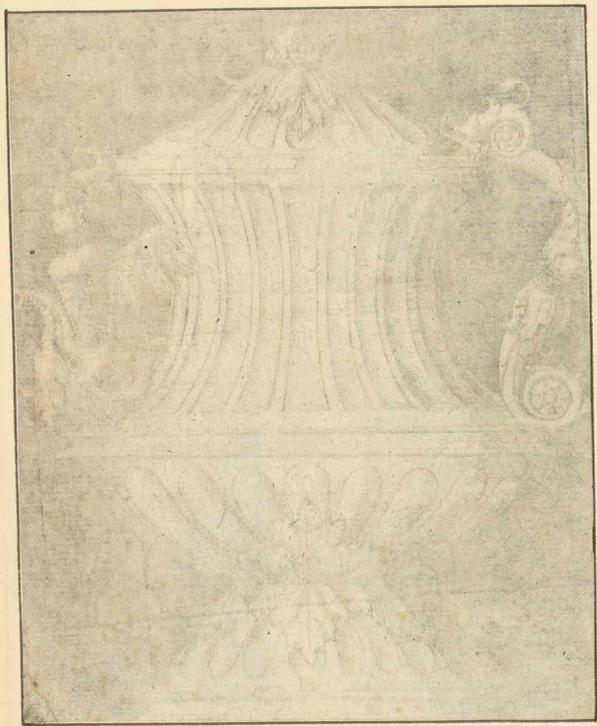


Aldorffer





H. d'offen

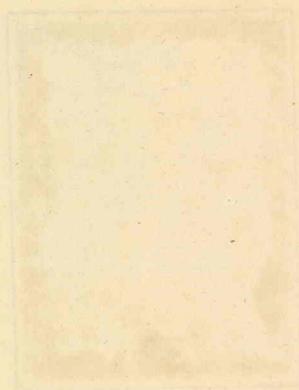
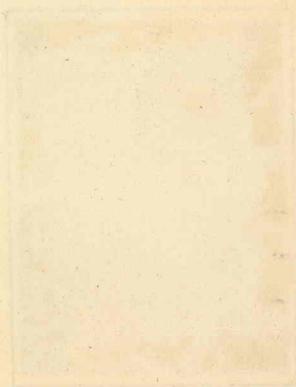
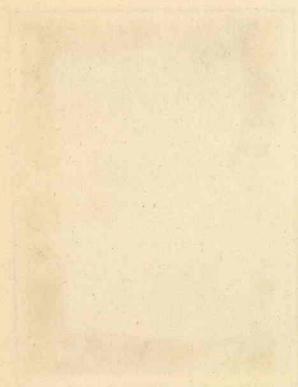


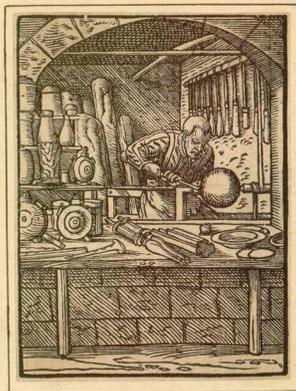


CARLO BROSCHI,

DETTO FARINELLI.

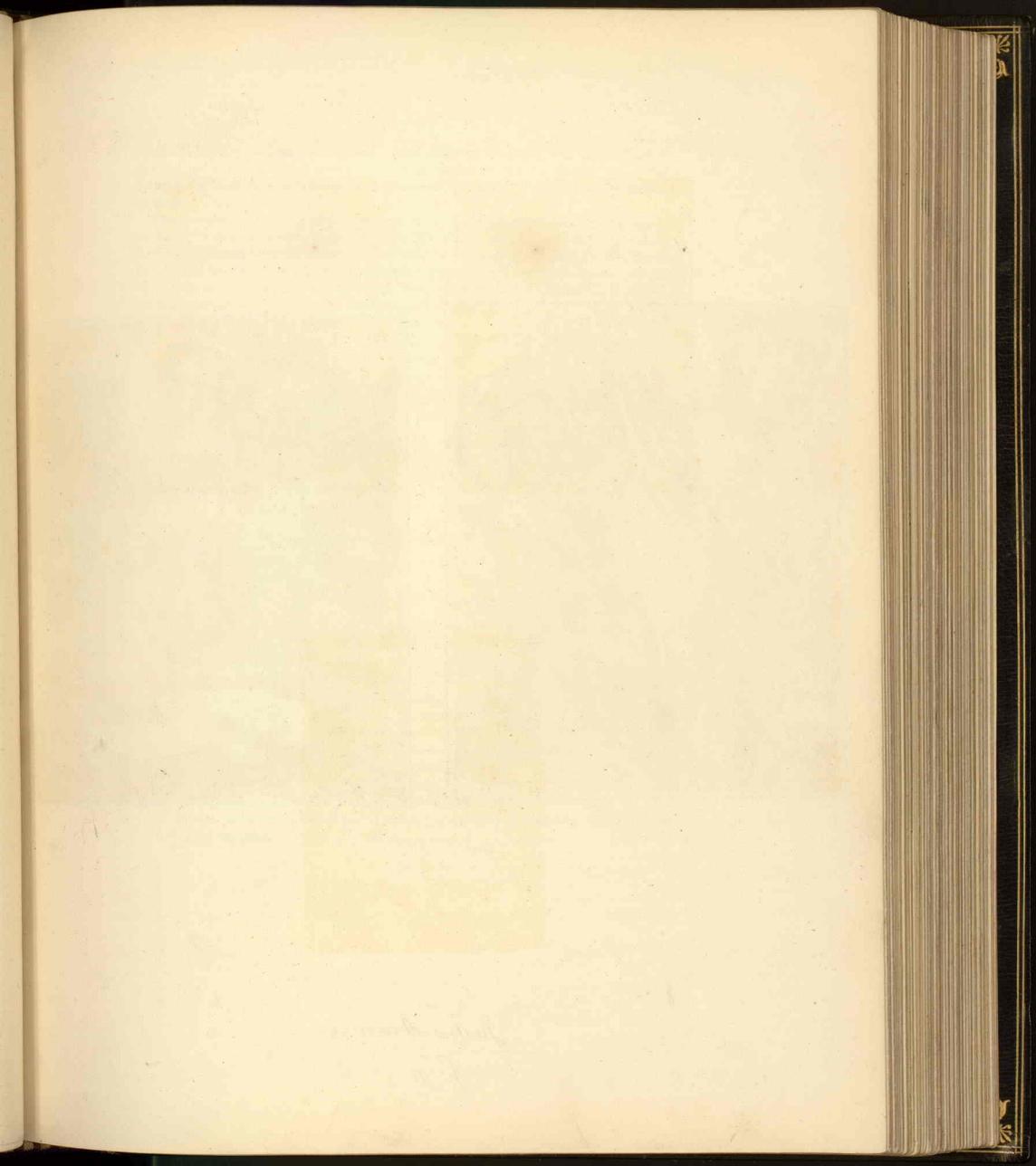
Hawthorn v. 319





Justus Ammon

p. 11





Job Amman

relative to his life have been ascertained. It is supposed by many, that he was born at Venice, or in the territory belonging to that republic; that he studied the art of painting for some years at Venice; and afterwards completed himself in his profession at Rome.

The liveliness of his imagination, the readiness of his invention, and the freedom of his hand, soon recommended him to the public esteem; and he readily found encouragement and employment in most of the Courts of Europe. He possessed a very fertile invention; his taste of design was considerably elegant; and the air and turn of some of his figures, in his best compositions, were allowed to have somewhat engaging, natural, and even graceful. He confessedly had many of the accomplishments of a good painter; but although his merit must in many respects be allowed, and his drawing, in particular, is generally correct, yet his colouring is abundantly too cold, too pale, and (as it is termed by the artists) too mealy.

*JUSTUS (JOBST) AMMAN.

DIED 1591, AGED 52.

This artist was born at Zurich in June, 1539. His youth and studies are involved in obscurity; and the first notice we obtain of him is in 1560, when he migrated to Nuremberg, and in designs on wood, paper, and copper, began that career of incessant and persevering exertion which overran all Germany. History, Allegory, Emblem, Science, Trades, Arts, Professions, Rural Sports, Heraldry, Portrait, Fashions, were served in their turns, and often served so well, that the inventions of J. Amman may still be consulted by the artist to advantage. He painted with great brilliancy on glass. His drawings hatched with the pen, or washed, have Italian characteristics of style and execution.

F.

FRA GIOVANNI ANGELICO DA FIESOLE.

History.

DIED 1445, AGED 68.

He was born at Fiesole, in 1387, and was placed as a disciple with Giotto; though he afterwards became a Dominican Friar, and in that station was as much (if not more) respected for his piety, as for his painting, as it procured him the appellation of Angelico, 'the angelic painter.' Nicholas V. employed him in his chapel, to paint historical subjects in large, and prevailed on him soon after to decorate several books with paintings in miniature, which were well designed and neatly handled.

Indeed, even in his best pictures there were faults, and some of them very gross; which lessen the praise that otherwise they might have deserved: yet he had skill to direct younger artists, and his obliging temper procured him many disciples.

He always painted religious subjects, and was so remarkably humble, that he refused to accept of the archbishoprick of Florence.

MICHAEL ANGELO AMERIGI, DA CARAVAGGIO.

History, Portrait, Fruit, and Flowers.

DIED 1609, AGED 40.

Michelangiolo Amerigi, or Morighi, was born at Caravagio, a village of the Milanese, in 1569. He made his onset in the art at Milan, studied Giorgione at Venice, and finished his course under Giuseppe Cesari, at Rome, in whose works as he found more to reject than to follow, he established a style of his own, in which energy and truth were to recover the rights supplanted by variety and manner. Of this style, the model, or what the Italians call 'il vero,' dictated the forms, from which to deviate, or which to improve, was equally high treason against the art, or matter of derision in the eye of Caravagio. But to forms thus indiscriminately picked from the dregs of the street, he contrived to give energy and interest, by ideal light and shade. So novel a combination, substantiated by powers so decisive, could not fail to draw after it a number of followers: Domenichino and Guido were for some time enchanted by it; it enthralled Guercino; and Manfredi, Valentin, and Gherardo dalle Notti, had little more than inferiority to distinguish them from their master.

The great excellence of Caravagio consisted in truth of colour: he penetrated the substance of the thing before him, whether still life, fruit, flowers, or flesh. His tints are few, but true, with little help from cinnabar or azure. Hence Annibale Carracci declared, that he did not paint, but grind flesh. (*Che costui macinava carne.*)

To no painter nature ever set limits with a more decided hand. Darkness gave him light; into his melancholy cell light stole only with a pale reluctant ray, or broke on it as flashes in a stormy night.

Rome possesses few pictures of this great master. There yet remains at the Spada palace, in half figures, a St. Anna with the Virgin by her side, busied in female work. Vulgarity discriminates their features; both are dressed in the vulgar Roman dress. Another picture, an altar-piece of entire figures, is our Lady of Loretto, with two Pilgrims, in the church of St. Augustine. What Shakspeare would have called 'a dying ray,' imbrowns rather than illuminates the silent scenery, and consecrates the whole. In the palace of the Borghesi there was the Supper at Emaus; a S. Sebastian in the Campidoglio; and in the Pamphili collection Agar with Imael dying, and a Fruit-girl. But the master-piece of all his works, the Intombing of Christ, formerly in the Chiesa Nuova, before which the rival altar-pieces of Baroccio, Guido, and Rubens, with all their bloom, their suavity, and colour, remained unobserved; this work, the knot of Caravagio's powers, is now transported to the Louvre.

F.

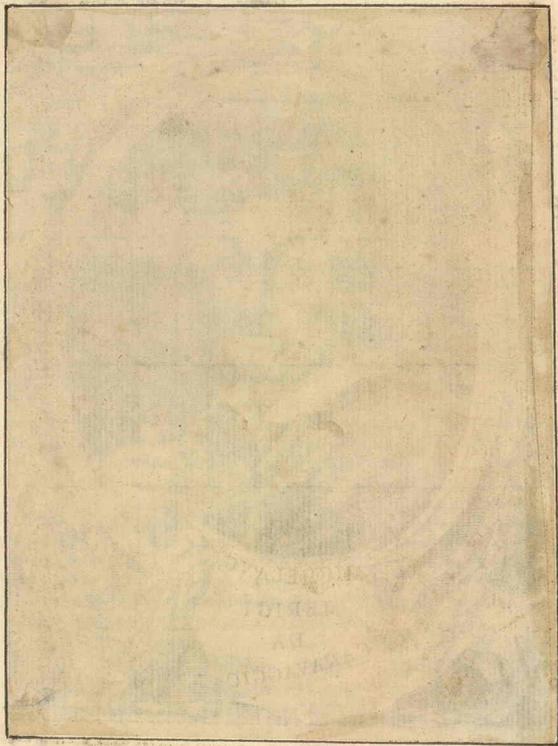
MICHAEL ANGELO, called DI CAMPIDOGGIO.

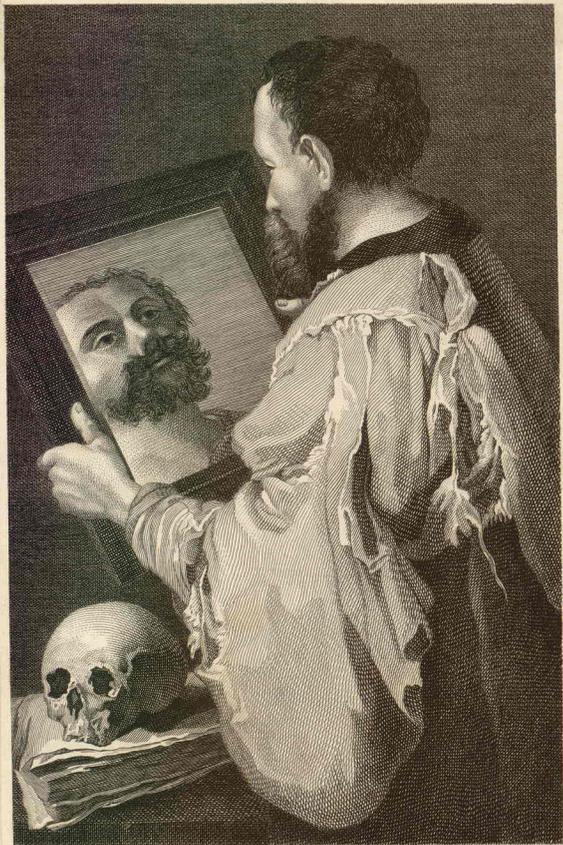
Fruit, Flowers.

DIED 1670, AGED 60.

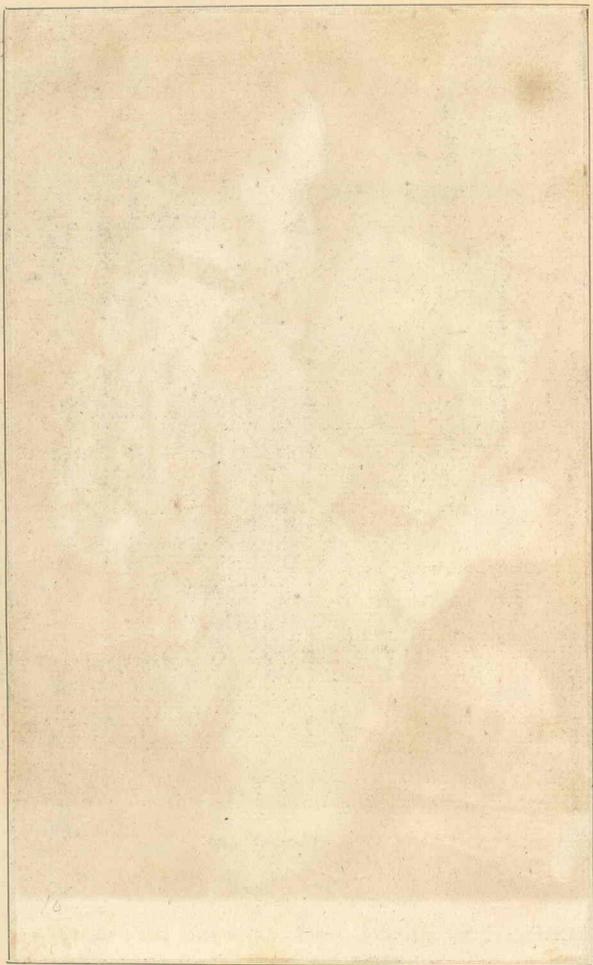
He was born at Rome, in 1610; was particularized by the name of Campidoglio, on account of an office which he held in the Capitol at Rome; and was a disciple of Fioravanti. He had a most happy talent for painting fruit and flowers; and those subjects







PORTRAIT DE MICHEL ANGE AMERIGHI DE CARAVAGGE
PEINT PAR LUI MÊME.





Dessiné par M. de Caracciolo.

LE SACRIFICE

Dessiné par Borel.

Gravé par Ch. Le Prieur, sous le dessin de M. de Caracciolo, et de l'ouvrage de M. de Caracciolo, et de l'ouvrage de M. de Caracciolo, et de l'ouvrage de M. de Caracciolo.

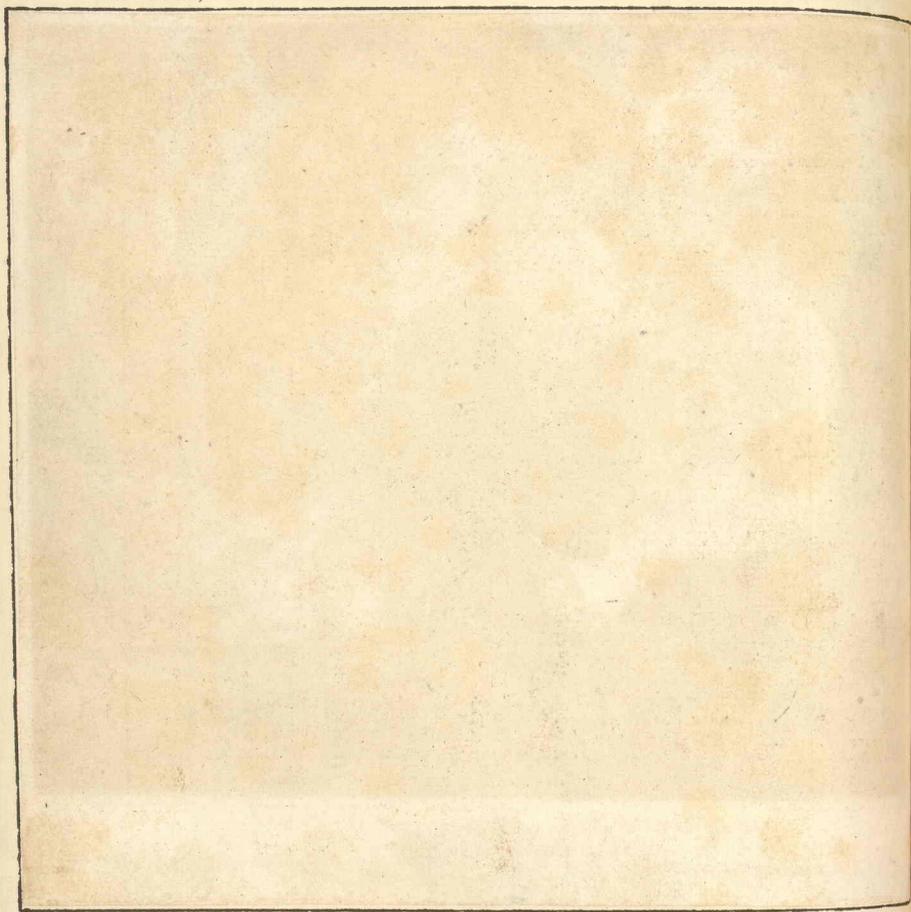
D'ISAAC.

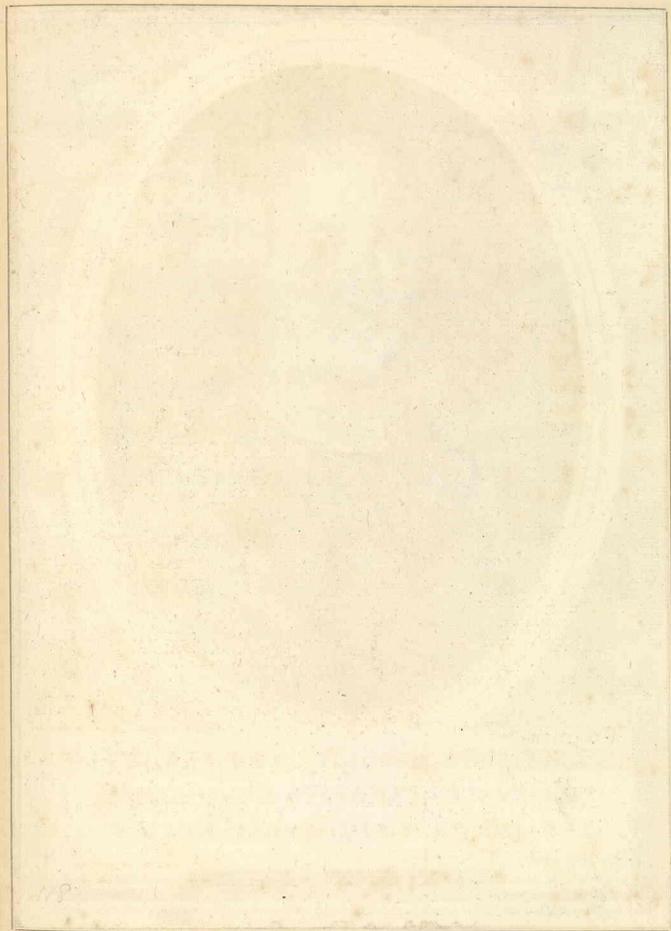
De la Galerie de S. A. S.



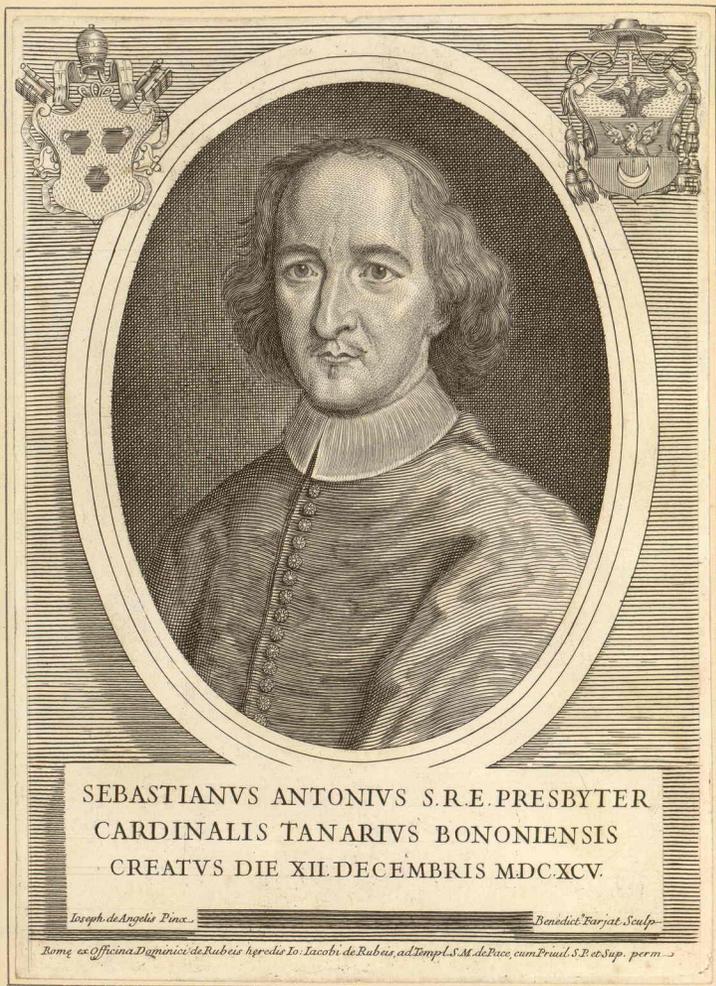
Conseigneur Le Duc d'Orléans.

A. P. D. R.





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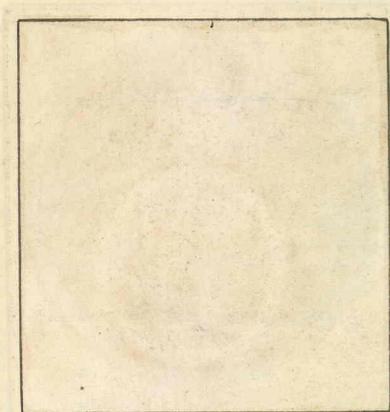


SEBASTIANVS ANTONIVS S. R. E. PRESBYTER
CARDINALIS TANARIVS BONONIENSIS
CREATVS DIE XII. DECEMBRIS MDCXCV.

Joseph. de Angelis Pinx.

Benedict. Forjat. Sculp.

Rome ex officina Dagninici de Rubis h[er]edis Io. Iacobi de Rubis, ad Templ. S. M. de Pace, cum Privil. S. P. et Sup. per m.





ANTONIVS ANTONIVS S.P. PRESBYTER
GREGORIVS BARTOLIVS BOVICENSIS
LEONIVS DE TROVANTIVS BAVARIVS

1613

subjects he designed, and finished, in a style superior to any artist of his time. His objects are well disposed, and judiciously chosen; his pencil is free, and firm; his colouring strong, natural, and extremely agreeable; and by proper masses of light and shadow, his pictures have a charming force and relief.

FILIPPO D'ANGELI, called NAPOLETANO.

Battles, Landscapes.

DIED 1640, AGED 40.

He was born at Rome, in 1600, and obtained the name of Napoletano, by being carried to Naples when he was very young. At his return to Rome, he studied diligently after the antiques; but forsook that noble school of instruction, before he had made a sufficient progress, and adopted in its stead the manner of a Flemish painter called Mozzo (or Stump), because, having lost his right hand, he used the pencil with his left.

He was always most pleased with those subjects which admitted of a great number of figures; and he not only grouped and disposed them with judgment, but he generally gave every figure its proper action and attitude.

His favourite subjects were battles, but he likewise painted landscapes in a very agreeable style; and frequently he painted the views of public buildings, porticoes, and the areas before them crowded with people, at different sports or entertainments; and in those designs he was correct, distributing the figures with propriety and elegance.

SOPHONISBA ANGUSCIOLA, called SOPHONISBA.

Portrait, History.

DIED 1626, AGED 93.

She was born at Cremona, in † 1533, of a very distinguished family. The first instructor of this eminent painteress was Bernardini Campo of Cremona; but the learned colouring and perspective from Bernardo Gatti, called Soiaro.

One of her first performances was the portrait of her father, placed between his two children, with such strong characters of life and nature, with a pencil so free and firm, and so lively a turn of colour, that her work was universally applauded, and she was acknowledged an incomparable painter of portraits. Through every part of Italy she is distinguished by no other name than that of Sophonisba.

But although portraits engrossed the greatest part of her time, yet she designed several historical subjects, with figures of a small size, touched with abundance of spirit, and with attitudes easy, natural, and graceful.

By continual application to her profession she lost her sight; and it is recorded that Vandyck, having had an opportunity of conversing with Sophonisba, used to say, that

† The author of the Museum Florentinum is guilty of a very remarkable anachronism, in regard to Sophonisba; for he fixes her birth in 1559, in which year it is absolutely impossible she could have been born.

This appears incontestably from Vasari, who tells us, that she painted the portrait of the Queen of Spain, by order of Pope Paul IV. in 1561; and to prove this fact, he inserts the letter which she sent along with the picture to the Pope, and also the Pope's answer, both dated in 1561; Sophonisba's from Madrid the 18th of September, and the Pope's from Rome the 19th of October; at which time, according to the Museum Florentinum, she could have been only two years old, if born in 1559.

he received more beneficial knowledge of the true principles of his art from one blind woman, than by studying all the works of the greatest masters of Italy.

At Lord Spencer's, at Wimbledon, there is a portrait of Sophonisba, playing on the harpichord, painted by herself; an old woman appears as her attendant; and on the picture is written, *Iustu Patris*. And at Wilton, in the Pembroke collection, is the marriage of St. Catharine, painted by Sophonisba.

One of her sisters, named

LUCIA ANGUSCIOLA,

Painted portraits, and gained by her performances a reputation not inferior to Sophonisba, as well in regard to the truth and delicacy of her colouring, as the justness of the resemblance. And another of her sisters, named

EUROPA ANGUSCIOLA,

From her infancy manifested an extraordinary turn for painting, and shewed such taste and elegance in her manner of design, as to procure a degree of applause almost equal to Lucia, or Sophonisba.

PETER VAN ANRAAT.

History.

BORN ABOUT THE YEAR 1635.

The native city of this master is not known; but, if the merit of his works be considered, it should seem unaccountable, that so few incidents of his life are found recorded. Houbraken mentions a very capital picture of this artist, of which the subject is the Last Judgment. It contains a multitude of figures, well designed, correct in the outline, and penciled in a bold and free manner.

JOHN ANTIQUUS.

History.

DIED 1750, AGED 48.

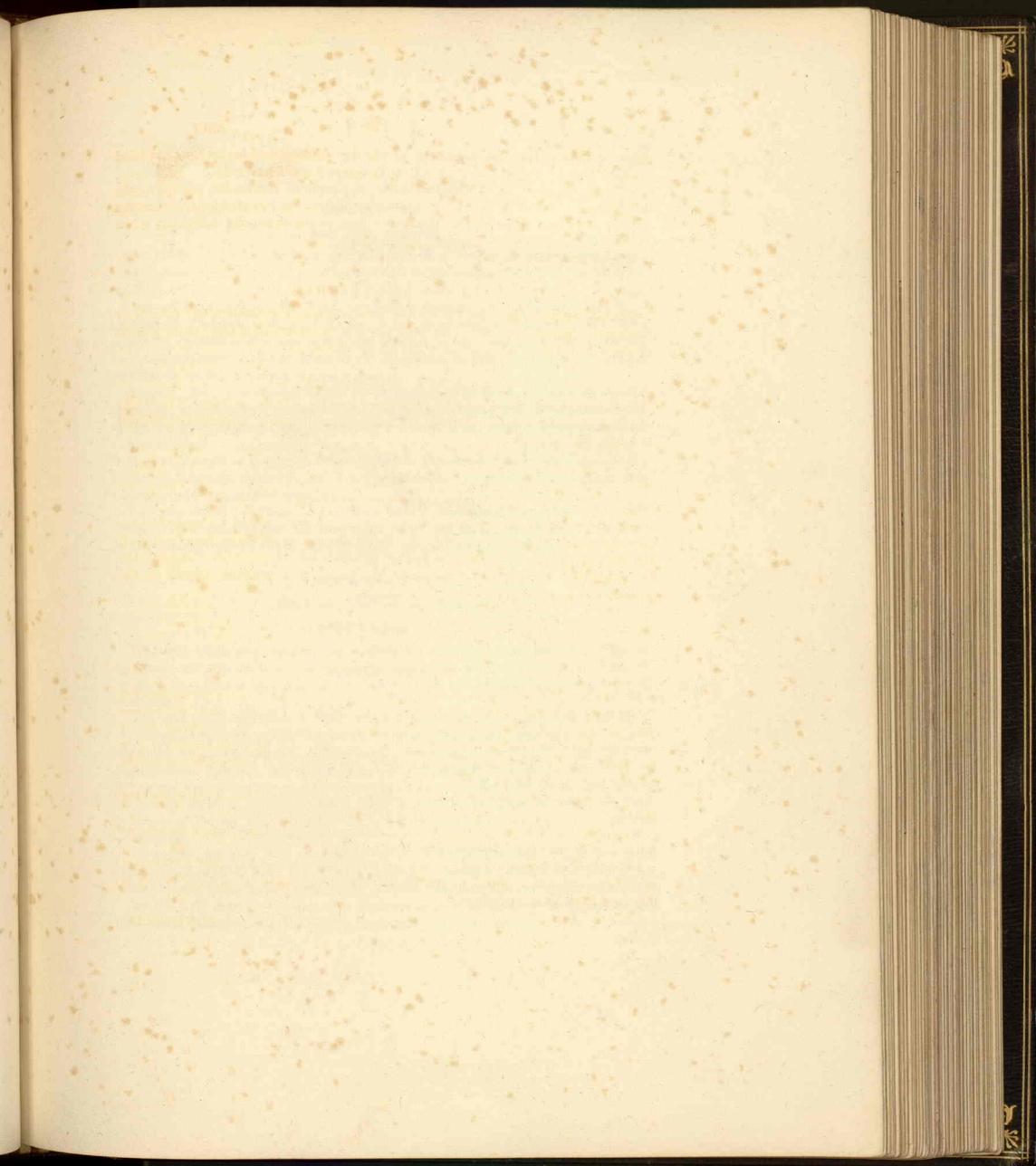
He was born at Groeningen, in 1702; and when he had been for some years instructed in the art of painting on glass, he continued to practise in that way, till he was twenty years of age. But, being desirous to learn the art of painting in oil, he placed himself under the direction of John Wassenburgh, an able artist, with whom he continued only two years, then went through France to Italy, and remained at Florence in the service of the Grand Duke for six years.

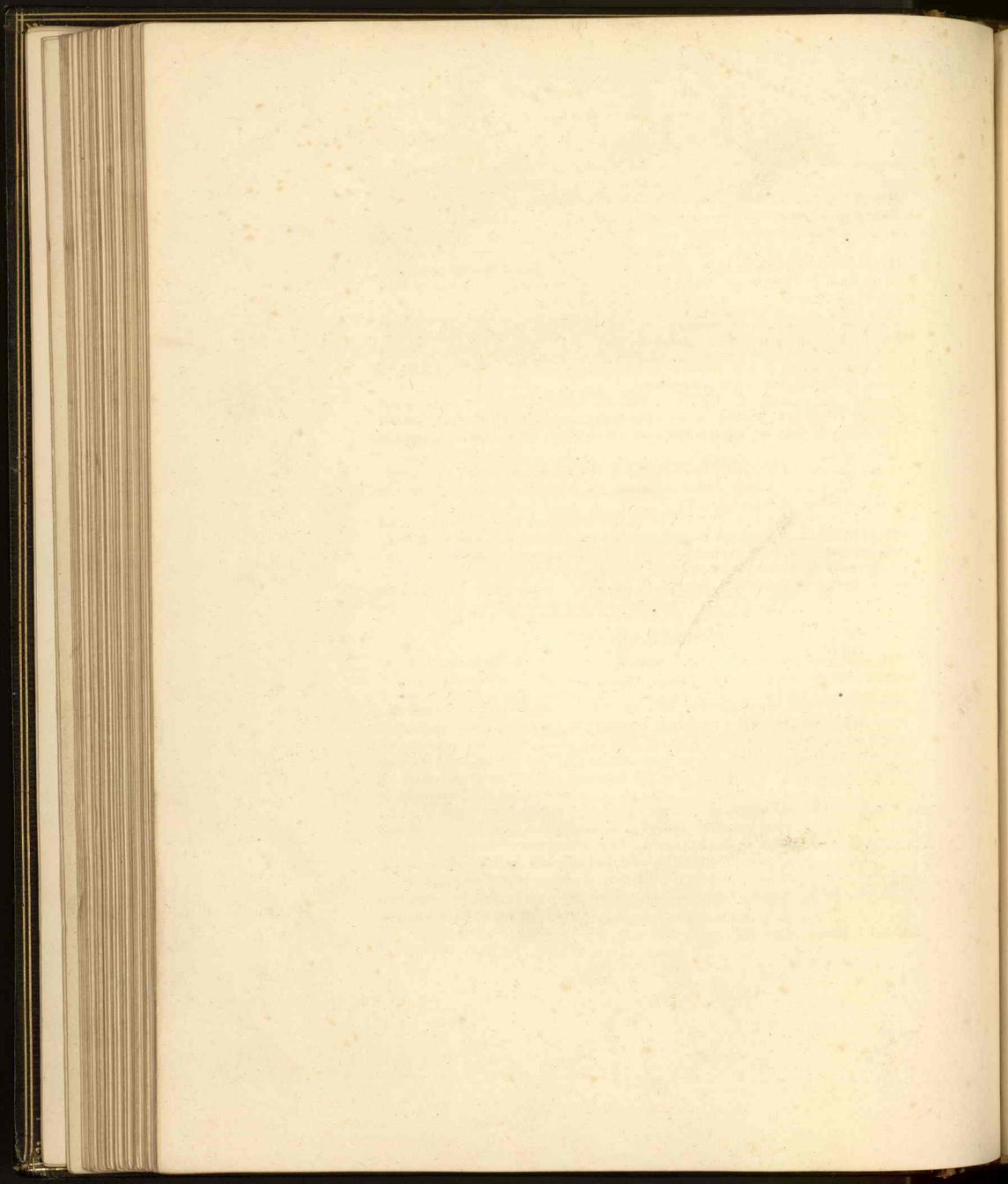
During his residence at that court, he painted a large composition of the Fall of the Giants. The sketch of it is still preserved in the Florentine Academy.

By permission of his patron, he made several journies to Rome, where he became intimate with Trevisani, Bianchi, and Sebastian Conca.

His manner of design is good; he painted with great ease and readiness; he coloured agreeably; and had acquired in the Roman school that elegance of taste, which is discerned in all his compositions.

ANTONELLO





ANTONELLO DA MESSINA.

History, Portrait.

DIED 1475, AGED 49.

He was born at Messina, in 1426, and was the first of the Italian masters who understood the art of painting in oil; having had that secret communicated to him by John van Eyck, of Bruges.

Some of the pictures of Van Eyck, exquisitely finished, having been brought from Flanders, to Alphonso I. King of Naples, were beheld with astonishment; and particularly by Antonello, who was so strongly affected by the wonderful effects produced by the new discovery, that he immediately determined to visit Flanders, and learn, if possible, an art that appeared so extraordinary.

He went; and recommended himself so effectually to Van Eyck, by his assiduity and ingenuity, as well as by a present of some fine Italian designs, that Van Eyck unveiled to him the whole mystery; and Antonello, in a short time, became almost as eminent as his instructor.

From a principle of gratitude, he continued in Flanders as long as Van Eyck lived; but, after his death, Antonello settled at Venice, where he painted several pictures in oil that gained him general approbation.

He communicated the secret to a painter, named Domenico, from whom Andrea del Castagno afterwards obtained the knowledge of it; and from him, the art of painting in oil gradually became known, and generally practised through all Italy.

JACOB APPEL.

Landscape, Portrait, and History.

DIED 1751, AGED 71.

This artist was born at Amsterdam, in 1680, and had for his first instructor Timothy de Graaf; but afterwards he placed himself under the direction of Vander Plaas, by whose care, and his own assiduity in practice, he was reputed a good painter of landscape.

The works of Tempesta were those which afforded him such perpetual satisfaction, that he made them his model; but he also studied after nature, and spent two years in designing the trees, animals, and agreeable scenes near the Hague. His greatest improvement, however, was acquired by the observations he made on the works of Meyerling, having had the good fortune to see that great master paint several landscapes; by which means he learned a much better manner of handling and colouring, and particularly the art of making his objects recede to remote distances in perspective proportion.

He painted portraits with remarkable success, and also historical subjects in a good taste; and seemed to have a particular pleasure to introduce statues into most of his compositions; for he designed them well, and gave them the exact resemblance of marble.

By the best judges he is esteemed a landscape-painter of some merit, but not of the first rank. He composed his subjects with ease; and he designed his trees, and the leaves,

leaves, with truth and variety. His colouring is natural; and, although he is much inferior to Berchem, yet he is superior to many whose works are very much regarded. It is remarked of him, that at the age of eighteen he was considered as a painter of distinction, and to the last period of his life, he painted with the same vivacity as at the first.

BARENT APPELMAN.

Landscape, Portrait.

DIED 1686, AGED 46.

He was born at the Hague, in 1640, and proved very excellent in painting landscapes. The scenes of his pictures were taken from the charming views about Rome, Fiescati, and other parts of Italy, which recommended his works to persons of the best taste; but his figures were indifferent.

For some years he was employed by the Prince of Orange; and in the palace of Soefdyk, there is a large hall ornamented with landscapes of this master's hand, designed in an elegant taste, finely penciled, and well coloured; and also in the same hall are several portraits of his painting, which are exceedingly admired.

Sometimes he assisted John de Baan, a very famous painter, in the portrait style; and whenever a landscape was to be introduced, in any of de Baan's pictures as a back ground, it was always painted by Appelman.

CÆSARE ARETUSI.

History, Portrait.

He flourished in 1590.

He was born at Bologna, where he learned the art of painting, and studied the works of Bagnacavallo; but he made himself truly eminent, by the admirable copies which he painted after the historical compositions of the most celebrated masters. And, although his invention was not very fertile, yet as a portrait-painter he had singular merit, and found sufficient employment in the Courts of the Italian Princes; particularly at the Courts of the Dukes of Parma and Ferrara, where he obtained considerable emoluments and honours.

The portraits which he painted were extremely in the style of Correggio, with whose pencil and touch he became so intimately acquainted, by examining his works with a curious and critical observation, that he copied them with incredible exactness; and many of those copies, painted by Aretusi, have been deemed undoubted originals of Correggio.

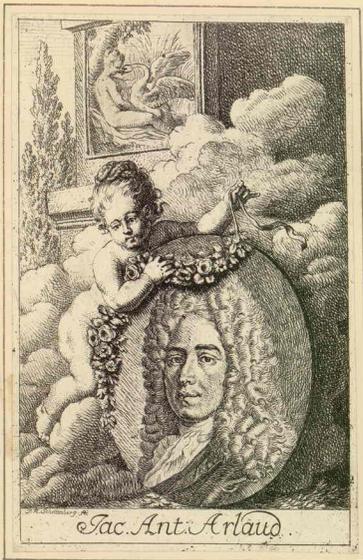
ARETINO. Vid. SPINELLO.

JAMES ANTHONY ARLAUD.

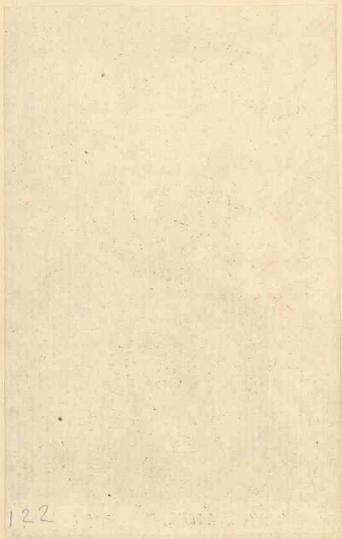
Portrait.

DIED 1743, AGED 75.

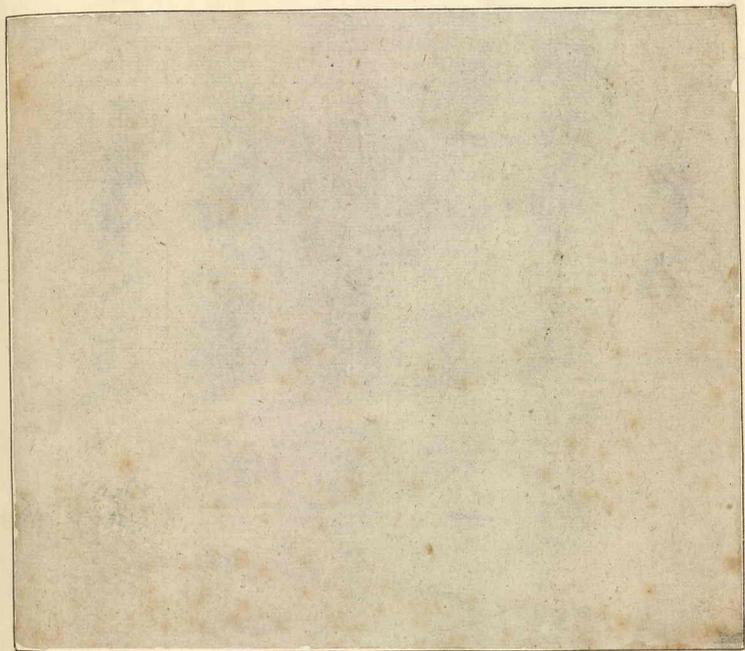
He was born at Geneva in 1668, and painted in miniature with good success; and by the delicacy of his works, he obtained the favour of the Duke of Orleans, who chose him



Sac. Ant. Arlaud.



122





L'arbre qui pousse

W. Miller fecit 1849

Arbre

him for an instructor in the art of painting; and gave him an apartment at St. Cloud, that he might be with him more frequently.

This master was likewise highly favoured by the Princess Palatine, the Duke's mother, who presented him with her own picture set with diamonds; and also gave him commendatory letters to the Court of Great Britain, particularly to the Princess of Wales, afterwards Queen Caroline. Her portrait was universally admired, and celebrated by several of the poets; and, at his return to Paris, he was loaded with presents, among which were many medals of gold.

His master-piece was an imitation of an admirable bas-relief, carved in marble by Michael Angelo Buonarroti, representing the story of Jupiter and Leda†. Arlaud imitated it so exquisitely, with a tint of colour so exactly similar to the marble, and with such correctness in every part, that when they were both placed together, it was scarcely possible to distinguish the marble from the painting, even by the nicest inspection. The Duke de la Force purchased it from the painter, at so large a price as twelve thousand livres, though it was afterwards sold for a less sum.

JACQUES D'ARTOIS.

Landscape.

DIED 1665, AGED 52.

He was born at Brussels, in 1613; and having been carefully instructed in the art of painting by Wildens, (as some authors imagine) he perfected himself by a studious observation of nature.

His landscapes have an agreeable solemnity, by the disposition of his trees, and the breaking of his grounds; the distances are well observed, and die away perspective, with a bluish distance of remote hills; and his figures are properly and very judiciously placed. His pencil is soft, his touch light and free, particularly in the leafing of his trees; and there is generally a pleasing harmony in the whole. It is said that Teniers either painted or retouched the figures of his landscapes.

He is remarkable for always ornamenting the stems of his trees with moss, ivy, or other plants, the extremities of which are often loosely hanging down. His pictures are coloured with a force resembling those of Titian, except that sometimes they are a little too dark.

EDMUND ASHFIELD.

Portrait.

DIED AGED

This painter was born in England, and became the disciple of Michael Wright. But although he was capable of painting in oil, he for the most part accustomed himself to paint portraits in crayon; having discovered a method of producing a variety of tints in that manner of colouring, which answered every complexion, and gave roundness and firength to his heads.

† I have permitted this story to remain from courtesy to custom; it has been told by Fuselli too. But we know no other Leda of Michael Angelo than the celebrated one which he painted for the Duke of Ferrara, in dissentiment, which afterwards went to France, and was destroyed there by bigotry.

His works are much prized, and some of them were so highly wrought, as to be purchased at ten pounds a-piece. He was the instructor of Lutterel, who arrived at a degree of perfection in crayon painting superior to his master.

HANS ASPER.

Portraits and Still Life.

DIED 1571, AGED 72.

He was born at Zurich, in Switzerland, in 1499, and painted portraits with so much life, nature, and character, that his reputation was little inferior to that of Holbein.

His drawings in water colours, of birds, fishes, dead game, and flowers, though done with great simplicity and freedom, are nearly deceptions. He is said to have furnished the designs for Conrad Gessner's *Historia Animalium*; nor was he ignorant of historic composition. Many of Rodolph Meyer's etchings for Maurer's *Helvetia Sancta* were drawn from his originals. To record his merit, a medal was struck, with his head, name, and age, in front; and on the reverse, a death's skull, with a moral sentence in rhyme. That he should have been suffered, after such a pledge of public esteem, to live and die in indigence, is not easily accounted for.

F.

AMICO ASPERTINO.

History.

DIED 1572, AGED 75.

This master was born at Bologna, in 1494, and learned the art of painting from Francesco Francia. Through Italy he was distinguished by the name of Amico da due Panelli; because, when he painted, he used both hands with equal dexterity, laying on the light colours with the one, and the dark with the other.

His pictures had a good effect, being painted with a strong body of colours, with a free touch, and in a grand style; but this description can only suit some of his best performances; for his imagination was, at particular times, whimsical, wild, and extravagant; and whatever subjects he designed, when his mind had a wrong turn, were unworthy of being compared with those which he composed and finished when his thoughts were sedate and undisturbed.

JOHN ASSELYN, called CRABBETJE.

Landscapes and Battles.

DIED 1660, AGED 50.

He was born at Antwerp, in 1610, and was a disciple of Esaias Vandervelde; and under the guidance of so able a master, he became an excellent painter of landscape. His companions nick-named him Crabbetje, from a crooked turn in his fingers and his hand, which caused him to hold his palette with some degree of awkwardness. And yet, by the lightness, freedom, and spirit of his touch, it could not be supposed that his hand could have the smallest imperfection.

He

N^o. 67.

J. ASSELYN.

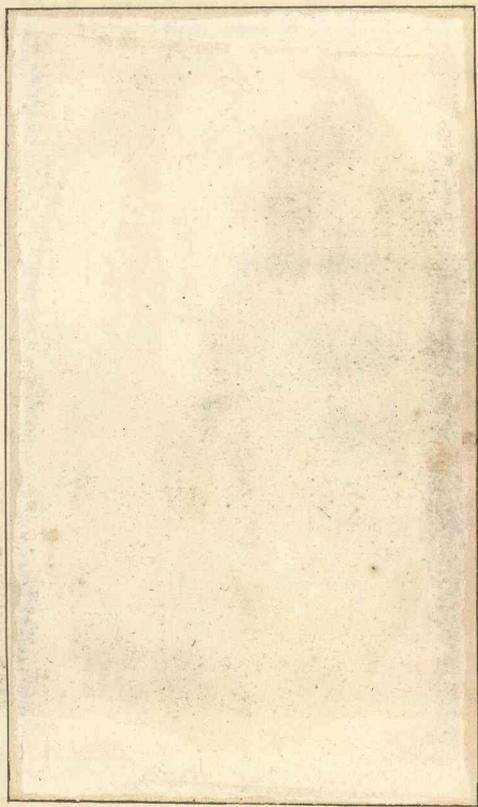
Exc^o. Flam^o.

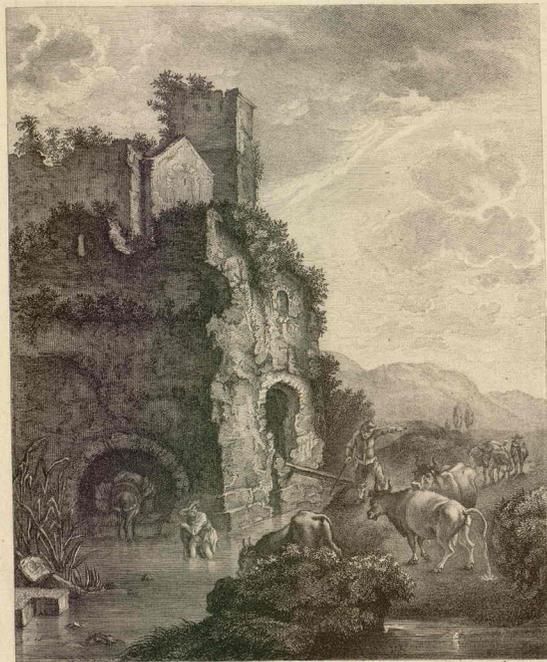


Dessiné par Grégoire.

Gravé par Cardano.

UNE RUINE.

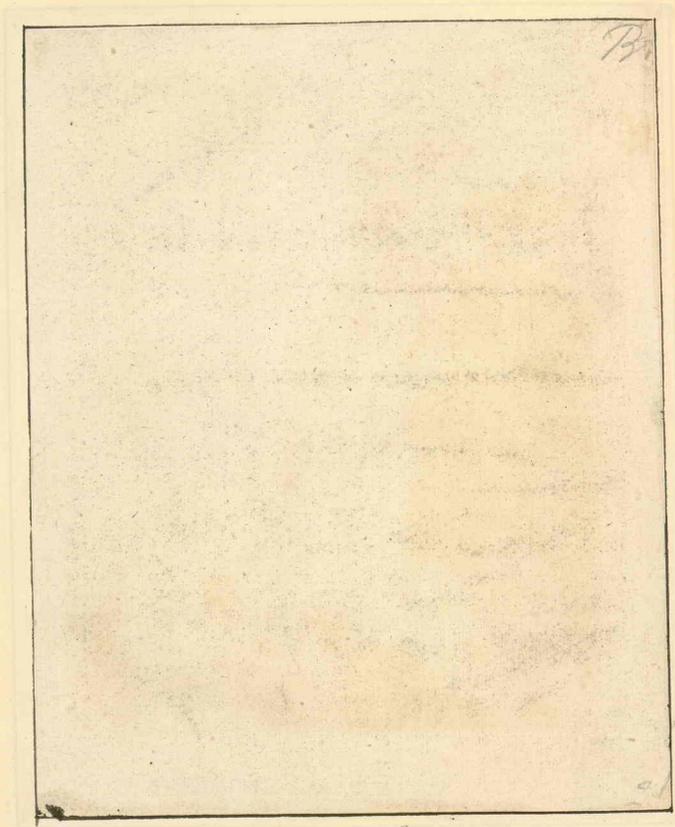


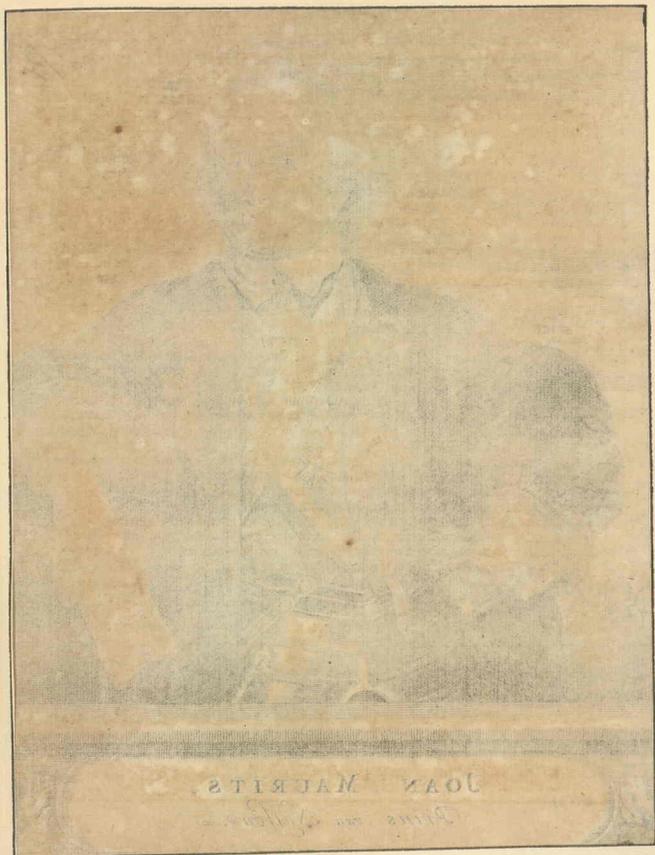


J. Audouin pinx.

Del. Meunier sc.

Du Cabinet de M. Poullain





JOAN MAIRITZ
Printed in London



JOAN MAURITS,
Prins van Nassau, etc.

J. de Witt fecit

1650

C. B. de Witt sculp.

He was one of the first Flemish painters who adopted the clean and bright manner of landscape-painting. He studied after nature in the country about Rome, improving his taste by the delightful situations of towns, villas, antiquities, figures, and animals, which he sketched upon paper, to make a proper use of them in his designs. In the style of his landscape he chose particularly to imitate Claude Lorraine; but, in other parts of his painting, he seemed fond of making Bamboccio his model.

He enriched his landscapes with the vestiges of noble buildings, and the views of such feats as he observed to be beautiful, by their situation or construction. His colouring is extremely bright and clear; his skies are warm; his touch is free and firm; his figures and animals are well drawn, and judiciously disposed; and his pictures justly merit the approbation which they have always received.

B.

JOHN DE BAAN.

Portrait.

DIED 1702, AGED 69.

He was born at Haerlem, in 1633, and instructed in the art of painting by his uncle Piemans, who painted in the manner of Velvet Brueghel. Afterwards he studied under Bakker, at Amsterdam, with whom he practised assiduously every particular from which he could receive improvement; spending the whole day at the pencil, and the evenings in designing. And as his master regarded him both for his genius and diligence, he gave him all the encouragement and assistance in his power.

At that time the works of Vandyck and Rembrandt were exceedingly applauded; and he seemed to find some difficulty in determining which of those masters he should imitate; but at last he appeared to give the preference to Vandyck.

His merit was soon universally known; and Houbraken asserts, that he was invited to London by Charles II. and conveyed to England in one of the King's ships. He painted the portraits of that Monarch, the Queen, and the Nobility of the first rank at Court; and was much admired for the elegance of his attitudes, as also for his clear, natural, and lively tone of colouring.

After continuing for some time in England, he returned to the Hague, and there painted a noble portrait of the Duke of Zell, for which he received a thousand Hungarian ducats, amounting to near 500*l*. And by the Duke of Tuscany he was so highly honoured, as to have his portrait placed in the famous gallery of painters at Florence, and received a valuable present from that Prince in return for the picture.

The best of the performances of De Baan is the portrait of Prince Maurice of Nassau, who had sufficient patience and condescension to fit to him as long as he desired; and in the execution of it, the artist exerted the utmost efforts of his pencil.

JACOB DE BAAN.

Portraits and Conversations.

DIED 1700, AGED 27.

He was born at the Hague, in 1673, and learned the art of painting from his father, John De Baan; and having for able a director, and for excellent an example, he very early became a painter of distinction.

About the twentieth year of his age he went to England among the attendants of William III. where the reputation of his father procured him a favourable reception. He painted several excellent portraits for the Nobility at the Court of London, and particularly a portrait of the Duke of Gloucester, which gained him so much esteem, that he was earnestly solicited to continue in England; but no inducement could prevail with him to delay his intended journey to Rome.

In his route to that city he visited Florence, and was received by the Grand Duke with singular kindness; where having examined carefully the admirable performances of the ancient and modern artists, in that celebrated collection, the Duke shewed him also the portrait of his father, which was placed in the gallery.

From Tuscany he travelled to Rome, and for a short time applied himself closely to his studies. He painted several portraits and conversations, during his residence at Rome, by which he acquired a large sum of money; but he had the unhappiness to squander it all away in excesses and profusion.

His pictures were excellently handled, and he approached near to the merit of his father, in his portraits; but, in other parts of painting, he probably would have far surpassed him, if he had appropriated more of his time to his studies, and had not died at so early a period of life.

THEODORE DIRK BABEUR, or BABUREN.

History, Conversations, and Musical Performers.

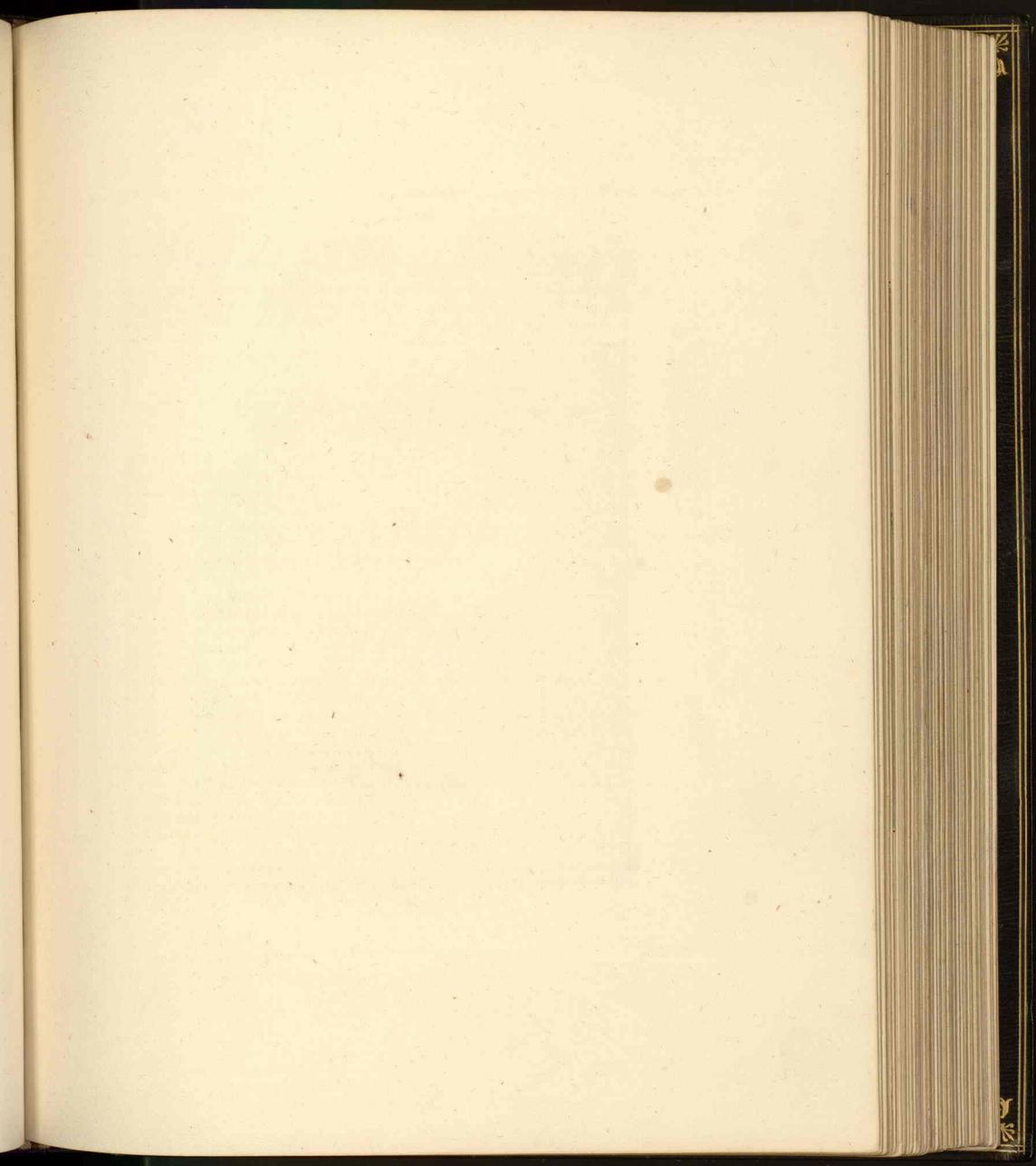
DIED AGED

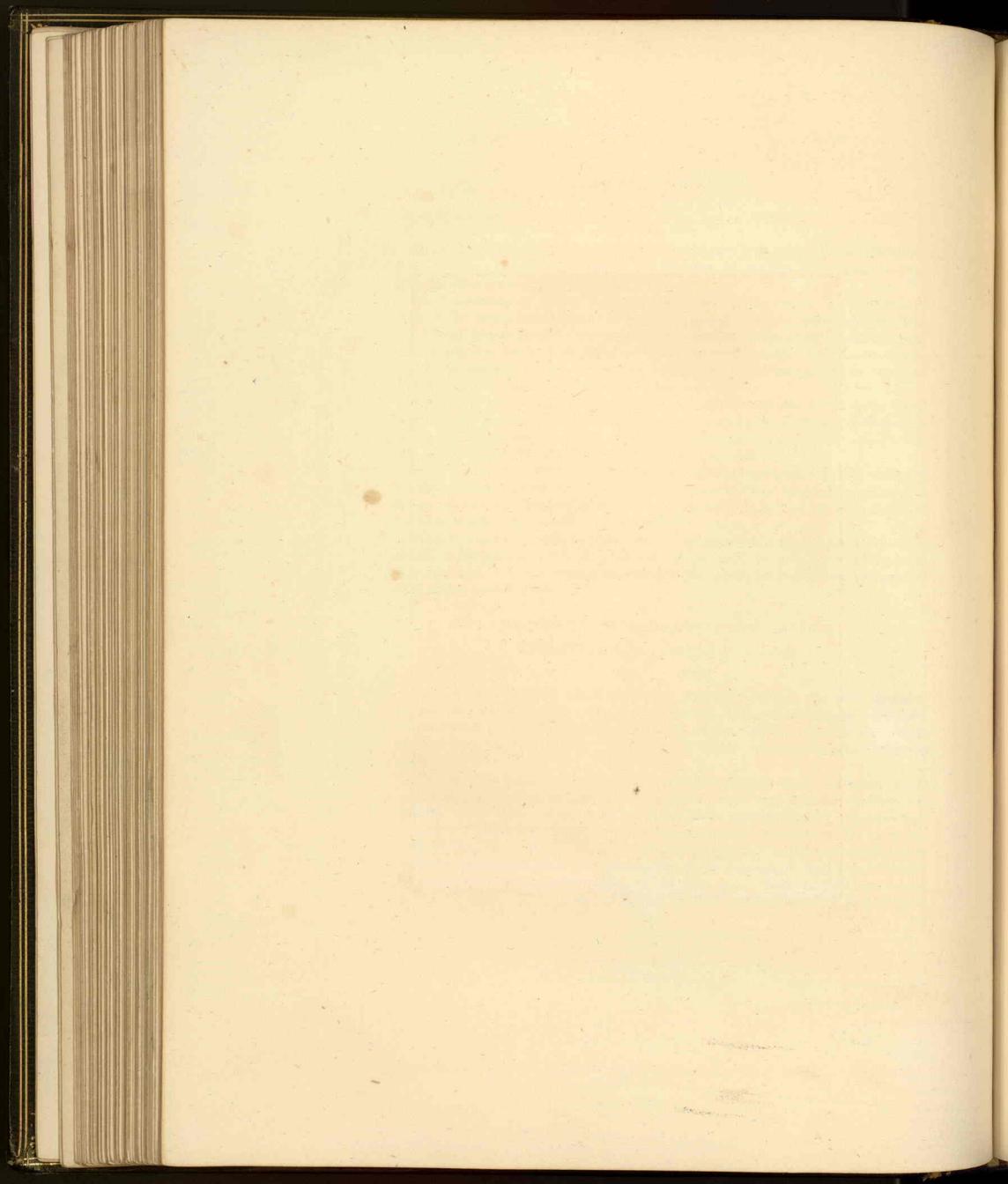
The manner of painting which this master generally practised, was with figures as large as life; and most of his pictures represent the figures at half-length. He had a free and a firm pencil; his drawing is tolerably correct, and his colouring strong; but it is not very pleasing to the eye, by a yellowish brown tint that predominates through the whole.

His expression is but indifferent in any characters, except those that are mirthful; and in some of those he hath imitated ungraceful nature with tolerable exactness and success. Most of his pictures represent philosophers, players at cards, or persons performing on musical instruments, in which his drawing is far preferable to his colouring.

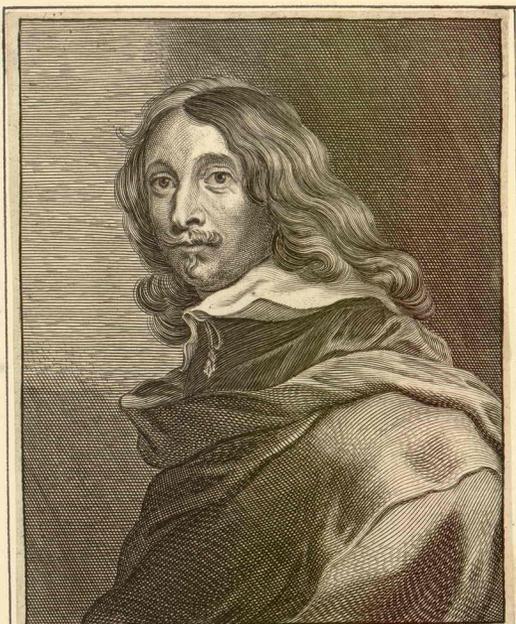
Houbraken says, that he sometimes painted perspectives in the manner of Neefs; but other authors are silent in regard to any of his attempts in that style. Perhaps there might have been another painter of the same name, whose subjects were similar to those of Neefs. But to judge of Babeur by those pictures to which he has affixed

his









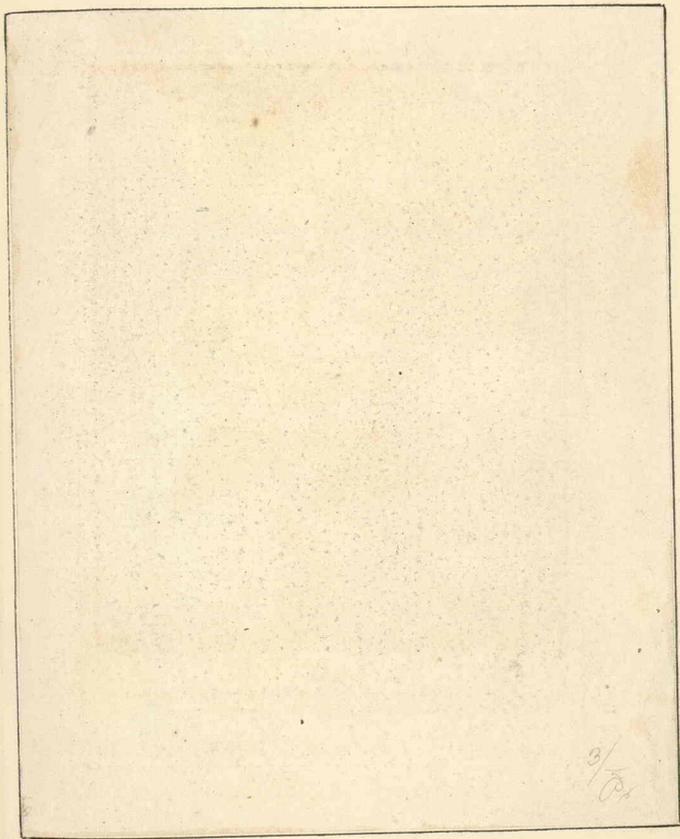
24 IACOP BACKER

Est un excellent peintre en grand, fort inventif et bon colorateur qui entend tres bien pour faire un bon nud, et il est fort adroit pour faire un portrait, il est natif de la ville de Haerlinge, en l'an 1668 et il se tint à Amsterdam.

Iac. Backer delin.

Pet. Balliu sculp.

Io. Meijffens excud.



3/10



de gvan del

A. Bartsch sc.

Jacobus de Backer.

his name, his touch and handling seem to be very opposite to the manner of pencilling and finishing requisite for such delicate works as rendered Neefs so deservedly famous.

BACCICI. Vid. GAULI.

JAQUES BACKER, or BAKKER.

History.

DIED 1560, AGED 30.

This painter was born at Antwerp, in 1530, and learned the principles of painting from his father, who was an artist very knowing in his profession, though his works were in no great estimation.

After the death of his father, he lived in the house of Jacopo Palermo, a dealer in pictures; who avariciously took care to keep him incessantly employed, and sent his paintings to Paris to be disposed of, where they happened to be exceedingly admired. The judicious were very eager to purchase them; and though the transfactor sold them at a very great price, yet the poor artist was not proportionably rewarded, but continued in the same obscure and depressed condition. His merit, indeed, was universally allowed; but his name, and the narrowness of his circumstances, were as universally unknown.

He had a clean light manner of pencilling, and a tint of colour that was extremely agreeable.

JACOB BACKER, or BAKKER.

Portrait, History.

† DIED 1651, AGED 42.

He was born at Harlingen, in 1609, but spent the greatest part of his life at Amsterdam; and by all the writers on this subject, he is mentioned as an extraordinary painter, particularly of portraits, which he executed with strength, spirit, and a graceful resemblance.

He was remarkable for an uncommon readiness of hand, and freedom of pencil; and his incredible expedition in his manner of painting appeared even in one portrait of a lady from Haerlem, that he painted at half-length, which was begun and finished in one day, though he adorned the figure with rich drapery, and several ornamental jewels.

He also painted historical subjects with good success; and in that style there is a fine picture of Cimon and Iphigenia, which is accounted by the connoisseurs an excellent performance. In designing academy figures, his expression was so just, and his outline so correct, that he obtained the prize from all his competitors; and his works are still bought up at very high prices in the Low Countries.

In the collection of the Elector Palatine there is an excellent head of Brouwer, painted by this master; and in the Carmelites church at Antwerp is preserved a capital picture of the Last Judgment, which is well designed and coloured.

† According to Descamps, died in 1641, aged 33.

WILLIAM BACKEREEL, called BACQUERELLE.

History.

DIED AGED

He was born at Antwerp, and was a disciple of Rubens, at the same time that Vandyck was educated in that school.

When each of them quitted that master, and commenced painters, Backeréel was very little inferior to Vandyck, if not nearly his equal. And this may be manifestly seen in the works of the former, which are in the church of the Augustin Monks at Antwerp, where those two great artists painted in competition; and both were praised for their merit in their different ways, but the superiority was never determined in favour either of the one or the other.

He had likewise a good taste for poetry; but, by exercising that talent too freely, in writing satires against the Jesuits, that body of ecclesiastics, who are not more famous for their political than for their persecuting spirit, pursued him with unremitting revenge, till they compelled him to fly from Antwerp; and by that means deprived his own country of such paintings as would have contributed to its perpetual honour.

Descamps mentions Giles Backeréel, his brother, as a good landscape-painter.

Sandart takes notice, that in his time there were seven or eight painters, who were very eminent, of the name of Backeréel, in Italy and the Low Countries.

LUDOLPH BACKHUYSEN.

Ships, Sea-Pieces, and Sea-ports.

DIED 1709, AGED 78.

This eminent master was born at Embden, in 1631, and received his earliest instruction from Albert Van Everdingen; but acquired his principal knowledge by frequenting the painting rooms of different great masters, and observing their various methods of touching and colouring. One of those masters was Henry Dubbels, whose understanding in his art was very extensive; and he was remarkably communicative of his knowledge to others. From him Backhuysen obtained more real benefit, than from all the painters of his time, either by studying their works, or personally conversing with them.

He had not practised very long when he became the object of general admiration; so that even his drawings were sought after, and several of them were bought up at 100 florins a piece.

It was observed of him, that while he was painting, he would not suffer even his most intimate friends to have access to him, lest his fancy might be disturbed, and the ideas he had formed in his mind might be interrupted.

He studied nature attentively in all her forms; in gales, calms, storms, clouds, rocks, skies, lights, and shadows; and he expressed every subject with so sweet a pencil, and such transparency and lustre, as placed him above all the artists of his time in that style, except the younger Vandervelde, who is deservedly esteemed the first in that manner of painting.



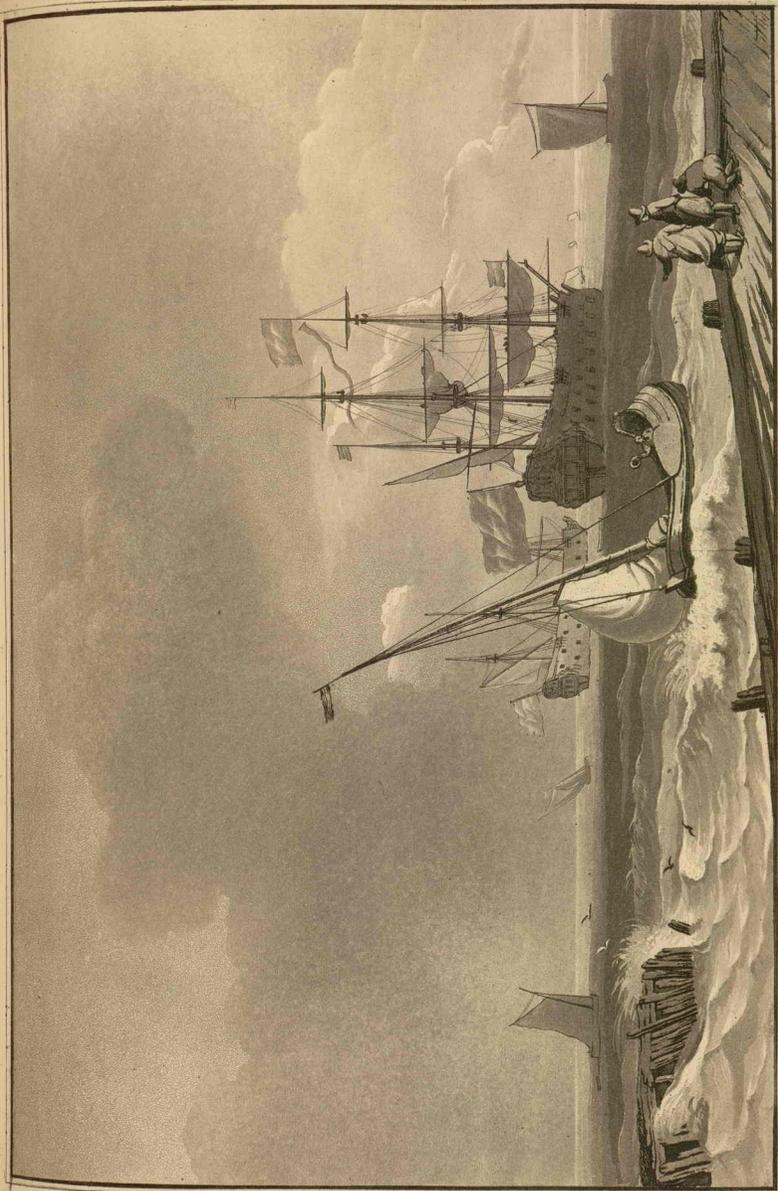
Bachschreyer

Book by J. van

Van de Venne

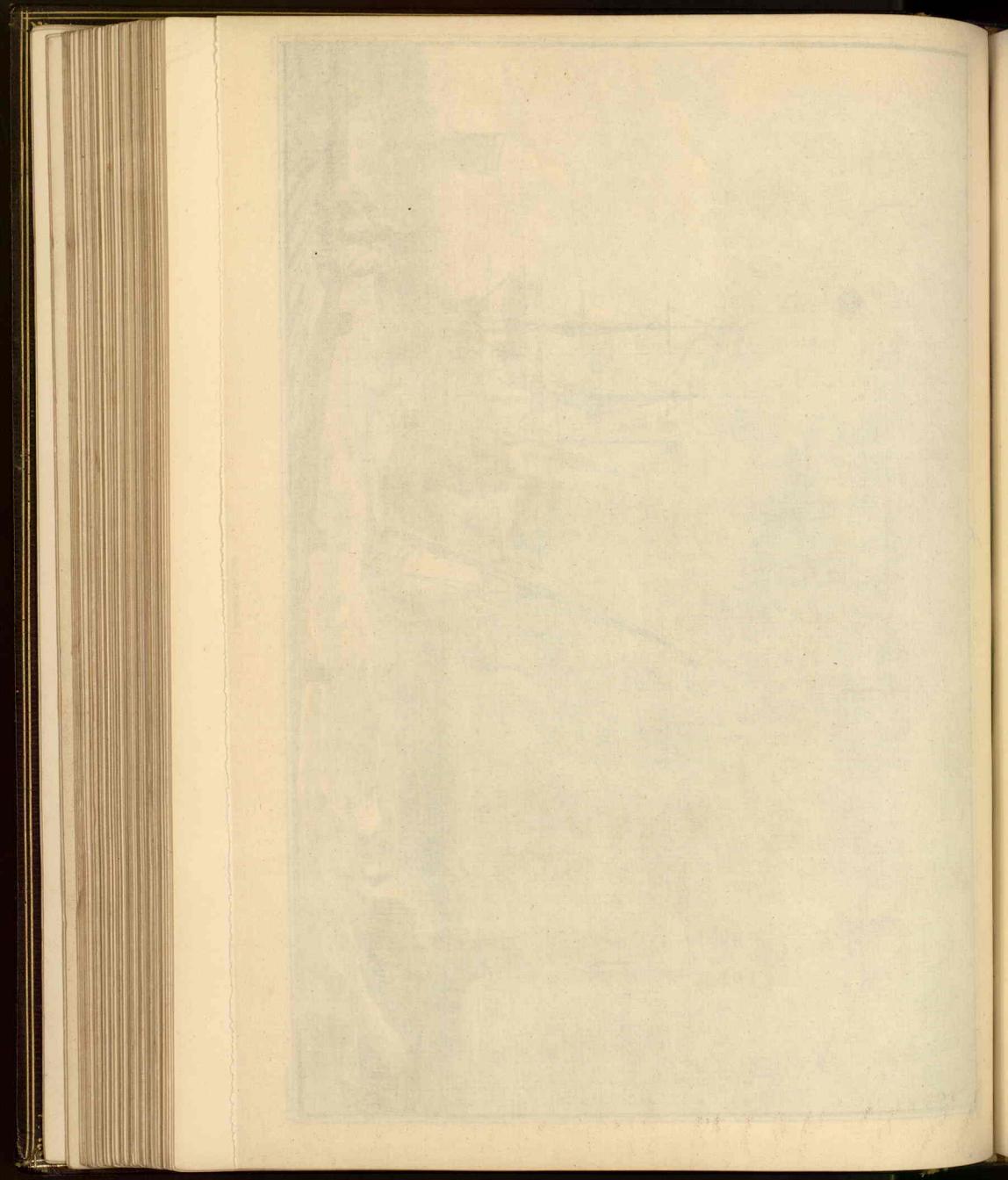


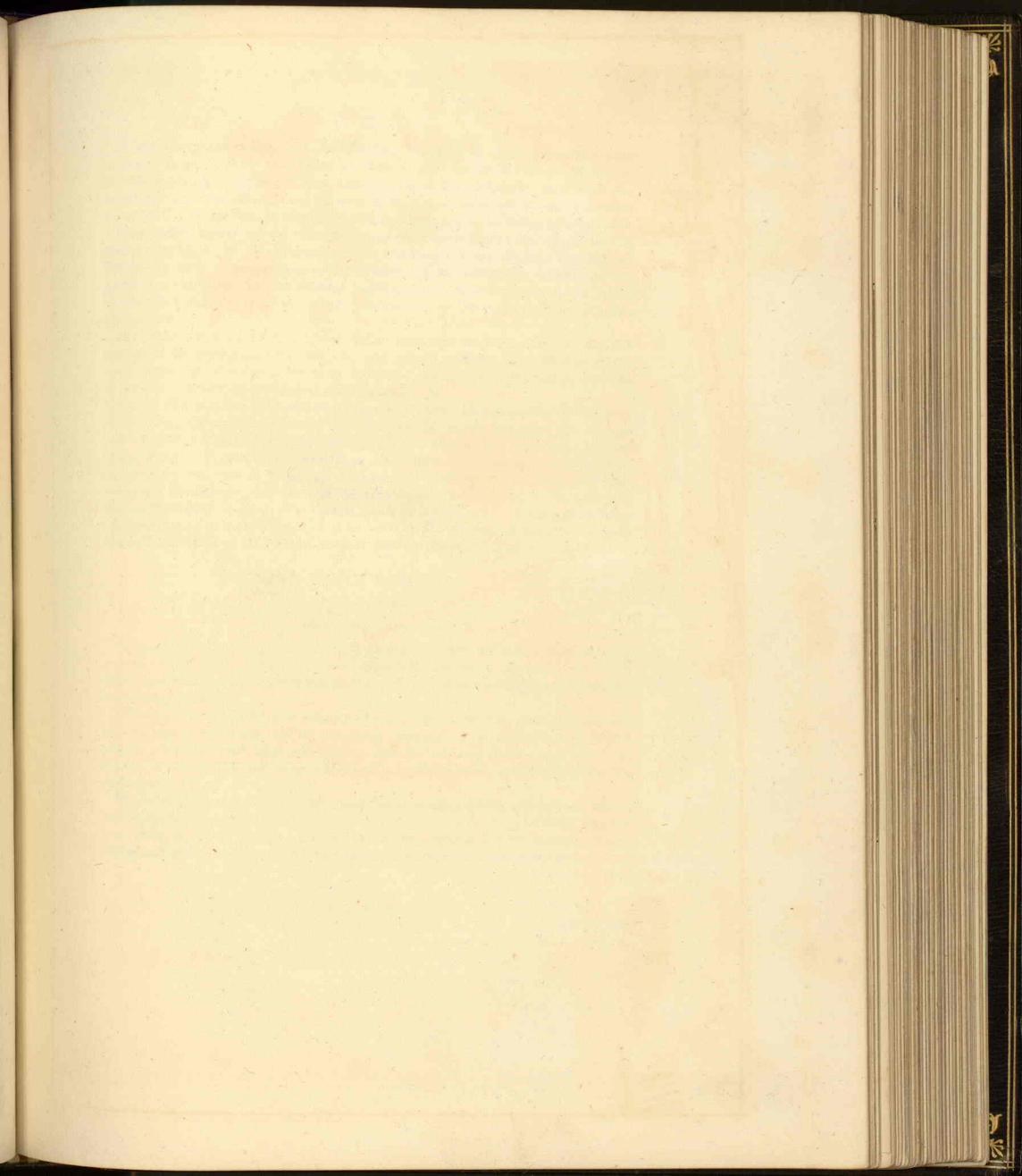


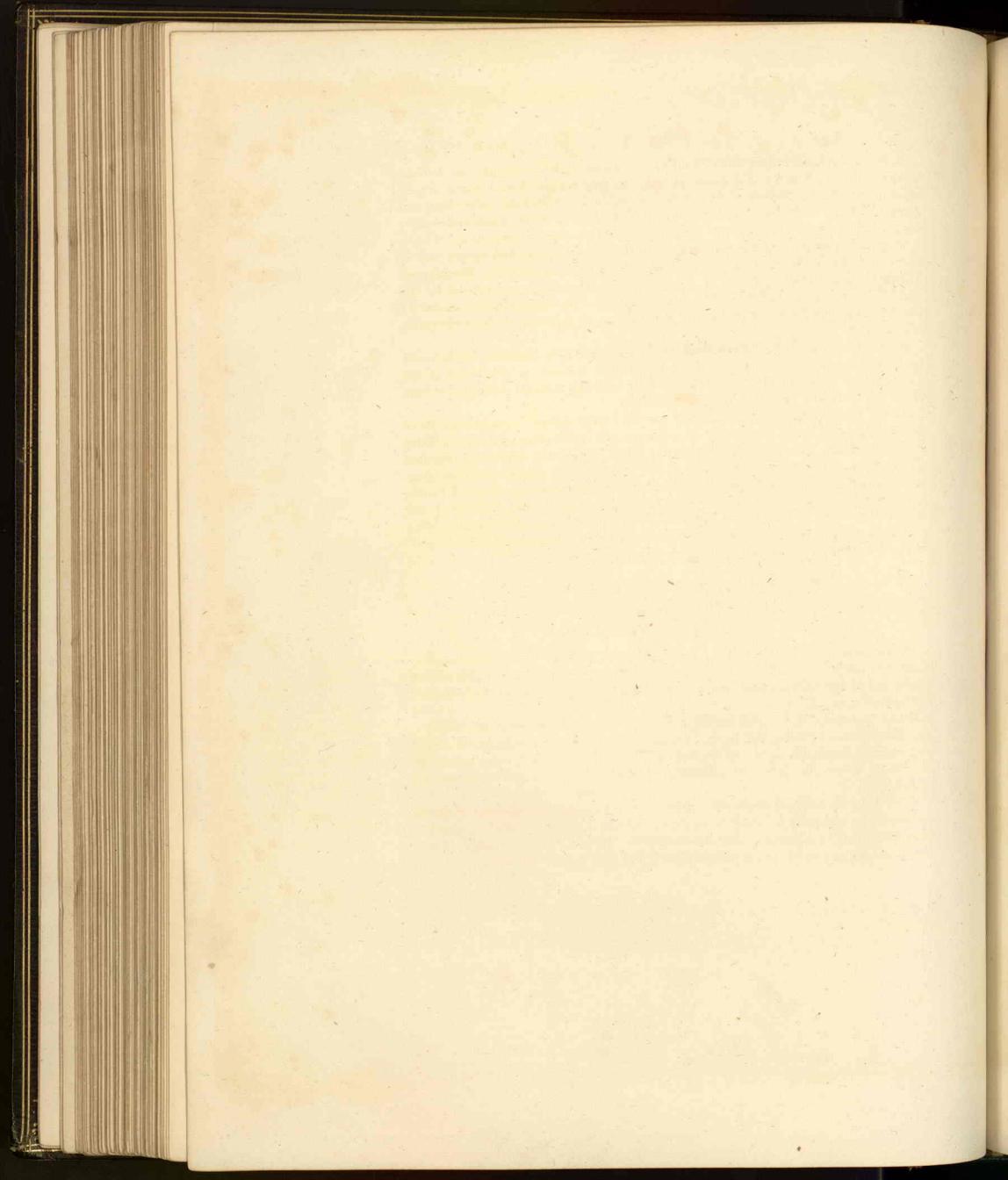


J. Handberg fecit.

Philippine, Nov. 1794.







It was a frequent custom with Backhuysen, whenever he could procure resolute mariners, to go out to sea in a storm, in order to store his mind with grand images, directly copied from nature, of such scenes as would have filled any other head and heart with terror and dismay; and the moment he landed, he always impatiently ran to his palette, to secure those incidents of which the traces might, by delay, be obliterated.

He perfectly understood the management of the Chiaro-Scuro; and by his skill in that part of his art, he gave uncommon force and beauty to his objects. He observed strictly the truth of perspective, in the distances of his vessels, the receding of the grounds on the shores, and the different buildings which he described in the sea-ports; whether they were the result of his own imagination, or sketched, as he usually did, after nature.

His works may easily be distinguished by an observant eye, from the freedom and neatness of his touch; from the clearness, and natural agitation or quiescence of the water; from a peculiar tint in his clouds and skies; and also from the exact proportions of his ships, and the gracefulness of their positions.

For the Burgomasters of Amsterdam he painted a large picture, with a multitude of large vessels, and a view of the city at a distance, for which they gave him thirteen hundred guilders, and a considerable present; which picture they afterwards presented to the King of France, who placed it in the Louvre. No painter was ever more honoured by the visits of Kings and Princes than Backhuysen; the King of Prussia was one of the number; and the Czar Peter the Great took delight to see him paint, and often endeavoured to draw, after vessels which he had designed. He was remarkably assiduous; and yet it seems astonishing to consider the number of pictures which he finished, and the exquisite manner in which they are painted.

FRANCIS BADENS.

History, Portrait.

DIED 1603, AGED 32.

He was born at Antwerp, in 1571; and the first rudiments of the art were communicated to him by his father, who was but an ordinary artist. However, he visited Rome, and several parts of Italy, and there formed a good taste of design, and a manner exceedingly pleasing.

When he returned to his own country, his merit procured him great employment, and still greater reputation, and he was usually distinguished by the name of the Italian painter. His touch was light and spirited, and his colouring warm; and he had the honour of being the first who introduced a good taste of colouring among his countrymen.

While his acknowledged merit was rewarded with every public testimony of esteem and applause, unhappily he received an account of the death of his brother, who had been assassinated on a journey; and the intelligence affected him so violently, that it occasioned his own death, to the inexpressible regret of every lover of the art.

ANTONIO

ANTONIO BADILE.

History, Portrait.

DIED 1560, AGED 80.

He was born at Verona, in 1480, and by great study and application acquired a more extensive knowledge of the principles of painting, than any of his predecessors. He was confessedly a most eminent artist; but he derived greater honour from having two such disciples as Paolo Veronese, and Baptista Zelotti, than he did even from the excellence of his own compositions.

SISTO BADOLOCCHI.

History.

DIED AGED

This master was born at Parma, and was a disciple of Annibal Caracci; by whose admirable precepts he made an extraordinary progress in a short time, and proved the best designer of any of those who were educated with him in that illustrious school.

He possessed a lively imagination, and a singular readiness of hand; and it was concluded by all who saw his performances, that he would have arrived at a high degree of merit, if he had not died so young as he did, in the very bloom of life, and if he had applied himself with more assiduity to his profession.

He etched, with Lanfranchi, the biblical series of frescoes, by Raphael, in the loggia of the Vatican, and dedicated the work to his master.

BAERSTRAT.

Sea-Ports, Sea-Shores, and Fish.

DIED 1687, AGED

Though this master was very eminent, and his works in very good esteem; yet authors are silent as to the place of his nativity, and the year of his birth; and his pictures are easily distinguished by a general brightness diffused through the whole, and particularly in his skies.

His drawing was correct, and his perspective extremely true; he copied every object that he introduced into his compositions from nature, and was exact in his representations of sea-ports, ships of war, or vessels of a smaller size, which he disposed judiciously, and made the whole together produce a very pleasing effect.

His pencil is light and clean, his touch spirited, and his colouring is always transparent; for, in general, he finished his pictures with abundance of neatness.

DAVID BAILLI.

Perspective Views, Portraits.

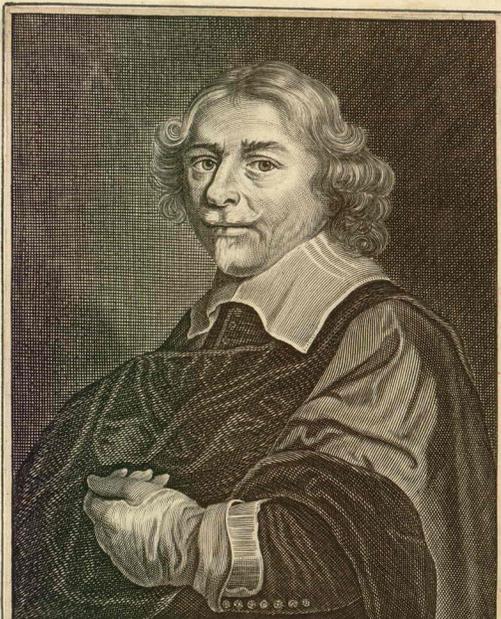
DIED 1638, AGED 54.

He was the son of Peter Bailii, an artist of some note, and was born at Leyden in 1584.



J. M. W. Turner del.





DAVID BALLII

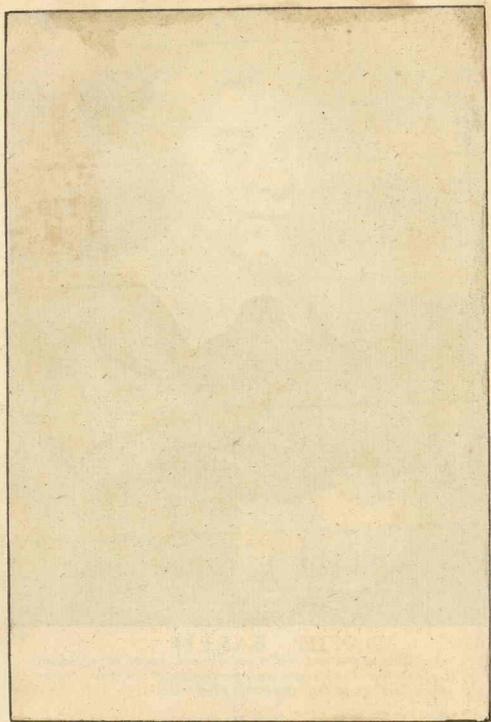
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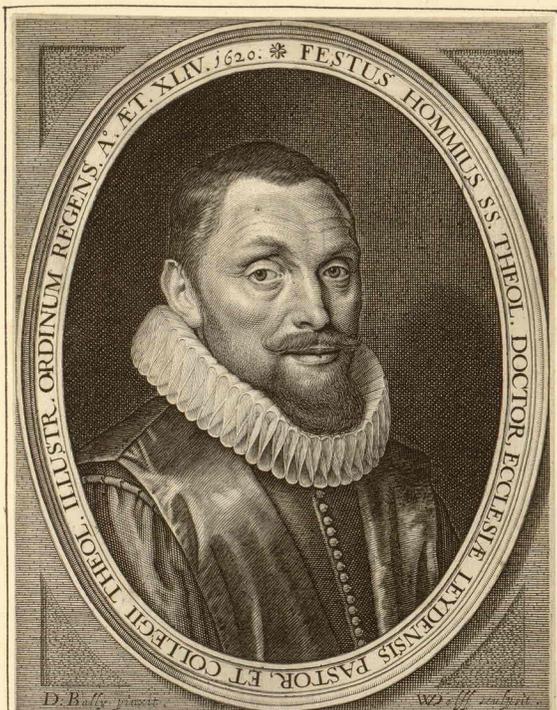
*At sa seu origine a Leyden ou il tient encor sa residence.
il est un fort bon peintre en portraits, et en vie royale:
estant servi en la desseinne a la plume etc.*

David Ballii pinxit.

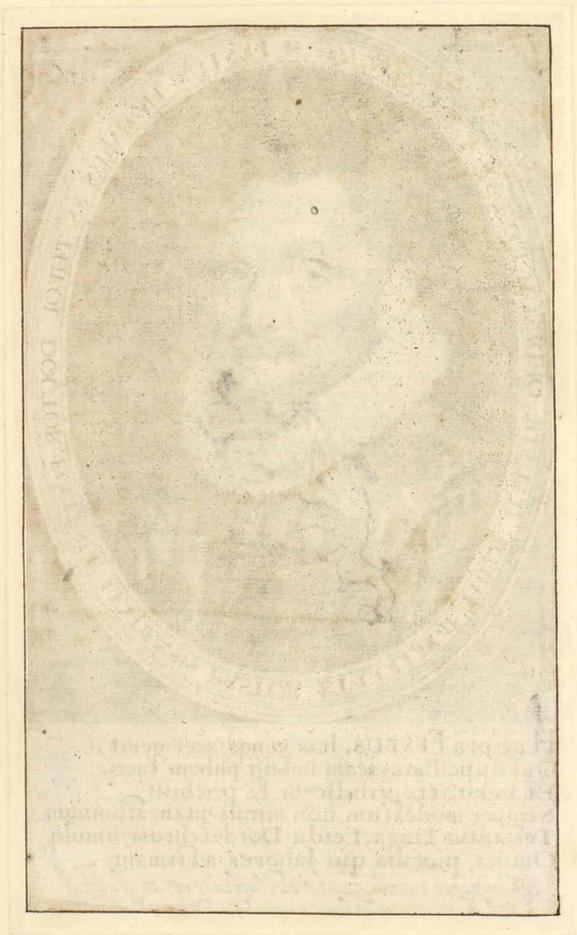
Coenr. Waumans sculp.

Io. M. cyffers exc.





Hæc ora FESTUS, has genas, acer gerit ;
 Qui nunc Batavicam imbuît pubem sacris :
 Et veritatis vindicem se præbuit
 Semper modestum non minus quam strenuum.
 Testantur Haga, Leida, Dordrechtum, simulq;
 Omnes, piorum qui labores æstimant .
*Imperio tutam facile est defendere causam,
 Ausus est esse bonus tempore, FESTE, malo .*



San Bala



1584. From his father he learned to draw and design; but he was afterwards placed under the care of Adrian Verburg, and continued with him for some time; and when he quitted that master, he studied to much greater advantage with Cornelius Vandervoort, an excellent portrait-painter, and with him he spent above six years.

As Vandervoort possessed many capital paintings of some great masters, Bailli, for his own improvement, copied them with critical care and observation; and particularly copied one perspective view of the inside of a church, originally painted by Stenwyck, which he finished with such accuracy, that even Stenwyck himself could scarce determine which was the original, or which the copy, when both were placed before him.

He travelled through several parts of Italy, to see the works of the celebrated masters of that country, and for a few years resided at Rome; and abroad, as well as in his own country, the correctness of his drawing, and the delicate handling and finishing of his pictures, procured him employment, admirers, and friends.

In the latter part of his life he discontinued painting, and only drew portraits on vellum with a pen, which he heightened with black lead, and gave them wonderful force and roundness.

MARIO BALASSI.

History, Portrait.

†DIED 1667, AGED 63.

He was born at Florence, in 1604, and had for his first instructor Jacopo Ligozzi; but afterwards he successively became the disciple of Roselli and Passignano, though he preferred the manner of the latter to that of his other masters. He accompanied Passignano to Rome, not only to be his assistant in the works which he had undertaken at the command of Urban VIII. but also to improve himself by those incomparable curiosities of sculpture and painting which are preserved in that city.

During his residence there, Don Taddeo Barberini, having observed with what exact precision Balassi, in his touch and expression, imitated the touch and expression of his master, concluded that such a powerful imitative talent would enable him to copy the work of a superior artist with equal exactness: he therefore tried the experiment, by employing him to copy the Transfiguration painted by Raphael, which Balassi executed with most universal applause, and to the surprise of the most skillful persons at Rome.

By the recommendation of Piccolomini he was introduced to the Emperor Ferdinand III. who received him in an honourable manner, and had his portrait painted by him, for which Balassi was nobly rewarded.

The greatest excellence of this master seemed to consist in the imitation of the ancient masters; but his own invention, though not despicable, was not on a scale of power to place him among the eminent artists of his time.

† According to the Chronological Tables, died in 1670.

HENDRICK VAN BALEN.

History, Portrait.

DIED 1632, AGED 72.

He was born at Antwerp, in 1560, and was a disciple of Adam Van Oort; but he quitted that master, to acquire a better taste of design and composition, by pursuing his studies at Rome, where he resided for a considerable time. He copied the antiques, he attended to the works of the most memorable modern artists; and at his return to his own country, the visible improvement of his taste recommended him to the favour and esteem of the ablest judges of the art.

He distinguished himself by a good manner of designing, and his works are admitted into the cabinets of the curious, among those of the principal painters. He particularly excelled in the naked, and gave to his figures truth, roundness, and correctness of outline.

Several fine portraits of his hand are at the Hague; among which there is one adorned with allegorical figures of Wisdom and Justice.

All the historical subjects painted by Van Balen have merit. His designs of the Deluge, of Moses striking the Rock, and the drowning of Pharaoh, are grand and noble compositions. Houbraken observes, that Van Balen, with great judgment, hath introduced the Israelites in a clear light in the back ground, but the Egyptians in a strong shadow in the fore ground, which had a very fine effect; the figures being well designed, the attitudes and draperies well chosen, and the number of the figures being very considerable. Of this master's hand also the Judgment of Paris is accounted a masterly performance; in which the figure of Venus is so elegantly designed, so full of life, and so round, that it seems to stand forth from the surface.

The landscapes and back grounds of the pictures composed by Van Balen, were generally painted by the Velvet Brueghel.

Van Balen was the first master of Vandyck.

JOHN VAN BALEN.

History, Landscapes, and Boys.

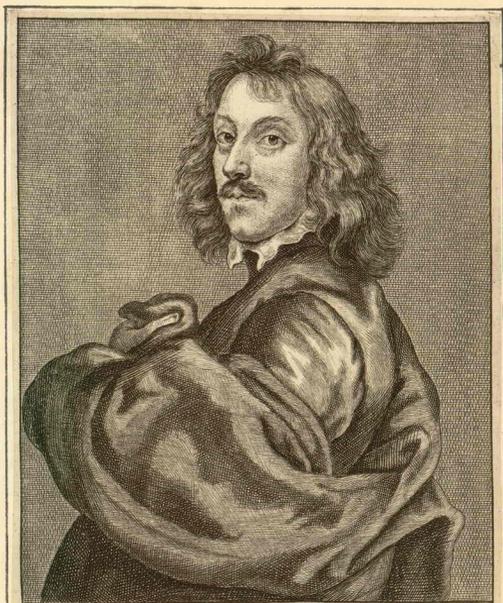
BORN IN 1611.

He was born at Antwerp, and derived his knowledge of the art, and his fine taste of drawing and design, from his father Hendrick Van Balen; but, as soon as he had made a competent progress, he travelled to Rome, and lived for several years in that and other cities of Italy. There he acquired a good taste for design, though he was sometimes incorrect; his particular merit was shewn in naked figures of boys, Cupids, nymphs bathing or hunting, of which subjects he painted a considerable number, and he procured both praise and riches by his landscapes and histories.

His pictures were well handled, his trees touched with spirit, and his herbage and verdure looked natural and lively. The carnations of his figures were clear and fresh, his colouring in general was transparent, and the airs of his heads were in the manner of Albano.

HENDRICK

LAZARO

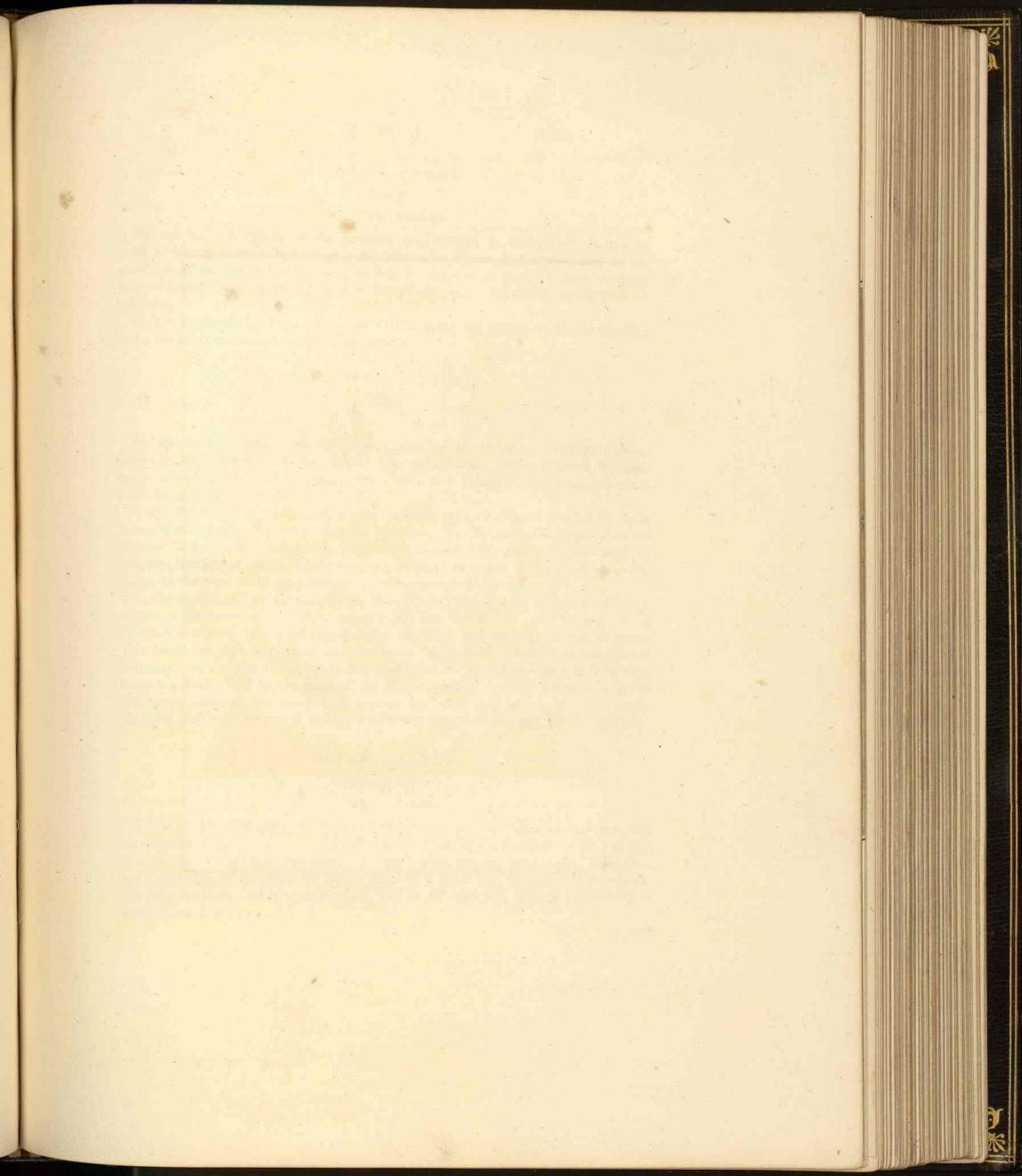


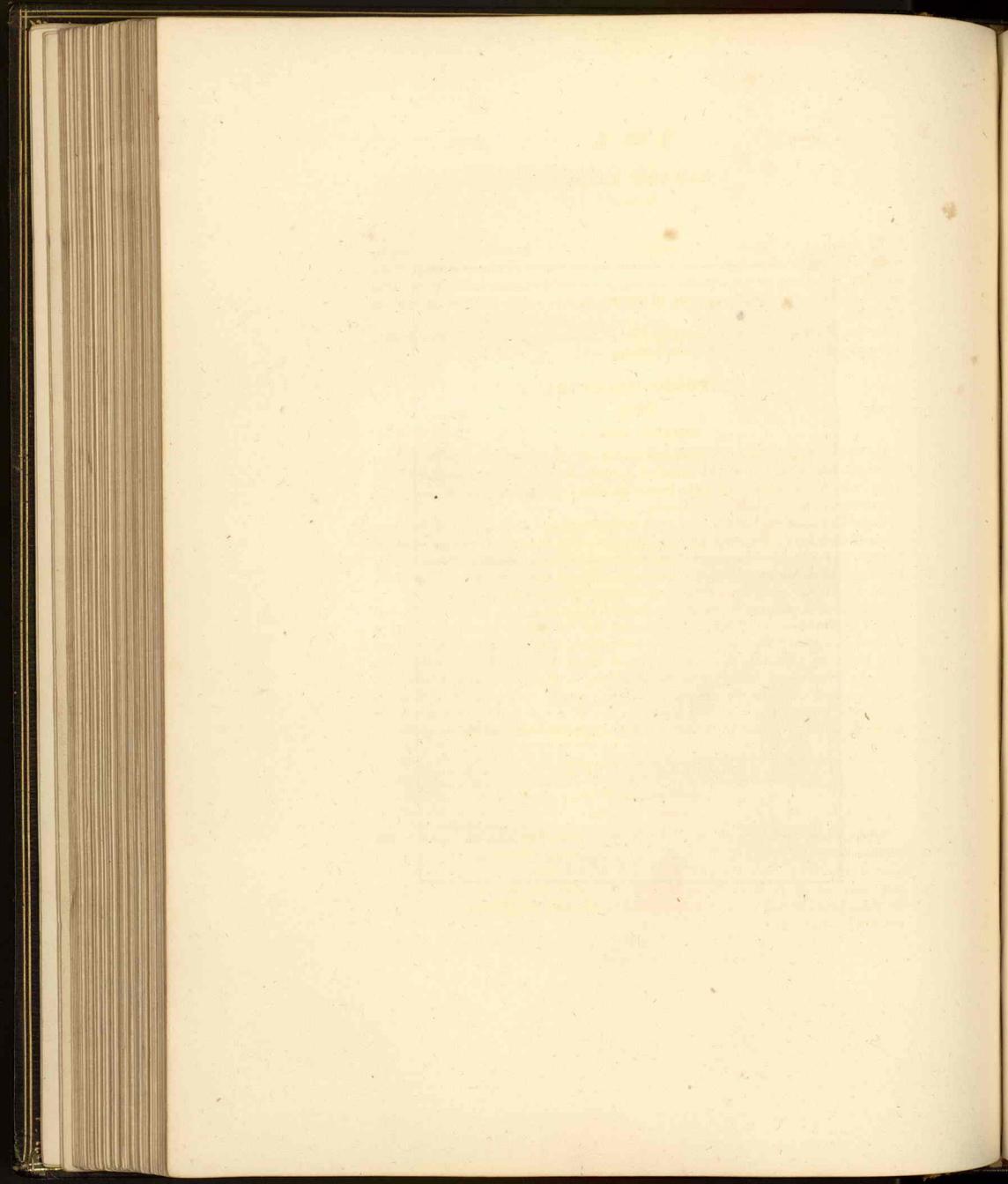
IOHANNES VAN BALEN

21.

*Bon Peinctre en petit et en grand, il a esté quelque temps en
Italie, a pris son Commencement auprès son Père Hendrick van
Balen. Il fut né en Anvers l'an 1611. ou il se tient maintenant,*

Johannes van Balen pinxit W. Kollar fecit I. Meyssens excudit





LAZARO BALDI.

History.

DIED 1703, AGED 80.

He was born at Pistoia, in the territory of Tuscany, in 1623, from whence he went to Rome, to place himself as a disciple under Pietro da Cortona; and by the excellent instruction of that eminent master, he obtained an elegant style of thinking and composing, a ready management of the pencil, and a beautifully strong tone of colouring.

He was employed by Pope Alexander VII. to paint the gallery at Monte Cavallo; and a chapel in the church of St. John Lateran.

ANTONIO BALESTRA.

History.

DIED 1720, AGED 54.

He was born at Verona, in 1666, and at the age of twenty-one went to Venice, where he entered himself in the school of Antonio Belucci, and continued for three years under his direction; but from thence he visited Bologna and Rome, and at the latter became the disciple of Carlo Maratti.

Under his tuition he made a very great proficiency, and exerted himself for some hours of each day in designing after the antiques, after Raphael, Correggio, Annibal Caracci, and other admired painters; by which conduct he so effectually confirmed his taste and freedom of hand, that he obtained the prize of merit, in the academy of St. Luke, in the year 1694, when he was only twenty-eight years of age.

In the church of Santa Maria Mater Domini, at Venice, there is one of the most capital performances of Balestra, representing the Nativity of our Saviour. It is designed in a grand style, the composition is excellent, and has a great deal of grace. The heads are peculiarly fine, and the whole has a noble effect, with remarkable harmony. In a chapel belonging to the church of St. Geminiano, in the same city, there is a dead Christ in the arms of the Virgin, painted by this master in a grand taste; and although the composition consists but of a few figures, they are finely designed, and in every part of it there is sufficient merit to claim and justify applause.

PETER BALTEN.

Landscape, History.

DIED ACED

Balten, whom Descamps places under the year 1540, was born at Antwerp, and became a landscape painter of considerable eminence among the Flemings; in his style and manner resembling Peter Brueghel. His most usual subjects were Fairs, Kerneffes, and Conversations, in which his figures were of a small size, but touched with spirit. He painted equally well in water colours, and in oil; and was allowed particularly to excel in his drawings.

A very remarkable incident happened to this artist at the Court of the Emperor. That Monarch having engaged Balten to paint a landscape, with a great number of figures, Balten chose for his subject, St. John preaching in the Desert, which afforded him an opportunity of filling his design with a numerous variety of auditors. To every one of them he gave a strong and proper expression of attention to the principal figure; every individual having its eyes directed to the preacher. But the Emperor, from some motive that never was discovered, ordered a monstrous elephant to be painted in the place of the faint; so that the whole auditory seemed then only to express an astonishment at the unwieldy bulk and shape of the animal; nor was the picture ever altered.

By some it was conjectured that the Emperor meant it only as a piece of humour and drollery; by others it was imputed to a contempt for the artist; but by all the ecclesiastics it was ascribed to a contempt for religion.

*BACCIO BANDINELLI.

History.

DIED 1559, AGED 62.

Baccio Bandinelli, the greatest sculptor of his time, after M. Angiolo, is known as a painter, only by his miscarriages in that art. Goaded on by envy, rather than inspired by emulation, he wanted to paint, merely because M. Angiolo did. Nature had refused him an eye for colour, and perseverance to acquire execution and handling. He was a great designer, and his compositions of the Martyrdom of St. Lawrence, and the Massacre of the Innocents, shew exuberance of fancy. In the former, the draped figures that compose the upper range of spectators are equally admirable for simplicity and elegance, whilst the Saint himself, and those around him, exhibit little more than clumsiness, or barefaced contrast. The Massacre of the Innocents, with a display of anatomic prowess, presents a scene, not of terror and pity, but loathsomeness and horror.

JOHN BAPTIST, MONNOYER.

Flowers, Fruit.

DIED 1699, AGED 64.

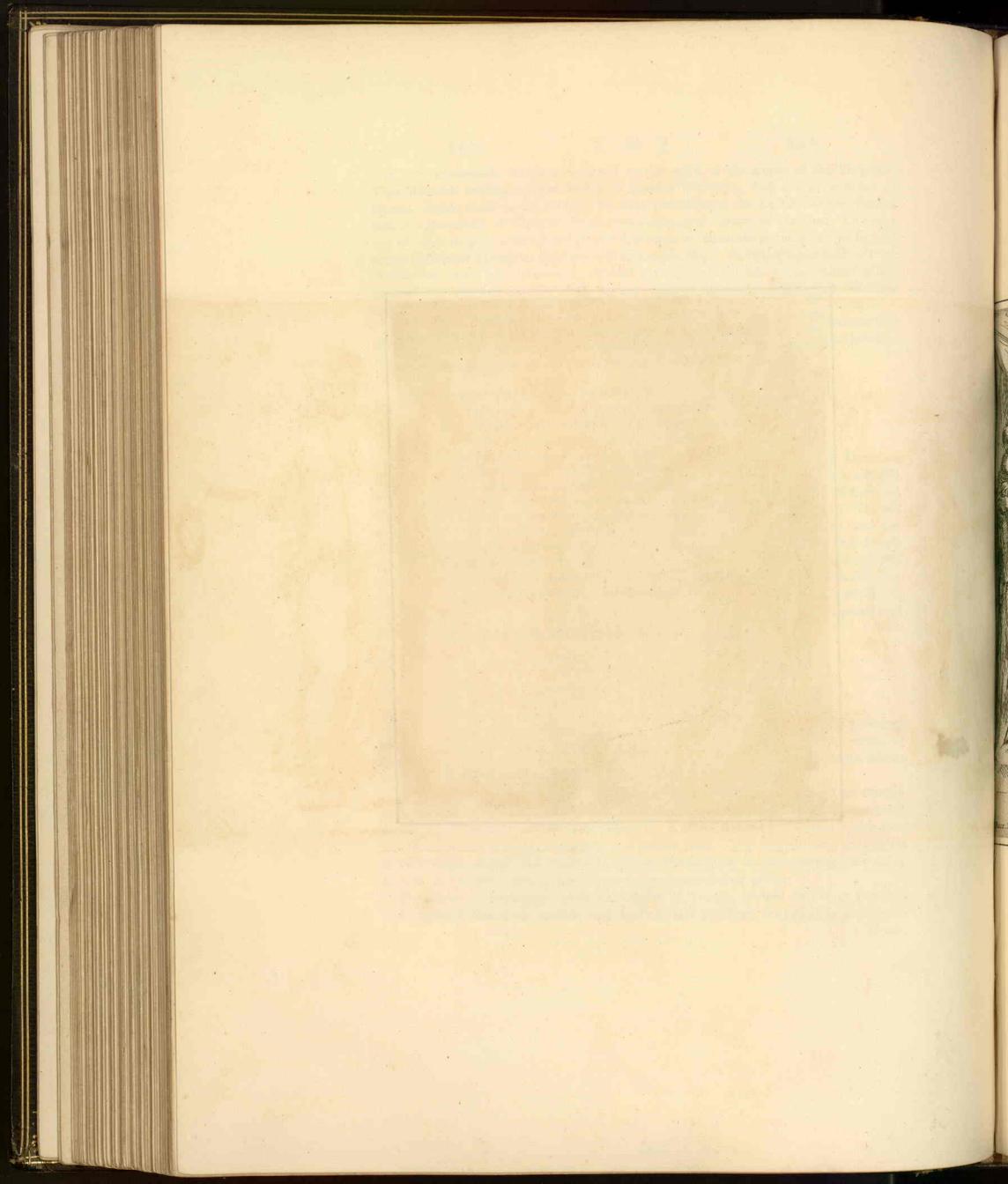
This master was born at Lille, in 1635, and educated at Antwerp, where he perfected himself in the knowledge of his art, and in his first years was intended for a painter of history; but soon perceiving his predilection for flower-painting, he applied his talents to those subjects, and in that style became one of the greatest masters.

His pictures are not so exquisitely finished as those of Van Huysum, but his composition and colouring are in a bolder style. His flowers have generally a remarkable freedom and looseness, as well in the disposition as in the penciling; together with a tone of colouring that is lively, admirable, and nature itself. The disposition of his objects is surprisingly elegant and beautiful; and in that respect his compositions are easily known, and as easily distinguished from the performances of others.

The Duke of Montague, while Ambassador in France, invited Baptist to England, and employed him in conjunction with La Fosse and Rousseau, to embellish Montague-House,



BACCIO BANDINELLI SCVLTORE
FIORENTINO.



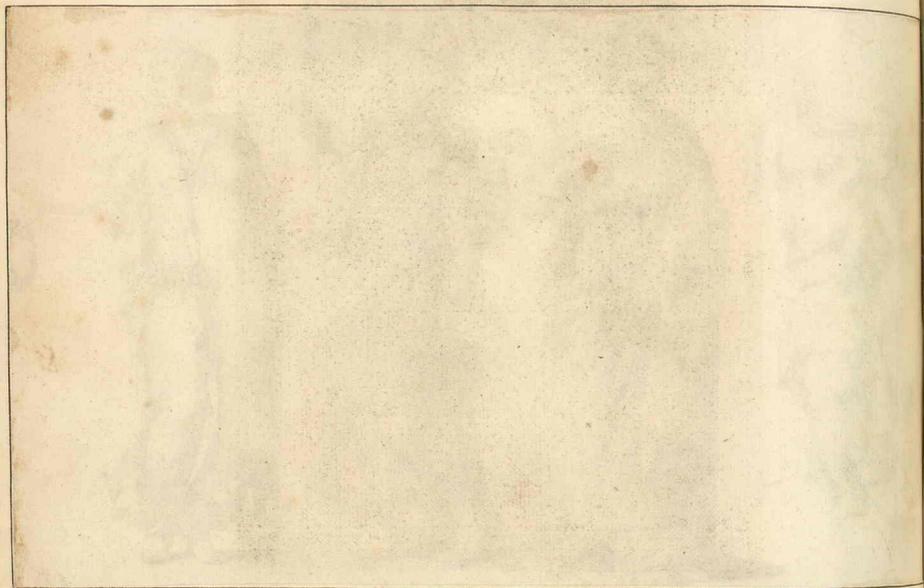


Bas. av.

Fra Bartholom.

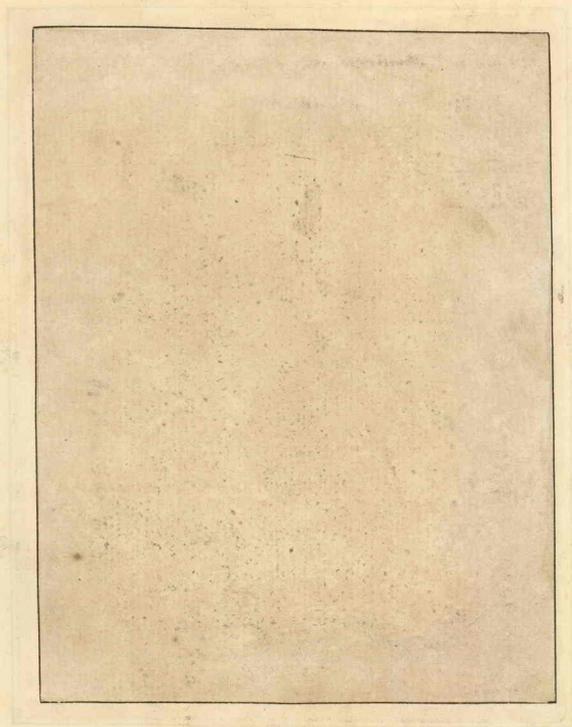
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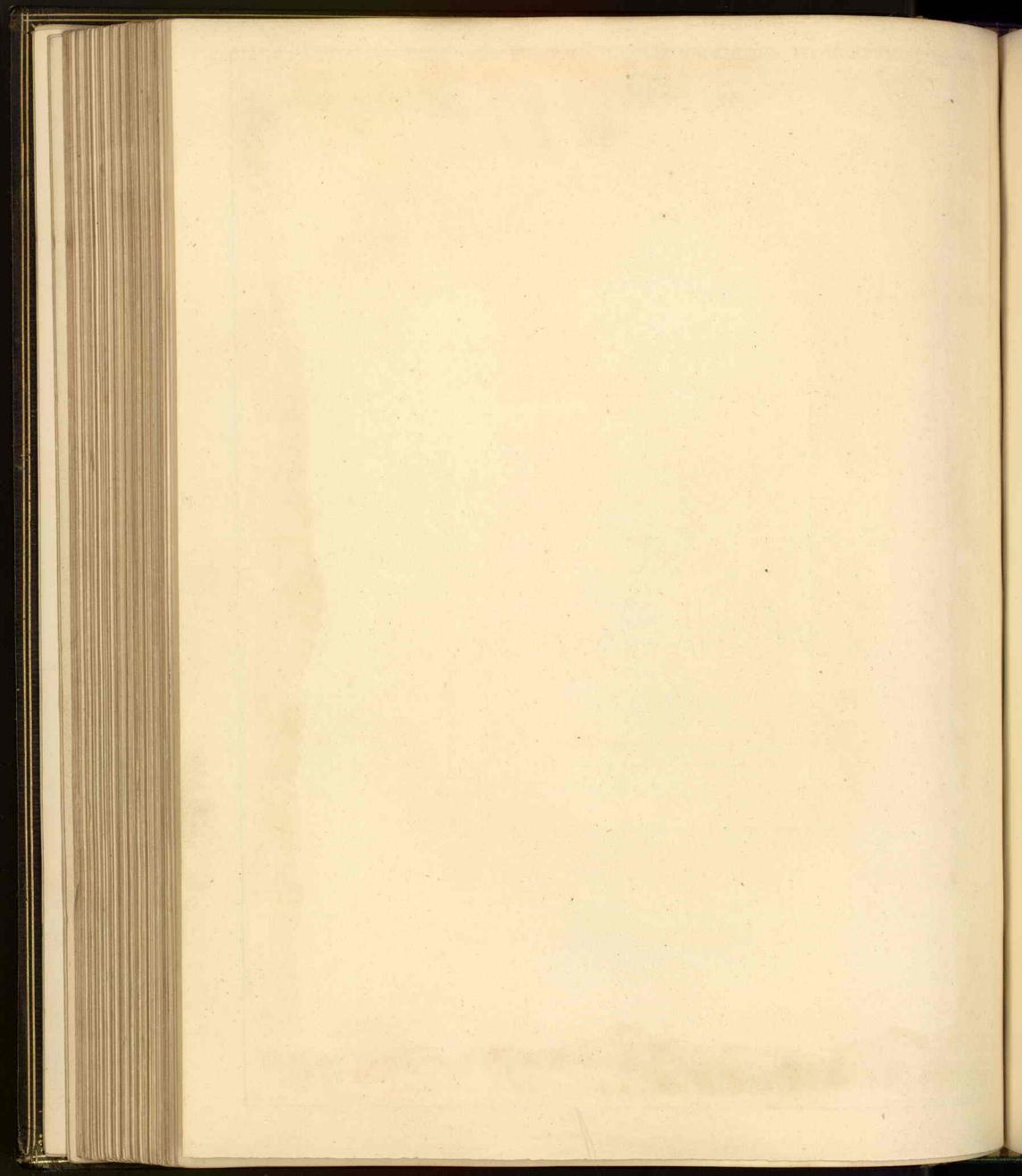


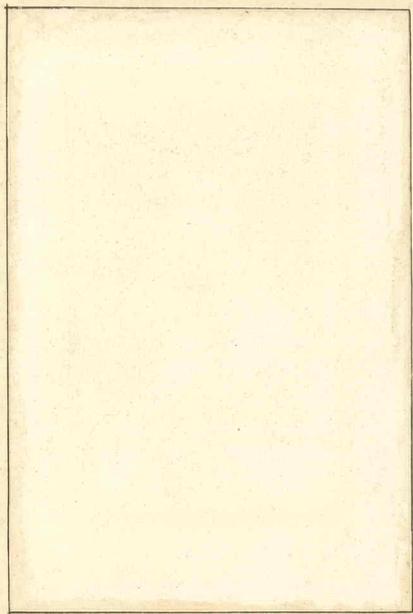
JOHN BAPTIST MONOYER.





J. Baptiste sculp. et ex. Cum prius Regio



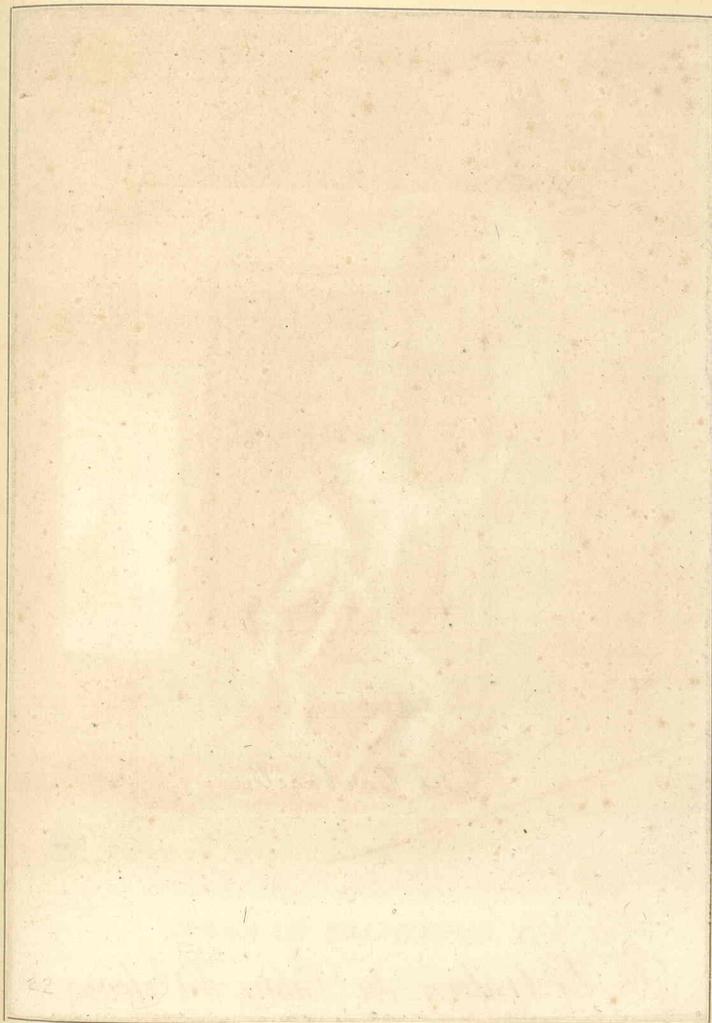


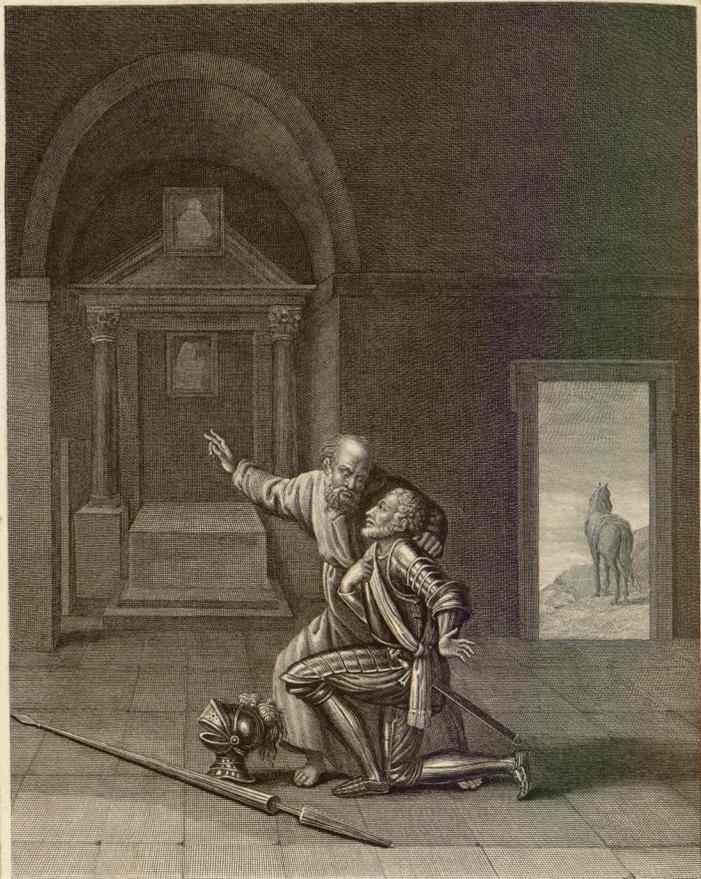


Engraved by Biondi.

Engraved by George Dole.

See Barbarelli





Peint par G^e Giorgione

Gravé par Coucke fils et Debaigne

UN CHEVALIER BLESSÉ.

De la Galerie du Palais d'Orléans

Houfe, which is now the Britifh Mufeum, the repository of many curiofities of nature and art, and the repository alfo of fome of the fineft performances of Baptift.

A very celebrated work of this artift is a looking-glafs preferved in the Royal Palace at Kenfington, which he decorated with a garland of flowers, for Queen Mary II. and what is very remarkable, her Majefty fat by him during the greateft part of the time he was employed in painting it.

For the Duke of Ormond he painted fix pictures of Eaft-Indian birds after nature, which were in that nobleman's collection at Kilkenny in Ireland, and are at prefent in the poffeffion of the author of this book; they are painted in water colours on vellum, and nothing can be more delicate in the colouring, the pencilling, or the fpirited expreffion of every fpecies. He had a fon,

ANTHONY BAPTIST,

Who painted flowers, and, in the ftyle and manner of his father, fhewed an abundance of merit.

JOHN BAPTIST, GASPARS.

History, Portrait.

DIED 1691, AGED

He was born at Antwerp, and was a difciple of Thomas Willeborts Boſcheart. During the civil war he went to England, and entered into the fervice of General Lambert; but after the Reftoration he was engaged by Sir Peter Lely, to paint the poftures and draperies of his portraits, and was diftinguiſhed by the name of Lely's Baptift. Kneller alfo, and Riley, employed him for the fame purpoſe.

He made defigns for tapeftry, which were accounted good; and his drawing was generally correft. In the hall of St. Bartholomew's Hofpital, there is a portrait of King Charles II. painted by this mafter.

*GIORGIO BARBARELLI, called GIORGIONE DI CASTEL FRANCO.

History, Portrait, Landscape.

DIED 1511, AGED 34.

Giorgio Barbarelli, generally known by the appellation of Giorgione, from loſtnefs of figure and gait, or the grandeur that ftamps his ftyle, was born at Caſtelfranco, in Frioul, anno 1477, and became the ſcholar of Giovanni Bellini. Even then he diſmiſſed the minuteneſs which chained his mafter, and ſubſtituted that freedom, that diſdainful ſuperiority of handling, which, if it be not the reſult of manner, is the ſupreme attainment of execution. Ample outlines, bold fore-ſhortening, dignity, and vivacity of aſpect and attitude, breadth of drapery, richneſs of accompaniment, more natural and ſofter paſſages from tint to tint, and forcible effects of Chiaro-Ofcuro, marked the ftyle of Giorgione. This laſt, the great want of the Venetian ſchool, had, indeed, already been diſcovered to upper Italy, by Lionardo da Vinci. To him, or rather to certain pictures and drawings of his, all unknown to us, Vaſari pretends that Giorgione owes his Chiaro-Ofcuro. This aſſertion, however, were it not rejected by Boſchini, neither

neither the line and forms peculiar to Vinci, nor his system of light and shade, seem to countenance. Gracility and amenity of aspect characterise the lines and fancy of Lionardo; fulness, roundness, those of Giorgione. Fond of a much wider diffusion of shades, and gradually diminishing their mass, the Tuscan drives light to a single point of dazzling splendor. Not so the Venetian; more open, less dark, neither brown nor ferruginous in his tints, but transparent and true; to tell the whole, he is nearer to Correggio. I shall not, however, deny, that he might have inspected and profited by the example of Lionardo, the inventor of Chiaro-Oscuro; but so as Correggio did by the fore-shortening of Mantegna. His greatest works were in fresco, of which little but the ruins remain. His numerous oil-pictures, by vigorous impasto, and fulness of pencil, still preserve their beauty. Of these, his portraits have every excellence which mind, air, dignity, truth, freshness, and contrast can confer. He sometimes indulged in ruddy, sanguine tints; but, on the whole, simplicity is their standard. His compositions are few; the most considerable was, perhaps, that of the Tempest allayed in the School of St. Marco at Venice. Some consider as his master-piece, Moses taken from the Nile, and presented to the Daughter of Pharaoh, in the archiepiscopal palace at Milan; in which a certain austerity of tone gives a zest to sweetness. F.

BERNARDINO BARBATELLI, called POCCELLI.

History, Fruit, Animals, and Flowers.

DIED 1612, AGED 70.

He was the disciple of Ridolfo Ghirlandaio at Florence; from whose school he went to Rome, and studied there with such uncommon assiduity, that he was frequently so abstracted, and so absolutely engrossed by the objects of his contemplations, as to forget the necessary refreshments of sleep and food.

He was excellent in painting every species of animals, fruit, or flowers; and in those subjects not only imitated, but equalled nature. His touch in fresco was free, light, and delicate, and the colouring of his objects inexpressibly true; and beside his merit in his most usual style of painting, the historical subjects which he designed, from sacred or profane authors, were much esteemed and admired. He was born at Florence, in 1542.

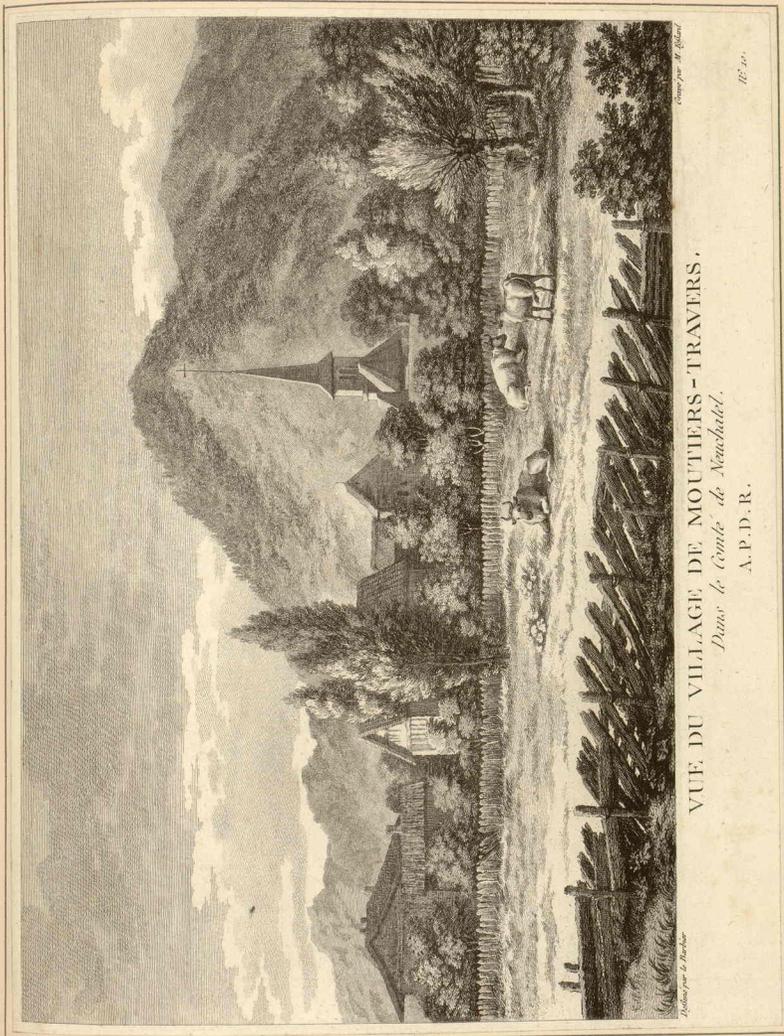
*GIOVANNI FRANCESCO BARBIERI, called GUERCINO DA CENTO.

History.

DIED 1666, AGED 76.

Francesco Barbieri, better known by the name of Guercino, was born at Cento, a village subject to Ferrara, in 1590, and learnt the principles of the art from his countrymen Cremonini and Benedetto Cennari. Tradition classes him with the disciples of the Carracci; but neither his age, his habits, nor his style, make it probable that he ever belonged to that school; for of three manners which he successively adopted, it is difficult to say which differs most from its precepts.

The first, and least known, is an imitation of Caravaggio, abrupt with vivid lights, and deep shades, without much study in faces or extremities; flesh of a yellow cast, and



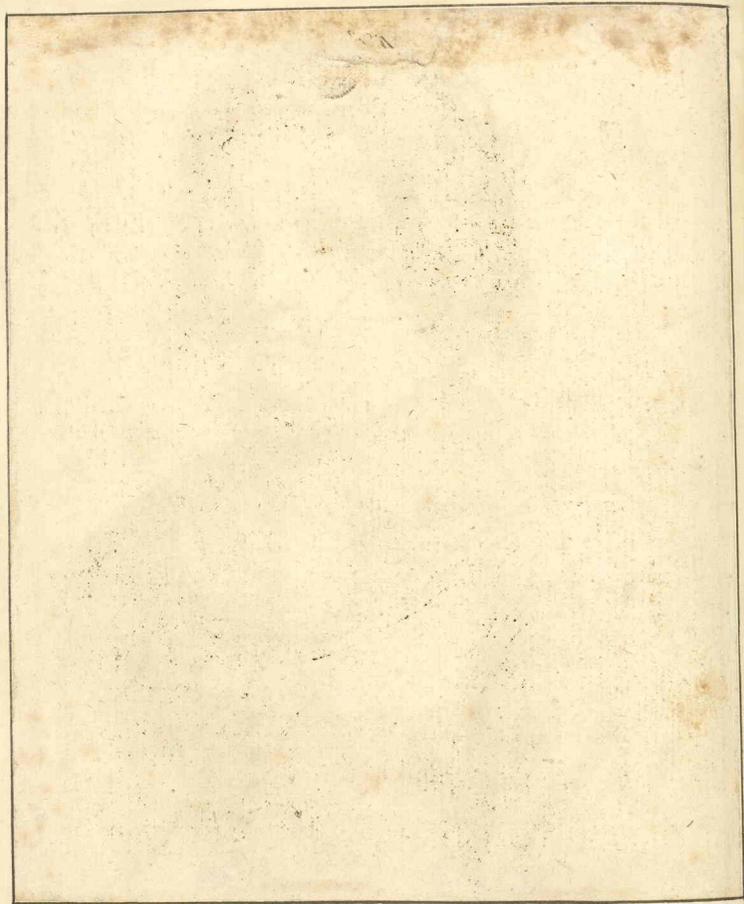
VUE DU VILLAGE DE MOUTIERS-TRAVERS,
Dans le Comté de Neuchâtel.
A. P. D. R.

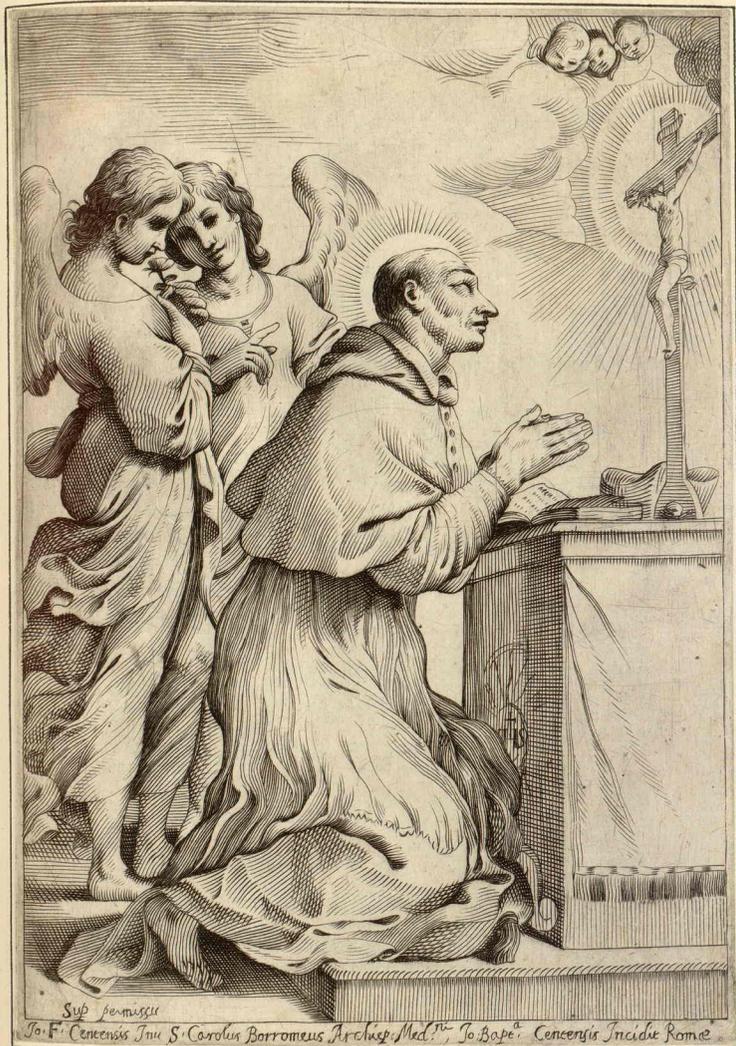
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G. P. Barbieri





Sus. permiserit

Jo. F. Cencensis Inu. S. Carolus Borromeus, Archiep. Med.™, Jo. Bape. Cencensis Incidit Romae

J. F. Barbieri

H. J.



Caro legit. Virgo coram scribit. bonnes
Castus id officium manchar utriq. juer

St. Francis Genensis. Sru. Roma Superiorum. permōsiu
St. Bernardus Cant. abt. et Sacer

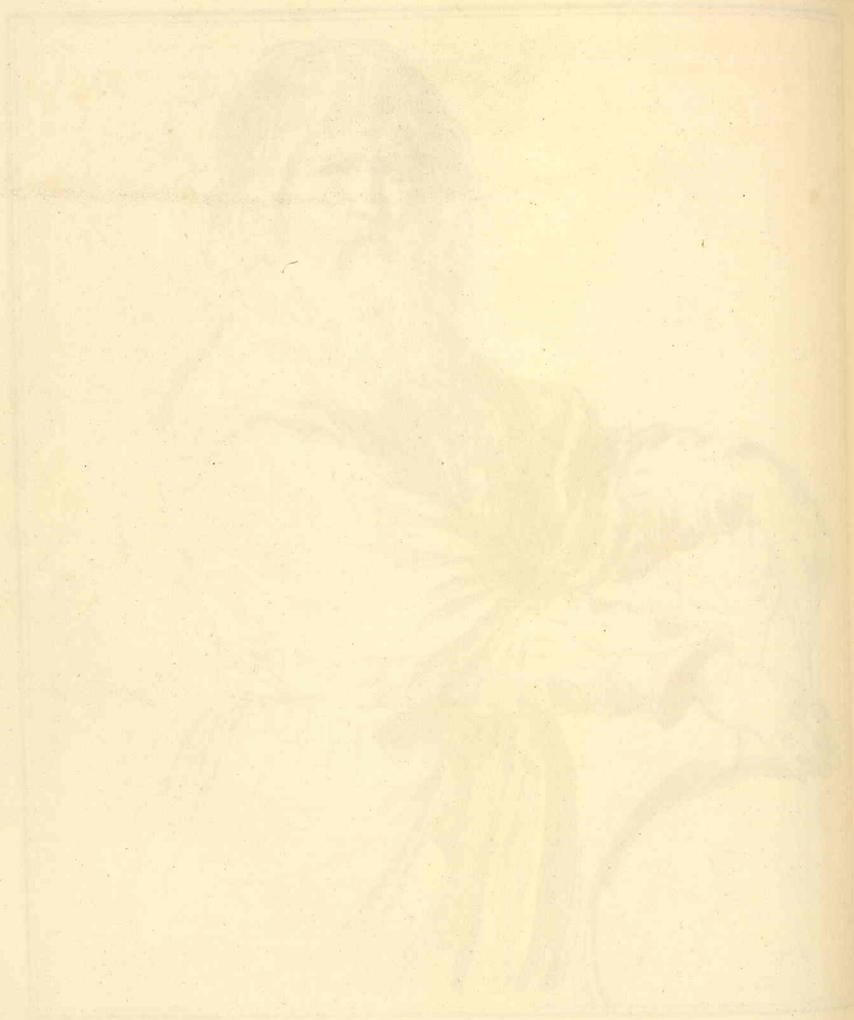
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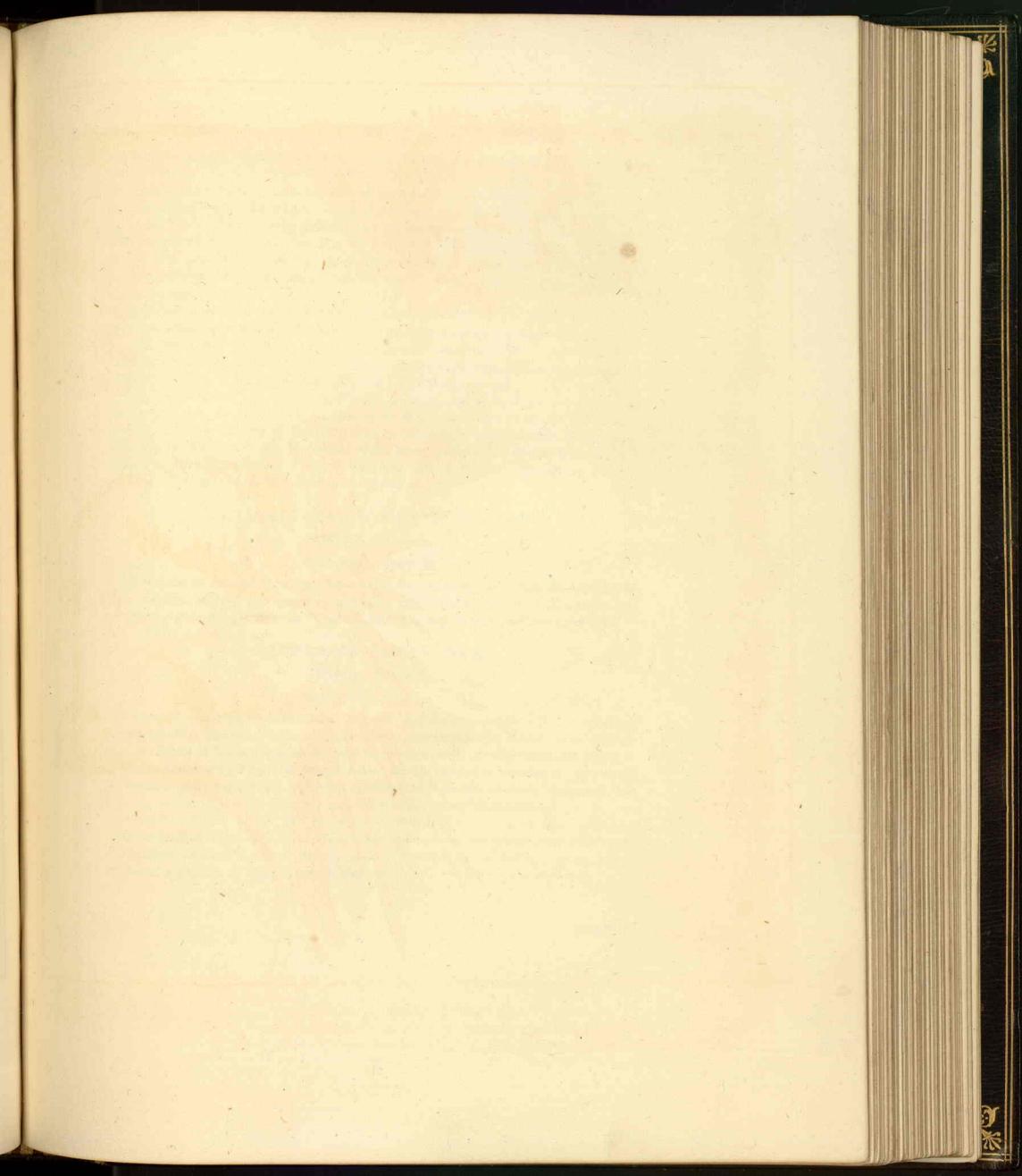
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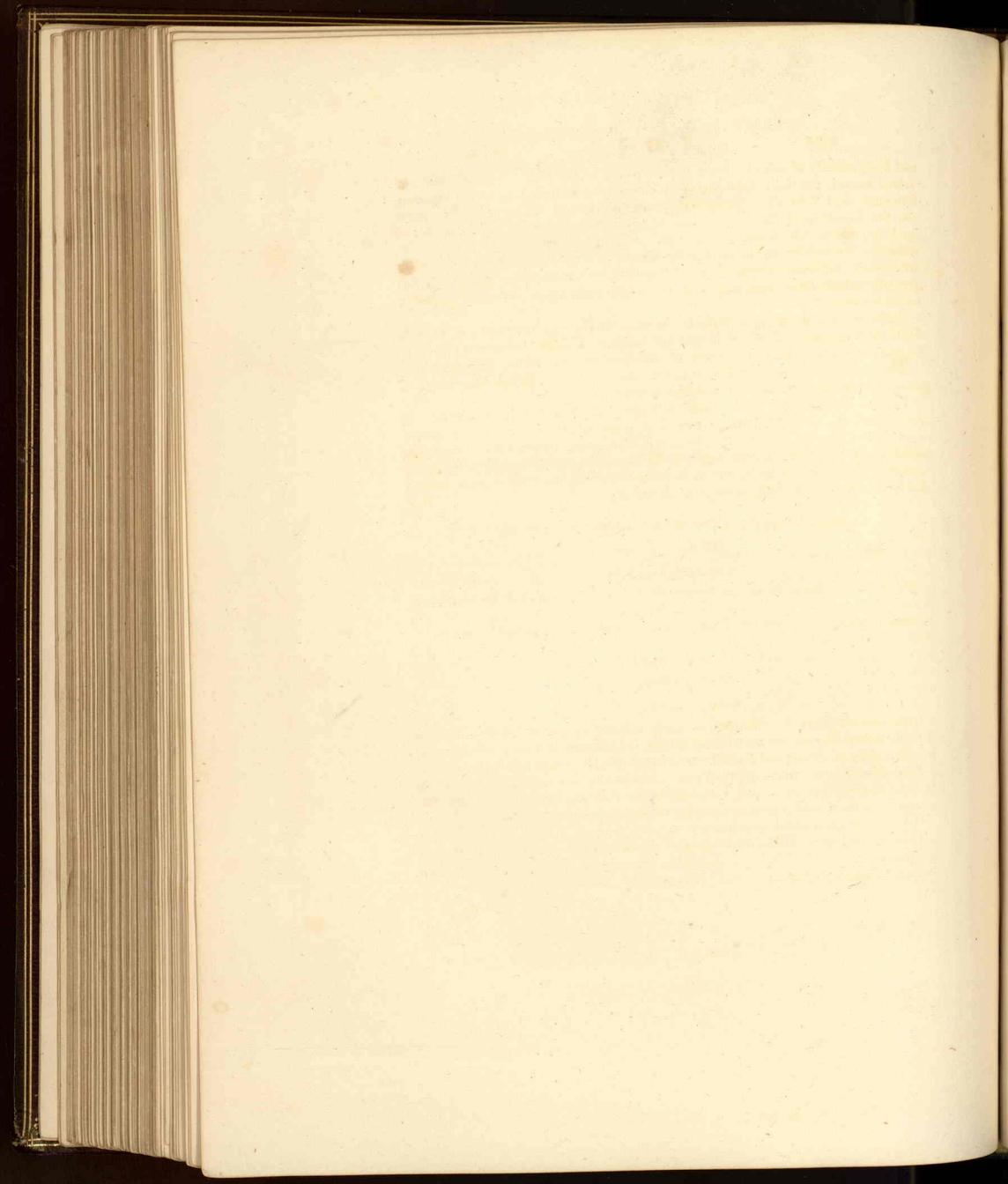


GUERCINO.

In the Collection of R. Udney Esq.







and little amenity of colour. From this he passed to the second, his best and most valued manner, gradually improving it by observation, and the help of the Venetian, Bolognese, and Roman schools, by connection with the best scholars of the Carracci, and the friendship of Caravaggio, whose style still forms its basis, bold contrasts of light and shade, but sweetly united, and magically relieved; like Caravaggio, he obliterates the outline, but leaves him far behind in elegance and dignity of feature. His females, insidiously charming, dart a sting from their veiled eyes, though his men generally exhibit little more than what the model could afford; youthful vulgarity, emaciated age.

Emulation, and the desire to share the applause lavished on the suavity of Guido's style, once more tempted him to change, and to adopt a gayer and more open manner: he now attempted gentility, variety of character and expression, and sometimes succeeded. But borrowed successes could not atone for the loss of that poignancy and strength which mark his second period, and stamp him an original.

The few specimens left of Guercino's first manner, are at Bologna and Cento; of the second, are, in general, all he painted at Rome in fresco or in oil, the Aurora in the Villa Ludovise, the St. Petronilla now in the Louvre, and the Dido in the Spada collection, and of that style is the cupola of the dome in Piacenza; of the third manner, though it bears many traces of the second, the picture of the Circumcision, once at Bologna, now in the Louvre, is the most celebrated.

F.

PAULO ANTONIO BARBIERI, DA CENTO.

Still Life, Animals.

DIED 1640, AGED 44.

He was the brother of Guercino, born at Cento, in 1596; and chose for his subjects fruit, flowers, insects, and animals; which he painted after nature, with a lively tint of colour, with great tenderness of pencil, and a strong character of truth and life.

DIETERICK BARENTSEN.

History, Portrait.

DIED 1582, AGED 48.

This artist was born at Amsterdam, in 1534; and having received some instruction from his father, who was but an ordinary painter, he travelled to Venice, was admitted into the school of Titian, and became the favourite disciple of that inimitable master.

He continued with Titian for several years; he also painted a portrait of him, which gained him great reputation; and with extraordinary success imitated the touch, the manner, and the style of colouring, peculiar to that accomplished genius.

When he returned to his own country, business crowded in upon him; and every work he finished added still to his credit and honour; but the composition which most effectually established his fame, was the picture representing the fall of Lucifer, which contained a number of figures, naked, well contrasted, and excellently coloured.

FRANCIS

FRANCIS BARLOW.

Birds, Beasts, and Fish.

DIED 1702, AGED

He was born in Lincolnshire, and bred to the profession of painting, under Sheppard, a portrait-painter; but his genius led him entirely to design after nature, birds, fish, and every species of animals, which he drew with great exactness. He understood colouring very imperfectly, which defect was probably occasioned by the unskilfulness of the master who had been his instructor. But it is generally agreed, that if his penciling and colouring had proved equal to the correctness of his design, he might have shewn himself superior to any of his time in those subjects.

FREDERICK BAROCCIO.

History, Portrait.

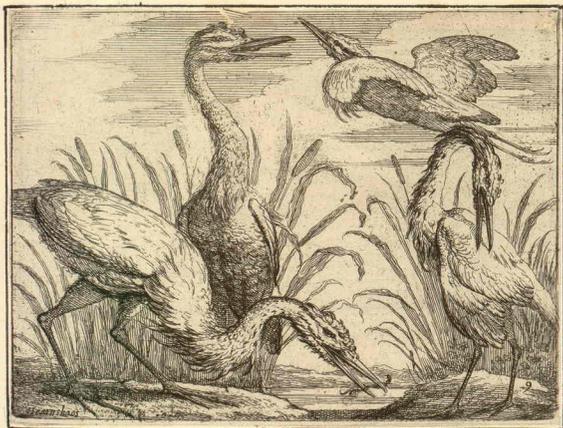
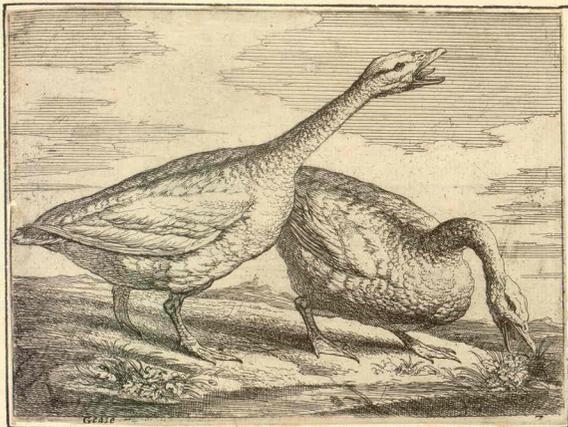
DIED 1612, AGED 84.

He was born at Urbino, in 1528, and was the disciple of Battista Venetiano, by whom he was carefully instructed in the principles of painting, but he derived his knowledge of perspective from his uncle Bartolomeo Genga. Under those preceptors he practised assiduously, till he was in his twentieth year; and he then visited Rome, where he pursued his studies incessantly, and proved one of the most graceful painters of his time.

At his return to his native city Urbino, he painted several pictures which procured him great applause; but the picture of a St. Margaret raised his reputation to the highest pitch, and induced Pope Pius IV. to invite him to Rome, where he employed him in the decorations of his Palace of Belvedere, in conjunction with Federico Zuccherò.

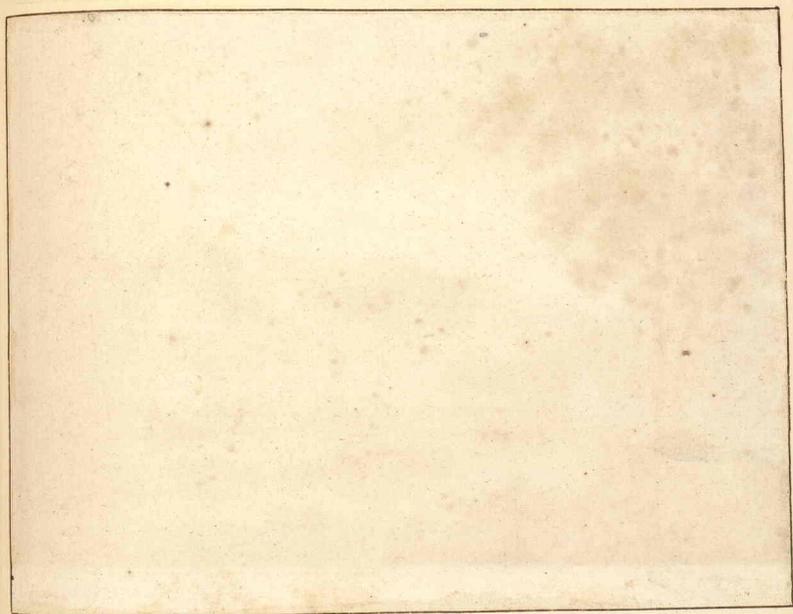
He excelled equally in history and portrait, but his genius inclined him more particularly to the painting of religious subjects; and his works sufficiently evince, that the utmost of his ambition was to imitate Correggio in his colouring, and Raphael in his manner of designing. But Correggio has somewhat so natural, so grand, so unaffectedly graceful, that Baroccio was far inferior to him, although perhaps rather more correct in the outlines. It is however, singular, to see colours of such variety coalesce so sweetly under his pencil, that perhaps no music reaches the ear with purer harmony, than his pictures the eye; an effect produced, in a great measure, by his attention to Chiaro-Scuro, which he may be said to have introduced to the schools of Lower Italy, and which to obtain he rarely painted any historical figure without having either modelled it in wax, or placed some of his disciples in such attitudes as he wished to represent.

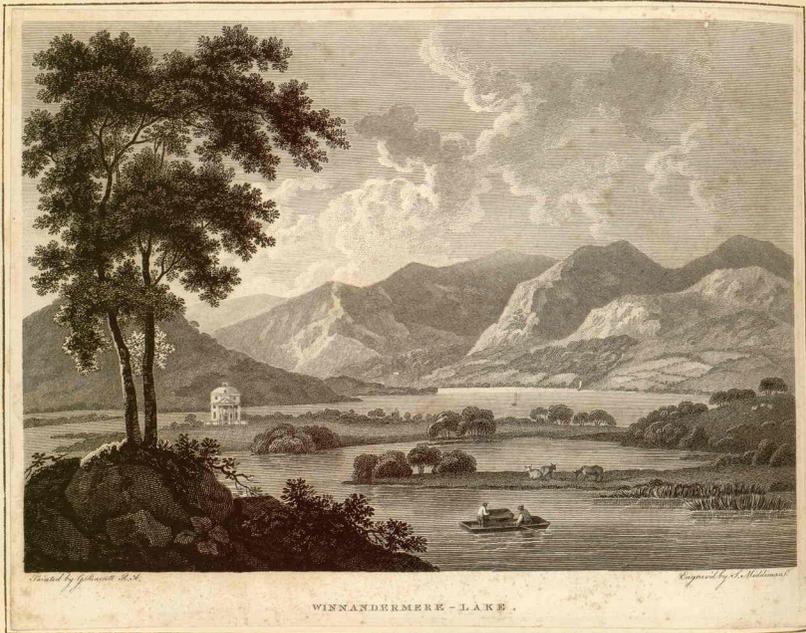
BARTOLET. Vid. FLAMEEL.



of Barlow



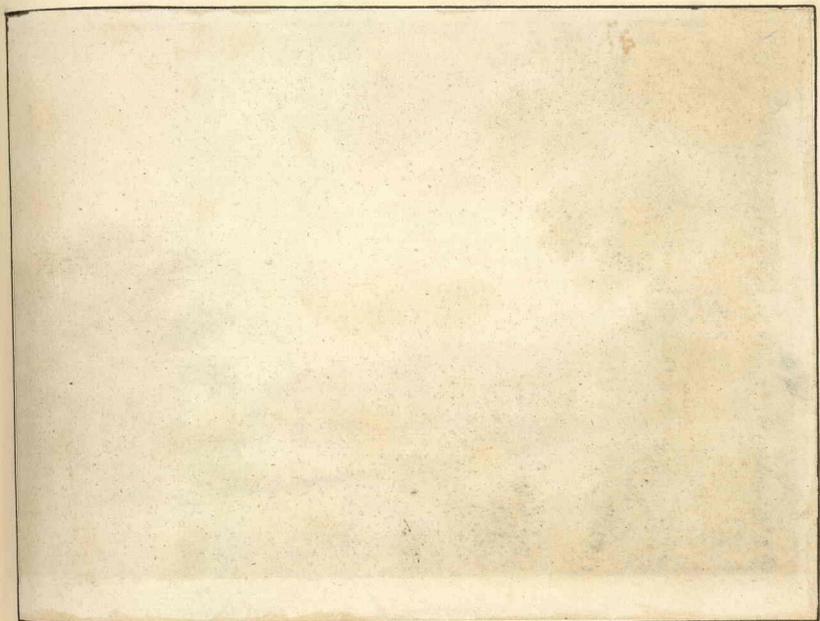




Painted by J. H. B. S.

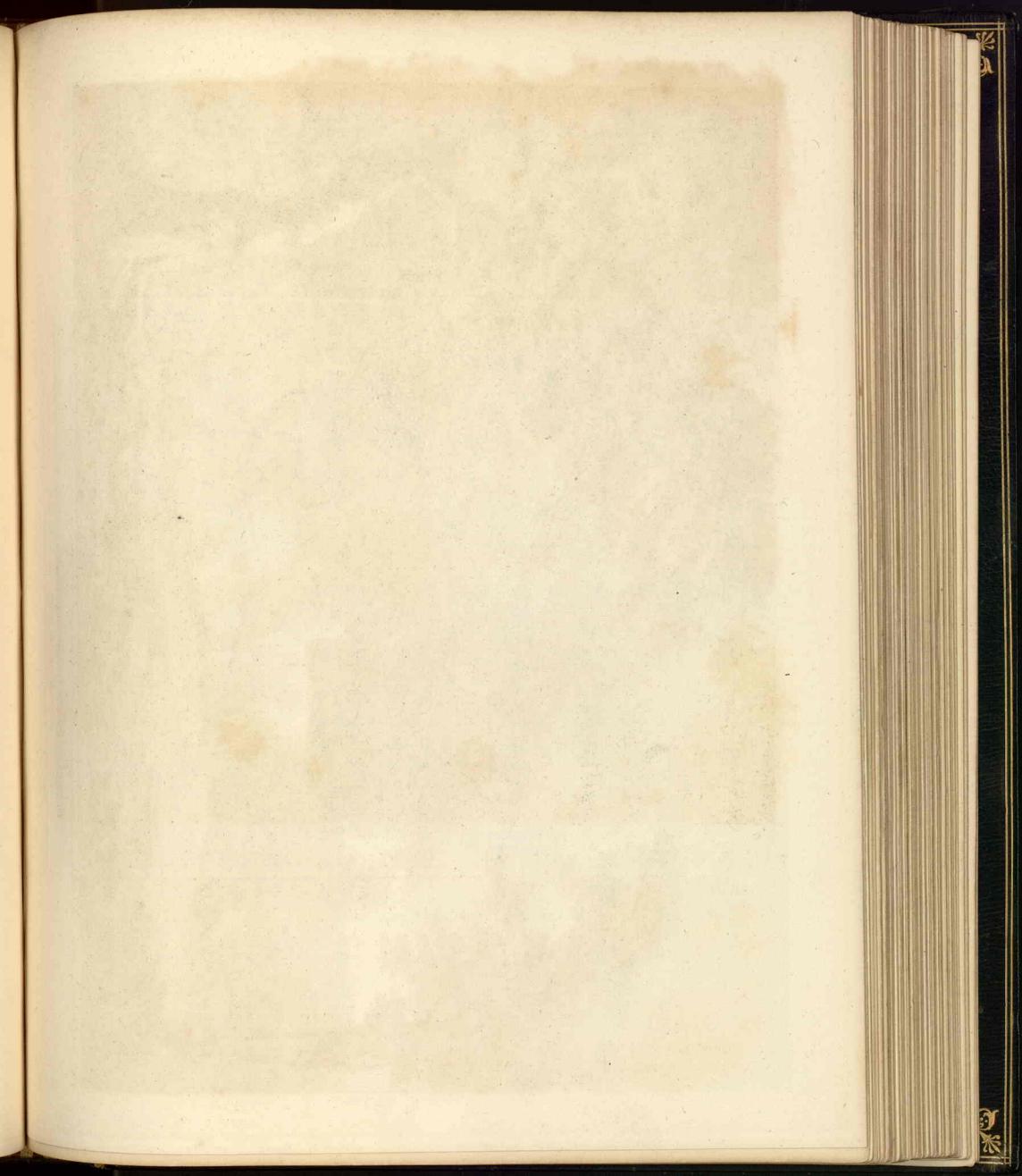
Engraved by G. B. S.

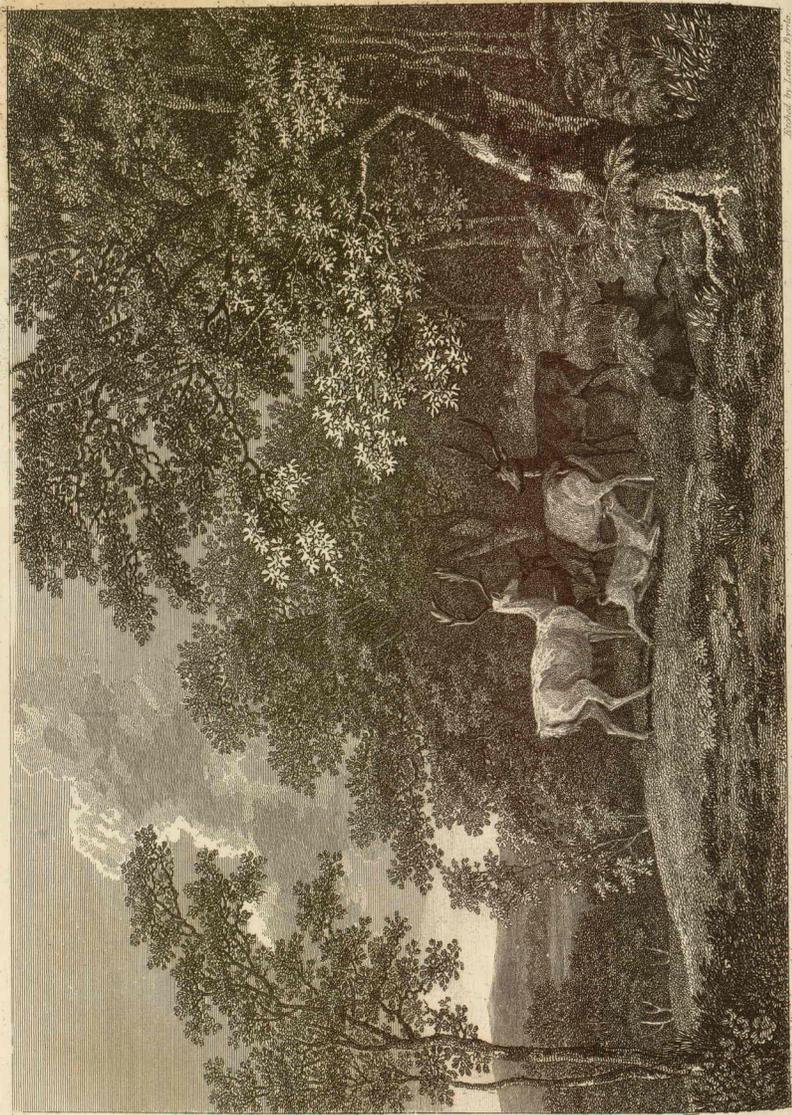
WINNANDERMERE - LAKE .





Trentham in Staffordshire, the Seat of Earl Gower.





Designed by G. Barrett and J. G. Ripin.

A PARK SCENE.

Engraved by J. G. Ripin, from a drawing by G. Barrett.

Engraved by J. G. Ripin.

GEORGE BARRET.

Landscape.

DIED 1784, AGED 52.

This artist was born about the year 1782, in the city of Dublin. At a very early period he exhibited a strong disposition to pursue the elegant art in which he so eminently succeeded; and, when a boy, attended Mr. West's drawing academy of Mr. West, where, *nulli secundus*, he was considered as an artist of the most promising abilities. Of young Barret Nature became the favourite school, in spite of the admonitions of his friend and patron Edmund Burke (a great orator, but no painter), who advised him, again and again, though in vain, to *study pictures*. The sublime and beautiful scenery of Powerscours, the seat of the Earl of that name, and a friend of Barret, attracted his first attentions; at which place he studied with the most ardent and unremitting solicitude. About this time a premium of fifty pounds was offered by the Dublin Society for the best landscape in oil, for which Mr. Barret contended and won. In the year 1762 he visited London, where he soon distinguished himself; and, the second year after his arrival, gained the fifty pound premium given by the Society for the Encouragement of Arts, &c. for the best landscape in oil. The establishment of the Royal Academy of Arts, &c. was in a great measure indebted to the efforts of Mr. Barret, who formed the plan, and became one of its members.

He had two decided manners of painting, both with regard to colour and touch; his first was rather heavy in both, his latter much lighter. Scarcely any painter equalled him in his knowledge or execution of the details of nature, the latter of which was particularly light, and well calculated to mark most decidedly the true characters of the various objects he represented, forest trees in particular. His attention was chiefly directed to the true colour of English scenery, in which, in his best works, he was very happy, as he got all that richness and dewy freshness, that so particularly characterizes the verdure of this climate, especially in the vernal months, and which is so totally different from the colouring of those masters who have formed themselves on Italian scenery or Italian pictures. This strong desire sometimes tempted him to use colours rich and beautiful when first applied, but which no art could render permanent; which, in some of his lighter works, prevailed to such a degree as to leave scarcely any traces of the original colouring.

His best pictures (in this country) in his first manner, are to be found in the houses of the Dukes of Buccleugh and Portland, &c. &c. and those of his latter, in his great work, at Mr. Lock's, at Norbury-Park, Surry, consisting of a large room painted with a continued scene entirely round. The idea in general characterizes the northern part of this country; and for composition, breadth of effect, truth of colour, and boldness of manner in the execution, has not been equalled by any modern painter. He exerted his powers to the utmost in this work, as he entertained the warmest sense of Mr. Lock's great kindness and friendly patronage.

He also painted in water-colours, in which he excelled. These pictures in general were gay in colour, and pleasing in their compositions, frequently enriched with busy figures, employed in works of husbandry. His drawings in chalk, Indian ink, and black

lead

lead pencil, had great merit, particularly the latter. In all his studies from nature he was exceedingly correct and minute.

As a man he was remarkably kind and friendly, gentle in manners, with a vast flow of spirits, even to playfulness, and a strong turn to wit and humour. For the last ten years of his life, he was obliged, on account of his health, to retire to Paddington, a little village near London, where he painted (in conjunction with Mr. Gilpin, the celebrated animal-painter) some of his best easel-pictures. He was interred in Paddington church-yard, leaving a widow and nine children.

BARTOLOMEO. Vid. BREENBERG.

POMPEO BATTONI.

Portrait, History.

DIED 1787, AGED 79.

He was of the Florentine school, born at Lucca, in 1702. He was not a very learned artist, nor did he supply his want of knowledge by deep reflection. His works do not bear the appearance of an attentive study of the antique, or of the works of Raphael, and the other great masters of Italy: but nature seemed to have defined him for a painter, and he followed her impulse. He was not wanting either in his delineation of character, in accuracy, or in pleasing representation; and if he had not a grand conception, he at least knew how to describe well what he had conceived. He would have been, in any age, reckoned a very estimable painter: at the time in which he lived, he certainly shone conspicuously. His name is known throughout Europe, and his works are every where in estimation. Mengs, who was a more learned man, was his rival: but, less favoured by nature, if he enjoyed a higher reputation, he owed it less perhaps to any real superiority than to the commendations of Winckelman. It were to be wished that Battoni had possessed the knowledge and the conception of Mengs, or that Mengs had been endowed with the natural qualities and picturesque talents of Battoni.

JOHN WILLIAM BAUR.

Landscapes, Architecture.

DIED 1640, AGED 30.

He was born at Straßburg, in 1610, and was a disciple of Frederick Brendel. He had an enlarged capacity, but the liveliness of his imagination hindered him from studying beautiful nature, or the antique, in such a manner as to divest himself of his German taste, though he went to Rome to improve himself in the art.

In Italy, he applied himself entirely to architecture, as far as it might contribute to the enrichment of his landscapes, which were his favourite subjects; and for his scenes and situations he studied after the rich prospects about Frascati and Tivoli, which could afford him the most delightful sites, views, and incidents.

He was fond of introducing into his designs, battles, marchings of the army, skirmishes, and processions; but although he resided for a considerable length of time, in and about Naples and Rome, he never arrived at a grandeur of design; nor could

ever

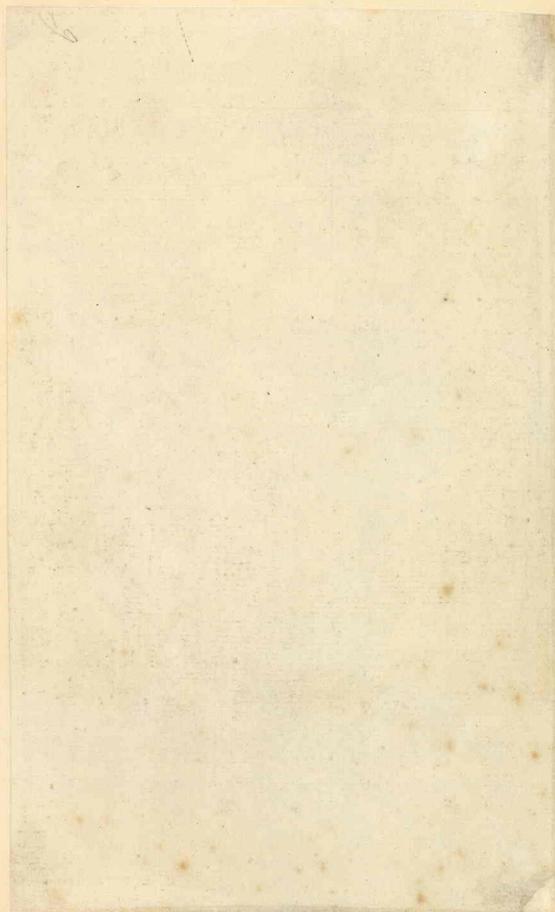


P. Button







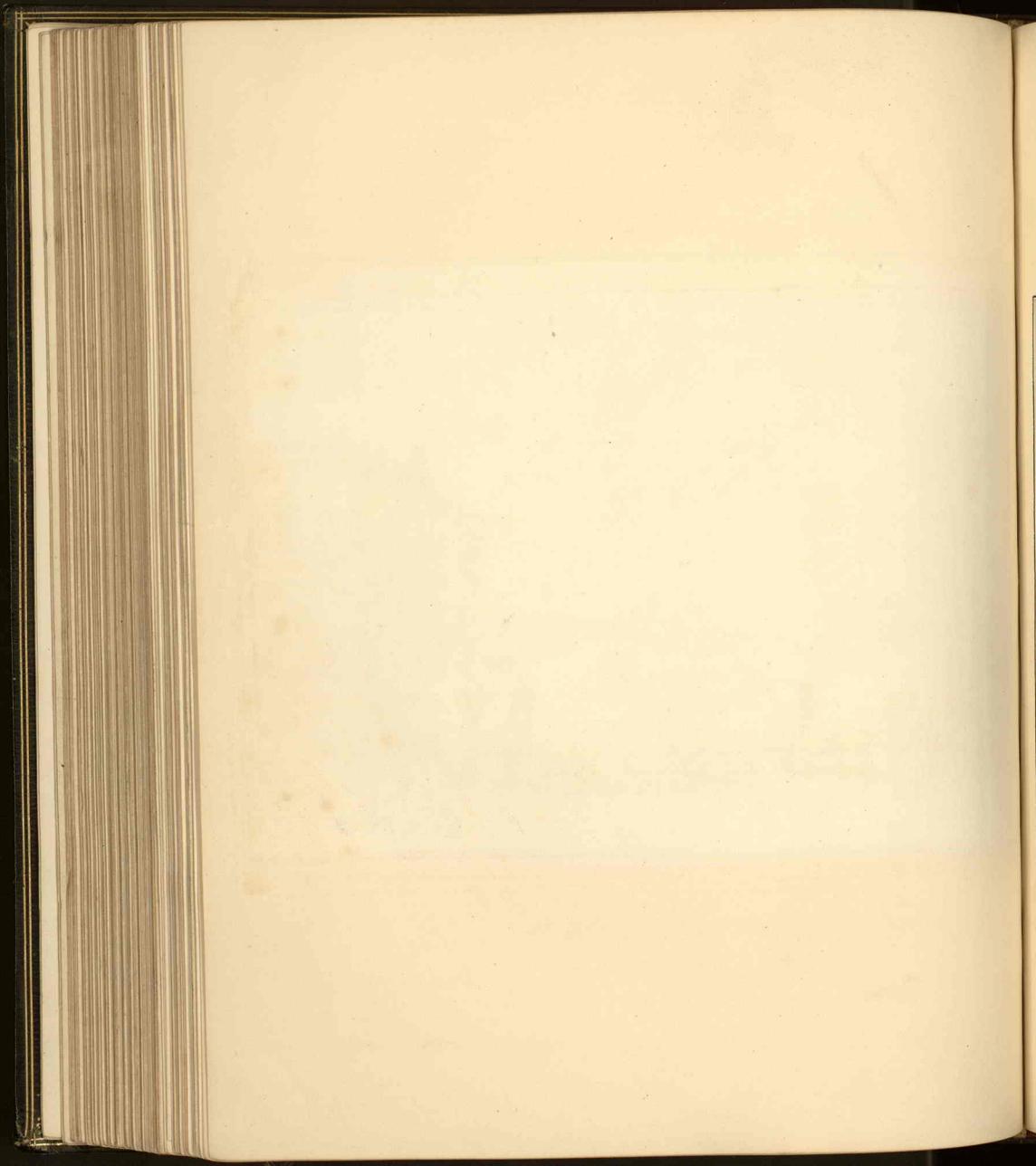


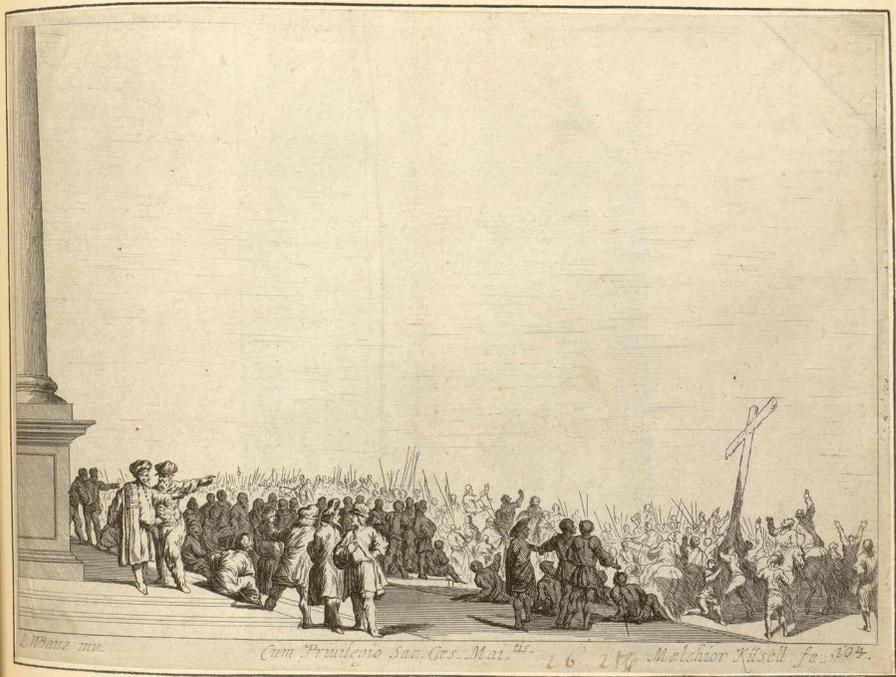


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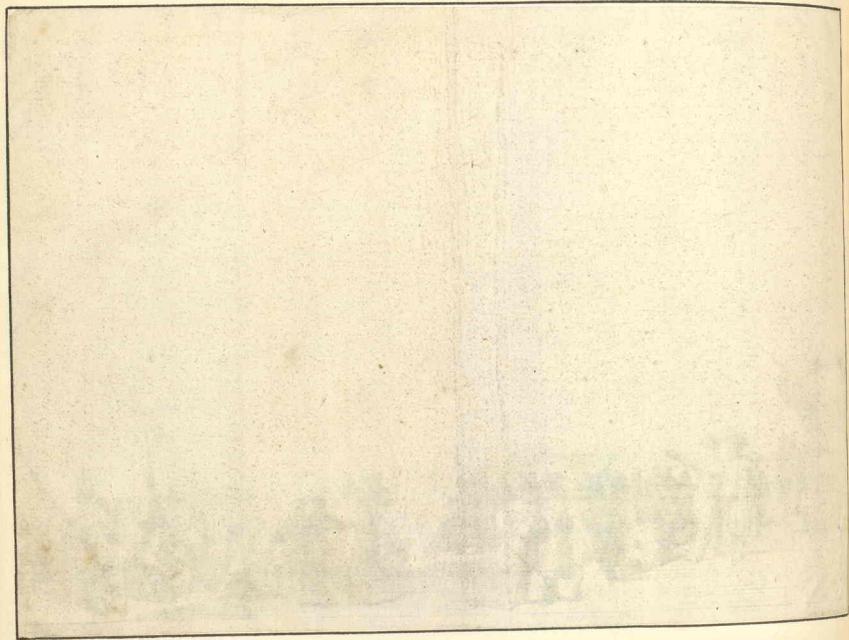


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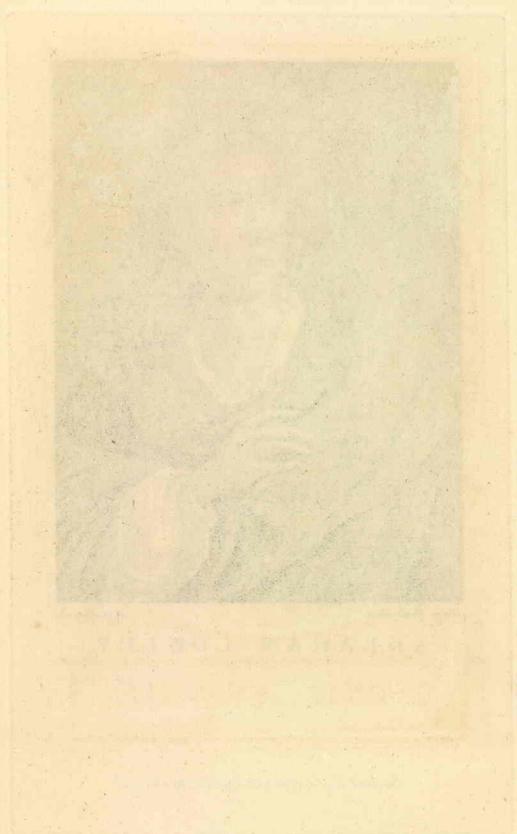
THOMAS SYDENHAM



THOMAS SYDENHAM

Maria Beale pinxit.

J. Blootling sculp.



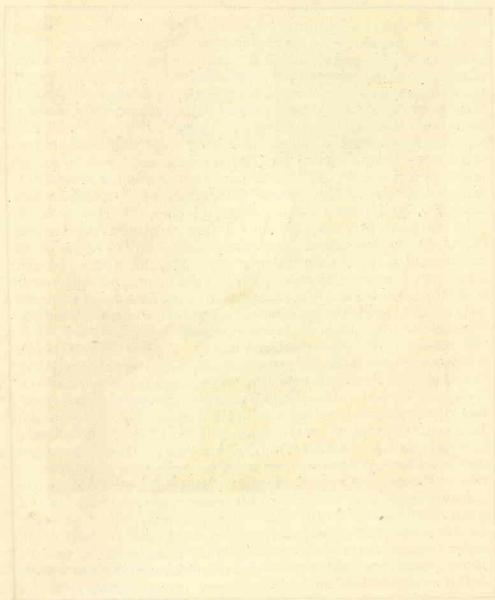


Mary Beale Oms

R. Godfrey del.

ABRAHAM COWLEY.

Printed Nov. 1776 by F. Blyth N^o 87 Cornhill.





ever exprefs the naked but indifferently. It muft however be faid in his commendation, that his pencil was light, his compofition good, and his difpofitions eminently picturefque.

He painted with great fucces in water colours on vellum, and etched from his own defigns the Metamorphofes of Ovid.

MARY BEAL.

Portrait.

DIED 1697, AGED 65.

She was born in Suffolk, in 1632, and had for her instructor in the art of painting, Sir Peter Lely. She drew after the life, and proved very little inferior to any of her contemporaries.

Her colouring was clear and strong, with a great look of nature, and ſhe worked with a good body of colours. She had applied herſelf to copy ſome pictures of the Italian mafters, which ſhe procured from the cabinets of noblemen, and alfo from the collection of Sir Peter, by which her taſte and her pencil were much improved, and her portraits had a great deal of the Italian air and ſtyle. She was amiable in her conduct, and exceedingly aſſiduous in her profeſſion; and had the happineſs to live in univerſal eſteem, and to receive all poſſible encouragement.

DOMENICO BECCAFUMI, called MECHERINO.

History.

DIED 1549, AGED 65.

He was born at Siena, in 1484, and at firſt was a diſciple of an ordinary painter called Capanna; but afterwards received inſtructions (as ſome writers affirm) from Pietro Perugino.

The more he advanced in the knowledge of his art, he the more evidently perceived that he only loſt his time by continuing at Siena; and the univerſal applauſe given to the works of Raphael, and Michael Angelo Buonaroti, excited in him an eager ambition to ſee them. He therefore travelled from his native city to Rome, to ſtudy the works of thoſe celebrated maſters; and ſpent two years in cloſe application, exerting himſelf not only to copy their works with careful exactneſs, but alſo in deſigning the moſt curious antique ſtatues and edifices.

When his genius had been, by that courſe of ſtudy, happily improved, and his hand well formed, he returned to Siena, where he was immediately engaged in ſeveral conſiderable works, not only in oil, but alſo in diſtemper and freſco, which procured him reputation and honour. He had a fine invention; his taſte of deſign was truly elegant; his expreſſion was commendably good; and his tone of colouring beautiful, though ſomewhat too red.

A great number of the works of this maſter, in freſco, oil, and diſtemper, are particularly deſcribed by Vaſari, tom. i. page 373.

*GASPAR BECERRA.

History, Sculpture.

DIED AGED

Gaspar Becerra, of Baiza, in Andalusia, studied in Italy the works of Michael-angiolo, whose forms he introduced to the Spanish school, with a suitable tone of colour. He seems, however, to have been chiefly employed as a sculptor; though, if tradition be serious, he owed the brilliancy of his success in that art, and the patronage of Isabella de Valois, more to a knack at dreaming, than to the beauty or energy of his style.

DAVID BEEK.

Portrait.

DIED 1656, AGED 35.

He was born at Arnheim, in Guelderland, in 1621, and became a disciple of Vandyck; from whom he acquired a fine manner of penciling, and that sweet style of colouring which is peculiar to that great master, and to all the disciples trained up under his direction. He possessed, besides, that freedom of hand and readiness, or rather rapidity of execution, for which Vandyck was so remarkably famous; and King Charles the First, when he observed the expeditious manner of Beek's painting, was so exceedingly surpris'd, that he told him, it was his opinion he could paint if he was riding post.

He was appointed portrait-painter and chamberlain to Queen Christina of Sweden; and, by her recommendation, most of the illustrious persons in Europe sat to him for their pictures.

He was agreeable, handsome, and polite, and lived in the highest favour with his royal mistresses; but, having an earnest desire to visit his friends in Holland, and leaving the Court of Sweden much against the Queen's inclination, she apprehended that he intended never to return; and, as he died soon after at the Hague, it was strongly and generally suspected that he was poisoned.

A very singular adventure happened to this painter, as he travelled through Germany, which seems not unworthy of being recited.

He was suddenly and violently taken ill at the inn where he lodged, and was laid out as a corpse, seeming to all appearance quite dead. His valets expressed the strongest marks of grief for the loss of their master; and while they sat beside his bed, they drank very freely, by way of consolation.

At last one of them, who grew much intoxicated, said to his companions, Our master was fond of his glass while he was alive; and out of gratitude, let us give him a glass now he is dead. As the rest of the servants assented to the proposal, he raised up the head of his master, and endeavoured to pour some of the liquor into his mouth. By the fragrance of the wine, or probably by a small quantity that imperceptibly got down his throat, Beek opened his eyes; and the servant being excessively drunk, and forgetting that his master was considered as dead, compelled him to swallow what wine remained in the glass.

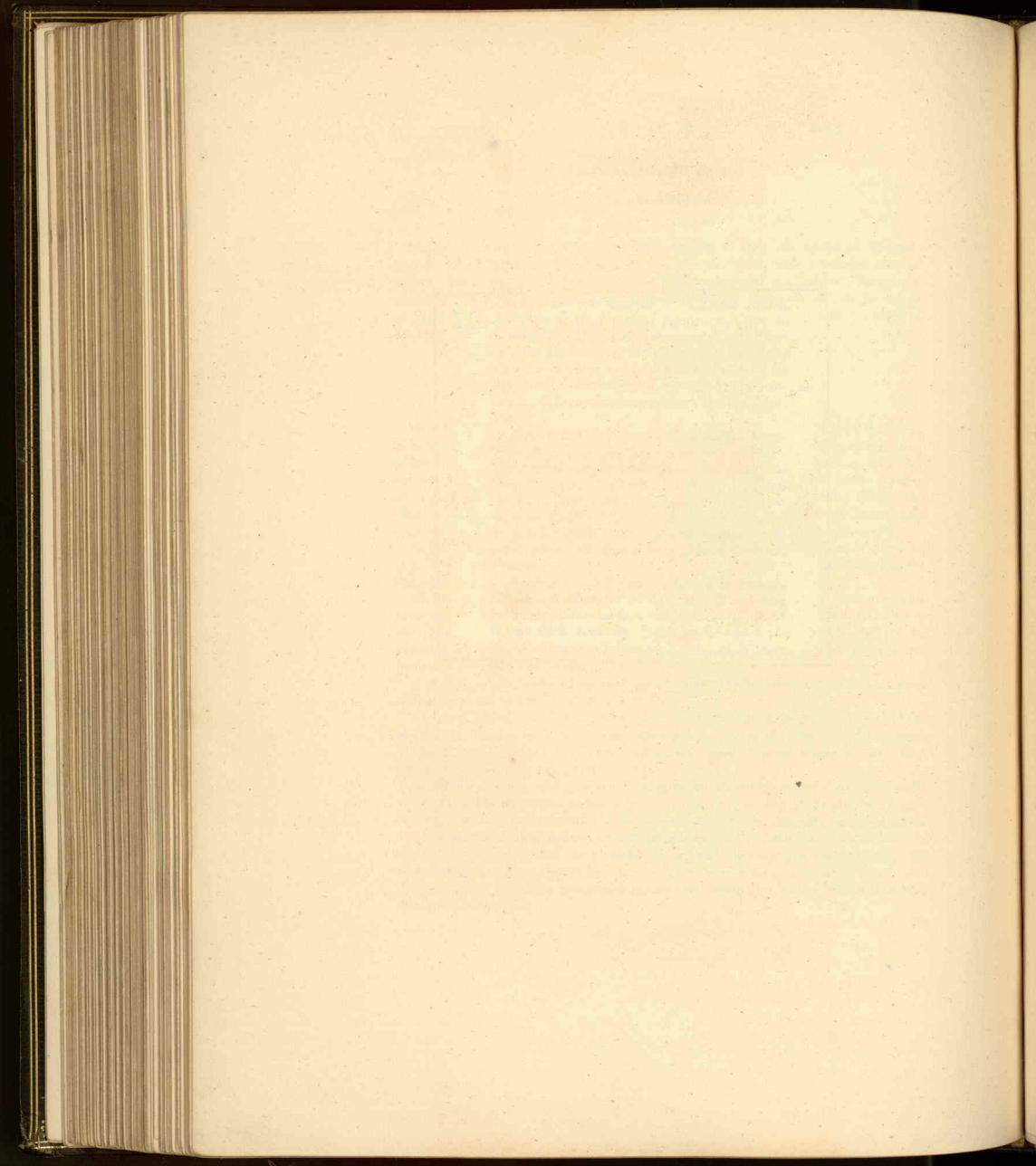
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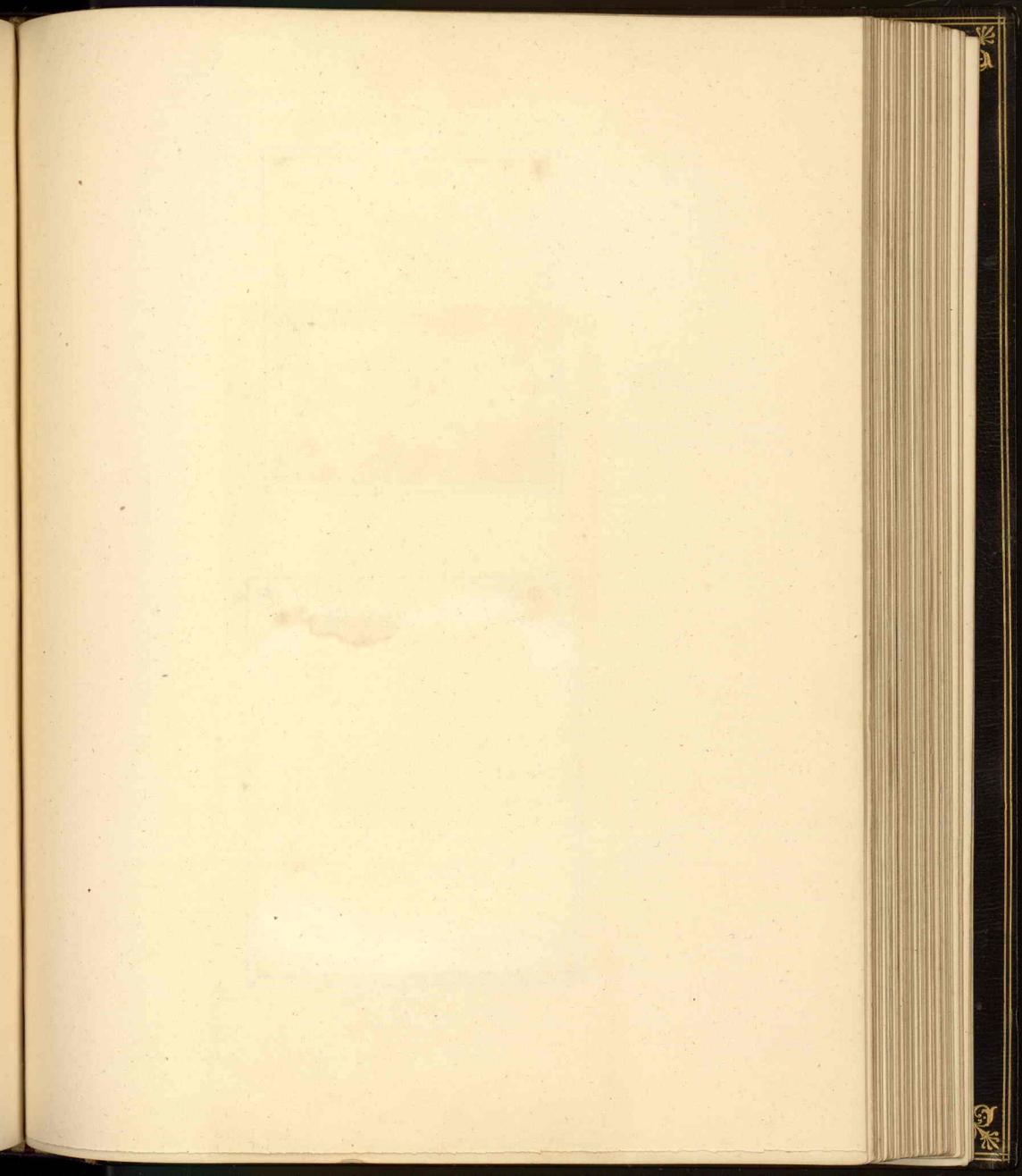


C. Ewen Del.

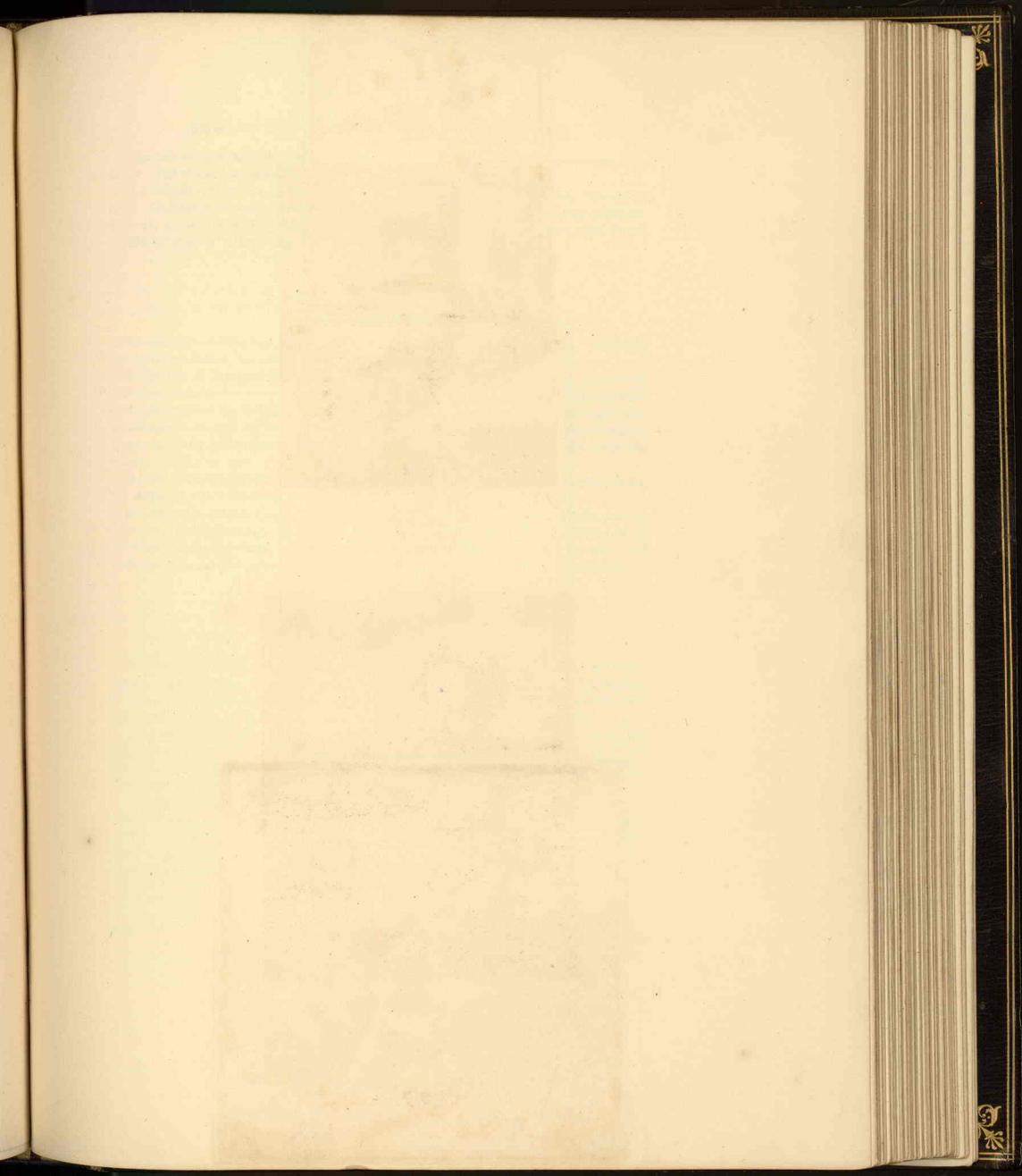
Ficquet Scul.

DAVID
BÉEK,











The painter gradually revived, and by proper management and care recovered perfectly, and escaped an interment.

How highly the works of this master were esteemed, may appear, from the many marks of distinction and honour which were shewn him; for he received from different Princes, as an acknowledgment of his singular merit, nine gold chains, and several medals of gold of a large size.

CORNELIUS BEGA.

Landscape, Cattle, and Conversations.

DIED 1664, AGED 44.

He was born at Haarlem, in 1620, and was the disciple of Adrian Ostade. If he did not equal his master, he was at least the best of his disciples.

He set out in his profession with credit, and proceeded in it for some years with sufficient success; but he grew too fond of a dissipated life, and at last his morals were so depraved, that his father, after many ineffectual remonstrances, disowned him. For which reason he cast off his father's name, which was Begeyn, and assumed that of Bega; his early pictures being marked with the former, and his latter works with the other.

He had a fine pencil, and a transparent colour; his performances are placed among the works of the best artists.

He took the plague from a woman with whom he was deeply enamoured; and he shewed so much sincerity of affection, that, notwithstanding the exhortations of all his friends and physicians, he would attend her to the last moments of her life, and imbibed from her the same fatal distemper, of which he died in a few days after her.

ABRAHAM BEGEYN.

Landscape.

BORN IN 1650.

Neither Houbraken nor Sandrart have mentioned any thing relative to the master under whom Begeyn was instructed in the art of painting; but after he had made a competent progress, he studied perspective and architecture, to qualify himself more effectually for his profession, and perfected himself in the knowledge of both.

His reputation procured him an invitation to the Prussian Court, where he became principal painter to the King, and was directed to paint the views of the Royal Palaces, and the most agreeable prospects of that country; and he likewise finished several large designs for the decoration of the grand salons and galleries at Berlin.

His figures and animals are, in general, well designed and pleasingly coloured, touched with great freedom, and much in the manner of Berchem. Some capital pictures of this master are to be seen at the Hague, which are very highly esteemed; they are landscapes, with views of rivers, ruins, and pieces of architecture, enriched with figures and a variety of animals, finished in a masterly manner.

JOACHIM FRANCIS BEISCH,

Landscapes, Battles.

DIED 1748, AGED 83.

He was born at Ravensburg, in Swabia, in 1665, and was taught the first rudiments of the art by his father, who practised painting only for his amusement, and explained to his son the principles of it.

By an assiduous practice for some years, he at last proved a good artist, and was employed at the Court of Munich, to paint the battles which the Elector Maximilian Emanuel had fought in Hungary.

While the Elector was absent on some of his expeditions, Beisch embraced that opportunity to visit Italy, and took the most effectual methods for his improvement, by studying and copying those celebrated spots which have always claimed general admiration.

He had three different manners: his first, before his journey to Italy, was true, but too dark; his second had more clearness, and more truth; and his last, still more clear, was likewise weaker than all.

The scenes of his landscapes are agreeably chosen, and very picturesque; his touch is light, tender, and full of spirit; and his style of composition frequently resembled that of Gaspar Pouffin, or Salvator Rosa.

GIOVANNI BATTISTA BERNASCHI, called CAVALIER BENASCHI.

History.

DIED 1688, AGED 54.

This master was a Piedmontese, born in 1634, who studied in Rome, under the direction of Pietro del Po; and some authors affirm, that he was afterwards the disciple of Lanfranc. It is certain that he was peculiarly fond of the works of Lanfranc, and devoted his whole thought and application to design after them, and to copy them; till at last he became so thoroughly acquainted with the style, manner, and touch of that bold mechanist, that many of the pictures of Benaschi are, at this day, accounted the work of Lanfranc's own hand.

He was an admirable designer: his lively invention furnished him with a surprising variety; he was master of that kind of fore-shortening which the Italians style 'di sotto in su.' His works abound in the cupolas and cielings of Naples, and at Naples he was dubbed a Knight.

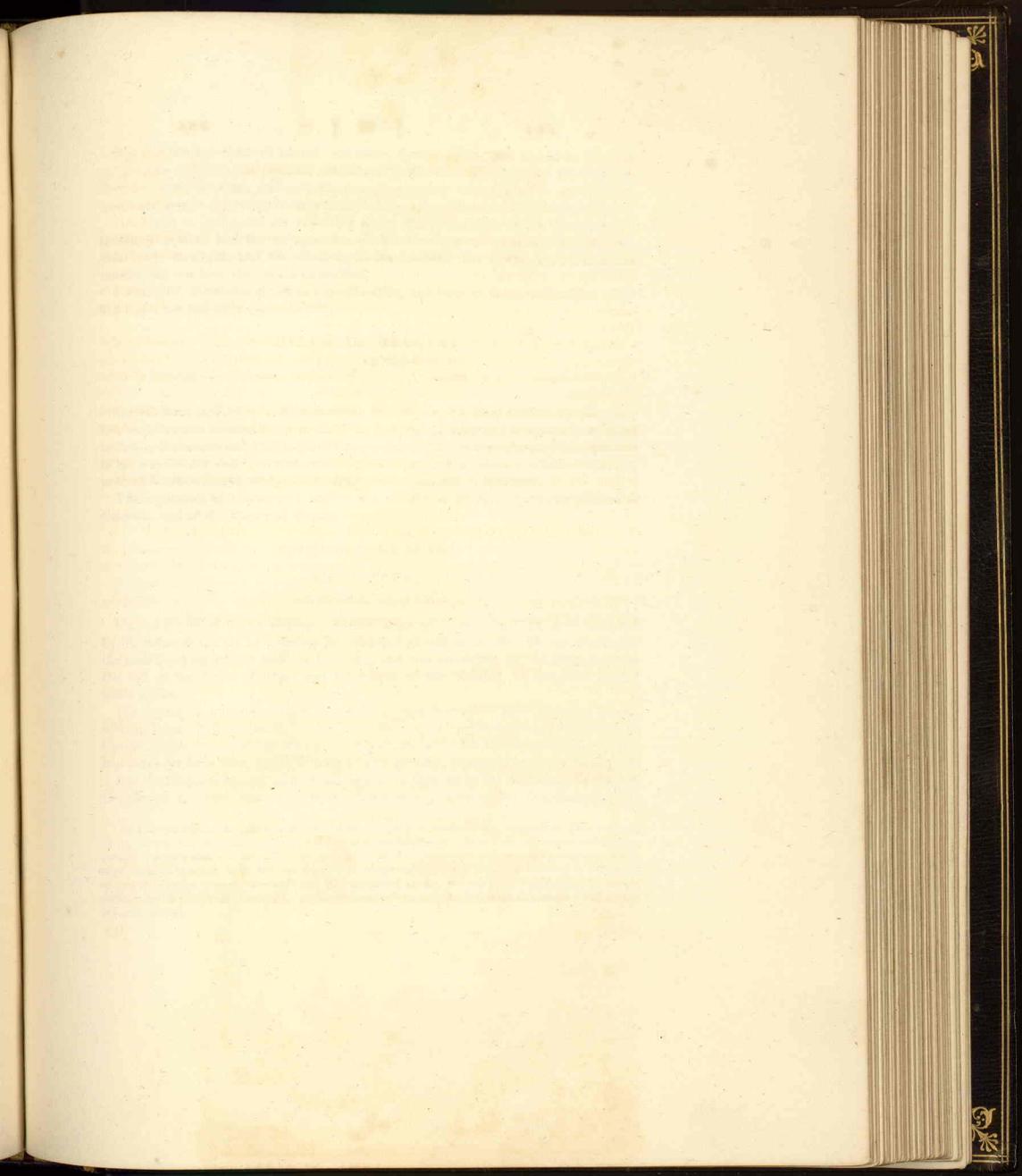
BELLEVOIS.

Sea-Pieces.

DIED 1684, AGED

Except the description and commendation of the works of this artist, I find nothing mentioned by the writers on this subject, relative to the place of his birth, his education, or the year of his nativity; but he is known through all parts of Europe as a good painter.

His



The first part of the history of the world is the history of the creation of the world and the life of the first man, Adam. This is the history of the Garden of Eden, the fall of man, and the beginning of the human race. The second part of the history is the history of the patriarchs, from Abraham to Joseph. This is the history of the promises made to the patriarchs and the fulfillment of those promises in the life of Joseph. The third part of the history is the history of the Israelites, from the time of Moses to the time of the kings. This is the history of the Exodus, the giving of the Law, and the building of the Temple. The fourth part of the history is the history of the prophets, from the time of Isaiah to the time of Malachi. This is the history of the messages sent to the people of Israel and the nations of the world. The fifth part of the history is the history of the Messiah, from the time of the birth of Jesus to the time of his death and resurrection. This is the history of the fulfillment of the promises made to the patriarchs and the prophets.

The sixth part of the history is the history of the Church, from the time of the birth of the Church to the present day. This is the history of the teaching of the apostles and the growth of the Church. The seventh part of the history is the history of the world, from the time of the birth of the world to the present day. This is the history of the progress of the human race and the development of the world. The eighth part of the history is the history of the future, from the time of the second coming of the Messiah to the end of the world. This is the history of the final judgment and the eternal life of the righteous.

The history of the world is a long and interesting story. It is a story of the creation of the world and the life of the first man, Adam. It is a story of the patriarchs, from Abraham to Joseph. It is a story of the Israelites, from the time of Moses to the time of the kings. It is a story of the prophets, from the time of Isaiah to the time of Malachi. It is a story of the Messiah, from the time of the birth of Jesus to the time of his death and resurrection. It is a story of the Church, from the time of the birth of the Church to the present day. It is a story of the world, from the time of the birth of the world to the present day. It is a story of the future, from the time of the second coming of the Messiah to the end of the world.

His subjects are views of havens, sea-ports, shores, calms, and storms at sea; but in his calms he shews his peculiar excellence. His vessels are designed after nature, they are neatly handled, and correctly drawn; yet they want that grace and elegance which are always observable in the vessels of the younger Vandervelde and Backhuysen.

His touch is light, and his colouring clear; the perspective of his sea-ports and buildings is true, and has an agreeable effect; his skies are generally bright, and judiciously managed, and his colouring is transparent. His figures are indeed, but indifferently, nor have they much expression.

Pictures of this master are often in public sales, and some of them, which seem of his best style, are sold for a tolerable price.

GIACOMO BELLINI.

History, Portrait.

DIED 1470, AGED

He was born at Venice, and learned the art of painting from Gentile da Fabriano; but he proved no extraordinary artist. The secret of painting in oil was communicated to him by Domenico and Andrea del Castagno; and that important discovery he explained to his sons Gentile and Giovanni, who had sufficient skill to apply it in such a manner, as to make them considerable in their time, and memorable by posterity.

The reputation of this ancient master was established by the portraits he painted of Cornaro, and of the Queen of Cyprus.

GENTILE BELLINI.

History, Portrait.

DIED 1501, AGED 80.

He was the eldest son of Giacomo Bellini, born at Venice, in 1421, and instructed by his father in the art of painting in distemper as well as in oil. He was accounted the most knowing of any artist in his time, and was employed by the Doge to paint the hall of the Great Council; and for others of the Nobility he executed several noble works.

His reputation was at that time so extensive, that it reached the* Ottoman Court; and the Emperor Mahomet II. having seen some of his performances, invited him to Constantinople, received him with great respect, sat to him for his portrait, and engaged him there for some time, giving him many rich presents, and many marks of his regard.

But the Emperor having ordered the head of a slave to be cut off before the face of Gentile, to convince him of an incorrectness in a picture of the Decollation of St.

* De Piles and other writers represent the transaction of Gentile at Constantinople, agreeable to what is related above; but Vafari says that Mahomet II. had seen some of the works of Giovanni Bellini, which he admired exceedingly, and desired that the painter of those pictures might be sent to him from Venice; but that the Senate prevailed on Gentile to go instead of Giovanni, as he was then engaged in a large work, and the Doge was unwilling to deprive his country of so famous an artist; Giovanni being esteemed the best painter, not only of his own family, who were all painters, but the ablest artist of his time. The circumstance of beheading the slave is not mentioned by Vafari, as far as I have observed.

John,

John, he was so affected, so terrified at the sight, that he never enjoyed peace of mind till he obtained leave to return to his own country.

Mahomet, to do him honour, put a gold chain about his neck, and wrote to the Senate of Venice in his favour, which at his return procured him a pension for life, and the honourable distinction of the order of St. Mark.

Vafari mentions a sea-fight, painted by this master, which had extraordinary merit, in the variety of the figures, the truth of the expressions, the great propriety of the attitudes, the perspective distances of the vessels, and the grandeur of the composition.

GIOVANNI BELLINI.

Portrait, History.

DIED 1512, AGED 90.

He was born at Venice, in 1422, the son of Giacomo, and the brother of Gentile Bellini, but surpassed them both, in every branch of the art; and is accounted the founder of the Venetian school, by introducing the practice of painting in oil, and teaching his disciples to paint after nature.

His manner of designing was but indifferent, and frequently in a bad taste; and before he knew how to manage oil-colours, his painting appeared dry; but afterwards he acquired more softness in his penciling, shewed a much greater propriety of colours, and had somewhat of harmony, though still he retained too much of what appeared dry and hard; but the airs of his heads were in a better taste than those of either Giacomo or Gentile.

The school of Giovanni Bellini produced two memorable disciples, Titian and Giorgione, who brought the art of colouring to its highest perfection; and by observing the works of those famous artists, Bellini improved his own manner very considerably, so that in his latter pictures the colouring is much better, and the airs of his heads are noble, although his design is a little gothic, and his attitudes not well chosen.

PIETRO BELLOTTI.

Portrait.

DIED 1700, AGED 75.

He was born at Venice, in 1625, and was placed as a disciple with Girolamo Forabosco of that city, from whom he learned the art of colouring. Equal to his master in diligence, but inferior in power, he represented nature with precision and truth; though he has been censured by some as a fac-similit, rather than an imitator of the objects before him. He had a talent for caricature, and was not ignorant of composition.

ANTONIO BELLUCCI.

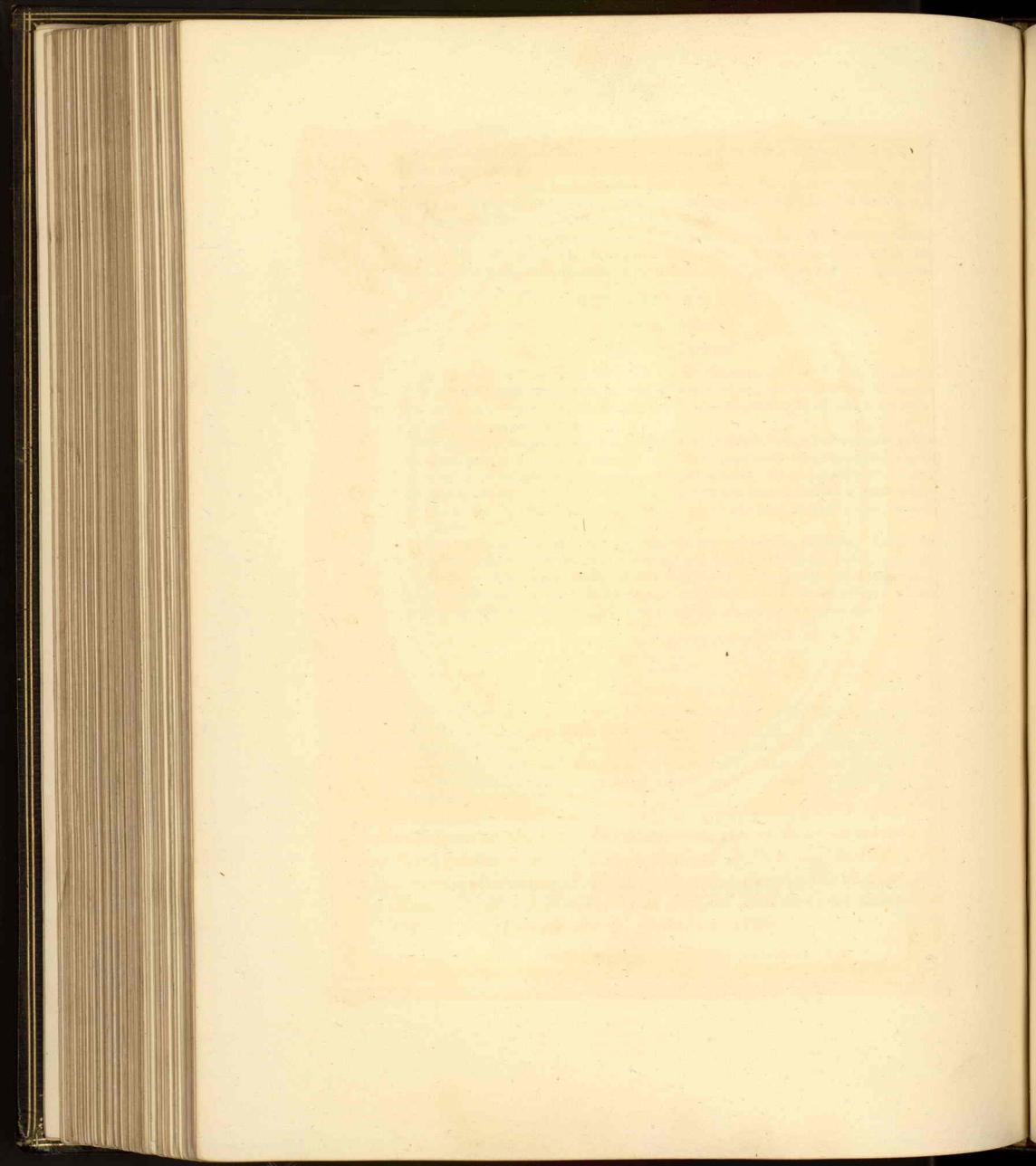
Portrait, History.

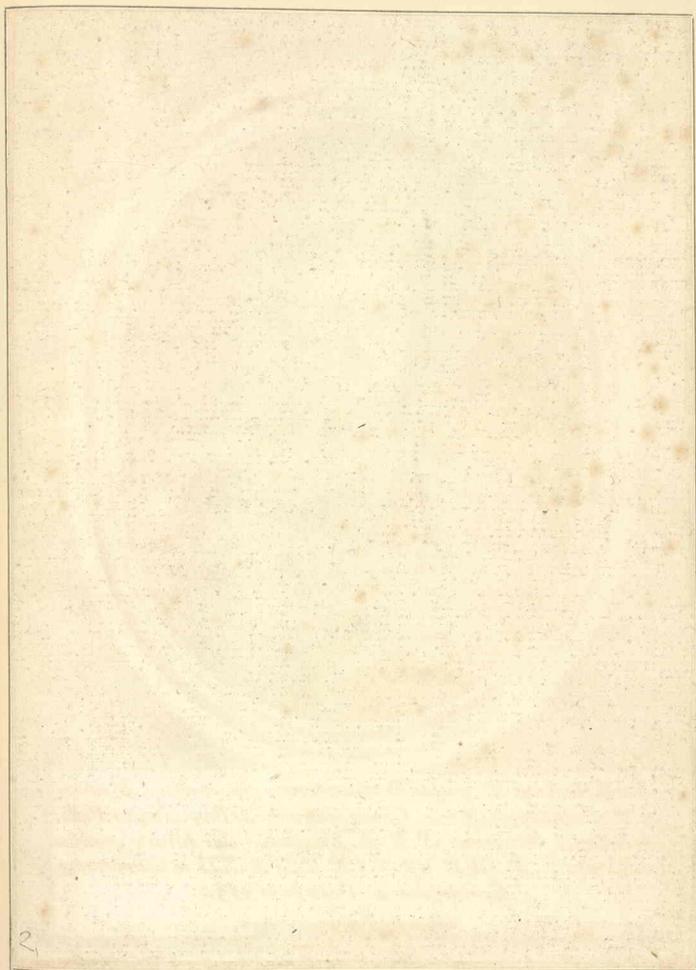
BORN IN 1654.

A painter of the modern Venetian school, combined with energy and breadth much amenity of colour. Of his large works, a Nativity in the church Dell'Ascensione at

Venice,







2

2

2



Venice, deserves attention. The figures in the landscapes of Tempesta are frequently by his hand. F.

WILLIAM VAN BEMMEL.

Landscapes.

DIED 1703, AGED 73.

He was born at Utrecht, in 1630, and was a disciple of Herman Sachtleyven. For the improvement of his taste and knowledge he visited Rome, and sketched every beautiful scene that occurred to him as he travelled, or that pleased his imagination in the neighbourhood of Rome, and particularly about Tivoli, by which means he furnished himself with excellent materials for his future compositions.

His colouring is lively and natural, if not sometimes a little too green; but his figures, and the boats, barges, and other vessels, which he always introduces on the rivers, or stationed near the banks, are well designed, and touched with spirit. His trees, indeed, are somewhat stiff and formal; but in general his pictures have a pleasing effect, as the distances are conducted with judgment, and every part handled in a masterly manner. The lights and shadows of his landscapes are distributed with singular skill, and his skies are usually clear, warm, and natural.

BENEDETTO. Vid. CASTIGLIONE.

*MARCO BENEFIAL CAV.

History.

BORN 1684, DIED 1764.

Marco Benefial of Rome, who considered himself, and perhaps not without reason, as the last support of a falling art, was a man of great talents, though perversely unequal in his performances. His Flagellation at the Stimate, painted in competition with Muratori, combines Caracciesque forms and colour; the S. Lorenzo and S. Stephano, in the dome of Viterbo, remind us of Domenichino. But contempt, indignation, and at last, indifference, made him contrast the merits of these, and other works, with productions of a far inferior cast, scarcely above mediocrity, or wally and undetermined. Fe

JOHN VANDER BENT.

Landscapes.

DIED 1690, AGED 40.

He was born at Amsterdam, in 1650, and at first was a disciple of Adrian Vanderveelde, but afterwards of Philip Wouwermans, whose style he always imitated, as well in the choice of his scenes and subjects, as in his pencil and tints of colour.

His paintings are much esteemed in the Low Countries, and the public seemed to have high expectations of a still greater improvement in his subsequent works; but by the loss of four thousand guilders, which were privately stolen from him, his spirits were so depressed, and his constitution so effectually broken, that he survived that misfortune only for a short time, and died by an excess of grief and perpetual vexation, universally regretted.

NICHOLAS

NICHOLAS BERCHEM.

Landscapes, Cattle.

DIED 1683, AGED 59.

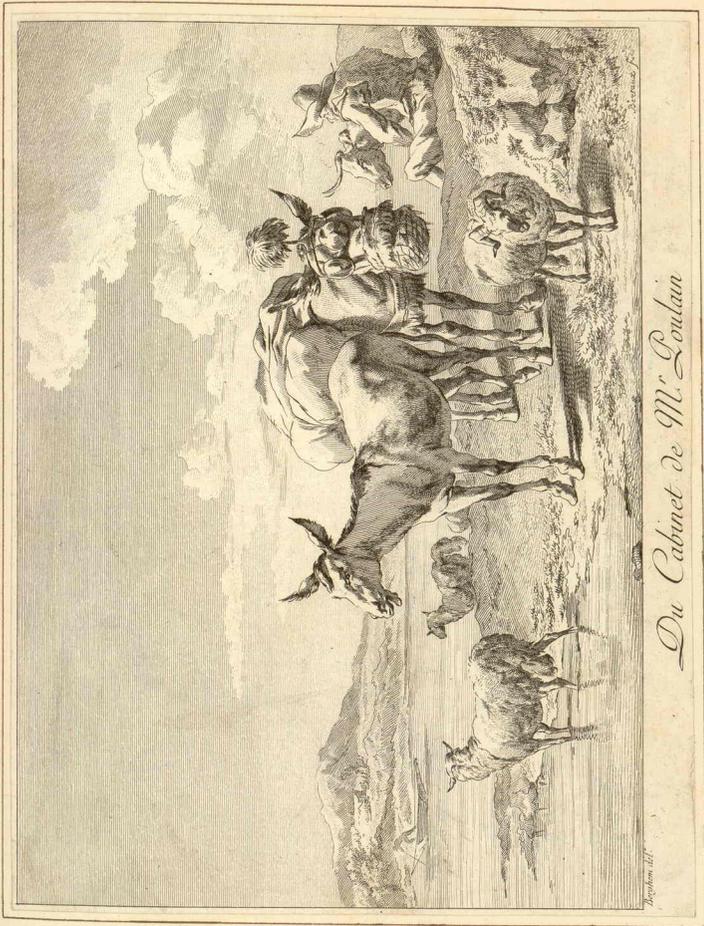
This charming painter was born at Haerlem, in 1624, and was taught the first principles of painting by his father, Peter Van Haerlem, an artist of very mean abilities, whose subjects were fish, confectionary, vases of silver, and other objects of still life; but he afterwards had the good fortune to have some of the best masters of that time for his instructors, and successively was the disciple of Grebber, Vangoyen, Mojaart, Jan Wils, and Weeninix.

He had an easy expeditious manner of painting, and an inexpressible variety and beauty in the choice of sites for his landscapes, executing them with a surprising degree of neatness and truth. He possessed a clearness and strength of judgment, and a wonderful power and ease in expressing his ideas; and although his subjects were of the lower kind, yet his choice of nature was judicious, and he gave to every subject as much of beauty and elegance as it would admit. The leasing of his trees is exquisitely and freely touched; his skies are clear; and his clouds float lightly, as if supported by air.

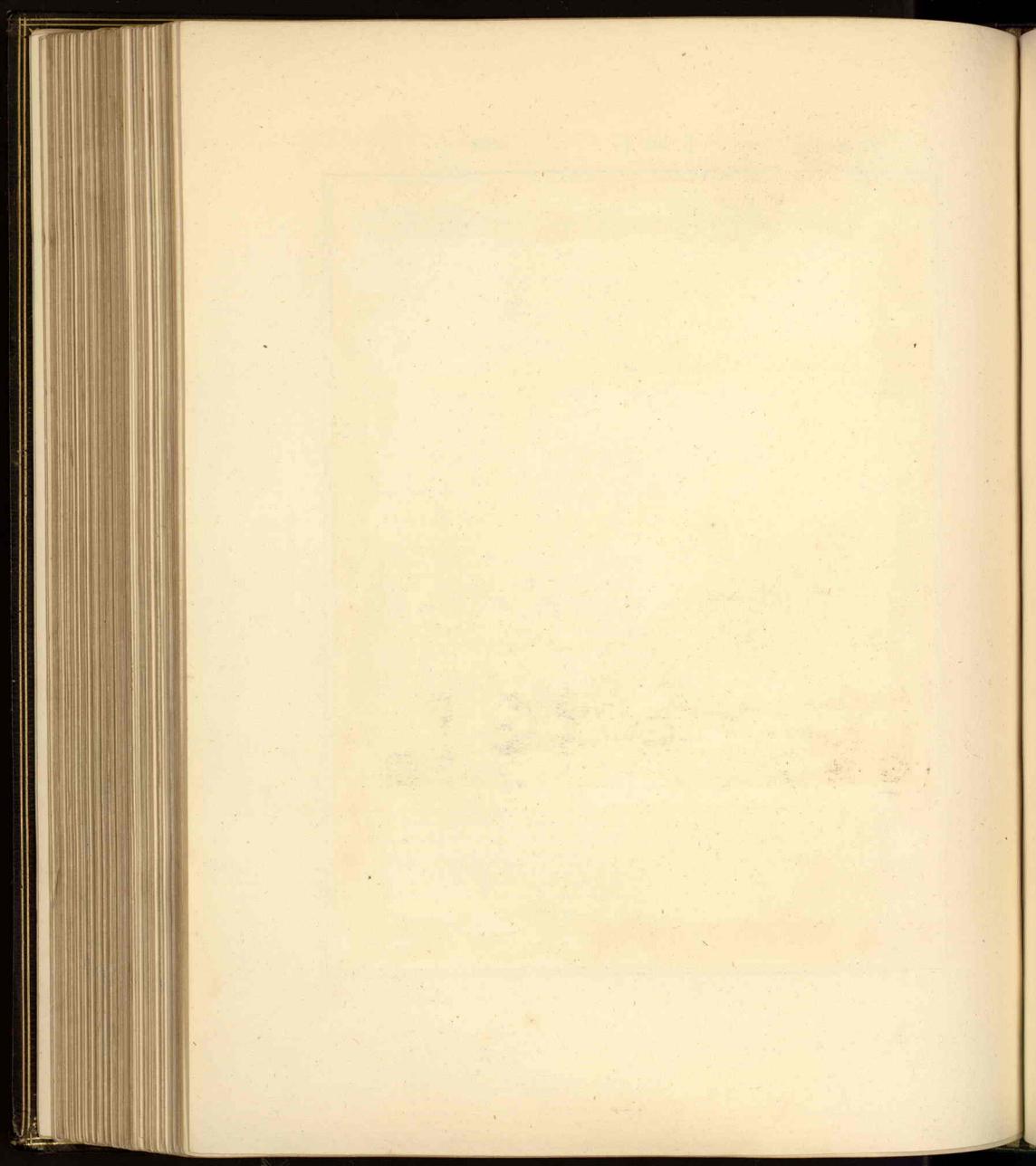
The distinguishing characters of the pictures of Berchem, are the breadth and just distribution of the lights; the grandeur of his masses of light and shadow; the natural ease and simplicity in the attitudes of his figures, expressing their several characters; the just degradation of his distances; the brilliancy and harmony, as well as the transparency, of his colouring; the correctness and true perspective of his design; and the elegance of his composition: and, where any of those marks are wanting, no authority ought to be sufficient to ascribe any picture to him. He painted every part of his subjects so extremely well, as to render it difficult to determine in which he excelled most; his trees, buildings, waters, rocks, hills, cattle, and figures, being all equally admirable.

One of the most capital pictures of this master was painted for the principal magistrate of Dort, in whose family it is still preserved; being a prospect of a mountainous country, enriched with a great variety of sheep, oxen, goats, and figures, excellently penciled, and most beautifully coloured. While he was employed in painting that picture, the same Burgomaster bespoke also a landscape from John Both, and agreed to pay eight hundred guilders for each picture; but to excite an emulation, he promised a considerable premium for the performance which should be adjudged the best. When the pictures were finished, and placed near each other for a critical examination, there appeared such an equality of merit in each, that he generously presented both artists with an equal sum, above the price which he had stipulated.

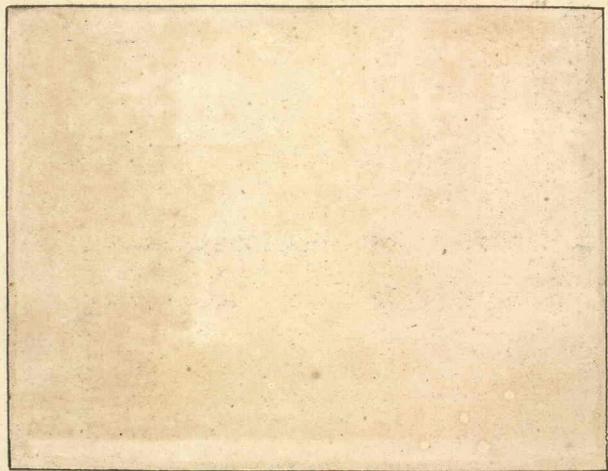
Berchem was singularly curious, in purchasing the finest prints and designs of the Italian masters, as a means of improving his own taste; and after his death, that collection of drawings and prints sold for a very large sum. There was such a demand for his works, that he was generally paid beforehand; and although he was so indefatigable, that very often he would not move from his easel, in the summer months, from four in the morning till day-light failed, (by which close application, he finished a great number of pictures,) yet, at this day, they are rarely to be purchased, and always afford an extraordinary high price.



Du Cabinet de M^r Louvain



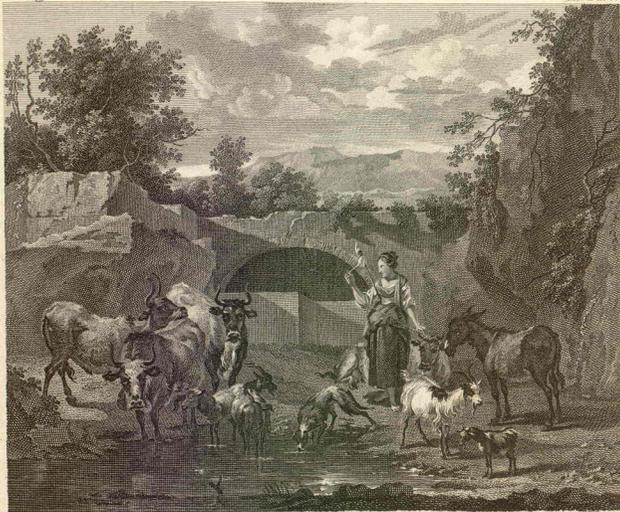




90. 639.

N. BERCHEM.

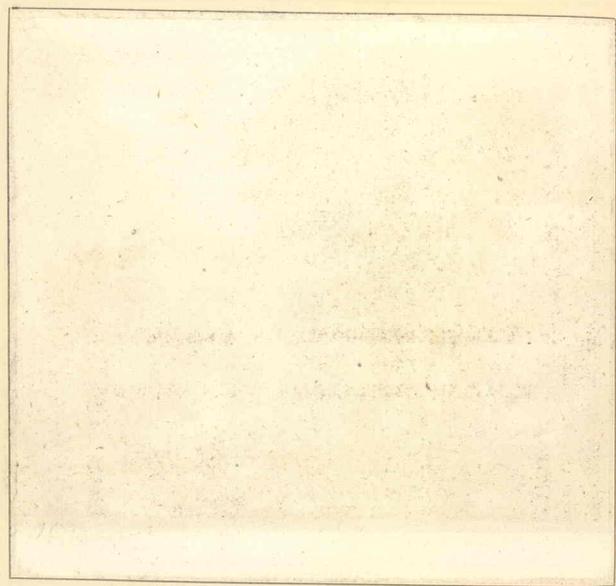
Ess. d'Ann.



Dessiné par les Contes.

Gravé par Goussier.

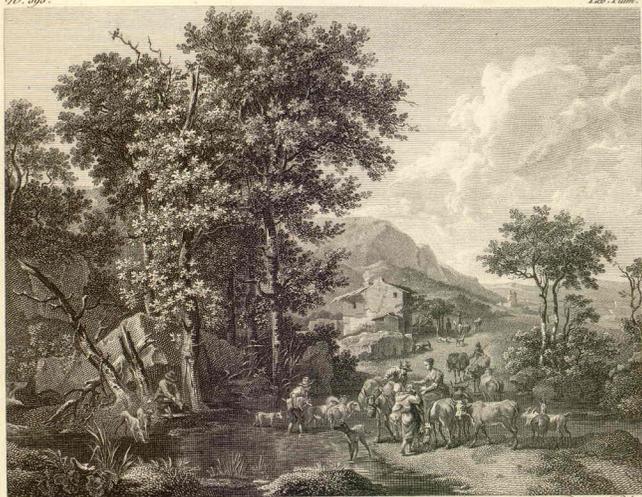
L'ABREUEVOIR.



N^o. 598.

N. BERCIHEM.

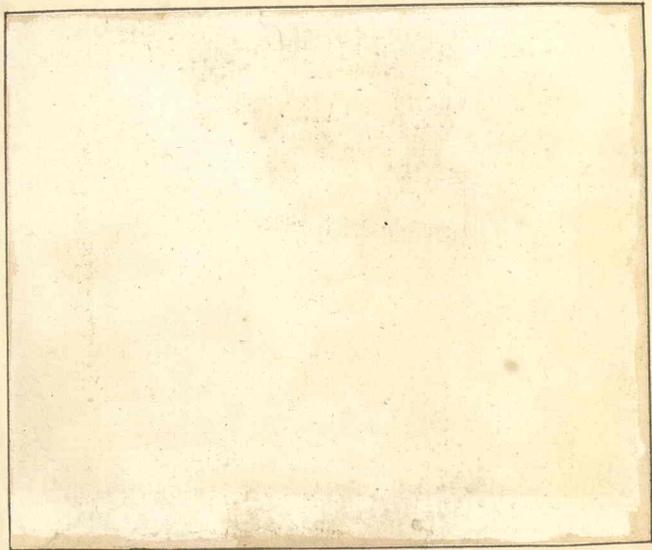
Les Plantes.



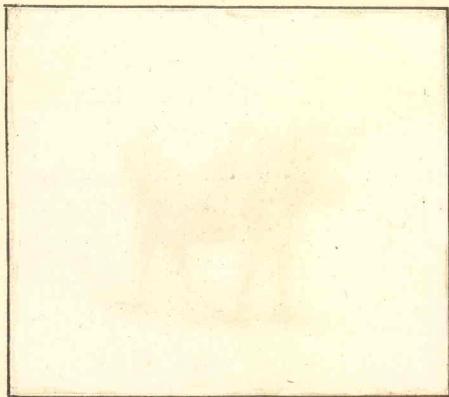
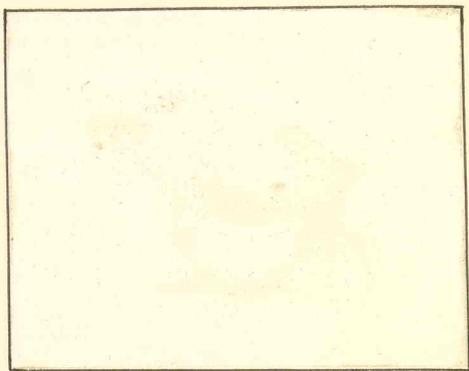
Deliné par Girard.

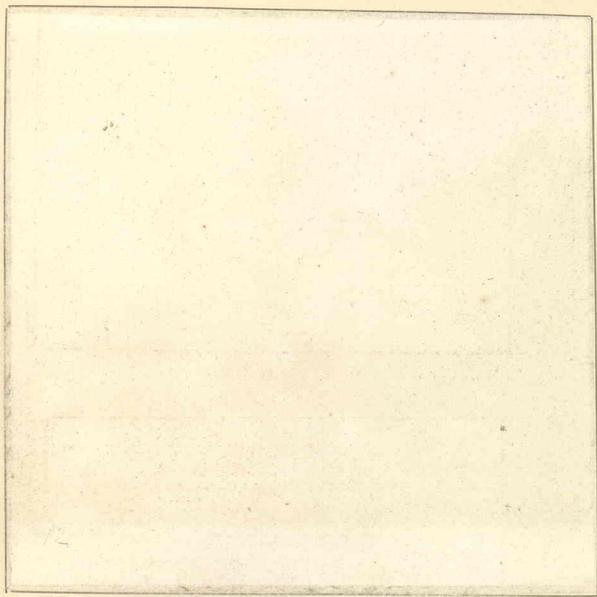
Gravé par Gravelle.

PAYSAGE.









12

N^o. 70.

THI^e VAN-BERGEN.

Eco. Plan.^a



Dess. par Girard.

Gravé à l'aiguille par Chaudron.

Couleur par Willems.

LE REPOS DES ANIMAUX.

PETER BERCHEZ.

History.

DIED 1720, AGED 61.

He was born in France, in 1659, and at the age of fifteen was placed under the care of La Fosse, with whom his improvement was so considerable, that in three years he was qualified to be employed in one of the Royal palaces.

In the year 1681 he went to England, where he worked under Rambour, a French painter of architecture; and afterwards he was engaged in different works for several of the English Nobility.

The ceiling in the chapel of Trinity College, in Oxford, was painted by this master; he also painted the staircase at the Duke of Schomberg's in London, and the summer-house at Ranelagh. His drawings in the academy were much approved; but towards the latter part of his life, he only painted small pieces in the historical style, for which the subjects were taken from fabulous history; and his last performance was a Bacchanalian, to which he affixed his name the very day before he died.

MATTHYS VANDEN BERG.

Portrait, History.

† DIED 1687, AGED 72.

He was born at Ypres, in 1615, was one of the disciples of Rubens, and of some distinction, among those who were trained up in that celebrated school.

He was correct in his drawing, and very assiduous in designing after the life, and likewise after the best models; but by his studying so constantly after nature, his invention, being rarely exerted, became poor. For which reason, though many excellent copies of his, after the finished pictures of his master, are to be seen in several parts of Europe, it is uncommon to meet with any of his own designing, or of his original invention.

DIRK VANDEN BERGEN.

Cattle, Landscape, and Portraits.

DIED 1689, AGED

He was born at Haerlem, and proved one of the best disciples of Adrian Vandervelde. His colouring is more glowing than that of his master; but his cattle, and other objects, are neither designed nor drawn as correctly as those of Adrian.

Some years of his life were spent in England, but he was not happy enough to meet with much success; on which account he returned to his native country, where, though he had sufficient encouragement and employment, yet, by bad economy, he left little behind him, and was buried by contribution.

† Weyerman, and the Chronological Tables of Painters, fix his death as above; but Descamps fixes it in 1647, forty years sooner, which seems to be a mistake.

JOB BERKHEYDEN, or BRECKBERG.

Landscapes, Conversations, and Portraits.

† DIED 1698, AGED 61.

He was born at Haerlem, in 1637, and studied after nature, on the borders of the Rhine, where there is a variety of lovely scenery, truly picturesque; and he carefully sketched those views which appeared to him sufficiently pleasing to be introduced in his landscapes. After he had made himself a competent master in that style, he studied and practised to paint figures, taking his models from nature also. His subjects, however, were of the lowest kind, such as boors, husbandmen, shepherds, and innkeepers, with which he not only furnished his landscapes, but likewise represented them at their feasts, dances, or conversations, which he composed in the manner of David Teniers. His pictures were well handled, and agreeably coloured, and some of them were much esteemed.

GERRARD BERKHEYDEN.

Landscapes, and Perspective Views of Palaces and Churches.

DIED 1699, AGED 48.

He was the brother of Job Berkheyden, born at Haerlem, in 1645, and painted many pictures in concurrence with his brother; but his usual subjects were views of churches, convents, noblemen's houses, and magnificent structures, which he adorned with small figures designed after nature, with an intention to introduce them into his compositions.

His works were much esteemed, particularly those in which his brother had been his assistant; but at that time when his reputation seemed to be still rising, he was unfortunately drowned in a canal, as he returned home alone, after spending the evening in great festivity, with a cheerful set of friends.

NICASIVS BERNAERT.

Animals.

DIED 1663, AGED 70.

He was the disciple of Francis Snyders, who, in his touch, spirit, and colouring, imitated his master, and became an excellent painter of all kinds of animals, in a style and expression very little inferior to Snyders.

BERNARD of BRUSSELS.

Animals, Huntings, and Portraits.

DIED 1540, AGED

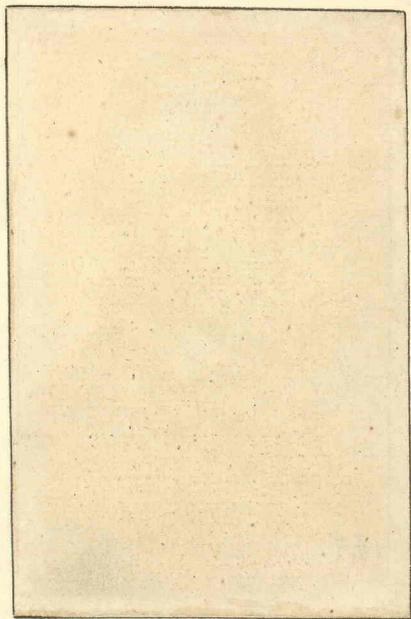
Nothing memorable of this master is recorded, except that he was a good designer, and an excellent painter of the chaces and huntings of wild animals, giving a strong and spirited expression to them all; that Margaret, Governess of the Netherlands, patronised

† Mr. Descamps differs greatly from other writers in regard to Job and Gerrard Berkheyden. He supposes Job to be born in 1643 (the date which is marked in the margin), and says he lived to the age of 70; yet he fixes his death in 1698, which makes him only 55 at his death; the authority, therefore, of Houbraken, seems to be preferable, as it appears much more exact. Descamps also says, that it was Job who was drowned, though other writers affirm that the misfortune happened to Gerrard.



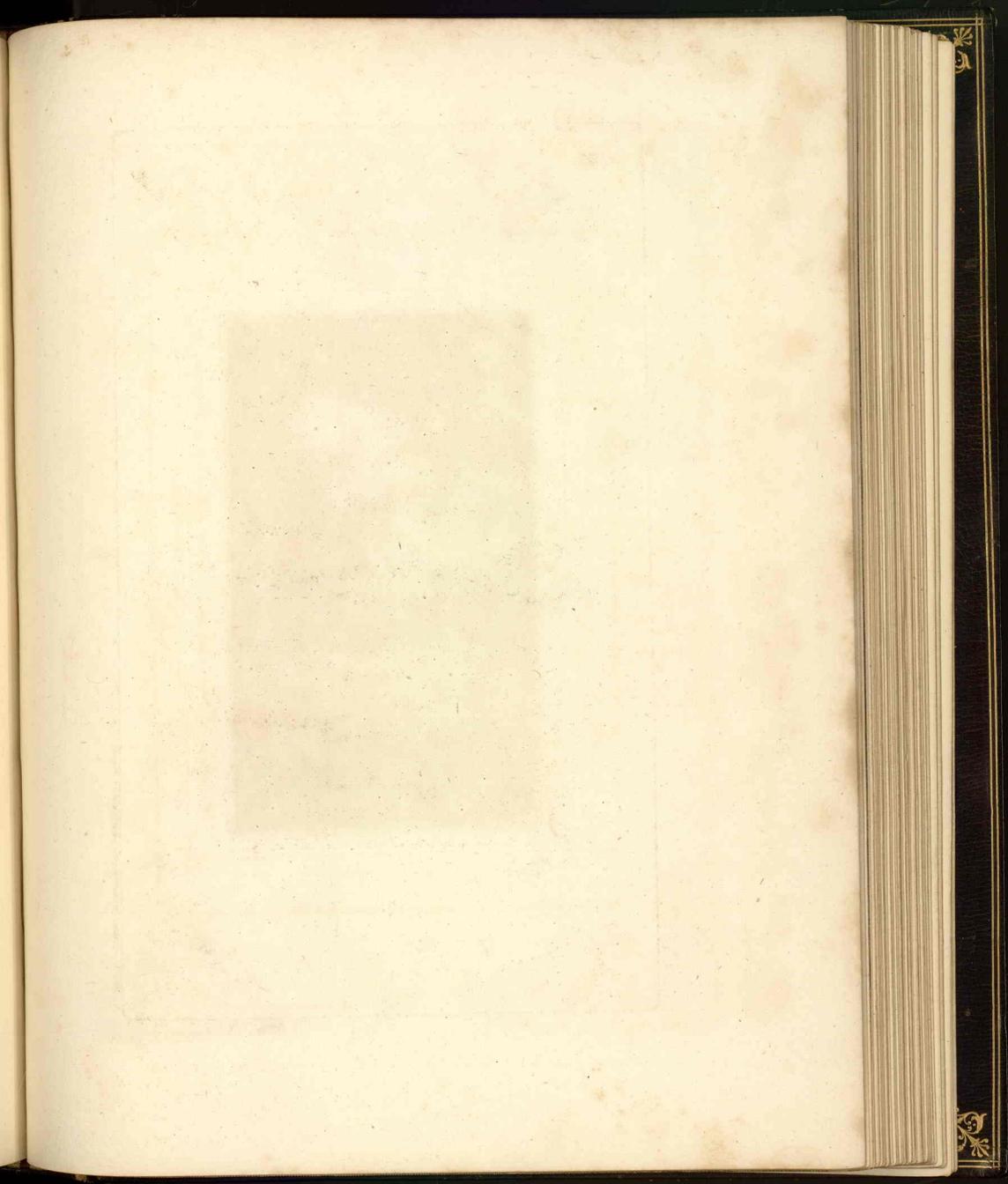
Baron de
Theodore Bernardi







PIETRO DA CORTONA



Chap. XXI.

GENESIS

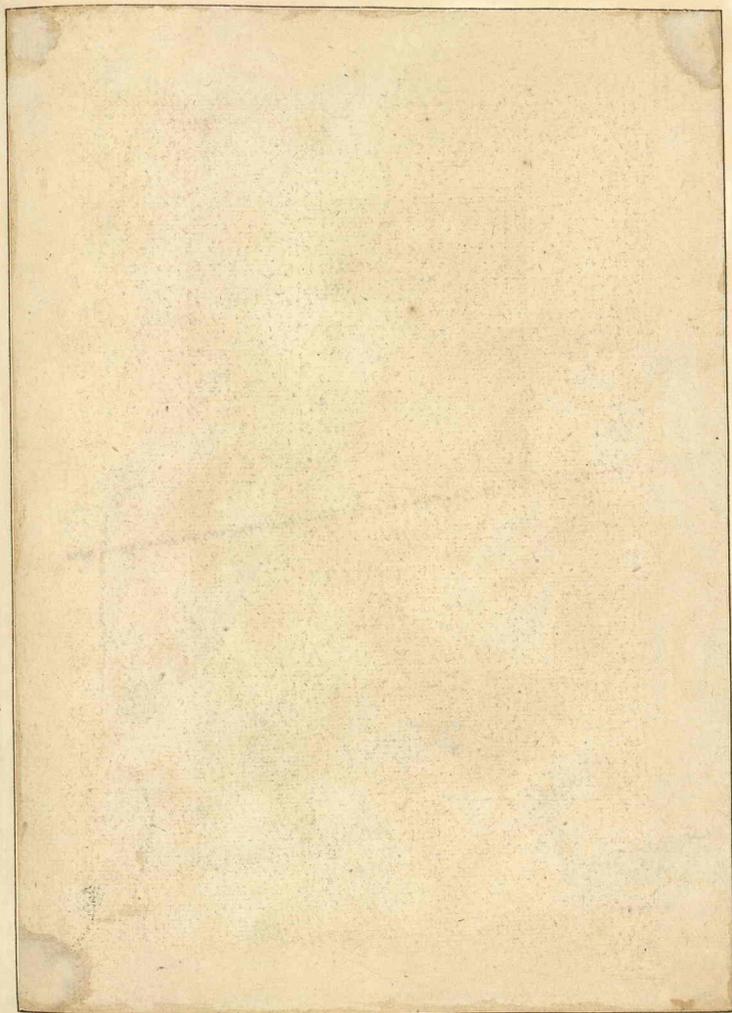
Ver. 17.



From the Original.

Drawn from the Original in the Repository of the East of Geneva.

Published by the Author, No. 10, St. Martin's Lane, London.



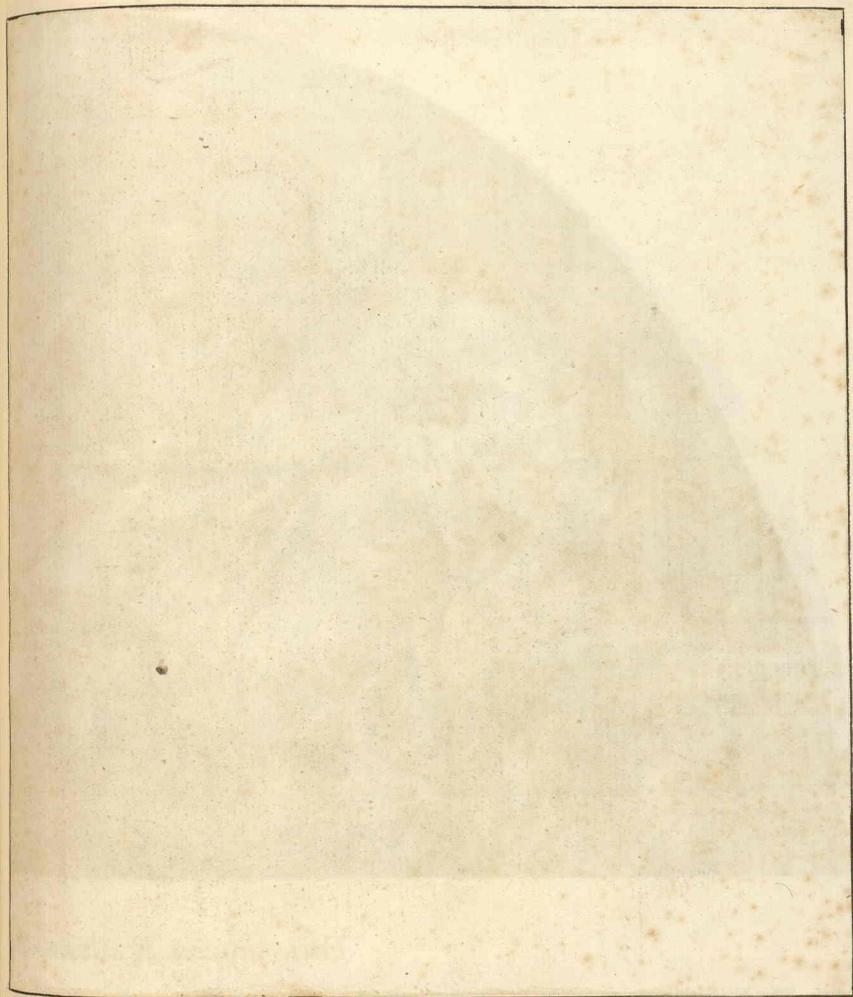


Pierre de Cortone pin.

Juvigie Sculp.

La Nativité de la Vierge .

Nativitas B. M. Virginis.





Filius amans, et silens, Vester medicus, pater indulgens.

Eques Petrus Borzini Cortanen pinxit, Strenza in Aedibus Jovis in Regni Ducis Herovic

J. Weller sculp.



Caeser medicus, pater indulgens.

L. Vischer sculp.



and esteemed him, and employed him to design subjects for tapestries, which he executed greatly to his honour; that he was also engaged in the service of the Emperor Charles V. and in those huntings which he painted for that Monarch, he generally introduced the portraits of the Emperor, and all his attendants; and that several of his portraits of the family of Nassau were so highly regarded, as to be thought worthy of being copied by Jordaens of Antwerp.

Sandrart mentions a picture of the Last Judgment, painted by this ancient master, and says, that Bernard covered the pannel with leaf gold, before he laid on his colours, to preserve them from changing, and also to add a greater lustre to his tints; and Sandrart, who was a very skilful artist, and a very competent judge, declares that it produced a happy effect, particularly in the sky.

BERNAZZANO.

Landscapes, Animals, and Fruit.

HE FLOURISHED IN 1536.

This artist was born at Milan, where he studied the art of painting, and was extremely commended for the goodness of his style in landscape, and for an excellent manner of colouring and handling; but as he had never accustomed himself to design or paint figures, he associated with Cesare da Sesto, who had been a disciple of Lionardo da Vinci, and whose merit was acknowledged by Raphael.

This master likewise painted animals, fruit, and flowers, with very great success.

PIETRO BERRETINI DA CORTONA.

History, Landscape.

DIED 1669†, AGED 73.

He was born at Cortona, in 1596; and, according to some writers, was a disciple of Andrea Comodi, though others affirm that he was the disciple of Baccio Ciampi; and the author of the *Abrégé* says, he was successively the disciple of both.

He went young to Rome, and applied himself diligently to study the antiques, the works of Raphael, Buonaroti, and Polidoro; by which he has improved his taste and his hand, that he distinguished himself in a degree superior to any of the artists of his time. And it seemed astonishing that two such noble designs as were the Rape of the Sabines, and the Battle of Alexander, which he painted in the Palazzo Sacchetti, could be the product of so young an artist; when it was observed, that for invention, disposition, elevation of thought, and an excellent tone of colour, they were equal to the performances of the best masters.

He worked with remarkable ease and freedom; his figures are admirably grouped; his distribution is elegant; and the chiaro-scuro is judiciously observed. Nothing can be more grand than his ornaments; and where landscape is introduced, it is designed in a superior taste; and through the whole compositions there appears an uncommon grace. But De Piles observes, that it was not such a grace as was the portion of Raphael and Correggio; but a general grace, consisting rather in a habit of making

† De Piles says that Cortona died in 1669, in the sixtieth year of his age, which cannot be fact; for, being confessedly born in 1596, he must in the year 1669, have been 73.

the airs of his heads always agreeable, than in a choice of expressions suitable to each subject.

By the best judges it seems to be agreed, that although this master was frequently incorrect, though not always judicious in his expressions; though irregular in his draperies, and apt to design his figures too short and too heavy; yet by the magnificence of his composition, the delicate airs of his faces, the grandeur of his decorations, and the astonishing suavity and gracefulness of the whole together, he must be allowed to have been the most agreeable mannerist that any age hath produced.

He had an eye for colour; but his colouring in fresco is far superior to what he performed in oil; nor do his easel pictures appear as finished as might be expected from so great a master, when compared with what he painted in a larger size.

Some of the most capital works of Pietro, in fresco, are in the Barberini Palace at Rome, and the Palazzo Pitti at Florence. Of his oil-pictures, perhaps none excels the Altar-piece of Ananias healing St. Paul, in the church of the Concezione at Rome.

NICOLO BERRETONI.

History.

DIED 1682, AGED 65.

He was born at Macerata, in 1617, and was a disciple of Carlo Maratta, with whom he studied design and colouring for some years, and became a painter of such distinction, that his merit excited even the jealousy and envy of his master, who seemed to be apprehensive of finding a powerful competitor and rival in his pupil.

His early works, after he quitted the school of Maratta, were in the style and taste of Guido.

NICHOLAS BERTIN.

History.

DIED 1736, AGED 69.

He was born at Paris, in 1667, and was successively the disciple of Verneauel, Jouvenet, and Bon Boullongne.

He was, from his infancy, strongly attached to the profession of painting; and his application was so incessant, that at the age of eighteen he obtained the prize of merit in the Academy.

He studied at Rome for four years, where he acquired a good taste of composition, and in Lombardy he completed his knowledge of colouring. His manner of designing was frequently very correct, but in some of his figures the outlines are not as exact as could be wished, and his expression is but moderate. Yet he finished his paintings in a small size with remarkable neatness; and therefore his abilities appear to much greater advantage in that size, than in his larger compositions.

If he introduced landscape into the back-grounds of his pictures, it was generally designed in an agreeable style, and handled in a masterly manner. One of his most considerable performances was an historical composition, representing the Baptism of the Eunuch of Queen Candace, by St. Philip.

DOMENICO

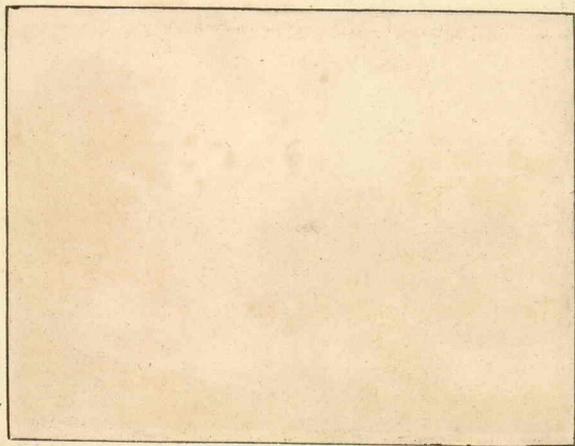


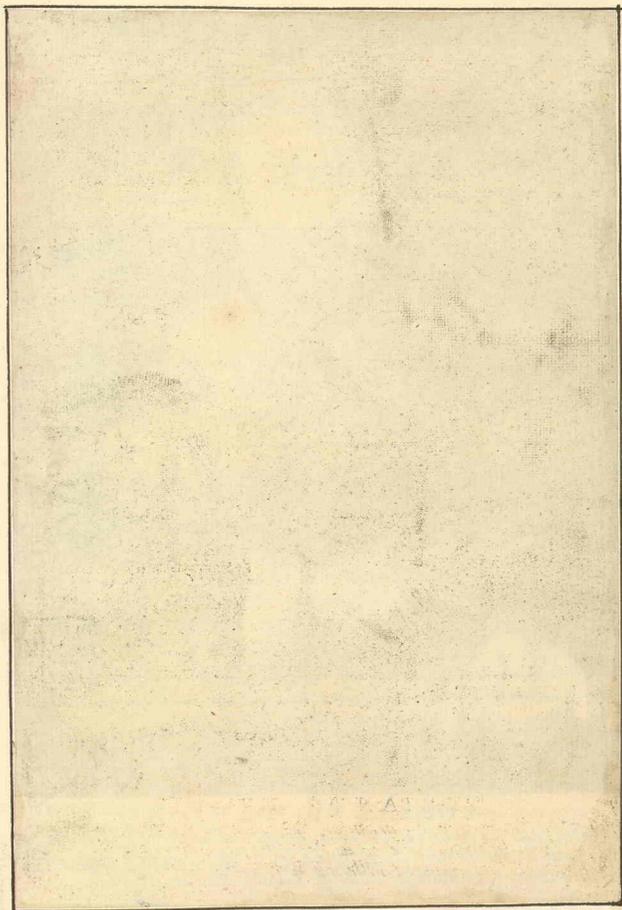
Quid gemis alme Senex, suum dabit Anna querens. Nam pariet perolem, que paritura Deum est
Srephanus Jozzi del.
Hieronymus Frezza sculp.

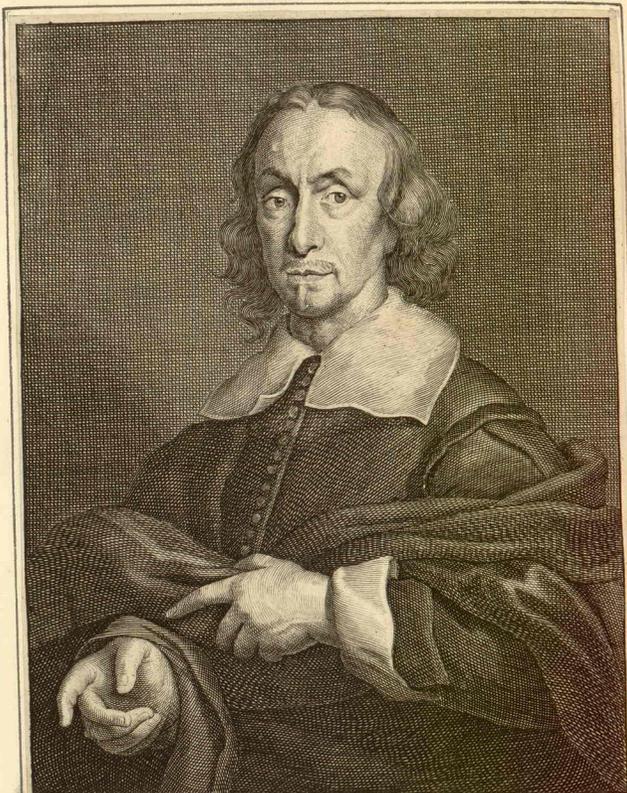
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ADRIANVS DE BIE

39.

*Peintre bien estimé en grandes figures et autres ordonnances,
Pere de l'Auctheur de ce liure, qu'il at demeuré long temps
en Italie etc: né dans la ville de Lijere en l'an 1594.*

Petrus Meert pinxit.

Lucas Vorstermans iunior sculpsit.

DOMENICO BETTINI.

Still Life, Animals, and Fruit.

DIED 1705, AGED 61.

He was born at Florence, in 1644, and at first was instructed in the principles of painting by Jacopo Vignali; but afterwards he studied, at Rome, the works of Mario da Fiori. He copied the paintings of that eminent master with much care and patience, till he found his application amply rewarded, by the excellence he arrived at in the same style and manner. He painted fruit, flowers, insects, animals, and still life; his objects were well disposed, they were very skilfully grouped, and had a strong character of nature and truth.

BEVILAQUA. Vid. SALIMBENI.

WILLIAM BEURS.

Portrait, Landscape, and Flowers.

BORN IN 1656.

This painter was born at Dort; and by the dint of practice, assisted by the force of his natural capacity, he shewed an extraordinary expertness in drawing and designing, before he had received even the smallest instruction from any professor of the art; and at the age of eighteen he was placed under the direction of William Drillenburg.

While he continued with that master, he made so rapid a progress, that in a few years he almost equalled him in the freedom of his hand and the clearness of his colouring. He painted in the style and manner of Drillenburg, though he rather appeared superior in the correctness of his design; and he might have acquired as great a reputation, and as large a proportion of riches as any of his cotemporaries, if he had not wasted his time and impaired his constitution by a negligent and dissolute course of life.

FRANCESCO BIANCHI, called IL FRARI.

History.

DIED 1510, AGED

Bianchi, called Ferrari, was born at Modena, and is said to have been the master of Correggio. From what remains of him, it appears, that he possessed a certain degree of mellowness, though his line is still too dry, and the eyes of his figures want the roundness of nature.

ADRIAN DE BIE.

Portraits, Ornaments of Architecture, and small Figures.

BORN IN 1594.

He was born at Liere, and at first learned the rudiments of the art from Wouter Abts; yet afterwards he became the disciple of Rodolph Schoof, a painter of considerable reputation, at that time at Paris. However, when he had practised under that master for a sufficient time to form his hand, he sought to obtain still greater improvement by

by travelling to Rome; and there he spent six years in studying the works of the best masters, devoting his whole time to his profession.

His industry was then rewarded with proportionable success; for he found encouragement among the most honourable persons at Rome, and in every part of Italy through which he travelled, from persons of the first distinction.

His pencilling was so exceedingly neat, and his touch and colouring so very delicate, that he was frequently employed to paint on jasper, agate, porphyry, and other precious materials.

CHRISTIAN JANS VAN BIEZELINGEN.

Portrait.

DIED 1600, AGED 42.

He was born at Delft, in 1558, and accounted to have considerable merit as a painter of portraits. But the most memorable performance of this master was the portrait which he painted of the Prince of Orange, after that Prince had been assassinated by Balthasar Gerrard. For although the painter had only the lifeless corpse for his model, yet the picture was allowed to be finely executed, and with a much stronger character and resemblance of that illustrious hero, than any other of his portraits which were finished from the life.

BARTOLOMEO BISCAINO.

History.

DIED 1657, AGED 25.

He was born at Genoa, in 1632, the son of Giovanni Andrea Biscaino, who was a landscape-painter in good repute. From his father he learned the principles of drawing and design; but he was indebted to Valerio Castelli for his knowledge of colouring.

He proved an excellent designer, and, by his early performances, afforded an expectation of his future proficiency, and of his arriving at the utmost perfection in the art; but he was too soon cut off (to the regret of all the lovers of the art), in the flower of his age.

JOHN DE BISCHOP, or BISKOP.

History, Landscape.

DIED 1686, AGED 40.

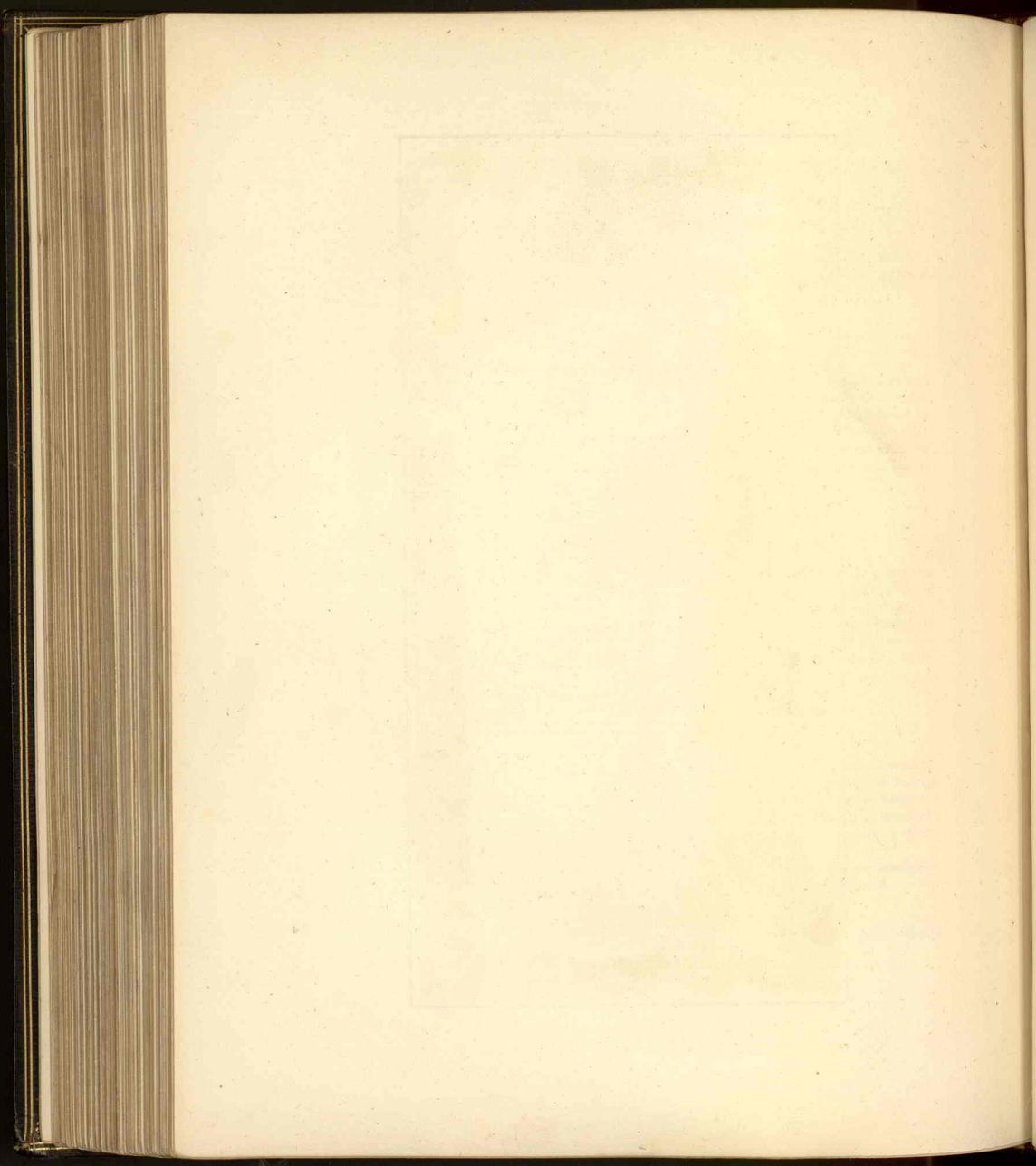
He was born at the Hague, in 1646, and was allowed to have a great deal of merit in those paintings which he finished in oil; but his chief excellence consisted in drawing with a pencil, in a manner so uncommonly curious, that he could perfectly imitate the style of the greatest master: and a judicious observer might, even at the first look, determine whether he had imitated Tintoretto, Bassan, Caracci, Veronese, Rubens, or Vandyck.

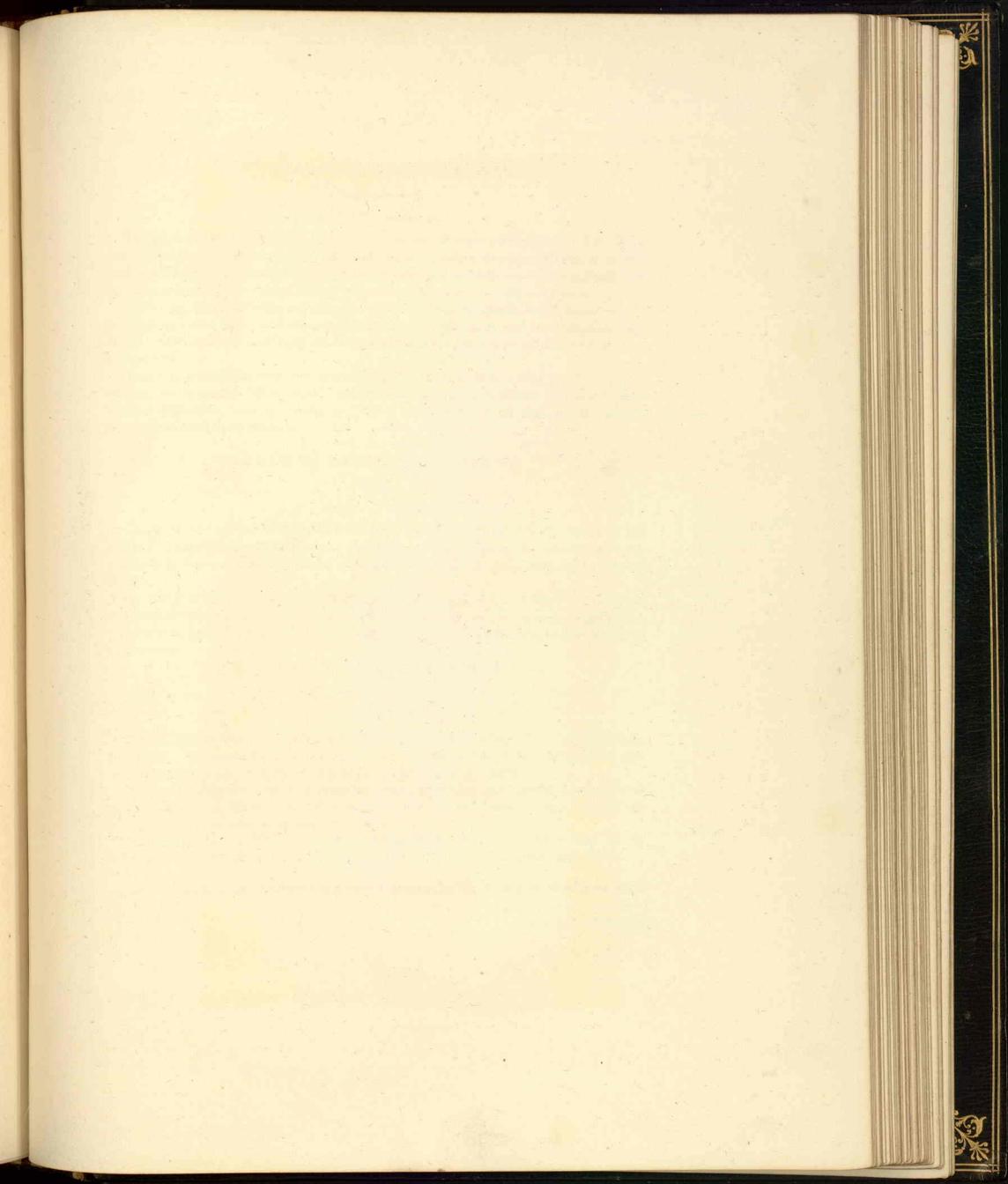
For that reason his drawings were much sought for; they are carefully preserved, and at this day, are very highly prized, as they are correct and in an excellent taste.

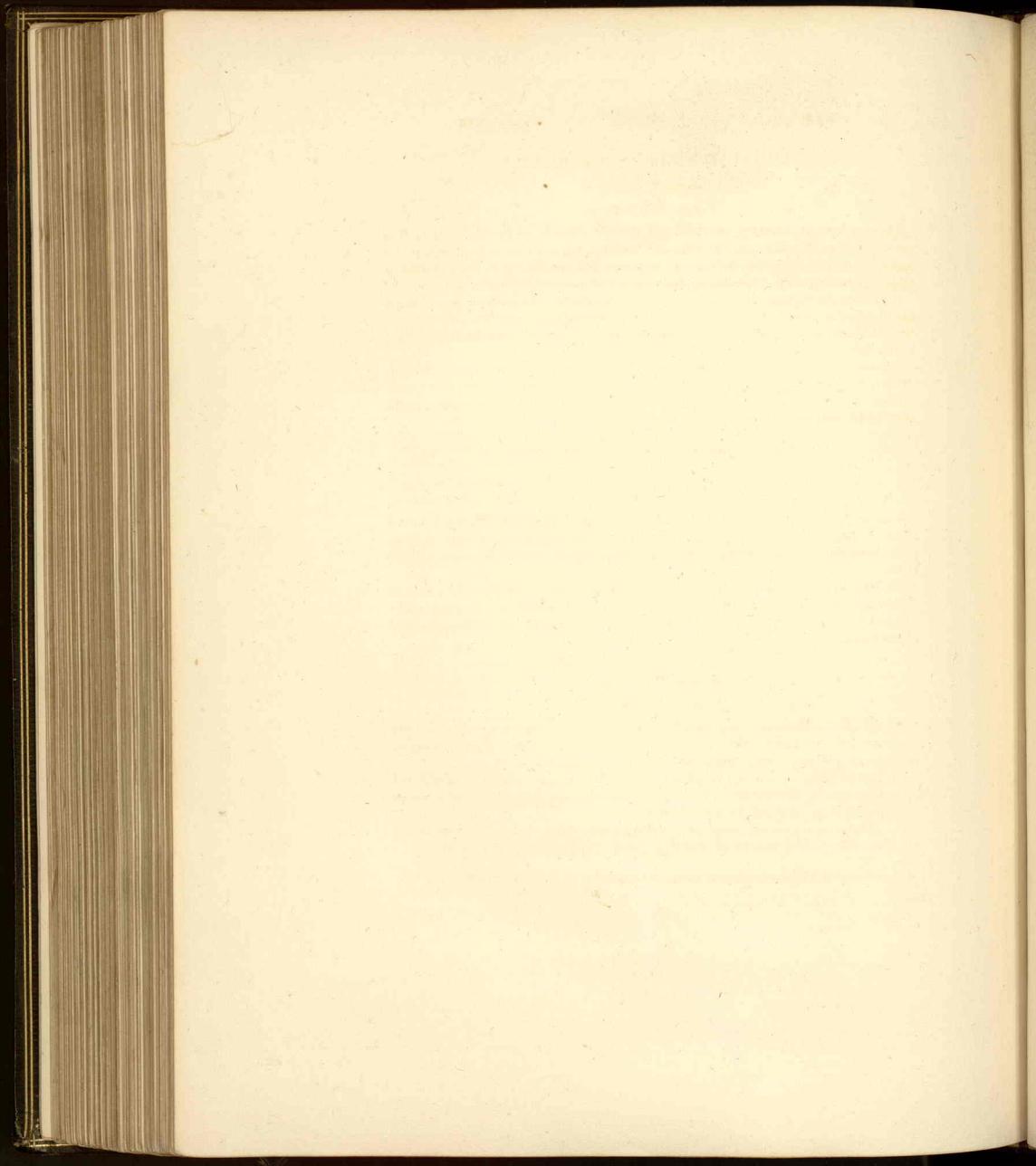
CORNELIUS



John de Bishop.







CORNELIUS BISCHOP, or BISKOP.

Portrait, History.

†DIED 1674, AGED 44.

He was born at Antwerp, in 1630, and was the disciple of Ferdinand Bol. His pencil, his tint of colouring, his style and manner, had a strong resemblance of his master; and, by many competent judges, he is esteemed not inferior to him in historical subjects, as well as in portrait, having been always assiduous to study after nature.

A painting by this master, consisting of a few figures by candle-light, was so much admired by Louis XIV. that he purchased it at an high price, and it is placed in the Royal Collection; and the King of Denmark admitted his works among those of the best masters.

However, notwithstanding the encomiums bestowed on this master by the Flemish writers, an impartial judge would, perhaps, think his compositions but heavy, and without expression, and his works in general not worthy of all that commendation which is lavished upon them.

ABRAHAM BISCHOP, or BISKOP.

Fowls.

DIED AGED

This artist was the son of Cornelius Bisshop; but, although he was instructed by his father to design historical subjects and portraits, yet he preferred the painting of fowl, particularly those of the domestic kind, to any other subjects which were recommended to him.

He designed every object after nature, and usually painted in a large size, such as ornamental furniture for grand halls; and every species of fowl was so exactly like nature, in its attitude, character, and plumage, that his works were beheld with universal approbation.

CHARLES EMANUEL BISET.

History, Conversations.

BORN IN 1633.

He was born at Mechlin, and even in his early productions shewed a lively and ready invention. He was remarkable for introducing a multitude of figures into his designs, with an extraordinary variety of drapery, peculiar to every nation.

His general subjects were conversations, balls, concerts, and assemblies of gay and genteel persons, which were correctly designed, and well coloured; though their actions and attitudes were sometimes very indelicate.

His pictures had a strong effect at a distance; yet, when they were more nearly inspected, they shewed neatness of pencil, a spirited touch, and a good expression.

† In the Chronological Tables it is said that he was born at Antwerp; but Mr. Descamps says he was born at Dort.

BONAVENTURA BISI,

History, Miniature.

DIED 1662, AGED

He was born at Bològna, and was a disciple of Lucio Maffari. But his sole delight was in miniature painting, and in that way he arrived at great excellence.

Instead of working from his own invention, or original design, he employed himself to imitate, in a small size, the pictures of Guido, Correggio, Titian, and other great masters, and those he finished with astonishing grace, neatness, and beauty.

A great number of the works of this master are in the Duke's gallery at Modena, and are highly valued.

GIOVANNI BIZZELLI.

History, Portrait.

DIED 1612, AGED 56.

He was the disciple of Alexander Allori, called Bronzino; and having laid a good foundation of design, by the instruction of that master, he visited Rome; and there, with intense application, studied the most celebrated paintings and statues in that city.

He was soon distinguished, and had continual employment as long as he continued at Rome; being engaged by persons of the first rank to paint subjects of his own invention, or subjects taken from sacred or fabulous history, and likewise portraits; though he never rose above mediocrity.

JAQUES BLANCHARD.

Portrait, History.

DIED 1638, AGED 38.

He was born at Paris, in 1600, and received the first instructions in the art of painting from his uncle Nicholas Boller; but afterwards he spent some time with Horace Le Blanc at Lyons, and then travelled to Italy, and studied for two years at Rome and Venice.

The colouring of Titian and Tintoretto, whose works were the principal objects of his studies, made him so enamoured with the Venetian school, that he followed it entirely, and made it his principal study. The force and clearness of his pictures gained him many admirers in France, when he returned from Venice; and the beauty of his colouring, which at that time was new to the French artists, obtained for him the flattering appellation of the modern Titian.

In the church of Notre Dame at Paris, there is a picture of the Descent of the Holy Ghost, by the hand of Blanchard, which gained him reputation, and even at this day it seems to be very highly esteemed.

THOMAS BLANCHET.

History, Perspective, and Portrait.

DIED 1689, AGED 72.

He was born at Paris, in 1617, and at first he inclined to sculpture; but, being dissuaded

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Received of the Treasurer of the State of New York

the sum of One Hundred Dollars

for the purchase of a copy of the

Report of the Board of Regents of the University of the State of New York

for the year ending on the 31st day of December 1839

in pursuance of a resolution of the Senate of the State of New York

passed on the 10th day of January 1840

and in full payment of the sum of One Hundred Dollars

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dissuaded from practising that art, on account of the weakness of his constitution, he applied himself to the study of painting; and having made some progress in it, while he continued at Paris, he travelled to Italy, for additional improvement.

While he studied at Rome, he had the good fortune to receive some excellent precepts from Nicolo Pouffin, and Andrea Sacchi, of which he afterwards made a very happy use in the historical subjects which he composed; and as soon as he had established his taste of design and colouring, he returned to his own country an able artist.

Blanchet had a ready conception, designed well, and understood the principles of perspective and architecture. He was rich in his composition, and his colouring had much of the appearance of nature. His boys were well designed; and although he was not always correct, his errors in that respect were perhaps as justly imputable to a rapidity of his imagination and pencil, as to any want of ability or skill.

JOHN TEUNISZ BLANKOF.

Landscapes, Views of Sea-Shores, Calms, and Storms.

DIED 1670, AGED 42.

This artist was born at Alkmar, in 1628, and received his earliest instruction from Arrent Tierling; but, afterwards, he was successively the disciple of Peter Scheyenburg, and Casar Van Everdingen.

When he had spent some years with those masters, he went to Rome, where, during his continuance in that city, he was studiously diligent in copying the works of the best masters, and was admitted into the society of Flemish painters, called Bentvogels, who gave him the name of Jan Maat (which in Dutch signifies mate, or companion), and by that name he is most generally known.

His subjects were landscapes, with views of rivers, or sea-shores, havens, or ports, which he executed with a light, free pencil; and in the representation of storms and calms, (as nature was always his model) he described those subjects with great truth, exactness, and neatness of handling.

The pictures of this master which are most commended, are Italian sea-ports, with vessels lying before them. He possessed a lively imagination, nor was his hand less expeditious than his thoughts; and the connoisseurs agreed in opinion, that if he had bestowed more labour on his pictures than he usually did, or if he had finished them more highly, he would certainly have destroyed a great deal of their spirit, force, and effect.

His most capital performance is a view of the sea-shore with the waves retiring at ebb tide; which is described as being wonderfully beautiful and natural, by Houbraken.

BLEKERS.

Portrait, History.

DIED AGED

He was born at Haerlem, about the year 1635, and was in high reputation through the Netherlands. The Prince of Orange patronised him; and he continued in the

service of that Prince for several years. Among a great number of paintings which he finished for his patron, one was an historical design of the Triumph of Beauty; in which composition the figure of Venus was well coloured, and delicately designed. And another picture of this master's hand is mentioned with large commendation, the subject of which is the story of Danaë.

HENRY BLESS.

History, Landscape.

DIED 1550, AGED 70.

This painter was born at Bovine, near Dinant, in 1480, and obtained his skill in the art of painting, merely by the strength of his natural capacity, assisted by a diligent study and observation of the works of Patenier, without having any other instructor; and at last rendered himself very eminent, particularly by his landscapes.

His best performances were bought up by the Emperor Rodolph, and they are still preserved at Vienna.

His style of composition, in historical subjects, resembled the style of the Flemish artists of that age, and exhibited a great number of figures, finished with extreme neatness; but he crowded several subjects into one design; as, in his picture of the Disciples at Emmaus, he represented not only that incident, but, in different groups disposed in the background, he represented likewise the different parts of the passion of our Saviour. And yet, notwithstanding the impropriety of that manner of composing, his pictures were so delicately penciled and finished, and his landscapes in particular, so agreeably invented, so full of variety and well executed, that even in Italy his works were in great request, and were distinguished there by the appellation of the Owl pictures; for he fixed an owl, as his peculiar mark, in every picture he painted; by which the works of this master are always indisputably known.

ANTHONY DE MONTFORT BLOKLAND.

History, Portrait.

DIED 1583, AGED 51.

He was born of a noble family at Montfort, in †1532, and learned the art of painting in the school of Francis Floris, whose manner he always followed.

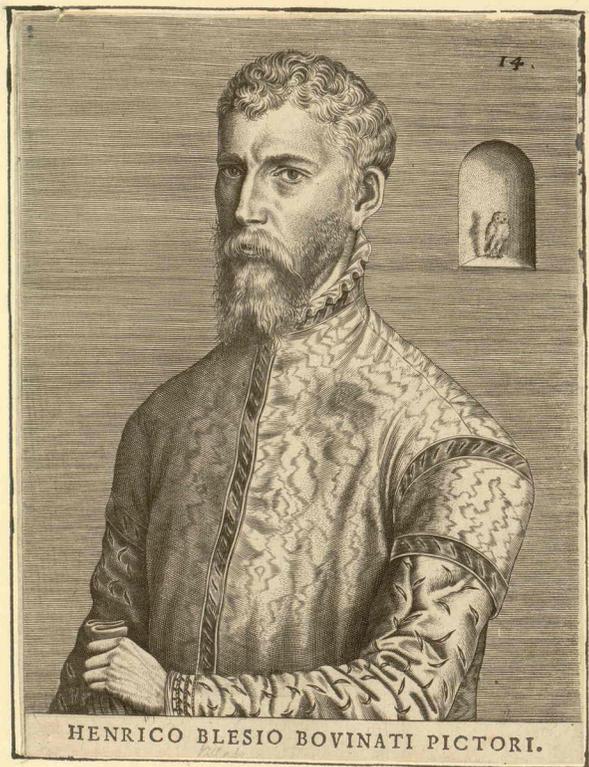
He understood the principles of perspective thoroughly, as may be evident from his paintings; and he disposed his figures with great judgment and accuracy; the style of his colouring was agreeable, and his pencil mellow.

His talent was best adapted to grand compositions, of which he designed many; some at Delft, but more at Utrecht. His design had grandeur, the airs of his heads were noble, and the profiles of his female figures approached near to the taste of Parmigiano.

Several of his works are in so good a style, and particularly a Venus, and the history of Joseph and his Brethren, that they seem to have been painted by a master educated in the school of Florence.

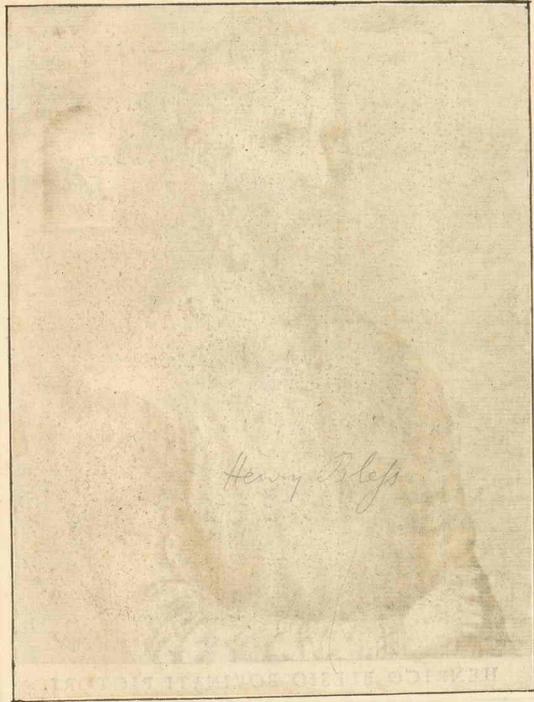
† Mr. Descamps fixes his birth in 1532, and the year of his death in 1583; and yet says, that he died at the age of 40, which would determine his death to be in the year 1572, though he sets it down as in 1583; for, allowing his birth in 1532, he must, in 1583, have been 52, instead of 40. It is, perhaps, a blunder of the press.

DANIEL

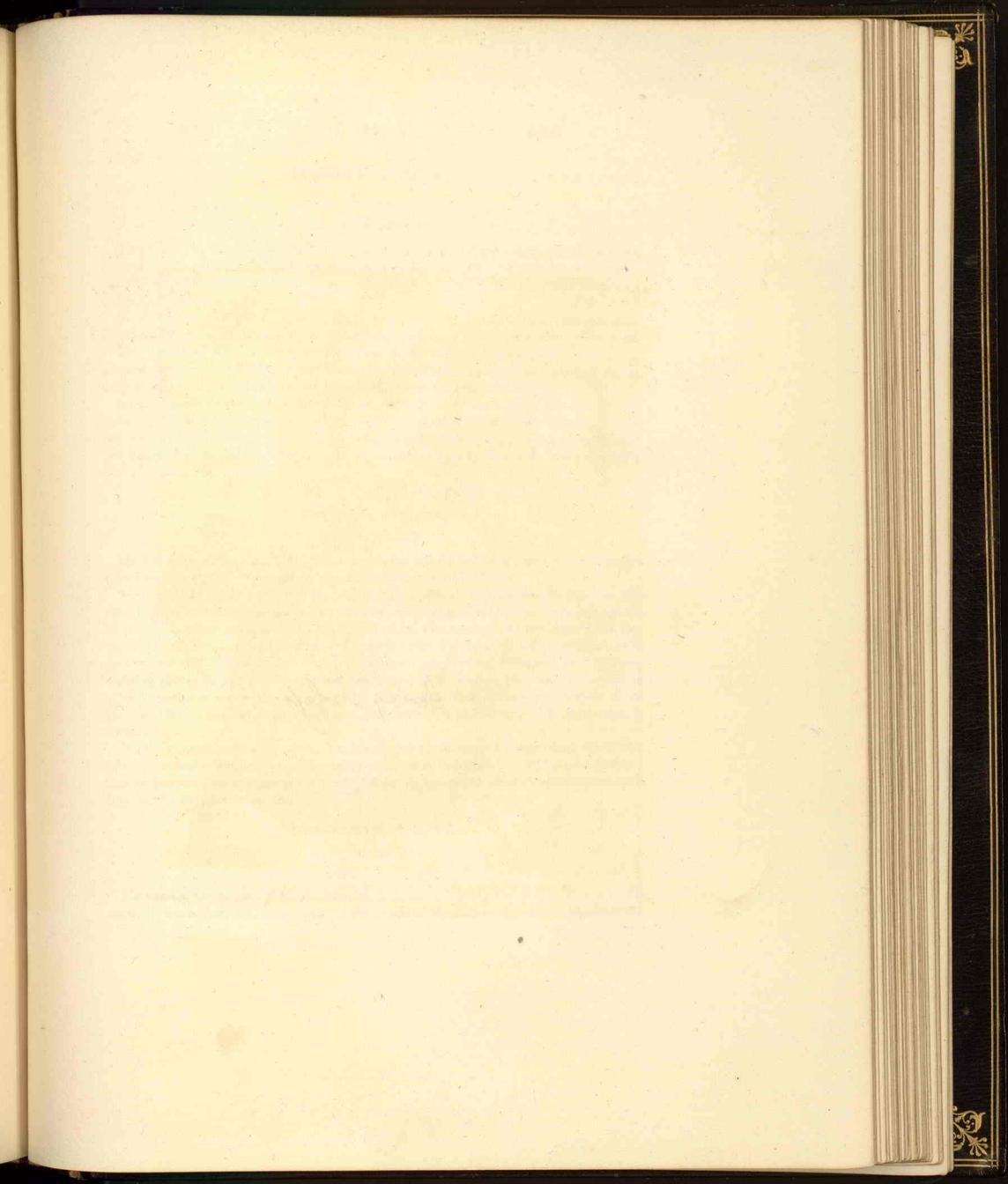


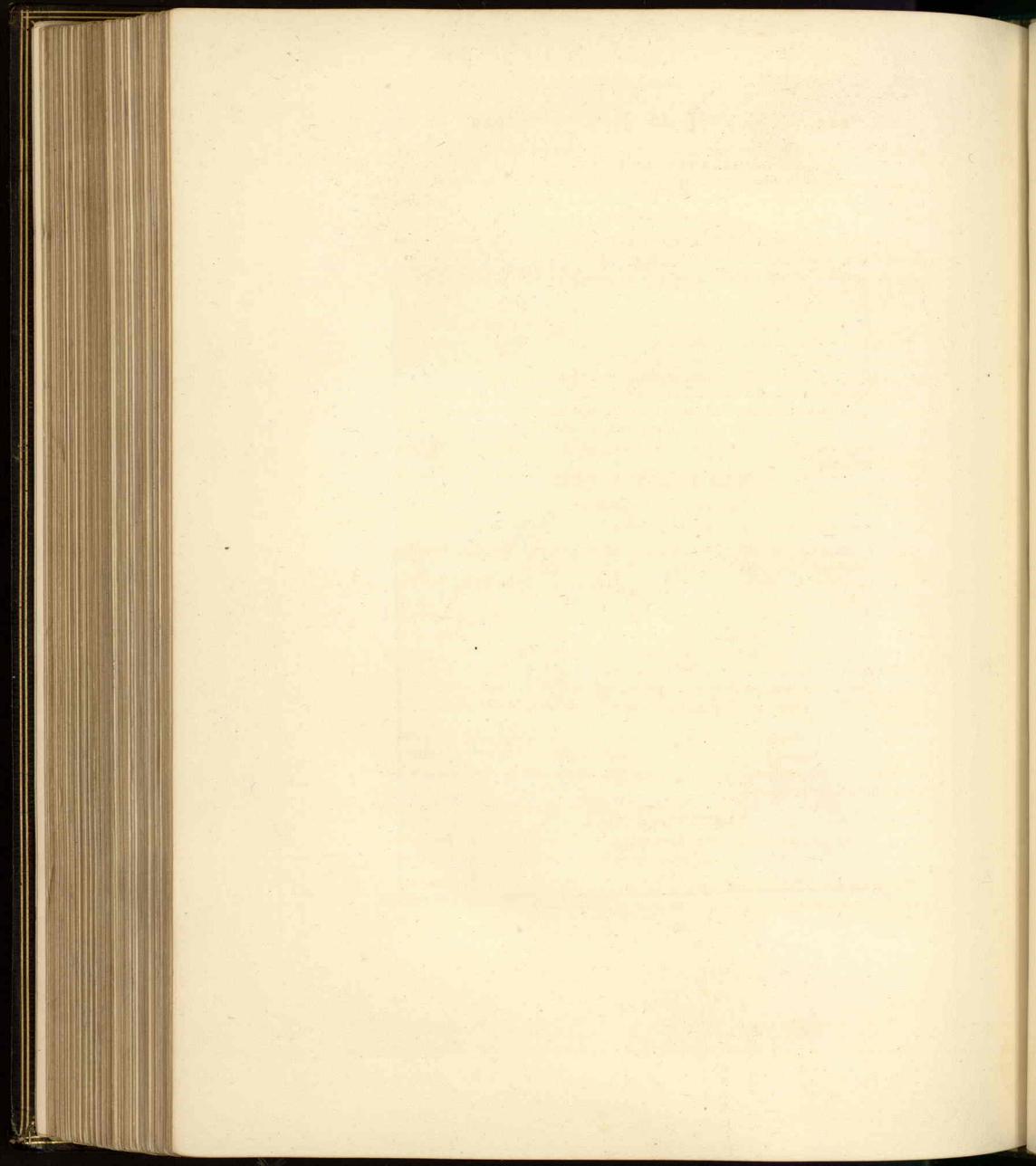
HENRICO BLESIO BOVINATI PICTORI.

THE
LIBRARY OF THE
MUSEUM OF COMPARATIVE ZOOLOGY
AT HARVARD UNIVERSITY
CAMBRIDGE, MASSACHUSETTS



Henry Pelep





DANIEL BLOCK.

Portrait.

DIED 1661, AGED 81.

This artist was born at Stettin, in Pomerania, in 1580, and gave early proofs of great natural ability, which induced his parents to place him as a disciple with Jacob Scherer, a master capable of giving him the best directions, to qualify him for proceeding successfully in his profession.

He chiefly painted portraits, in which (according to Sandrart) he was very eminent. Christian IV. King of Denmark, and Gustavus Adolphus, King of Sweden, sat to him.

The Prince of Mecklenburg retained him in his service for forty-four years; he painted the portraits of his whole family at full length, as large as life, and in the antique habit; by which works his reputation was established effectually.

By the agreeable manner of his colouring, and the easy attitudes of his figures, his paintings became so acceptable to all persons of rank, that before the decline of life, he had acquired a very large fortune; but unfortunately he lost it all, in the compass of a few hours, by the sudden irruption of a plundering party, and with great difficulty saved his own life.

JACOB ROGER BLOCK.

Architecture, Perspective.

DIED AGED

He was born at Gouda, where he learned the art of painting; but those branches which he principally cultivated, were perspective and architecture.

Several years of the early part of his life were spent in Italy, where he imbibed that taste of grandeur and elegance in his compositions, which raised him in the public esteem above all his contemporaries. At his return to his own country, he was appointed state painter to the Arch-Duke Leopold, and attended that Prince in all his campaigns, as he was remarkably skilful in military architecture; but, having rode out with a reconnoitring party, to take a view of the fortifications of St. Vinox, in Flanders, in passing a small rivulet over a temporary bridge of planks, his horse made a wrong step, threw him into the stream, where, notwithstanding all immediate assistance, he was unfortunately drowned.

While he lived at Gouda, he was honoured with a visit from Rubens; and, when that great artist had examined and thoroughly considered the works of Block, he declared that he had not seen any painter in the Netherlands who could stand in competition with him for the subjects he painted.

BENJAMIN BLOCK.

Portrait, History.

DIED AGED

He was the son of Daniel Block, born at Lubeck, in 1631, the first specimen of his capacity was a drawing, with a pen, of the Duke of Mecklenburg, which appeared like
a fine

a fine engraving, and was accounted a curiosity; but he very soon proved himself so excellent a painter, that his reputation was spread through all Germany.

To improve himself in colouring and design, he resided for some time at Rome, Venice, and Florence, where his merit procured him access to the most curious cabinets, and he spent several years in designing; by which he acquired a good taste and a pleasing tone of colouring.

Those accomplishments introduced him to the Court of Saxony, whither he was invited and employed to paint the portraits of the Elector and his family, and also the portraits of the prime Nobility of that part of Germany; he likewise painted a considerable number of altar-pieces for the churches and convents of the kingdom of Hungary, which are extremely commended.

The most capital performance of this master, is the portrait of Kircher the Jesuit, which, even at Rome, was exceedingly admired.

ABRAHAM BLOEMART.

Landscape, Cattle, History, and Portrait.

DIED 1647, AGED 80.

This master was born at Gorcum, in 1564, according to Houbraken; but according to Sandrart, whose authority seems to claim the preference, he was born in 1567, and lived mostly at Utrecht. In his youth he applied himself diligently to design after the works of Francis Floris, and afterwards received instructions from several artists of no great repute; but his own native power proved his principal director in the art of painting.

He formed a manner peculiar to himself, making nature his model for many of the objects he painted, particularly landscape, in which he excelled. His invention was ready, and in his compositions there appears a great deal of truth; his draperies are broad, simple, and have generally a good effect; his touch is free and spirited, his colour mellow, and his works demonstrate that he understood the Chiaro-Scuro very well. But his taste and style have too much of the Flemish; and his figures seem to be the product of his own fancy, without sufficiently attending to nature, as he ought, and above all, to elegant nature.

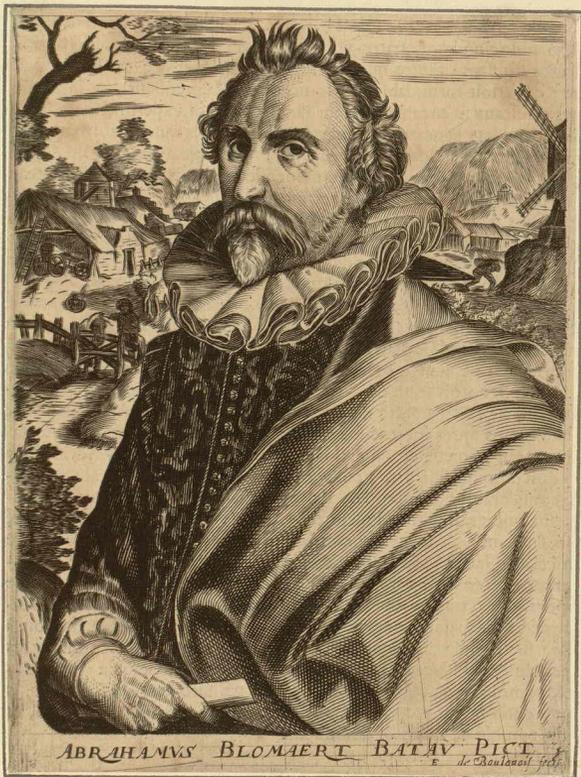
The historical picture of the Death of Niobe and her Children, gained him a considerable reputation; and it was purchased by the Emperor Rodolph, at a very good price. The figures in that composition were as large as life.

He left two sons, who were painters. The eldest,

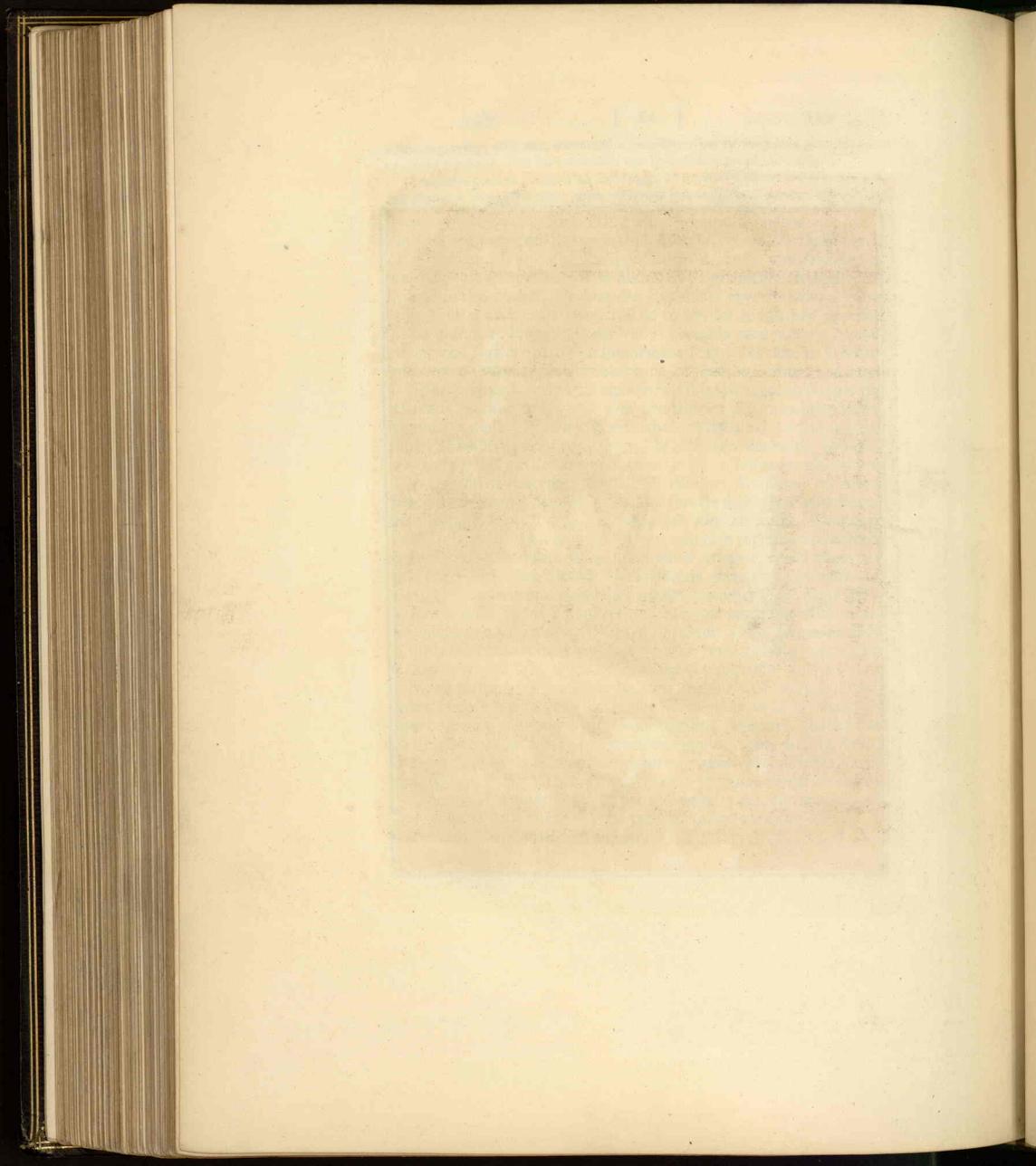
HENRY BLOEMART,

Was instructed in the art by his father, but he never arrived at any degree of credit. His conceptions were heavy, his colouring not agreeable, his manner of penciling stiff and constrained; nor did any of his labours appear worthy of the son and disciple of so great a master. But the second son of Abraham,

ADRIAN



ABRAHAMVS BLOMAERT BATHV PICT
f. de Chaulanval fecit



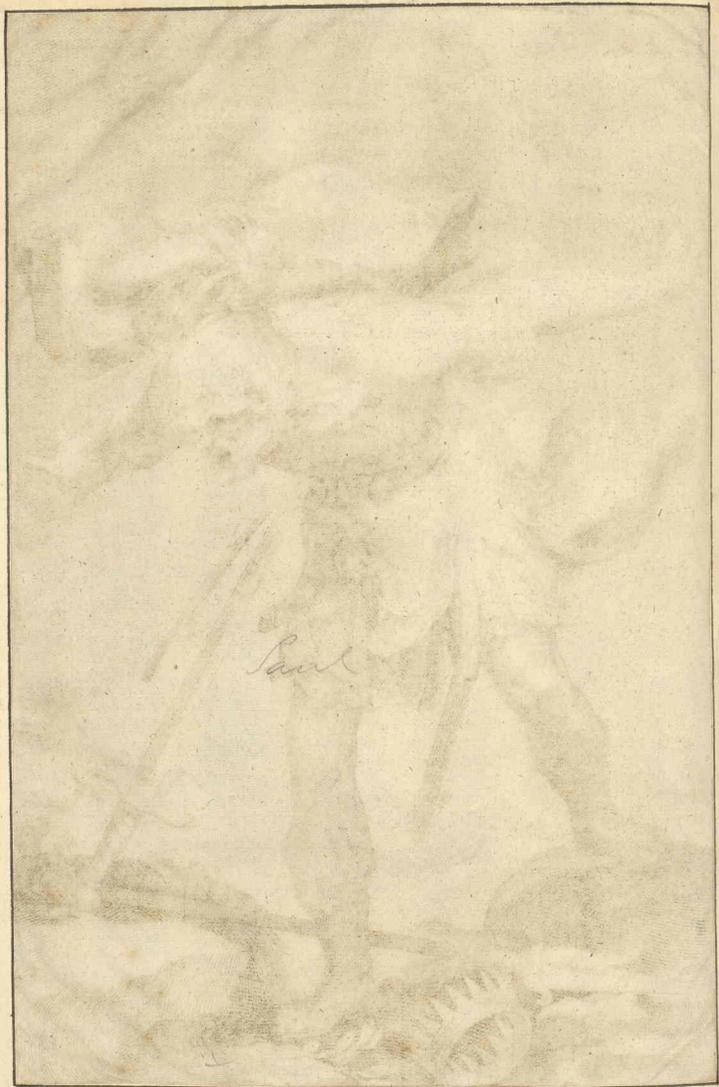


Ab Innocentio picta. 1682. incisit.

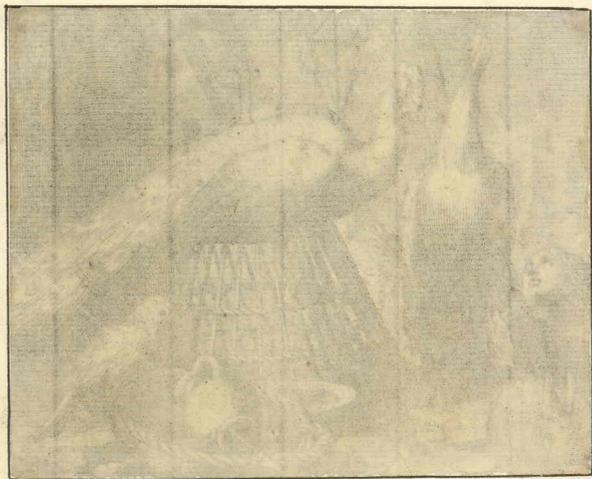
At quid opes avida profunt loculi repleti?
Dexter avaritiae semper egena manet.

P. maretta 1648





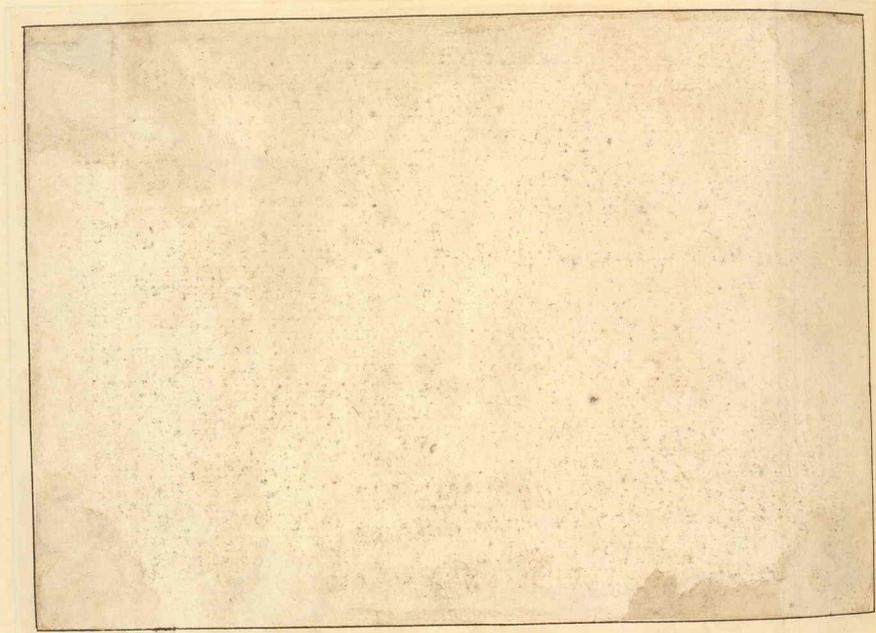






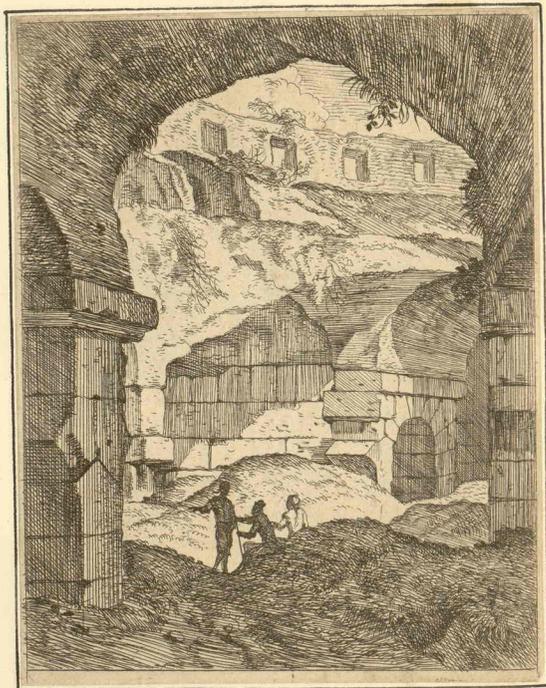
Ses bergers a ce que tu voys
Goustant ceste innocente vye

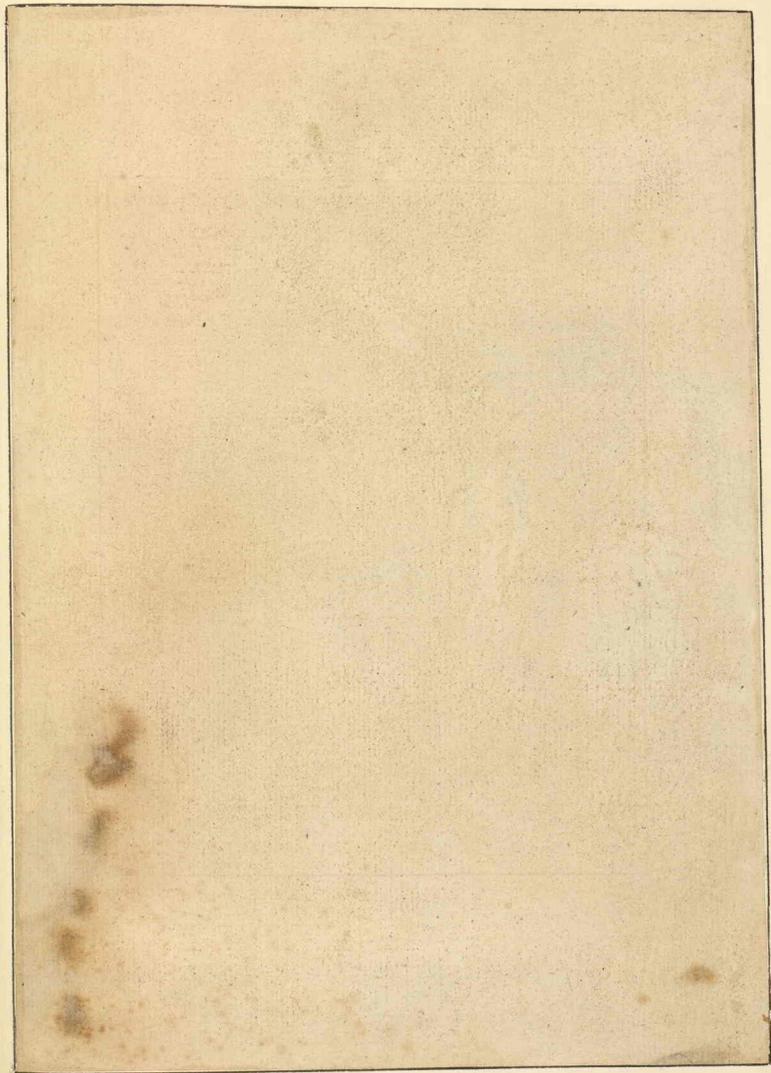
Sont plus heureux qu'oy qu'on en dye
Que les Empereurs ny les Roys.

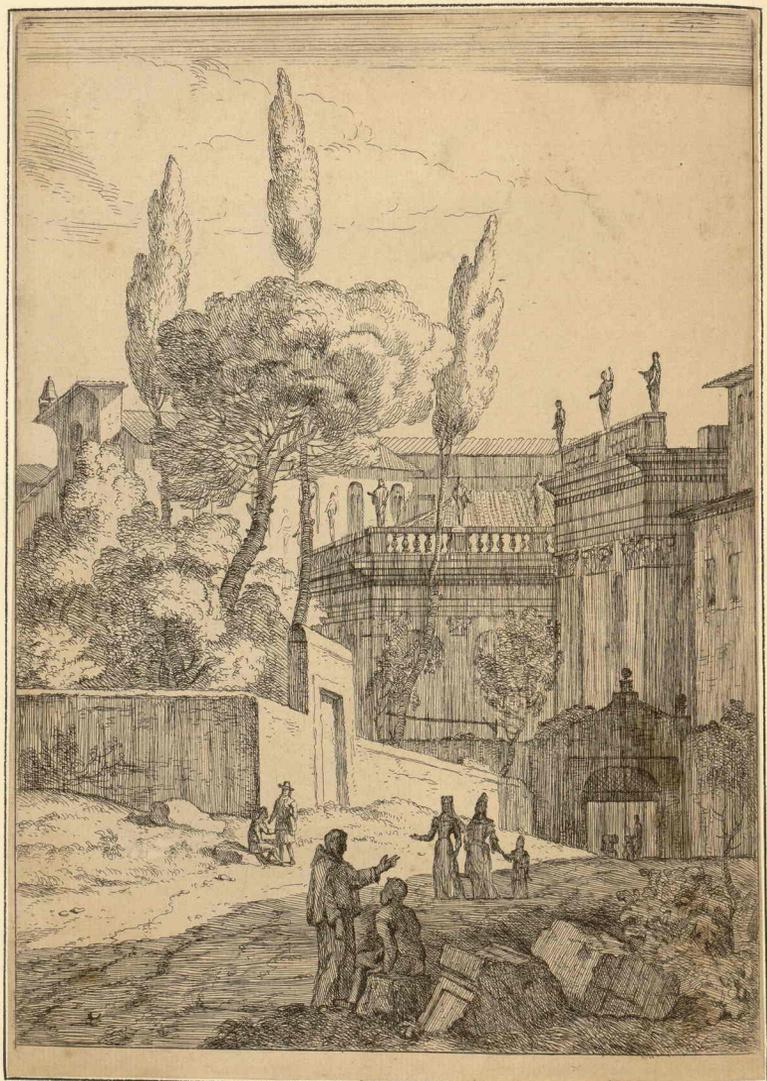




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ADRIAN BLOEMART, X

Proved much more eminent; for, when he had finished his studies under his father, he travelled to Italy, and improved himself considerably in his taste of composition and design.

On his return from Rome, he settled at Saltzbourg; and several of his paintings, in the historical style, are at the Benedictines in that city, by which his reputation was firmly established.

JOHN FRANCIS VAN BLOEMEN, called ORIZZONTE.

Landscape.

DIED 1740, AGED 84.

This painter, celebrated by the name of Orizzonte, from the hot and vaporous air of his pictures, was born at Antwerp, 1656, but studied and always resided in Italy. The palaces of the Pope, and of the Nobility at Rome, abound with his works, in fresco, and in oil. The composition of his landscape, and the character of his trees, is nearly always Pouffinesque; but his general tone is a dark green, with a cast of red. His pencil is always bold, his choice always picturesque, but he is not always equally finished; as he advanced in age, he gave way to manner; the originality of his style, however, will for ever place him in the first rank of landscape-painters. F.

PETER VAN BLOEMEN.

Battles, Encampments, and Italian Markets.

DIED AGED

He was born at Antwerp, brother to John Francis Van Bloemen, and lived for several years at Rome along with his brother, devoting his whole time incessantly to the study of the greatest masters. As soon as he found himself competently skilled in colouring and pencilling, as well as in designing, he returned to his native city, where, in the year 1699, he was appointed director of the academy.

The composition of this master is rich, and his pictures are generally filled with a number of figures. His subjects are, the Marchings of Squadrons of Cavalry, Encampments, Artillery, Battles, Italian Fairs, Markets, and Festivals; in which he shewed great correctness of design, and elegance in the manner of dressing his figures, whom he frequently represented in oriental habits. He designed horses in an admirable style, and in his battles gave them abundance of spirit, graceful attitudes, and an expression full of life and nature.

His landscapes are enriched with elegant architecture, with basso-relievo's, and mutilated statues, in a noble taste; and rendered still more pleasing by a good tone of colour, by animals of different kinds, and excellent figures.

His best works are admired in all parts of Europe, and afford large prices; but, it is to be observed, that some of his pictures seem rather to be too much laboured, or stiff, and (according to the artists phrase) smell of the palette; and those are proportionably less estimable.

NORBERT

NORBERT VAN BLOEMEN.

Portraits, Conversations, various excursions &c.

BORN IN 1672.

This painter was born at Antwerp, being a younger brother of Orrizonte and Peter Van Bloemen. The reputation which his brothers possessed at Rome invited him thither, although he had already considerable employment in his own country.

While he was in Italy, he devoted all his hours to study; as the profession of painting was the only means he had of getting a livelihood.

He principally painted conversations and portraits; and he would have made his pictures much more valuable, if in his colouring he had shewn more truth, and more of nature, and less of the glaring and raw; yet in other respects he had some degree of merit.

CHRISTOPHER LE BLOND.

Portraits in Miniature, and all kinds of subjects on Paper.

BORN IN 1670.

Very few circumstances relative to the education or life of this artist are mentioned by any writers, till he was known at Rome, in the year 1716, being at that time painter to Count Martinetz; and his reputation, as a good painter of portrait in miniature, was well established in Italy.

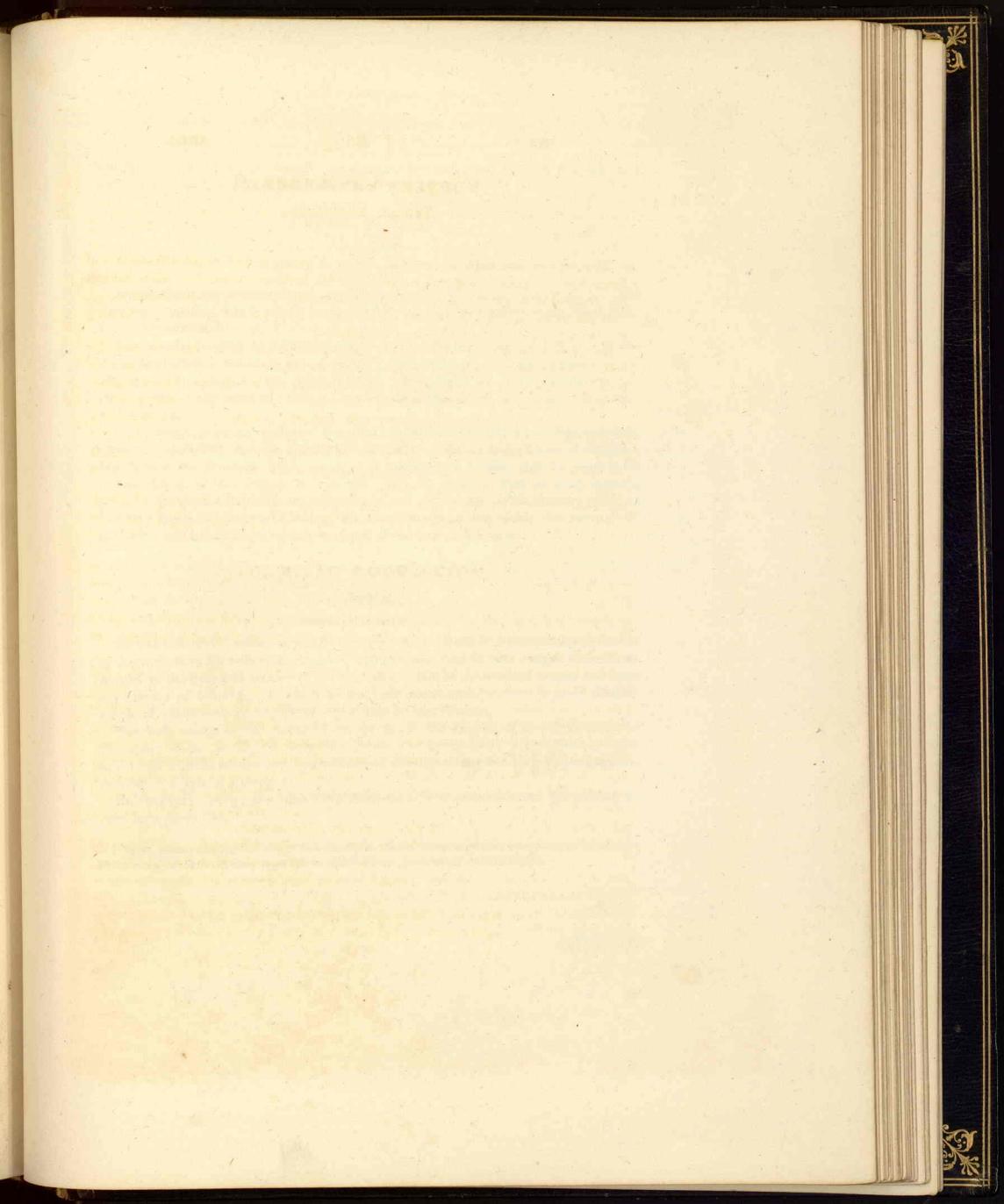
By the solicitation of Overbeke, he was induced to go to Amsterdam, and in that city was employed to paint small portraits for bracelets, rings, and snuff-boxes; and although they were painted in water-colours, yet the colouring was as lively and natural as if they had been painted in oil. However, as he found his sight much impaired by the minuteness of his work, he discontinued water-colour painting, and attempted the use of oil, with a reasonable degree of success.

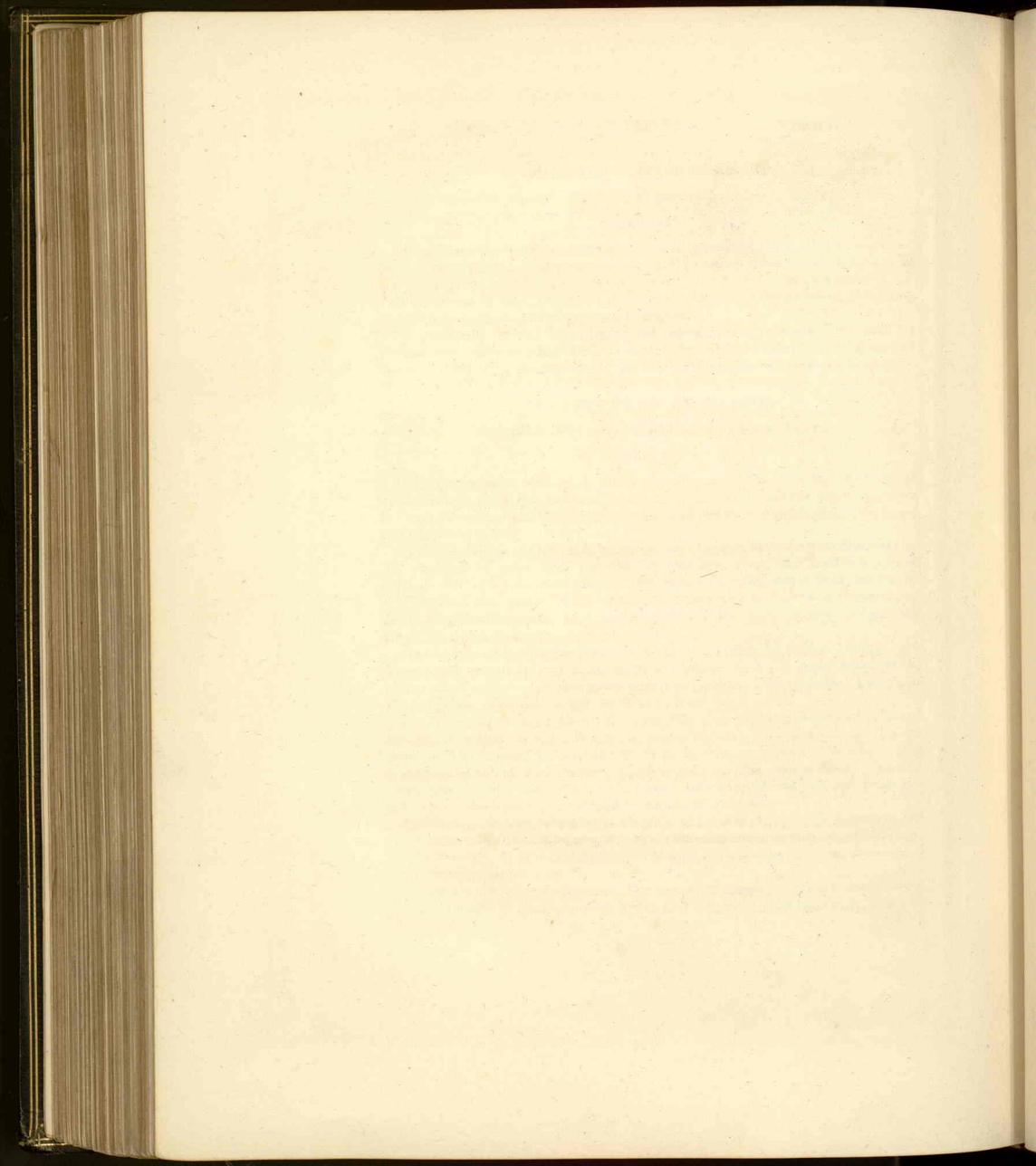
After he had resided for some years in the Low Countries, he went to England, and set up a new manufactory of painting, or impressing colours on paper with copper-plates, which seemed to promise extraordinary advantages to the projector; though, in the conclusion, it proved detrimental to himself and his associates.

The scheme of the undertaker was, to copy the most capital pictures in England of the greatest masters, in such a manner, as to give his prints the appearance of paintings in oil; and he imitated his models with so much skill, such exact resemblance, such correctness of outline, such similarity of colour and expression, that at first they amazed every beholder who viewed them at a proper distance; and many of those prints are still extant, which are much esteemed by persons of good taste.

Le Blond might have succeeded to his wish, if his own dissolute life and morals had not occasioned the ruin of his project, and of those who contributed to the undertaking; for, by his vices, he at once destroyed his fortune, his character, and the advantage of his uncommon talents.

He was not the original inventor of that manner of managing colours, though many have been taught to think otherwise; but he took it from Laftman and others, who with
much





much greater regularity of morals, equal capacities, and more discreet conduct, had before undertaken it, and failed of success.

PETER BLOOT.

Conversations.

DIED 1667.

The works of this Flemish master are not frequently seen in these kingdoms, nor are they easily purchased in Holland, being carefully preserved in private collections, and are highly esteemed.

The subjects he chose to paint were always taken from the lowest life; such as Boors drinking, feasting, dancing, or quarrelling; Shepherds piping; and sometimes the Marriages of Villagers. He was a faithful, and indeed too fervile an imitator of nature, even in the uncomely; never departing from the actions, attitudes, or draperies of his models.

He shewed a good knowledge of the chiaro-scuro and perspective; he had delicate manner of penciling, and his colouring was mellow; but he had no idea of elegance. His figures are generally short, gross, and ungraceful; neither was his expression commendable, nor his outline very correct. Yet his pictures have in many respects great merit, and his defects seem rather imputable to the taste of his country, than to himself; some of his works being, for the lightness of the touch, the neatness of handling, and transparency of colour, equal to the best of his time.

CAMILLO BOCCACCINO.

History.

DIED 1546, AGED †35.

He was born at Cremona, in 1511, where he received the first instructions in the art of painting from his father, Boccaccio; and for some time he was obliged to conform himself to the style and manner of his instructor. But he determined to quit that hard dry manner of colouring, to which he had been accustomed, and by degrees assumed a style of colour equally remarkable for its suavity and strength.

The best remaining specimens of his art are in the church of St. Sigismondo, at Cremona; where, among the Four Evangelists, the figure of St. John, bent upwards in contrast with the arched vault, in boldness of fore-shortening and truth of perspective, emulates the style of Correggio.

He died very young, at a time when there was a great expectation of his arriving at very high perfection.

† Vafari, without specifying the year of his birth, says he died at the age of 38; but other authentic writers who fix the year of his birth and death, agree that he died young in 1546, when he could only be 35.

CLEMENTE BOCCIARDO, called CLEMENTONE.

History, Portrait.

DIED 1658, AGED 38.

Clemente Bocciaro, from the vast size of his figure called Clementone, was born at Genoa, in 1620, and became the disciple of Bernardo Strozzi. He studied at Rome and Florence, and became familiar with Castiglione. His style is more correct and more ideal than that of his master, though inferior in truth of colour. The theatre of his art is Pisa, and the best of his works there, a S. Sebastian in the Certosa. His portrait is among the heads in the Ducal gallery at Florence. F.

JOHN VAN BOCKHORST.

History, Portrait.

DIED AGED

He was born at Munster, about the year 1610; and, in the school of Job Jordaens, learned design and colouring. Under that master he received all possible advantage, as well from his instruction as his example, and became so excellent an artist as to equal some of the best of his contemporaries.

He designed well, and the heads of his women were generally graceful; his tone of colouring sometimes resembled that of Rubens, but more frequently that of Vandyck; his pictures have a great deal of force, with much harmony, and his skilful management of the chiaro-scuro produces an agreeable effect.

A very fine performance of this master is an altar-piece in the parish church of St. James, at Ghent, representing the Martyrdom of that Saint; and in another church, there is a picture of the Annunciation, which is inscribed with the date of the year when it was painted, 1664.

BODEKKER.

Portraits.

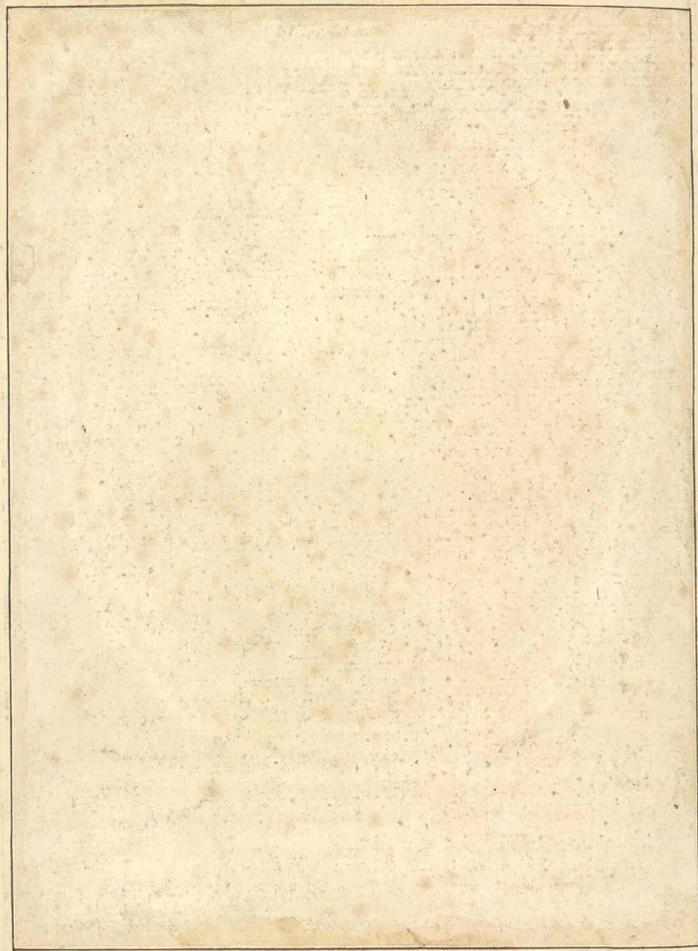
DIED 1727, AGED 67.

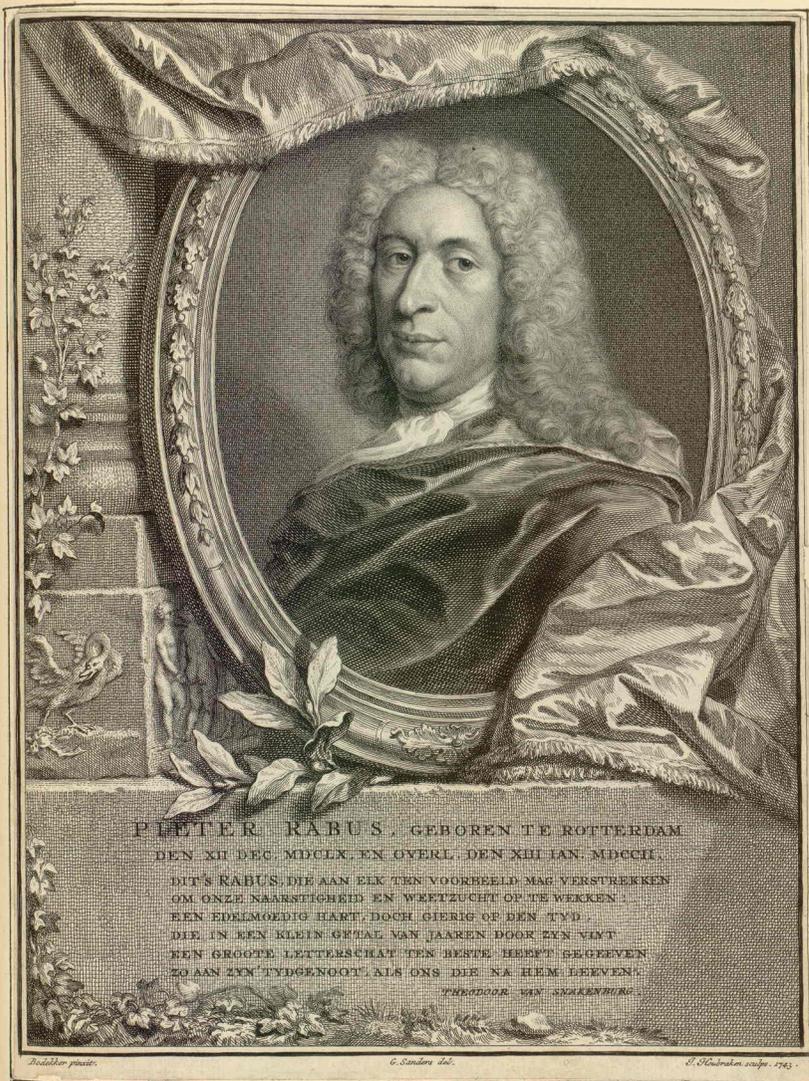
This painter was born in the county of Cleves, in 1660, and bred up to be a musician by his father, who was extremely eminent in that profession; but he quitted music for painting, making the latter his business, and the other only his amusement.

He was placed as a disciple with John De Baan, at the Hague; and continued under his direction, till De Baan supposed him to be sufficiently qualified to acquire both fame and fortune by painting portraits.

He practised his profession first at Bois-le-Duc and Breda, with very great success; and his works procured him the favour of those in the highest stations. He then visited the Hague, where he also received many acts of kindness from persons of the first rank; and at last retired to Amsterdam, where he spent the remainder of his life, as he found his performances greatly esteemed in that city.



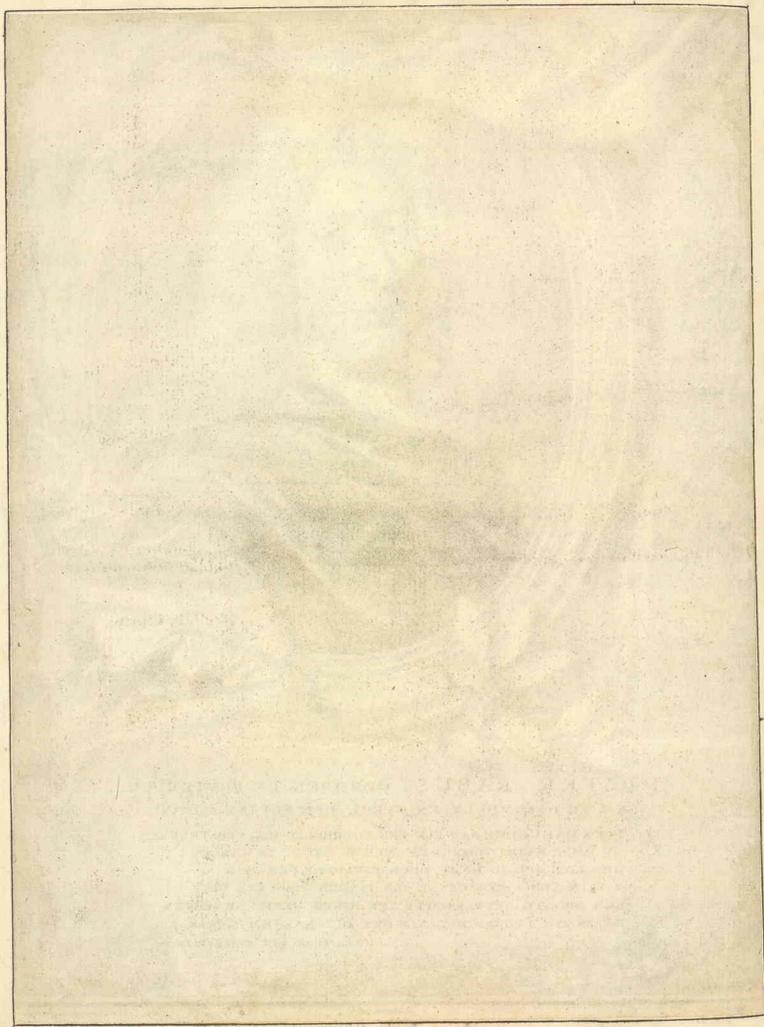




PIETER RABUS, GEBOREN TE ROTTERDAM
DEN XII DEC. MDCLX. EN OVERL. DEN XIII JAN. MDCCH.

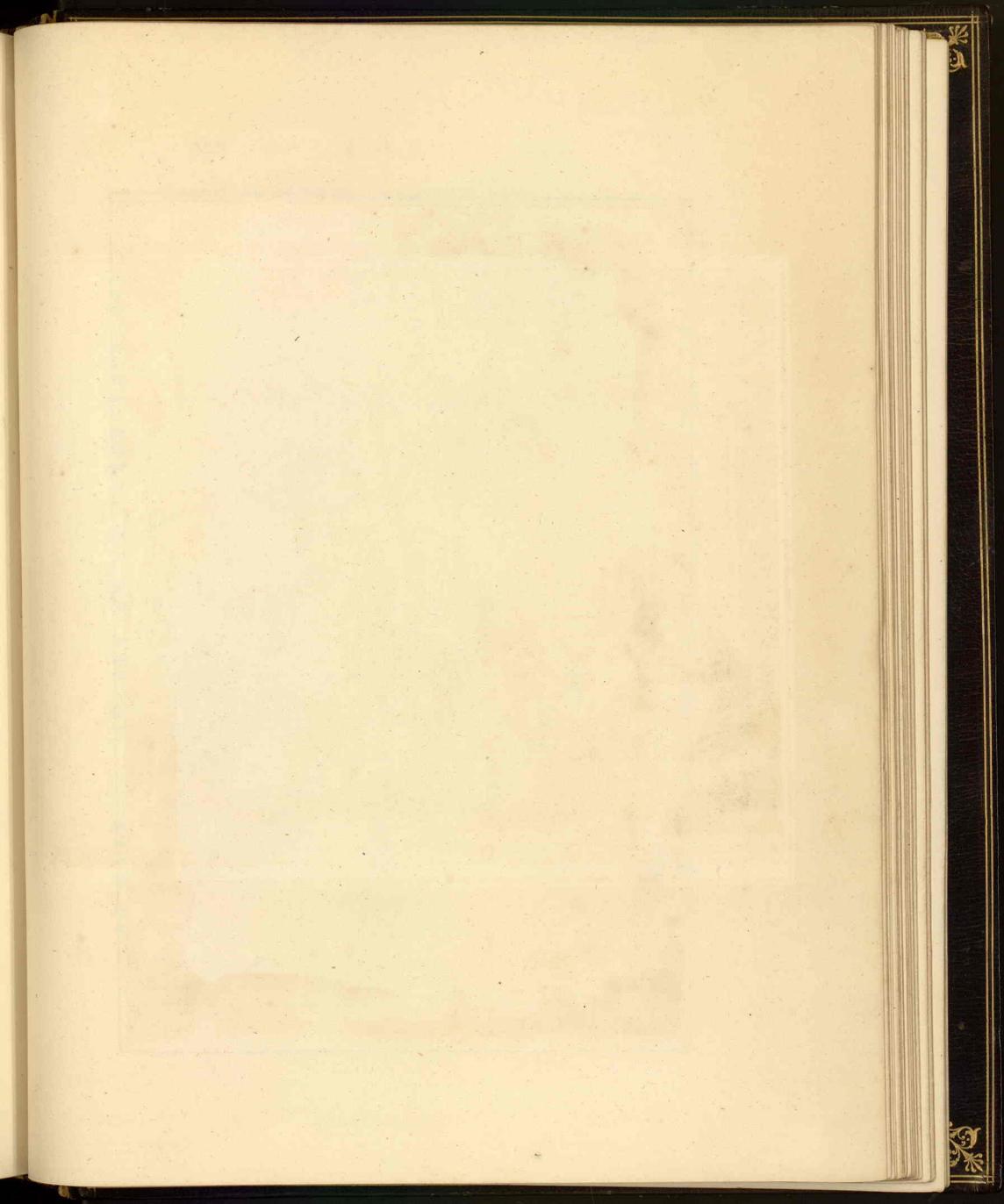
DIT'S RABUS, DIE AAN ELK TEN VOORBEELD MAG VERSTREKKEN
OM ONZE NAARSTIGEID EN WEEZUCHT OP TE WERKEN.
EEN EDELMOEDIG HART, DOCH GIERIG OP DEN TYD,
DIE IN EEN KLEIN GETAL VAN JAAREN DOOR EYN VINT
EEN GROOTE LETTERSCHAT TEN BESTE HEEST SEGGEVEN
ZO AAN ZYN TYDGENOOT ALS ONS DIE NA HEM LEEVEN.

PHOENIX VAN SNAKENBURG











Peter Boel

59

N. BODEWYNS, and FRANCIS BOUT.

Landscapes, Figures.

DIED AGED

The works of these masters are well known in these kingdoms, being very frequently to be purchased. They constantly associated together in their labours, as their talents were of a different kind; the merit of Bodewyns consisting in designing landscapes, and that of Bout in painting figures.

In many of their pictures may be observed a fine pencil, a light and neat manner of handling, and agreeable colouring; some of the figures being touched with a spirit and freedom resembling the Velvet Brueghel, and not much inferior to that master. But some others of their pictures are slight and negligently finished, and have, in every respect, much less merit, as well in design as execution.

Their smallest pictures are generally their best; and those of their best style have the trees well formed, and handled in a masterly manner; the figures and cattle are correctly drawn, and properly disposed; and the whole together may afford satisfaction and pleasure, even to the best judges of painting.

PETER BOEL.

Still Life, Animals.

DIED 1680, AGED 55.

This artist, who was the nephew of Cornelius de Waal, was born at Antwerp, in 1625; and being carefully instructed for some years by his uncle, he completed his studies at Rome.

De Waal, for the most part, resided at Genoa, where his works procured him wealth, favour, and friends: to him therefore, at Genoa, Boel returned as soon as he left Rome, and in a short time distinguished himself so effectually in his profession, as to have full employment as long as he continued in Italy.

He chose for his subjects fruit, animals, and flowers; which he finished with great spirit, with a free and bold pencil, and a tint of colour that was natural and beautiful, as he always copied every object after nature.

JAMES BOGDANE.

Birds, Fruit, and Flowers.

He was of a genteel family in Hungary, his father having been a deputy from the States of that country to the Emperor. He had never been regularly bred to the profession of painting, but the progress he made in the art was merely imputable to the force of his own natural abilities. His favourite subjects were fowl of all kinds, fruit, and flowers; but more especially birds, whether foreign or domestic.

He was employed by Queen Anne, and some of his paintings are still to be seen in the Royal Palaces. He was exact in copying nature, and imitated his models accurately in the colouring; but he often erred, by drawing his birds much too large

for life; which, though intended for a distant view, and to allow for the height of the picture above the eye of the spectator, did not answer in perspective proportion.

However, he found so considerable a demand for his works, that he was enabled by his industry to acquire an easy fortune; but being over persuaded to assign that fortune over to his son, who proposed to marry a lady of a vast reputed fortune, the wedding was no sooner made irrevocable, than it unfortunately proved to be an imposition, and the detection of it preyed upon the spirits of Bogdane as long as he lived.

By the loss of his money he was reduced to poverty, was seized with a violent disorder, and died in very great distress and affliction.

FERDINAND BOL.

History, Portrait.

DIED 1681, AGED 70.

He was born at Dort, in 1611, educated at Amsterdam, and placed as a disciple in the school of Rembrandt. His principal style was portrait, which he painted in a free, bold manner, but not with that clearness of flesh, and remarkable relieve, by which his master was rendered deservedly famous. His colouring had frequently too great a tinge of brown in the carnations; though, notwithstanding that particularity, his portraits had a great look of life and nature.

He also rendered himself considerable as a painter of history; and in that style shewed a good taste of composition, as well as a tolerable expression in some of his figures; but he often wanted the graceful and the elegant. In some of his works we see a great deal of correctness, with easy and natural attitudes, but in others (perhaps from negligence) his outline is defective, and the airs of his figures are not delicate. He always adhered to the manner of his master Rembrandt, and several of his productions were an equal honour to the master and the disciple.

In the Council-Chamber at Dort, over the chimney, there is a capital picture by Bol, of which the subject is, the Appointment of the seventy Elders in the Camp of the Israelites; and another, of Moses breaking the Tables of Stone: both of them are well designed, and thoroughly well executed. And in the Chamber of the Burgomasters there is an historical picture of Fabricius in the Camp of Pyrrhus, which is exceedingly admired.

JOHN BOL.

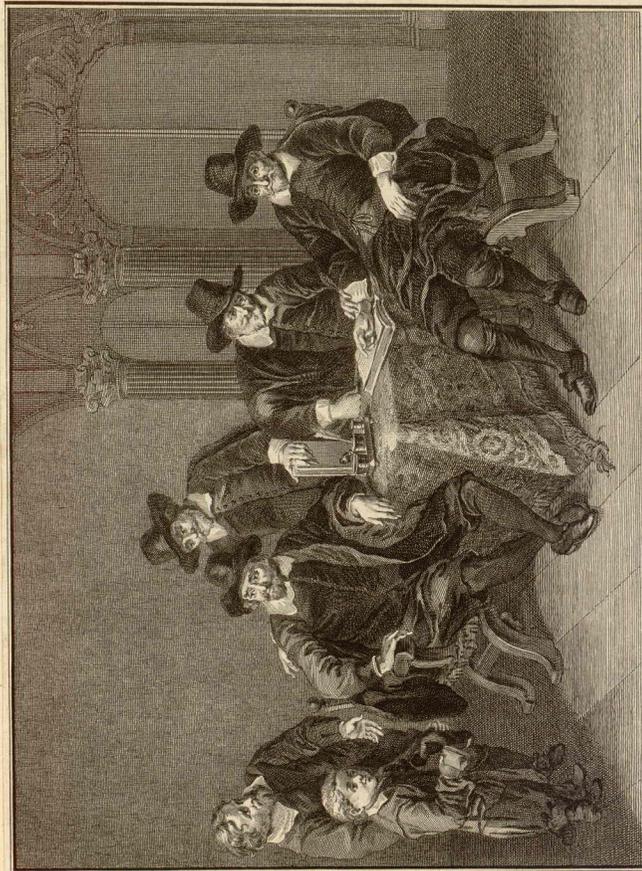
Landscape, History, and Animals.

† DIED 1593, AGED 59.

This painter was born at Mechlin, in 1534, and received his first instruction from a master of no great note, with whom he continued for two years; but he afterwards studied at Heidelberg, copying the works of some eminent artists, and without the assistance of any other master became a good painter.

His subjects were views of several cities and towns in the Low Countries, and particularly different prospects of the city of Amsterdam; in which pictures, the vessels,

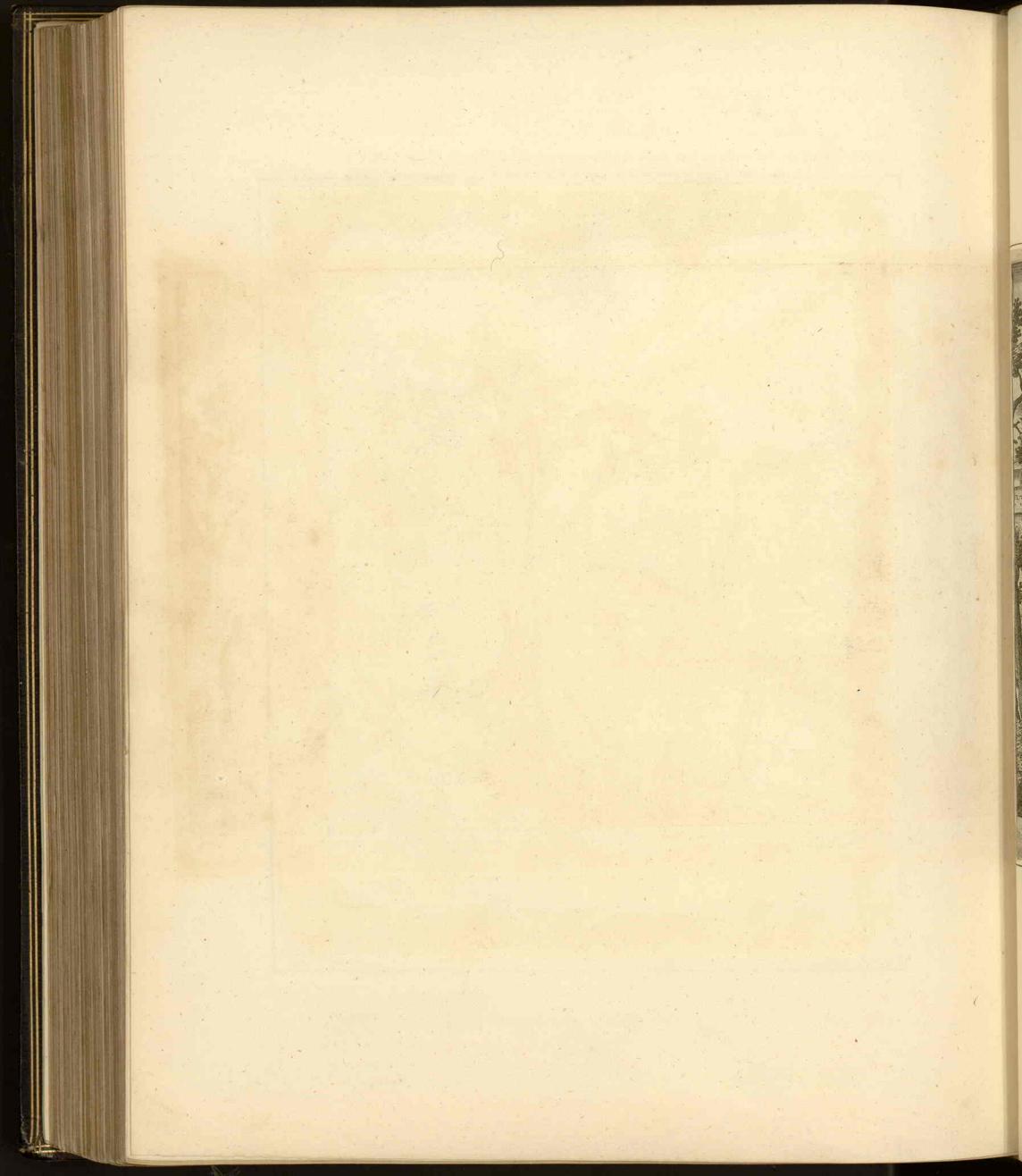
† Mr. Descamps says he died in 1583, but Sandart and others say he died in 1593.



Amsterdam, 24. Junij 1649. *van der Waerden, 1789.*

Abbeiding der Regenten van't Leprozenhuis te Amsterdam, in den Jaere 1649.
Portraits des Regens de l'Hopital des Lepreux en charge dans l'Année 1649.

4. Bd
6a





H. Bol. del.

At. sc.

Sall. xxx. 180.

Uberrim licet humano spargantur in agro
 Semina divini verbi; perponit benigno

Dant fructus; sicut sedem sub pice vepres,
 Et visca necant germen vitale flagella. Luc. 8.

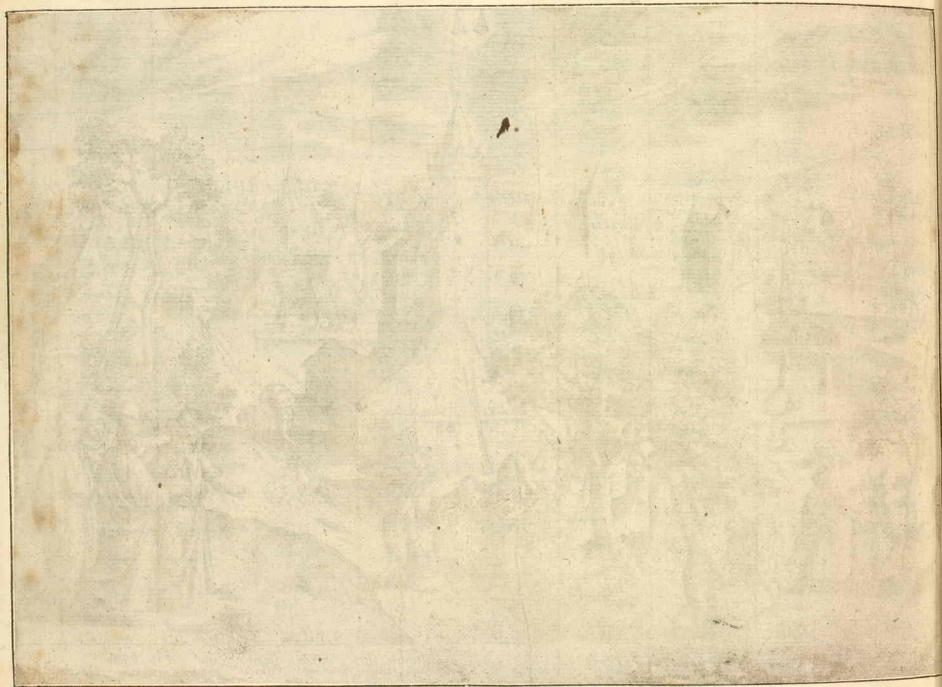


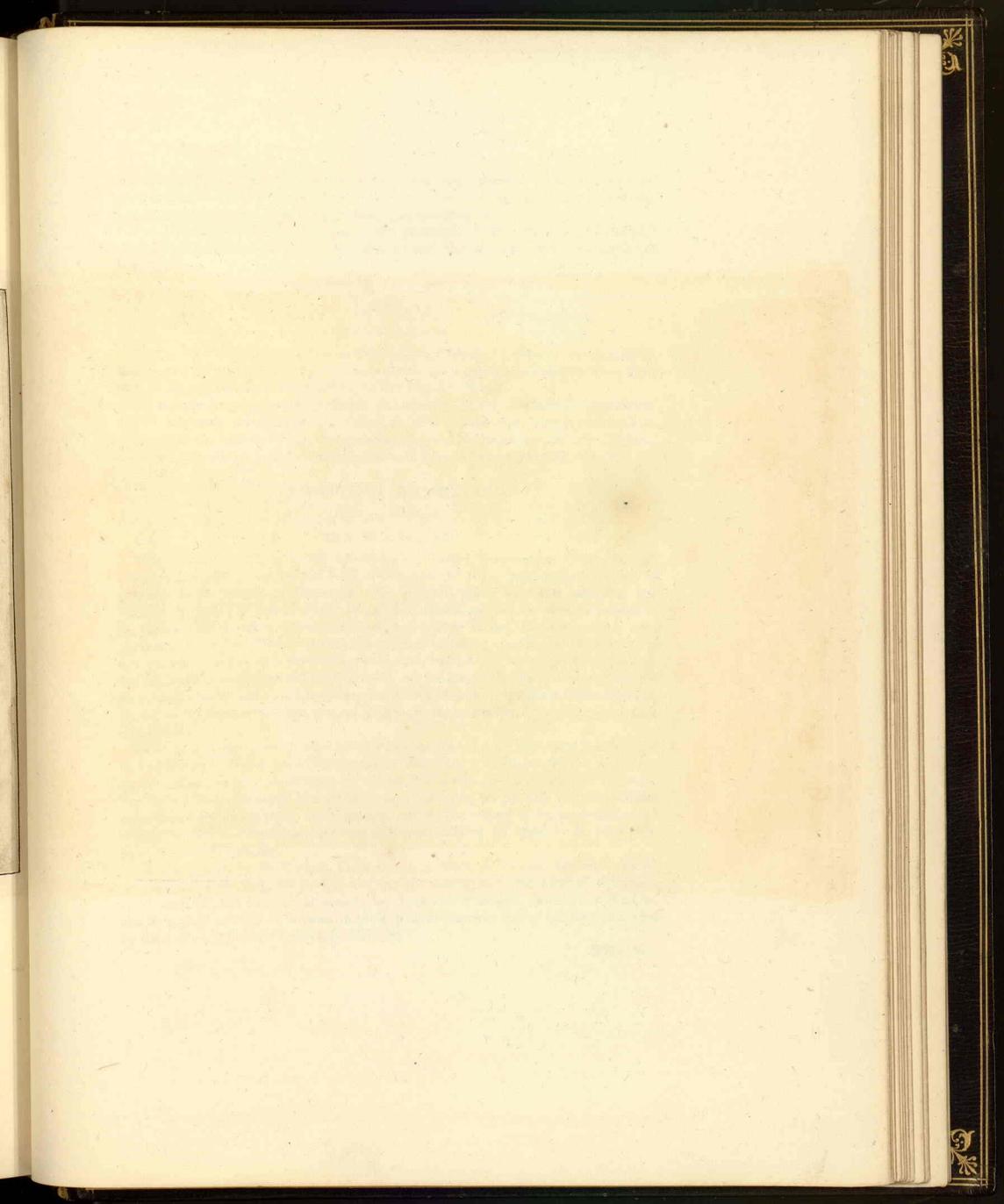


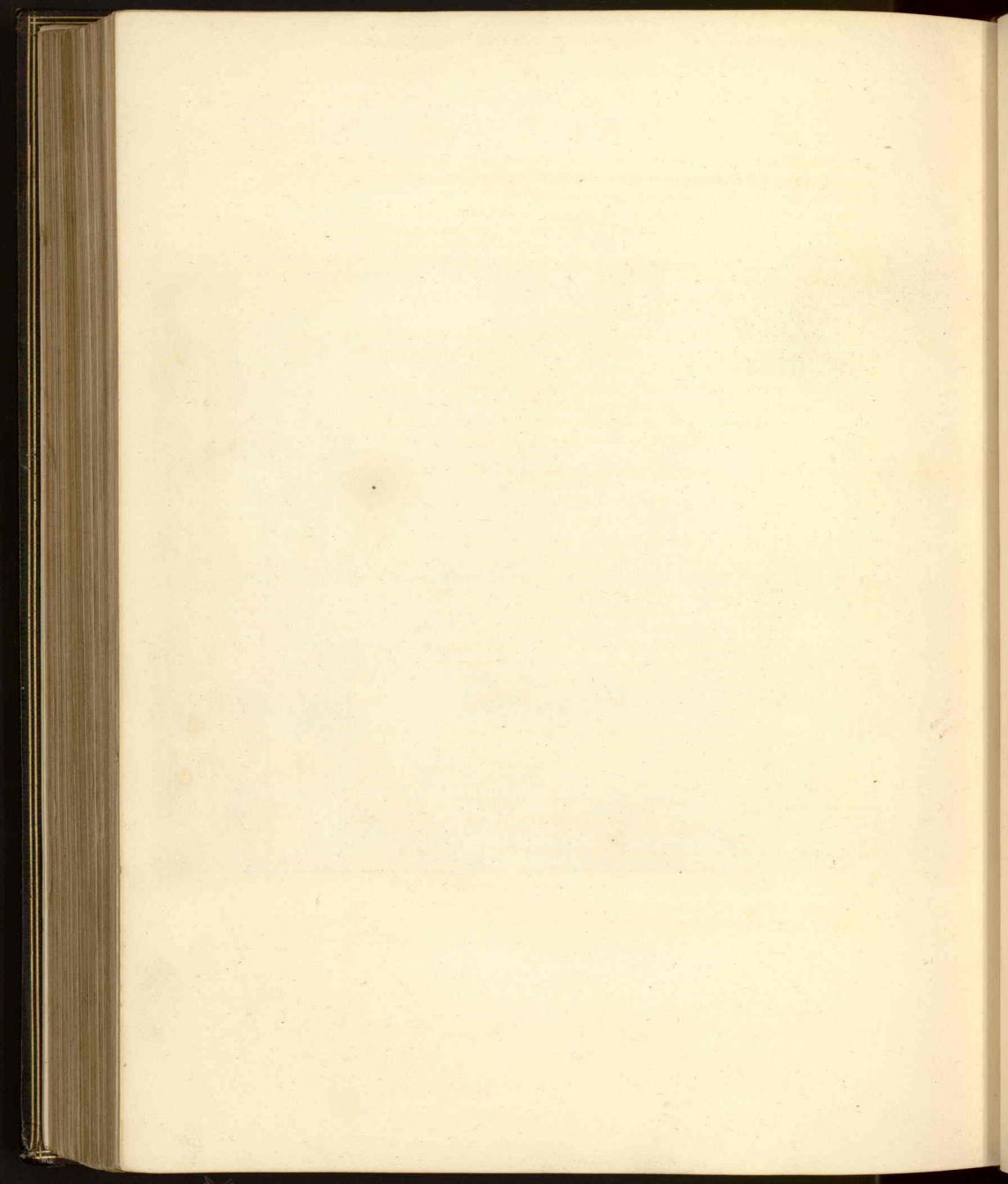
Frugifera eximius offertur laudibus arbor
 Quae tempestivos dat fructus grana colono.

Vindice sed merito sterilis vult idola hyperni
 Saepe tamen precibus offertur porca malorum. Luc. 17.

H. Bol. Inv. A. C. J. Sculpsit. 1718.







and the reflections of them in the water, were admirably executed. His invention and composition were very pleasing; there appears great harmony and union in his colouring, and his manner of sketching and penciling is broad and free.

Van Mander highly commends one of the paintings of Bol, which is in distemper; the story of it is, Dædalus and Icarus; and he says that he never saw any thing more beautiful.

JOHN BOLANGER.

History.

DIED 1660, AGED 54.

He was born in 1606, and placed as a disciple with Guido, in whose school he became so eminent, by imitating the style of composition and colouring peculiar to his master, that he was appointed principal painter to the Duke of Modena.

His manner of design was exceedingly pleasing, his taste of composition was elegant, and his colouring had abundance of delicacy. His subjects were taken from sacred or profane history; and his design, his tints of colour, and the becoming airs of his figures, evidently shewed that noble school which formed his taste, and directed his pencil.

SEBASTIAN BOMBELLI.

History, Portrait.

DIED 1685, AGED 50.

This painter, according to the Chronological Tables, was born at Udine, though other writers affirm that he was born at Bologna, in 1635, and learned the art of painting in the school of Guercino. His progress under that able instructor was remarkably rapid; so that in a short time he perfected himself in the peculiar manner of his master. He therefore quitted that school and went to Venice, in order to observe the various styles of the Venetian artists, as he seemed unwilling to adhere to the manner of any particular master, and after mature reflection, was affected so strongly by the magnificence in the compositions of Paolo Veronese, and the fire of Tintoretto, that he preferred them to all others; and the copies which he finished after the originals of those admirable artists, as also some of his own original designs, were, by the ablest judges, exceedingly commended.

Sandart says that he would undoubtedly have arrived at great eminence in history, if he had not been allured away from pursuing that branch of his profession, and, even against his inclination, prevailed on to devote his talents to the painting of portraits. For, by a peculiar sweetness and mellowness of colour in his pictures, by the graceful resemblance observable in the countenances, and by the beauty of his carnations equal to life, he gained universal approbation, and was solicited for more of his work than he could possibly execute.

He was invited, by the German Emperor, to his Court at Vienna, where he painted the portraits of the Imperial family; and was also employed by the Electors of Bavaria and Brunswick, the King of Denmark, the Dukes of Florence, Parma, and Mantua, and by a great number of Princes in every part of Europe; being not only honoured by them all, but likewise deservedly enriched.

MICHAEL

*MICHAEL ANGELO BONARUOTI.

Painter, Sculptor, Architect.

DIED 1564, AGED 90.

Michael Angelo, or Michelangiolo Bonaruoti, the great restorer of Epic design, was born at Castel Caprese, in Tuscany, in 1474; became the pupil of Domenico Ghirlandaio, and from him entered the garden, or school, opened by Lorenzo de' Medici, for the students of design and sculpture; and at his very onset gave such specimens of genius, that his fellow scholar Torregiani, whether provoked by envy, or the intolerance of superiority, shattered, with a blow of his fist, the cartilage of his rival's nose, and left him to bear the mark for life.

It is not the design of this work to consider Michelangiolo as a sculptor, though sculpture was his primary pursuit, the love of which he said he had sucked in with his milk; and to which his attachment was such, that it was only with reluctance he entered on the enterprize of the immortal works which he has left in painting. Of a genius who succeeded beyond rivalship in whatever he undertook, it is difficult to fix the principal sphere; but it appears to be incontestible, that, however great the loss in such a case might have been to either art, Painting would have suffered more if deprived of his powers, than even Sculpture. In Sculpture we possess the reliques of the antique, works that more than rival his. But what is there in Painting that could compensate for the loss of the Sistine chapel?

His first great work was the design so much celebrated under the name of the Cartoon of Pisa, begun in competition with Lionardo da Vinci, for the great saloon of the public palace at Florence. This work, which represented a number of soldiers bathing, and on a sudden attack, leaping or rushing forward to arm and defend themselves, was the result and the application of his anatomical labours; motion personified, the active display of bone and muscle in every possible contrast. It was finished at intervals, but prevented from being executed in fresco by the turbulence of the times; and tradition brands the name of Baccio Bandinelli with its destruction, not, however, before it had laid the foundation of that style which distinguished the succeeding epoch of Florentine art.

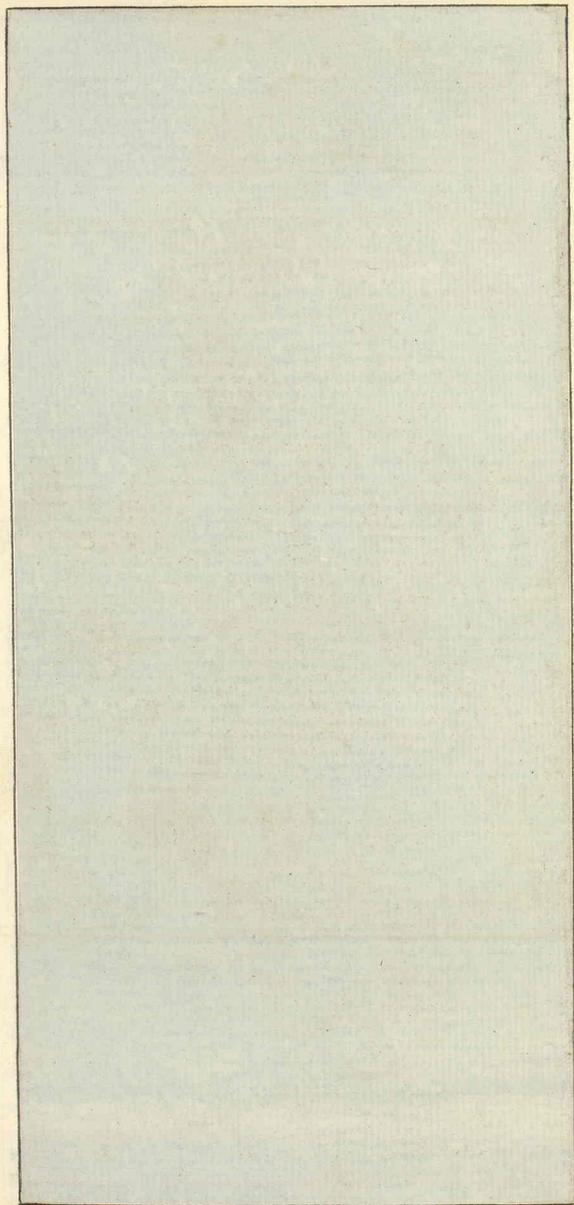
Unable to resist the peremptory commands of Julio II. Michelangiolo now proceeded to paint the series of frescoes which occupy the ceiling and the arches of the chapel of Sixtus IV. Their subject, in various historic compartments and single figures, is Theocracy, or the Empire of Religion, the Origin of the Human Race, and its Progress to Society. This work, which, though his first essay in fresco, displays with the bloom, the full maturity of his powers in execution and conception, perhaps the only work which might with confidence be opposed to the most celebrated monumental works of the ancients, whose extent and degree of perfection might alone have occupied a whole laborious life; this immortal work he completed, to satisfy the impetuosity of his patron, within a period of time almost fabulous to relate.

The interval during the pontificates of Leo X. Adrian VI. and Clemente VII. Michelangiolo employed in sculpture. Clemente had conceived the idea of employing him in two large pictures, the Fall of the Angels, over the door, and the Last Judgment, on the



Michelangiolo Buonarroti inv. e del.

Mulinari inv.



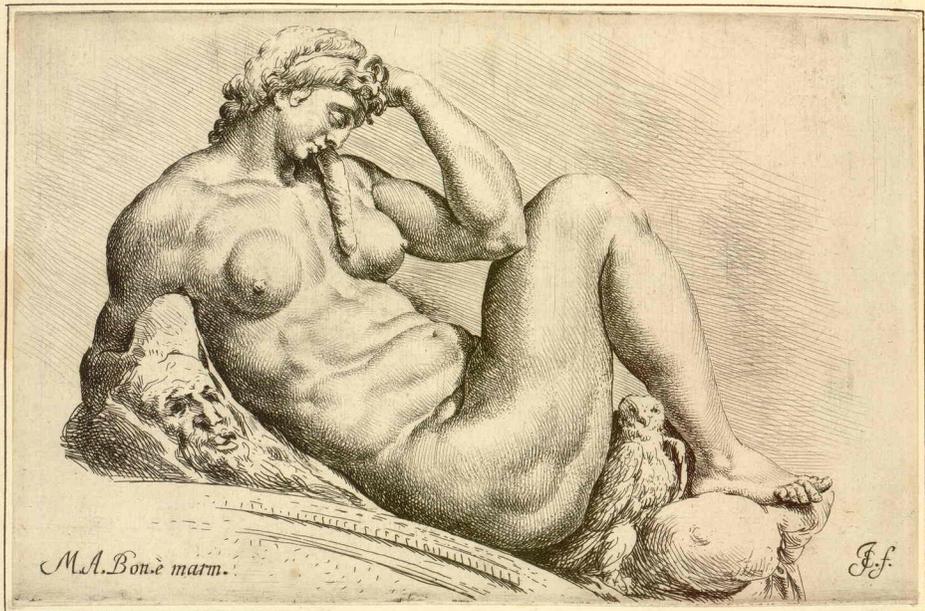


MICHAEL ANGELO.

In the Collection of Rich^d. Cosway Esq^r. R. A.



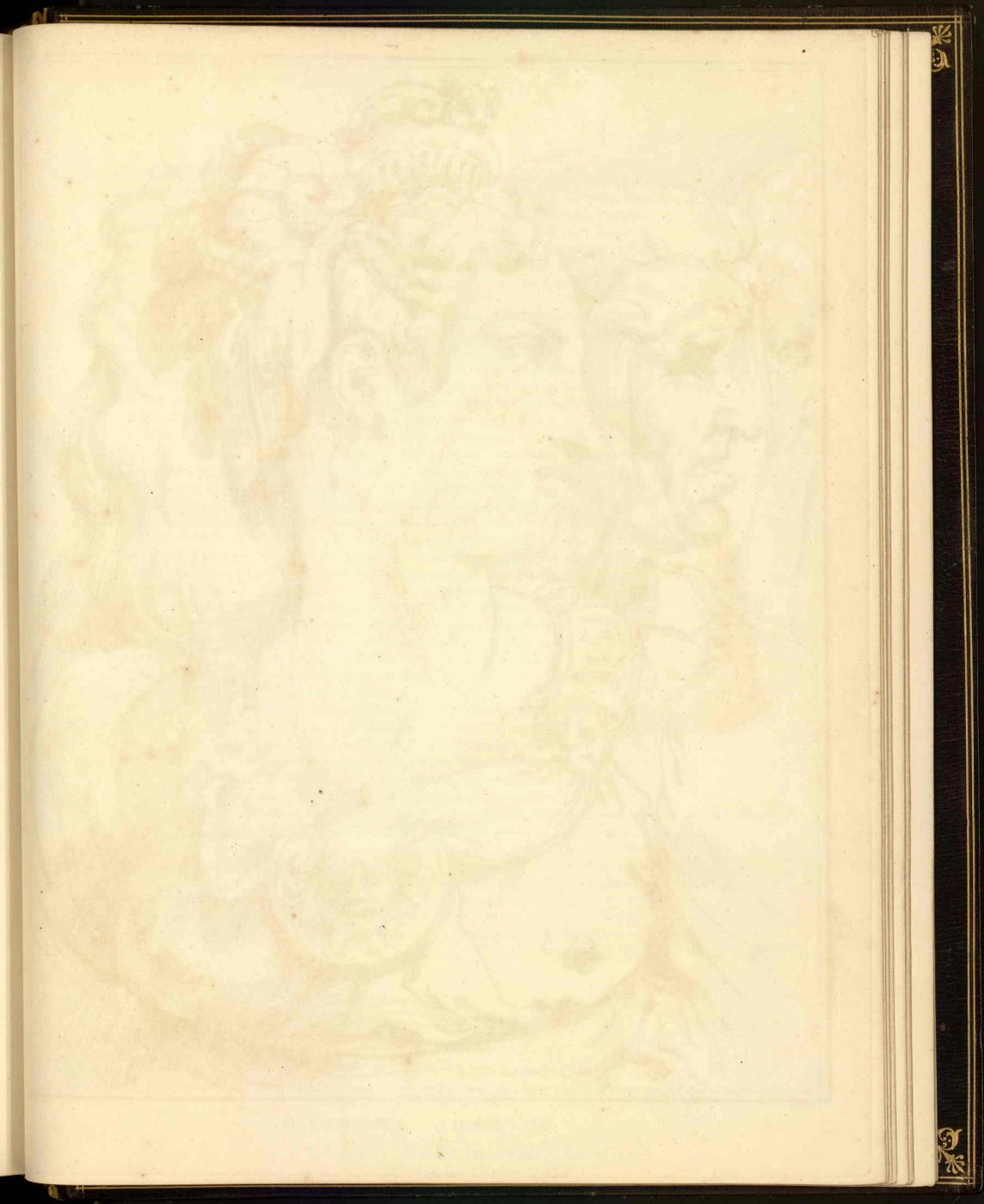


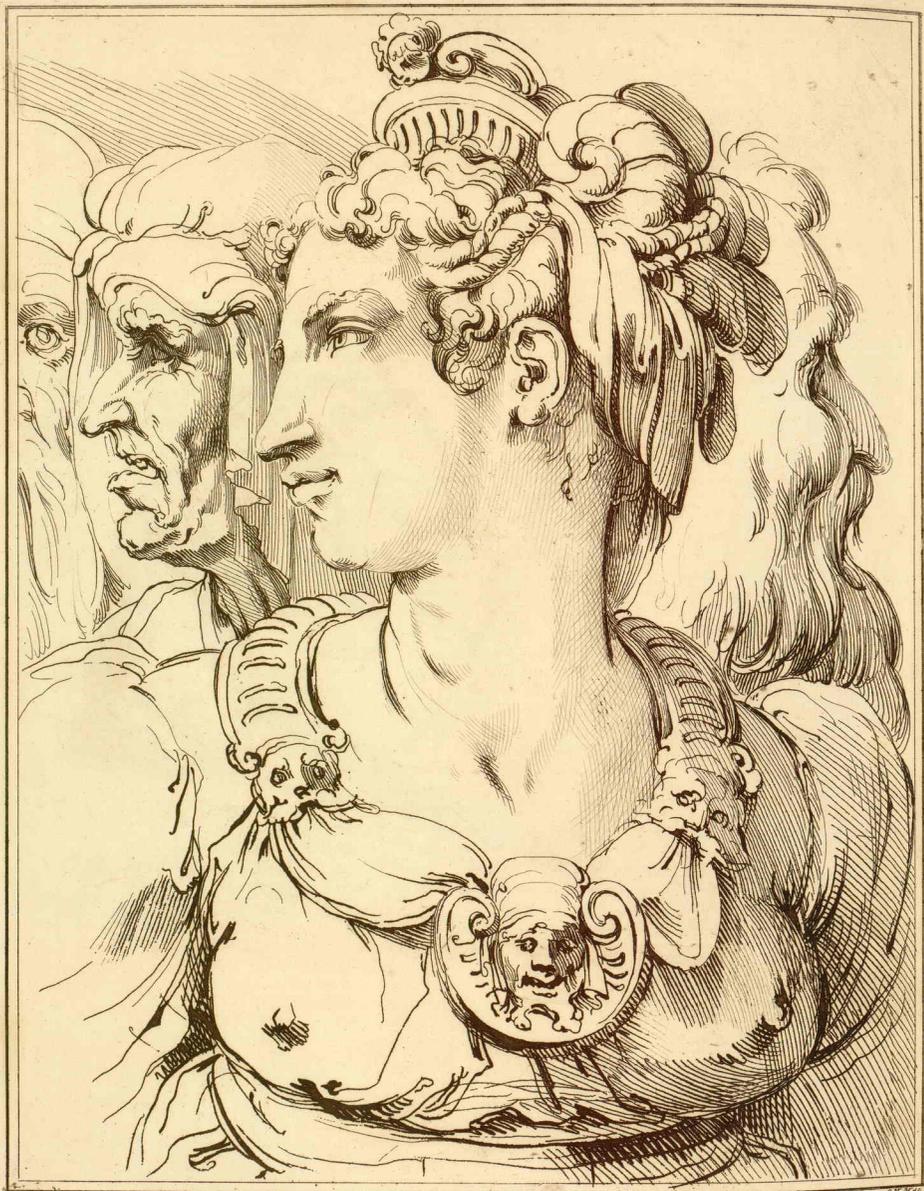


M.A. Bon. è marm.

J. F.

J. de Bisschop
(Johannes Episcopius)





MICHAEL ANGELLO.

In the Collection of Rich. Comvy Esq. R. A.

the opposite side, over the altar of the Sistine chapel: the times prevented, and death intercepted the execution of the plan. It was resumed in part by Paul III. who, soon after his accession, in a visit which he paid the artist in person, attended by ten Cardinals, prevailed on him to undertake the altar-piece, or rather to fill the enormous façade of the chapel, above the altar, with the immense composition of the Last Judgment. This, if we follow Vasari, he must have accomplished in less than seven years; for Paul III. entered the Pontificate the 25th of September, 1534, and Michelangiolo exhibited his fresco to the public in 1541.

The last public labour of M. Angelo was in the opposite chapel, called the Paulina, from its founder, Paul III. and built by Antonio da Sangallo. The subjects which he chose were the Conversion of St. Paul, and the Crucifixion of St. Peter; they may be considered as the languid remains of his powers, and the dotage of genius.

That Michelangiolo called oil-painting the art of females and of idlers, is well known; and the idea of his ever having practised it, is now reduced to the solitary evidence of one picture, since even that, which he painted for Angelo Doni, now in the Tribuna at Florence, and hitherto considered as an indisputable specimen of his painting in oil, has been adjudged by Lanzi to distemper. The Leda for the Duke of Ferrara, was painted in distemper. Neither the Paræ in the Pitti Palace, nor the David and Goliath in the Louvre, have ever been considered as genuine; the last is probably the work of Sebastian del Piombo, who delighted in painting on stone or slate. The two Nunciata, altar-pieces in St. John Lateran, and the church Della Pace, are the works of Marcello Venusti, a Mantuan, who likewise painted the celebrated copy of the Last Judgment at Naples, for Cardinal Farnese. Venus receiving the caresses of Amor, and the Samaritan Woman, were painted from his cartoons, and by his own choice, by Jacopo da Pontormo. Bat. Franco coloured the Ganymede in oil, and Julio Clovio, in miniature; all the cabinet pieces frequent in private collections, and in frequent repetitions, such as the two Nunciata, Christ in the Lap of his Mother, Christ in the Garden, Christ on the Cross, &c. &c. are copies from his cartoons or designs.

Of Michelangiolo it is difficult to decide, who have understood less, his encomiasts or his critics, though both rightly agree in dating from him an epoch; those of the establishment, these of the subversion of art.

Sublimity of conception, grandeur of form, and breadth of manner, are the elements of Michelangiolo's style: by these principles he selected or rejected the objects of imitation. As painter, as sculptor, as architect, he attempted, and above any other man succeeded, to unite magnificence of plan, and endless variety of subordinate parts, with the utmost simplicity and breadth. His line is uniformly grand. Character and beauty were admitted only as far as they could be made subservient to grandeur. The child, the female, meanness, deformity, were by him indiscriminately stamped with grandeur. A beggar rose from his hand the patriarch of poverty; the hump of his dwarf is impressed with dignity; his women are moulds of generation; his infants teem with the man; his men are a race of giants. This is the 'Terribil Via' hinted at by Agostino Carracci. To give the most perfect ease to the most perplexing difficulty, was the exclusive power of Michelangiolo. He is the inventor of Epic painting in the sublime compartments of the Sistine chapel. He has personified motion in the groups of the Cartoon of Pisa; embodied sentiment on the monuments of St. Lorenzo; un-

velled

xelled the features of meditation in his Prophets and Sibyls; and, in the Last Judgment, with every attitude that varies the human body, traced the master-trait of every passion that sways the human heart. Neither as painter or sculptor he ever submitted to copy an individual, Julio II. only excepted, and in him he represented the reigning passion rather than the man. In painting he contented himself with a negative colour, and, as the painter of mankind, rejected all meretricious ornament. The fabric of St. Peter, scattered into infinity of jarring parts by his predecessors, he concentrated, suspended the cupola, and to the most complex gave the air of the most simple of edifices. Such, take him all in all, was Michelangiolo, the salt of art: sometimes he, no doubt, had moments, and perhaps periods of dereliction, deviated into manner, or perplexed the grandeur of his forms with futile and ostentatious anatomy: both met with herds of copyists, and it has been his fate to have been and still to be censured for their folly. F.

*GIULIO BONASONE.

History, Engraving.

DIED AGED

Giulio Bonasone, better known as an engraver than as a painter, has, perhaps, without sufficient authority, been called a scholar of Sabbatini. Some remaining oil-pictures of his, on canvas, which are in general weak and of different styles, make it probable, says Lanzi, that he resolved to be a painter when he had passed youth. There is, however, in the church of St. Stefano, in Bologna, a Purgatory of his, which has great beauties, and is suspected to have been done with the assistance of Sabbatini. He engraved from the antique, from the best masters, and from his own designs. The date of his prints go as far as 1544. F.

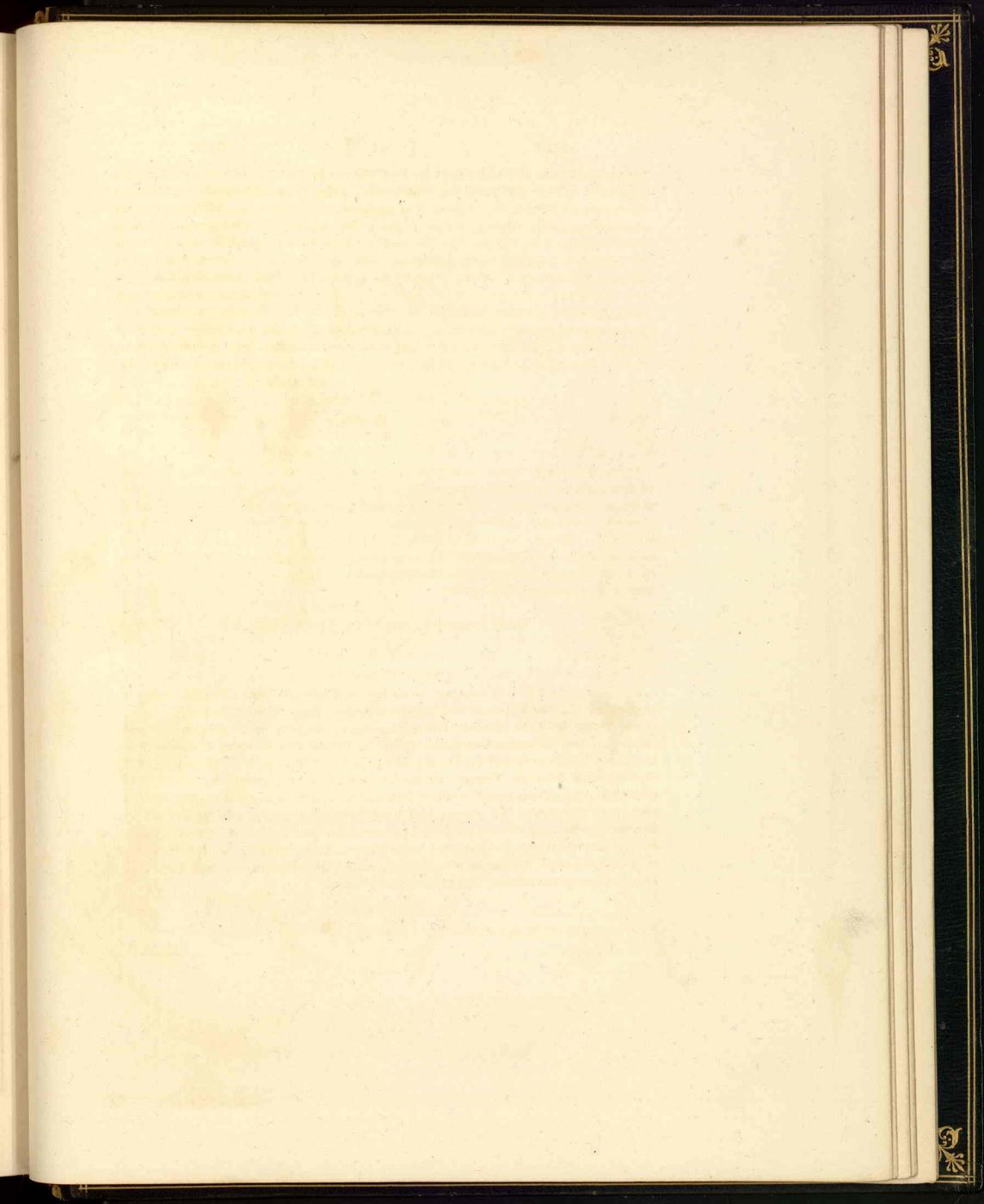
BONIFAZIO, called VENEZIANO.

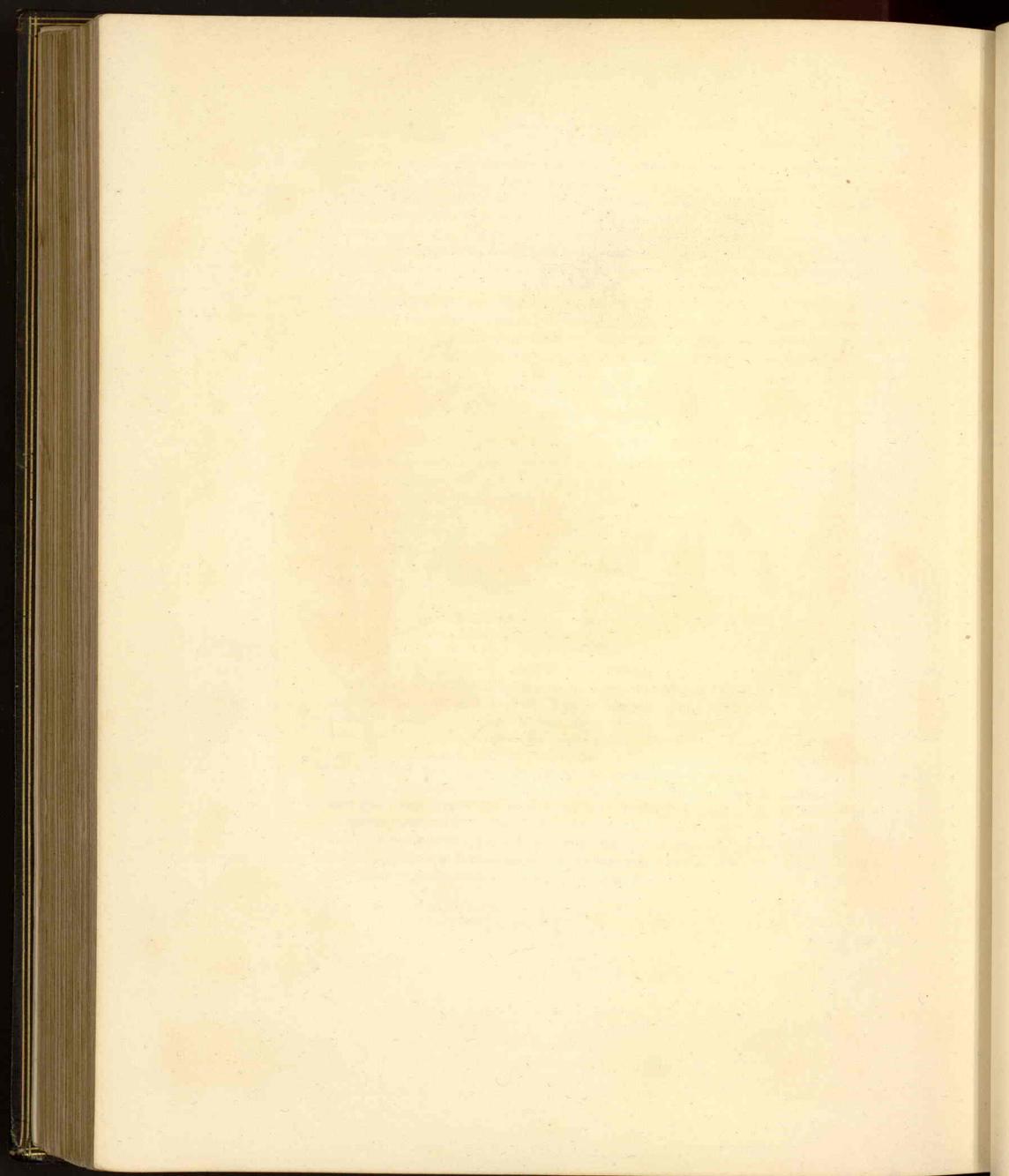
History.

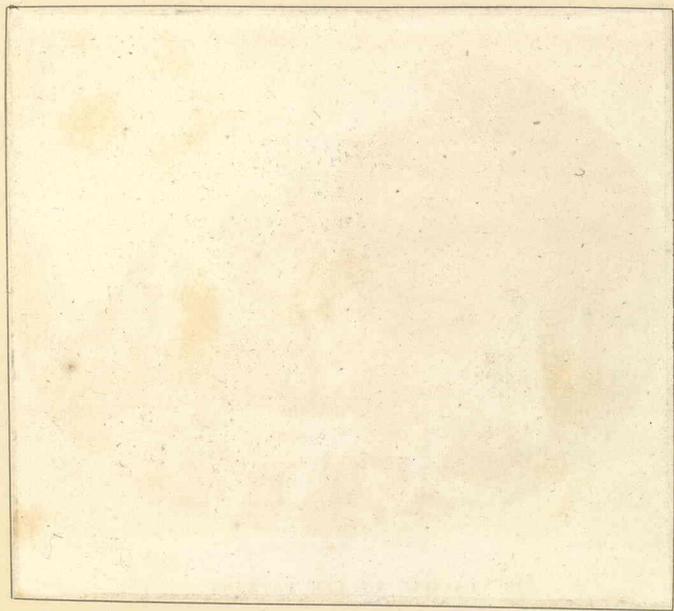
DIED 1553, AGED 62.

Bonifazio, whom Ridolfi believes to have been a scholar of Palma, Boschini numbers among the disciples of Titian, and says he followed him as shadow the body. He is, indeed, often his close imitator, but oftener has a character of his own, a free and creative genius, unborrowed elegance and spirit. The public offices at Venice abound in pictures all his own, and the Ducal palace, amongst others, possesses an Expulsion of the Publicans from the Temple, which for copiousness of composition, colour, and admirable perspective, might be alone sufficient to make his name immortal, had his own times and record not placed him with Titian and Palma. Lanzi ascribes to Bonifazio, what he styles the celebrated pictures from the Triumphs of Petrarch, once at Naples in a private collection; and now, he says, in England; it matters little where they are: of powers, such as he ascribes to Bonifazio, those meagre, dry, and worse than Peruginesque performances, can never be the produce. F.

*CARLO







N^o. 688.

P. P. BONZI.

Ess^o d'Arte.



D'of. par Marchais.

Gravé à l'eau-forte par Chabignon.

Corné par Siquet.

LATONE ET LES PAYSANS.

*CARLO BONONE.

History.

BORN IN 1569, DIED 1632.

Carlo Bonone, a Ferrarese, was the scholar of Bassaruolo, and the rival of Scarsellino, whose suavity of manner he attempted to eclipse by energy and grandeur. He studied at Bologna for that purpose the Carracci; at Rome with nature and the antique, perhaps the Roman style; at Venice Paolo; at Parma Correggio. In compositions of few figures he resembles Lod. Carracci sometimes to a degree of delusion; but in works of numerous grouping, such as the Feast of Herod and the Nuptials of Cana, at Ferrara, and chiefly in the Supper of Assturus, at Ravenna, he rivals in abundance and arrangement the ornamental style of Paolo. At St. Maria in Vado at Ferrara, his science in Correggishque foreshortening and forcible effects of chiaro-scuro, fixed and astonished the eye of Guercino. His cabinet-pictures possess a high degree of finish. That such powers should not hitherto have procured Bonone an adequate degree of celebrity in the annals of painting, proves only, that no felicity of imitation can ever raise its possessor to the honours of originality and invention.

F.

ALESSANDRO BONVICINO, called IL MORETTO.

History, Portrait.

DIED 1564, AGED 50.

He was of Brescia, and was the disciple of Titian, under whose direction he studied diligently for some years. But having accidentally seen the designs of Raphael, he felt an elevation of mind that he never had before experienced. He therefore gave himself up entirely to study those master-pieces of art and genius; and his observations were guided with such judgment as well as attention, that his improvement was truly surprising, and he became an exceeding good painter.

His works were eagerly bought up, as being extremely admired for the tenderness of the penciling, for the correctness and spirited expression of the figures, for the neatness of the finishing, and for the rich variety of his draperies, which usually consisted of velvets, damasks, or satins, all copied after nature, and being wonderfully imitated.

He was also equally excellent in portrait, and by many was placed in competition even with Titian.

PIETRO PAOLO BONZI, called IL GOBBO.

Fruit, History, Landscape.

DIED 1640, AGED 60.

P. P. Bonzi, is called by Baglioni Il Gobbo di Cortona, because he was a native of that place; by others Il Gobbo de' Carracci, because he served in their school; and by the vulgar Il Gobbo da' Frutti, from his excellence in fruit-painting. Weak in historic design, not above mediocrity in landscape, he is unrivalled in representing fruit. In whatever way he composes or entwines those objects, they charm with the air and the

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graces

graces of nature, its glow or freshness relieved and rounded by the most enchanting chiaro-scuro. Such are his festoons in the frescos of the palace Mattei; and such, chiefly at Cortona, various easel-pieces in oil, of fruit disposed in dishes and in baskets. F.

DANIEL BOON.

Drolls and Conversations.

DIED 1698.

He was born in Holland, but went to England, and settled there, in the reign of King Charles II.

His subjects were always taken from the lowest and meanest nature; and it seemed to be the utmost of his ambition, to excite laughter by ugliness, grimace, and deformity. He painted both in a large and a small size, and in some of his characters expressed strongly a great deal of droll humour and low pleasantry.

ARNOLD BOONEN.

Portrait.

DIED 1729, AGED 60.

He was born at Dort, in 1669, and at first was a disciple of Arnold Verbuis, a painter of history and portrait; but afterwards he placed himself with Godfrey Schalcken, and continued with that artist for six years; at which time Schalcken declared he could teach him no farther, recommending him only to study nature: and Boonen, by carefully following his advice, obtained the reputation of being a great master, when he was only twenty-five years of age.

The sweetness of his colouring, and the neatness of his touch, with a striking likeness in his portraits, procured him a number of admirers. He painted in the manner of his master, particularly subjects by candle-light, which were very delicate and very natural; and much more of his work was requested by the lovers of the art, than it was possible for him to undertake.

He had the honour to paint the portraits of the Czar of Muscovy, of Frederick I. King of Prussia, of the victorious Duke of Marlborough, as well as many of the Princes of Germany, and most of the Noblemen who attended the Czar.

His style of colouring was extremely good, and he had an elegant manner of disposing the attitudes of his figures; his handling was neat, and the whole had so much harmony, that he was justly ranked among the ablest artists of his time.

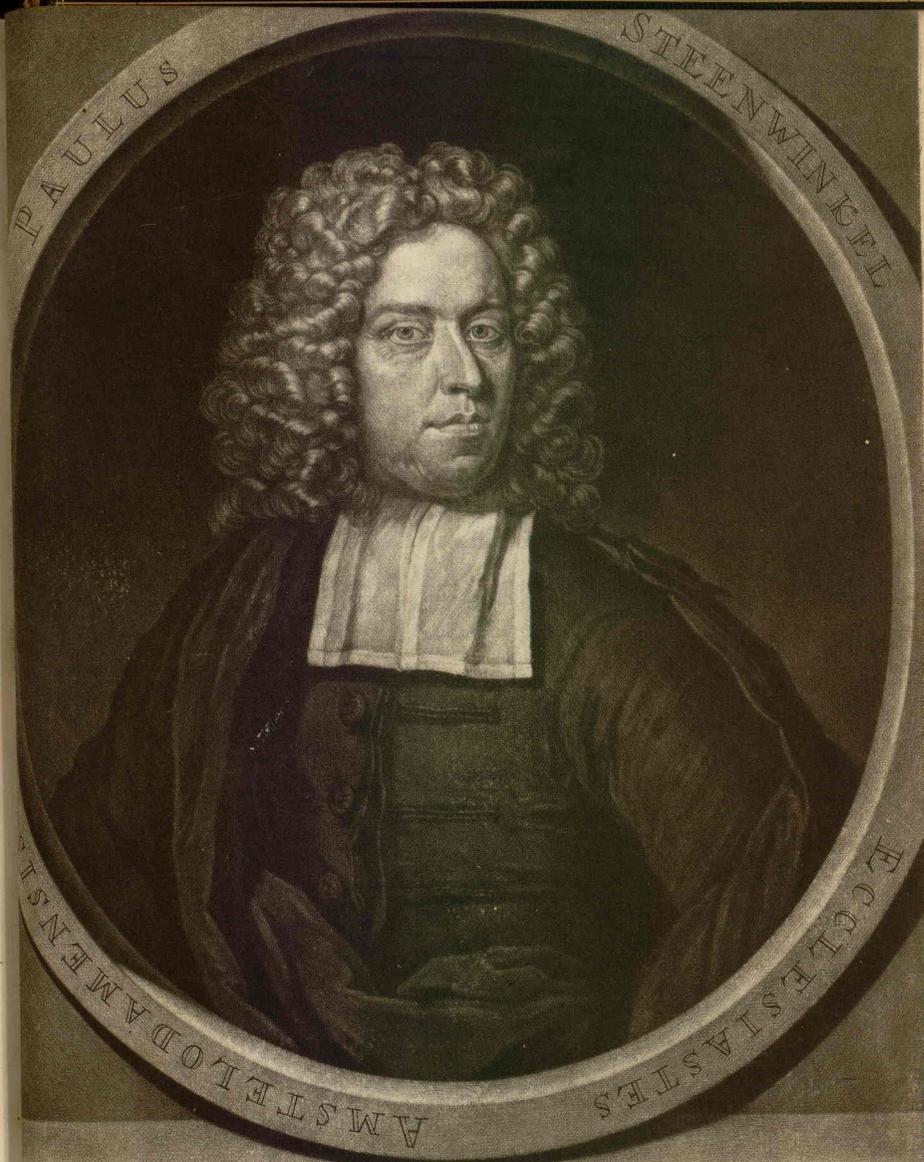
The small pictures of Boonen are in the taste of his master Schalcken; but his excessive application, to answer the multitude of his engagements, impaired his health, and destroyed him, while it enriched him.

HENRY VANDER BORCHT.

Fruit, Flowers.

DIED 1660, AGED 77.

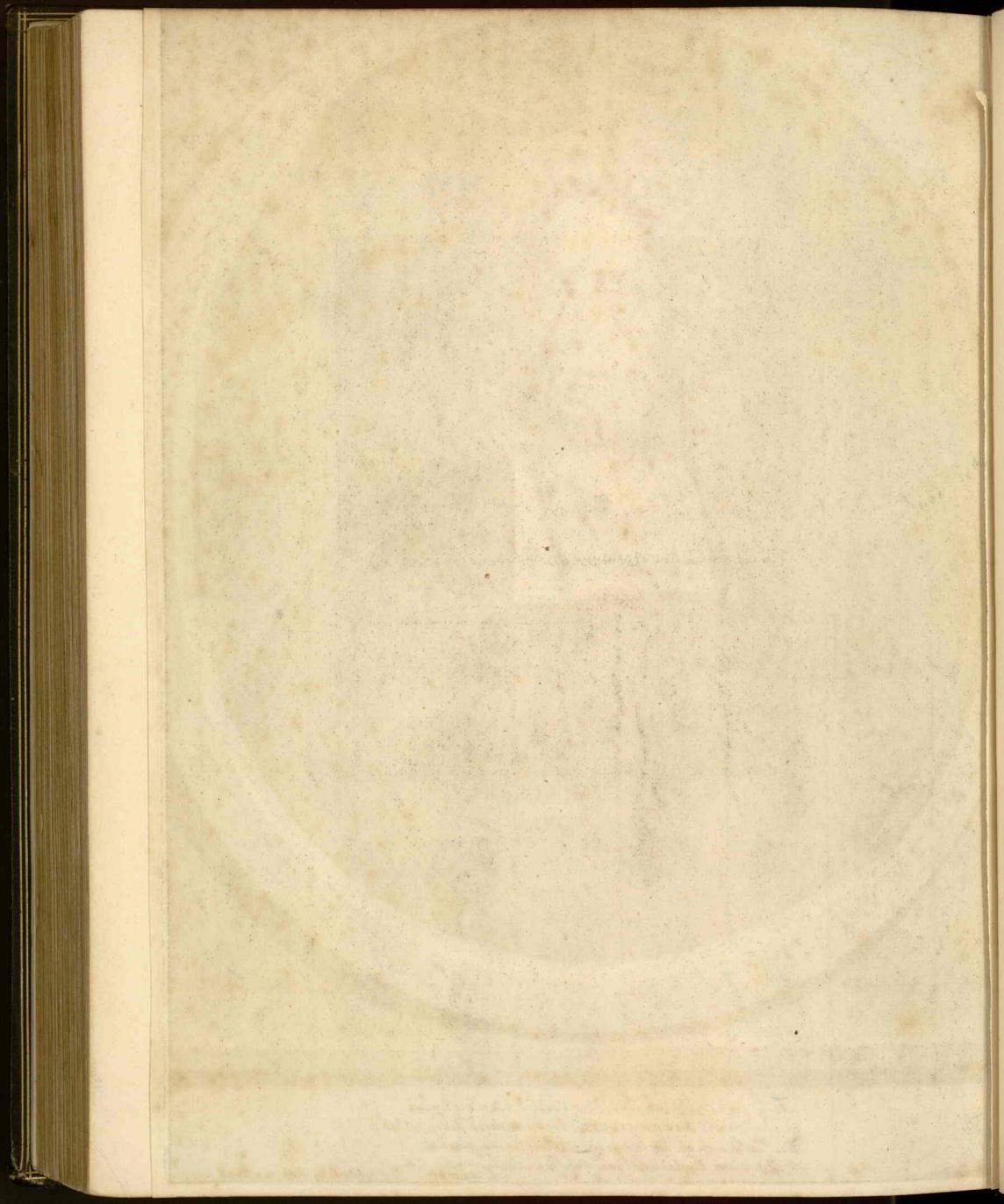
He was born at Brussels, in 1583, and was a disciple of Giles Valkenburgh; but he completed

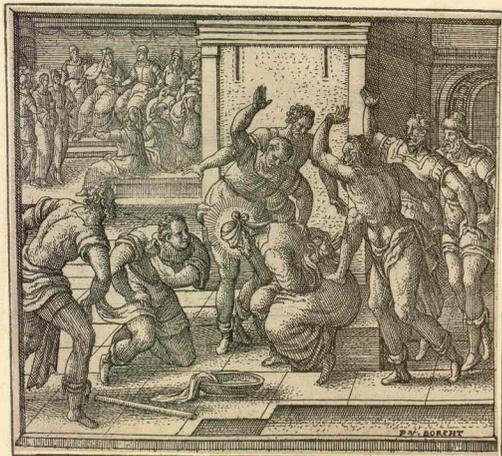


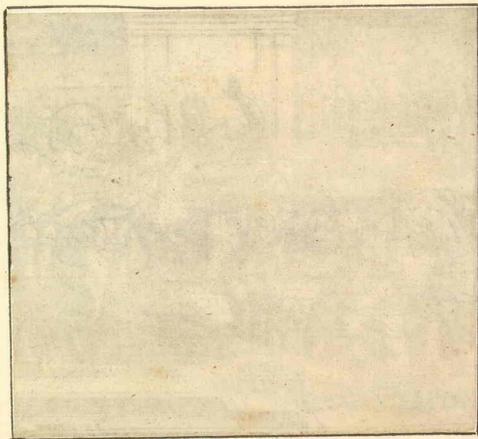
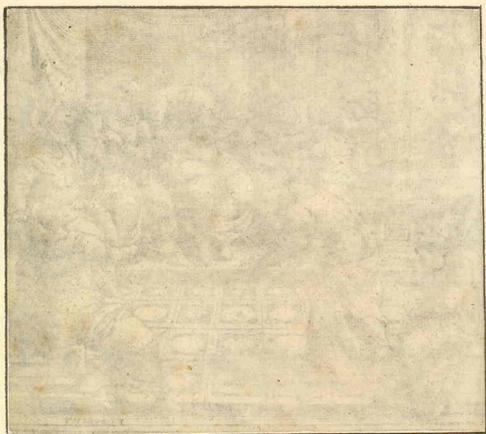
Taal, geeft veel prockenheit, door Godlyk vuur ontfceken,
Befprant STEENWINKEL, daar men altoos denys uit las;
Wie denkt niet, als hy hoort zyn zielberoerend preken,
Dit is een Paulus als den grooten Paulus, was.

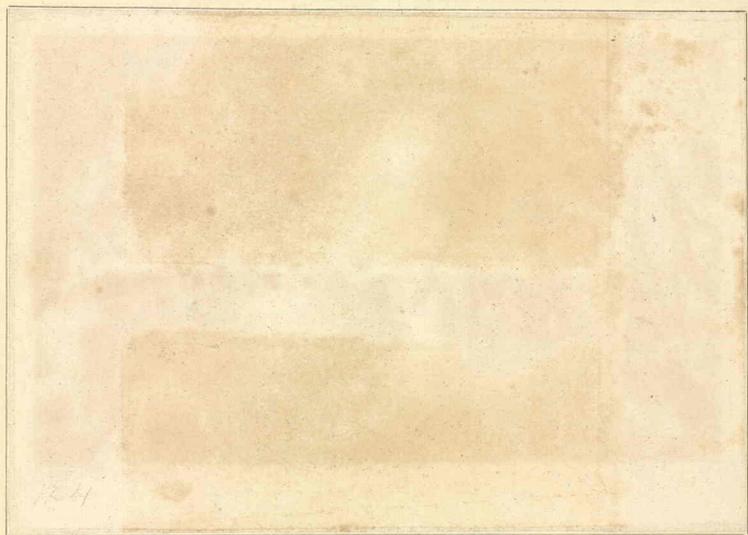
P. Sibent fec. Amst. dan Travil.

van Pias.









N^o. 600.

BORDONE.

Vis. 2. 1830



Dessiné par Duchesneux.

Gravé à l'eau-forte par Bordonone.

Composé par Néveu.

MARS ET VENUS.

completed his studies in Italy, and, at his return to his own country, his performances were held in considerable esteem.

He was remarkably fond of antique curiosities, and had a thorough knowledge of their intrinsic worth; on which account he was highly regarded by the memorable Earl of Arundel, and received a commission from that nobleman, to procure for him in Italy whatsoever rarities he could meet with that were purchasable; and he discharged that trust to his own honour, and the satisfaction of his employer.

He continued in England for several years, where his paintings were well esteemed, and he was employed in the service of King Charles II. till he retired to Antwerp, where he died.

BORDIER. Vid. PETITOT the Old.

PARIS BORDONE.

History, Portrait, Architecture.

DIED 1588, AGED 475.

He was born at Trevigi, in 1513, and at eight years of age was conducted to Venice, where he was carefully educated by one of his relations. At a proper age he was placed as a disciple with Titian, under whom he made so happy a progress, that he did not continue with him many years; especially as he observed that Titian was not as communicative as he wished, or indeed had just reason to expect. He lamented that Giorgione was not then alive to instruct him, because he preferred the manner of that master to all others. However, to the utmost of his power, he studied and imitated the style of Giorgione, and very soon rose into such reputation, that he was appointed to paint a picture in the church of St. Nicholas, when he was only eighteen years of age.

Some time after he received an invitation to Vincenza, to adorn a gallery with paintings in fresco; part of which had been formerly enriched by the hand of Titian, with a design representing the Judgment of Solomon. Bordone engaged in the undertaking with an inward satisfaction, as his work was to be contrasted with the work of his master; and he composed the history of Noah and his sons, which he finished with his utmost care; nor was it esteemed inferior to the work of Titian, both performances seeming to have been the product of one pencil.

He likewise finished several considerable works at Venice and Trevigi, and in each city painted many portraits of the nobility and persons of distinction. But, in the year 1538, he entered into the service of Francis I. of France, and added continually to his reputation, by every historical subject and portrait which he finished, as they were excellently designed, and had a charming tone of colour to recommend them.

On his quitting France, he visited the principal cities of Italy, and left a number of memorable works, as monuments of his extraordinary abilities. His colouring has all the appearance of nature, nor can any thing be more lively or more admired than the portraits of Bordone. Several of them are still preserved in the Palazzo Pitti, at Florence, of which the colouring is excessively clear, fresh, and truly beautiful.

† Fellicien, the Chronological Tables, and the author of the *Abrégé*, affirm that Bordone died at the age of 65; but where that painter is mentioned by Vasari in the Life of Titian, it is said he died when he was 75 years old. Vol. iii. p. 232.

ORAZIO BORGIANNI.

History, Portrait.

DIED 1681, AGED 51.

He was born at Rome, in 1630, and learned design from Giulio Borgianni his brother; but improved himself by studying the capital performances of the ancient and modern artists, which he was enabled to contemplate every day in his native city.

Having had an offer from a nobleman, of travelling with him in a tour through Europe, he willingly accepted of it, from a desire of being acquainted with the different customs and manners of different nations. But his progress was stopped by his falling in love with a young woman in Spain, to whom he was afterwards married; and finding his circumstances reduced to a narrow compass, he applied himself to his profession with double diligence, to procure a comfortable support. His endeavours were soon successful; and he was happy enough to find many friends, admirers, and employers, and was accounted one of the best painters in Spain.

After the death of his wife, having then no attachment to that country, he returned to Rome, and painted some historical subjects larger than life; but the figures being above his accustomed size, shewed a want of correctness in several of the members, which made his pictures not quite acceptable to the refined taste of the Roman school. However, he was engaged in some great works for the chapels and convents, and also to paint portraits, by which he acquired honour, and lived in affluence.

He died heart-broken with melancholy, by the ill treatment he received, through the envy and villainy of one Celio a painter, who proved a most malicious competitor; and to whom he had been often preferred, by the best judges of painting at Rome. But he died, lamented and pitied by every worthy man of his profession.

LUCIANO BORZONE.

History, Portrait.

DIED 1645, AGED 55.

He was born at Genoa, in 1590, and excelled equally in portrait and history. The early manner of this master was faulty and incorrect; but his second was grand and graceful; his expression was good, and his colouring strong and natural.

JOHN BAPTIST BORZONE.

Perspective, History.

DIED 1654.

He was one of the sons of Luciano Borzone, who being instructed by his father, painted history in the same style of colouring and design, with figures as large as life; and he often painted perspective views of palaces, gardens, and public edifices, with good success.

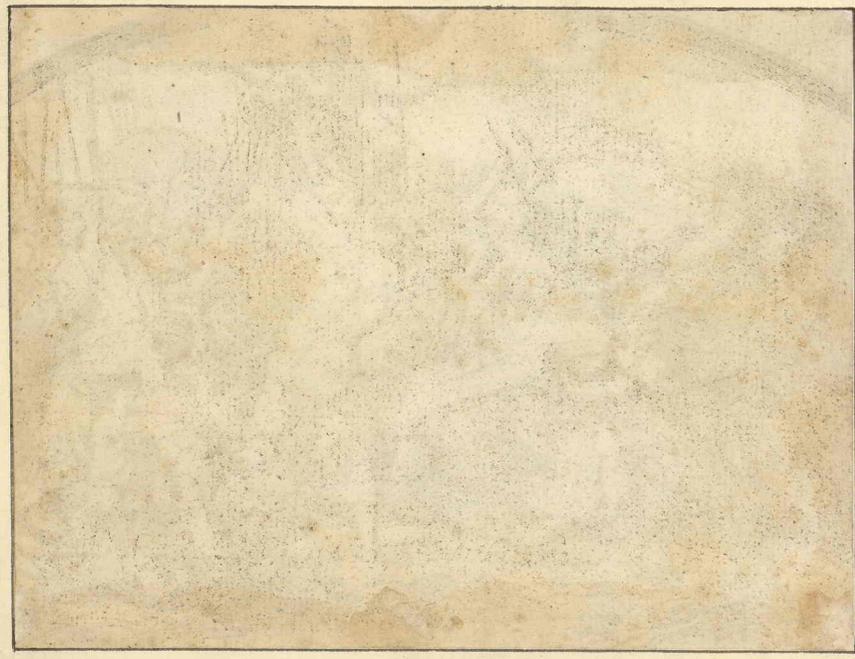
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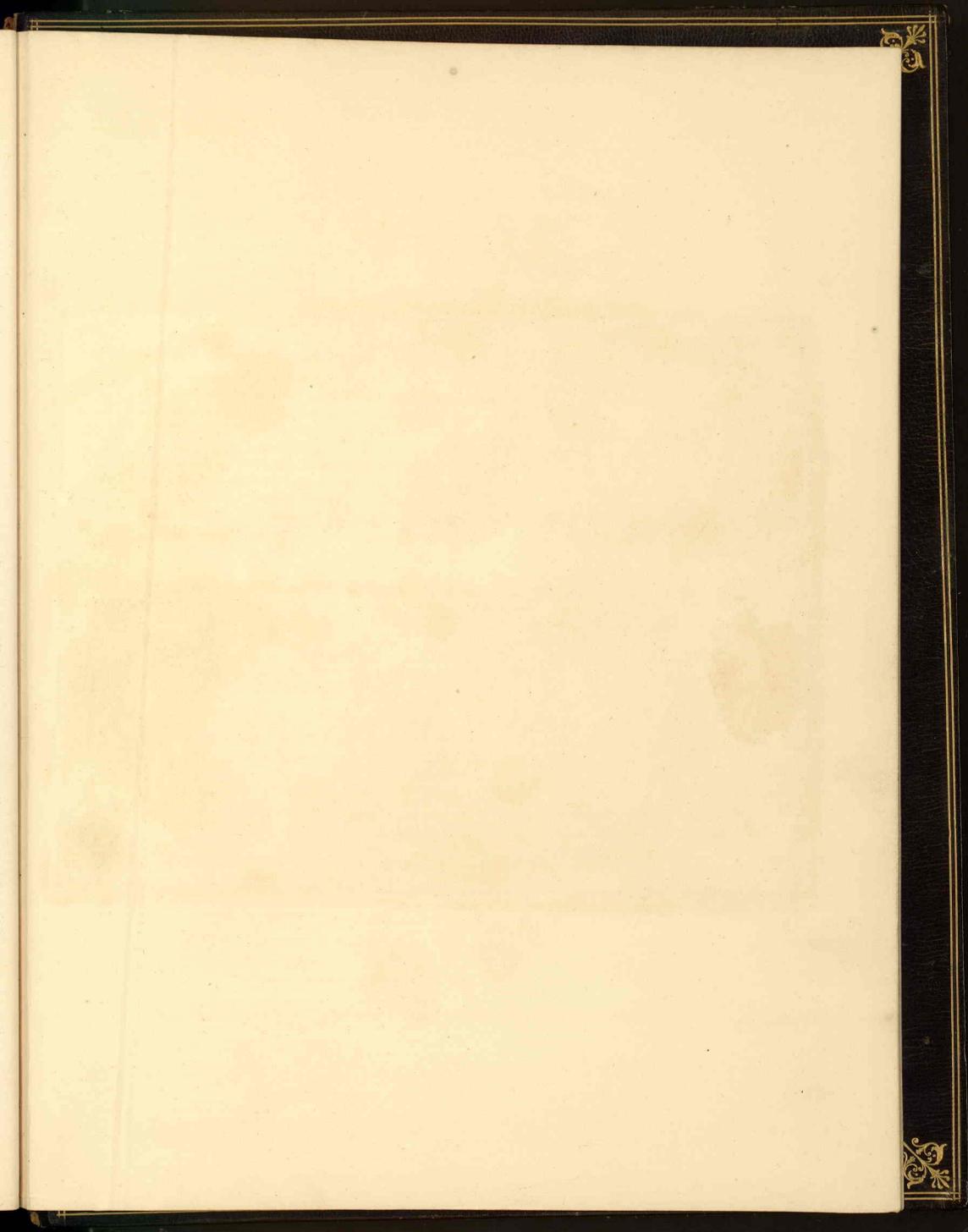


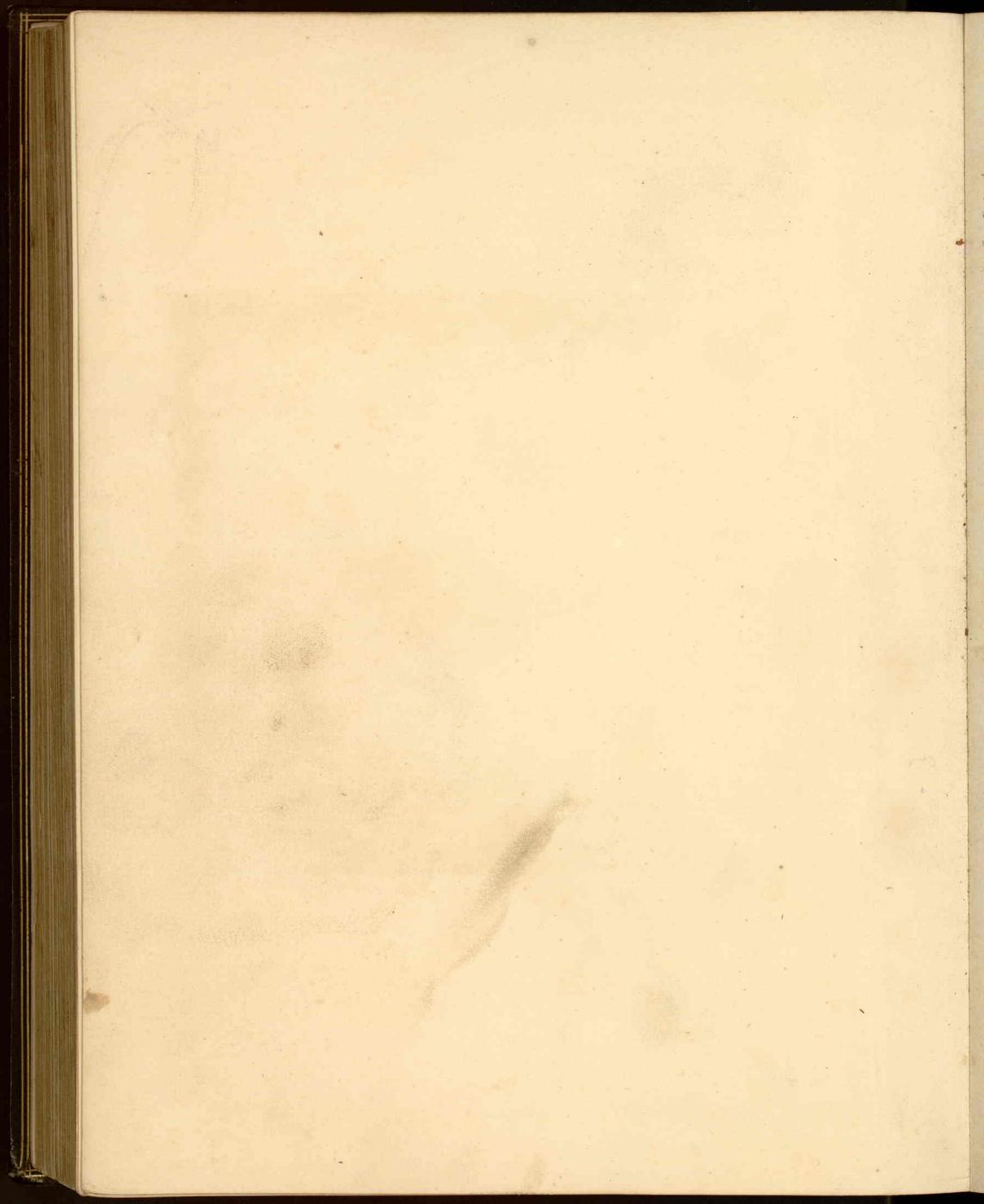
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