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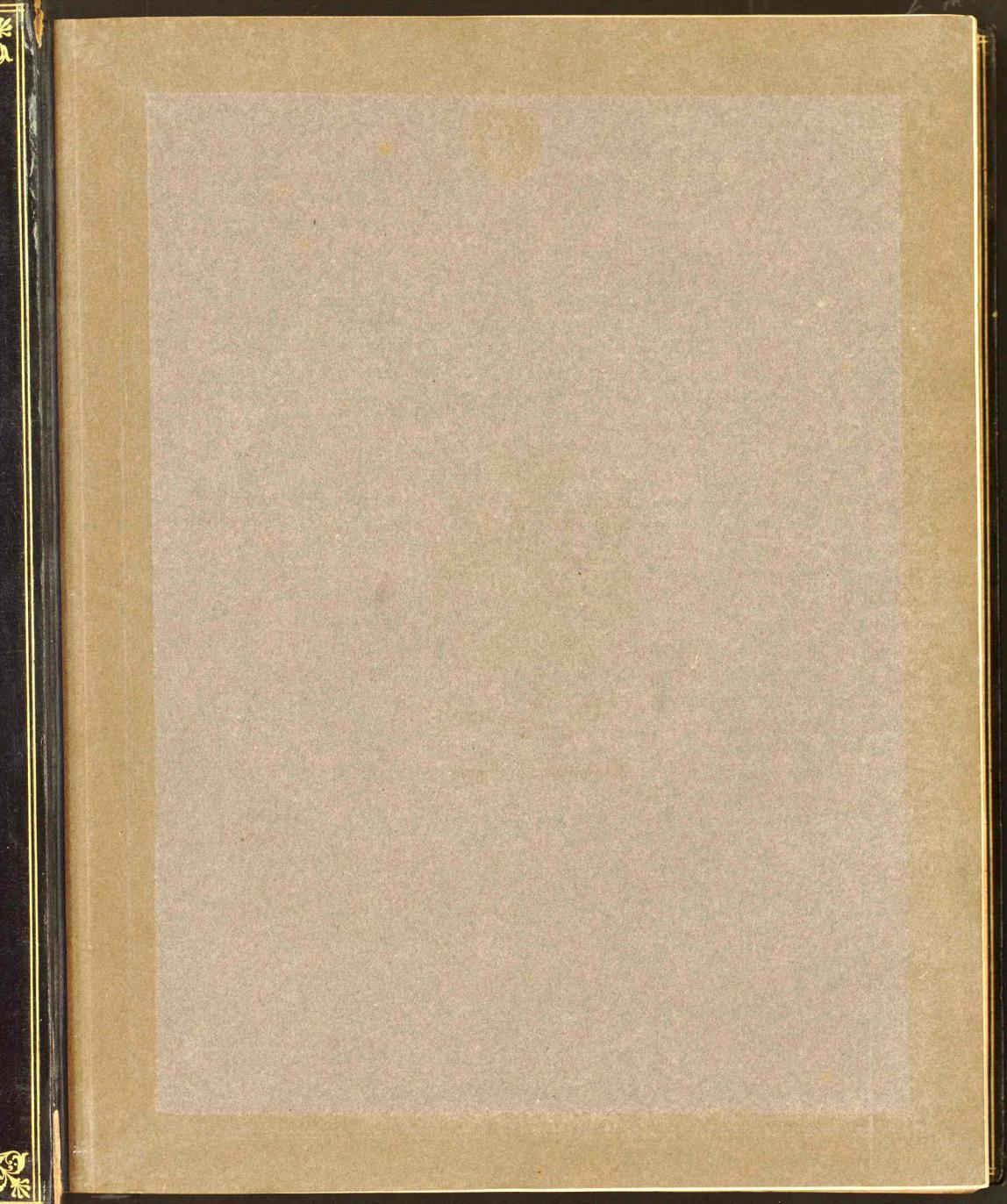






Howard C. Levis.

<sup>R 1957</sup>  
THE GIFT OF  
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This volume contains 145 inserted Prints and Portraits, the most notable of which are,

- Page 248, Portrait of Mrs. Hogarth, engraved by Rydler.  
 " 255, Portrait, engraved by W. Hollar, after Holbein, original impression.  
 " 255, " " " " " "  
 " 255, Cup, engraved by W. Hollar, after Holbein, " "  
 " 256, Portrait of Gerard Honthorst, engraved by Paul deCont, after Vandyck.  
 " 262, Portrait, engraved in mezzotints by J. de Audell, after Hudson.  
 " 271, Portrait of James Craggs, Junr, engraved by C. Knight, after Kneller.  
 " 286, 'The Confessional', engraved in mezzotints, after Laroon.  
 " 288, Portrait of Princess Amelia, engraved by F. Bartolozzi, after Lawrence.  
 " 292, Dr. Busby's Chair, after Sir Peter Leely.

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P64

DICTIONARY

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CONSIDERABLE ATTENTION HAS BEEN PAID TO THE

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BY

HENRY FURBER, M.A.

1908

1908

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.

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VOL. IV.

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LONDON :

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1801.

14

D I C T I O N A R Y

OF THE

REMARKS ON THE ART OF THE MERCHANT

BY

THE REV. J. B. BISHOP, D.D.

EDITED BY

J. B. BISHOP, D.D.

LONDON

1811

PRINTED BY J. B. BISHOP, D.D.

AND ANOTHER

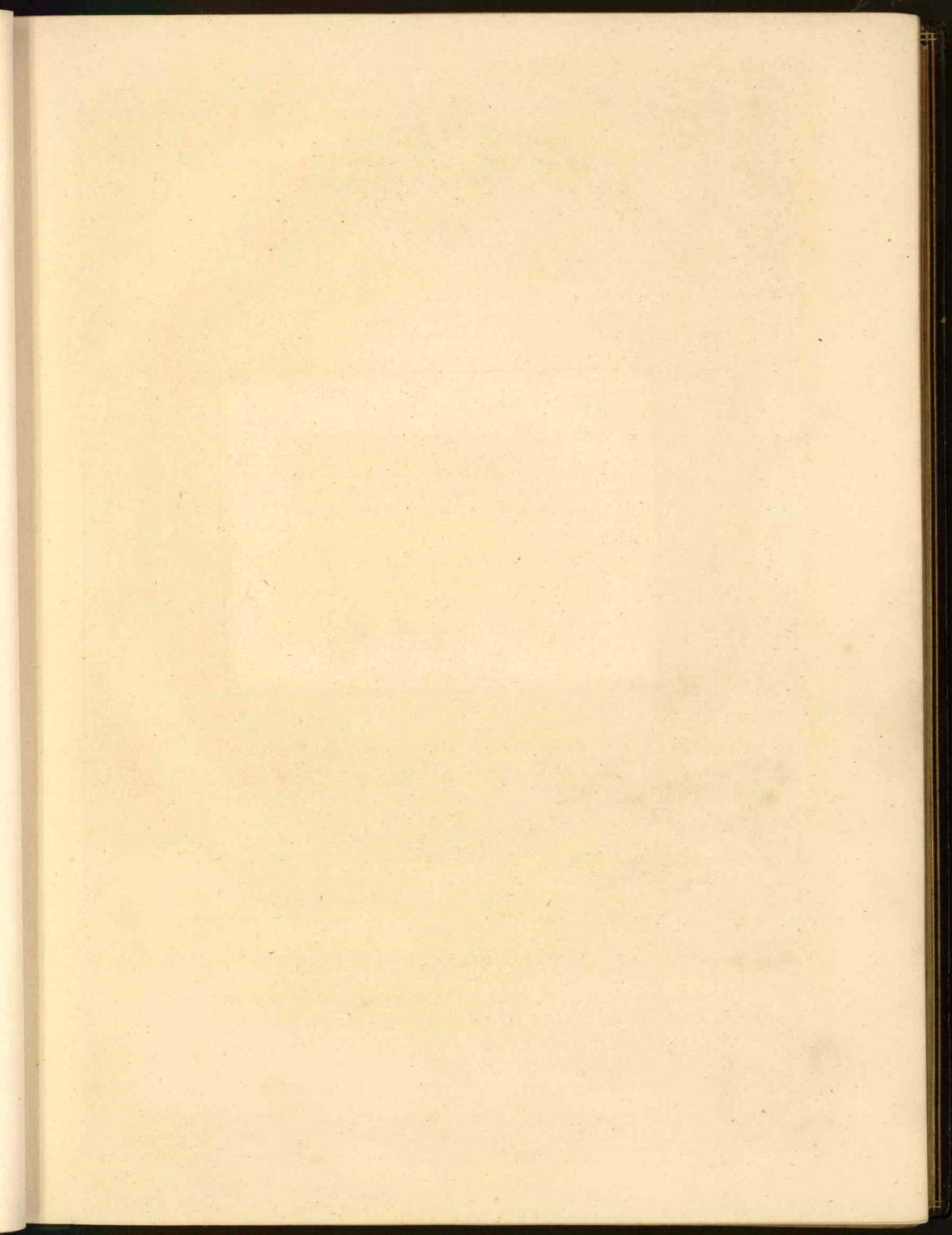
BY

J. B. BISHOP, D.D.

VOL. IV.

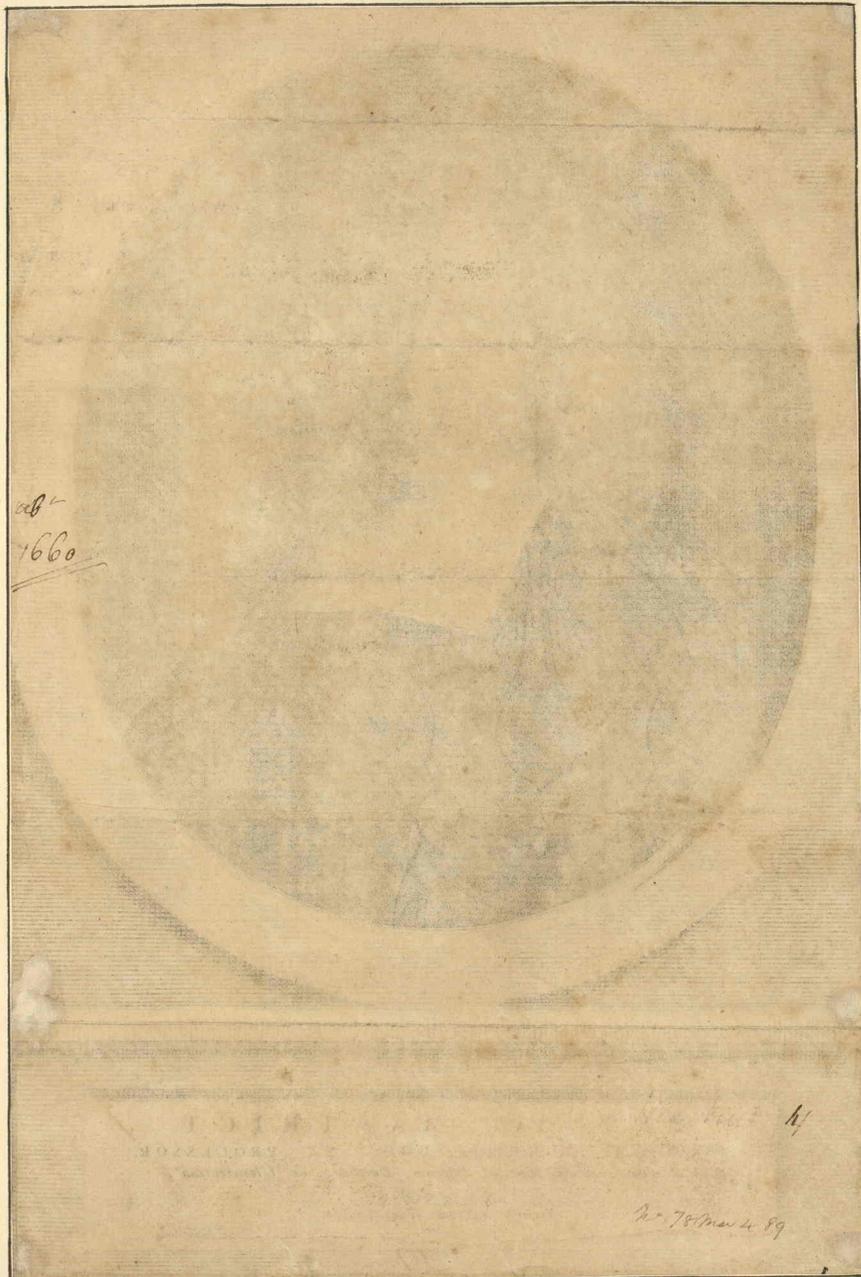
LONDON

1811





*George Root.*

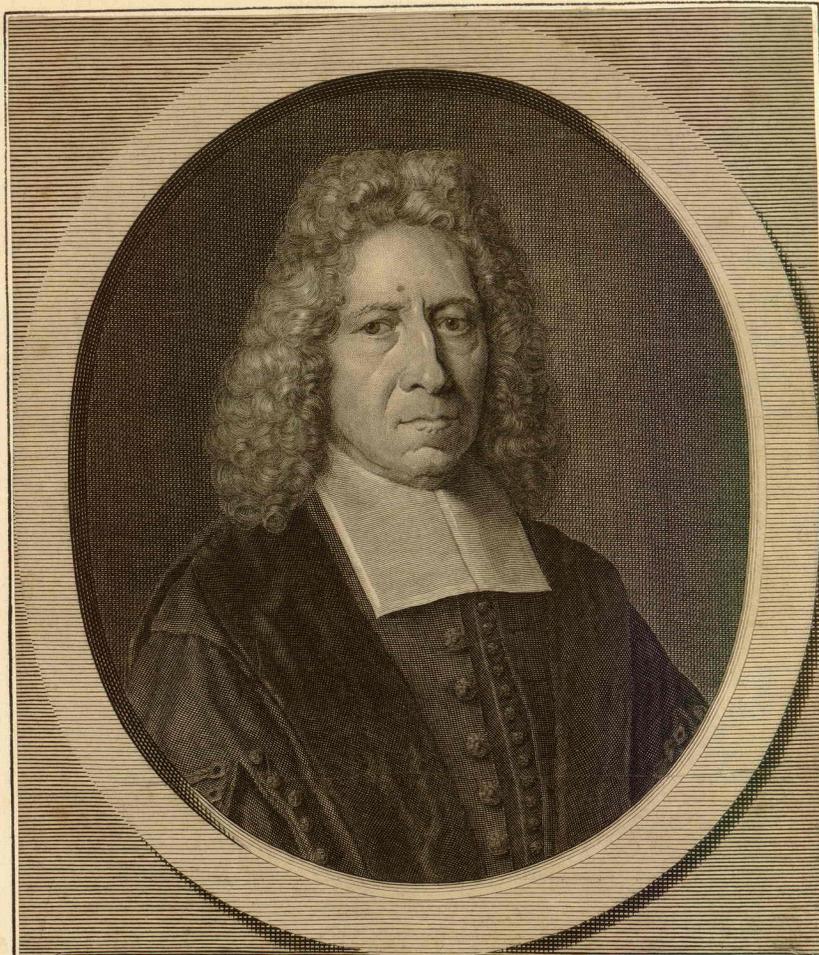


1660

1660

1660

1660



PET. VAN MASTRICT.  
PHILOSOPH. ET THEOL. DOCT. ET PROFESSOR.  
*in Academicis: Francofurti ad Oderam, Duisburgi, et Ulmenensi.*

1705.

Ἦσαν ἀδελφοὶ τῆς ἐκκλησίας  
ἐμῆς.

*Act. p. 1705.*

*D. van Goyen Sculp.*

## ROBERT VAN HOECK.

*Battles, Encampments, &c.*

He was born at Antwerp, in 1609, and became an artist of very uncommon distinction, favoured in the highest degree by the King of Spain, and by that Monarch appointed Comptroller of the Fortifications throughout all Flanders.

The pictures which he painted were generally of a small size, with abundance of figures; and he particularly excelled in those subjects which admitted of introducing the greatest number of them, such as battles, plundering of villages, the march of armies, or encampments.

His works are truly estimable: his design was exceedingly correct, his touch had unusual neatness, and his colouring was delicate.

## GERARD HOET.

*History, Landscape.*

DIED 1733, AGED 85.

He was born at Bommel, in 1648, and was a disciple of Warnard Van Ryfen, an excellent painter, who had been bred in the school of Poelenburg.

After practising for some time at Cleves, and Paris, he settled at Utrecht, and in that city and its neighbourhood displayed his abilities, in executing several grand designs for ceilings, salons, and apartments, and also in finishing a great number of easel pictures for cabinets.

The reputation of Hoet, for knowledge and skill in his profession, was so universally established at Utrecht, that he was appointed director of an academy for drawing and painting, which he conducted with great honour to himself, and remarkable advantage to his pupils. He had a lively imagination, a very ready invention, a talent for composition and correctness in the costume. His manner of painting was clean and neat, and he was thoroughly master of the true principles of the chiaro-scuro. His figures in general are designed with elegance, his colouring is vivid, natural, and harmonious, his touch is light and firm, and his pictures have a great deal of transparency. His small easel paintings are as distinctly touched as highly finished; and yet his larger works are always penciled with a freedom that is suitable to those grander compositions.

Many capital pictures of this master are in the palace of Slangenberg; and his eminent talents may be seen in the grand stair-case at Voort, the seat of the Earl of Albemarle. In Holland, and also in our kingdoms, several charming pictures of Hoet are preserved; some of them in the manner of Poelenburg, and others in the style of Carel du Jardin.

## \*SAMUEL HOFMAN.

*History, Portrait, Still Life, &c.*

DIED 1648, AGED 59.

Samuel Hofman was the son of a clergyman in the Canton of Zurich, and took the rudiments of the art from Gotthard Ringgli, but travelled to Flanders, became the pupil

pupil of Rubens, and one of the greatest portrait-painters of the age. His style, equally forcible, broad, and mellow in execution, has a dignity which borders on grandeur; his colours are few but pure, and his pencil is marrowy and decided; he penetrated character, and every physiognomy became interesting under his hand. Such are his portraits at Zurich; of his historic pictures, that which he painted for the church of Baden is perhaps the principal, it represented Christ deciding on the Tribute-money, and was rejected, as being more likely to scandalize than to edify by the indiscriminate introduction of portraits. In still life, in fruit, vegetables, game, fish, fowl, and culinary subjects, Hofman has given specimens in large, which for truth, breadth, and taste, cannot perhaps be equalled; the best of these he painted at Amsterdum, where he married. He died at Frankfort on the Mayn, and left one son and two daughters.

#### WILLIAM HOGARTH.

*Portrait, and Comic Scenes.*

DIED 1764, AGED 66.

This original genius was born 1698, in the parish of St. Bartholomew, and bound apprentice to Mr. Ellis Gamble, a silversmith of eminence in Cranbourn-street, Leicester-Fields. In this profession it is not unusual to bind apprentices to the single branch of engraving arms and cyphers on every species of metal, and in that particular department young Hogarth was placed. He began business on his own account about 1720; and his first employment seems to have been the engraving of arms and shop-bills. The next step was to design and furnish plates for bookfellers; of which those now best known are seventeen, for a duodecimo edition of "Hudibras" (with Butler's head) in 1746. The first piece in which he distinguished himself as a painter, was a representation of Wanstead Assembly, the portraits from life, without burlesque, and the colouring rather better than some of his later and more highly-finished performances. It was Hogarth's custom to sketch out on the spot any remarkable face which particularly struck him, and of which he wished to preserve the remembrance; and this he frequently did with a pencil on his nail. In 1730 Mr. Hogarth married the only daughter of Sir James Thornhill. In 1733 his genius became conspicuously known. His "Harlot's Progress" introduced him to the notice of the great, and Hogarth rose completely into fame. Soon after the peace of Aix-la-Chapelle he went over to France, and was taken into custody at Calais while he was drawing the gate of that town; a circumstance which he has recorded in his picture intitled "O the Roast Beef of Old England!" published 1749. He was actually carried before the governor as a spy, and, after a very strict examination, committed a prisoner to Granville, his landlord, on his promising that Hogarth should not go out of his house till he was to embark for England. In 1753 he appeared to the world in the character of an author, and published a quarto volume, intitled "The Analysis of Beauty, written with a View of fixing the fluctuating Ideas of Taste." In this performance he shews, by a variety of examples, that a curve is the line of beauty, and that round swelling figures are most pleasing to the eye; and the truth of his opinion has been countenanced by subsequent writers on the subject. In the diction of this work he was assisted by Dr. Benjamin Hoadley the physician, who carried it on to about the third part, Chap. IX. and then, through indisposition, declined the friendly office with regret.



Hogarth pinxit

J. Cook sculpit

GULIELMUS HOGARTH.

Published by Longman, Hurst, Lee & Orme, March 27<sup>th</sup> 1809.

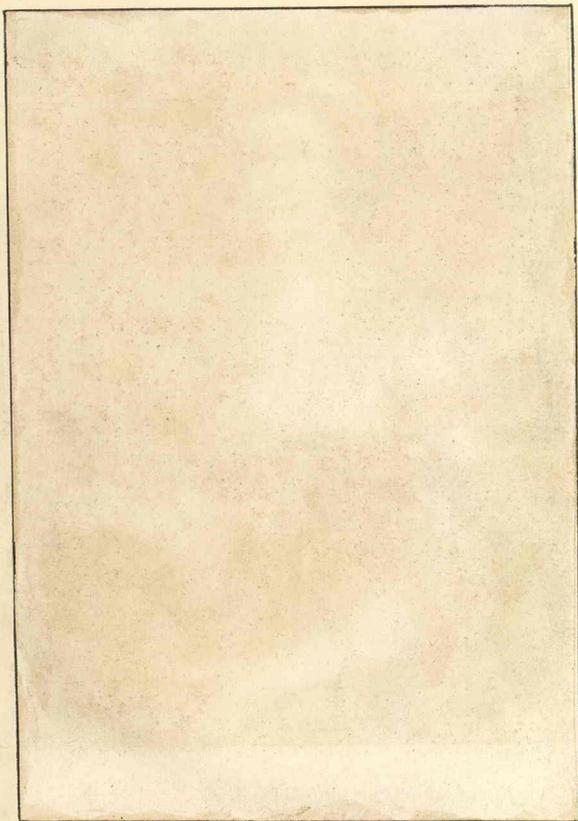




*Hogarth pinx't*

*Ryder del.*

*M<sup>RS</sup> HOGARTH*

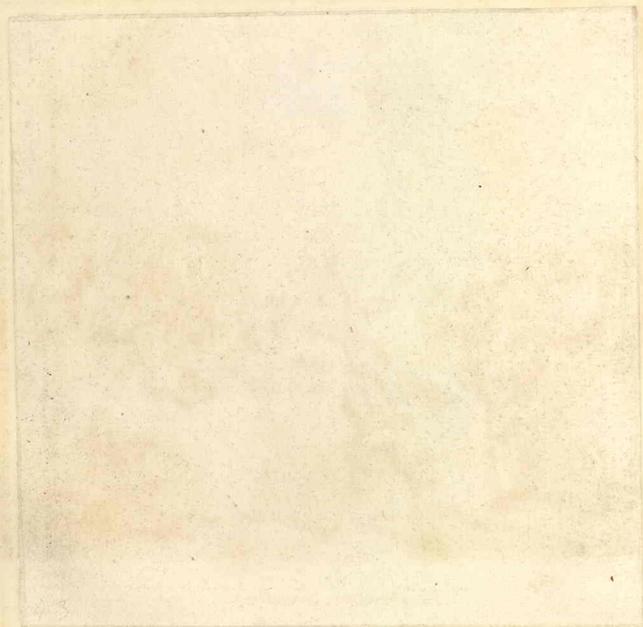




Hogarth del.

Repsburg scul.

Sancho in his government.  
from the orig. Drawing.



43





*H. Goussier pinxit.*

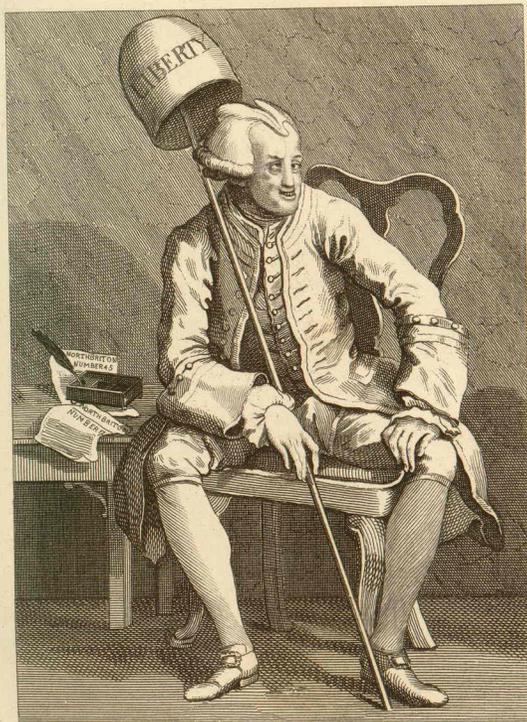
*J. Dine sculp.*

GATES OF CALAIS.

*Published by Longman, Hurst, Roe & Co., Am. St. 1789.*





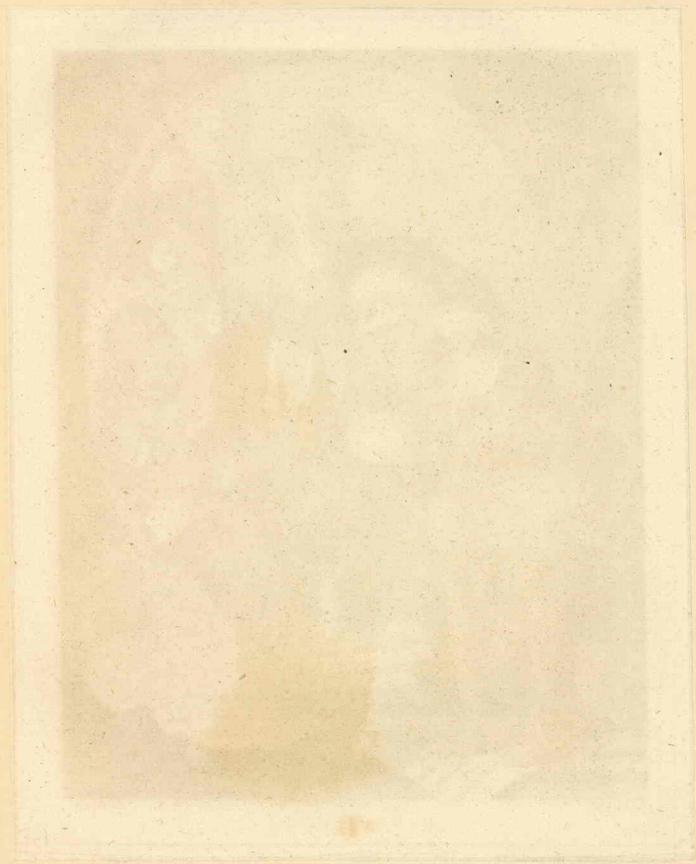


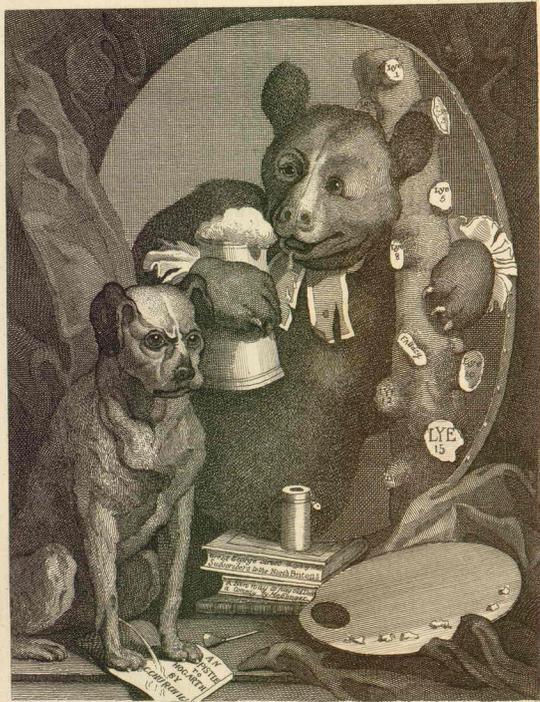
*Signet plate*

**JOHN WILKES ESQ**

*E. Cook sculp*

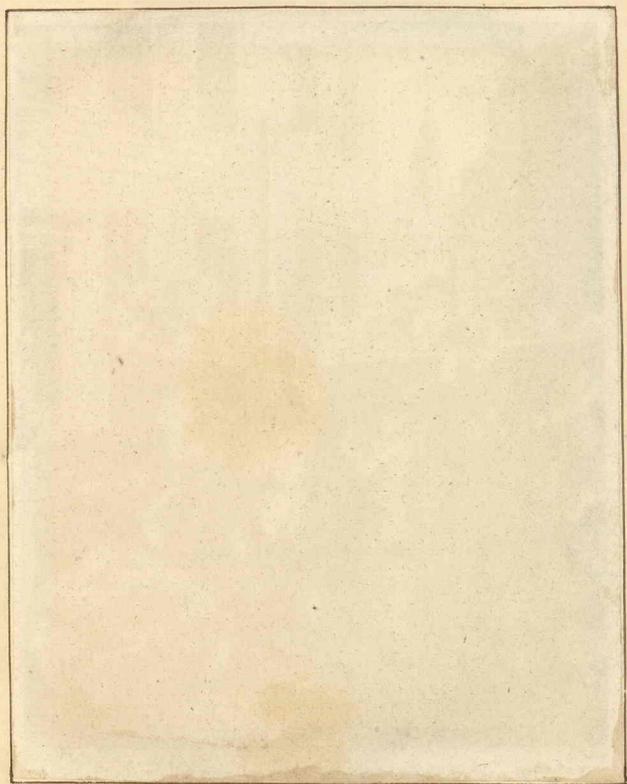
*Published by Longman, Hurst, Bosc & Co. No. 1, St. Dun's, London.*

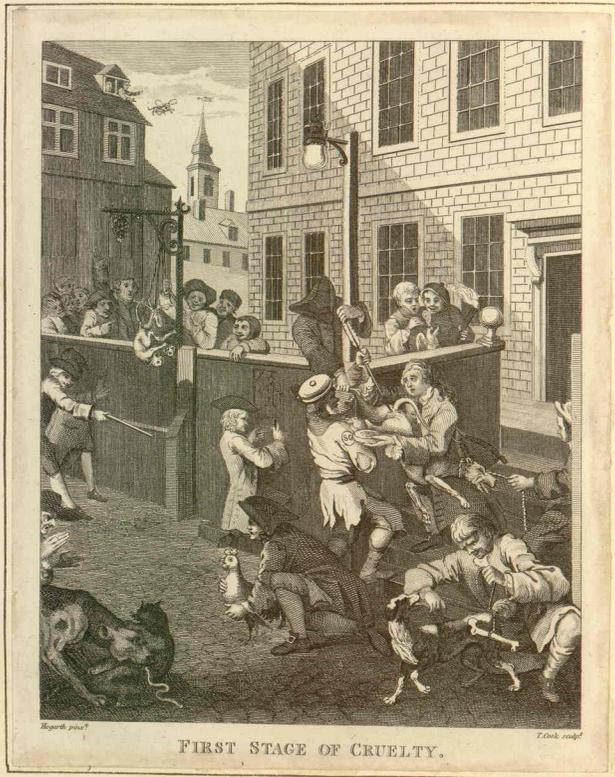




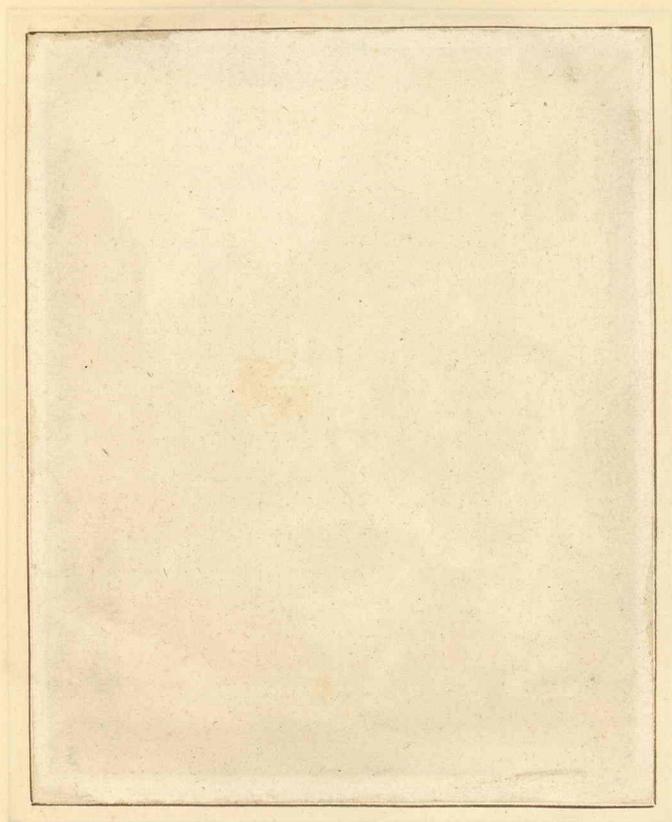
C. CHURCHILL.

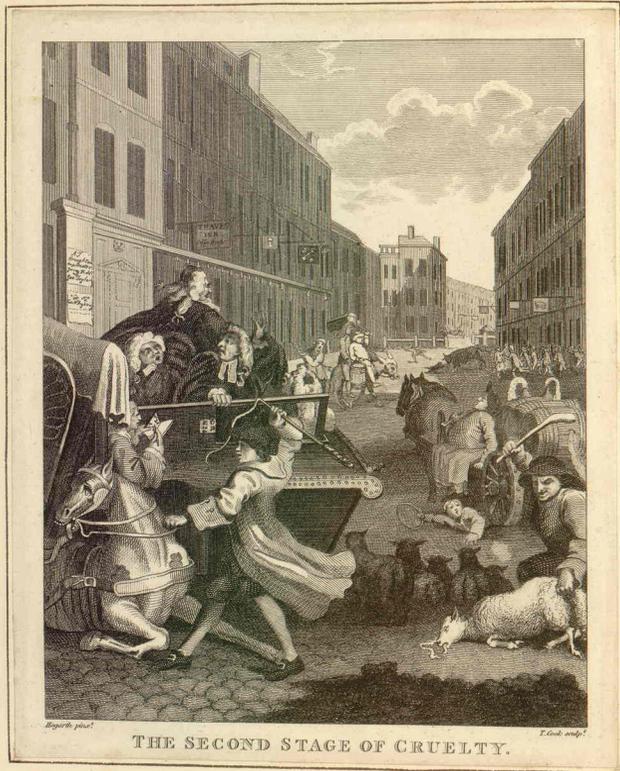
Published by Longman, Hurst, Ross & Co. 25, St. Paul's Church-Yard.



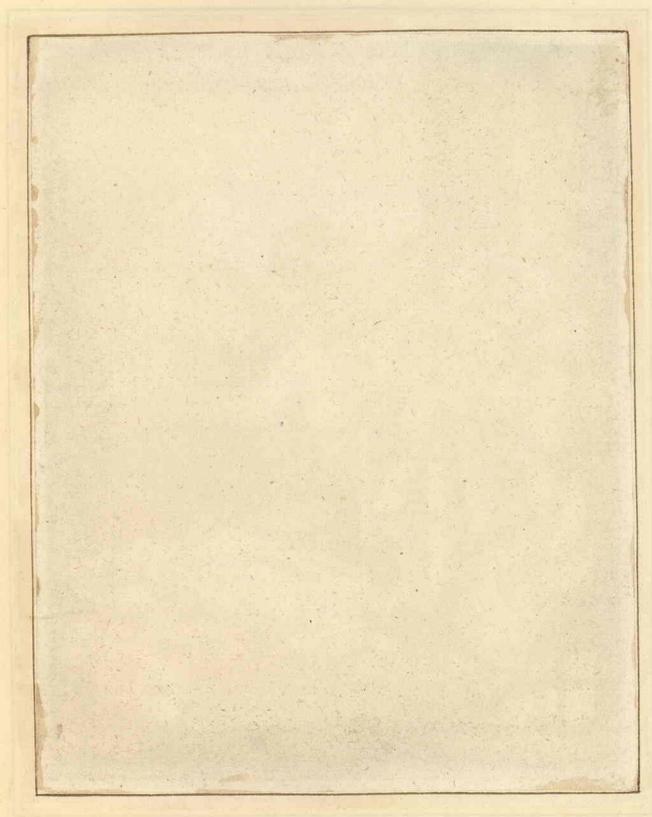


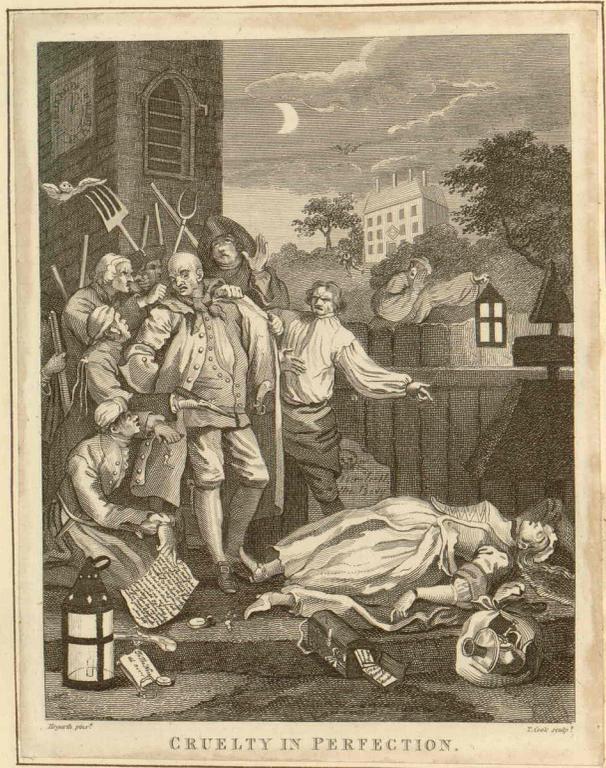
FIRST STAGE OF CRUELTY.



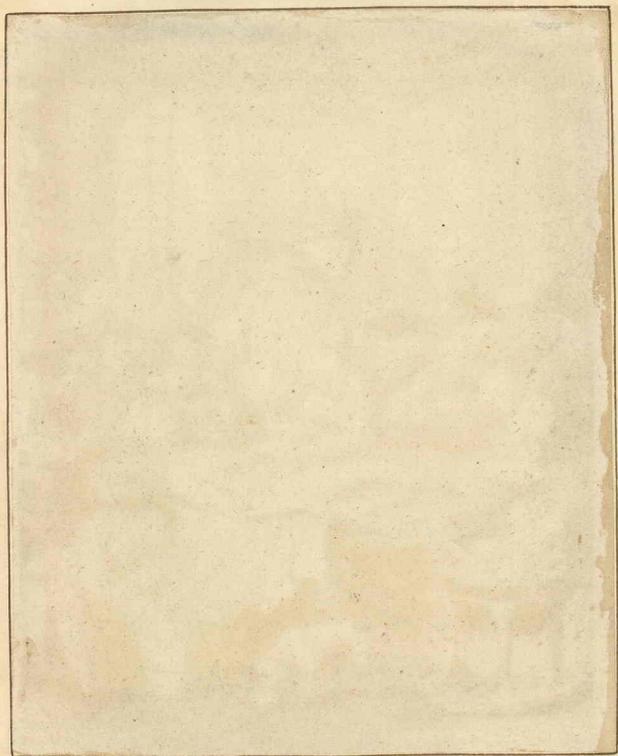


THE SECOND STAGE OF CRUELTY.





CRUELTY IN PERFECTION.





THE REWARD OF CRUELTY.

regret. Mr. Hogarth afterwards applied to his neighbour, Mr. Ralph, who, however, proceeded no further than about a sheet; and the kind office of finishing the work, and superintending the publication, was lastly taken up by Dr. Morell, who went through the remainder of the book. Hogarth had one failing in common with most people who attain wealth and eminence without the aid of liberal education: he affected to despise every kind of knowledge which he did not possess. Having established his fame with little or no obligation to literature, he either conceived it to be needless, or decried it because it lay out of his reach. In "Beer-street," among other volumes consigned by him to the pastry-cook, we find Turnbull "on Ancient Painting," a treatise which Hogarth should have been able to understand before he ventured to condemn. No man, however, was more ductile to flattery: a word in favour of "Sigismonda" might have commanded a proof print, or forced an original sketch out of our artist's hands. Being once at dinner with Dr. Chefelden and some other company, he was told that Mr. John Freke, surgeon of St. Bartholomew's Hospital, a few evenings before, at Dick's Coffee-house, had asserted that Greene was as eminent in composition as Handel. "That fellow, Freke, (replied Hogarth) is always shooting his bolt absurdly one way or another! Handel is a giant in music; Greene only a light Florimel kind of a composer." "Ay (says our artist's informant), but at the same time Mr. Freke declared you were as good a portrait-painter as Vandyck." "There he was in the right (adds Hogarth): and so by G—I am, give me my time, and let me choose my subject!" Hogarth was also the most absent of men; to one instance of which we must limit our relation. Soon after he fet up his carriage, he had occasion to pay a visit to the lord-mayor (Mr. Beckford). When he went, the weather was fine; but his business detained him till a violent shower of rain came on. He was let out of the Mansion-house by a different door from that at which he entered; and, seeing the rain, began immediately to call for a hackney coach. Not one was to be met with on any of the neighbouring stands; and our artist sallied forth to brave the storm, and actually reached Leicester-Fields without bestowing a thought on his own carriage, till Mrs. Hogarth (surprised to see him so wet and splashed) asked him where he had left it. The last memorable event of our artist's life was his quarrel with Mr. Wilkes; in which, if Mr. Hogarth did not commence direct hostilities, he at least obliquely gave the first offence, by an attack on the friends and party of that gentleman. Mr. Churchill the poet soon after published the "Epistle to William Hogarth," and took for the motto, *ut pictura poesis*. Mr. Hogarth's revenge against the poet terminated in vamping up an old print of a pug dog and a bear, which he published under the title of "The Bruiser, C. Churchill, (once the Reverend!) in the character of a Russian Hercules," &c. At the time these hostilities were carrying on in a manner so virulent and disgraceful to all the parties, Hogarth died.

The following character of Hogarth, by WALPOLE, the late Lord ORFORD, is a valuable addition to the account of his life.

"Having dispatched the herd of our painters in oil, I reserved to a class by himself that great and original genius, Hogarth; considering him rather as a writer of comedy with a pencil, than as a painter. If catching the manners and follies of an age *living as they rise*, if general satire on vices and ridicules, familiarised by strokes of nature, and  
 k k  
 heightened

heightened by wit, and the whole animated by proper and just expressions of the passions, be comedy, Hogarth composed comedies as much as Moliere: in his *Marriage A-la-mode* there is even an intrigue carried on throughout the piece. He is more true to character than Congreve; each personage is distinct from the rest, acts in his sphere, and cannot be confounded with any other of the dramatis personæ. The alderman's footboy, in the last print of the set I have mentioned, is an ignorant rustic; and if wit is struck out from the characters in which it is not expected, it is from their acting conformably to their situation, and from the mode of their passions, not from their having the wit of fine gentlemen. Thus there is wit in the figure of the alderman, who, when his daughter is expiring in the agonies of poison, wears a face of solicitude, but it is to save her gold ring, which he is drawing gently off her finger. The thought is parallel to Moliere's, where the miser puts out one of the candles as he is talking. Moliere, inimitable as he has proved, brought a rude theatre to perfection. Hogarth had no model to follow and improve upon. He created his art; and used colours instead of language. His place is between the Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce, and editors of burlesque nature. They are the Tom Browns of the mob. Hogarth resembles Butler, but his subjects are more universal; and amidst all his pleasantry, he observes the true end of comedy, reformation; there is always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts, insensibly and incidentally, to misery and shame. He warns against encouraging cruelty and idleness in young minds, and discerns how the different vices of the great and the vulgar lead by various paths to the same unhappiness. The fine lady in *Marriage A-la-mode*, and Tom Nero in the *Four Stages of Cruelty*, terminate their story in blood; she occasions the murder of her husband; he assassinates his mistress. How delicate and superior too is his satire, when he intimates in the College of Physicians and Surgeons that preside at a dissection, how the legal habitude of viewing shocking scenes hardens the human mind, and renders it unfeeling. The president maintains the dignity of insensibility over an executed corpse, and considers it but as the object of a lecture. In the print of the *Sleeping Judges*, this habitual indifference only excites our laughter.

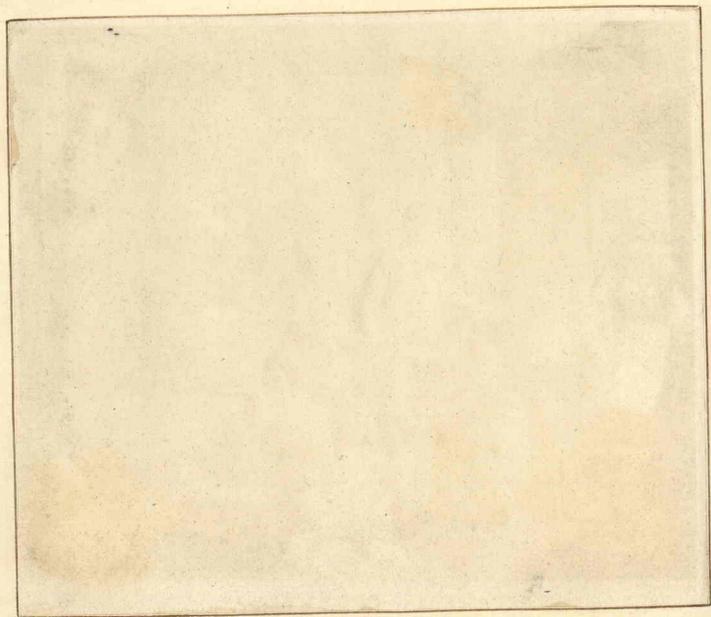
“ It is to Hogarth's honour that, in so many scenes of satire or ridicule, it is obvious that ill-nature did not guide his pencil. His end is always reformation, and his reproofs general. Except in the print of the *Times*, and the two portraits of Mr. Wilkes and Mr. Churchill, that followed, no man, amidst such a profusion of characteristic faces, ever pretended to discover or charge him with the caricatura of a real person; except of such notorious characters as Chartres and mother Needham, and a very few more who are acting officially and suitably to their professions. As he must have observed so carefully the operation of the passions on the countenance, it is even wonderful that he never, though without intention, delivered the very features of any identical person. It is at the same time a proof of his intimate intuition into nature: but had he been too severe, the humanity of endeavouring to root out cruelty to animals would atone for many satires. It is another proof that he drew all his stores from nature and the force of his own genius, and was indebted neither to models nor books for his style, thoughts, or hints, that he never succeeded when he designed for the works of other men. I do not



*Hogarth pinxit*

*T. Cooke sculp.*

RAKE'S PROGRESS.





*Report first!*

*I look only!*

RAKE'S PROGRESS.

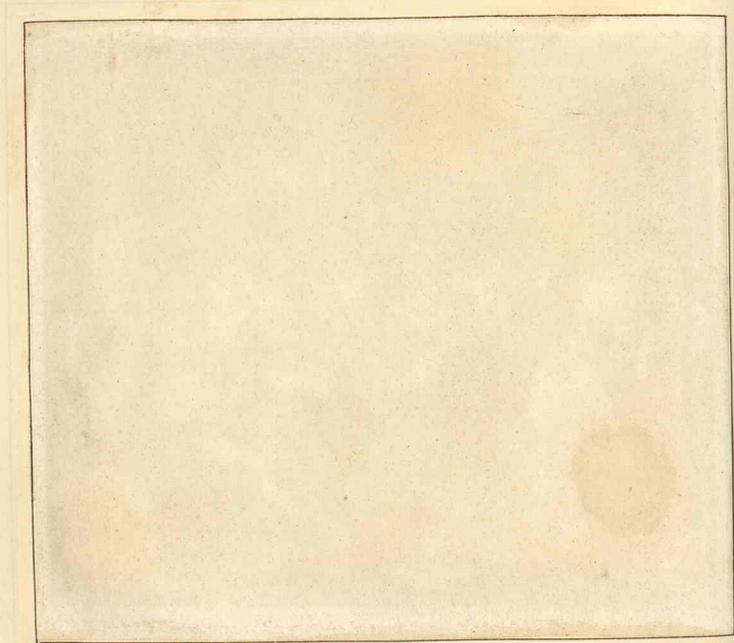


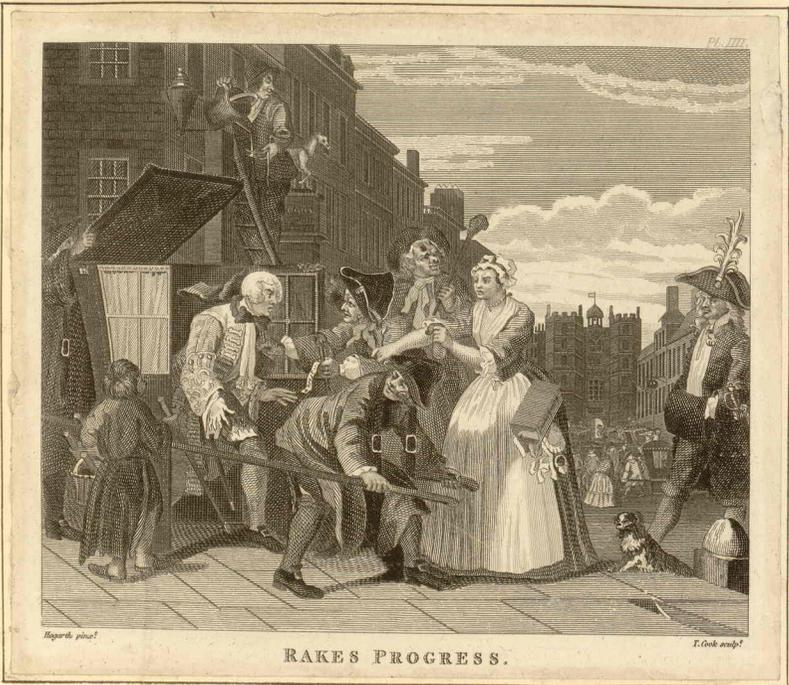


*Figures plus.*

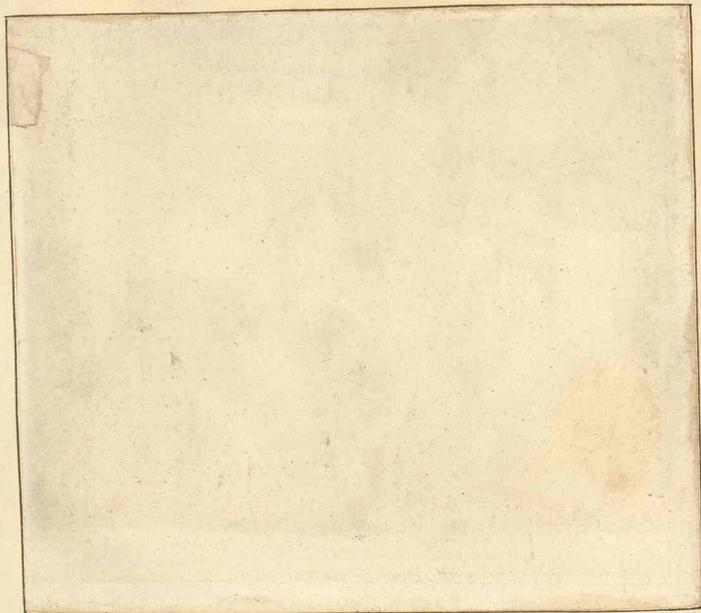
*T. Cook sculp.*

RAKES PROGRESS.





RAKES PROGRESS.



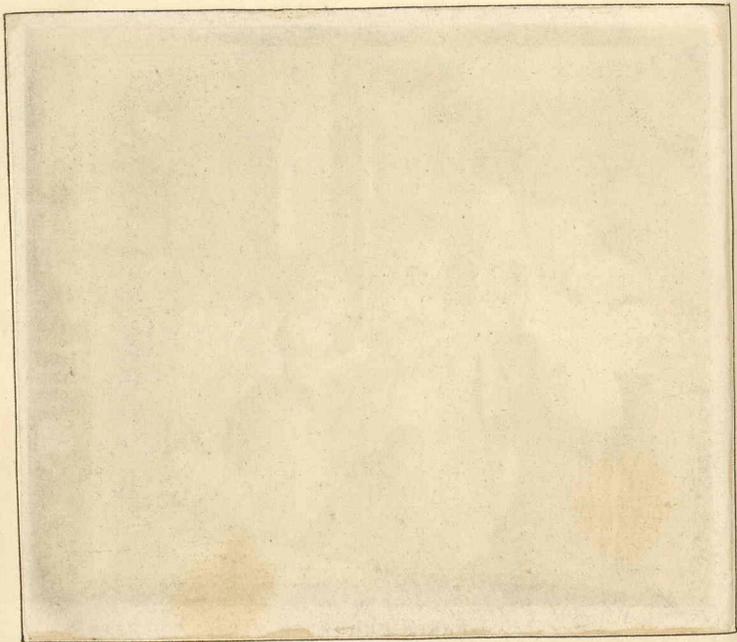
PL.V.



Reynolds pinxit

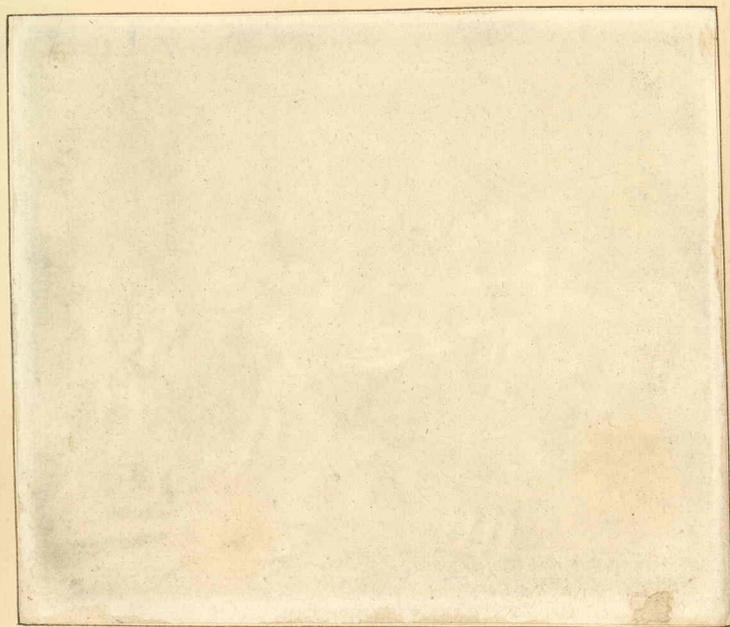
T. Cook & Son sc.

RAKES PROGRESS.



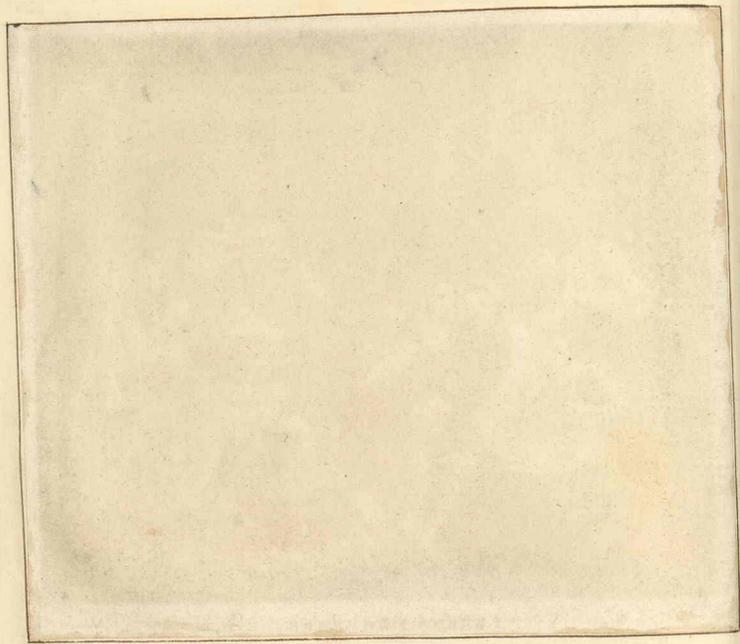


RAKES PROGRESS.





RAKES PROGRESS.

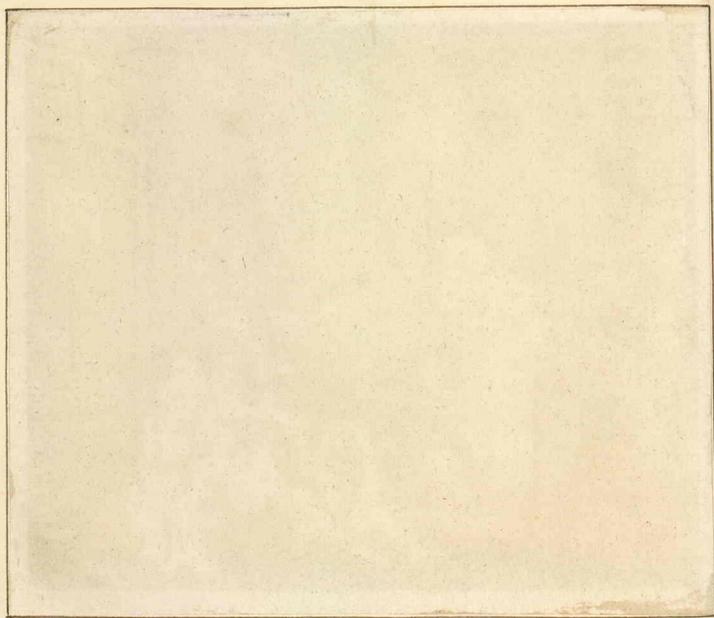


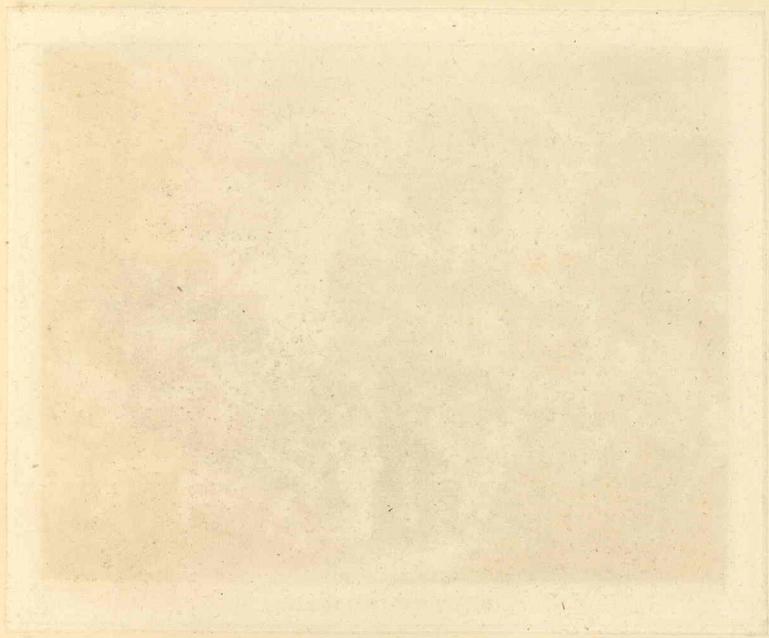


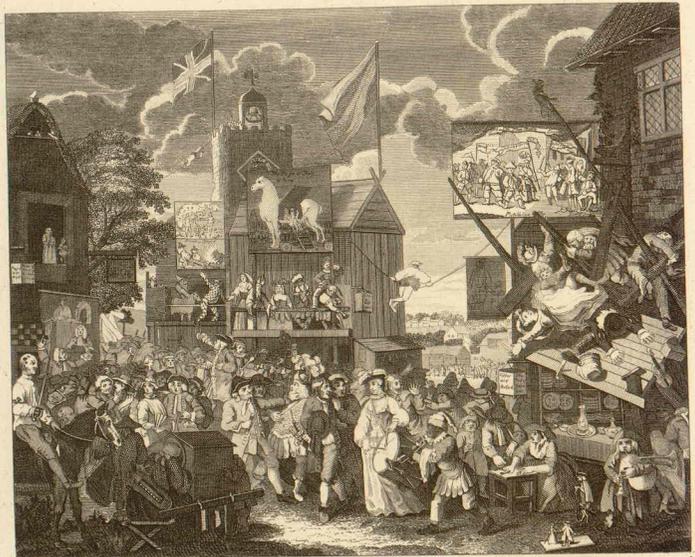
*Regard ye poor!*

RAKES PROGRESS.

*I look only!*





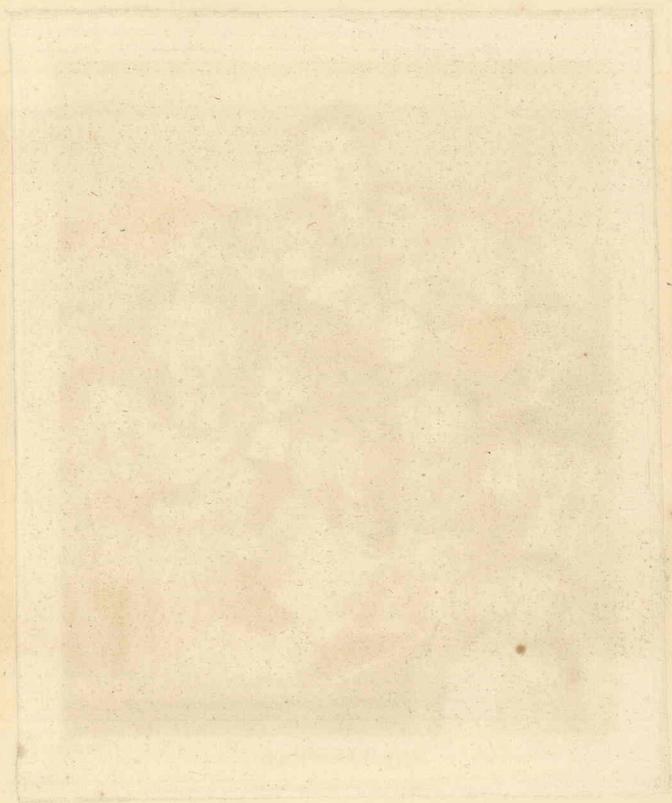


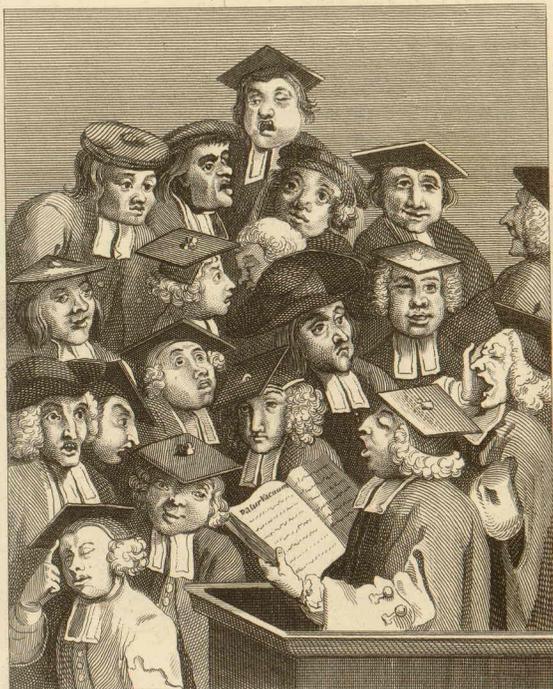
*W. Wood engraver*

*T. Cook sculps*

**SOUTHWARK FAIR.**

*Published by Longman, Brown, Green & Co., 25, Abchurch Lane, London.*





*Figures plus!*

*E. Cook sculp.*

THE LECTURE.

*Published by Longman, Hurst, Essex & Orme, March 1<sup>st</sup> 1848.*

not speak of his early performances at the time that he was engaged by bookfellers, and rose not above those they generally employ; but in his maturer age, when he had invented his art, and gave a few designs for some great authors, as Cervantes, Gulliver, and even Hudibras, his compositions were tame, spiritless, void of humour, and never reach the merits of the books they were designed to illustrate. He could not bend his talents to think after any body else. He could think like a great genius rather than after one. I have a sketch in oil that he gave me, which he intended to engrave: it was done at the time that the House of Commons appointed a committee to enquire into the cruelties exercised on prisoners in the Fleet to extort money from them. The scene is the committee; on the table are the instruments of torture. A prisoner in rags, half starved, appears before them; the poor man has a good countenance, that adds to the interest. On the other hand is the inhuman gaoler. It is the very figure that Salvator Rosa would have drawn for Iago in the moment of detection. Villainy, fear, and confidence, are mixed in yellow and livid on his countenance; his lips are contracted by tremor, his face advances as eager to lie, his legs step back as thinking to make his escape; one hand is thrust precipitately into his bosom, the fingers of the other are catching uncertainly at his button-holes. If this was a portrait †, it is the most speaking that ever was drawn; if it was not, it is still finer.

“It is seldom that his figures do not express the character he intended to give them. When they wanted an illustration that colours could not bestow, collateral circumstances, full of wit, supply notes. The nobleman in Marriage A-la-mode has a great air; the coronet on his crutches, and his pedigree issuing out of the bowels of William the Conqueror, add to his character. In the Breakfast the old steward reflects for the spectator. Sometimes a short label is an epigram, and is never introduced without improving the subject. Unfortunately some circumstances, that were temporary, will be lost to posterity, the fate of all comic authors; and if ever an author wanted a commentary, that none of his beauties might be lost, it is Hogarth; not from being obscure (for he never was that but in two or three of his first prints, where transient national follies, as lotteries, free-masonry, and the South-sea, were his topics), but for the use of foreigners, and from a multiplicity of little incidents, not essential to, but always heightening, the principal action. Such is the spider’s web extended over the poor’s box in the parish church; the blunders in architecture in the nobleman’s feat seen through the window, in the first print of Marriage A-la-mode; and a thousand in the Strollers dressing in a Barn, which for wit and imagination, without any other end, I think the best of all his works: as for useful and deep satire, that on the Methodists is the most sublime. The scenes of Bedlam and the Gaming-house are inimitable representations of our serious follies or unavoidable woes; and the concern shown by the lord-mayor, when the companion of his childhood is brought before him as a criminal, is a touching picture, and big with humane admonition and reflection.

“Another instance of this author’s genius is his not condescending to explain his moral lessons by the trite poverty of allegory. If he had an emblematic thought, he expressed it with wit, rather than by symbol. Such is the whole setting fire to the world in the Rake’s Progress. Once indeed he descended to use an allegoric personage,

† It was the portrait of Bambridge, the Warden of the Fleet-prison.

and was not happy in it: in one of his election prints Britannia's chariot breaks down, while the coachman and footman are playing at cards on the box. Sometimes too, to please his vulgar customers, he stooped to low images and national satire, as in the two prints of France and England, and that of the Gates of Calais. The last indeed has great merit, though the caricatura is carried to excess. In all these the painter's purpose was to make his countrymen observe the ease and affluence of a free government, opposed to the wants and woes of slaves. In Beer-fireet the English butcher tossing a Frenchman in the air with one hand, is absolute hyperbole; and what is worse, was an afterthought, not being in the first edition. The Gin-alley is much superior, horridly fine, but disgusting.

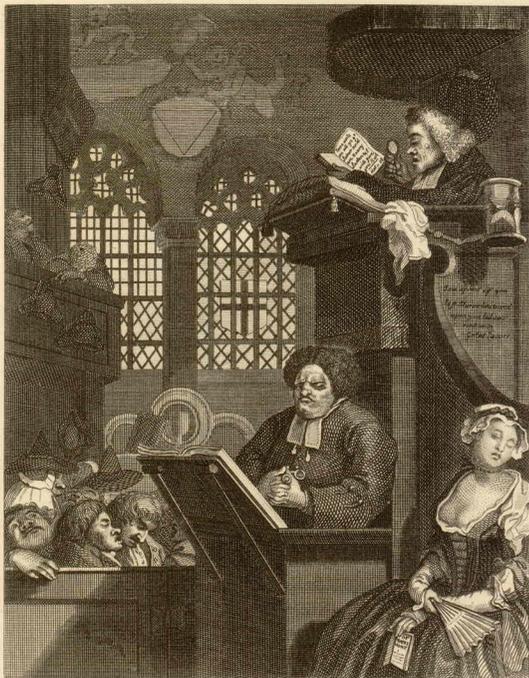
“ His Bartholomew-fair is full of humour; the March to Finchley, of nature: the Enraged Musician tends to farce. The Four Parts of the Day, except the last, are inferior to few of his works. The Sleeping Congregation, the Lecture on the Vacuum, the Laughing Audience, the Consultation of Physicians as a coat of arms, and the Cockpit, are perfect in their several kinds. The prints of Industry and Idleness have more merit in the intention than execution.

“ Towards his latter end he now and then repeated himself, but seldom more than most great authors who executed so much.

“ It may appear singular, that of an author whom I call comic, and who is so celebrated for his humour, I should speak in general in so serious a style; but it would be suppressing the merits of his heart to consider him only as a promoter of laughter. I think I have shewn that his views were more generous and extensive. Mirth coloured his pictures, but benevolence designed them. He smiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies. When his topics were harmless, all his touches were marked with pleasantry and fun. He never laughed, like Rabelais, at nonsense that he imposed for wit; but, like Swift, combined incidents that divert one from their unexpected encounter, and illustrate the tale he means to tell. Such are the hens roosting on the upright waves in the scene of the Strollers, and the devils drinking porter on the altar. The manners or *costume* are more than observed in every one of his works. The very furniture of his rooms describe the characters of the persons to whom they belong; a lesson that might be of use to comic authors. It was reserved to Hogarth to write a scene of furniture. The rake's levee-room, the nobleman's dining-room, the apartments of the husband and wife in Marriage A-la-mode, the alderman's parlour, the poet's bedchamber, and many others, are the history of the manners of the age.

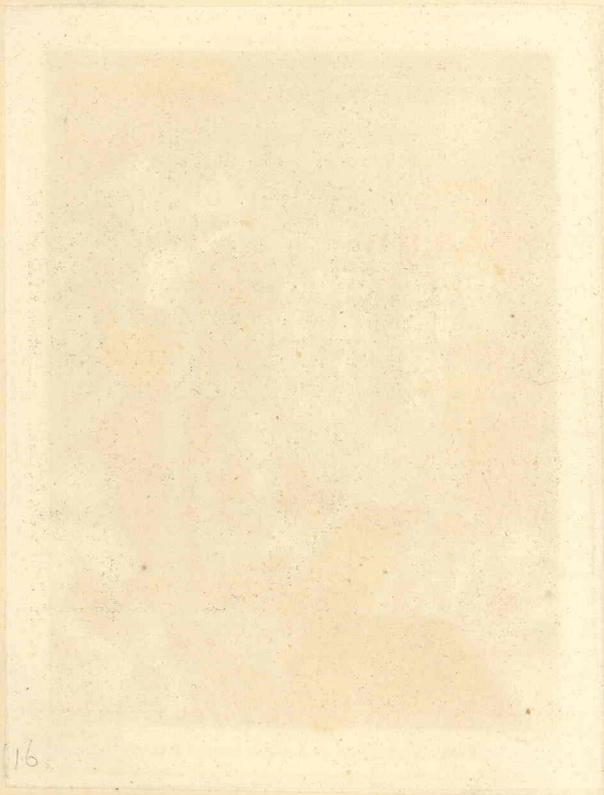
“ But perhaps too much has been said of this great genius as an author; it is time to speak of him as a painter, and to mention the circumstances of his life, in both which I shall be more brief. His works are his history; as a painter, he had but slender merit.

“ His apprenticeship was no sooner expired, than he entered into the academy in St. Martin's-lane, and studied drawing from the life, in which he never attained to great excellence. It was character, the passions, the soul, that his genius was given him to copy. In colouring he proved no greater a master: his force lay in expression, not in tints and chiaro-scuro. At first he worked for book-sellers, and designed and engraved plates for several books; and, which is extraordinary, no symptom of genius dawned in



THE SLEEPING CONGREGATION.

Published by Longman, Hurst, Rees & Orme, Jew's Coffee.



16

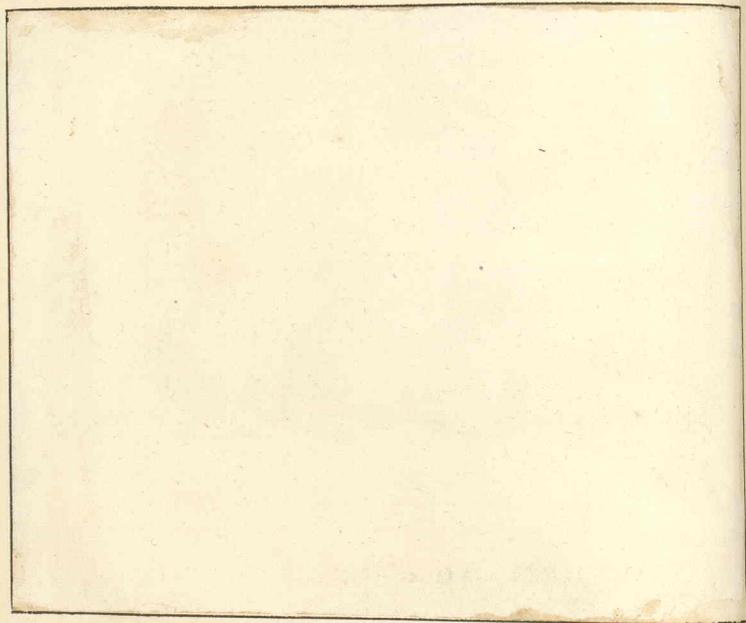


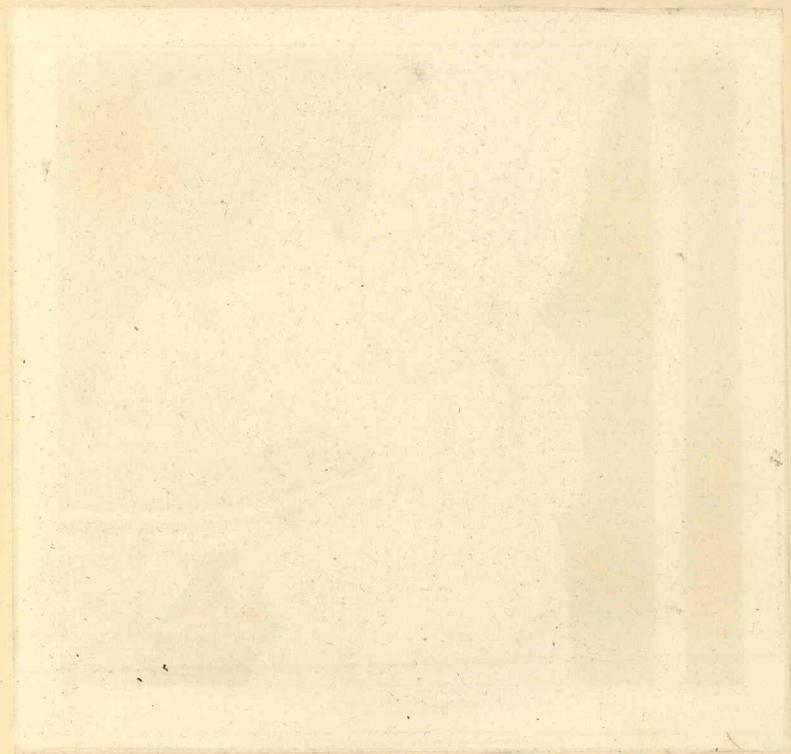
Hogarth del.

Le Cœur sc.

HAZARD TABLE

*from an original drawing.*







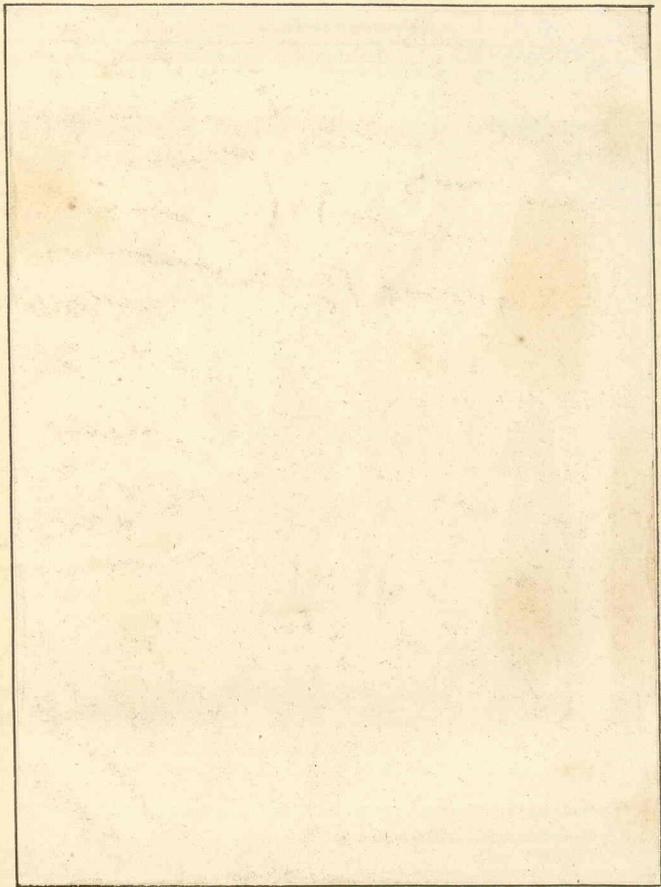
*Hamlet, Act 5, Scene 1*

*Engraved by J. Smith*

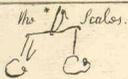
**SIGISMUNDA.**

*Engraved from the Enslaves made by M. Basse, under the immediate direction of M. David.*

*Hamlet's wife*

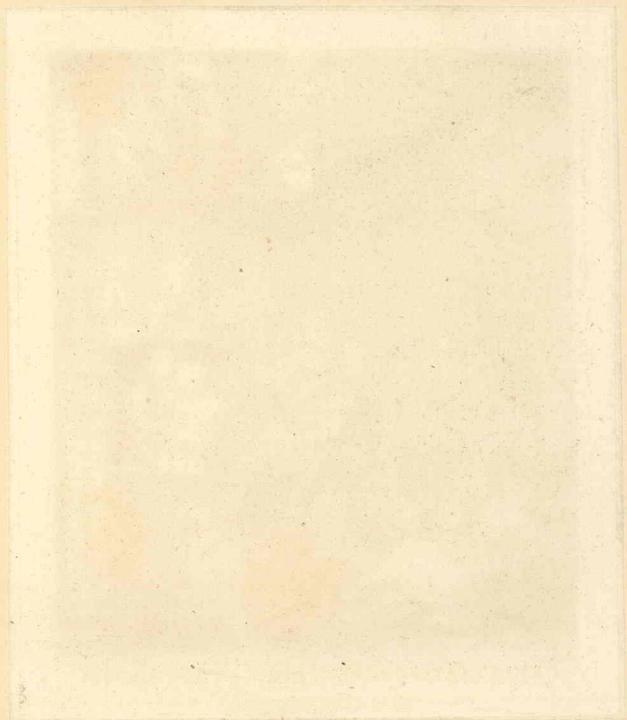


References to the Figures in  
HOGARTH'S — ENTHUSIASM DELINEATED.



A. After Raphael. B. After Rubens. C. After Rembrandt. D. E. F. G. H. are Imitations of other Painters.

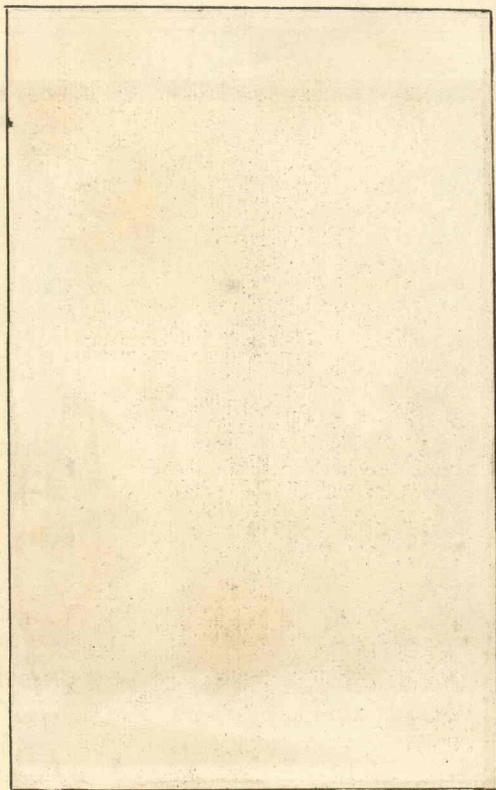
\*From Sketches by Hogarth on the margins of the Original Prints.

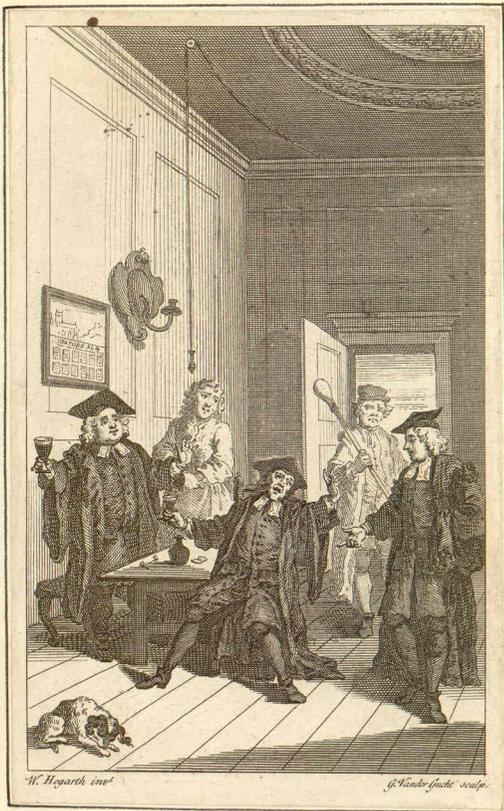




**CREDULITY, SUPERSTITION, & FANATICISM.**

*Published by Longman, Hurst, Bards & Green-Lane, 54, St. Paul's Church-Yard.*





W. Hogarth inv.

G. Kneller sculp.

in those plates. His *Hudibras* was the first of his works that marked him as a man above the common; yet what made him then noticed, now surprises us to find so little humour in an undertaking so congenial to his talents. On the success however of those plates he commenced painter, a painter of portraits; the most ill-suited employment imaginable to a man whose turn certainly was not flattery; nor his talent adapted to look on vanity without a sneer. Yet his facility in catching a likeness, and the method he chose of painting families and conversations in small, then a novelty, drew him prodigious business for some time. It did not last, either from his applying to the real bent of his disposition, or from his customers apprehending that a satyrift was too formidable a confessor for the devotees of self-love. He had already dropped a few of his smaller prints on some reigning follies; but, as the dates are wanting on most of them, I cannot ascertain which, though those on the South-sea and Rabbit-woman prove that he had early discovered his talent for ridicule, though he did not then think of building his reputation or fortune on its powers.

“His *Midnight Modern Conversation* was the first work that showed his command of character: but it was the *Harlot's Progress*, published in 1729 or 1730, that established his fame. The pictures were scarce finished, and no sooner exhibited to the public, and the subscription opened, than above twelve hundred names were entered on his book. The familiarity of the subject, and the propriety of the execution, made it tasted by all ranks of people. Every engraver set himself to copy it, and thousands of imitations were dispersed all over the kingdom. It was made into a pantomime, and performed on the stage. The *Rake's Progress*, perhaps superior, had not so much success, from want of novelty; nor indeed is the print of the *Arrest* equal in merit to the others.

“The curtain was now drawn aside, and his genius stood displayed in its full lustre: From time to time he continued to give those works that should be immortal, if the nature of his art will allow it. Even the receipts for his subscriptions had wit in them. Many of his plates he engraved himself, and often expunged faces etched by his assistants, when they had not done justice to his ideas.

“Not content with shining in a path untrodden before, he was ambitious of distinguishing himself as a painter of history. But not only his colouring and drawing rendered him unequal to the task; the genius that had entered so feelingly into the calamities and crimes of familiar life, deserted him, in a walk that called for dignity and grace. The burlesque turn of his mind mixed itself with the most serious subjects. In his *Danaë* the old nurse tries a coin of the golden shower with her teeth, to see if it is true gold: in the *Pool of Bethesda*, a servant of a rich ulcerated lady beats back a poor man that sought the same celestial remedy. Both circumstances are justly thought, but rather too ludicrous. It is a much more capital fault that *Danaë* herself is a mere nymph of *Drury*. He seems to have conceived no higher idea of beauty.

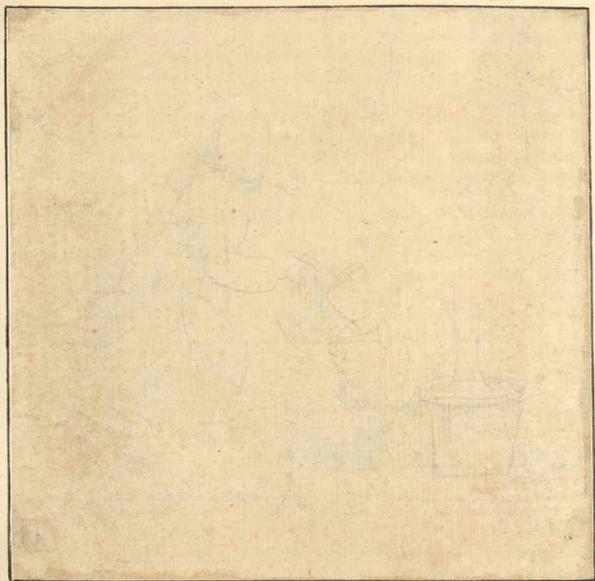
“So little had he eyes to his own deficiencies, that he believed he had discovered the principle of grace. With the enthusiasm of a discoverer, he cried, *Eureka!* This was his famous line of beauty, the ground-work of his *Analysis*, a book that has many sensible hints and observations, but that did not carry the conviction, nor meet the universal acquiescence he expected. As he treated his contemporaries with scorn, they triumphed over this publication, and imitated him to expose him. Many wretched burlesque prints came out to ridicule his system. There was a better answer to it in one of the

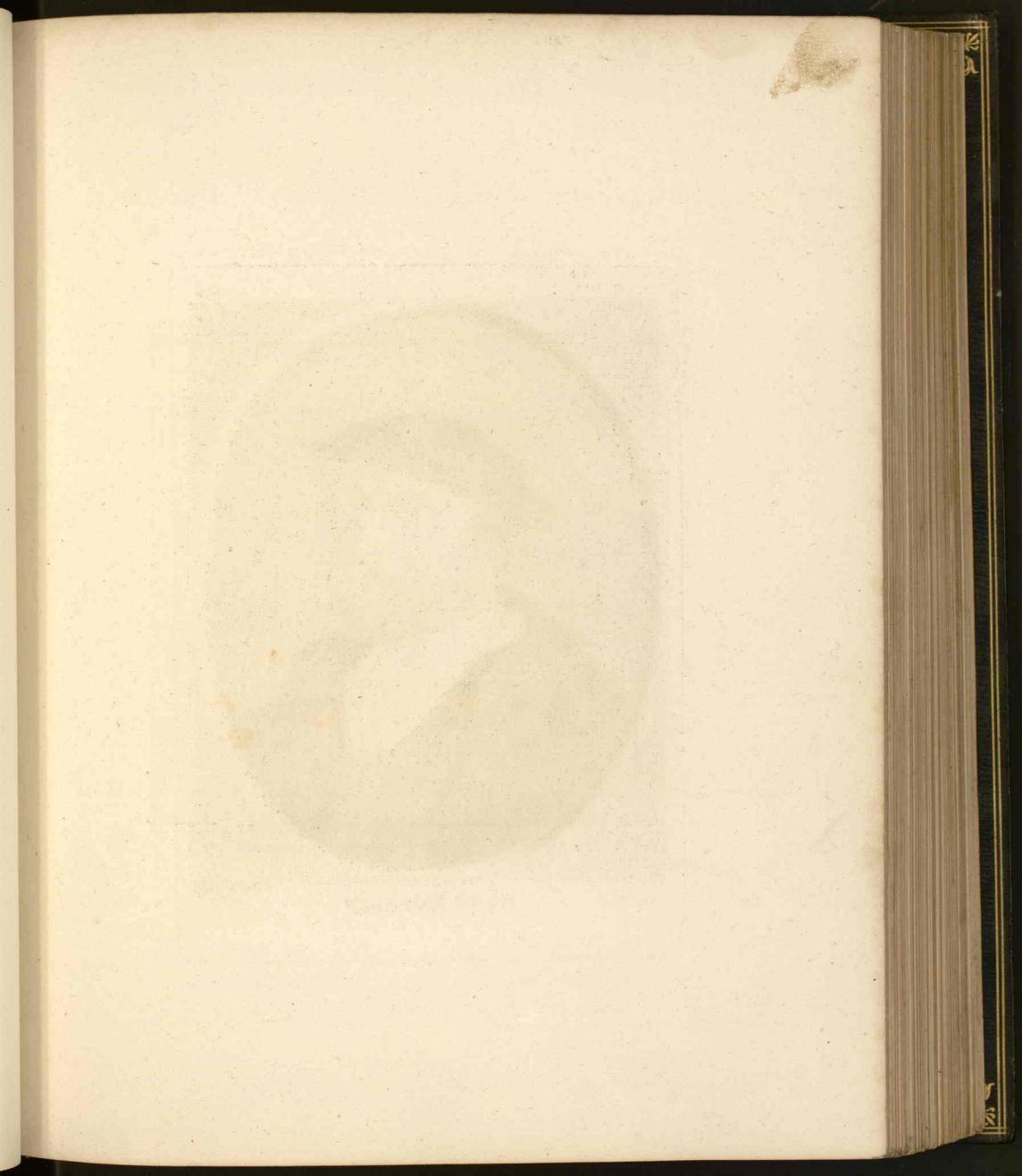
two prints that he gave to illustrate his hypothesis. In the Ball, had he confined himself to such outlines as compose awkwardness and deformity, he would have proved half his assertion; but he has added two samples of grace, in a young lord and lady, that are strikingly stiff and affected: they are a Bath Beau and a County Beauty.

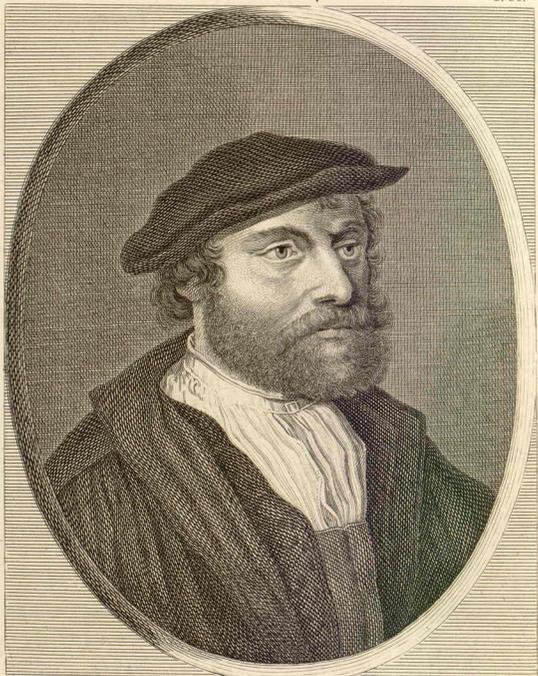
“ But this was the failing of a visionary. He fell afterwards into a grosser mistake. From a contempt of the ignorant virtuosi of the age, and from indignation at the impudent tricks of picture-dealers, whom he saw continually recommending and vending vile copies to bubble-collectors, and from having never studied, indeed having seen, few good pictures of the great Italian masters, he persuaded himself that the praises bestowed on those glorious works were nothing but the effects of prejudice. He talked this language till he believed it; and having heard it often asserted, as is true, that time gives a mellowness to colours and improves them, he not only denied the proposition, but maintained that pictures only grew black and worse by age, not distinguishing between the degrees in which the proposition might be true or false. He went farther: he determined to rival the ancients, and, unfortunately, chose one of the finest pictures in England as the object of his competition. This was the celebrated Sigismonda of Sir Luke Schaub, now in the possession of the Duke of Newcastle, said to be painted by Correggio, probably by Furnio, but no matter by whom. It is impossible to see the picture, or read Dryden’s inimitable tale, and not feel that the same foul animated both. After many essays, Hogarth at last produced *his* Sigismonda, but no more like Sigismonda, than I to Hercules. Not to mention the wretchedness of the colouring, it was the representation of a maudlin strumpet just turned out of keeping, and with eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her. To add to the disgust raised by such vulgar expression, her fingers were bloodied by her lover’s heart that lay before her like that of a sheep’s for her dinner. None of the sober grief, no dignity of suppressed anguish, no involuntary tear, no settled meditation on the fate she meant to meet, no amorous warmth turned holy by despair; in short, all was wanting that should have been there, all was there that such a story should have banished from a mind capable of conceiving such complicated woe; woe so sternly felt, and yet so tenderly. Hogarth’s performance was more ridiculous than any thing he had ever ridiculed. He set the price of 400*l.* on it, and had it returned on his hands by the person for whom it was painted. He took subscriptions for a plate of it, but had the sense at last to suppress it. I make no more apology for this account than for the encomiums I have bestowed on him. Both are dictated by truth, and are the history of a great man’s excellencies and errors. Milton, it is said, preferred his Paradise Regained to his immortal poem.

“ The last memorable event of our artist’s life was his quarrel with Mr. Wilkes, in which, if Mr. Hogarth did not commence direct hostilities on the latter, he at least obliquely gave the first offence, by an attack on the friends and party of that gentleman. This conduct was the more surprising, as he had all his life avoided dipping his pencil in political contests, and had early refused a very lucrative offer that was made to engage him in a set of prints against the head of a court-party. Without entering into the merits of the cause, I shall only state the fact. In September, 1762, Mr. Hogarth published his print of the Times. It was answered by Mr. Wilkes in a severe North Briton. On this the painter exhibited the caricatura of the waiter. Mr. Churchill, the





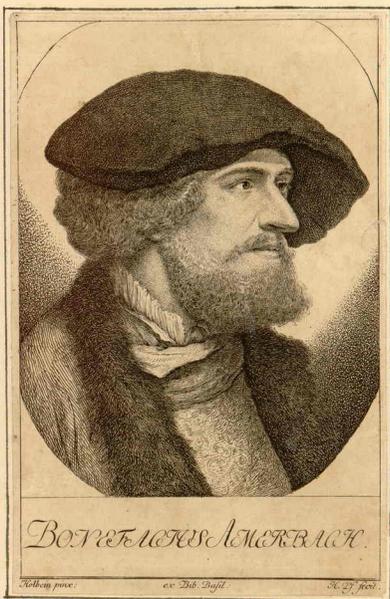




HANS HOLBEIN.

*T. Chamberl. sculp.*









DHenrico van der Borcht iuniori, Artis Pictoriae Ama-  
tori maximo, Amico suo dilectissimo, hanc tabellam  
dedicat. Adam, Mexicus Bierling. 1674.





Holbein inv. Waller fecit. A. A. Bierling excudit 1847.





*Holbein pinxit. W. Mellor fecit. ex Collectione Arundeliana. B. 1847.*

the poet, then engaged in the war, and wrote his epistle to Hogarth, not the brightest of his works, and in which the severest strokes fell on a defect that the painter had neither caused nor could amend—his age; and which, however, was neither remarkable nor decrepit; much less had it impaired his talents, as appeared by his having composed but six months before one of his most capital works, the satire on the Methodists. In revenge for this epistle, Hogarth caricatured Churchill under the form of a canonical bear, with a club and a pot of porter—*et vitulū tu dignus et hic*—never did two angry men of their abilities throw mud with less dexterity.

“ He sold about twenty-four of his principal pictures by auction in 1745. Mr. Vincent Bourne addressed a copy of Latin hendecasyllables to him on his chief pictures; and Roquetti, the enameller, published a French explanation, though a superficial one, of many of his prints, which, it was said, he had drawn up for the use of Marshal Belleisle, then a prisoner in England.”

### JOHN, or HANS HOLBEIN.

*Portrait, History.*

DIED 1554, AGED 56.

This admirable painter was born at Basle, in 1498, and instructed in the art by his father John Holbein. In the early part of his life he pursued his studies with incessant assiduity; and being possessed of an elevated genius, his progress was exceedingly rapid; so that he soon became far superior to his instructor. He excelled all his contemporaries in portrait; and in that style arrived at so high a degree of perfection, that Zuccherò, who certainly was well qualified to judge of his merit, did not hesitate to compare his portraits with those of Raphael and Titian.

He painted equally well in oil, water-colours, and distemper, in large and in miniature; but he had never practised the art of painting in miniature, till he came to England, when he learned it from Lucas Corneli; though he afterwards carried it to its highest perfection. His paintings of that kind have all the force of oil colours, and are finished with the utmost delicacy. In general he painted on a green ground, but in his final pictures frequently he painted on a blue.

The invention of Holbein was surprisngly fruitful, and often poetical; his execution was remarkably quick, and his application indefatigable. His pencil was exceedingly delicate; his colouring had a wonderful degree of force; he finished his pictures with exquisite neatness; and his carnations were life itself. His genuine works are always distinguishable by the true, round, lively imitation of flesh, visible in all his portraits, and also by the amazing delicacy of his finishing.

He visited London at the request of Erasmus, who recommended him to Sir Thomas More; and Sir Thomas immediately employed him, shewed him every mark of respect and real friendship, entertained him at his own table, allowed him an apartment in his house, and detained him for three years. In which time he painted the portraits of his patron, and all the family of Sir Thomas; as also several portraits of his relations and friends, which were hung up in a grand hall. As soon as King Henry VIII. beheld those performances, he was so struck with their beauty, their life, and admirable likeness, that he took Holbein into his service, and favoured him highly as long as he lived.

It

It is observed by most authors, that Holbein always painted with his left hand; though one modern writer objects against that tradition, that in a portrait of Holbein painted by himself, which was in the Arundelian collection, he is represented holding the pencil in the right hand.

Holbein painted two compositions for the hall of the Steel-yard Company; admired for the richness of the colouring, and the strong character in the figures through the whole. Zucchero, on seeing those pictures, expressed the highest esteem for Holbein, and even copied them in Indian ink.

Abbé du Bos observes, that the altar-piece at Basle, painted by Holbein, may be compared with the best productions of Raphael's disciples for composition, and preferred to them with respect to colouring; that he shews a greater degree of knowledge of the chiaro-scuro, and particular incidents of light that are truly marvellous. That observation of Du Bos may perhaps be considered by some judicious readers as a just description of the perfections of Holbein; and to others of equal taste and judgment, it may appear as an encomium a little too high stretched. Holbein undoubtedly had many excellencies, which procured him, very deservedly, the admiration of all Europe; but to equal him in portrait with Raphael and Titian, as Zucchero did, or to place him on an equality with the best of Raphael's disciples in composition, as Abbé du Bos has done, seems to be not altogether justifiable; for, notwithstanding the abundant merit of this master in many respects, it cannot be denied that the German taste predominates in most, if not all of his compositions †.

It is indeed to be lamented, that such a number of pictures are positively ascribed to be of the hand of Holbein, which are a dishonour to his pencil; but any judicious person, who hath observed one genuine picture, will not easily be imposed on.

#### CORNELIUS HOLSTEIN.

##### *History.*

He was born at Haerlem, in 1653, the son and also the disciple of Peter Holstein, a painter on glass, by whose careful instruction he became an artist of considerable eminence.

Among many applauded pictures of this master, Houbraken mentions one which he had the opportunity of examining; it represented the Triumph of Bacchus; and several naked figures, particularly of boys, were introduced in the design. He describes it as being well composed, correctly drawn, and pleasingly coloured; and although a large sum had been paid for it, yet even that large sum seemed to be far short of its value. He also mentions the ceiling of the Treasury at Amsterdam, as being exceedingly well designed and executed.

† Mr. Pilkington disputes about a golden tooth; there is no altar-piece of Holbein at Basle: an admirable figure of a dead man, not indeed of a Saviour, painted on pannel, is preserved there in the public library, and has been miserably engraved by Mechel, who has likewise given a series of engravings from the original designs of our Saviour's Passion, formerly in the possession of Rubens, now in that of W. Y. Otley. From these, and the celebrated death's-dance, chiefly known from the wood-prints published by Frellon at Lyons, we ought to form our estimate of Holbein's historic powers, which he had no opportunity of shewing in England. Holbein's title to this death's-dance would not have been called in question, had the ingenious author of the dissertation written on that subject, been acquainted with the German edition. It is likewise to be observed, that the death's-dance at Basle, engraved by Matthew Merian, is a work much older than Holbein's, perhaps of the time of our Henry IV. and towards the end of the sixteenth century, has been retouched by Hugh Glauber.



Callistrus vidit malum, & abscondit se innocens  
 ut periret, & effectus est datus. *PROV. XXV.*



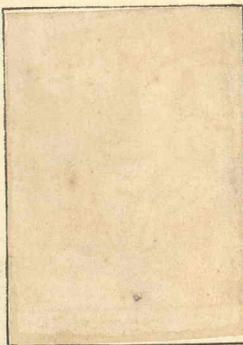
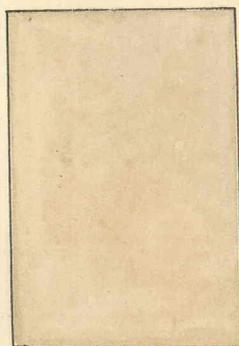
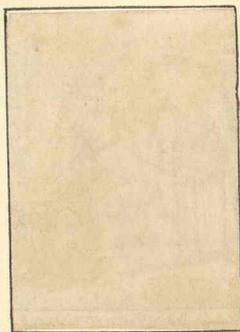
Mallo, cum te ipsum. *LV. CAE. III.*



De leude, super quem offendisti, non de  
 secunde, sed morte, suscipere. *III. REG. I.*



DOMINE, vni patior. *ESAL. XXXVII.*





*H. Vukobrat delin. W. Muller fecit Londini. 1844. Fundator  
Original. jetzt habet Cassa Brucklin.*



## GILLES HONDEKOETER.

*Landscapes, and Live Fowl.*

He was born at Utrecht, in 1583, and imitated the style of composition, and the manner of colouring, of Roland Savery, and David Vinckenbooms. He studied after nature those views which he intended for his landscapes, and in general made an agreeable choice. The forms and leafing of his trees are more in the taste of Vinckenbooms than Savery; but they are well handled, and firmly penciled, though sometimes perhaps they are a little too brown, or too yellow.

He painted different kinds of fowls with singular truth and exactness, and frequently filled his small landscapes with no other objects; but those he finished highly, and with great transparency of colouring.

## GYSBRECHT HONDEKOETER.

*Fowls.*

He was born at Utrecht, in 1613, the son of Gilles Hondekoeter, from whom he learned design and colouring. The subjects he painted were, cocks, hens, ducks, and other domestic fowls, which he delineated in a lively and strong manner, giving his objects agreeable attitudes, and colouring them exactly after nature. The works of this master are very often injudiciously ascribed to his son, although the paintings of Gylbrecht are in every respect abundantly inferior to those of Melchior Hondekoeter.

## MELCHIOR HONDEKOETER.

*Fowls.*

DIED 1695, AGED 59.

He was the son of Gylbrecht Hondekoeter, born at Utrecht, in 1636, and from his infancy was carefully trained up to the profession by his father. He chose the same subjects; but, in his manner of painting them, he surpassed not only his master, but even the best of his contemporaries, in a very high degree. Till he was seventeen years of age he practised under the direction of Gylbrecht, and accustomed himself to paint several sorts of birds; but particularly he was pleased to represent cocks, hens, ducks, chickens, and peacocks, which he described in an elegant variety of actions and attitudes.

After the death of his father, which happened in 1653, he received some instructions from his uncle John Baptist Weenix; but his principal and best instructor was nature, which he studied with intense application, and that enabled him to give to every animal he painted such truth, such a degree of force, expression, and life, as seemed to equal nature itself; nor did any artist take more pains to study every point that might conduce to the perfection of his art. His pencil was wonderfully neat and delicate; his touch light, his colouring exceedingly natural, lively, and remarkably transparent; and the feathers of his fowls were expressed with such a swelling softness, as might readily and agreeably deceive the eye of any spectator.

It is reported, that he had trained up a cock to stand in any attitude he wanted to describe, and that it was his custom to place that creature near his easel; so that, at the motion of his hand, the bird would fix itself in the proper posture, and would continue in that particular position, without the smallest perceptible alteration, for several hours at a time.

The landscapes which he introduces as the back-grounds of his pictures, are adapted with peculiar judgment and skill, and admirably finished; they harmonise with his subject, and always increase the force and the beauty of his principal objects. His touch was very singular in imitating the natural plumage of the fowls he painted; which not only produced a charming effect, but also may prove serviceable to an intelligent observer, to assist him in determining which are the genuine pictures of this master, and which are impositions. The works of Hondekoeter are justly in very great request and estimation, and they generally afford a large price, almost in proportion to their value.

#### ABRAHAM HONDIUS.

*Landscapes, Animals, Huntings, and Conversations.*

DIED 1691, AGED 53.

This painter, who is well known in our kingdoms, was born at Rotterdam, in 1638, according to the most authentic writers, though Descamps fixes his birth in 1650, twelve years later. He appears to have been an universal master, painting, with equal readiness, landscapes, animals of all kinds, particularly dogs, huntings of wild animals, boars, deer, wolves, and foxes, as also conversations and fowls; but his favourite subjects were huntings.

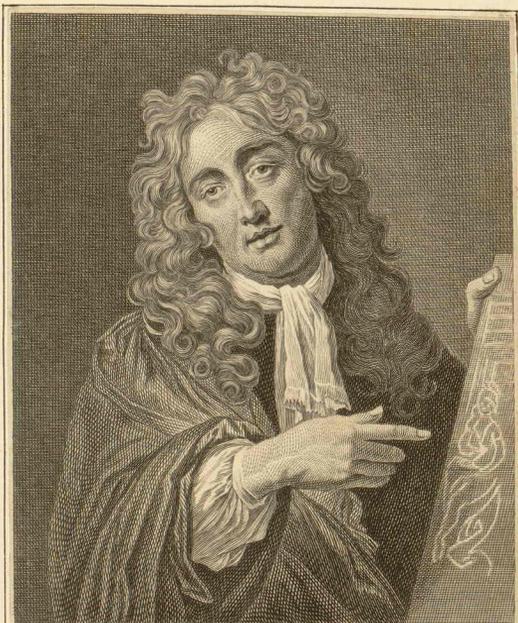
His manner seems peculiar to himself; it was bold and free; and, except Rubens and Snyders, few masters have painted animals in a greater style, or with more spirit. There is certainly a great deal of fire in his compositions; but his colouring is often extravagant, and his drawing extremely incorrect. In general his penciling was harsh, and he delighted in a fiery tint; yet some of his small pictures are very neatly finished. There is a great inequality as to the merit of the works of Hondius, some of them being in every respect abundantly superior to others; but there is scarce any master whose compositions are so easily distinguishable as those of Hondius, by certain particularities in his touch, his taste of design, and his colouring.

#### GERARD HONTHORST, called GHERARDO DALLE NOTTI.

*History, Portrait, and Candle-light Pieces.*

DIED 1660, AGED 68.

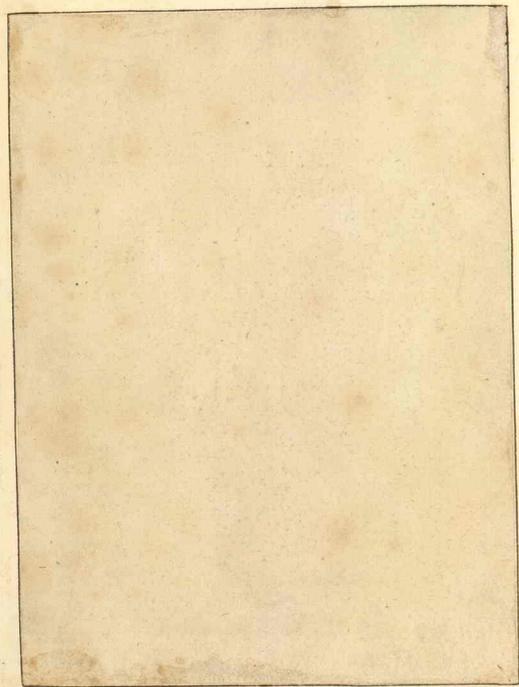
Gherard Honthorst, of Utrecht, called 'dalle Notti' from his principal subjects, was the pupil of Abraham Bloemart, but at Rome imitated the style of Caravaggio, with whose vivid tone and powerful masses of light and shade, he attempted to combine correctness of outline, refinement of forms, graceful attitudes, and that dignity which ought to be the characteristic of sacred subjects. In this he often succeeded. His subjects are generally night-pieces as large as life, and illuminated by torch or candle-light.



*J. J. G. pins.*

*J. J. G. pins.*

ABRAHAM HONDIUS.





GERARDVS HONTHORST.

HAGÆ, COMITIS PICTOR HVMANARVM FIGVRARVM MAIORV.

*Ant. van Dyck pinxit*

*Com. p. s. allegio*

*Paul du Bois sculp.*



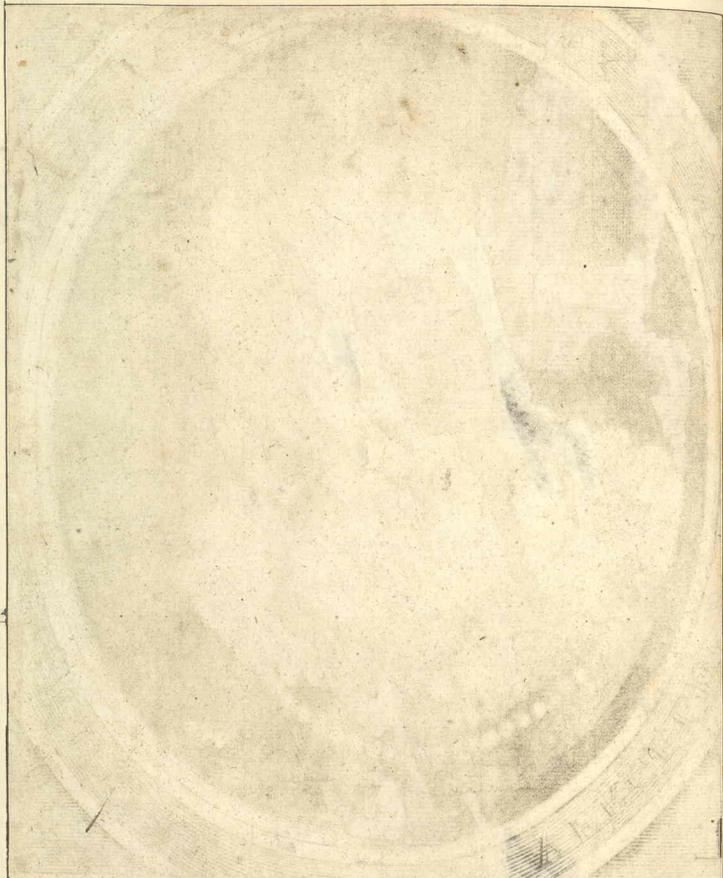
GERARDOVA BONTI...  
LAGE COMITIS PETRI HAKAKAKAKI TIGR...  
18...



AMELIA DE SOLMS BY DER GRATIE GODTS  
 PRINCESSE VAN ORAENGIEN, GRAVINNE VAN NASSAU, MEURS  
 BUEREN, LEERDAM, &c. MARQUIZE VAN VERE EN VLISSINGEN, &c.  
 BARONESSE VAN BREDa, GRAVE, DIEST, &c. GEMALINNE VAN  
 SYN HOOCHeyDT DEN PRINCE VAN ORAENGIEN, &c.

*G. Honthorst pinxit. Hage.*

Hendrick Lieuwse exc. Amsterdam.



WIELA DE... BY DER GEALTE GODI  
... OR...  
... DAN & ...  
... VAN BRON ...  
... HONDE ...

L. & J. van Hoogstraten



light. Among his numerous pictures that of our Saviour before the Tribunal of Pilate, in the gallery Giustiniani, for energy, dignity, and contrast, is the most celebrated.

F.

## WILLIAM HONTHORST.

*History, Portrait.*

DIED 1683, AGED 79.

This painter, who was brother to Gerard Honthorst, was born at Utrecht in 1604, and learned the art of painting from Abraham Bloemart. The portraits which he painted were very much esteemed, and in reality those were his most commendable performances; for the historical subjects of his hand, which generally were painted in a large size, are in no degree equal to those of Gerard, either in respect of the composition, the handling, or the colour, although they are frequently sold for the works of that master.

## PETER DE HOOGE.

*Conversations.*

BORN ABOUT THE YEAR 1643.

Neither the native city, nor the master of this painter, are ascertained by any of the writers on this subject; but, by his manner of painting, Descamps accounts him to have been one of the best disciples of Berchem. He seems, however, to have preferred the manner of Mieris, Metzua, and Slingeland.

The heads and hands of his figures have sometimes a degree of force scarce unworthy of being compared to Vandyck; his touch is more broad and free than either Metzua or Mieris, though he falls far short of their exquisite neatness. His pencil is light and firm; his design correct and in a good taste, as if he had been instructed in some celebrated school. His usual subjects are conversations, in which the draperies of his figures are taken from the modes of the times; and his colouring is extremely good, natural, and frong.

## DIRK, or THEODORE VAN HOOGSTRAETEN.

*Landscapes, Still Life.*

DIED 1640, AGED 44.

He was born at Antwerp, in 1596, and at first was bred to the goldsmith's business and engraving; but having by accident gained the friendship of some Flemish painters, who instructed him in the rudiments of the art, he very soon became such an extraordinary proficient, that he quitted his original profession, and devoted himself entirely to painting.

He acquired a free manner of handling, and designed his subjects in a good taste, distinguishing himself above many of those artists who had from their infancy been regularly trained to the profession; and as he made it his constant practice to study after nature, the scenes of his landscapes, and all the objects he chose to paint, were represented with great truth and exactness.

## SAMUEL VAN HOOGESTRAETEN.

*Portrait, History, Landscapes, Statues, and Perspective.*

DIED 1678, AGED 51.

He was born at Dort, in 1627, and learned the first principles of the art from his father Theodore Van Hoogestraeten, who took all possible care of his education; and when by study and practice he seemed qualified for greater improvement, he was placed as a disciple with Rembrandt. For some time he retained the manner of that master, particularly in his portraits, and painted with success; but he diffused it gradually, and adopted another from which he never afterwards departed.

He had a spirit so emulous, that in whatsoever subjects he saw others excel, he was solicitous to contend with them, and felt an ambition to arrive at an equal degree of eminence in every particular branch; whether it was landscape, animals, architecture, calms at sea, storms, fruit, or flowers; and each of those subjects he painted with success.

His portraits were remarkable for good handling, for an agreeable likeness, and a good tone of colouring, as well as for retaining their original strength and lustre for a long time. The historical pictures of his hand are well designed; but the colour is crude, and betrays the palette.

## JOHN HOOGZAAT.

*History.*

DIED 1712, AGED 58.

He was born at Amsterdam, in 1654, was placed as a disciple with Gerard Laireffe, and accounted one of the best of those artists who were formed in that school. Laireffe was always profuse in his praise, and recommended him to the favour of the principal Nobility, who soon afforded him opportunities of establishing his reputation.

He was equally qualified to paint in large or in small; and in all his works shewed a great deal of spirit, and a masterly execution. King William III. esteemed him highly, and employed him to adorn several apartments in his palace at Loo.

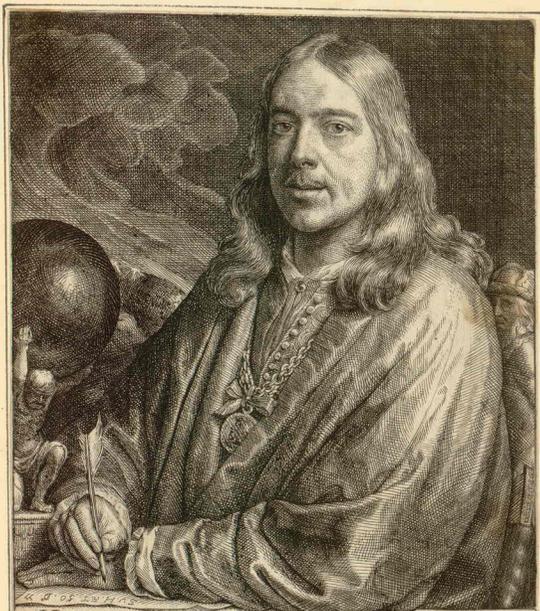
## JOHN HOSKINS.

*Portrait.*

DIED 1664.

He was taught to paint portraits in oil, when he first applied himself to study the art of painting, and followed that manner for some years; but afterwards he practised miniature, and in that way exceeded any of his performances in oil. King Charles, the Queen, and many of the Nobility, sat to him; and he had the satisfaction to form two distinguished disciples, Alexander and Samuel Cooper, the latter of whom proved far superior to his master.

In the heads painted by Hoskins there is a great character of nature and truth; but the carnations want variety of tints, and appear too much of a brick-colour. However, Mr.



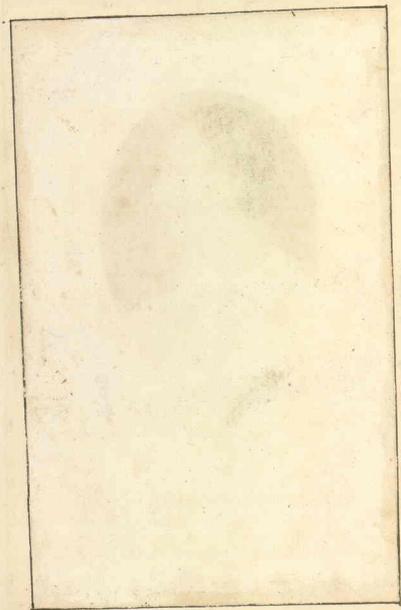
HOOGSTRAETEN. DIE 'T PENSEEL VERWISSELT MET DE PEN,  
WIL DAT ZYN VADERLAND HEM DUS NAER 'T LEEVEN KEN,  
MIN IN ZYN BEEID, DAN KONST OP LOUIRE REEDENS GRONDEN,  
GEROEMT IN CESARS-HOF TE ROOME, EN BINNEN LONDEN.  
*J. Oudaan.*





JOHN HOSKINS.

*From a Miniature Painted by Himself, in  
the Collection of W. Ashmole Esq.*



Mr. Walpole (who is a very competent judge) mentions one work of Hofkins which, he says, may be accounted perfect; it is a portrait of a man, rather young, in which he thinks the colouring equal to Oliver, and the hair is touched with exquisite freedom. It is in the possession of Mr. Fantham.

CORNELIUS HOUSEMAN, or HUYSMAN.

*Landscapes, Animals.*

DIED 1727, AGED 79.

He was born at Antwerp, in 1648; but lived mostly at Mechlin, and for that reason, he is distinguished by the appellation of Houfeman of Mechlin. He was placed with Gaspar de Witt, but, while he was under the direction of that master, happening accidentally to see some of the works of Artois, they affected him to such a degree, that he went directly to Brussels in search of that painter, and became his disciple.

No sooner had he commenced artist, than he attracted the eyes, the attention, and the approbation of the best judges; and particularly of the celebrated Vander Meulen, who was at that time on his journey through Flanders.

For some years he retained the manner of his master Artois, in all his compositions, and with great success; but afterwards he formed a manner peculiar to himself, that was much superior. Houfeman is considered as one of the best among the Flemish painters of landscape: his style is extremely in the taste of the Italian school; his colouring is bold, and his touch free and excellent; and, in most of his pictures, he is fond of introducing a strong, warm mass of light, breaking on some part of his fore-ground, which is usually much enriched with plants and herbage. He always painted the figures and animals in his own landscapes, and designed them well; and frequently he was employed by other artists, to adorn their landscapes with cattle and figures, Minderhout, Aechtfehelings, and Artois, being of the number.

He also painted the landscapes in the back-grounds of historical pictures, for other artists of considerable eminence.

JAMES HOUSEMAN, or HUYSMAN.

*History, Portrait.*

DIED 1696, AGED 40.

He was born at Antwerp, in 1656, and studied under Backereel, who had been a disciple of Rubens, and afterwards became a competitor with Vandyck. But Backereel being persecuted by the Jesuits, on account of some satirical verses which he had written against them, and obliged to fly from his country, Houseman, left destitute, went to England, and painted both history and portrait successfully, being accounted to rival Sir Peter Lely in the latter. Several of his works are still to be seen, which are as highly finished, and coloured with as much force as any of Sir Peter's.

In his own judgment he preferred the portrait which he painted of Queen Catherine, to all his other performances; but certainly the most capital work of this master was over the altar of the Queen's chapel, at St. James's; and some Cupids, of his painting, have been justly and extremely admired.

JOHN

## JOHN RUDOLPH HUBER.

*Portrait, History.*

DIED 1748, AGED 80.

He was born at Basle, in Switzerland, in 1668, and learned the rudiments of the art from Gaspar Meyer, an indifferent painter; but in a short time he surpassed his instructor, and placed himself as a disciple with Joseph Werner.

At the age of nineteen he went to Italy, and at Venice was exceedingly cared for by Tempesta, in whose landscapes he painted the figures, as long as he continued in that city.

After a residence of six years at Rome, he returned to his native city, where his merit soon procured him every mark of distinction. His first remarkable work was a family piece for the Marquis of Baden Dourlach, of a very large size; by which he gained the greatest applause, and his reputation was spread through all Germany. He was also employed by the Duke of Wirtemberg, who appointed Huber his principal painter, and gave him sufficient opportunity to exert himself in historical compositions for the ceilings and walls of his grand apartments; nor was there a Prince in Germany who did not seem solicitous to possess some of Huber's performances.

It is remarked of him, that he painted three thousand sixty-five portraits, besides a great number of historical pictures, all of them finished by his own hand, unassisted by any other artist; and, by way of distinction, he was commonly called the Tintoret of Switzerland. The colouring of this master is bold and strong, his touch light, and he showed great freedom and readiness of hand in all his best works. He designed correctly, having acquired that habit by his studies at Rome, and his observation of nature; and though he lived to the age of fourscore, yet his vigour subsisted to the last year of his life.

## THOMAS HUDSON.

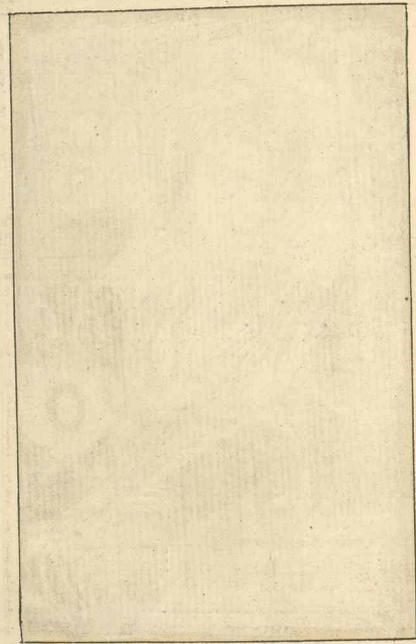
*Portrait.*

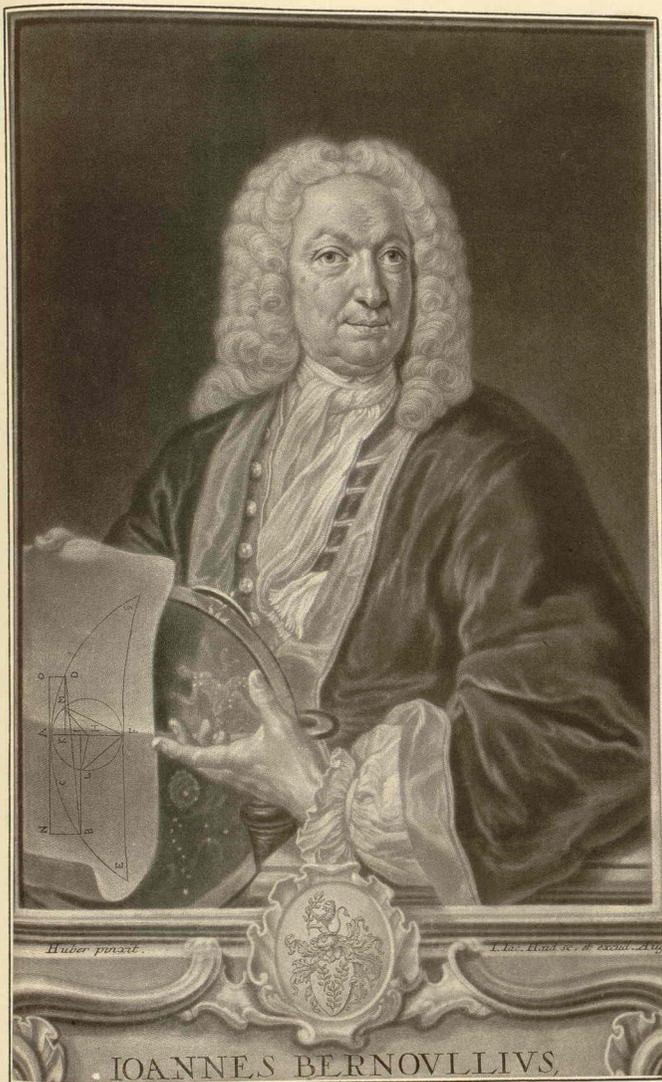
DIED 1770, AGED 78.

This artist was the scholar and son-in-law of Richardson, and enjoyed for many years the chief business of portrait-painting in the capital, after the favourite artists, his master and Jervas, were gone off the stage. Though Vanloo first, and Liotard afterwards, for a few years diverted the torrent of fashion from the established professor, still the country gentlemen were faithful to their compatriot, and were content with his honest similitudes, and with the fair tied wigs, blue velvet coats, and white satin waistcoats, which he bestowed liberally on his customers, and which with complacence they beheld multiplied in Faber's mezzotintos. The better taste introduced by Sir Joshua Reynolds put an end to Hudson's reign, who had the good sense to resign the throne soon after finishing his capital work, the family piece of Charles Duke of Marlborough. He retired to a small villa he had built at Twickenham, on a most beautiful point of the river, and where he furnished the best rooms with a well-chosen collection of cabinet-pictures and drawings by great masters; having purchased many of the latter from his father-in-law's capital collection. Towards the end of his life

he



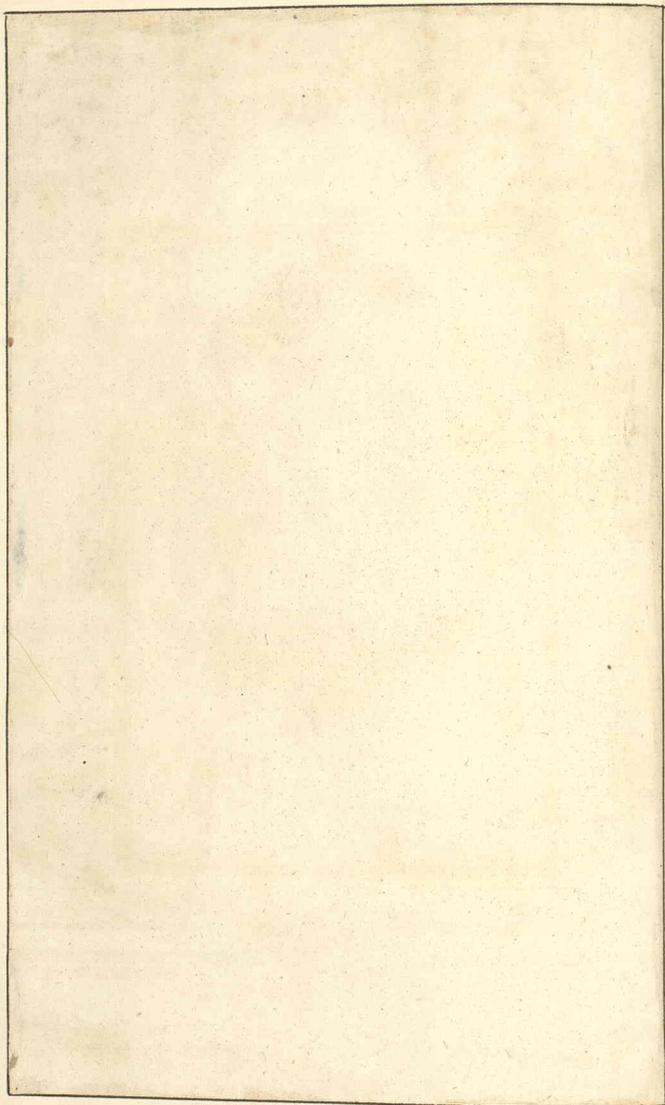




Huber pinxit.

C. Jac. Houss. sc. de excels. A. M.

IOANNES BERNOULLIUS.

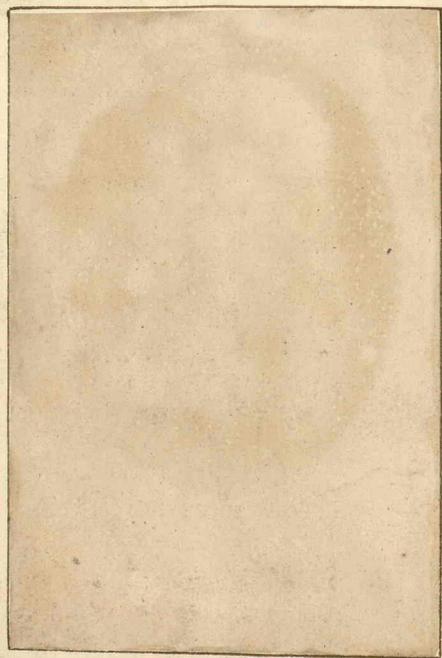




Engraved by W. Z. Woodcock.

DR ISAAC SCHOMBERG.

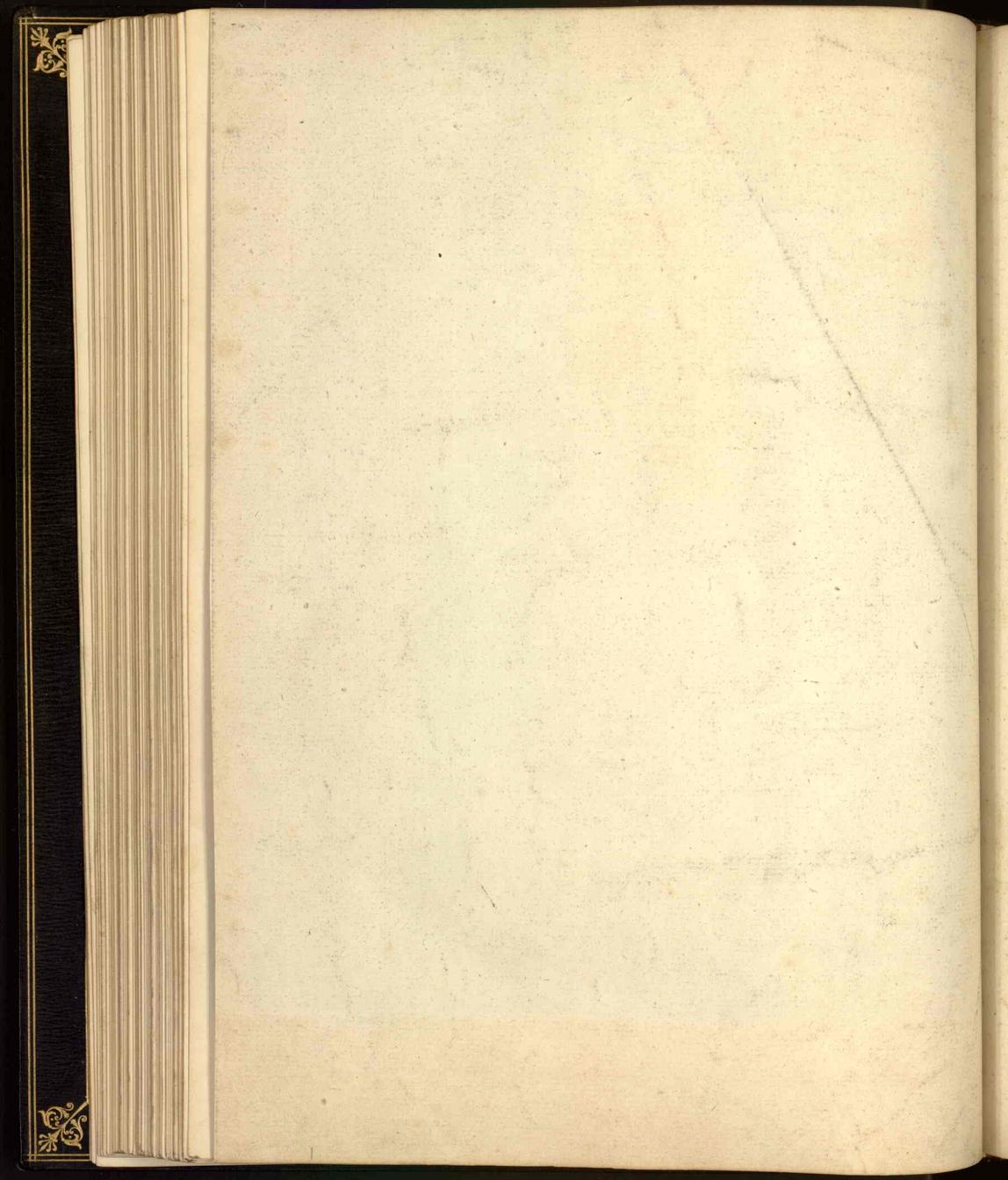
*From an Original Picture Painted by Hudson.  
in the Possession of J. Edwards Esq.*

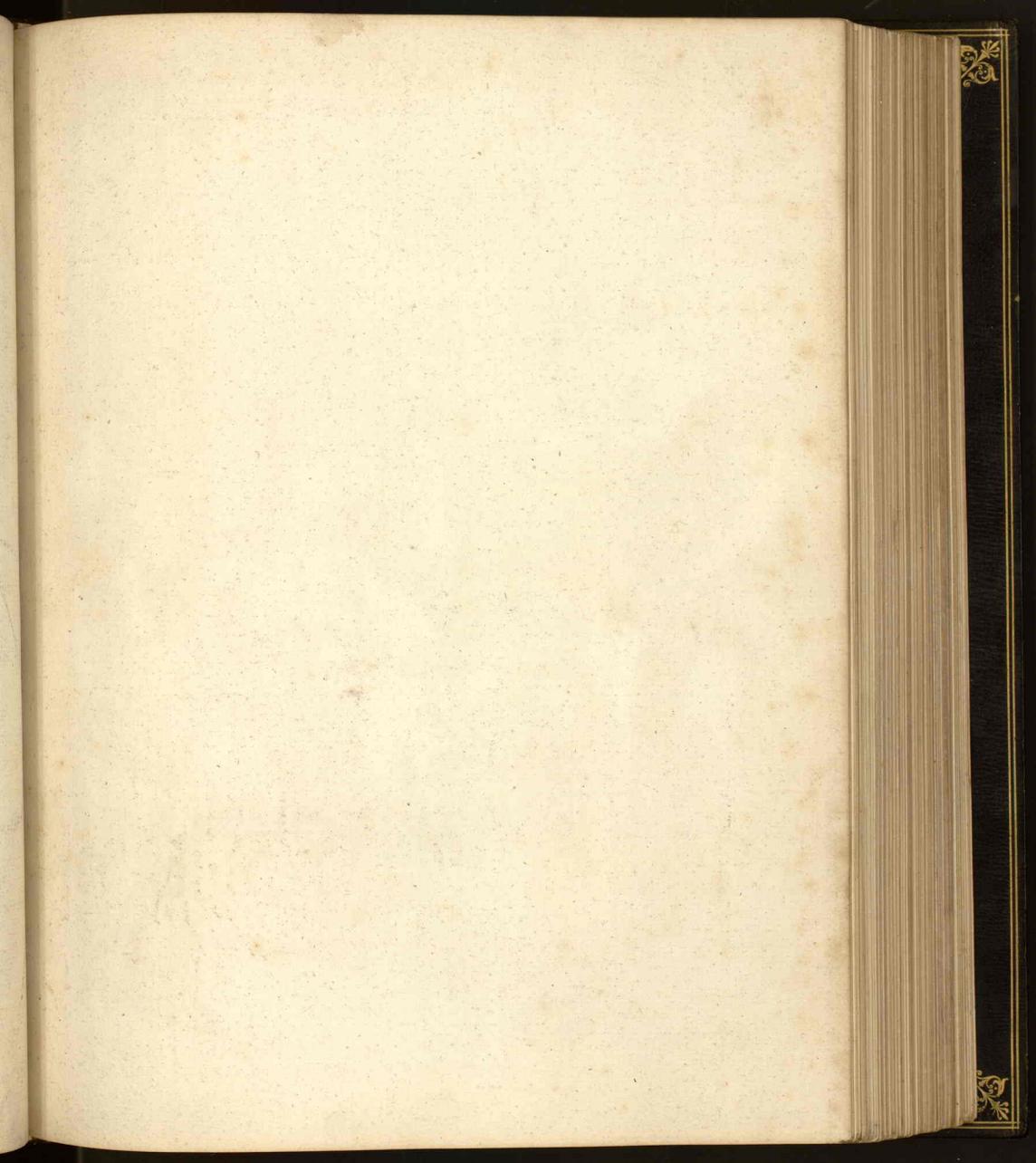




Thos. Hudson. Pinx.<sup>t</sup>

Jas. M<sup>c</sup>. Ardell. Fecit.







he married to his second wife Mrs. Fiennes, a gentlewoman with a good fortune, to whom he bequeathed his villa.

\*IGNAZIO HUGFORD.

*History.*

DIED 1778, AGED 75.

This painter, who was an Englishman, and lived at Florence, is inserted here, rather than no trace of English art may be lost than for any eminent merit of his own. He painted in a tolerable style an altar-piece in the church of S. Felicità, at Florence; and there are some small things of his in the Ducal collection. The rest of his pictures at the Vallombrosa of Forli and at Florence, are weak. He has been noted for his sagacity in distinguishing the hands of different artists. He had a brother Father Henry Hugford, a Monk of Vallombrosa, to whom the art of working in Scagliola owes much of its advancement.

F.

JOHN VAN HUGTENBURGH.

*Battles, Encampments, and Huntings.*

† DIED 1733, AGED 87.

This eminent master was born at Haerlem, in 1646; and it is asserted by some writers, that he received his first instruction from his father, who was an artist in good esteem. But it is allowed by most, that his intimate connection with John Wyck was what chiefly contributed to give him an early fondness for the profession.

He went to Italy, and from thence to France, where he spent some time with Vander Meulen, at Paris, in which artist he had the happiness to find a friend and an instructor, who freely communicated to him what he knew of the art.

At his return to Holland, his works very soon raised him to the highest rank of credit, and recommended him to the particular favour of Prince Eugene, who employed him to paint all his battles and sieges. He was also engaged for some time in the service of the Elector Palatine, who testified the esteem he had for this artist, by presenting him with a chain of gold and a medal.

Hugtenburgh had an elegant taste of composition and design; he studied nature accurately, and by that means not only gave great correctness to his figures and cattle, but the expression, action, motion, and attitude, that best suited every character, and every object. The countenances of his figures are skilfully and properly diversified, according to the different people which his subject required him to represent: the features of a Turk, a Slavonian, or a Cossack, are distinguishable in his paintings from those of other kingdoms, as much as their draperies; and one nation, in its habits and air, might at first sight be observed to differ as it does in nature, from the air and habits of another. His pencil is very delicate, his colouring remarkably transparent, his keeping exceedingly good, and, by the aerial perspective, his distances are as

† There appears a considerable difference among writers in the dates of the death and age of this master; for, according to Descamps, he died in 1733, aged 87; according to the Chronological Tables, he died in 1730, aged 84; and, according to Houbraken, he died in 1719, aged 73; but I have preferred the authority of Mr. Descamps.

beautifully

beautifully thrown off as those of Wouwermans. His skies are usually bright and clear, but they are always well adapted, and he managed the chiaro-scuro with extraordinary skill; so that with great justice he is accounted one of the best battle-painters of the Low Countries.

JACQUES VAN HUGTENBURGH.

*Views of Rome, and Animals.*

DIED 1669, AGED 30.

He was the elder brother of John, born at Haerlem, in 1639, and learned the principles of painting in his own country, from the celebrated Nicholas Berchem, to whom he was a disciple; but he left Haerlem when he was a very young man, and travelled to Rome, where he followed his profession with great credit; and, if he had not been cut off in the very bloom of life, would probably have been an honour to his country.

PETER VANDER HULST.

*Landscapes, Conversations, Kermesses, Flowers, and Reptiles.*

DIED 1708, AGED 56.

He was born at Dort, in 1652; and having been instructed by different masters in his native city, he determined on a journey to Rome; where he was attracted by the pictures of Mario da Fiori, and applied himself to paint flowers, insects, and reptiles. The flowers which he chose to paint, were of a wilder sort than those of De Heem or Segers; and among those flowers he generally introduced toads and frogs, and particularly lizards and serpents, with insects of various kinds; all which he painted in perfection. When he had spent some years in Italy, he attempted to paint portraits, but without success.

His colouring is lively and agreeable, his touch very free, and his manner of design is entirely in the taste of the Italian school. His works are not so highly finished as those of Mignon or De Heem; but they shew a particular felicity in the design, character, and disposition, rarely seen among the Flemish painters of those subjects, who are always most attentive to the neatness of their finishing.

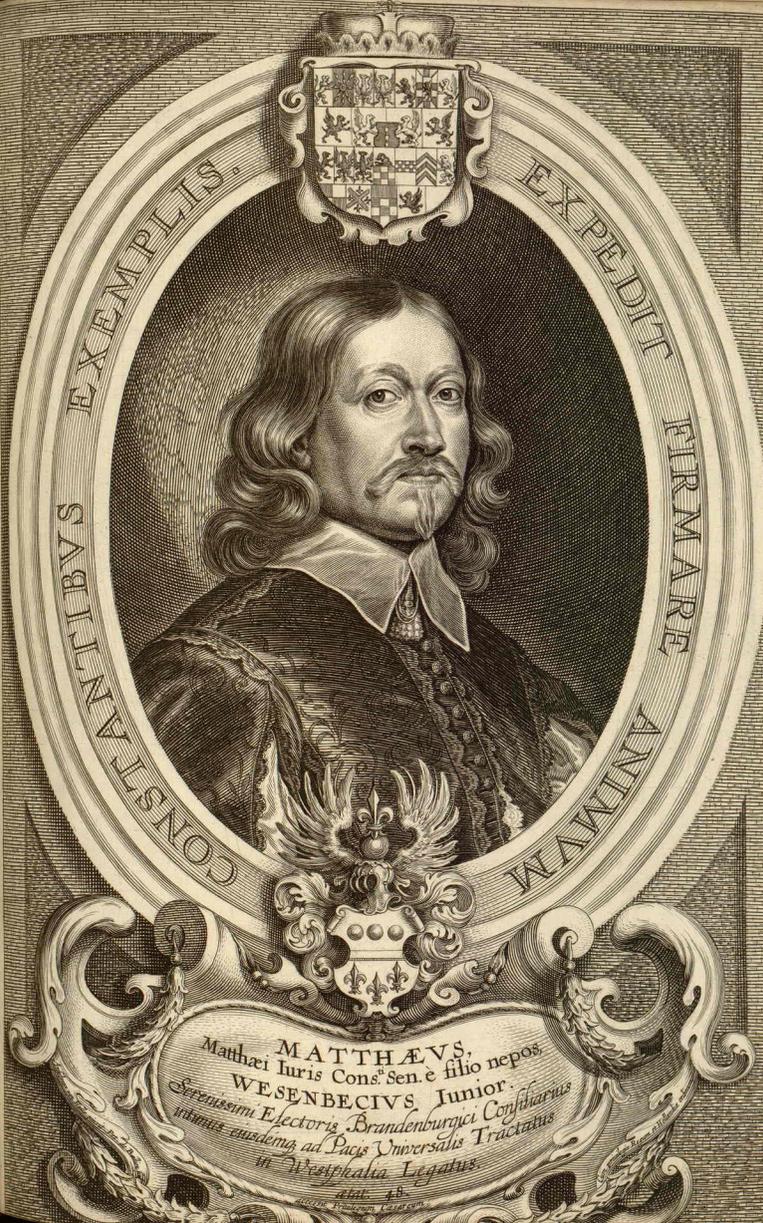
JUSTUS VAN HUYSUM, the Old.

*Landscapes, Battles, and Flowers.*

DIED 1716, AGED 57.

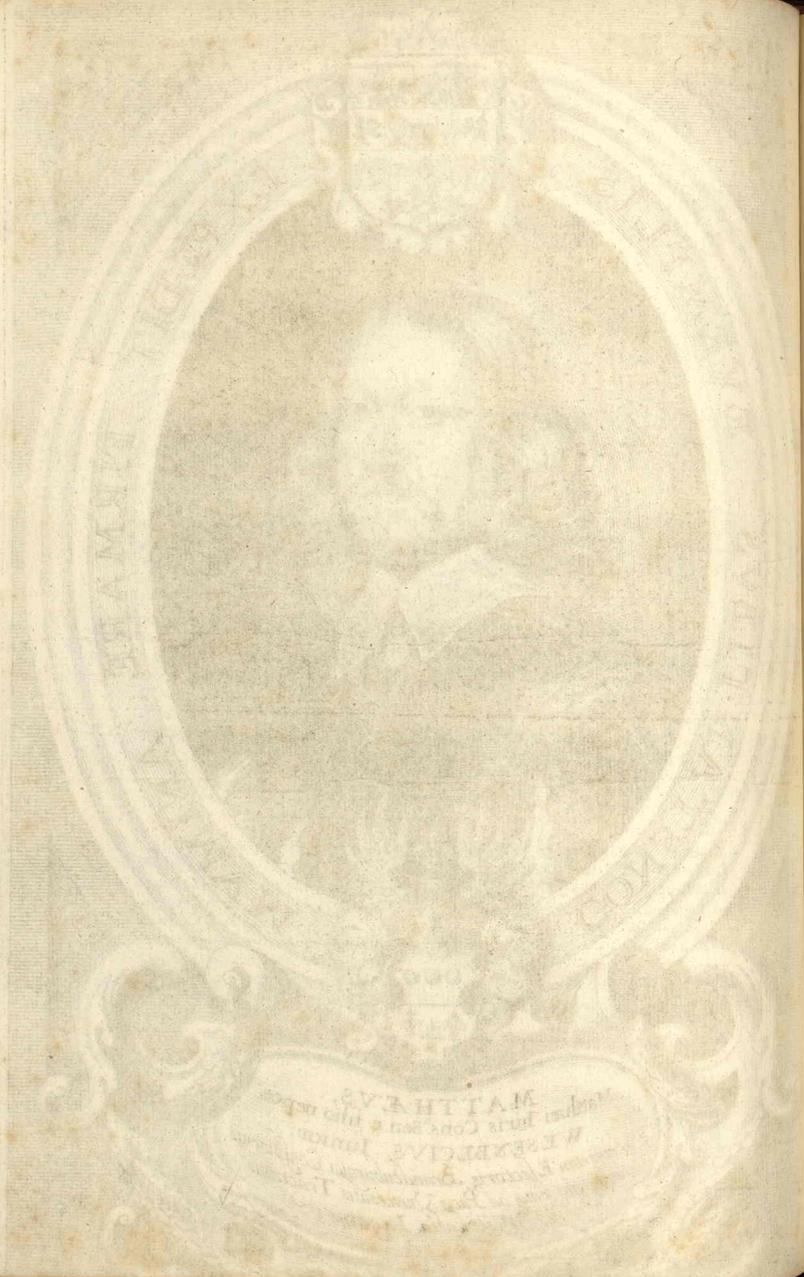
He was born at Amsterdam, in 1659, and was a disciple of Nicholas Berchem. While he was yet young, he gave early promises of capacity; and it is to be wished that he had always adhered to the style and colouring of his master. But it afterwards appeared, that by an unaccountable levity of temper, and through an ambition to excel in several branches, such as history, portrait, battles, sea-pieces, and flowers, he succeeded eminently in none, though best in the last, and in that style had the honour to instruct his son John Van Huysum, who proved an ornament to his profession, and almost above a possibility of being equalled by any future artist. He left three sons, who became painters, and were very eminent artists, and a fourth, who taught in Holland the art of drawing and design.

JUSTUS



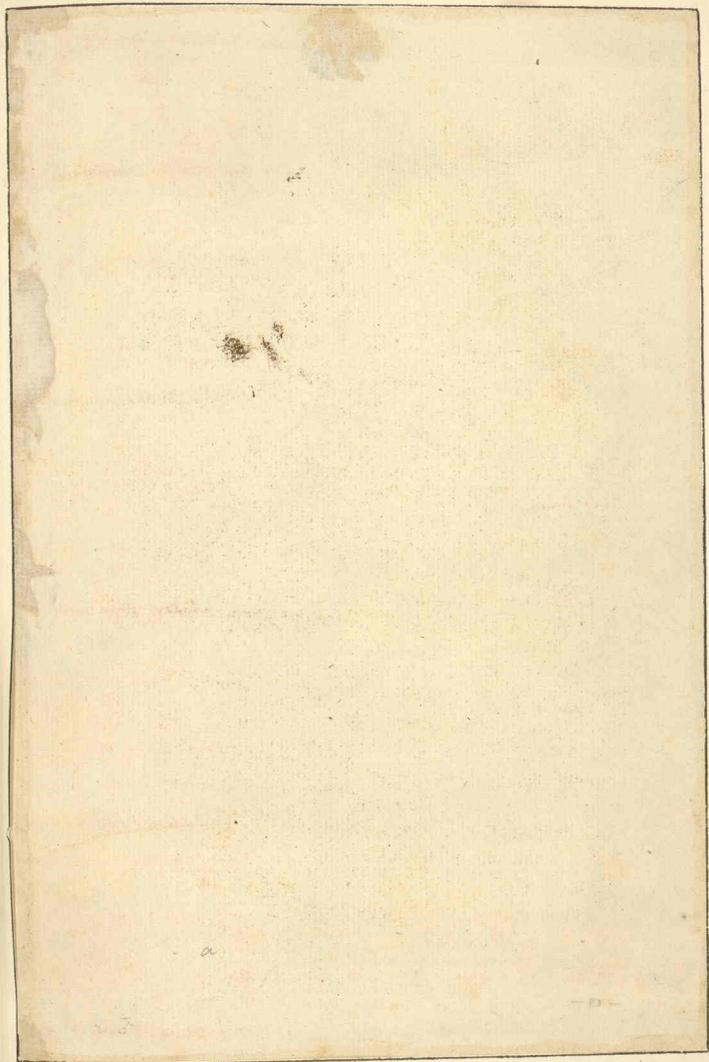
MATTHÆVS.  
Matthæi Iuris Cons. Sen. è filio nepos.  
WESENBECKIVS Junior.  
*Serenissimi Electoris Brandenburgici Confiliarius  
intimus eiusdemq; ad Pacis Universalis Tractatus  
in Westphalia Legatus.*

1648. 48.



WILLIAM MATHIAS  
COMPTROLLER

MATHIAS  
WILLIAM MATHIAS  
COMPTROLLER



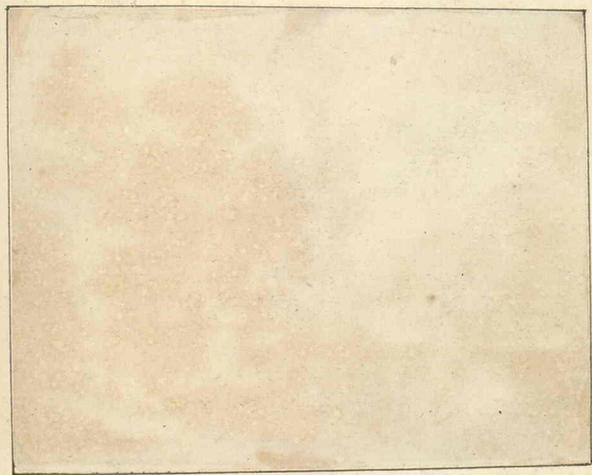


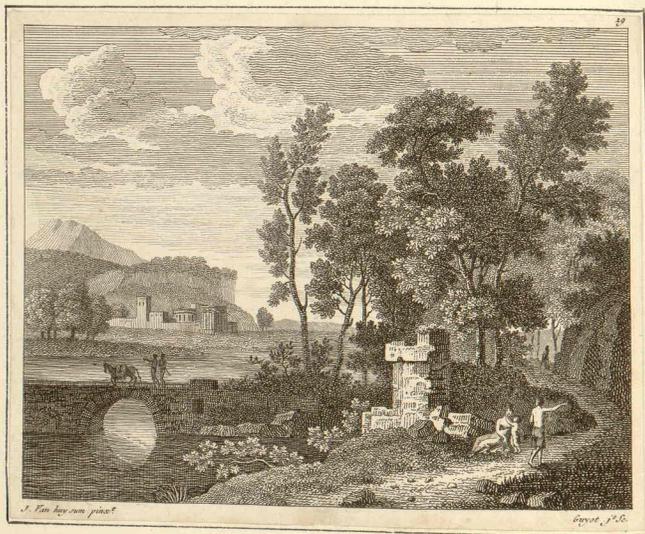
De Roem der Kunst.

JAN VAN HUYSUM

Wilt gy een Wonder zien int handien der Penseelen :  
Beschouw Van Huysums Vrugt en schoone Bloemstafreelen .  
Daar de Oudheit zelfs voor zwigt daar Nederlant mee praaft .  
Geen die hem overtref of heeden by Hem haalt .

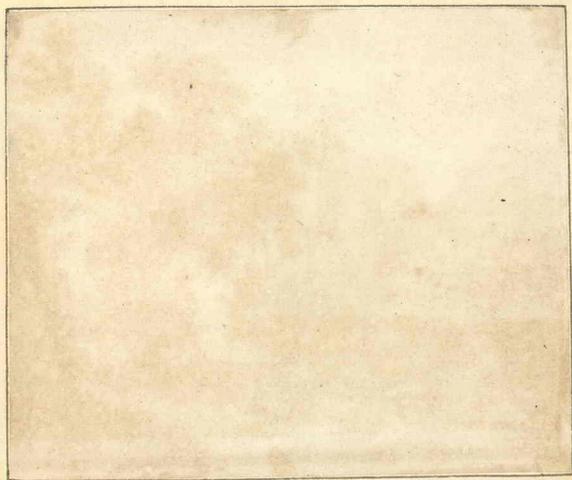
*A. van Nieuwenstein fecit.*





J. Van der Meer pinxit

Dessin, J. G.





## JUSTUS VAN HUYSUM, the Young.

*Battles.*

AGED 22.

He was born at Amsterdam, the brother of the celebrated John Van Huysum, and died when he had arrived only at his twenty-second year. He painted battles in a large and a small size, with exceeding readiness and freedom, without having recourse to any models; and he composed his subjects merely by the power of his own lively imagination, disposing them also with judgment and taste.

## JACOB VAN HUYSUM.

*Copies of his Brother John's Works.*

DIED 1740, AGED 60.

He was born at Amsterdam, in 1680, and died at London, where he had resided for several years. His merit chiefly consisted in imitating the works of his brother John; which he did with so much critical exactness, beauty, and delicacy, as frequently to deceive the most sagacious connoisseurs; and he usually had twenty guineas for each copy.

He also composed subjects of his own invention in the same style, which were very much prized; and his paintings increased in their value like those of his brother John.

## JOHN VAN HUYSUM.

*Flowers, Fruit, Landscape.*

DIED 1749, AGED 67.

This illustrious painter has surpassed all who have ever painted in that style; and his works excite as much surprise by their finishing as they excite admiration by their truth.

He was born at Amsterdam, in 1682, and was a disciple of Justus Van Huysum, his father. He set out in his profession with a most commendable principle, not so much to paint for the acquisition of money, as of fame; and therefore he did not aim at expedition, but at delicacy, and if possible to arrive at perfection in his art. Having attentively studied the pictures of Mignon, and all other artists of distinction who had painted in his own style, he tried which manner would soonest lead him to imitate the lightness and singular beauties of each flower, fruit, or plant; and then fixed on a manner peculiar to himself, which seems almost inimitable. He soon received the most deserved applause, from the ablest judges of painting; even those who furnished him with the loveliest flowers, confessing that there was somewhat in his colouring and penciling that rendered every object more beautiful, if possible, than even nature itself. His pictures are finished with inconceivable truth; for he painted every thing after nature, and was so singularly exact, as to watch even the hour of the day in which his model appeared in its greatest perfection.

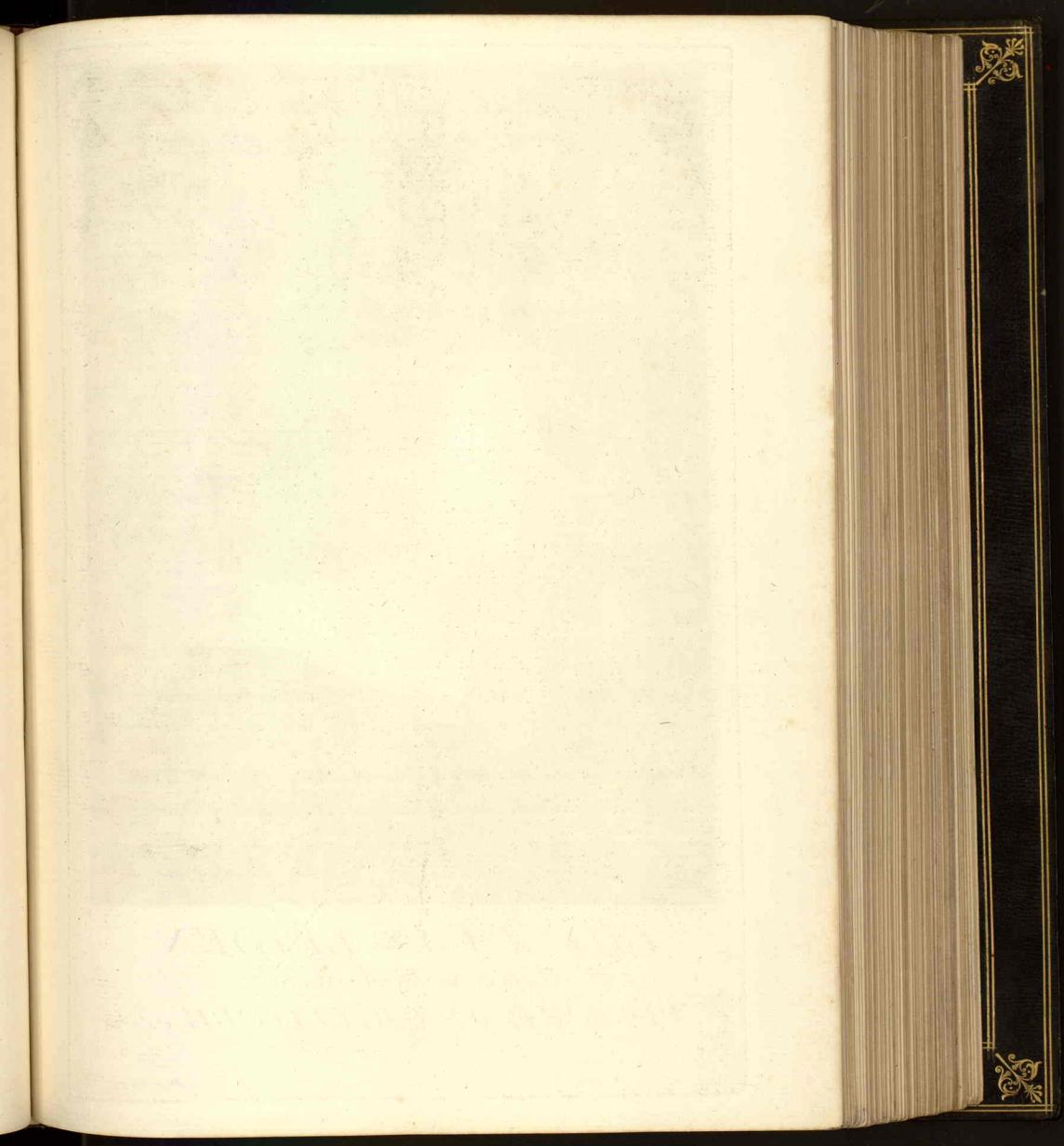
By the judicious he was accounted to paint with greater freedom than Mignon or Brueghel; with more tenderness and nature, than Mario da Fiori, Michael Angelo di Compidoglio, or Segers; with more mellowness than De Heem, and greater force of colouring than Baptist. His reputation rose to such a height at last, that he fixed immoderate prices on his works; so that none but Princes, or those of princely fortunes, could pretend to become purchasers. Six of his paintings were sold, at a public sale in Holland, for prices that were almost incredible. One of them, a flower-piece, for fourteen hundred and fifty guilders; a fruit-piece, for a thousand and five guilders; and the smaller pictures for nine hundred.

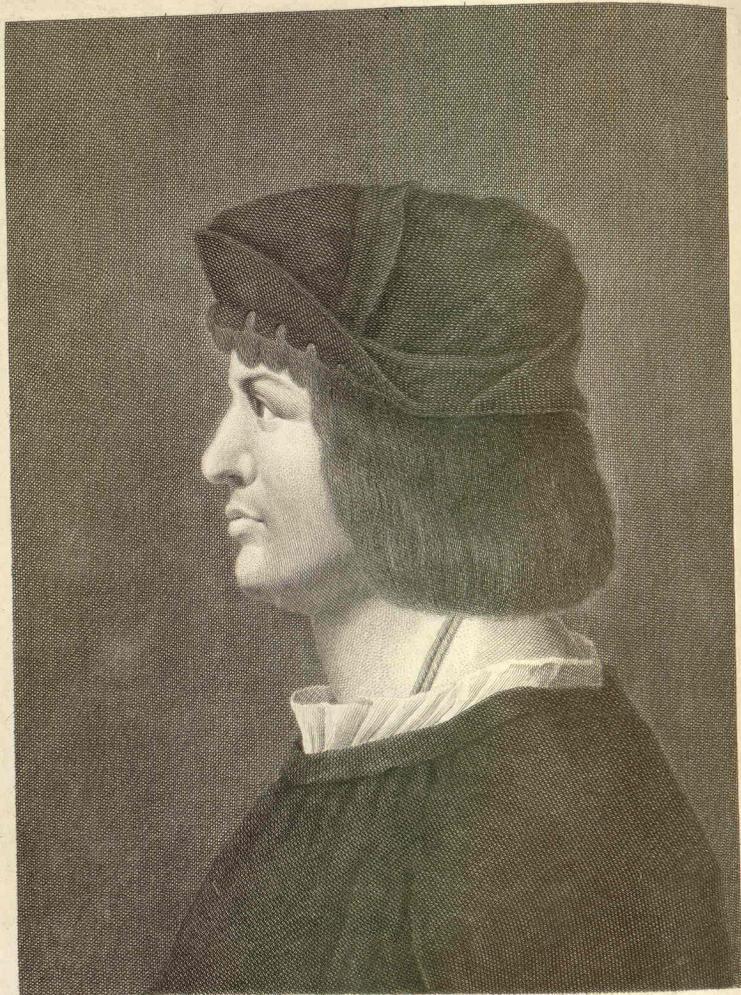
The vast sums which Van Huyfum received for his works, caused him to redouble his endeavours to excel; no person was admitted into his room while he was painting, not even his brothers; and his method of mixing the tints, and preserving the lustre of his colours, was an impenetrable secret, which he never would disclose. Yet his conduct is certainly not to his honour; but rather an argument of a low mind, fearful of being equalled or surpassed. From the same principle he would never take any disciples, except one lady, named Haverman, and he grew envious and jealous even of her merit.

By several domestic disquiets his temper became changed; he grew morose, fretful, and apt to withdraw himself from society. He had many enviers of his fame, which has ever been the severe lot of the most deserving in all professions; but he continued to work, and his reputation never diminished. It is universally agreed, that he has excelled all who have painted fruit and flowers before him, by the confessed superiority of his touch, by the delicacy of his pencil, and by an amazing manner of finishing; nor does it appear probable that any future artist will ever become his competitor. The care which he took to purify his oils, and prepare his colours, and the various experiments he made to discover the most lustrous and durable, is another instance of his extraordinary care and capacity.

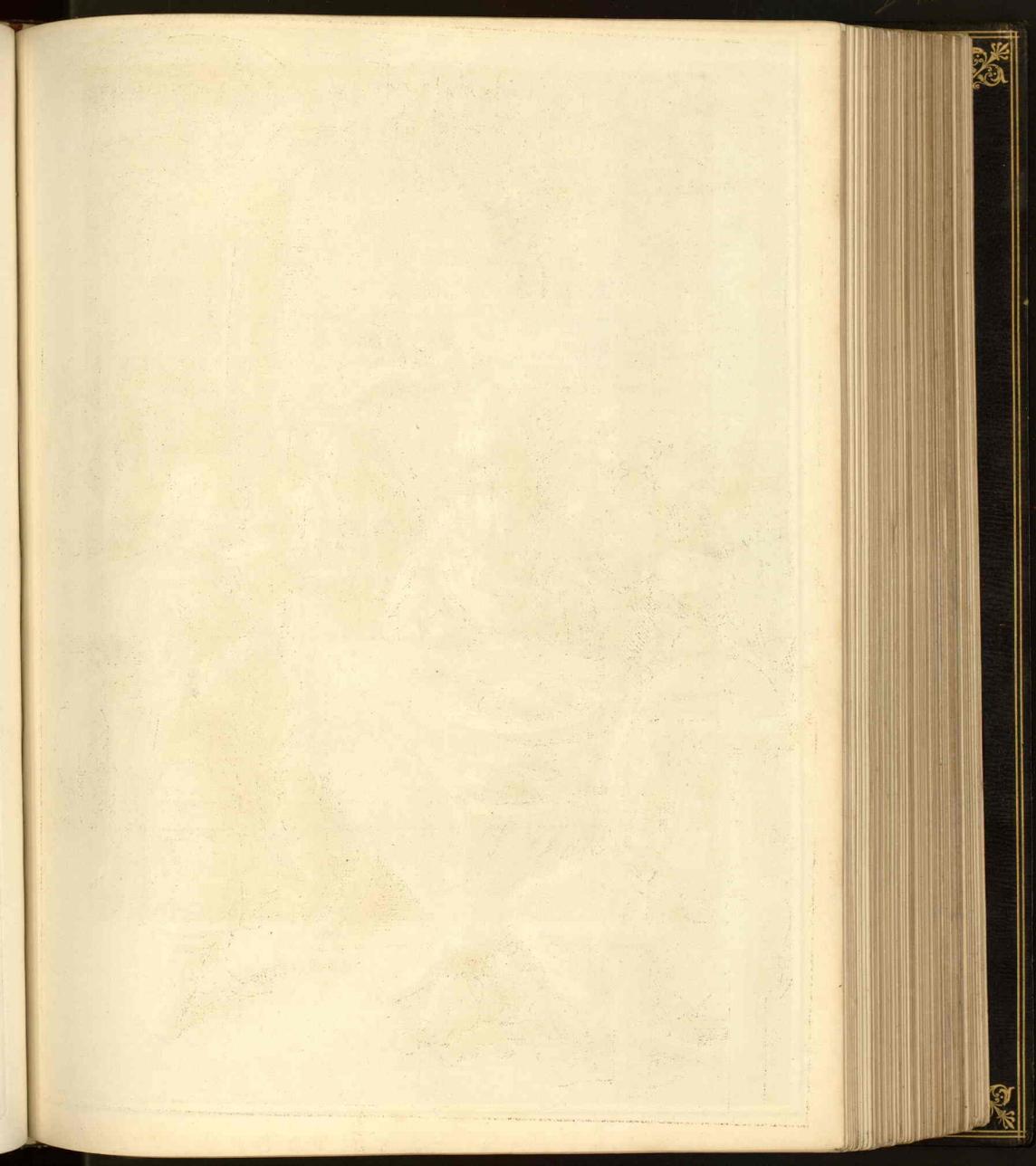
From having observed some of his works that were perfectly finished, some only finished, and others only begun, the principles by which he conducted himself may perhaps be discoverable. His cloths were prepared with the greatest care, and primed with white, with all possible purity, to prevent his colours from being obscured, as he laid them on very lightly. He glazed all other colours, except the clear and transparent, not omitting even the white ones, till he found the exact tone of the colour; and over that he finished the forms, the lights, the shadows, and the reflections; which are all executed with precision and warmth, without dryness or negligence. The greatest truth, united with the greatest brilliancy, and a velvet softness on the surface of his objects, are visible in every part of his compositions; and as to his touch, it looks like the pencil of nature.

Whenever he represented flowers placed in vases, he always painted those vases after some elegant model, and the bas-relief is as exquisitely finished as any of the other parts. Through the whole he shews a delicate composition, a fine harmony, and a most happy effect of light and shadow. Those pictures which he painted on a clear ground, are preferred to others of his hand, as having greater lustre; and as they demanded more care and exactness in the finishing; yet there are some on a darkish ground, in which appears rather more force and harmony.

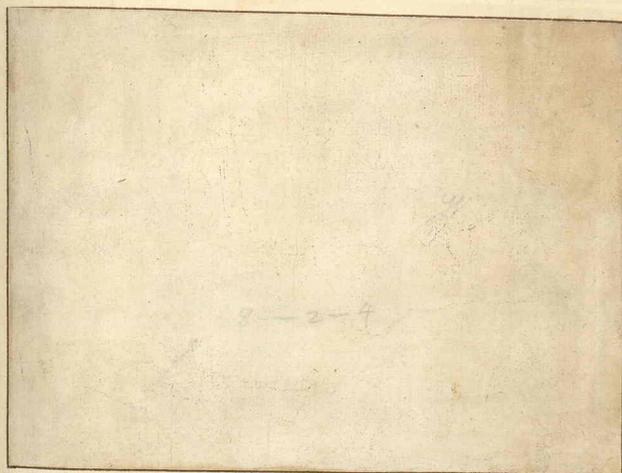




*LUCA VAN LEIDEN*  
*detto LUCA d'OLANDA*  
*PITTORE INTAGLIATORE ecc.*







8-2-4



It is observed of him, that in the grouping of his flowers, he generally designed those which were brightest in the centre, and gradually decreased the force of his colour from the centre to the extremities. The bird's nests and their eggs, the feathers, insects, and drops of dew, are expressed with the utmost truth, so as even to deceive the spectator. And yet, after all this merited and just praise, it cannot but be confessed, that sometimes his fruits appear like wax or ivory, without that peculiar softness and warmth which is constantly observable in nature.

Beside his merit as a flower-painter, he also painted landscapes with great applause. They are well composed; and although he had never seen Rome, he adorned his scenes with the noble remains of ancient magnificence which are in that city. His pictures in that style are well coloured, and every tree is distinguished by a touch that is proper for the leafing. The grounds are well broken, and disposed with taste and judgment; the figures are designed in the manner of Lairesse, highly finished, and touched with a great deal of spirit; and through the whole composition, the scene represents Italy, in the trees, the clouds, and the skies.

## I.

LUCAS JACOBS, commonly called LUCAS VAN LEYDEN.

*History, Portrait.*

DIED 1533, AGED 39.

**L**UCAS JACOBS, commonly called Lucas Van Leyden, and by the Italians, Luca d'Ollanda, born at Leyden, 1494, was the disciple of his father Hugh Jacobs, and after him of Cornelius Engelbrecht, and distinguished himself as a painter and engraver, long before he was a man. With fewer faults than his contemporaries, he possessed qualities to them unknown, more freshness and mellowness of colour, more aerial perspective, and equal dexterity in oil, distemper, and on glass. He delighted in subjects of extensive composition, though he was ignorant of light and shade in masses. His forms, like those of Albert Durer, are implicit copies of the model, but with less variety and less intelligence, lank, meagre, ignoble. Of expression he had little more than the vulgar grimace. Though he was without attention or knowledge of the costume in the general attire of his figures, his drapery is often ample and broad, but rather snapt than folded.

Many pictures of this master in oil and distemper still exist in public places and private collections, at Leyden, Amsterdam, Paris, Vienna, and elsewhere. His name however chiefly survives in the numerous prints which he engraved with equal diligence and facility of touch.

F.

## JURIAN JACOBSZ.

*Huntings, Animals, Portraits, and History.*

DIED 1664, AGED 54.

He was born in Switzerland†, in 1610, and became a disciple of Francis Snyders. At first he imitated the style and manner of his master, painting huntings and chaces of wild animals, with a great deal of success; but afterwards he devoted himself entirely to paint portraits and history; and in all the historical subjects of this master, the animals he introduced, and the manner of his designing and penciling, shew the spirit and taste of Snyders..

The history of Venus and Adonis, and some other compositions of Jacobiz, are exceedingly commended by the Flemish writers; and his works were in such esteem, that he was engaged in several grand designs, by which he would probably have advanced his reputation, as well as his fortune, if he had not unhappily died of the plague, which swept away his whole family.

HUBERT JACOBSZ. Vid. GRIMANI.

LANG JAN. Vid. REMEE.

ABRAHAM JANSSENS.

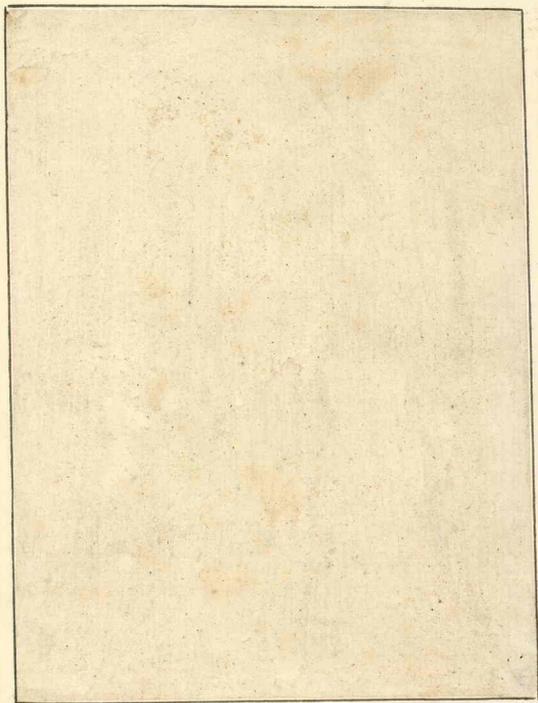
*History.*

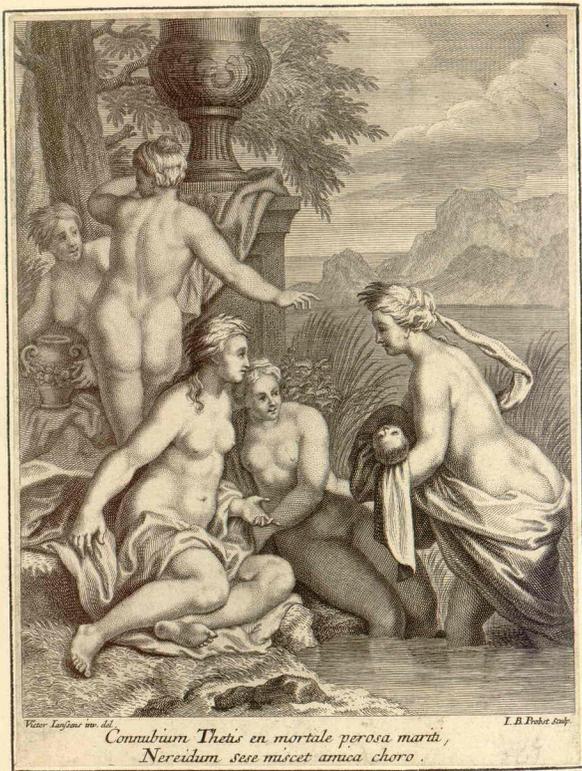
He was born at Antwerp, in 1569, contemporary with Rubens, and also his competitor, and in many of the finest parts of the art, was accounted not inferior to that celebrated master. It is reported, that having wasted his time, and his substance, by a life of dissipation and pleasure, and falling into necessitous circumstances, which he imputed more to ill fortune than to his own neglect of his business, which was the real cause, he grew envious of the grandeur in which Rubens appeared, and impatient at his merit and success; and, with peevish insolence, challenged him to paint a picture with him only for fame, which he was willing to submit to impartial judges. But Rubens rejected the proposal, answering with modesty, that he freely submitted to him, and the world would certainly do justice to them both.

He was excellent in colouring, and in that respect had no superior, except Rubens; his compositions have the fire of the greatest masters; his design has taste and correctness; his pencil is flowing and decided; his draperies well cast and broad. He delighted in subjects illuminated by torch-light, and went from extreme splendour to the deepest darkness, without becoming opaque. Antwerp, Ghent, and most of the churches of Flanders possess admirable works of this master; but his master-piece is the Resurrection of Lazarus, in the gallery of the Elector Palatine.

† There is no trace of this artist among the Swiss painters. His name is not Swiss. If he was not a Fleming or Dutchman, he was probably of Hamburg, as Descamps surmises.

VICTOR

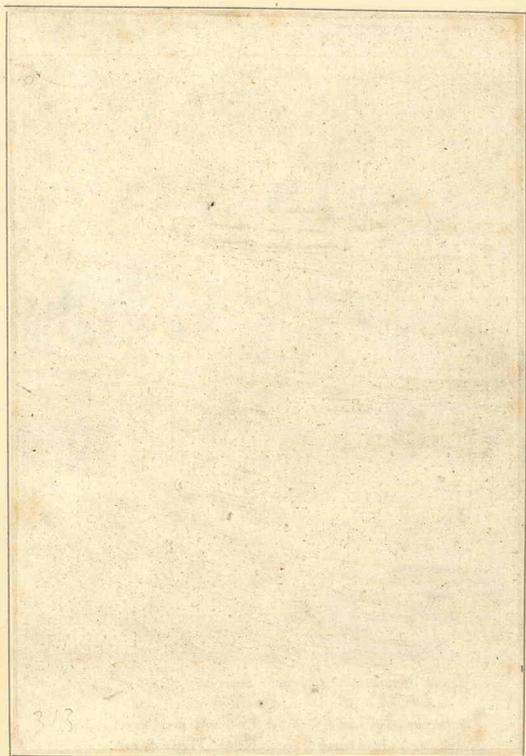




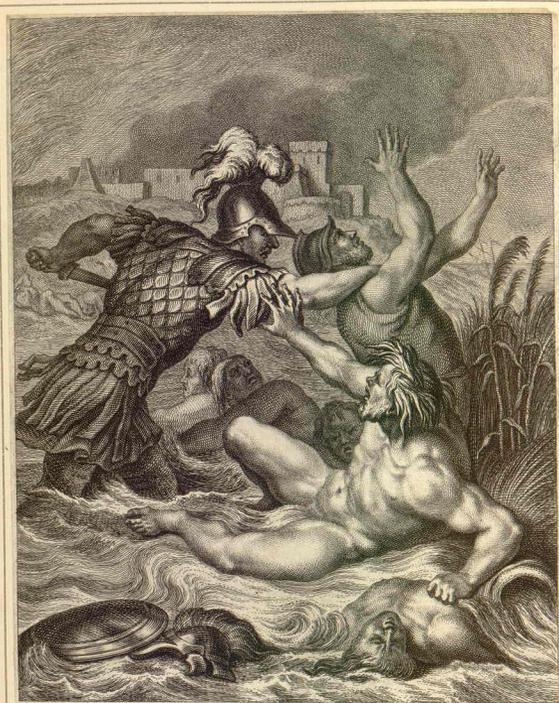
Vicer. Langens inv. del.

*Connubium Thetis en mortale perosa mariti,  
Nereidum sese miscet amica choro.*

I. B. Pochet del.



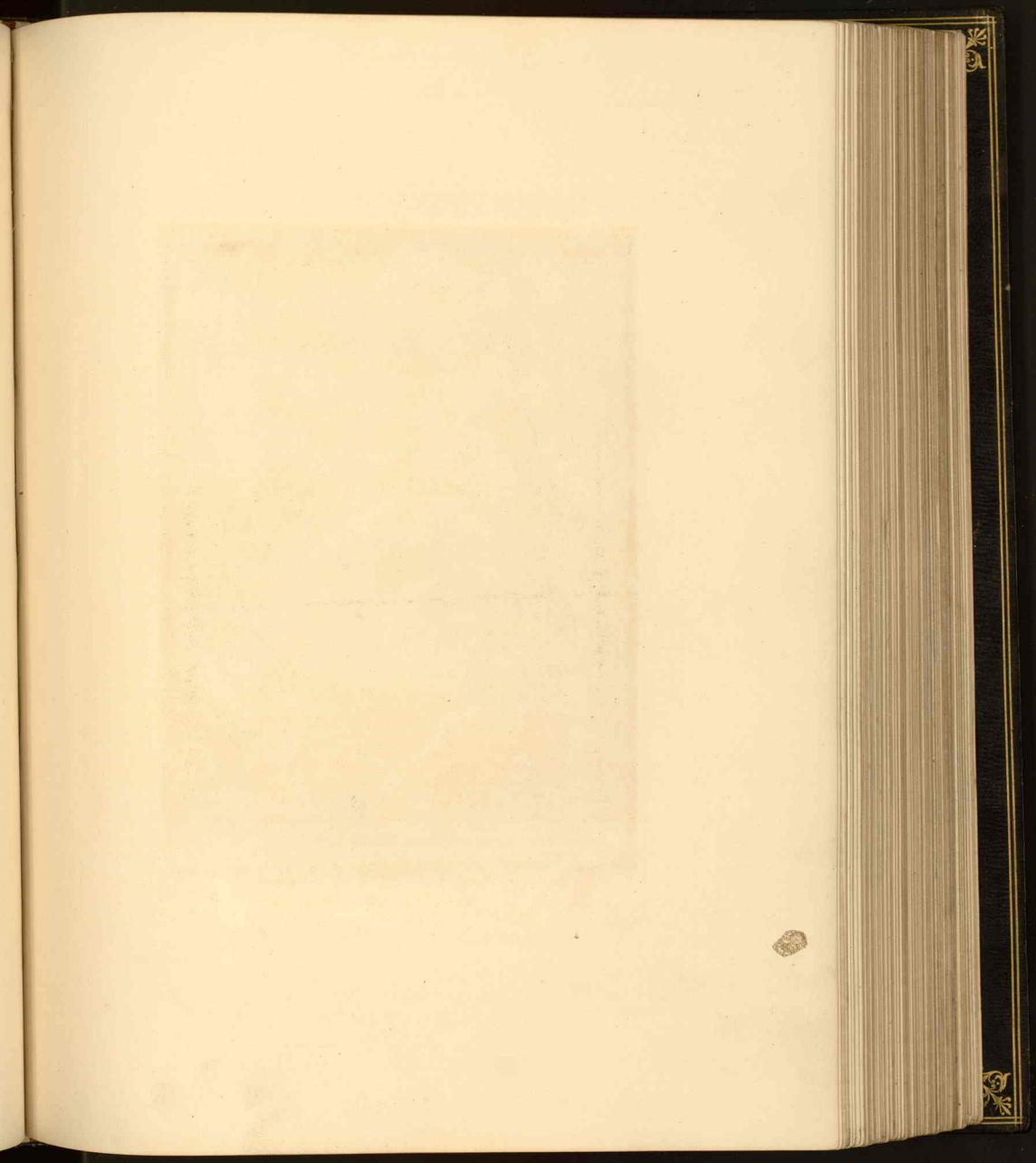
313



V. Langens von Sabin.

J. B. Probst sculp.

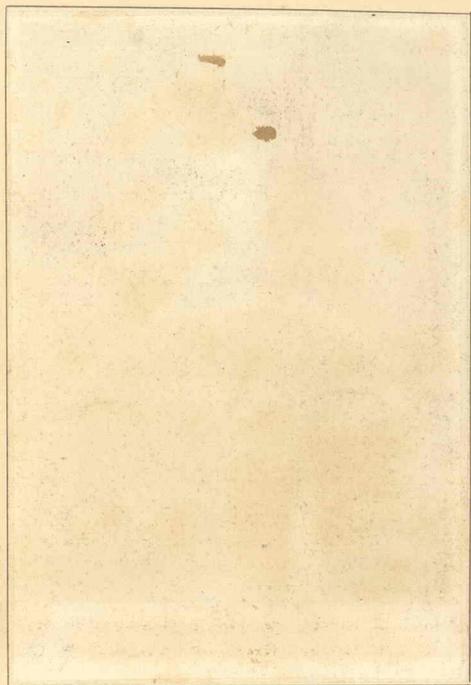
*Hostes sternentem fluvius submergere tentat,  
 Ast sicut flammam Mulciber ignis ope.  
 Da ihn von Nach entbrannt der Fluß wolt überschwemen,  
 Fluß der Vulcan durch Feur desselben Stütze demen.*

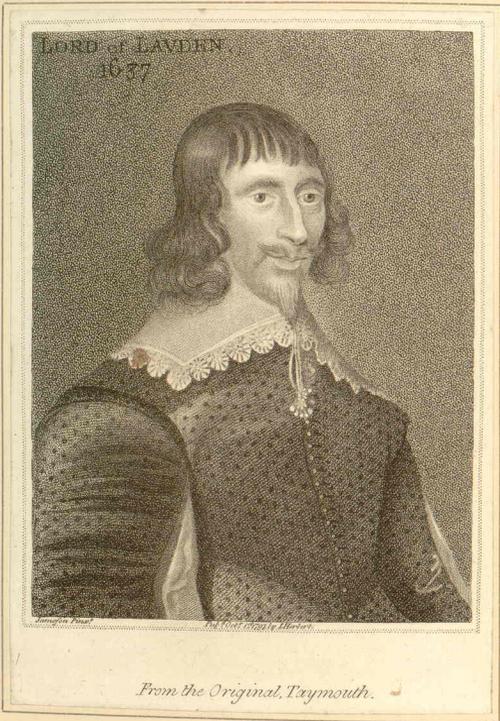


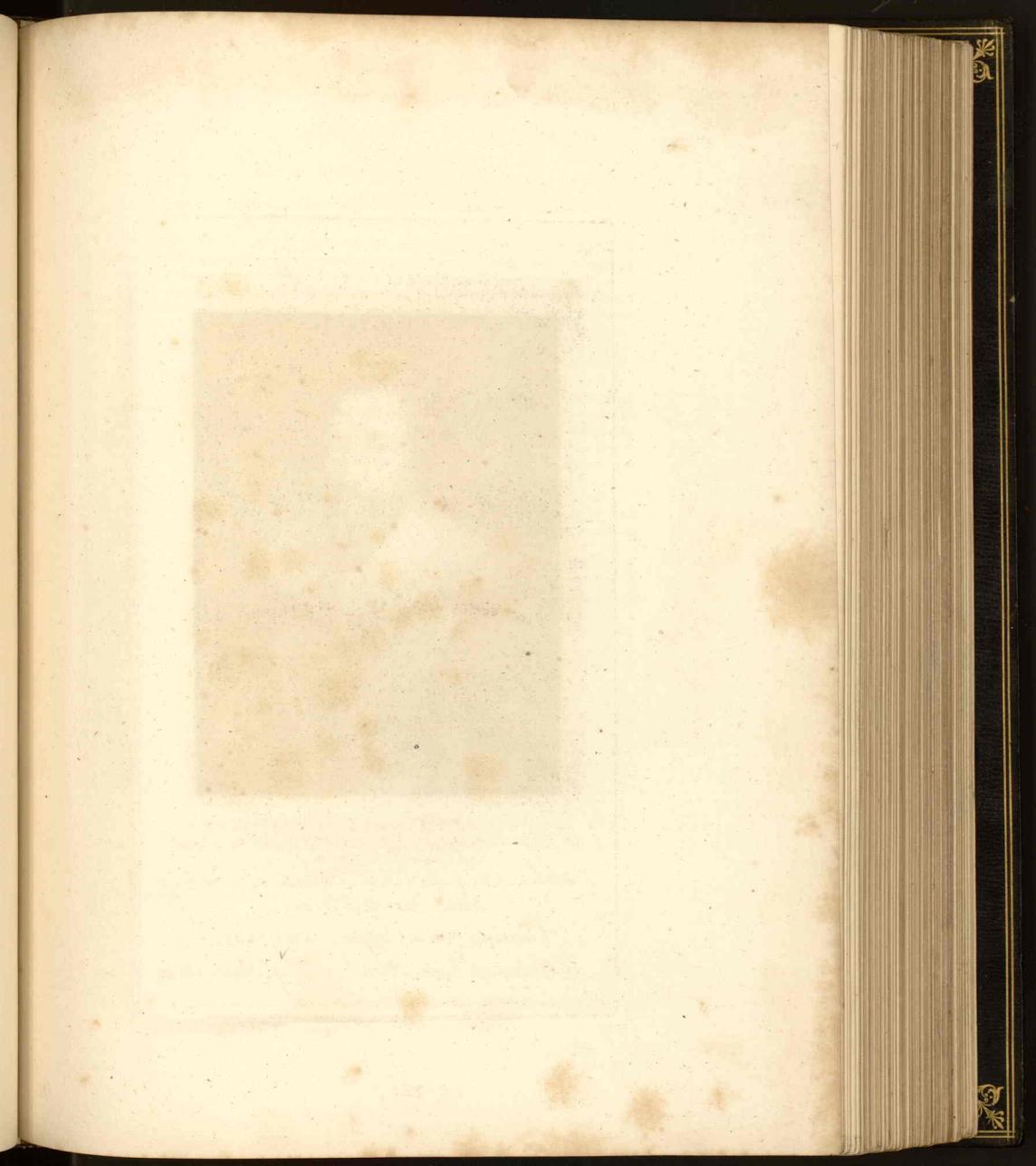


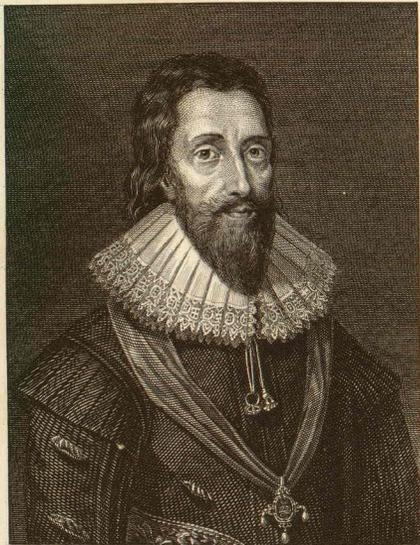
CORNELIUS JANSEN.

*J. Chamberlain sculp.*









*C. Kneller pinxit.*

*C. Kneller sculp.*

*Sir William Pope of Naxton, Bart.  
and Kn. of the Hon. Order of the Bath.*

*Ætatis Suae 52. A.D. 1624.*

*Engraved from an Original Picture in the  
Collection of Isaac Reed, Esq. of Staples Inn.*

*Published as the Act directs Nov. 1794, by W. Richardson, Carle. Scot. Leicester Square.*

## VICTOR HONORIUS JANSSENS.

*History.*

DIED 1739, AGED 75.

He was born at Brussels, in 1664, and was a disciple of one Volders, under whose direction he continued for seven years; in which time he gave many proofs of superior capacity. By applying himself industriously to study and practice, he became a good painter; and was received into the service of the Duke of Holstein, with a pension of eight hundred florins, in which station he worked for four years. At length he solicited his patron to permit him to improve himself in Italy, that he might render himself more worthy of his favour; and that benevolent Prince not only indulged him, but also enabled him to pursue his studies without uneasiness, by presenting him with six hundred florins at his setting out.

On his arrival at Rome, he attended particularly to the works of Raphael: he designed after the antiques, and sketched the beautiful scenes round that city; and in a short time his paintings rose in esteem, and the principal Nobility of Rome were desirous to employ him. He associated with Tempesta, the celebrated landscape-painter, for several years, and painted the figures in the works of that great master, as long as they resided together.

Janssens composed historical subjects, both in a small and a large size; but he found the demand for his small pictures so considerable, that he was induced to paint most frequently in that size. He chose Albano for his model; and in the style he formed, he was not equalled by any of his contemporaries.

When Janssens returned to Brussels, his performances were as much admired as they had before been in Italy; but having married, and gradually become the father of eleven children, he was compelled to change his manner of painting in small, and to undertake only those of the large kind, as being more lucrative, more expeditious, and also more agreeable to his inclination. He adorned most of the churches and palaces of his own country with his compositions; and his extraordinary readiness of execution appears in the vast number of pictures which he finished in Brussels, and in the neighbouring cities.

The invention of this artist was fruitful; he designed correctly, his colouring is natural and pleasing, his pencil free, and the airs of his heads have beauty and elegance. As to the difference between his large and small paintings, it is observed, that in correctness and taste they had an equal degree of merit; but the colouring of the former appears more raw and cold than the colouring of the latter; and it is agreed, that for small historical pictures he was preferable to all the painters of his time.

## CORNELIUS JANSSEN, called JOHNSON.

*Portrait.*

DIED 1665.

He was born at Amsterdam (though in the Chronological Tables, and in Sandrart, it is improperly asserted that he was born in London); and he resided in England for several

several years, where he was engaged in the service of King James I. and painted several excellent portraits of that Monarch, as also of his children, and of the principal Nobility of his Court.

His style of colouring is clear, lively, and natural; his touch is light, his pencil truly delicate; his pictures have a peculiar softness and sweetness in the carnations, and they are finished with remarkable neatness. Janßen had not the freedom of hand, nor the grace of Vandyck; but in other respects he was accounted his equal, and in the finishing his pictures superior. His paintings are easily distinguished by their smooth, clear, and delicate tints, and by that character of truth and nature with which they are strongly marked. He generally painted on board; and for the most part his draperies are black; probably because the opposition of that tint made his flesh colours appear more beautifully bright, especially in his female figures; and the same practice of black draperies may be observed in many of the portraits of Rubens and Vandyck, which seem to add a roundness, relief, and liveliness to the figures.

It is said that Janßen used a quantity of ultramarine in the black colours, as well as in his carnations; which may be one great cause of their preserving their original lustre even to this day. Frequently he painted in a small size in oil, and often copied his own works in that manner. His fame began to be somewhat obscured on the arrival of Vandyck in England; and the civil war breaking out some time after, induced him to return to his own country, where his paintings were in the highest esteem.

#### KAREL DU JARDIN.

*Conversations, Landscapes, Roman Fairs, and Animals.*

DIED 1678, AGED 38.

He was born at Amsterdam, in 1640, and was a disciple of Nicholas Berchem, whose school he left to finish his studies in Italy, where he spent the greater part of his life, and died at Venice.

This painter, in his colouring and touch, resembled his master Berchem; but he added to that manner, a force which distinguishes the great masters of Italy. It is observed, that most of his pictures seem to express the warmth of the sun, and the light of mid-day. His pictures are not much encumbered; a few figures, some animals, and a little landscape for the back-grounds, generally comprise the whole of his composition. He painted however sometimes subjects more extensive, and of a larger design.

In all his compositions he shewed equal power and taste, correctness and spirit; and his works are as much sought after, as they are difficult to be met with.

#### CHARLES JERVAS.

*Portrait.*

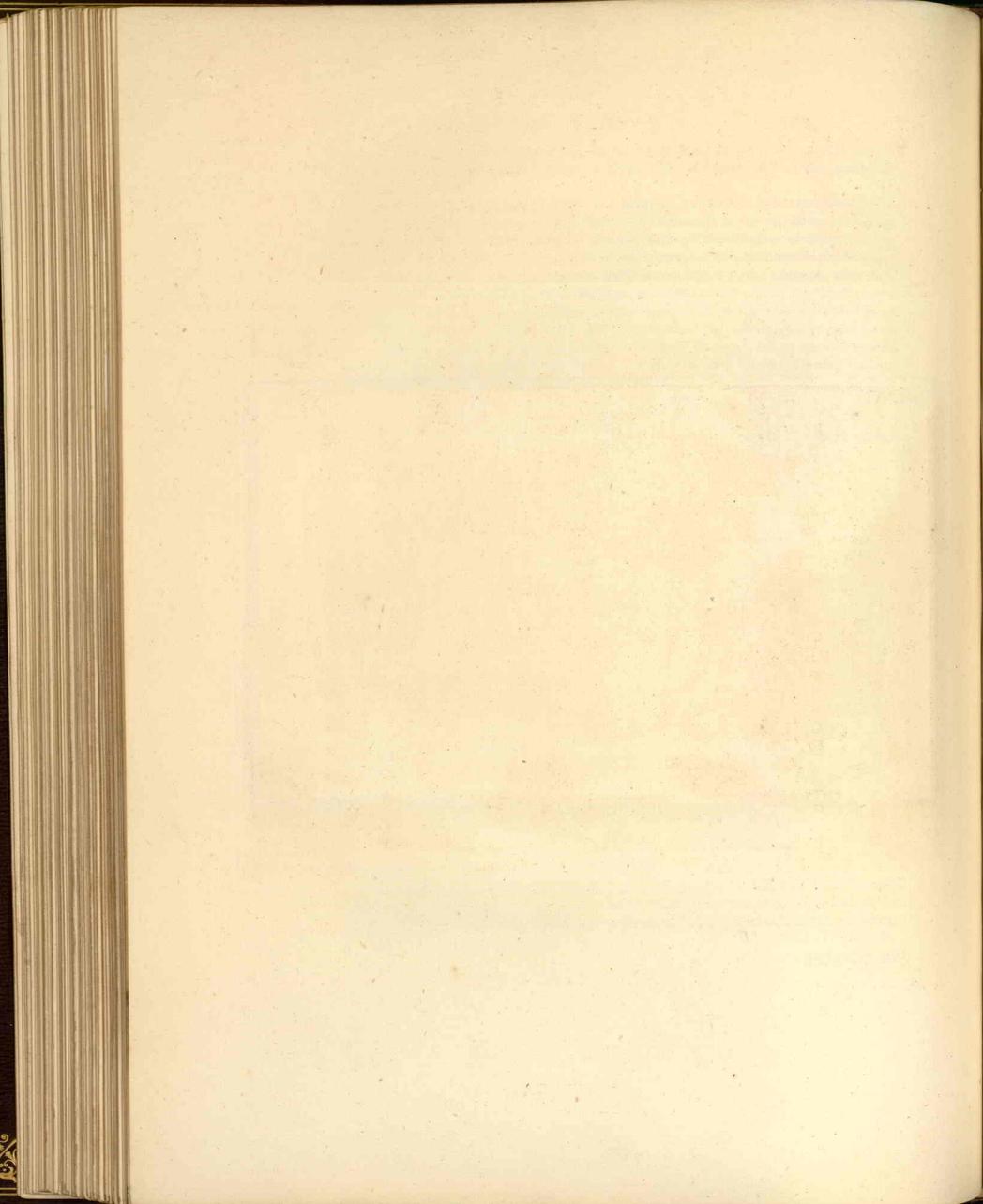
DIED 1739.

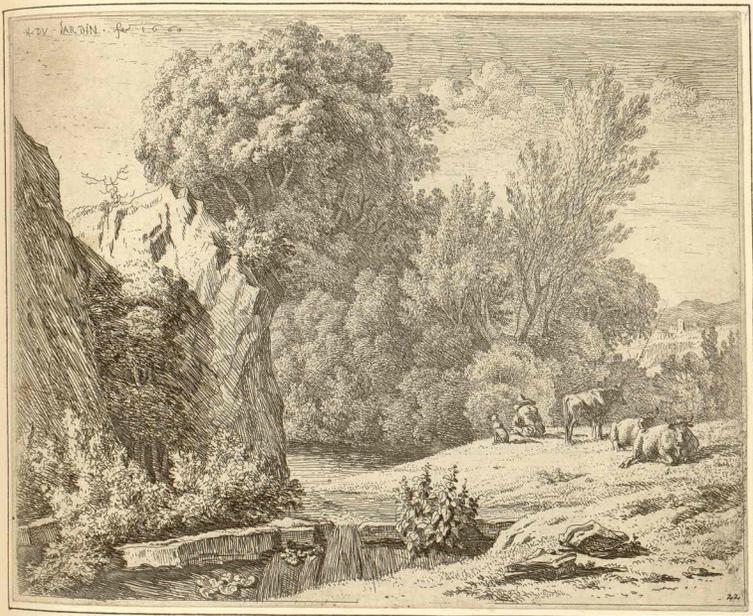
This flimsy artist, whom even Vertue scarcely deigned to notice, would not be named here, if his pupil Pope had not kept his name afloat by the verses which he addressed to him. He was an Irishman, the disciple of Kneller, and acquired a fortune by marriage.

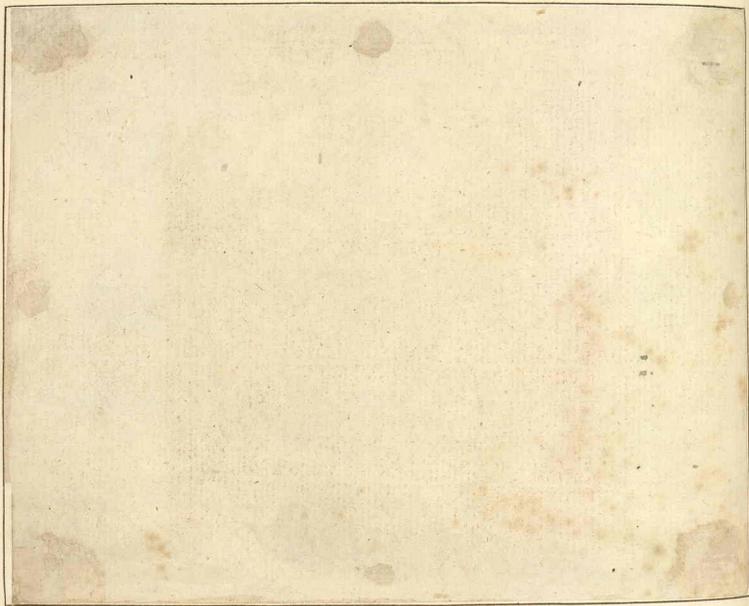
F.

INNOCENZIO





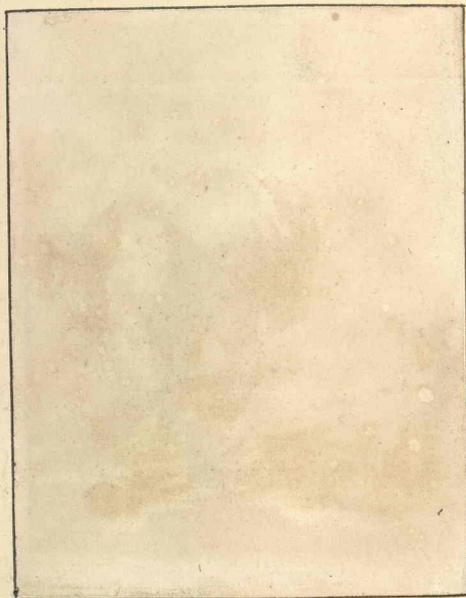


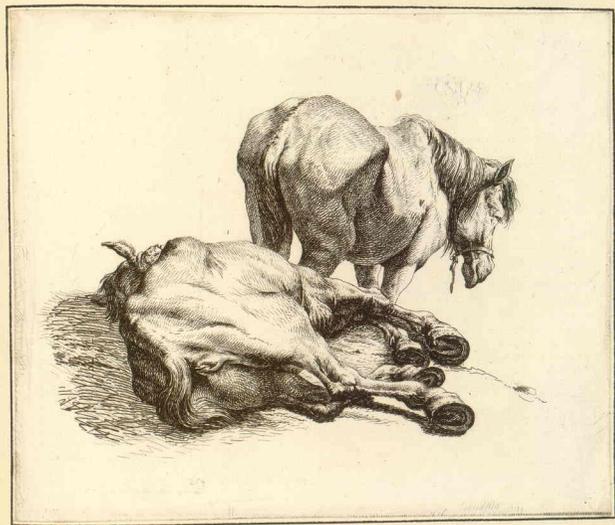


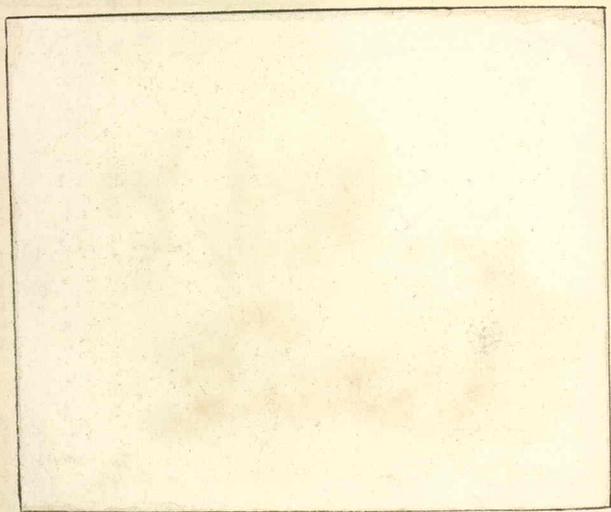


*L. Dujardin pinx.*

*Scud. sc.*





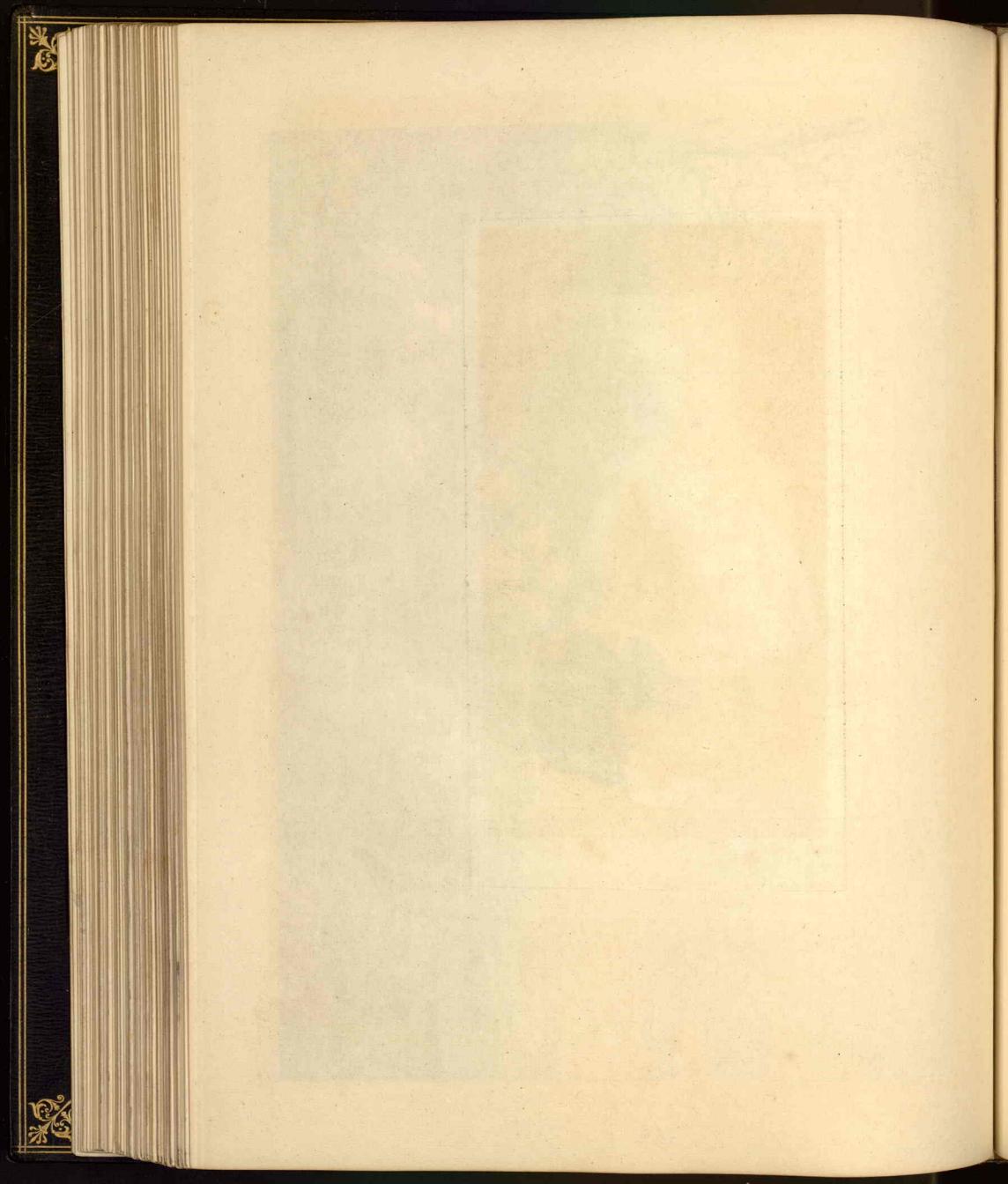


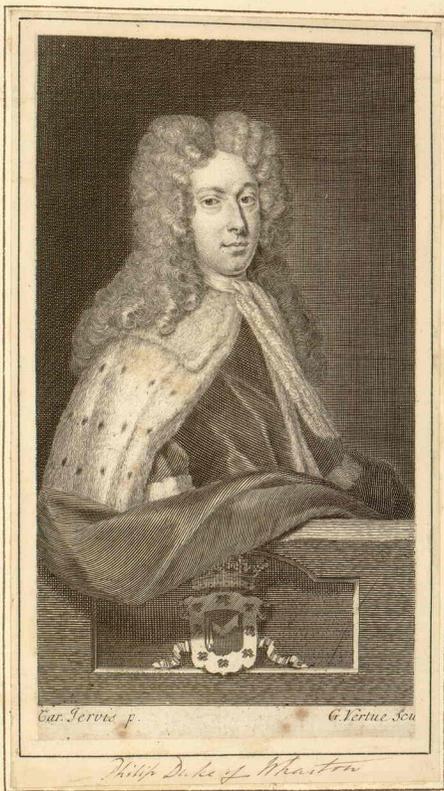


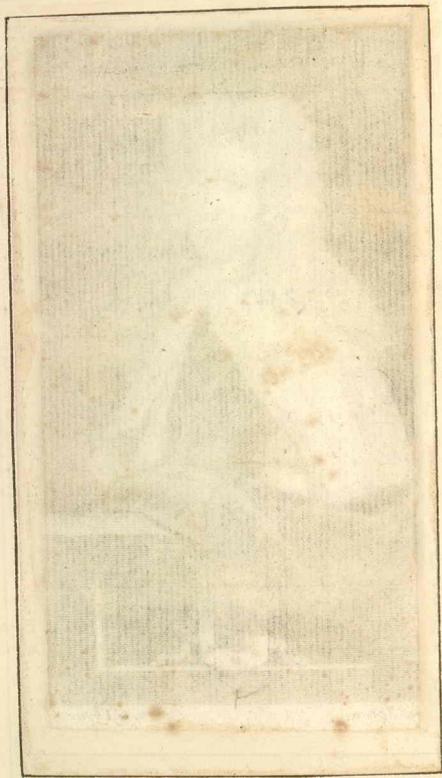
W. H. Furness.

Published Nov. 1850.

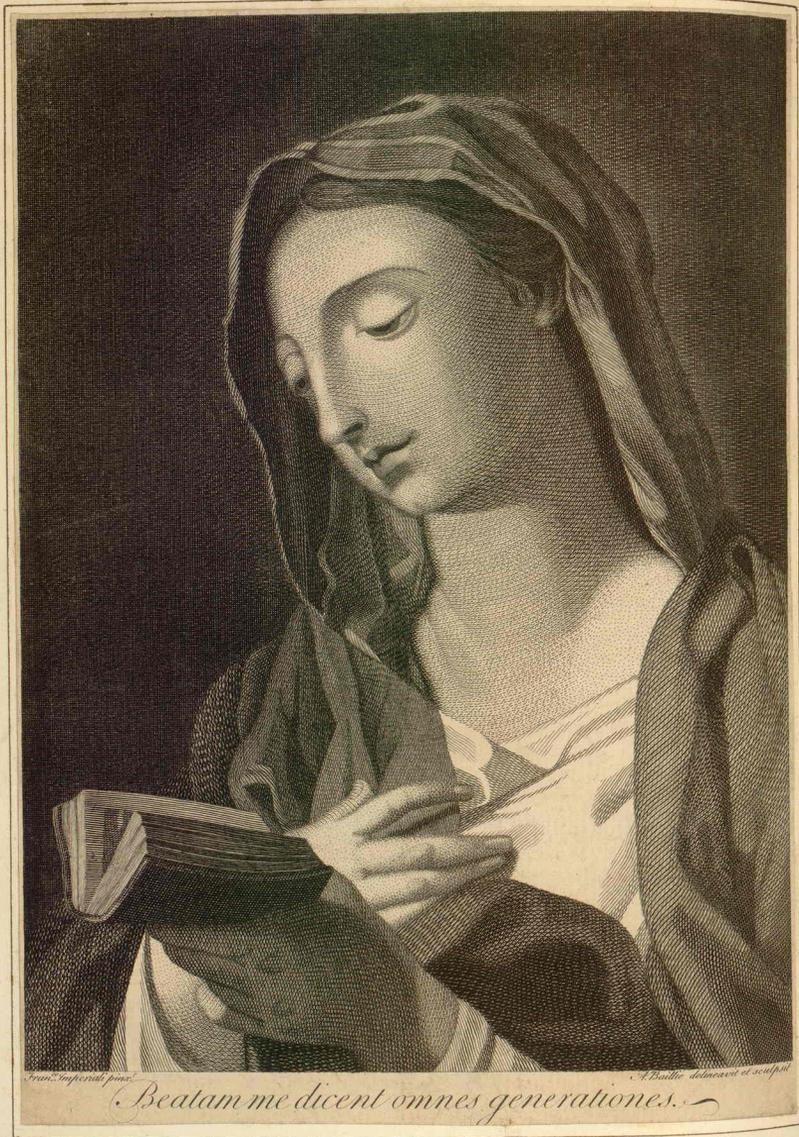
Spencer.











*Franc. Imperialis pinx.*

*A. Balle de la Courte sculpit.*

*Beatam me dicent omnes generationes.*

INNOCENZIO DA IMOLA. See FRANCUCCI.

WILLIAM VAN INGHEM.

*History.*

He was born at Utrecht, in 1651; and was placed as a disciple with Anthony Grebber. From him he went to Rome, and entered the school of Carlo Maratta.

Although Inghem continued only one year in that school, yet by close study, and the precepts of Maratti, he was rendered capable of executing several grand works in the churches at Rome, by the recommendation of his master, who was so much pleased with the abilities of his pupil, that he did him every friendly office in his power. His drawing, which was firm †; his design, which had a great portion of elegance; and the pleasing tone of his colouring, very soon procured him the favour of the Nobility, and of the most eminent ecclesiastics, who employed him for many of the convents and palaces; and at his return to Amsterdam, where he followed his profession as long as he lived, his works were much coveted and admired.

LUDOLPH DE JONG.

*Portraits, Battles, and Huntings.*

DIED 1697, AGED 81.

He was born at Overchie, between Rotterdam and Delft, in 1616. His father, who was a shoemaker, intended him for his own trade; but having, on some occasion, treated Ludolph with extraordinary severity, he ran away from his father; and finding in himself a predominant inclination to painting, he became a disciple of Cornelius Sachtleven. From that master he learned the principles of the art; but afterwards he placed himself with Anthony Palamedes, a portrait-painter at Delft, who took no pains to instruct him as he ought to have done; and therefore he quitted him, and went to Utrecht, to study under John Bylaert, where he made a good progress, and qualified himself to appear with credit in his profession.

He visited France, in hope of meeting encouragement, and had the good fortune to find business enough to detain him there for seven years; but then he retired to Rotterdam, where many of the chief families engaged him, and he gained reputation and riches. In the apartment of the artillery company at Rotterdam, may be seen a capital picture of this master's hand; it is very much admired, and affords an evident proof of his abilities in portrait-painting.

He also frequently painted battles and huntings, in a small size, which are well penciled and well designed.

† This is rather singular. For Descamps, though he does not presume to decide on the merit of this painter from the only picture which he had seen of his hand, declares, that if it had not possessed other beauties, the drawing of it could not have entitled Van Inghem to a place in his work. Lanzi, in his enumeration of the scholars of Maratta, mentions no such name as Van Inghem. F.

JACOB

## JACOB JORDAENS.

*History, Allegorical Subjects, and Bacchanals.*

DIED 1678, AGED 84.

This remarkable artist was born at Antwerp, in 1594, and was a disciple of Adam Van Oort, but he was indebted to Rubens for the principal part of his knowledge in the art of painting; and by some authors it is asserted, that he was admitted into the school of Rubens, and became one of his most famous disciples. He had always a longing desire to see Rome, in order to refine his taste, and acquire the best manner of designing; yet he was prevented from carrying that design into execution, by an early marriage with the daughter of his master Van Oort; and had then no resource, but to study and copy the best pictures he could procure of the greatest Italian masters, which he did with indefatigable assiduity.

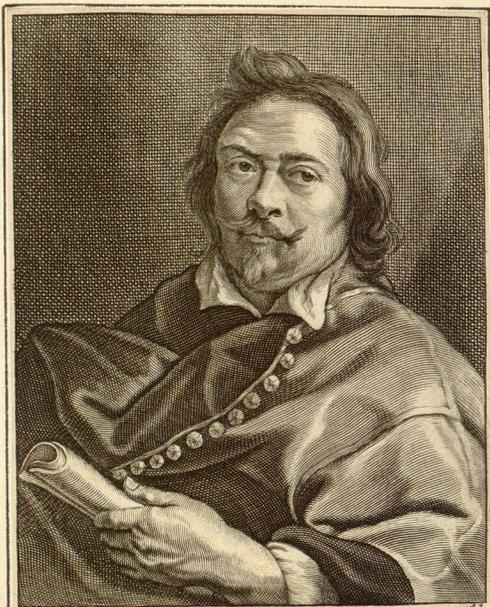
Sandart says, and from him De Piles and other authors assert, that Rubens, jealous of the colouring of Jordaens, and apprehensive of being rivalled in a point wherein his own excellence consisted, employed him for a considerable time to paint designs for tapestries in distemper, after his sketches; by which, it is said, Jordaens weakened his knowledge of the principles of colouring, and enfeebled his tints, which before were strong, and represented the truth of nature to a wonderful degree.

But, if it be candidly considered, that when Jordaens worked in distemper, he was not far advanced in life; and if it be also considered, that all those paintings on which his fame is founded, or at least the major part of them, must have been subsequent to the time when Rubens employed him, and yet are admired for their beautiful, strong, and admirable colouring; this story must certainly appear not only improbable, but an imputation unworthy of so amiable a character as Rubens always possessed. And it should seem, that even those works of Jordaens which he finished at a very advanced age, and are allowed not to be inferior in colouring to Rubens, are sufficient to disprove the assertion of De Piles and others.

He painted with extraordinary freedom, ease, and expedition; there is brilliancy and harmony in his colouring, and a good understanding of the chiaro-scuro. His composition is rich, his expression natural and strong, but his design wants elegance and taste. He studied and copied nature as he found it in the model, and neither selected its beauties, nor rejected its defects. He knew how to give his figures a good relief, though he is frequently incorrect in the outlines; but his pencil is always excellent; and for a free and spirited touch, no painter can be accounted his superior.

A great number of altar-pieces, painted by Jordaens, are preserved in the churches through the Netherlands, which maintain the reputation of the artist; and in the collection of the Duke of Orleans, is the famous picture of the satyr and man blowing cold and hot; and also the story of Pan and Syrinx, which, although the figures are as large as life, and the whole admirably executed, was finished in only six days.

GIULIO, or JULIO ROMANO. See PIPPI.



IAECQUES IORDAENS

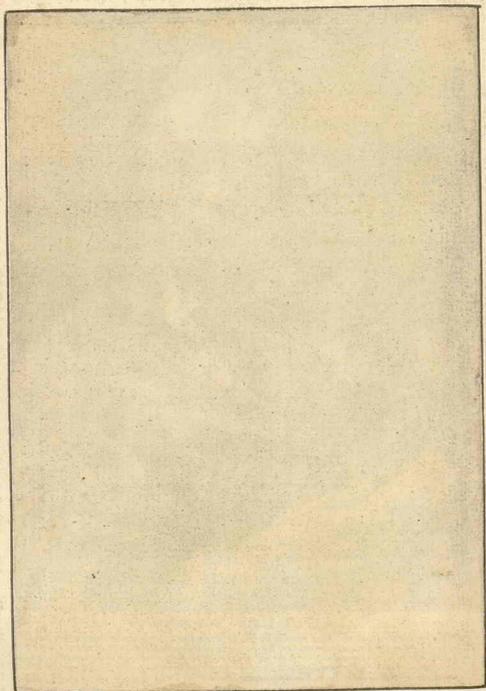
41.

Excellent peindre en grand, sçait conseiller son esprit relevé par sa belle manière de peindre, est mortif en sa vie, lors d'ordonner esquisse en poëse, d'histoire, d'architecture et d'autre, il a fait de belles choses occasionnées par le Roy de Suède, et plusieurs autres princes et Rois, est né à Anvers l'an 1624. le 10. de May, a fait son apprentissage chez son père, Adam van Oort, lequel s'est demeuré en la ville de sa naissance.

Le Peintre graveur.

Par de Sade, sculpteur.

Le Messieurs excusés.





*Ordance Pin.*

*Alton Vulp.*

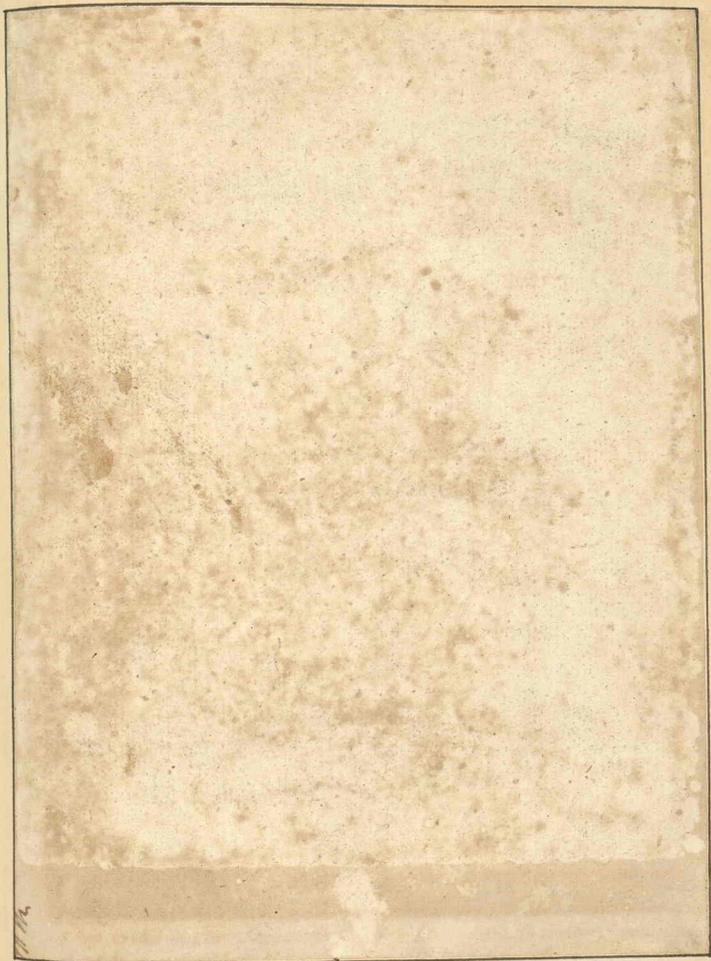
Chat malin et Sou d'agereux MOMUS. De me souffrir Vivre loin d'eux.  
Sont bien ensemble tous les deux; Il Saut pour cherir leur presence,  
Mais je les prie avec instance Avoir aussi le Cerveau creux.

*a Londres chez Meyer.*



It is in the first part of the volume  
that the most important facts are  
given. The second part contains  
the details of the various  
operations. The third part  
contains the results of the  
experiments. The fourth part  
contains the conclusions drawn  
from the experiments.

London: 1840.





M. Kalf. pinx.

Woubrud. sculp. 1777

*Tiré du Cabinet de M.<sup>r</sup> le Brun*

*D'après le Tableau Original de Kalf.*

*de même grandeur que l'Estampe.*

*P. 21.*

*Se vend à Paris, chez Baran et Poignart,*



*M.<sup>r</sup> de L'estampes rue et Hôtel Serpente.*

## JOHN JOUVENET.

*History, Portrait, and Allegorical Subjects.*

DIED 1717, AGED 73.

He was born at Rouen, in 1644; and his father, who was a painter, bred him up to the same profession, and taught him the first principles of the art; but his greatest improvement was confessedly derived from the instructions he received from Nicolo Poussin, and studying the works of that master.

He acquired so good a knowledge of design, as qualified him for being employed in several grand works, in the royal palaces at Paris and Trianon; in many of the churches and convents; and in the hospital of the Invalids, where he painted the twelve Apostles, each figure being fourteen feet high. He was esteemed to have had a ready invention, a fruitful genius, a taste for grandeur in his compositions, correctness in his design, and an elegant manner in distributing his draperies. In France his merit seems to be universally allowed; yet some able judges condemn his taste of design, as being too much loaded; and his colouring, as having too predominant a tint of yellow in the carnations, by which they lose the look of nature; though others assert, that his best works are free from those imperfections.

It is observed of this artist, that being deprived of the use of his right hand by a paralytic disorder, he ever after painted with his left.

## K.

VANDER KABEL. Vid. CABEL.

WILLIAM KALF.

*Still Life.*

DIED 1693, AGED 63.

HE was born at Amsterdam, in 1630, and was a disciple of Hendrick Pot, who painted portraits and history. But although he continued with that master for several years, and employed his pencil on the same subjects, yet, when he quitted Pot, he changed his manner totally, and only painted objects of still life, endeavouring to imitate nature with the utmost exactness. He succeeded very happily in his compositions of that kind, and at last arrived at a great degree of perfection. He finished his pictures with a touch that was remarkably neat; his colouring was true nature, and had an uncommon transparency. His usual subjects were vases of gold, silver, or crystal, gems, glasses, and agates, which he copied delicately after nature; and gave them an extraordinary lustre, as well as an agreeable effect, by a proper distribution of his lights and shadows.

## BARENT VAN KALRAAT.

*Landscapes, Cattle.*

DIED 1721, AGED 71.

This artist was born at Dort, in 1650, and learned design from his brother Abraham Van Kalraat; but the art of painting he studied under Albert Kuyp, an admirable painter, with whom he was placed as a disciple.

At first he painted in the style of his master entirely; though afterwards, being either dissident of his own abilities, or at least not flattering himself with a hope of surpassing, or even equalling his master, he changed his manner, and ever after painted views of the Rhine, in the style of Herman Sachtleven. His frequent walks along the borders of that river, inspired him with a desire to copy that beautiful variety of villages, falls of water, rocks, hills, and trees, which the windings of it perpetually offer to the view; and although he could not be accounted equal to Sachtleven, yet he approached very near to the merit of that painter. Some of his pictures are excellently and highly finished; and his landscapes are adorned with figures and animals well designed, delicately penciled, and pleasingly coloured.

Sometimes he represented, in his pictures, figures going abroad with dogs, to hunt or to hawk, travellers at the doors of inns, and such like subjects, which are always neatly handled, and very transparently coloured.

## JACOB VAN KAMPEN.

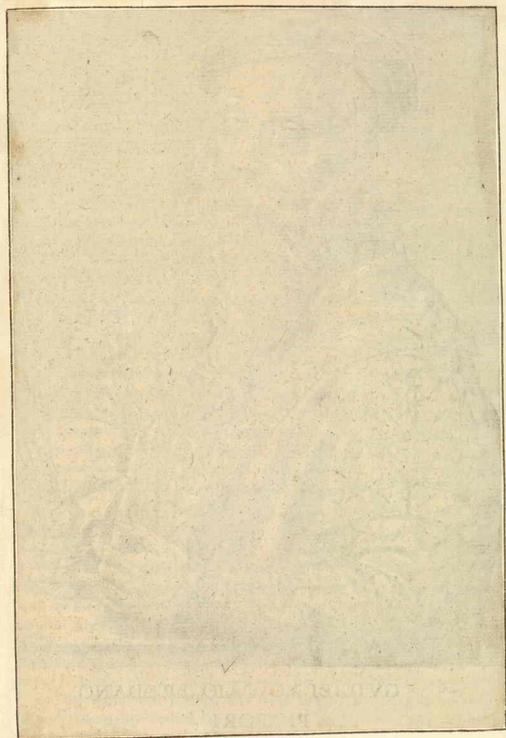
*History.*

He was born at Haerlem, in 1658, was styled Lord of Rambroeck; and by some authors he is called a disciple of John Van Bronkhorst. His manner of painting indisputably very much resembled that of Bronkhorst and John Bylaert; so that the particular merits which are ascribed to those masters, may with equal justice and propriety be ascribed to him. He travelled to Rome, and through the greatest part of Italy, forming his taste of design and colouring after the works of the most eminent artists; and received many public marks of approbation for his performances. Those historical subjects which he painted, were composed of figures as large as life, well designed, and well handled, and they had a tone of colour that appeared lively and natural.

His genius for architecture was excellent; and the plans of some of the most elegant public buildings and palaces in Holland were of his design, as he was esteemed the best architect of the Low Countries.

KAMPHUYSEN. Vid. CAMHUYSEN.

WILLIAM





*Jerome Minot*

WILLIAM KAY, or KEY.

*Portraits, History.*

DIED 1568, AGED 48.

This painter was born at Breda, in 1520, and became a disciple of Lambert Lombard at Liege, at the time when Francis Floris studied in that school. As he was remarkably industrious in practising the rules prescribed by his master, in a few years he was distinguished as an exceeding good artist. His portraits are accounted very little inferior to those of Antonio More; for his works are carefully finished, and they were prized for the sweetness and delicacy of his penciling, as well as for their clear and natural colour. His compositions in the historical style, shew skill and judgment; and although it cannot be affirmed that he had as much fire as Francis Floris, yet are his paintings well esteemed, and often afford considerable prices.

His reputation was so established at Antwerp, that the Duke of Alva sat to him for his portrait; but whilst he worked on the picture, the Judge-criminal and other officers waited on the Duke to receive his determinate orders, in regard to the Counts Egmont and Hoorn. The Duke, with a terrible austerity of countenance, ordered their immediate execution, and Kay, who understood the language in which they conversed, and also loved the nobility of his country, was so violently affected by the piercing look and peremptory command of Alva, that he went home, fell sick, and died, through the terror impressed upon his mind by the transaction. Some authors, (and Sandrart in particular) to render that incident more surprising, or perhaps with strict adherence to truth, assert, that he died on the same day those noblemen were executed; others affirm, that he died a few days before; and others attest, that he was struck with such terror only by looking at the enraged and fiery visage of the Duke, that he died immediately.

One of this master's most capital performances is the portrait of Cardinal Granville in his robes, which is very highly commended; and another was, a large design, in which he had introduced the portraits of the principal magistrates of the city of Antwerp, at full length, and as large as life. It was placed in the Town-hall: but it happened to be destroyed, when that building was burnt down in 1576.

JOSEPH VANDEN KERCKHOVE.

*History.*

DIED 1724, AGED 55.

He was born at Bruges, in 1669, and was a disciple of Erasmus Quellinus the Elder, in whose school he shewed himself studious and diligent; and his proficiency was proportionable to his industry. When he began to practise in his profession, he went early to France, where he found encouragement; and in a few years returned to his own country with a good reputation, and always painted in the style of his master.

His colouring is warm, and his design correct; his composition is generally in the grand taste, and he introduced nothing but what seemed necessary to embellish his subject. He had thoroughly studied the principles of perspective; and, by his being expert in that branch of his art, the back-grounds of his pictures are enriched with architecture in a good taste.

On the ceiling of the Town-hall at Ostend he painted a very fine design, representing the Council of the Gods, in which there is an ingenious and learned disposition of the figures, and also a masterly execution.

#### JOHN VAN KESSEL.

*Flowers. Portraits, Birds, Insects, and Reptiles.*

DIED 1708, AGED 82.

He was born at Antwerp, in 1626, and became exceedingly famous for painting those particular objects which he chose to represent: and not only excelled in fruits and flowers, but was likewise eminent for painting portraits. In his manner he resembled Velvet Brueghel, and very near equalled him in his birds, plants, and flowers. He studied entirely after nature, and faithfully imitated all the true beauties which nature presented to his observation; he designed with exceeding correctness, had a complete knowledge of colour, and finished his pictures with taste, elegance, and extreme neatness.

The prodigious high price for which he sold his works, occasioned the rich alone to be the purchasers; and the King of Spain admired the performances of Van Kessel to such a degree, that he purchased as many of them as he could possibly procure, till at last he prevailed on the artist to visit his Court, where he was appointed painter to the Queen, and was retained in her service as long as she lived.

He painted portraits admirably, with a light, free touch, and a tone of colour that very much resembled Vandyck; nor are his works in that style considered, in Spain, as inferior to that great master, either in respect to the resemblance, the look, full of life, the gracefulness of the attitudes, or the relief of his figures.

It was constantly the custom of Van Kessel to make sketches after nature, and studies, at the different seasons of the year, when his objects were in the most complete bloom and beauty; some of those objects he only designed; of some, he coloured the designs, and others he modelled; so that the materials were ready for any work he intended to undertake; and, as he possessed a large collection of them, he could always have recourse to those studies, when he could not possibly have nature to imitate.

#### FERDINAND VAN KESSEL.

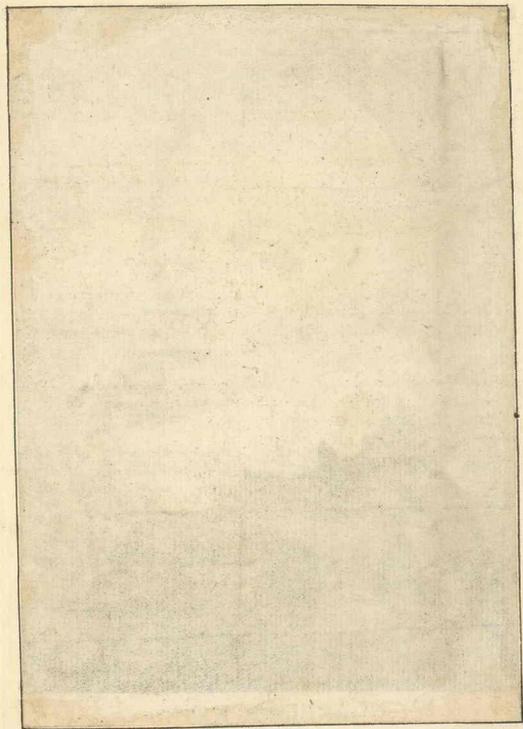
*Fruits, Flowers, Plants, and Animals.*

He was the son of John Van Kessel, born at Breda in 1660, and with great care instructed in the profession of painting by his father, whose style and manner he ever afterwards followed.

#### N. VAN KESSEL.

*Conversations.*

This artist was the nephew of Ferdinand Van Kessel, born at Antwerp, in 1684; and probably he would not have been inferior to the most distinguished painters of his own name or nation, if he had not given himself up to an intemperate and dissolute course of life. If a judgment might be formed of his genius and power, by some of his performances





CORNELIUS KETEL.

*J. Chamberl. sculp.*

performances which he painted in the style of Teniers, it appeared not unlikely that he would have equalled even that favourite painter, if his application had been proportioned to his abilities.

In the latter part of his life he quitted the manner of Teniers, and painted portraits, but with no success, for they rather rendered him contemptible; so that he is only memorable for his first works, which have real merit in the design, and for the colouring are justly commendable.

CORNELIUS KETEL.

*Portrait, History, and Architecture.*

DIED 1602, AGED 54.

Corn. Ketel, born at Gouda, 1548, was the disciple of Anthony Blockland; travelled to France, where he is said to have been employed at Fontainebleau; from thence to England, where he painted portraits, and, according to Sandrart, visited Venice and Rome.

The compositions of Ketel are more copious than correct, but in his portraits he imitated nature and the objects before him with truth and vigour; not long before his death he followed the whimsical conceit of Hugo da Carpi, to paint with the points of his fingers, and even his toes, instead of pencils and brushes, and not without success, if tradition be believed.

JANSSEN, or JANSON VAN KEULEN.

*Portrait.*

DIED 1665.

This painter was born in London, of Dutch parents; and before Vandyck went to England, he was employed by King Charles I. who held his paintings in great esteem; and the favour of that Monarch procured him the opportunity of painting the portraits of the principal Nobility.

It was observed, that although Vandyck was superior to him, yet he and Van Keulen lived together in the most sincere amity. Houbraken writes, that Vandyck having one day visited Van Keulen, observed him to look dejected and melancholy; and enquiring the cause of his uneasiness, that painter candidly told him he had been exceedingly mortified by a lady, whose portrait he was painting; and whose capricious humour rendered her incapable of being pleased. But Vandyck smiling, desired him not to be affected by such treatment, which was generally the result both of vanity and folly, nor to fret himself at the teasing ignorance of his employers; for he himself had often experienced the same mortifying behaviour from ladies who sat to him, and reaped one great advantage by it, which was, that it taught him the art of patience, though it did not improve him in the art of painting.

CORNELIUS

## CORNELIUS KICK.

*Portrait, Flowers, and Still Life.*

DIED 1675, AGED 40.

He was born at Amsterdam, in 1635; and, according to Houbraken, learned design and colouring from his father, who was a portrait-painter of good reputation, though Weyerman says his father was a statuary. He became very eminent for painting portraits, as the likenesses were remarkably strong, and as he finished them very highly; but when he observed how great a demand there was at that time for subjects of still life, particularly fruits and flowers, and saw the works of De Heem in prodigious request, he directed his whole study to that style of painting, and succeeded so well, that he desisted from portraits, and devoted his pencil ever after to the painting of fruit and flowers; which pictures rose into high esteem, and sold for considerable prices. As he accustomed himself always to paint after nature, he was so curious that he filled particular beds in his garden with the choicest flowers that could possibly be procured; and planted fruit-trees of the most valuable kinds, that he might have the most beautiful models in his own power.

His manner of painting was light and delicate, his touch tender, and his colouring brilliant, shewing all the freshness of nature; and those flowers which were his favourite subjects, and painted with the greatest excellence, were tulips and hyacinths.

## ALEXANDER KIERINGS, or KIERINCX.

*Landscape.*

DIED 1646, AGED 56.

He is supposed to have been born at Utrecht, in 1590, and is very deservedly accounted a landscape-painter of great eminence. He finished his pictures in a manner that was peculiarly neat; yet he was never capable of designing figures with any tolerable degree of elegance. For which reason, he procured Poelenburgh to insert the figures in most of his pictures, which added not only to their beauty, but to their value.

His views, and every particular object, were copied from nature, and he finished them with amazing patience; even the bark, and the fibres of the trees, being distinctly marked; and he had so peculiar a manner of touching the leaves, that every species might be readily distinguished.

## DAVID KLOCKER of EHRENSTRAHL, or KLOCKNER.

*Portrait, History.*

DIED 1698, AGED 69.

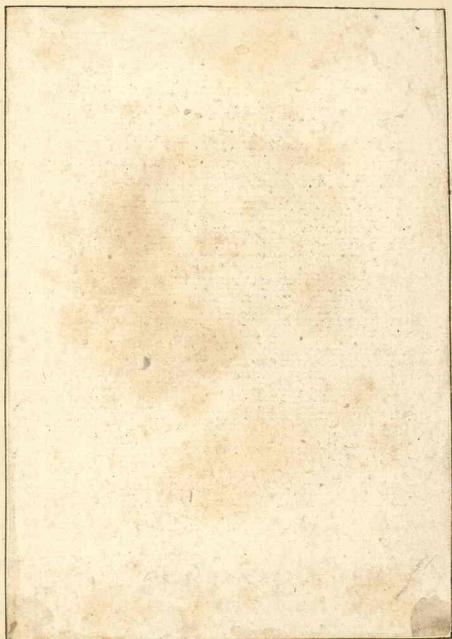
He was born at Hamburgh, in 1629, and learned the art of painting from George Jacob, a Dutch master, well esteemed for painting animals and huntings. His first attempts were in portraits; but being invited to the Court of Sweden, he found the King desirous to have some grand historical subject painted in his palace; and, in order





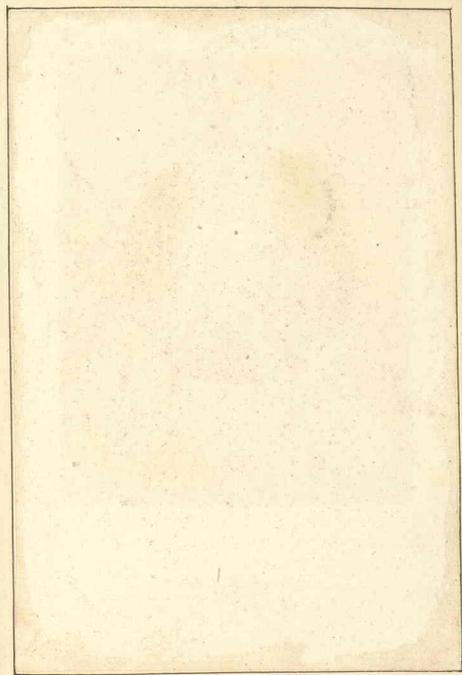
SIR GODFREY KNELLER.

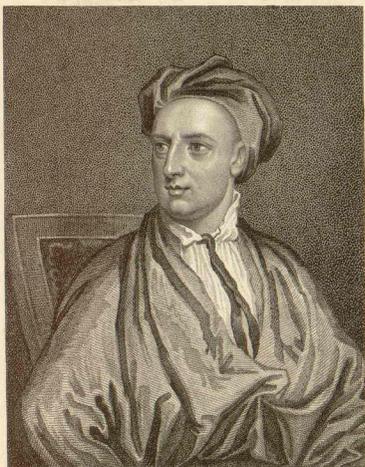
*Portrait Painter.*





JOSEPH ADDISON, ESQ.<sup>R</sup>





*Engraved by C. Knight from a Drawing by Gardner.*

JAMES CRAGGS, ESQ. JUNR.  
(Secretary of State)

*From a Picture by Sir Godfrey Kneller,  
in the Marquis of Buckingham's Collection at Stowe.*

to qualify himself for such an undertaking, he went to study at Venice, and acquired there a bold and strong tint of colouring; but from thence he travelled to Rome, and studied there for five years, to improve himself in design and elegance of taste.

At his return to Sweden, he was received with great respect; and had an honourable appointment; was immediately employed at the palace; and his works were beheld with a degree of applause, equal to his warmest wishes. He painted the portraits of the Royal Family, as also the greatest part of the Nobility of that kingdom; and finished many historical and poetical subjects: but very few of the paintings of this master are to be seen out of that country. He had great freedom of hand, and great propriety in his characters. In his compositions he was fond of introducing a number of figures, and his designs were adorned with agreeable landscapes, as likewise with elegant pieces of architecture, which he had copied from the vestiges of the antique buildings about Rome; and he adapted them to his own subjects, with extraordinary judgment. His colouring was excellent, especially in the naked, and his drawing was very correct.

#### GEORGE KNAPTON.

*Crayons.*

DIED 1788, AGED 80.

This artist was the scholar of Richardson, but painted chiefly in crayons. Like his master, he was well versed in the theory of painting, and had a thorough knowledge of the hands of the good masters, and was concerned with Pond in his various publications. In 1765 Knapton was painter to the society of Dilettanti, and, on the death of Slaughter, was appointed surveyor and keeper of the King's pictures. He died at Kennington, where he was buried.

#### SIR GODFREY KNELLER.

*History, Portrait.*

DIED 1726, AGED 78.

This artist, whose fame is well established in these kingdoms, was born at Lubeck, in the duchy of Holstein, in 1648, and received his first instruction in the school of Rembrandt; but he afterwards became a disciple of Ferdinand Bol, under whose direction he continued for a considerable time.

When he had gained as much knowledge in his profession, as that school could afford him, he travelled to Rome; he likewise visited Venice, and distinguished himself so effectually in that city, by several portraits of the noble families, as also by some historical pictures, that his reputation became considerable in Italy.

Thus qualified to appear with advantage in his profession, he left Venice; and after some time spent at Hamburgh, with extraordinary success, he went to London, where he gained the favour of the Duke of Monmouth, by whom his merit was made known to the Court; and he had not only the honour of painting the portrait of King Charles II. several times, but that Monarch condescended to sit for his picture at the house of Sir Godfrey in Covent-Garden.

The death of Sir Peter Lely left him without a competitor in England; and from that period his fortune and his fame were thoroughly established. No painter could have  
more

more incessant employment, no painter could be distinguished by more public marks of honour. He was state-painter to Charles II. James II. William III. Queen Anne, and George I. equally respected and esteemed by them all. By the Emperor Leopold he was dignified with the title of Knight of the Holy Roman Empire. His own portrait was requested by the Grand Duke of Tuscany, and placed in the Florentine gallery; and he had the good luck of having his works immortalized by the best poets of his time, especially by Addison.

He possessed more of the freedom than the nature observable in the works of Vandyck; his colouring is lively; he drew a bold outline; he disposed his figures with judgment, and his attitudes have ease and dignity. The airs of his heads are generally graceful, and the hair disposed with a natural and becoming flow; but particularly the female portraits have a pleasing simplicity, a modesty mixed with elegance, that renders them engaging and amiable. However, it must be confessed, that there appears too great a sameness in his airs, too great a similarity in the countenances, and no great fire of imagination in his compositions. It is remarked of Kneller, that of all his performances, he seemed to be most vain of the portrait of the converted Chinese, at Windsor, perhaps, because it was the least mannered.

#### N. KNIPBERGEN, or KNIBERG.

##### *Landscape.*

He was a Dutch master of eminent rank for painting landscapes, who entirely imitated the style and manner of Paul Brill. He studied after nature, but principally sketched the scenes which he intended for his future subjects, among the mountainous parts of Germany and Switzerland.

He had an uncommon freedom of hand, a fine pencil, and united finish with dispatch. He wanted elegance in the choice of his subjects, and also in the forms and attitudes of his figures; his distances are frequently not well thrown off, and sometimes his back-grounds appear too encumbered: but the leasing of his trees is loose, free, and competently bright, though in general somewhat too green; as are also very often his grounds and his hills. The clouds in his pictures are remarkably light and floating, and his fore-grounds are well broken, and agreeably diversified.

#### NICHOLAS KNUPFER.

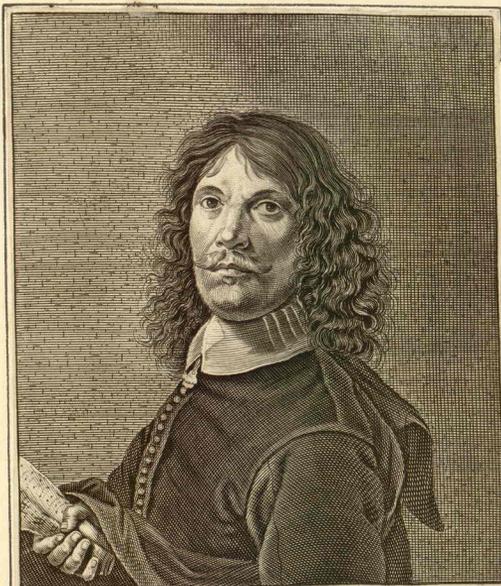
##### *Battles, Conversations.*

DIED 1660, AGED 57.

He was born at Leipsick in 1603, and at first was instructed by Emanuel Nyfens, a painter of no great note in that city, with whom he spent two years; but being treated improperly and unkindly by that artist, he quitted him, and went to Utrecht, to procure instruction from Abraham Bloemart.

The King of Denmark employed him to paint three pictures of battles, representing the victories of some of his heroic ancestors; which subject he executed to the entire satisfaction of the King, and he gained the approbation also of the ablest judges at that Court. The figures in all his subjects were but of a small size, but they were correct, and designed with a great deal of nature and truth.

Weyermans



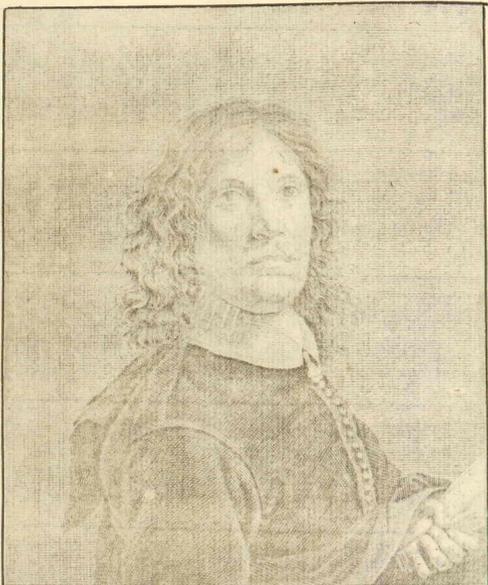
NICOLAS KNÜPFER.

19.  
*Peintre artificieux en figures. Il fit son apprentissage a Lipsic, chez Emmanuel Nysen, l'an 1603, et lui depuis a Magdebourg. Il vint l'an 1630. tenir sa residence en Vrecht, chez Abraham Blommart, ou il at mis au iour quantité de pieces admirables tant pour le Roy de Dannemarc, comme pour autres, grands Princes et personnes curieuses.*

*Nicolas Knüpfer pinxit.*

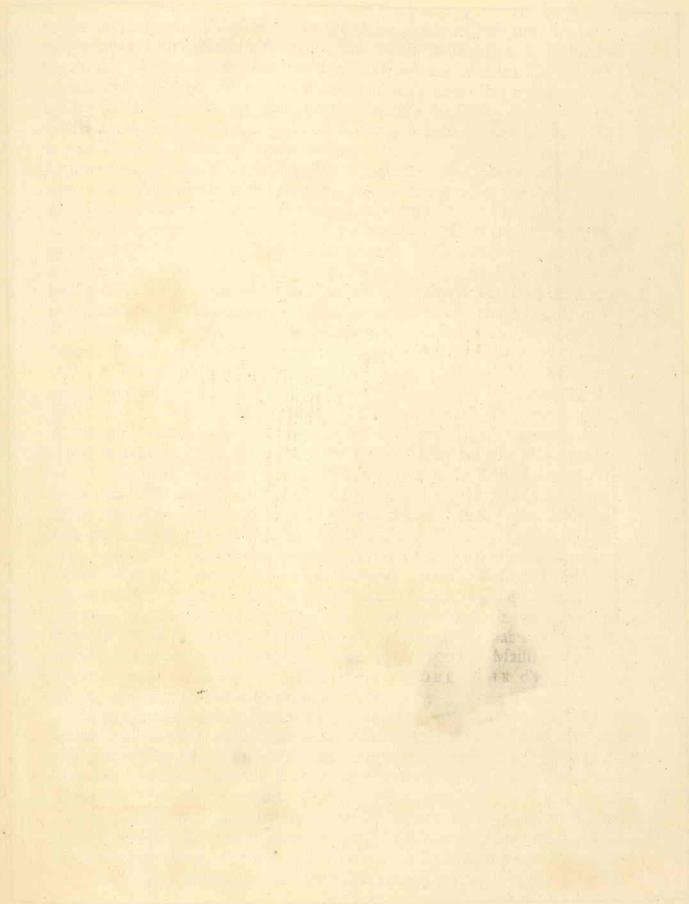
*P. de Isli. sculpsit.*

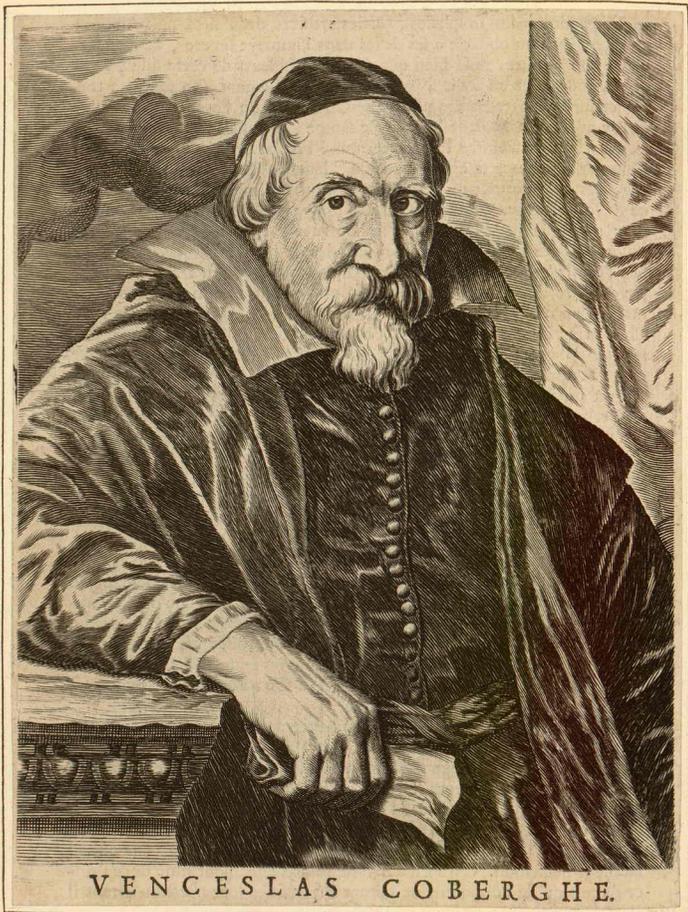
*Ioannes Meiffen, excudit.*



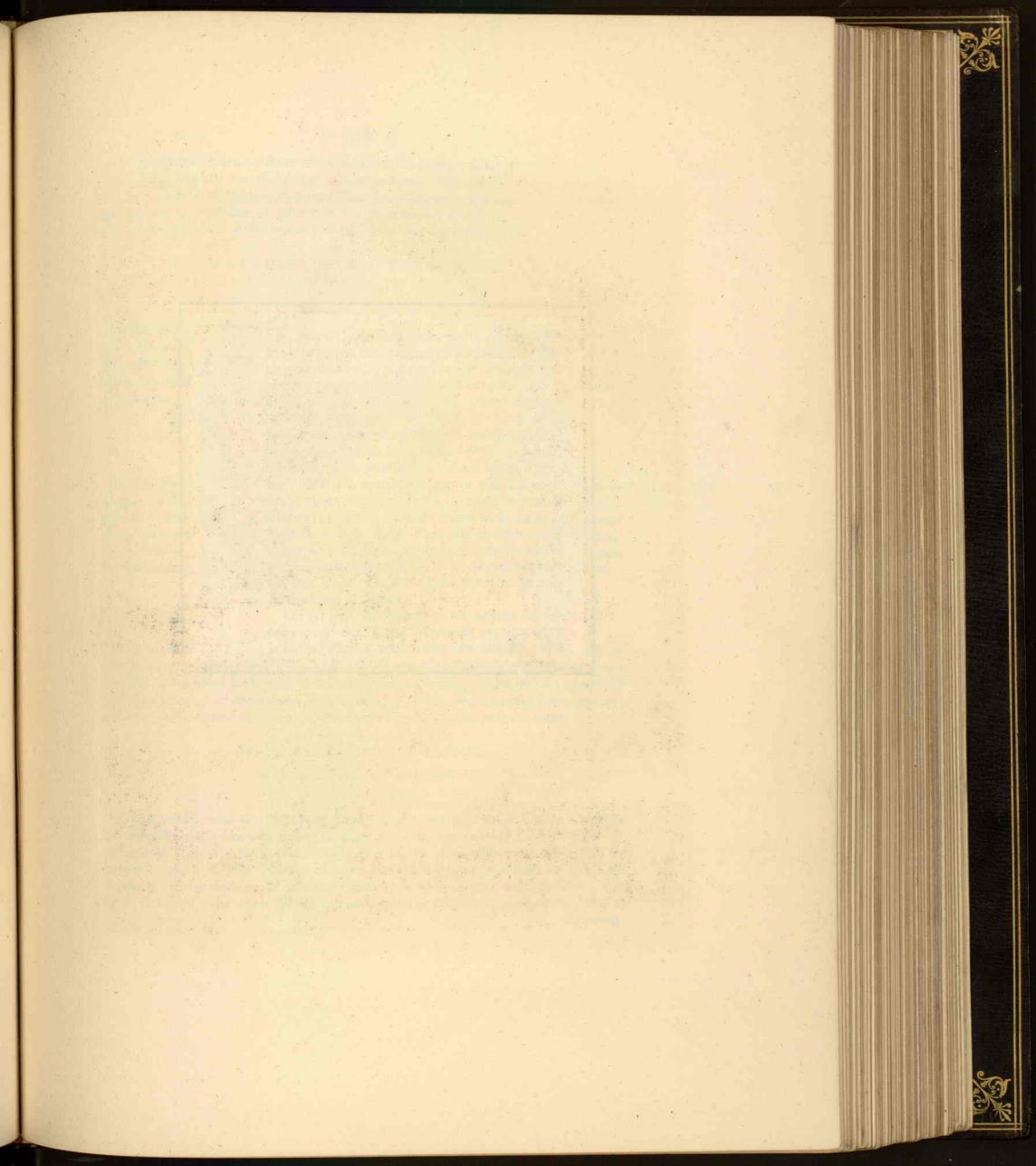
NICOLAS KNEFFER

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VENCESLAS COBERGHE.





*C. Eisen del.*

*Vicquet sculp.*

JOANNE  
KOERTEN BLOCK.

Weyermans describes a picture which he saw at the Hague, painted by Knuper, that was equally admired for the design and expression. The subject is a shepherdess wearing a garland of flowers, and conducted by a shepherd; and that writer observes, that there is an expression of respect in the countenance of the shepherd, which is as striking and affecting, as the modesty and decency that are visible in hers.

MATTHIAS, or MATTHEW KOCK.

*Landscape.*

DIED 1554, AGED 54.

He was born at Antwerp, about the year 1500, and esteemed a very excellent painter of landscapes, being one of those memorable artists who contributed to the refinement of the Flemish taste, by introducing that of Italy. He studied and imitated nature; he shewed an agreeable variety in his compositions; and painted with equal merit in oil and in distemper.

WENCESLAUS KOEBERGER.

*History.*

DIED 1604, AGED 70.

W. Koeberger, born at Antwerp, 1534, was a disciple of Martin de Vos, whom he quitted, to study in Italy, and lived much at Rome and Naples, where he married, and painted a picture for the confraternity of St. Sebastian at Antwerp, which was placed in the cathedral of that city, and is admired for its disposition, design, and colour. He excelled in architecture, and terminated his life at Bruffels. Vandyck has placed his head among his portraits of illustrious men. F.

ISAAC KOENE.

*Landscape and Water-Mills.*

The birth and age of this master are not recorded; nor is there any other account of him from the different writers on this subject, than that he was a disciple of Jacob Ruyfda, and painted landscapes in the manner of his master. As he was not capable of designing figures, he associated with Barent Gaal, who always painted them for him; and the profit of their joint labours was always equally divided between them.

JOANNA KOERTEN BLOCK.

*Birds and Flowers in Water-Colours.*

DIED 1715, AGED 65.

This painteress, who was the wife of Adrian Block, was born at Amsterdam, in 1630, and from her youth shewed a strong inclination to drawing, painting, and embroidery, and arrived at an astonishing excellence in all. But the principally employed herself in cutting on paper the representation of landscapes, birds, fruits, and flowers, which she executed with incredible exactness and delicacy, so as to amaze every beholder. The lines with which she expressed her objects, were as exquisitely nice as the lines of engraving;

engraving; and yet she performed it with scissars only. Nor was she confined to any subjects, for all kinds were to her equally easy and familiar. Sea-pieces, animals, architecture, and still life, were perhaps her favourite subjects; but she also cut portraits on paper, with as striking a resemblance as if they had been painted in oil, by the hand of the ablest artists.

She was accounted to great a prodigy in her way, that she was visited by the Nobility of the first rank of all nations, who travelled through Amsterdam; and was particularly honoured by the Czar Peter I. who condescended to pay her a visit in her own house. The Elestor Palatine offered her for three small pictures of her cutting, a thousand florins; yet she refused even so large a price for them. At the request of the Empress of Germany, she designed a trophy with the arms of the Empire, ornamented with laurel crowns, garlands of flowers, and other enrichments suitable to the subject; which she executed with such correctness of drawing and design, such wonderful tenderness and beauty, as is not to be described, and scarcely to be credited. For that exquisite performance, she received a present from the Empress of four thousand florins. She also cut the portrait of the Emperor, which is hung up in the Imperial cabinet at Vienna, and esteemed not the least curiosity in that collection of rarities.

#### ROELOF KOETS.

*Portrait.*

DIED 1725, AGED 70.

He was born at Zwoll, in 1655, the son of a painter, who taught him the first principles of design; but afterwards he was placed as a disciple with Gerard Terburg, where his progress was so rapid, that he soon surpassed all his companions. His master gave him so many marks of his approbation and esteem, was so profuse in his praise, and so strongly expressed the preference which he thought the abilities of Koets merited, that it excited the envy and jealousy of all the other disciples, who determined to punish Koets, for the imagined insults of their master: so that Terburg found it necessary to advise him to leave his school, and directed him only to study nature for the future; which direction he punctually observed.

At his first setting out in his profession, he had the good fortune to succeed in painting the portrait of the Count Dalwigh, which laid the foundation of his future advancement; for, through the recommendation of that nobleman, he was made known to Henry Casimir, Stadtholder of Frizeland, who received him into his favour, and conceived an uncommon friendship for him; and as soon as that Prince had sat to him for his own portrait, his example was followed by all the Nobility of his Court.

His reputation, as an accomplished artist, was so thoroughly afterwards established, that he had the honour to paint the portraits of King William III. the Duke of Portland, and his family, and most of the English and German Nobility who attended that Monarch at Loo. An extraordinary circumstance relative to this master is attested as a fact; that he painted five thousand portraits with his own hand, and all of them were well finished, without any assistance from other artists; on which account he is mentioned as one of the most laborious painters of his time.

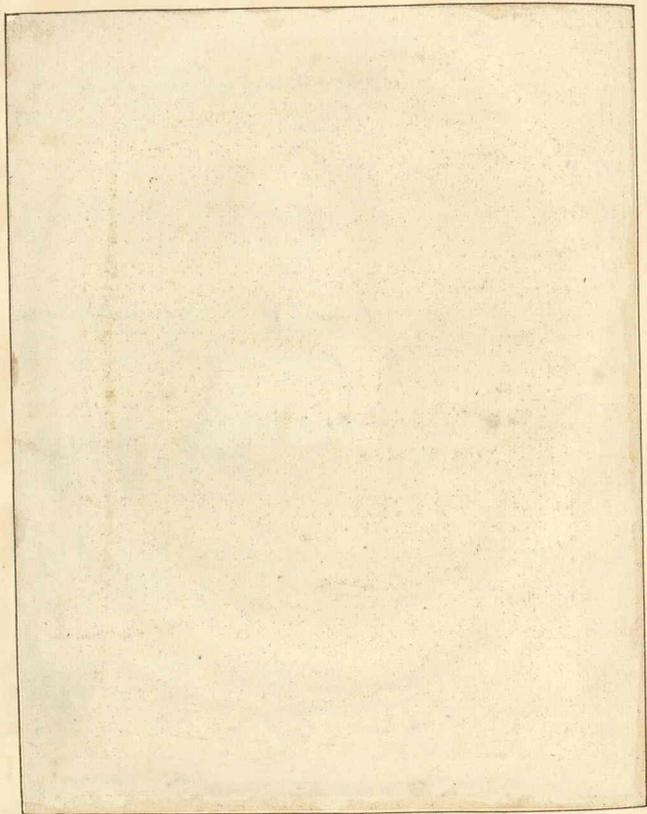
He



FREDERICUS van LEENHOF  
Predikant te Swolle. *Ætatis 59.*

*R. Koen pinx.*

*J. van Goyen sculp.*



He had a great freedom and readiness of hand, an agreeable choice of attitudes, and a good manner of designing. He was always strictly attentive to nature, in all his performances; nor did he want the skill to improve or to embellish nature on proper occasions, whenever he imagined it might conduce to the perfection of his work.

DAVID DE KONINCK, or KONING.

*Animals, Birds, Fruit, and Flowers.*

DIED 1687.

This artist was born at Antwerp, and at first instructed by Nicaïus; though some authors say he was afterwards a disciple of Peter Bol; but, according to those writers who appear to be most authentic, he was the disciple of John Fytt. He continued with that master for several years, and painted so exactly in his style, that at last he excited his jealousy; for Fytt observed, with some degree of mortification, that the works of his disciple were taken for his own, and brought equal prices at the public sales.

De Koninck therefore quitted his master, and, in pursuit of improvement, travelled through France and Germany, to Italy, where he arrived in 1668, being much employed wherever he went; and he was received at Rome in a manner worthy of his merit. He lived for a few years in that city, always very assiduous, and likewise very retired. His works resemble those of Fytt, and his subjects are the same; his touch is free and firm; his colouring strong, and like nature; and he particularly excelled in birds. He was constantly a competitor with Fytt; but, by the best connoisseurs, he was generally not allowed to have the preference; for in his pictures there appeared somewhat that was less free, and less masterly, as also apparently more laboured than those of his master, when their paintings were compared with each other; though otherwise, he was always justly esteemed a great artist.

A capital picture of De Koninck is preserved in the cabinet of Prince Charles at Brussels; representing dead and live fowls, together with some objects of still life.

PHILIP DE KONINGH.

*Portrait, History.*

DIED 1689, AGED 70.

He was born at Amsterdam, in 1619; was bred up to the profession of painting in the school of Rembrandt; and added an honour to that academy, by the merit of his performances. For many years he supported the reputation which in the early part of his life he had deservedly acquired, and was esteemed an excellent painter of portraits. His compositions were remarkable for the great character of nature which appeared in them all, for the choice and variety of his attitudes, and also for the extraordinary resemblance of those persons who sat to him for their portraits.

The picture of himself, which he painted at the request of the Grand Duke of Tuscany, and which is placed in the Florentine gallery, is a sufficient evidence of the merit of this master. His colouring is clear, and his paintings have a lively and striking effect.

## SOLOMON KONINGH.

*History, Portrait.*

He was born at Amsterdam, in 1609, and learned the art of drawing from David Kelyn; but he studied painting under Francis Vernando, and Nicholas Moojart, being successively the disciple of each of those masters; and after some years practice, with the assistance of studying after nature, he rendered himself considerable. Most usually he painted portraits, though his inclination prompted him to paint history, with figures as large as life; and he also painted historical subjects in small, with an equal degree of merit.

The pictures of this master, which are mentioned by the writers on this subject, are, David and Bathsheba, which was purchased by the Portuguese Ambassador, and sent to the King of Portugal; Tarquin and Luerece; Judas in Despair, throwing down the silver for which he had betrayed his Lord; and Solomon's Idolatry.

## LEONARD VANDER KOOGEN.

*Conversations.*

DIED 1681, AGED 71.

This artist was born at Haerlem, in 1610, and was a disciple of Jacob Jordaens, at Antwerp. His contemporary in that school was Cornelius Bega; and that created such a friendly intimacy between them, as induced them to study together after nature, and to become emulous to excel each other, which proved very advantageous to both.

Koogen designed well; his touch, his penciling, and his manner of colouring, resembled Bega; but he painted in a very different size, some of his pictures having figures full as large as life. As he possessed an affluent fortune, and was not obliged to follow the profession for a maintenance, he only painted for his own pleasure and amusement; for which reason the number of his works cannot be supposed to be very great, though they are much coveted, and extremely admired.

## PETER KOUC, or KOECK.

*Portrait, History, and Conversations.*

DIED 1553, AGED 53.

He was born at Aelft, in 1500, and became a disciple of Bernard Van Orlay of Brussels, who instructed him in the principles of colouring and design; but he accomplished himself at Rome, by studying the antiques, and sketching not only the views about that city, but of other parts of Italy through which he travelled.

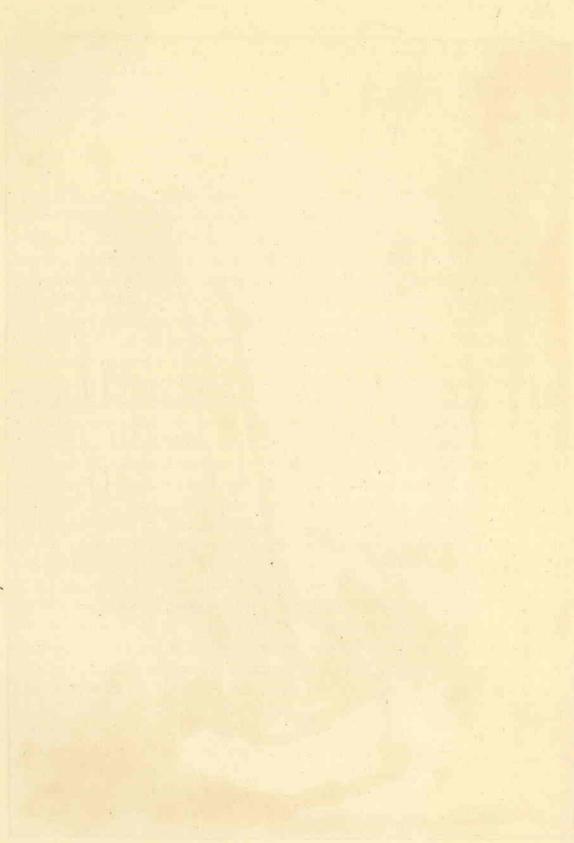
In a few years after his return to his own country, he happened to be engaged by some merchants to paint the designs for a tapestry manufacture, which they had agreed to undertake at Constantinople, and was prevailed on to travel to Turkey. But, although the project failed of success, yet it afforded Kouc an opportunity of designing the most pleasing prospects in the neighbourhood of that city; as also the processions, assemblies, sports, feasts, and conversations of the Turks, which he represented in an agreeable

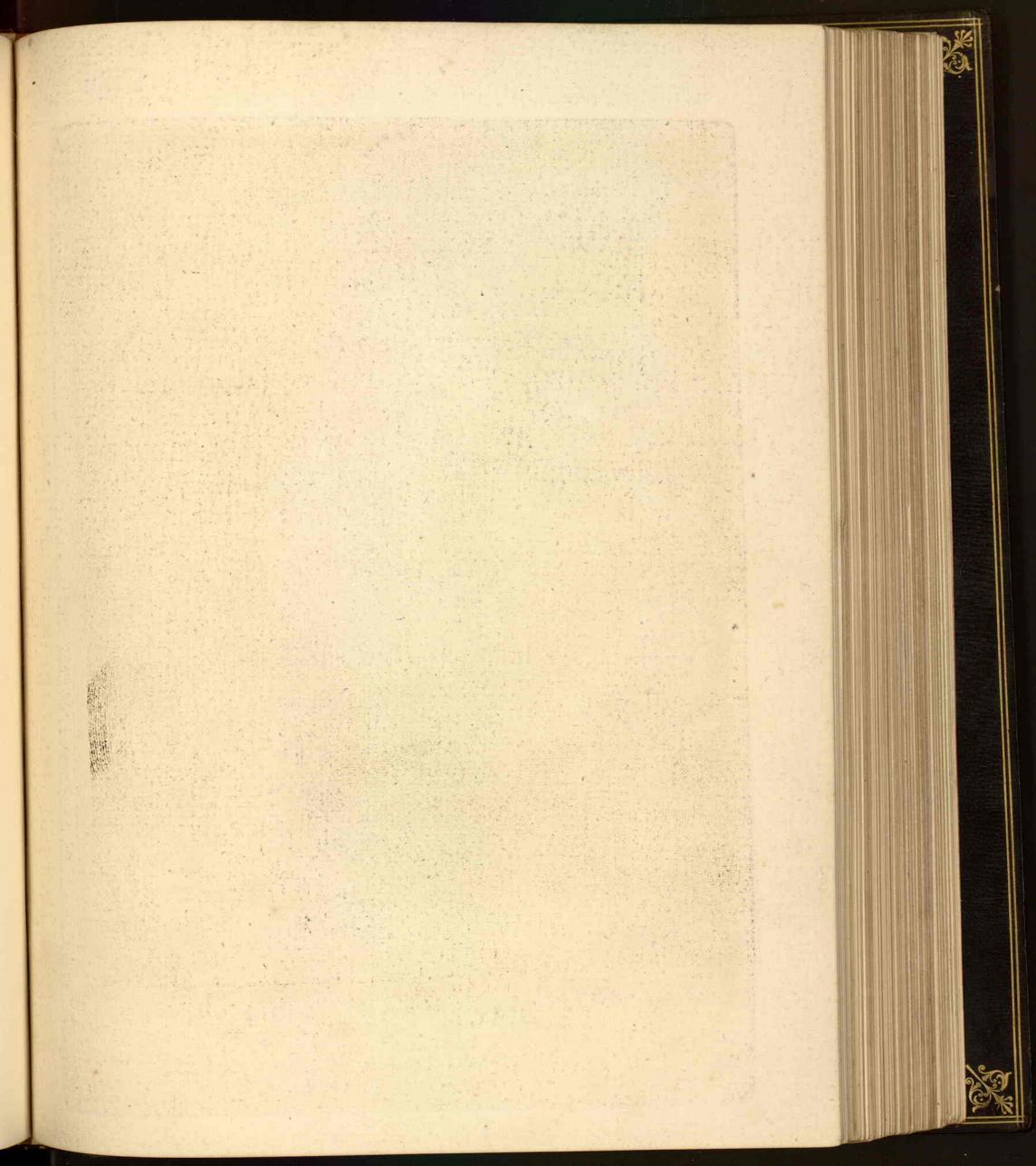


PETRO COECKE ALOSTANO

PICTORI

E. de. Bouloniar. sc.







*F. A. Kraus pinxit.*

**L'USURIERE.**

*D. Sornique Sculp.*

*Ramassez des Ducats, comptez-les : j'y consens ;  
Mais loin d'en être avare, il faut en faire usage,  
Et vous souvenir qu'à votre âge  
On doit bien payer les Galants.*

*a Londres chez M. J. G. J.*

agreeable style. He copied his figures from nature, and their dresses were adapted to the mode of the time, to their stations and characters. The countenances of his female figures were very engaging; and his back-grounds in particular are managed with abundance of skill. Seven of those Turkish designs were afterwards engraved in wood, and in one of them he introduced his own portrait in the habit of a Turk.

When he came back to Holland, he settled at Antwerp, and painted a great number of portraits, altar-pieces, and cabinet-pictures; and was appointed principal painter to the Emperor Charles V. He published several volumes on the subjects of architecture, geometry, and perspective; and with a critical exactness translated the works of Sebastian Serli, out of the Italian, into his native language.

#### CHRISTIAN VAN KOUWENBURGH, or KAUWENBURGH.

##### *History.*

DIED 1667, AGED 63.

This painter was born at Delft, in 1604, and was the disciple of John Van Nes; but the taste which he manifested in his paintings was acquired in Italy, where he so far improved himself, by studying after the best models, that in a great measure he shook off his original Flemish taste. His subjects were for the most part historical, with figures as large as life; and he particularly excelled in designing the naked. His colouring was exceedingly natural, his design correct, and his composition was in a beautiful and grand style.

Many fine pictures of this master's hand are in the palace of the Prince of Orange at Ryfwick, and the House in the Wood.

#### FRANCIS KRAUSE.

##### *History.*

DIED 1754, AGED 48.

Krause, a native of Augsburg, became the disciple of Piazzetta, at Venice, and with great success imitated his tone of colour. He went to Paris, and having failed in his attempt of becoming a member of the Academy, he went to Langres, and from thence to Dijon, where he painted a large picture for the refectory of the Carthusians, with several other works. His circumstances, however, forced him to paint portraits in crayon, which he did with sufficient encouragement, rambling from town to town, till he arrived at Lyons, where he executed some altar-pieces for the church de Sainte Croix, and obtained the commission of painting the whole of Notre Dame des Hermites, on which he spent the twelve remaining years of his life.

Without possessing the powers of genius, Krause had a considerable talent: he drew the extremities in a superior manner. His colour was vigorous and glowing, his pencil full, his touch determined and firm; but to render his lights more brilliant, he became sometimes too opaque in his shades; and from a desire of anticipating the beauties which time alone can give, he indulged in fugitive mixtures and tints that destroyed each other; he did not paint for posterity. F.

JOHN

## JOHN VAN KUICK.

*History, Portrait.*

DIED 1572, AGED 42.

He was born at Dort, in 1530, and for some years lived in general esteem, being accounted a very fine painter on glass, as well as in oil colours; and his composition was allowed to have something in it that was judicious and masterly. But having indiscreetly given some slight offence to the Jesuits at Dort, they persecuted him with a most unremitting severity, accusing him of heresy, and prevailed so far as to have him imprisoned. He was kept in irons for a long time, although John Van Boudewinze, the Chief Justice, took all possible pains to procure his enlargement; and Kuick, out of gratitude, painted a picture for that Magistrate, representing the Judgment of Solomon, in which he designed the portrait of his benefactor, for the head of the principal figure, as a particular compliment.

That picture having been finished during the confinement of the painter, it gave new offence to that unforgiving tribe, the Jesuits, who daily contrived means to increase the miseries of his imprisonment, and never ceased their persecution of him till they extorted a final sentence from the judge, condemning him to death. That sentence the Jesuits and Monks took care to have immediately executed; and they caused him to be burned alive, to the inexpressible concern of all Protestants, who dreaded the tyranny and persecuting spirit of the church of Rome, and to the universal regret of all the lovers of the art of painting.

## JOHN KUPETZKI.

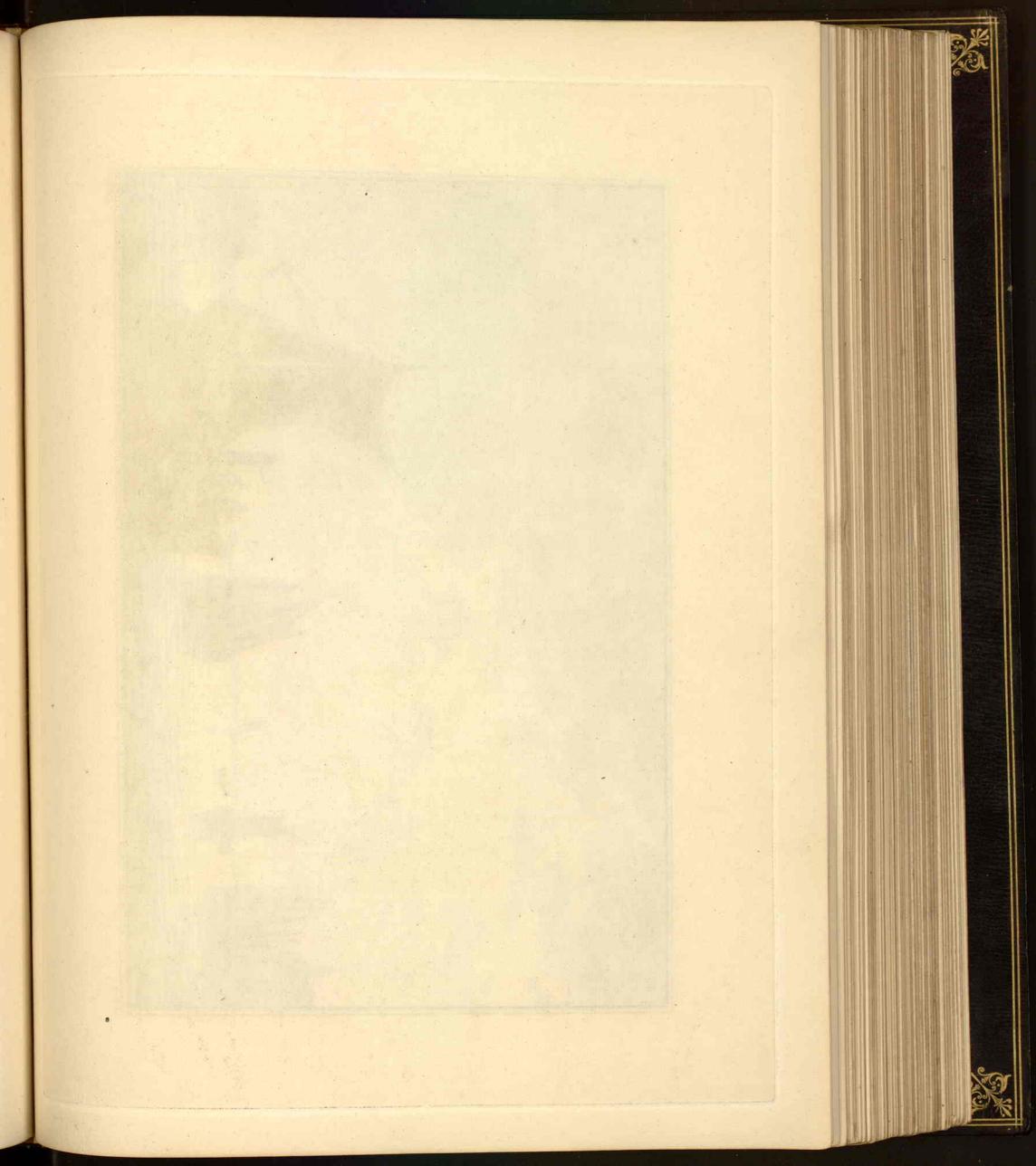
*History, Portrait.*

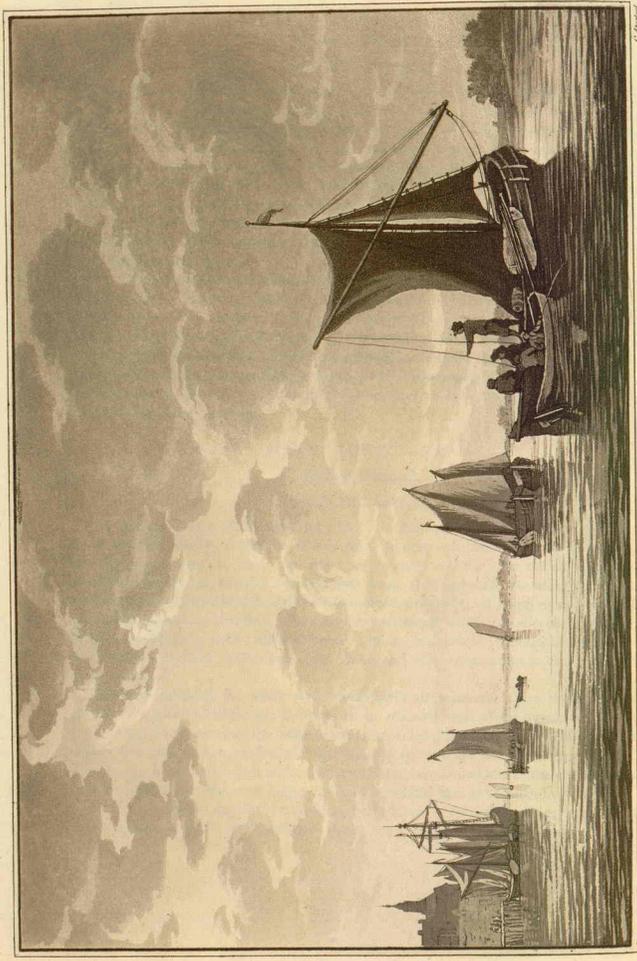
DIED 1740, AGED 73.

This painter was a Bohemian, born 1667, at Porfina, on the frontiers of Hungary; of an obscure family, incapable of affording him an education suitable to his talents. His father was eager to have him fixed to a trade, and for that reason he withdrew himself privately, to avoid a situation that seemed disagreeable to him, and directly contrary to his inclination, though he was under the necessity of begging as he travelled, and suffered extreme hardship. Entirely undetermined whither to direct his course, he stopped accidentally at the castle of Count Czobor, in quest of some assistance, and there saw a painter at work, whose name was Claus, and whose reputation in that country was considerable.

Kupetzki surveyed the work with remarkable attention for some time; and then, taking up a piece of charcoal, he imitated on the wall some of the ornaments with such spirit, that the Count and the painter were surprized; for Kupetzki, being asked what master had taught him, answered, that his love for the art had been his only director. Czobor generously took him under his protection, maintained him in the castle, provided every necessary for him, and engaged Claus to instruct him in the art of painting.

He soon became capable of assisting his master in several great works; and then quitting him, he went to Venice and Rome for farther improvement. In those cities, he

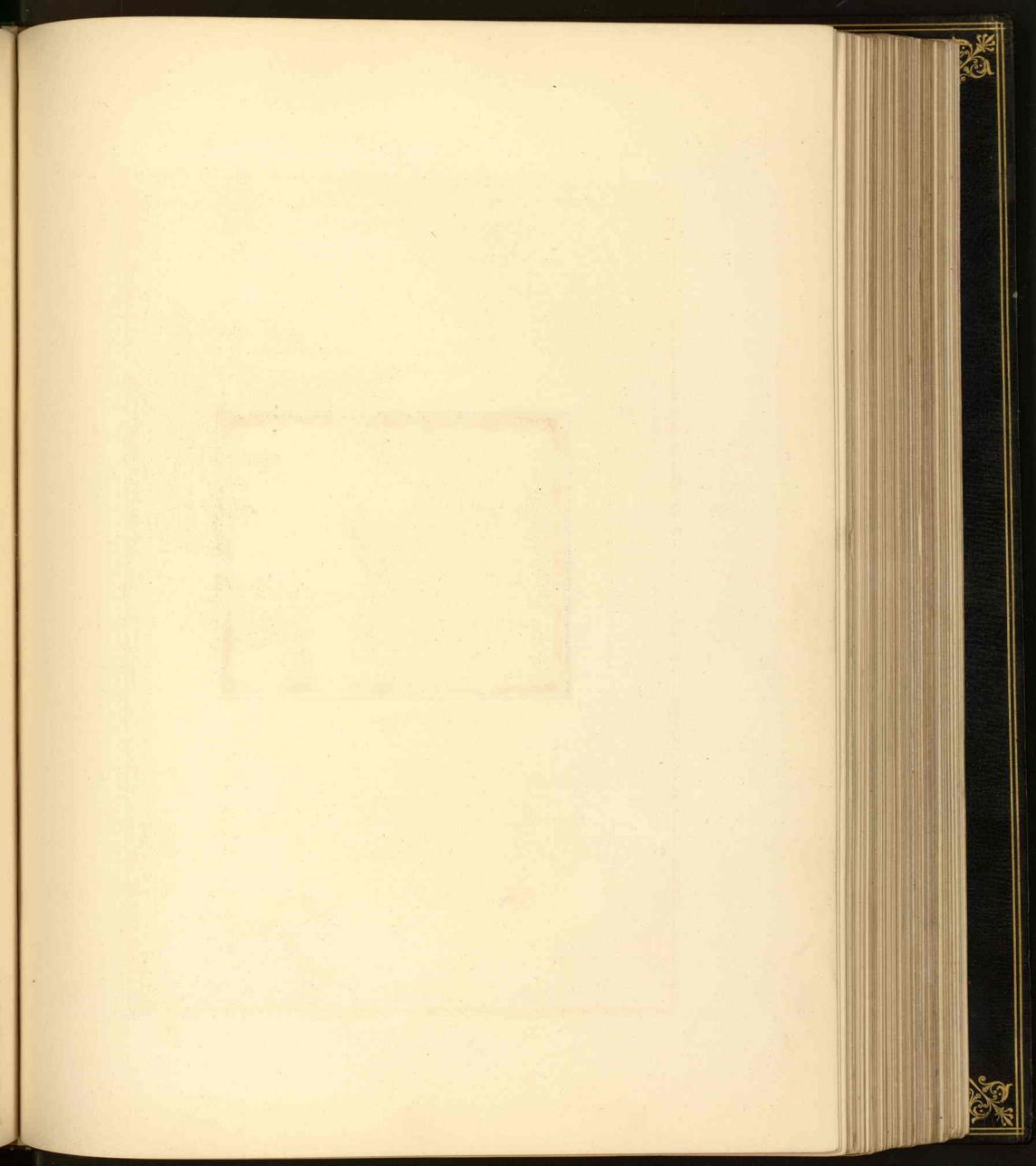




*C. Spence*

*J. C. G. G.*

*Published by Messrs. G. & C.*





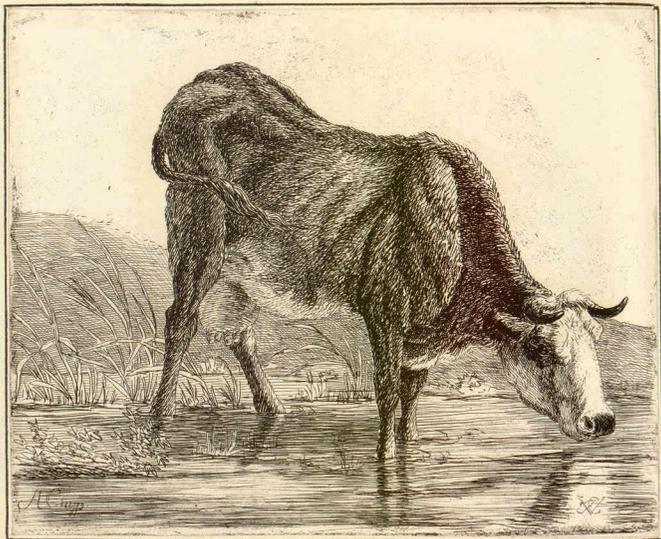
*A Camp*

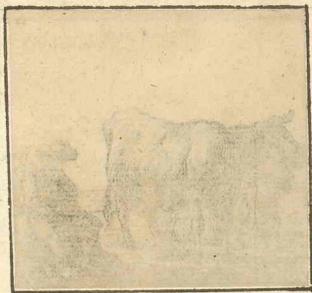




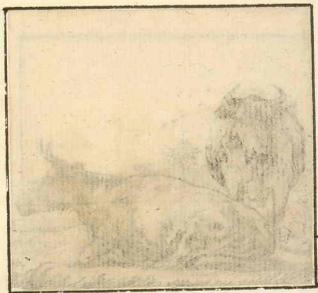
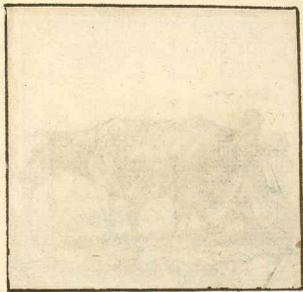
*A. C. 1840*



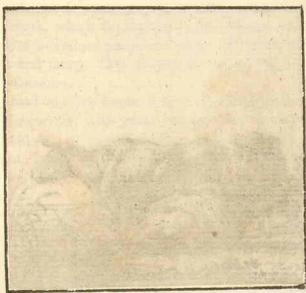
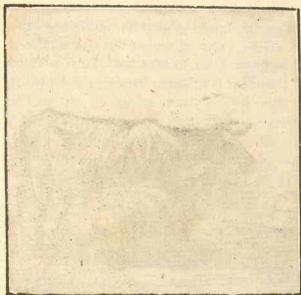














he for some time diligently copied the works of the best artists; till at last his reputation fo increased; that he was employed by the Nobility of Rome, was enriched and honoured, and particularly patronised by Prince Staniflaus Sobieski. The merit of his works may reasonably be conjectured, by the purchase made by the Margrave of Brandenburg Bareith, who, for nine of his pictures gave Kupetzki sixteen thousand German florins.

The Emperor Charles III. would willingly have retained him in his service as principal painter; which station he had held under the Emperor Joseph; but he preferred his liberty to all the advantages of so honourable an employment. He painted the portraits of the Imperial family several times, and the prime Nobility of that Court; and had also the honour of painting the Czar Peter, and most of the Princes of Germany.

In respect of his colouring, in which his greatest excellence consisted, he was compared to Rembrandt; but, in regard to the hands, he was equalled with Wandyck. One writer, indeed, alleges, that his portraits were too lean, and the figures too short; but Mr. Fuesli, a Swiss painter, and a good judge, who wrote his life, justifies Kupetzki from that imputation; and affirms, that though he might sometimes be guilty of those faults; yet they were faults not generally observed in his works. Fuesli confesses that, in the latter part of his life, he was apt to spend too much time on his pictures; and would often have spoiled them by too much retouching, if they had not been taken out of his hands. The colouring of his heads engaged his principal attention, and he seemed rather negligent of the draperies; yet no master could possibly have a more extensive knowledge of the chiaro-scuro than Kupetzki.

#### JACOB GERRITZE KUYP, or. CUÿP.

*Landscapes, Battles, and Cattle.*

He was born at Dort, and learned the art of painting from Abraham Bloemart, by whose instruction he became an extraordinary good painter of landscape. His principal subjects were the different views, which he sketched after nature, in the environs of Dort; always being attentive to introduce pieces of water, or rivers, with cattle on the banks, and particularly cows and sheep. Yet frequently he painted battles, as also the marchings or encampments of armies.

He had a good pencil, a broad and free touch, a tone of colouring that was sweet and agreeable, an outline generally correct, with great transparence in his water, and good keeping. His memory is held in just esteem at Dort, for being the founder of the painting academy of St. Luke, in that city; which he established in concurrence with three other artists of distinction, Isaac Van Haffelt, Cornelius Tegelberg, and Jacques Grief, in the year 1642.

#### ALBERT KUYP, or CUÿP.

*Cattle, Landscape, and Moon-Lights.*

He was born at Dort, in 1606, the son of Jacob Gerritze Kuyp, and also his disciple; though in his manner he differed extremely from his father, being much neater in every part of his works. The father principally adhered to one or two species of animals; but to Albert, oxen, sheep, cows, horses, fruit, landscape, smooth water, or ships and boats  
were

were all equally familiar, either to design or to execute. He excelled in every article that he attempted to represent, and painted every object in the same free and natural manner; always lovely and true in his colouring, always clear and transparent.

He was accustomed to observe nicely even the particular times of the day, to express the various diffusions of light on his objects, with all the truth of nature; and in his pictures, the morning, attended with its mists and vapours, the clearer light of noon, and the saffron-coloured tints of the evening, may readily be distinguished. He likewise excelled in moon-light pieces; some of them being so admirably expressed, that the glittering reflection on the surface of the water, appeared more like real nature, than like an imitation of it.

The most capital performance of this master is the representation of the cattle-market at Dort, and the square where the troops and soldiers exercise. In that picture he has painted the most beautiful horses that appeared on the parade, so like, that every one of them might be as distinctly known in the painting, as in their evolutions. His studies were entirely after nature, and most of the views which compose the subjects of his landscapes are in or about the city of Dort. He left a great number of drawings and designs, heightened with water-colours, which are preserved as curiosities by the connoisseurs.

## L.

## PETER VAN LAER, called BAMBOCCIO.

*Conversations, Landscapes, Cattle, &c.*

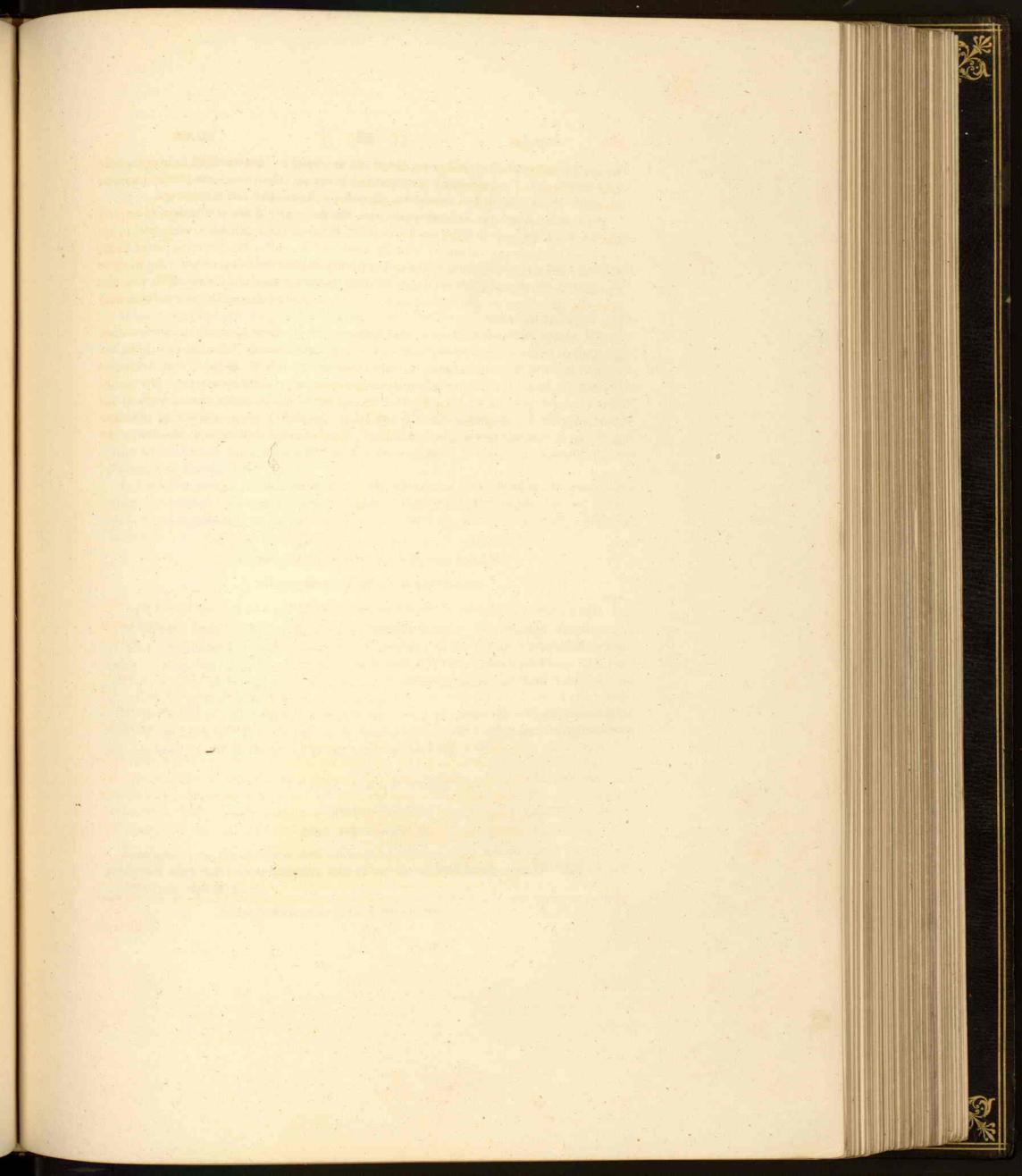
DIED 1673, AGED 60.

**T**HIS master was born at Laeren, near Narden, in 1613; his name was Peter Van Laer, but in Italy they gave him the name of Bamboccio, on account of the uncommon shape of his body, the lower part being one third part longer than the upper, and his neck so short that it was buried between his shoulders†.

He had, however, an ample amends for the unseemliness of his limbs, in the superior beauties of a mind endowed with extensive powers of perception and imitation. He resided at Rome for sixteen years successively, and was held in the highest esteem by all ranks of men, as well as by those of his own profession, not only on account of his extraordinary abilities, but also for the amiable qualities of his mind.

He studied nature incessantly, observing with a curious exactness every effect of light on different objects, at different hours of the day; and whatsoever incident afforded pleasure to his imagination, his memory for ever perfectly retained. His style of painting is sweet and true, and his touch delicate, with great transparency of colouring. His figures are always of a small size, well proportioned, and correctly designed; and

† Perhaps he got this name rather from the branch of painting in which he excelled; for his usual subjects, the various sports of the populace and transactions of vulgar life, harvest-revels, drolleries, hops, quarrels, masquerades, and mummeries of the carnival, are by the Italians comprised under the name of 'Bambocciate'; and such was his felicity of perception and execution, that instead of their images we fancy to see the objects themselves.



The same redundancy of history and fable is displayed in the works of both; and it is but justice to say their performances were at least in as good a taste as the edifices they were appointed to adorn.

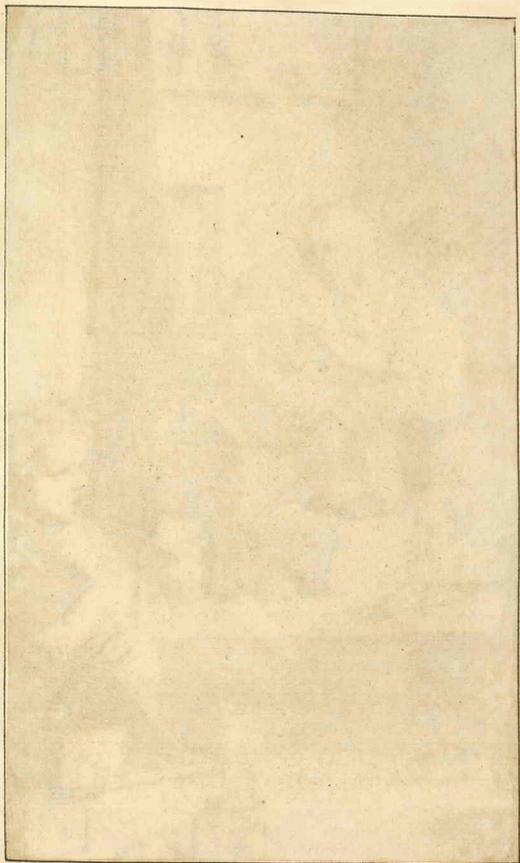
Laguerre's father was a Catalan, who settled in France, and became master of the menagerie at Versailles. The son being born at Paris in 1663, Louis XIV. did him the honour of being his godfather, and gave him his own name. At first he was placed in the Jesuit's college, but having a hesitation in his speech, and discovering much inclination to drawing, the good fathers advised his parents to breed him to a profession that might be of use to himself, since he was not likely to prove serviceable to them. He however brought away learning enough to assist him afterwards in his allegoric and historic works. He then studied in the Royal Academy of Painting, and, for a short time, under Le Brun. In 1683 he came to England with one Richard, a painter of architecture, and both were employed by Verrio. Laguerre painted for him most part of the large picture in St. Bartholomew's hospital; and succeeding so well when little above twenty, he rose into much business, executing great numbers of ceilings, halls, and fair-cafes, particularly at Lord Exeter's, at Burleigh, the fair-cafe at old Devonshire-house, in Piccadilly, the fair-cafe and saloon at Buckingham-house, the fair-cafe at Petworth, many of the apartments at Burleigh on the Hill, where the walls are covered with his Cæsars; some things at Marlborough-house, in St. James's-park; and, which is his best work, the saloon at Blenheim. King William gave him lodgings at Hampton-court, where he painted the Labours of Hercules in chiaro-scuro; and being appointed to repair those valuable pictures, the Triumphs of Julius Cæsar by Andrea Mantegna, he had the judgment to imitate the style of the original, instead of new clothing them in vermilion and ultramarine; a fate that befel Raphael even from the pencil of Carlo Maratti.

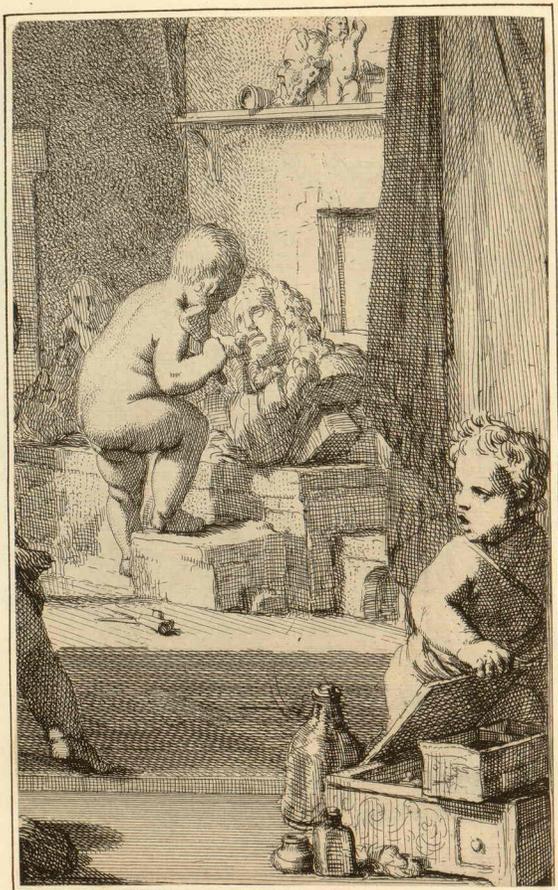
Laguerre was at first chosen unanimously, by the commissioners for rebuilding St. Paul's, to decorate the inside of the cupola, but was set aside by the prevailing interest of Thornhill, a preference not ravished from him by superior merit. Sir Godfrey Kneller was more just to him, though from pique to Thornhill, and employed him to paint the fair-cafe of his house at Witton, where Laguerre distinguished himself beyond his common performances. On the union of England and Scotland he was ordered by Queen Anne to make designs for a set of tapestry on that occasion, in which were to be introduced the portraits of her Majesty and the principal Ministers, but though he gave the drawings, the work went no farther. A few pictures he painted besides, and made designs for engravers. In 1711 he was a director of an Academy of painting erected in London, and was likely to be chosen Governor on the resignation of Kneller, but was again baffled by his competitor Thornhill. In truth, he was a modest unintriguing man. Vertue commends him highly, and acknowledges instructions received from him; the source, probably, of some of his encomiums. At a tavern in Drury-lane, where was held a club of virtuosi, he painted, in chiaro-scuro, round the room, a Bacchanalian Procession, and made them a present of his labour. Vertue was of opinion that Sir James Thornhill was indebted to him for his knowledge of historic painting on ceilings, &c.

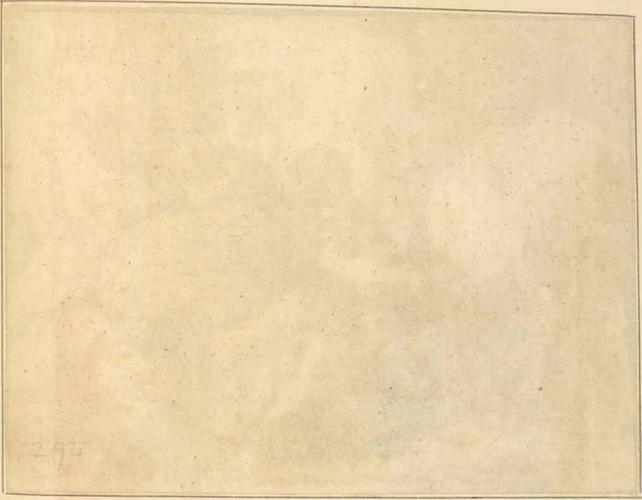
Towards his latter end he grew dropical and inactive; and going to see the Island Princess at Drury-lane, which was acted for the benefit of his son, then newly entered







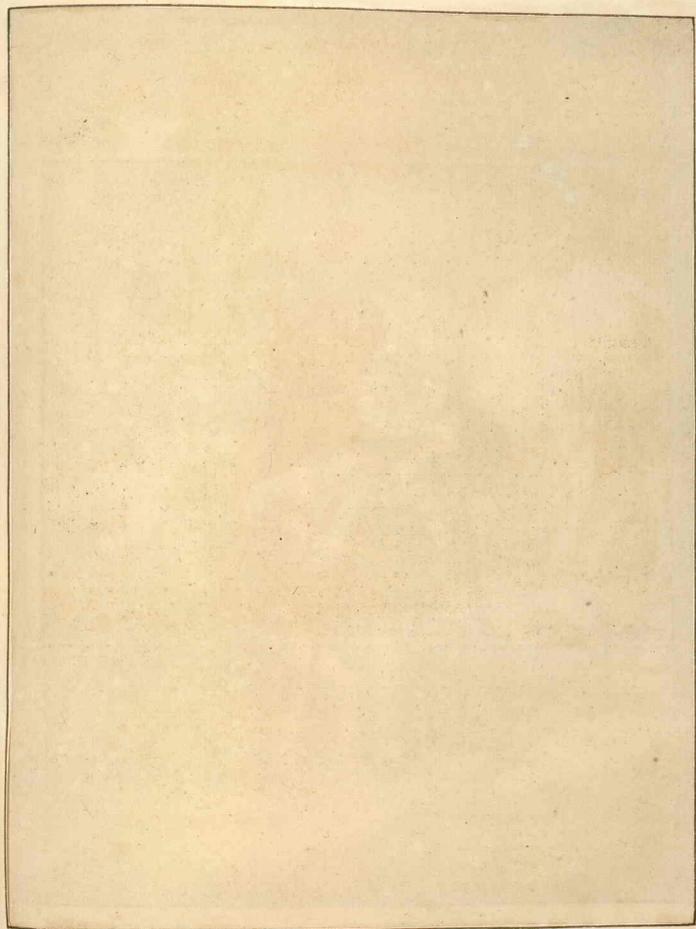


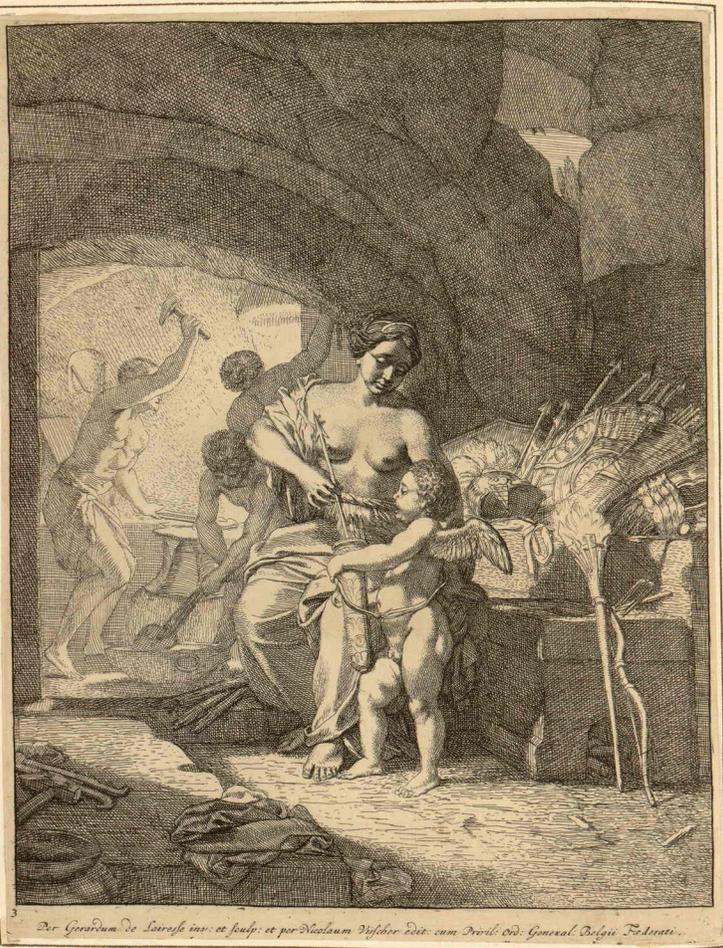


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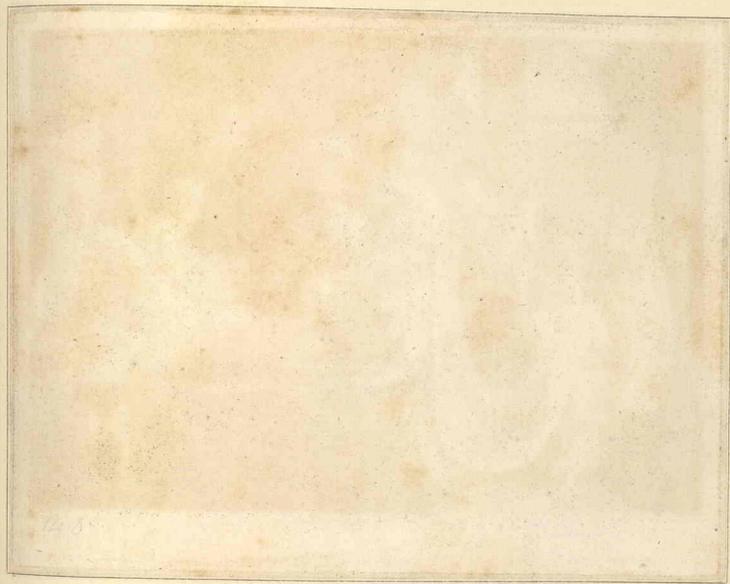


Nicolaus Pinter sculpsit cum Privilegio.





*Per Gerardum de Laere se inv. et sculp. et per Nicolaum Weyher Edit. cum Privilegio. Genoa. Delgii. Federati.*



148

N<sup>o</sup>. 63.

G. DE LAIRESSE.

Fac. <sup>o</sup> P<sup>o</sup>l<sup>o</sup>.



*Dessiné par S. le Roy.*

*Gravé à l'eau-forte par Chataigner.*

*Couleur par A. Guénot.*

LA MALADIE D'ANTIOCHUS.

to sing on the stage, he was seized with a stroke of apoplexy, and died before the play began: he was buried in the church-yard of St. Martin in the Fields.

### JOHN LAGUERRE,

The son of Louis Laguerre, had talents for painting, but wanted application; preferring the stage to more laborious studies. After quitting that profession, he painted scenes, and published a set of prints of Hob in the Well, which had a great sale; but he died at last in indigent circumstances in the year 1748.

### GERARD LAIRESSE.

*History, Portrait.*

DIED 1711, AGED † 71.

This master was born at Liege, in 1640, and received the principal knowledge of the art of painting from his father, Reinier de Laireffe, though he is also supposed to have been a disciple of Bartolet. His manner of handling was indeed very like the manner of that master, and his pictures were in as good esteem; the only perceptible difference seems to be, that the pencil of Laireffe was more rough than that of Bartolet, and his colouring not so melting and delicate. By his intimacy and conversation with Bartolet, he acquired that taste of the antique which is observable in all his works, though he was afterwards more fully instructed by others. But he formed his style and taste of design, by the prints and drawings of Pietro Testa, Nicolo Pouffin, and the studies of Bartolet, which the latter sketched from the vestiges of the superb ancient buildings at Rome, and also after the antique statues.

When he began to follow his profession for a livelihood, he settled at Utrecht; yet he was there in very distressed circumstances, and so necessitous as to be obliged to paint industriously, to procure even a poor maintenance. But at last, through the persuasion of some friend, he sent one of his pictures to a picture-merchant at Amsterdam, whose name was Vylenburg, who shewed it to Grebber and John Van Pee; and those artists commended it so highly, that Vylenburg, having enquired where he could see the author of that picture, went immediately to Utrecht, and prevailed on Laireffe to go with him to Amsterdam; which happened to prove the means of raising him from want and obscurity, to affluence and reputation.

The expedition of his pencil was equal to the vivacity of his imagination, and that extraordinary power of hand is sufficiently evidenced, by the great number of compositions which he finished.

He almost always told the story of his subject with great felicity, but all his paintings are by no means equal, either in composition, correctness, or invention. Perhaps that inequality of merit might have been partly occasioned by the languor of his spirits at particular times, and partly by the multiplicity of his undertakings: but, in every one of his pictures, there are great appearances of a masterly genius; for his expression is generally lively, his colouring good, true, and glowing; and a light, firm touch, gives

† The authors of the *Abrégé de la Vie des Peintres*, by some oversight, say, that Laireffe died at the age of sixty years, although they fix his birth in 1640, and his death in 1711, which evidently makes him 71.

a beauty and value to every thing he painted. In his draperies may be observed the taste of the best masters of Italy; they are light, broad, simple, and in very natural folds; but the draperies of his women were of silks, that admitted of different reflections of light, and sometimes gave them a look of richness, as in his picture of Stratonice. His figures usually were well turned, though sometimes rather too short; and notwithstanding that some of them wanted grace, yet he designed many that were truly graceful.

He had the unhappiness to lose his sight several years before he died; but even then he was constantly attended by the artists and lovers of painting, to receive instruction from him, of which he was remarkably communicative; and the treatises on design and colouring, which pass under the name of *Laireffe*, were not wrote by him, but collected from his observations, after he was blind, and published after his death, by the society of artists.

Whenever the back-grounds of his pictures required architecture, he designed it in a grand style, as if the ruins of Athens or Rome had been his models.

The picture which is accounted his most capital performance is, the History of Heliodorus, at Amsterdam; and the pictures of Young Moses trampling on the crown of Pharaoh, of Polyxena, Germanicus, and Anthony and Cleopatra, are very highly celebrated †.

#### ERNEST LAIRESSE.

##### *Animals.*

He was brother to Gerard *Laireffe*, and derived his knowledge of the art of painting from his father, Renier de *Laireffe*. He made very considerable advances in his profession, even while he was a young man, and excelled in painting all sorts of animals. He shewed so happy a disposition, that the Prince of Liege sent him to Rome to improve himself, and from those excellent models, which he had opportunity of studying there, he made as great a proficiency as could be expected.

That Prince retained him in his service when he returned from Italy; and he continued at that Court, in much favour and esteem, as long as he lived.

He had a brother, JOHN LAIRESSE, who painted all kinds of animals in the same taste as Ernest, and with very good success; he had likewise another brother, JAMES LAIRESSE, who excelled in painting flowers.

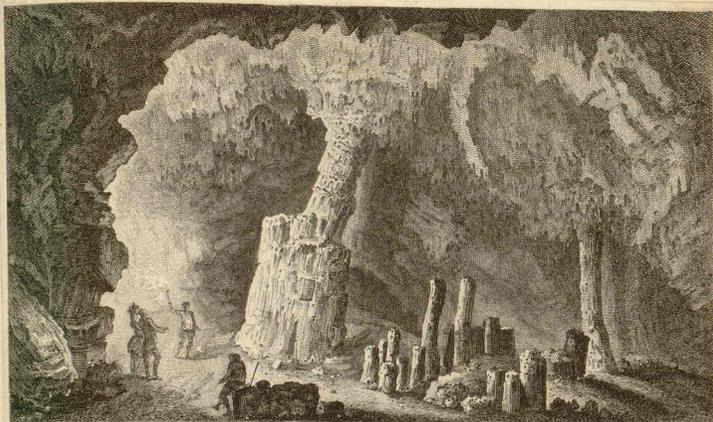
#### GEORGE LAMBERT.

##### *Landscape, Scenery, &c.*

DIED 1765.

This artist, who was instructed by Hassel, and at first imitated Wootton, was a very good master in the Italian style, and followed the manner of Gaspar, but with more richness in his compositions. His trees were in a great taste, and grouped nobly. He painted many admirable scenes for the play-house, where he had room to display his talent; and, in concert with Scott, executed six large pictures of their Settlements for

† It would be equally ignorant and unjust to dismiss this article without mentioning *Laireffe* as an etcher, an art in which he had few rivals, whether we consider the decision, clearness, strength, or facility of his tool.

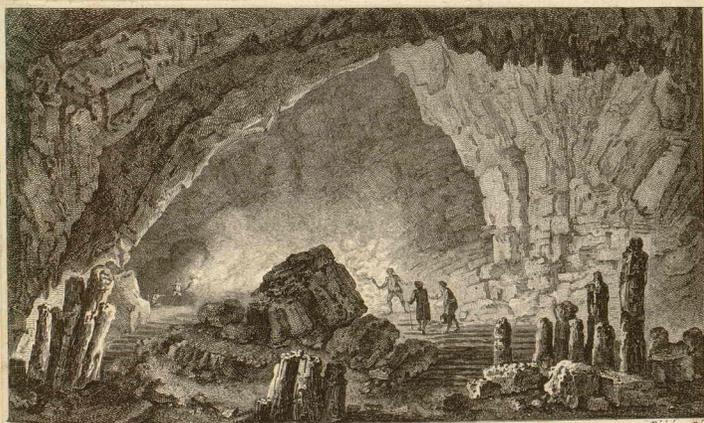


*Dessiné par Lallemand*

IV<sup>e</sup> VUE DES GROTTES D'OSSELLES,  
à quatre Lieues de Besançon.

*Dirigé par Rob.*

Franche Comté N<sup>o</sup> 8.

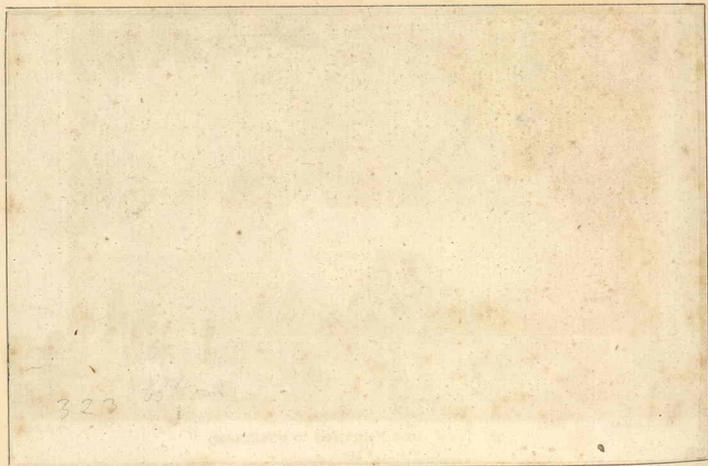
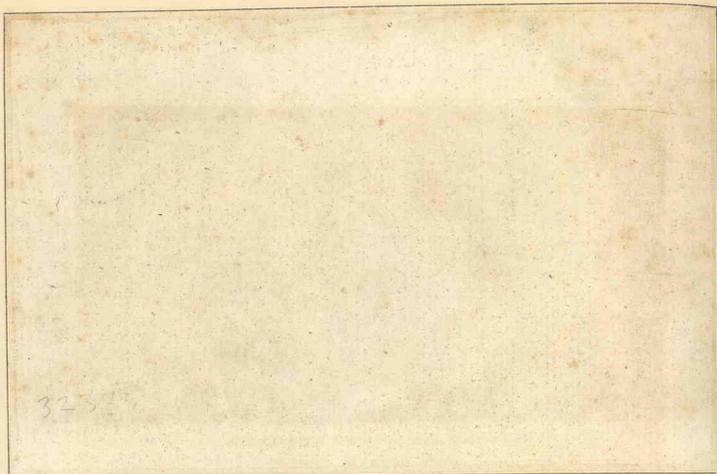


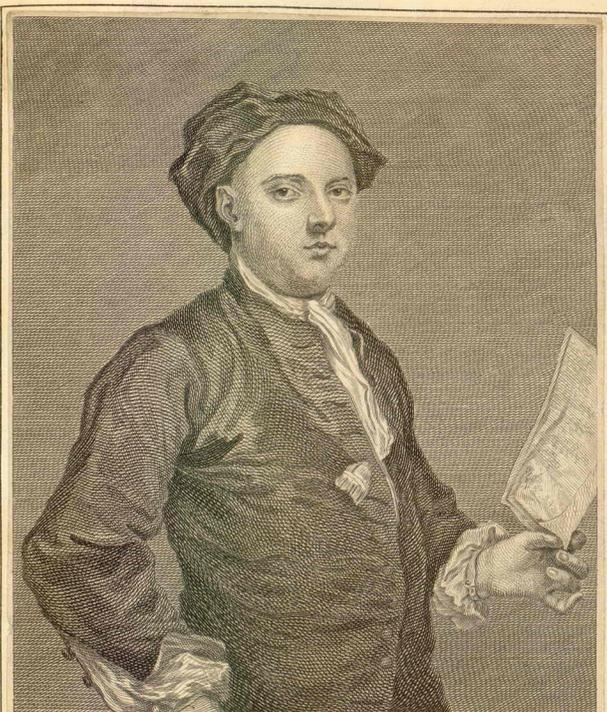
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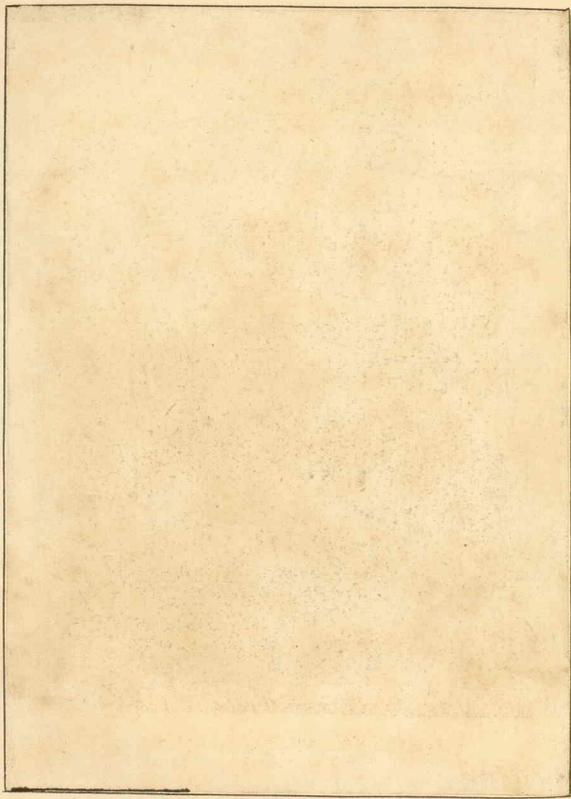
Franche Comté N<sup>o</sup> 8.





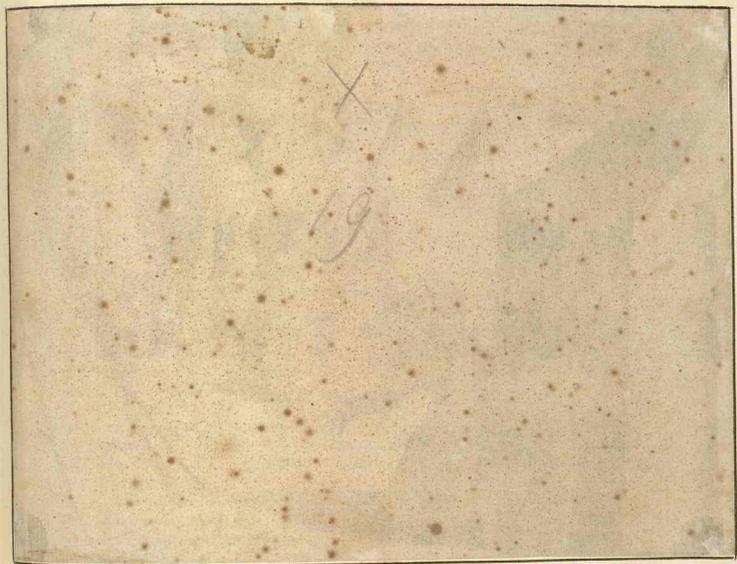
*A. Bannerman Sculp.*

GEORGE LAMBERT. —











the East-India Company, which are placed at their house in Leadenhall-street. He also did a few landscapes in crayons.

NICHOLAS LANCRET.

*Conversations.*

DIED 1743, AGED 53.

He was born at Paris, in 1690, and, according to the most authentic writers, was a disciple of Watteau; but, according to the Chronological Tables, he was the disciple of Gillot; yet probably he might have been instructed by both. Under the direction of Watteau he made an extraordinary progress; and so well imitated the style and manner of his master, that some of his works are frequently taken for the genuine paintings of Watteau. And although it cannot be truly said that he arrived at the excellence of his master, either in the spirit and delicacy of design, or the beauty of his colouring and handling, yet his paintings are lively and agreeable.

He was indefatigable in his profession, and finished a great number of pictures; in all which may be observed a great deal of truth and nature, good composition and execution, groups of figures, well disposed and agreeably turned, and the whole handled with a light pencil.

LANG JAN. Vid. REYN.

GIOVANNI LANFRANCO, CAV.

*History.*

DIED 1647, AGED 66.

This master, born at Parma, in 1581, at first was the disciple of Agostino Caracci, but afterwards of Annibal, to whose taste of design and colouring he adhered entirely. He obtained, under that eminent artist, so great a degree of knowledge in his profession, and such a power in penciling, that he was employed by Annibal to execute some of his designs in the Farnesian palace at Rome; which he finished in so masterly a manner, that he made the difference imperceptible between his work and the work of his master, even to this day.

His genius directed him to grand compositions; for he had a peculiar facility in designing them, and he painted in fresco as well as in oil. His imagination was lively, and his hand ready to execute the ideas which occurred to his mind; but that remarkable ease with which he invented, and that readiness in expressing his conceptions, caused him to be less attentive to the studying every part of his design, and less careful to observe the requisite correctness. While he was under the guidance of Annibal, he was much more correct; but, after the death of that celebrated artist, he abandoned himself more to the impetuosity of his genius, and with much less regard to regularity and the beauty of proportion. The Cupola of Parma (which was painted by Correggio) Lanfranco studied so particularly, that it enlarged his ideas, and gave him such a fondness for the admirable effect produced by foreshortened figures, when they are happily executed, and also such a taste for the grandeur of composition, that, in the Cupola of St. Andrea della Valle at Rome, he designed figures of above twenty feet in height,

which

which have a noble effect. As he was thoroughly acquainted with the principles of perspective, those large figures appear but of a natural and just proportion from the point of observation below; and to a judicious eye they seem much more commendable than some of his smaller designs. The subject of that painting is, the representation of the Saints in Glory; and it is esteemed his most capital performance. He did indeed covet to imitate the grace of Correggio, but never could arrive at that excellence; his greatest power being manifested in his composition and fore-shortening; for he was deficient in correctness and expression, and his colouring, though sometimes admirable, was frequently too dark.

His figures are well grouped, and his draperies have an uncommon elegance; but although his taste of design, in imitation of his master Annibal, is always grand, yet could he not preserve the same correctness; nor is his colouring, or the tint of his carnations, any way comparable to those of Annibal; his shadows particularly being too black in general, and frequently more similar to the tints of Caravaggio. Although he was not well skilled in the management of the chiaro-scuro, being unacquainted with its true principles, yet he sometimes practised it, rather from the felicity of his genius, than from any knowledge of the art †.

By order of Pope Urban VIII. he painted in the church of St. Peter at Rome the representation of that Saint walking on the water; which afforded the Pope so much satisfaction, that he conferred on him the honour of knighthood. One of the excellent compositions of Lanfranc, is in the church of St. Anne, at Naples. It represents the Virgin and Child, with St. Dominic, and St. Januarius. The composition is truly fine, the colouring admirable, and the effect beautiful and brilliant. The head of the Virgin is in a grand style, and with a character full of majesty and dignity; and in the same city, in the Palazzo della Torre, there is a picture by this master, which is esteemed equal to any of his productions. The subject is St. Francis dying, attended by Angels, who are assisting and comforting him in his last moments, and the figures are as large as life. Some of the heads of the Angels are in the taste and style of Domenichino, the colouring is strong, the manner of design grand, and the head of the Saint is particularly sweet and amiable.

#### HENRY LANKRINCK.

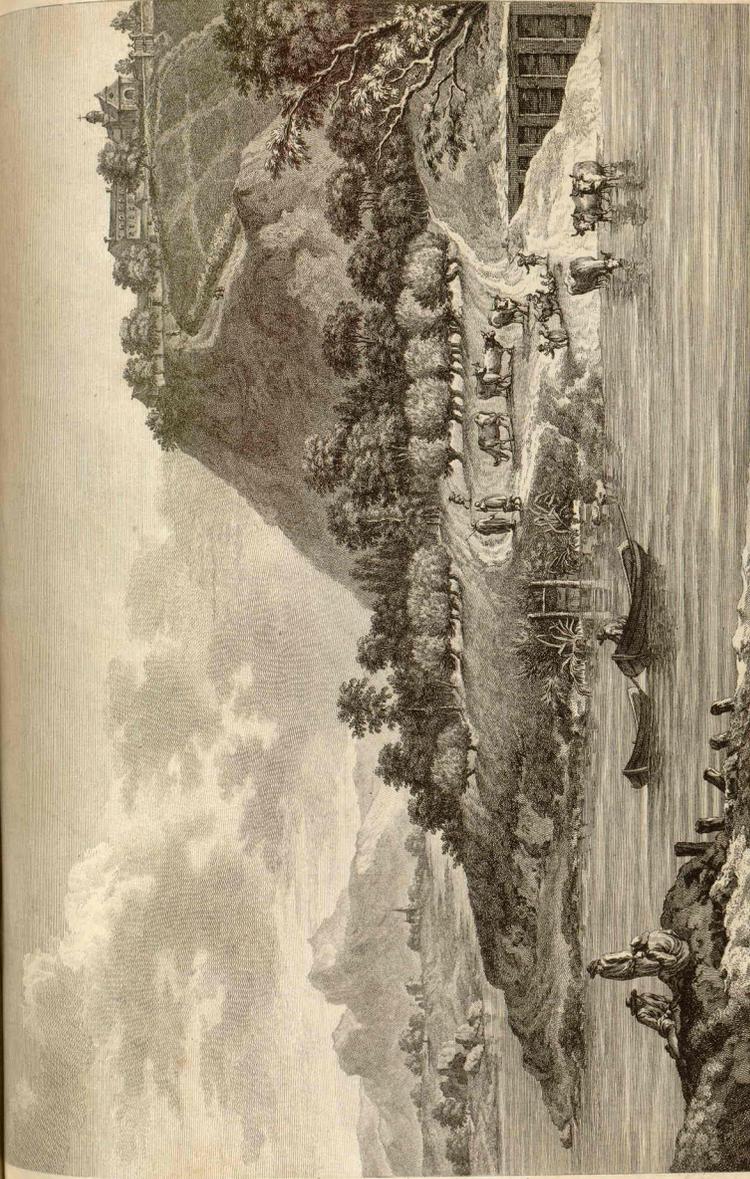
##### *Landscape.*

DIED 1692, AGED 64.

He was born in 1628, learned the art of painting in the academy at Antwerp, and became a painter of considerable note. He studied principally after Titian and Salvator Rosa; and met with an encouragement in England equal to his merit. His landscapes shew a good invention, good colouring and harmony, if they are of his best manner; and they are extremely free and beautiful in the skies. His views are usually of a rough rude country, with broken grounds and uncommon scenery, having some strong lights

† Lanfranco was a machinist of the first order, and taught his successors the art of filling the eye at great distances, by partly painting and partly leaving it to the air to paint, 'dipingendo in parte; e in parte, lasciando che l'aria vi dipinga,' as Lanzi expresses it: This maxim of consulting the intervening medium for the proper degree of finishing, appears to have been one of the great prerogatives of Phidias.

F.  
judiciously



*Gravé par Leblond.*

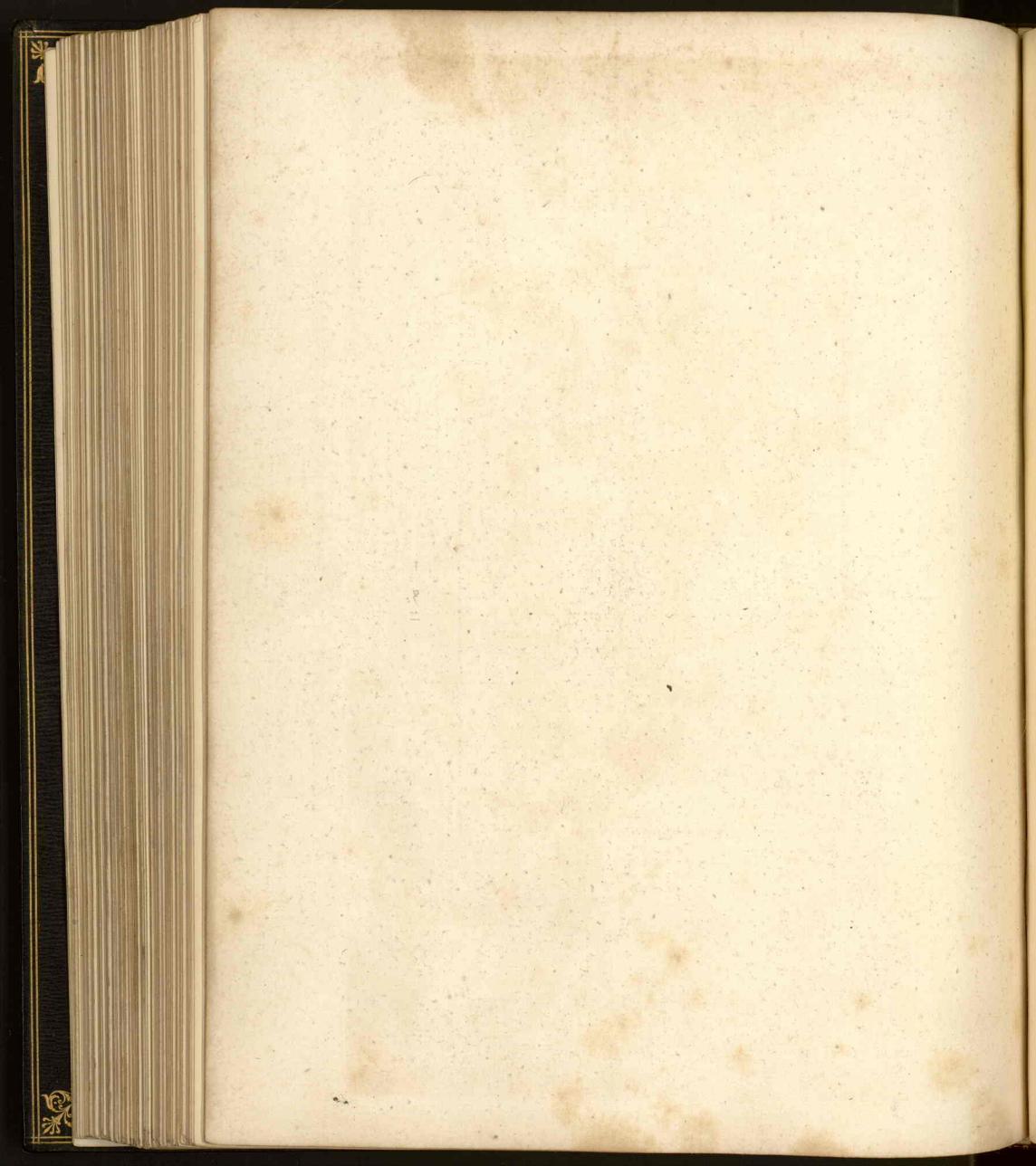
*Gravé par Ponceau.*

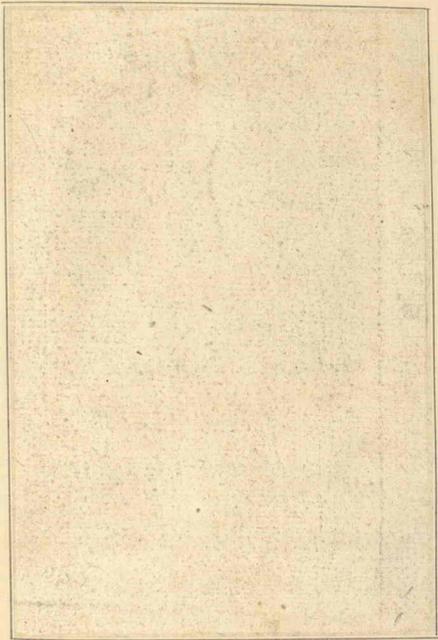
*Vue du Breuil Des deux Amans*  
*proche Rouen.*  
*Dédiée à Monsieur*  
*Chevalier*  
*Conseiller du Roi en ses Conseils,*  
*Intendant de Justice, Police et Finances*  
*de la Ville et Généralité de Rouen,*  
*par son très humble et très Obeissant Serviteur*  
*L'Excellence.*



*Paris chez l'Observance de la poste, Courbevoie en face de la porte du Châtelet aux Conditiers.*









judiciously placed, and great warmth; and as to the figures which he introduced, they were properly disposed and designed in imitation of Titian.

#### ANDREA LANZANO.

*History.*

DIED 1712.

He was a Milanese, and the disciple of Ludovico Scaramuccia; but having spent some years under that master, he went to Rome, and placed himself in the school of Carlo Maratti. By his instruction he became a painter of distinguished note; and was much esteemed for the goodness of his composition and design, for the beauty of his colouring, and for the grace and dignity of his figures.

#### NICHOLAS DE LARGILLIERE.

*Portrait, History, Animals, and Landscape.*

DIED 1746, AGED 90.

He was born at Paris, in 1656, and placed as a disciple with Francis Gobeau, a painter of some note. Although he was taught in that school to paint fruits, flowers, fish, landscapes, and animals, or subjects taken from low life, in the manner of Bamboccio and Jan Miel, yet Largilliere had more elevated ideas, and applied himself to study the works of the great masters in the historical style, as being more suitable to his turn of mind, and more likely to gain him that distinction, of which he seemed ambitious.

When he thought himself sufficiently qualified to commence painter, he went to London, where he gained the friendship and countenance of Sir Peter Lely, who expressed much esteem for his works; and at last he was so far honoured, as to be made known to King Charles II. for whom he painted several pictures. At his return to Paris, Vander Meulen and Le Brun having seen some of his performances, encouraged him to continue in his own country, and procured him friends by their recommendation; so that his reputation was generally spread through Paris, and Lewis XIV. sat to him for his portrait, as also did James II. and his Queen.

He had an extensive capacity; his principal excellence, however, consisted in his colouring, and particularly in portraits, of which the heads and hands were remarkably well executed, with a light and spirited pencil. His tint of colour was clear and fresh, and, by his manner of laying on his colours, without breaking or torturing them, they have long retained their original freshness and beauty.

He was appointed director of the academy, as a public acknowledgment of his merit; in which station he preserved that esteem which his talents had so justly procured for him.

MARCELLUS

## MARCELLUS LAROON.

*Conversations, History, Portrait.*

DIED 1705, AGED 52.

He was born at the Hague, in 1653, and instructed in the art of painting by his father, till he went with him to England; but, on his arrival at London, he was at first placed with La Zoon a portrait painter, and afterwards with Flethiere; yet his real improvement was derived from his own assiduity. When he began to work for himself, as he had diligently studied nature, he copied it closely, so that his manner was entirely his own. He drew correctly, and painted drapery in a taste that was far superior to any of his contemporaries; and on that account was employed by Sir Godfrey Kneller, to paint the draperies of his portraits. But the greatest merit of this painter consisted in his being able to imitate the style, the touch, and the colouring of those masters who were esteemed the most eminent; and his imitations are very exact.

A picture of that kind (which the Italians call *Paffici*) is mentioned in the collection at Houghton, the feat of Lord Orford, which, it is said, might easily pass for the work of Bassan, though it was really painted by this artist. He painted conversations, and most kind of subjects, in a large as well as in a small size.

## PETER LASTMAN.

*History.*

He was born at Haerlem, in 1581, and became a disciple of Cornelius Cornelisz, of Haerlem; but when he had spent some years under the direction of that master, he travelled to Italy, and improved himself both in his taste of design, and his handling. His manner of composing was with a number of figures, which he grouped with a great deal of propriety, and very often disposed them judiciously. His naked figures are usually well designed, his draperies flowing and full, and his colouring strong; but all his studies from the antique, or the great masters, could not divert him of his national taste, nor furnish his mind with a competent degree of grace or elegance.

One of the most capital paintings of Lastman, is the history of St. Paul at Lystra, in which the characters are very well distinguished, and particularly the priests, who have an air of solemnity and dignity. He was exact in observing the costume, not only in the draperies of his figures, but even in the vases and instruments used by the antients of those times in their sacrifices. He had the honour of being the master of Rembrandt, and some other considerable painters.

## JACOB LAVECQUE.

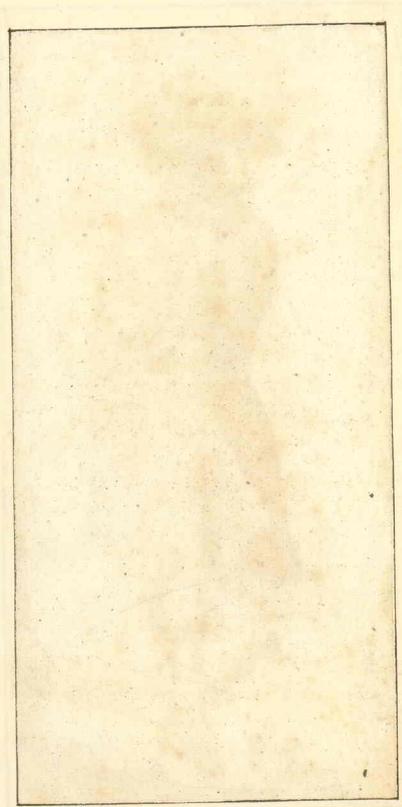
*Portrait.*

DIED 1674, AGED 50.

He was born at Dort, in 1624, and learned the art of painting in the school of Rembrandt; yet he did not adhere to the manner of that great master, but rather chose



*Colly-Molly-Puff*





Buy a fine singing Bird  
A mes beaux oyseaux qui chantent  
Uccelletti che canto uccelletti

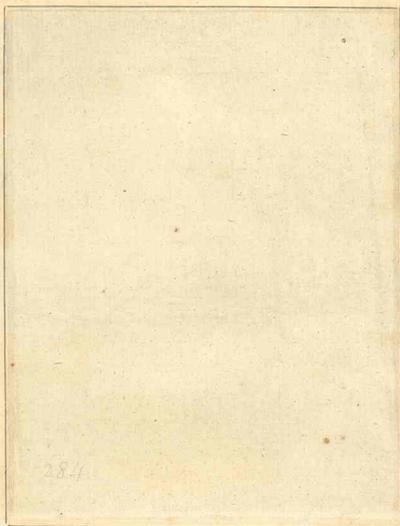
Maurin delin

P. Touquet sculp.  
Cum Privilegio



283







*Painted by W. Lawrence R.A.*

*Engraved by F. Bartolozzi R.A. Engraver to his Majesty.*

**TO THE QUEEN,**

*This Portrait of Her Royal Highness the*

**PRINCESS AMELIA,**

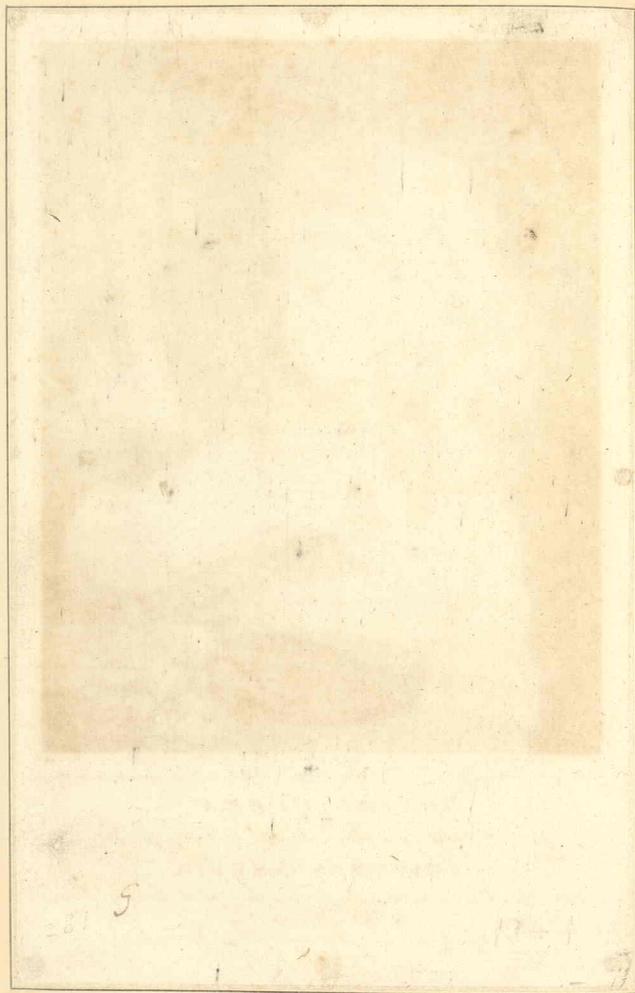
*is with Her Majesty's most gracious permission most humbly dedicated*

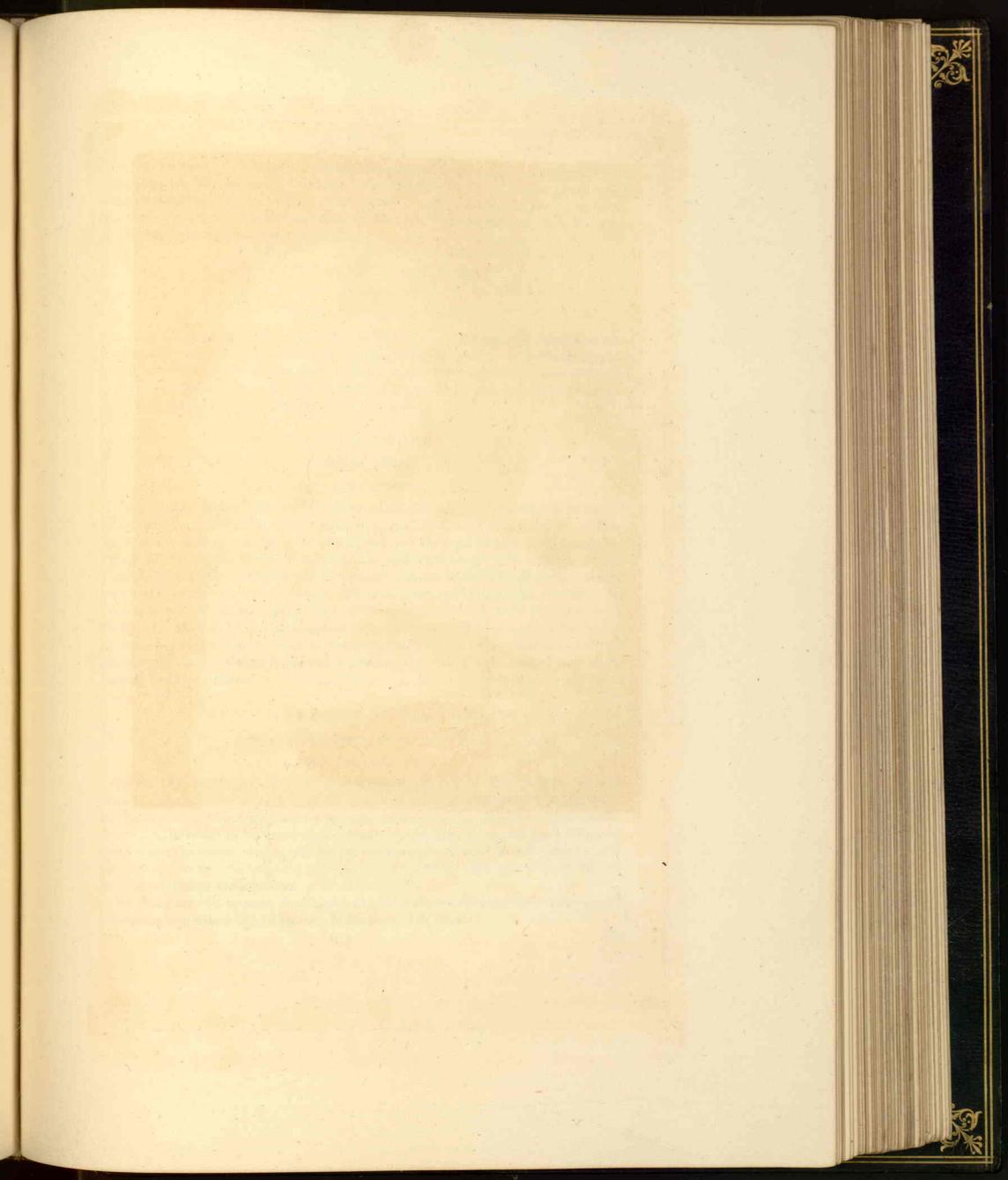
*by Her Majesty's*

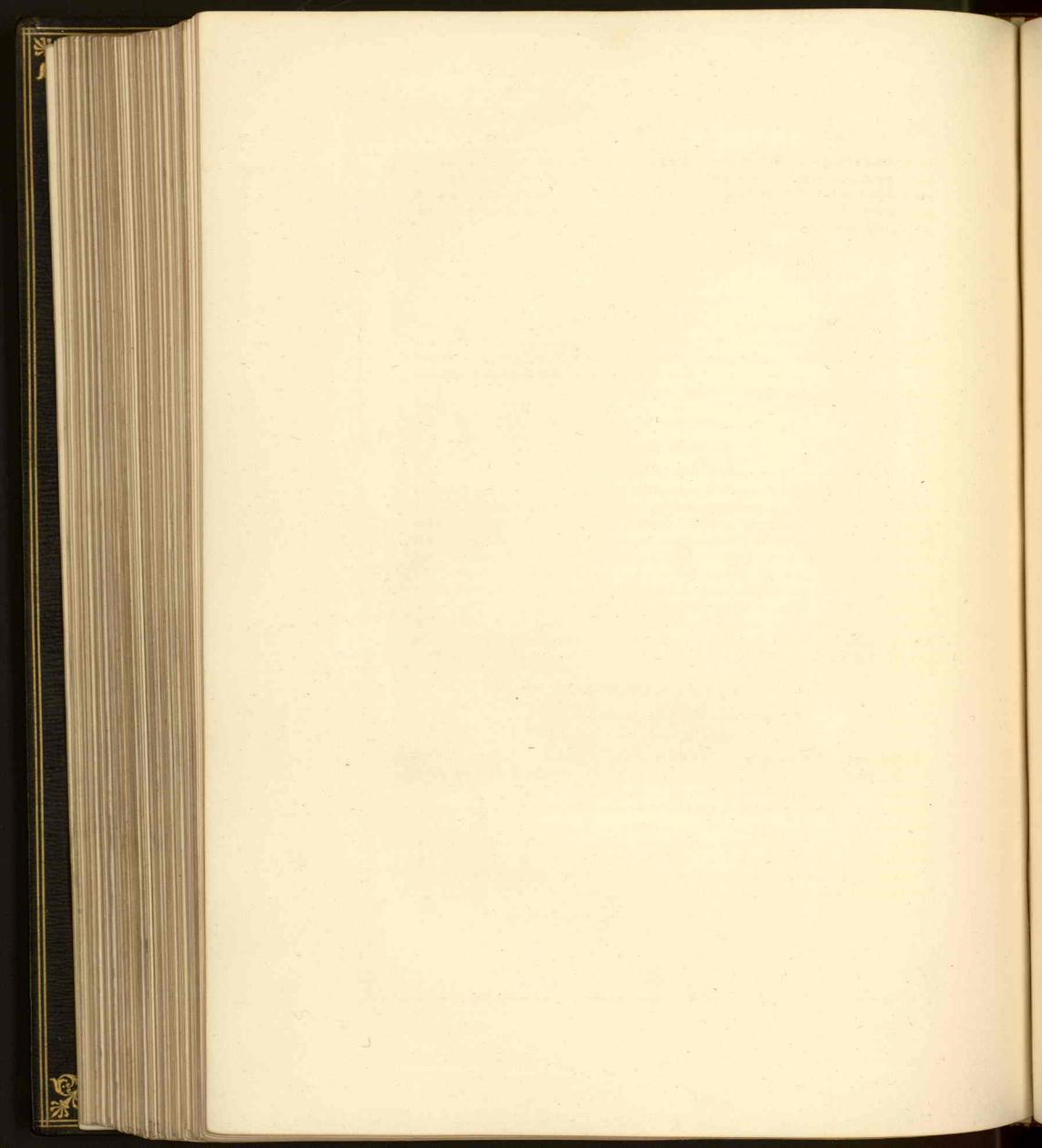
*most devoted and very much obliged Servant,*

*J. W. Tomkins.*

*Pub<sup>d</sup> as the Act directs March 1792 by J. E. Tomkins New Bond Street.*







to imitate De Baan. While he studied under Rembrandt, he painted one picture, which, in the penciling and colouring, so strongly resembled the work of that great artist, that it might be readily mistaken for his. That picture Laveeque always kept by him, as a proof of his ability in his profession, and yet endeavoured to imitate an artist that was greatly inferior to Rembrandt.

\*TOMMASO LAURETI, or LAURETTI.

*History.*

DIED 15—, AGED 80.

Tommaso Laureti, a Sicilian, according to Vasari, was the scholar of Sebastiano del Piombo, and with a vigorous colour, combined singular powers of perspective and design, of which he left various proofs at Bologna, and still more decisive ones at Rome in the Campidoglio, where he taught, lived to a great age, and succeeded Federigo Zuccari in the presidency of the Academy di S. Luca.

FILIPPO LAURI.

*Landscape, History.*

DIED 1694, AGED 71.

The school of Andrea Sacchi possessed one of the first talents of that time in *France/so Lauri* of Rome, in whom Sacchi fancied he had discovered the germ of another Raphael: he died in the flower of youth, and left no trace behind him, except the figures of three Goddesses in a fresco of the palace *Crescenzi*. His brother, *Filippo Lauri*, born 1623, is celebrated for his cabinet pictures in the Flemish style, touched with great spirit, vigorously coloured, full of imagery and picturesque conceits. He sometimes painted sacred subjects, such as the exquisite picture of St. Xaverius in the possession of Monsig. *Goltz*; in the palace *Borghese*, he painted some beautiful landscapes in fresco, a talent which he owed to the instructions of his father, *Baldassar Lauri* of Antwerp, a scholar of Paul Brill, and a landscape-painter of considerable note, at the time of *Sacchi*, in Rome.

JOHN ANTHONY VANDER LEEPE.

*Landscapes, Sea-Pieces, Storms, and Calms.*

DIED 1720, AGED 56.

He was born at Bruges, in 1664, of a distinguished and wealthy family. His first ideas of painting were formed, only by observing the embroideries of a young lady; and he accustomed himself to imitate in water-colours what she worked with her needle. Afterwards he added to his knowledge and taste, by copying prints and good designs of other masters in water-colours; till, by the assistance of a strong natural capacity, and sedulous application, he acquired an expertness in painting, not only with the colours he used originally, but also in oil.

His fancy led him to paint landscapes, which he always sketched after nature; and likewise to represent views of the sea, in storms, and in calms.

His landscapes are very much in the taste of Genoës, and frequently in the style of Pouffin. He painted with extraordinary readiness and ease, having a light free touch, and a good tone of colour, though sometimes it appears rather too grey; but his sea-pieces are more highly valued than his land-prospects. The figures in his pictures are generally painted by Mark Van Duvenede, and Nicholas Kerckhove, two good masters, who adapted the figures to the subjects with great skill and propriety.

GABRIEL VANDER LEEUW, or DE LEONE.

*Oxen, Sheep, and other Animals.*

DIED 1688, AGED 45.

He was born at Dort, in 1643, and learned the art of painting from his father, Sebastian Vander Leeuw, who was an exceeding good painter of animals, having been bred in the school of Jacob Geritze Cuyp.

Though he soon surpassed his father, he seemed conscious that he stood in need of farther improvement, and therefore to obtain a better taste, he resolved to travel to Italy, and in his progress visited France, Turin, Naples, and Rome. He spent fourteen years abroad, four at Paris and Lyons, and ten in Italy, and particularly attached himself to the style of Caffiglione, and Philip Roos, called Rofa da Tivoli; but he studied the latter with more satisfaction than he did the other, and at last imitated his model happily in the freedom of his touch, and the readiness or rather the rapidity of his hand.

He studied his scenes and every object after nature, and spent whole days in the fields, to observe the forms, actions, and attitudes of those different animals which he intended for his subjects, sketching them with great exactness; by which conduct, he not only acquired the habit of designing correctly, but he furnished himself with a variety of objects proper to be inserted in any of his future compositions.

When he returned to Holland, his works were extremely acceptable to the public, and immediately bought up; but, as he painted expeditiously, and finished his pictures surprisingly fast, their number proportionably diminished their price, and he felt a severe mortification, on observing that the demand for his works decreased daily. That discouragement made him resolve to return to Rome or Naples, where he had formerly experienced the greatest success; but he was prevented from putting that project into execution by his death, which happened at Dort.

Vander Leeuw's invention was lively and ready, and his hand as expeditious as his thought. His pencil was free, broad, and firm, and his colouring shewed the style of the Roman school; but that tone of colour was not agreeable to the Flemish taste, which seems to prefer the high finishing in pictures, and invincible patience in neat handling, to almost every other perfection in the art of painting.

PETER VANDER LEEUW.

*Oxen, Cows, Sheep, and other Animals.*

He was born at Dort, in 1644, the younger brother of Gabriel Vander Leeuw, and instructed in the art by his father Sebastian. He painted the same kind of subjects as his brother, and with abundance of merit; but his manner of penciling and colouring

was



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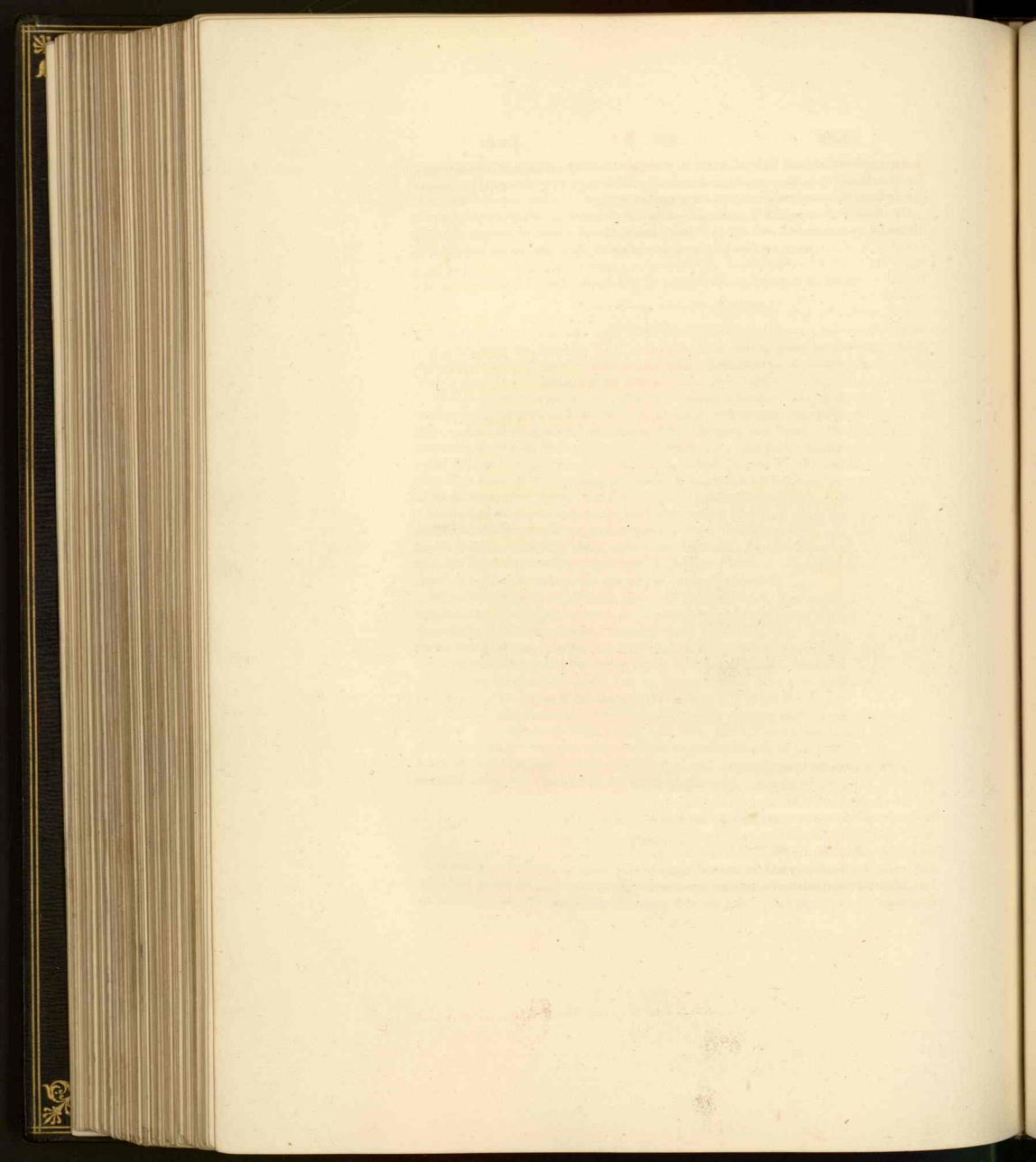
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was quite different from Gabriel's, and better adapted to the taste of his countrymen; for he finished his pictures neatly, and took all possible pains to render them transparent, giving them also an agreeable and natural tone of colour.

Of all the Flemish artists he principally admired Adrian Vander Velde; he made him his model; and was so ambitious to imitate him, that whenever he sat down to paint any design of his own, he always placed a picture of Adrian's before him, that he might strike out some resemblance of that master, either in respect of his composition, his colouring, or design; by which means his paintings have always somewhat that reminds one of Adrian.

Yet, notwithstanding his acknowledged merit in his profession, he had an odd, whimsical, and disagreeable humour, which often gave offence to those who were best inclined to become his friends and benefactors. That peevish and perverse temper effectually prevented all persons of taste from visiting him, excited a general dislike, and compelled him to dispose of his works at a low rate, far below their intrinsic value.

STEFANO MARIA LEGNANO, called LEGNANINO.

*History.*

DIED 1715, AGED 55.

This master, born near Bologna, in 1660, received his early instruction from his father Ambrogio; but he was afterwards a disciple of Carlo Cignani at Bologna, and of Carlo Maratta at Rome, with whom he continued for three years. During that time he applied himself diligently to copy the works of the best artists, and formed a peculiar style, extremely pleasing; in which he blended the different manners of the Roman, the Milanese, and the Bolognian painters.

His subjects were histories, taken from the sacred, and also from the fabulous writers; which he treated with great spirit, especially in fresco. Some of his best works are at Milan; in which a judicious observer may behold a fine turn of thought and invention, a charming diffusion of light, an excellent management of the chiaro-scuro, a bold relief, and the whole touched with a free and sweet pencil.

GIOVANNI ANTONIO LEISMAN.

*History, Landscapes, and Sea-Ports.*

DIED 1698, AGED 94.

He was a German, born in 1604, who became a painter by the force of his own exertions, without any instructor, and merely by studying the best paintings to be seen in his own country. After some years spent in close application, he travelled to Venice, and pursued his studies there. To very assiduously after the works of Titian, Tintoret, and Paolo Veronese, that he rose into high esteem. The principal Nobility in that city kept him constantly employed, and his paintings were admired for their spirited and lively touch, also for the delicate colouring in his sea-ports, landscapes, architecture, and historical compositions; all which subjects he painted with great truth, nature, and elegance.

Two of his pictures are particularly mentioned by Balthasar Pozzo, as being indubitably excellent. One is a landscape with dreary mountains, and thick solemn travellers, out of which appears a gang of robbers preparing to assault some unfortunate travellers. The other is a sea-port, enriched with lovely views of magnificent buildings, antiques, and other beautiful and elegant incidents. Both of them are finished with wonderful delicacy, with a free pencil, and a light touch, and have a very pleasing effect.

SIR PETER LELY, or PETER VANDER FAES.

*Portrait, Landscape.*

DIED 1680, AGED 63.

He was born at Soest, in Westphalia, in 1617, but was placed as a disciple with Peter Grebber, at Haerlem, with whom he continued for two years; and, at the age of twenty-five, was accounted to excellent a painter of portraits, that he became state painter to King Charles II. His pencil was light and delicate; his colouring lovely; the airs of his heads, and his figures, amiable and graceful; his attitudes were easy, natural, and well chosen, with an inexhausted variety. His draperies have such an agreeable negligence, with broad folds, that his works in that respect, as well as in other particularities, are easily distinguishable from all other artists; and they have proved incomparable models for succeeding artists to imitate. However, he had a very peculiar expression in the eyes of his females figures; a tender languishment, a look of blended sweetness and drowsiness, unattempted before his time by any master, which he certainly conceived to be graceful. But although, in some particular forms, it might happen to have a desirable and fine effect, yet, as his expression is the same in all, he is considered as a mannerist. The hands of his portraits are remarkably fine, and elegantly turned; and he frequently painted landscapes, for the back-grounds of his pictures, in a style peculiar to himself, and eminently adapted for the relief of his figures. He likewise excelled in crayon-painting; nor are his portraits in that way, which were finished entirely with his own hand, held in less estimation than those which he finished in oil; and by some connoisseurs they are preferred.

His only disciples were Greenhill and Buckhorn; and he appeared to jealous of having a rival in either of them, that he would not permit them to see in what manner he mixed or laid on his colours, nor how he marked and distributed them with his pencil; though each of them copied the works of their master to very great perfection.

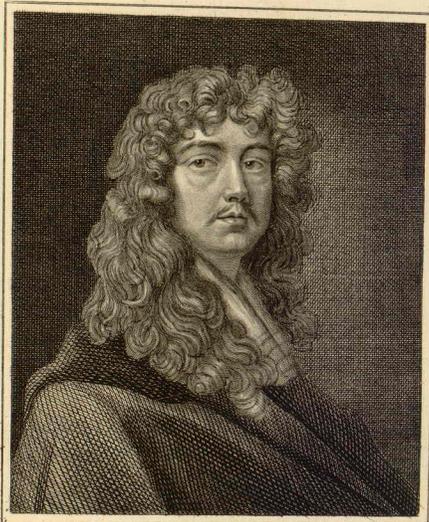
BALTHASAR VAN LEMENS.

*History.*

DIED 1704, AGED 67.

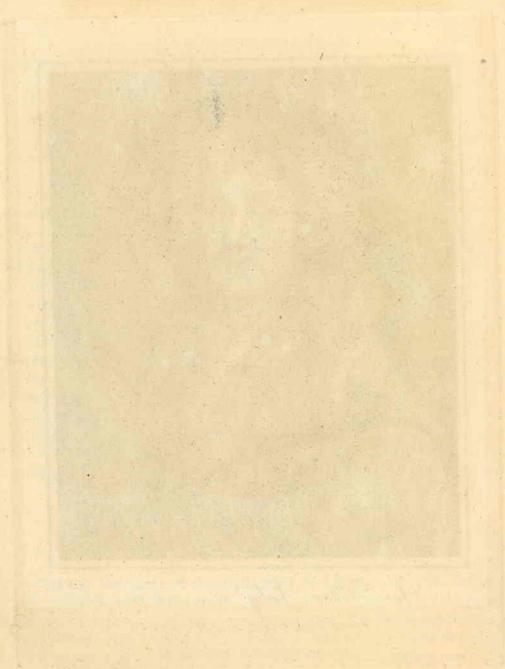
He was born at Antwerp, in 1637, and went to London, after the Restoration, to follow his profession; but he was not so fortunate as to find encouragement, or sufficient employment. He therefore was constrained to procure a livelihood, by making sketches for other painters. He composed small historical subjects with tolerable success; they were pleasing and well coloured; and he had a free pencil, with a ready invention; sometimes shewing a degree of elegance in his figures.

BERNARD



*Sir Peter Lely, Born 1618, Died 1680.  
From an Original Picture.*

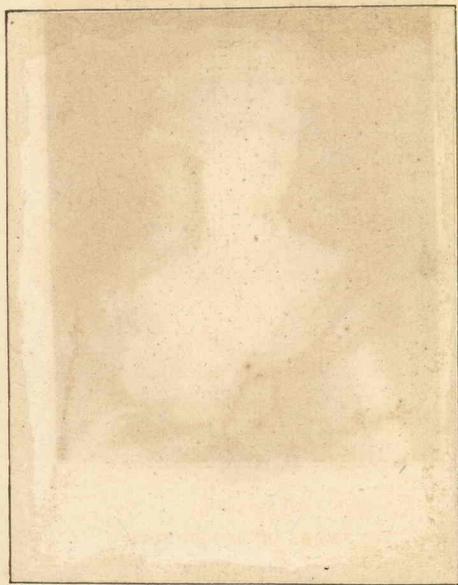
*Printed by E. Dineley, Pall Mall 1793.*





BISHOP STILLINGFLEET.

*Engraved by John Hall from an Original Picture Painted by J. Blaeu del.*



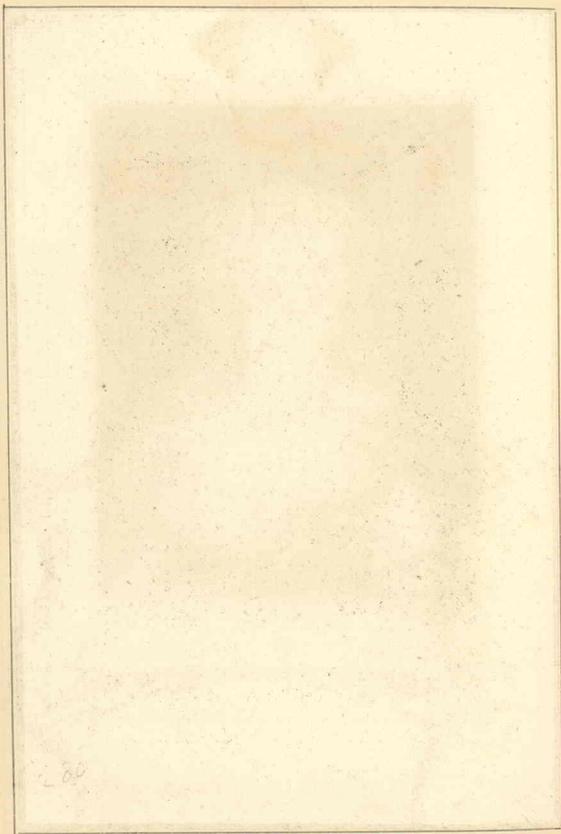


*Boquet Sc.*

COUNTESS of SHREWSBURY.

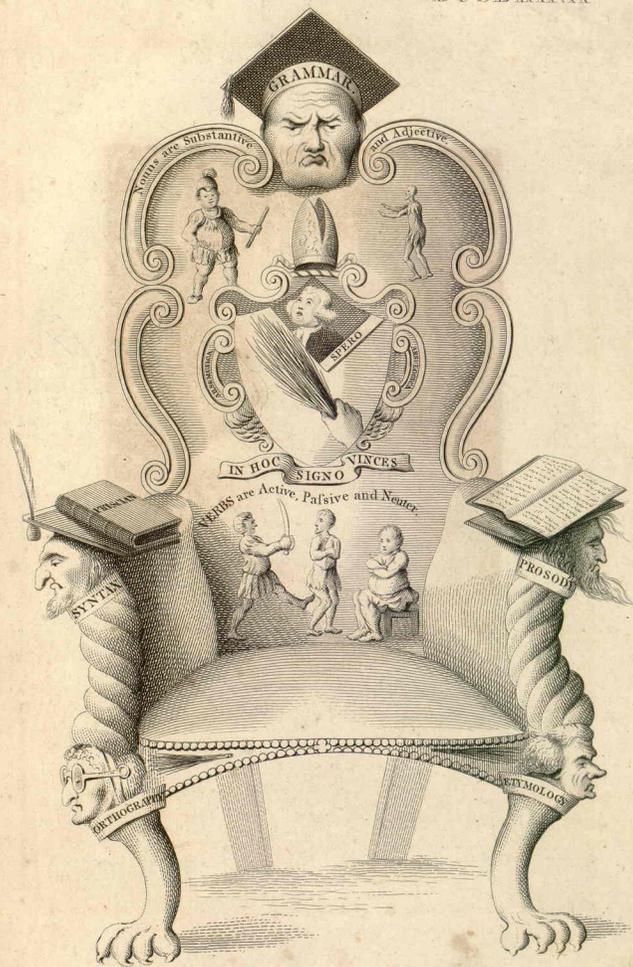
*From a Picture by S. P. Lely in the Possession of the Duke of Dorset.*

*Pub. July 1768. by John White, Print. St. & John Scott, Strand.*



SEDES

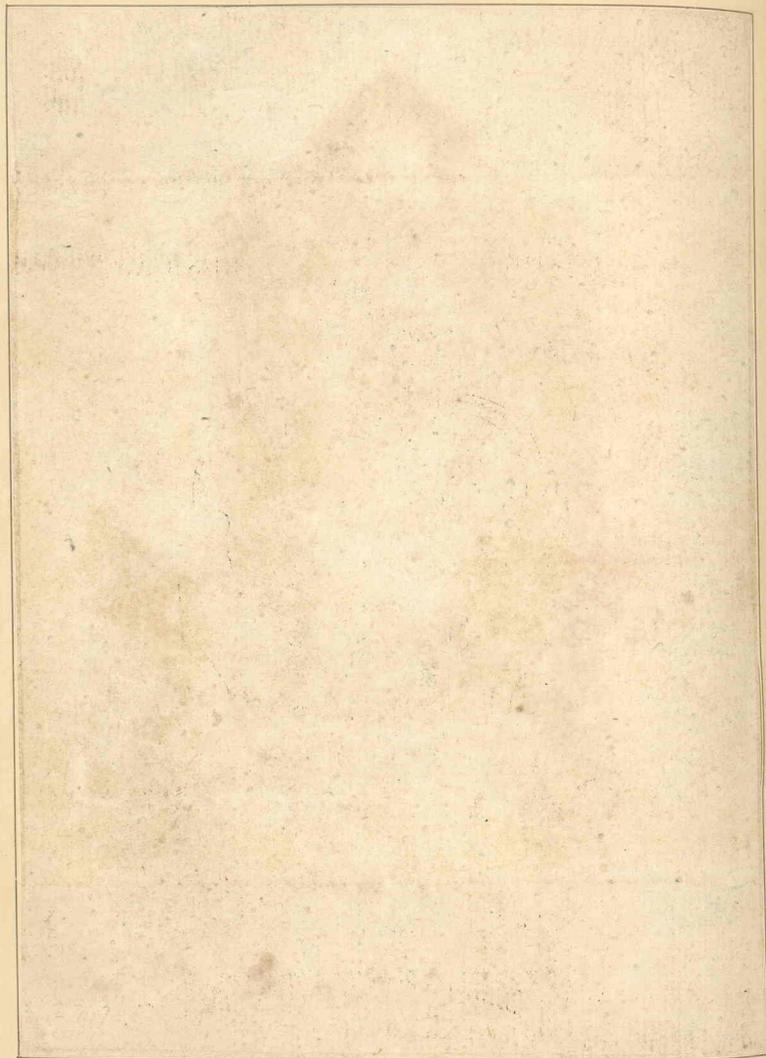
BUSBIANA



Sedes, ecce tibi! quæ tot produxit alumnos.

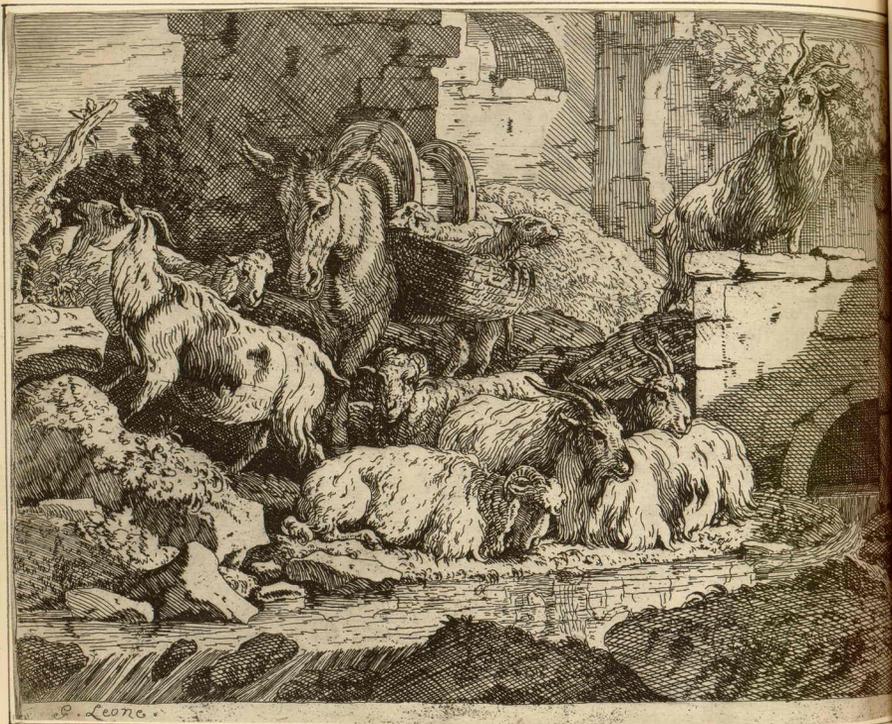
Quot gremio nutrit Granta, quot Isis habet.

*From the Original by Sir Peter LeV, presented to D<sup>r</sup> Busby by King Charles 2<sup>d</sup>*





N. 3106      806



P. Leone.

## BERNARD LENS.

*Portrait in Enamel, &c.*

DIED 1741.

He was of a family of artists mentioned in the Catalogue of Engravers, and an admirable painter in miniature. He painted some portraits in that way; but his chief excellence consisted in copying the works of great masters, particularly Rubens and Vandyck, whose colouring he imitated exactly. He was painter to the Crown, by the title of enameller, which was changed from limner when Boit held the office. Lens published some views and drawing-books, as he had many scholars. He made two sales of his pictures, and died at Knightbridge, whither he had retired from business.

## ARTO LEONE, called CORIARIO.

*History.*

DIED 1564, AGED 66.

He was born in the year 1498, and was a disciple of Cornelius Engelbrecht. The style in which he designed was grand, and his figures were usually as large as life, and often even larger. His subjects were historical, taken from the sacred writings, or from fabulous authors, and sometimes from the Epic poets; in which he was particularly fond of introducing superb architecture, or pieces of bas-relief, which he designed and executed with great freedom of hand, and elegance of taste.

## N. VANDER LEUR.

*History, Portrait.*

This artist was born at Breda, in 1667, according to Descamps, but according to the Chronological Tables, in 1657; and went to Rome when he was a youth, not yet arrived at his twentieth year. Soon after his arrival in that city, he had the happiness to obtain the patronage of a Cardinal, who procured him access to the richest collections of paintings, and by that means afforded him an opportunity of seeing and studying the most capital performances of the great masters. He devoted his whole time to his improvement, and was as diligent in his studies after nature, as he was in copying from the noblest models; till at last he was accounted the best copyist at Rome. He designed well, and in every respect made himself an able artist before he quitted Italy; and on his return to his own country, he received considerable applause for several of his compositions.

But although he might be allowed to design and colour well, and although he understood perspective and architecture, and might justly be esteemed a good painter of history, yet his imagination was cold, and his invention slow and difficult; so that it was rather a labour than a pleasure to him to undertake a composition. However, he excelled in portraits, and might have been without a competitor in that branch, if he had confined himself entirely to it. His best performance is in the church of the Recollets at Breda, and it is sufficient to establish his reputation.

LUCAS

LUCAS VAN LEYDEN. See JACOBS.

N. LEYSENS.

*History.*

DIED 1720, AGED 59.

He was born at Antwerp, in the year 1661, and went early to Rome, where he employed himself studiously in observing those admirable works of nature and art, which occur to an artist in that celebrated city and its environs. But although his works were distinguished by uncommon marks of esteem and commendation while he resided in Italy, yet he quitted all his prospects of fame and wealth from a tender impulse of filial piety.

His father was poor, and very aged; and he left Rome from no other motive than to support his father, and to render the life of his parent comfortable by his own care and acquisitions. And Providence visibly seemed to reward the goodness of his heart; for he had more employment than all the painters at Antwerp, and even more of unsolicited work than those artists had who exerted all their interest, skill, and industry, to procure business. Except it was to attend the duties of his religion, he never absented himself from his feeble parent; he sought for no other companion or intimate; and on every occasion always treated him with the most tender and devout respect that it was possible to express.

He had a good taste of designing historical subjects; particularly, he designed nymphs, boys, statues, and bustos, with extraordinary correctness, and very agreeable colouring. On that account he was much employed by Hardime, Boschaert, and Verbruggen, who were flower-painters, to adorn their pictures with figures adapted to their subjects. His merit in his profession, and his conduct in domestic life, were rewarded with universal esteem; and he left behind him the character of being a good painter, and what is still a more honourable encomium, the character of possessing a good heart, and exemplary virtue.

LIBERALE VERONESE.

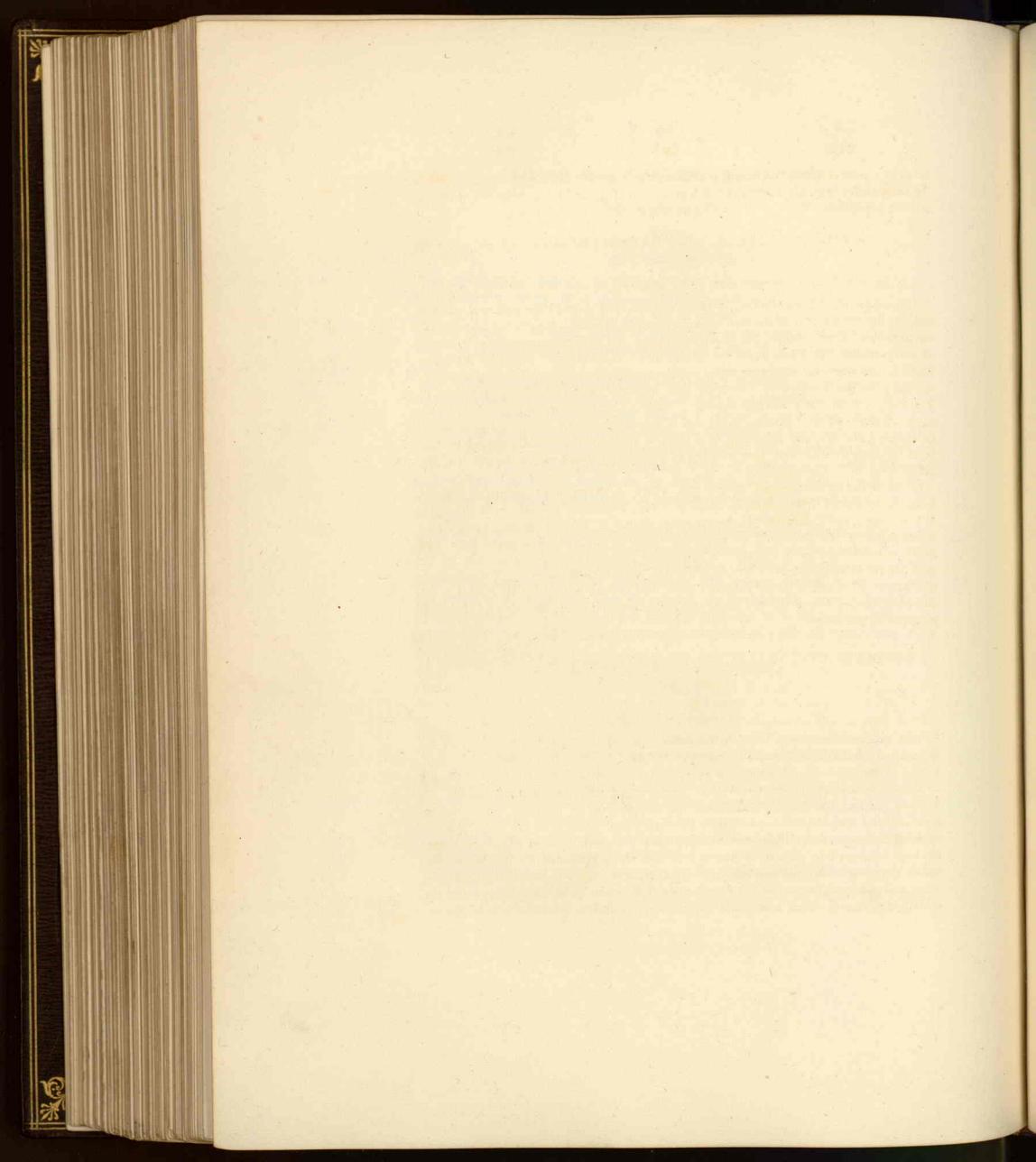
*History.*

DIED 1536, AGED 85.

He was born at Verona, in 1451, and was a disciple of Vincenzo di Stefano; but he imitated the style and manner of Giacompo Bellini, of Venice. He finished his pictures with exceeding neatness and patience, almost beyond example, so as to give them the appearance of miniatures; and in most of his compositions he designed a multitude of figures. Vasari mentions one, representing the Adoration of the Magi, consisting of an infinite number of small figures, horses, dogs, camels, and other animals; in which the heads were carefully and highly finished; the whole looked like miniature, rather than oil painting, and at that time it was wonderfully applauded.

His principal works are in Verona, where he painted many altar-pieces for the churches, and a large number of easel-pictures for the Nobility. A very high commendation is given





given to a picture of this master, representing the Marriage of St. Catherine, in which the composition is good; there appears a great deal of grace in the heads, and a natural delicate expression.

**PIETRO LIBERI**, called **CAVALIÈRE LIBERI**.

*History.*

DIED 1677, AGED 77.

This master was born at Padua, in 1600, and travelled through the principal cities of Italy, to study the works of the most eminent painters. He had a very enlarged capacity, which enabled him to discern the essential beauties, and also the particular excellencies of every master, on whose works he employed his observations. While he resided at Rome his attention was wholly engrossed by the grand style and compositions of Raphael; in Parma, he was devoted to Correggio and Mazzuoli; and at Venice, to Titian and Tintoretto. From those different manners, from the beautiful variety perceptible in the works of those different artists, he formed a style of his own, that was full of spirit, extremely judicious, and consisting of a pleasing mixture of them all; though it must be at the same time allowed, that his tone of colouring partook rather too much of the red in some of his compositions.

In the Palazzo Zambecari at Bologna, there is an excellent historical picture, from the history of Job; which is much admired, and shews a mixture of the styles of Caravaggio and Calabrese. In the cathedral church of Vicenza, is also an ingenious composition of the Drowning of Pharaoh, which is designed in a grand style, and finely painted; and in the church of St. Maria Maggiore, at Bergamo, one of the most capital performances of Liberi is preserved, of which the subject is, Moses striking the Rock; it is much better coloured than those which he usually finished for the churches, having less of the red tint, and abundance of force, though it is somewhat incorrect in the design.

**GIOVANNI ANTONIO LICINIO**, or **LICINO**, called **IL PORDENONE**.

*History, Portrait.*

DIED 1540, AGED 56.

G. A. Licinio, who afterwards adopted the name of Regillo, and is chiefly celebrated by that of Pordenone, was born at Pordenone in Friuli. It is not certain that he frequented the school of Giorgione, but he resembles him more in grandeur of mind, vigour of conception, and manner of execution, than all his other scholars. Though on the whole inferior, he was the rival of Tiziano, and not always without success. If Tiziano excelled him in the correctness and refinements of imitation, Pordenone at least balanced him in decision and style. He was a genial colourist in oil, but still more excelled in fresco; hence little more than his name is known in Lower Italy. At Rome the most considerable picture of his, is that with the portraits of his family, in the palace Borgheze. But perhaps his most splendid work in oil is the altar-piece at S. Maria dell' Orto at Venice, which represents a S. Lorenzo Giustiniani, surrounded by other faints, among whom a St. John Baptist surprised no less by correctness of forms, than

than a St. Augufin by a boldnefs of forehortening which makes his arm flart from the canvas.

The frescoes of Pordenone are fpread over the towns and caftles of Friuli; fome are found at Mantua, Genoa, Venice, but the beft preferved ones are at Piacenza and Cremona. In thefe he is not always equal, but all bear marks of innate vigour and bold conception; of a mind, as eager to form as to refolve difficulties in variety of expreffion, fingularity of perspective, novelty of forehortening, and magic refources of chiarofcuro. Highly valued and ennobled by the Emperor Charles V. Pordenone was called to Mantua by Ercole II. where he foon after died, not without fufpicion of having been poifoned. He had an imitator in *Bernardino Licinio*, who from the furname may be fuppofed to have been related to him: and *Sandart* mentions in a high ftain of praife *Giulio Licinio da Pordenone* as his nephew and fcholar: who, according to that author, quitted Venice, and left frescoes of extraordinary beauty at Augfburg. F.

JAN, or JOHN LIEVENS. *Sketches, History, Portrait.*

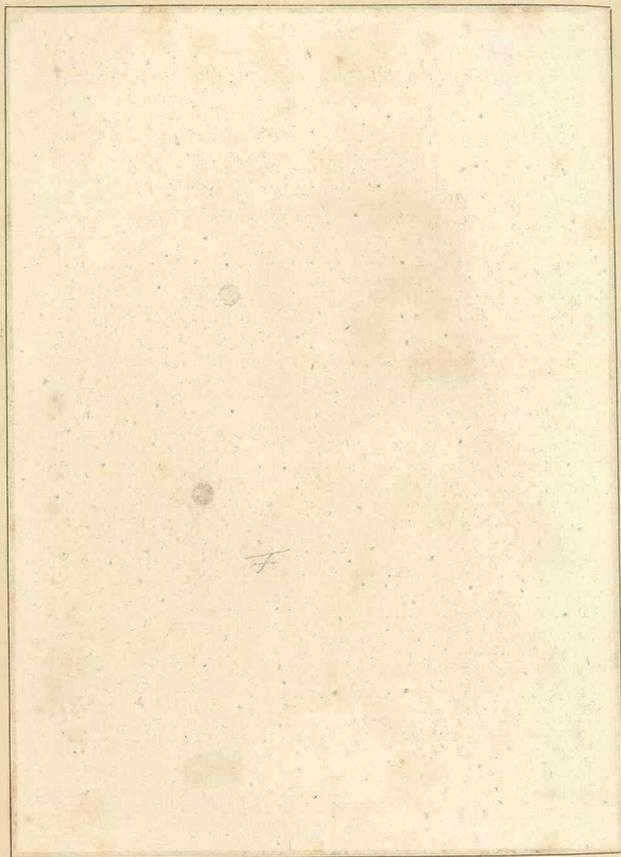
He was born in 1607 at Leyden; and his father having obferved that he had a natural propenfy to painting, and difcovered fymptoms of genius while he was yet in his infancy, placed him under the direction of Joris Van Schooten. Afterwards he became the difciple of Peter Laftman, with whom he continued for two years.

Although he was allowed to excel in portrait, yet he frequently painted hiftory, with fuccets; among the number of which compofitions, the Continnence of Scipio is celebrated in very high terms. Another performance of Lievens, applauded by the poets as well as the artifts of his time, was the representation of a Student in his Library, the figures being as large as life. That picture was purchafed by the Prince of Orange, by whom it was prefented to King Charles I. who expreffed his furprife at the excellence of the work, efpecially when it was known that the artift was then not above twenty years of age. It proved a means of procuring him a favourable reception at the Court of London, where he painted the portraits of the King, the Queen, the Prince of Wales, and a great number of perfons of the firft rank among the Nobility.

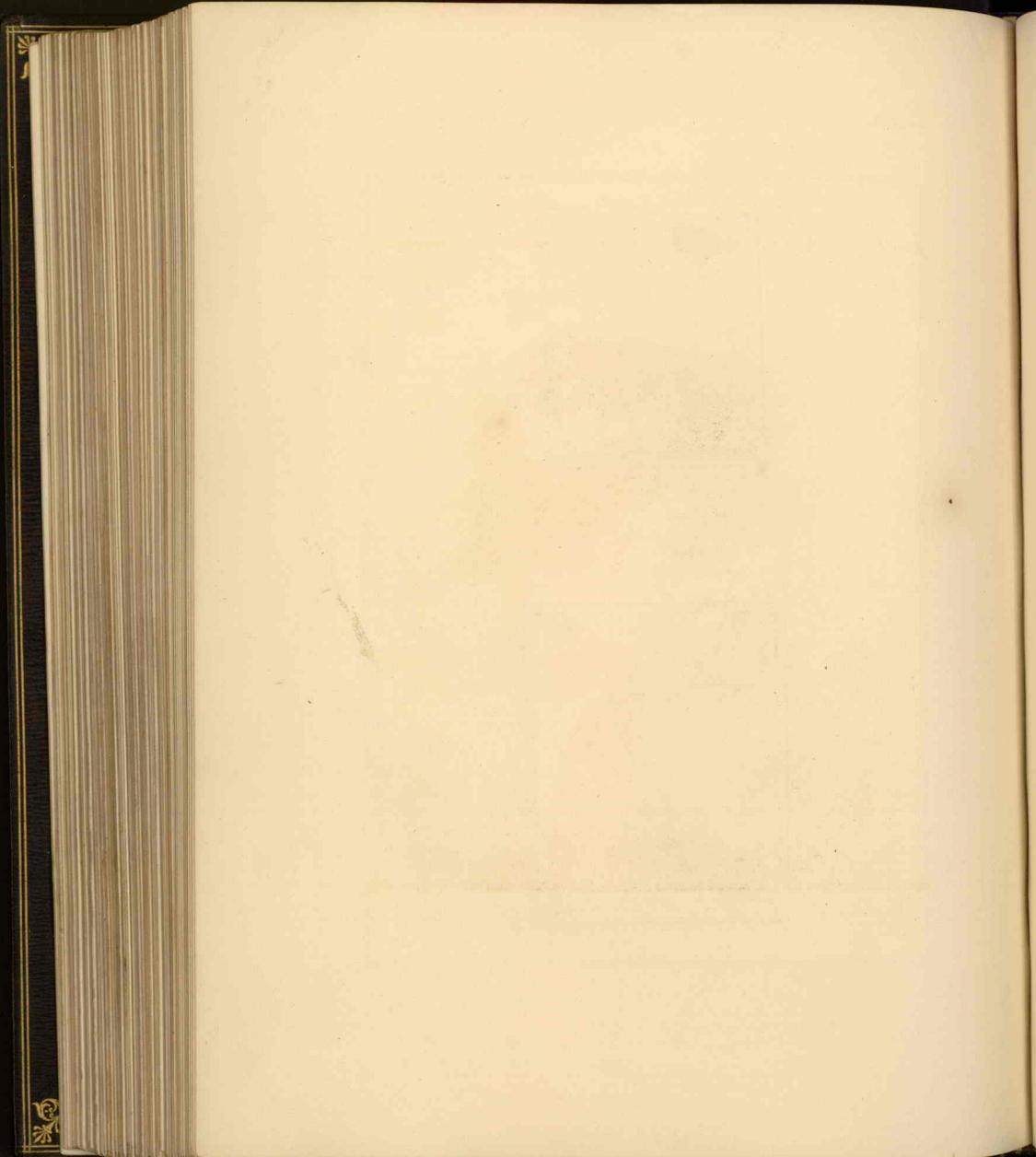
After a continuance for three years in England, he went to Antwerp; and was there inceffantly engaged for churches, convents, or private cabinets. In the Council Chamber of Amfterdam, a picture of Lievens is placed between one by Govert Flink, and another by Ferdinand Bol; and appears in no degree inferior to either of them. By the praife beftowed on two of his pictures, they fhould feem to be exceedingly capital, if we may rely on the contemporary writers: the one is the hiftory of Abraham offering up Ifaac; the other is the representation of David and Bathsheba. Each of them is a fufficient proof of his genius for compofition, of the fweetnefs of his colouring, and the excellence of his pencil †.

† The matter-piece of Lievens is, the Refurrection of Lazarus, a work which in fublimity of conception leaves all attempts of other matters on the fame fubject far behind. F.













J. Longbeach



## PIRRO LIGORIO.

*History.*

DIED 1573, AGED 80.

Pirro Ligorio, a Napolitan, born 1493, was a fallacious antiquary, but a good architect, and a fresco painter of some merit. There remains of him in the Oratory of S. Giovanni Decollato, at Rome, the Dance of Salome at the Feast of Herod, a work languid in colour, and not very correct in design, but remarkable for its perspective and a splendid display of drapery, more in the Venetian than Roman taste. He was the favourite architect of Pope Pius IV.

F.

## JACOPO LIGOZZI.

*History, Battles.*

DIED 1627, AGED 84.

This master was born at Verona, in 1543, and learned design from a Veronese painter of good esteem, named Giovanni Ermanno†. He painted in fresco as well as in oil; in the former, he painted the Triumph of Paulus Emilius, and also battles, which he executed in a grand style, and with abundance of spirit; and in oil, he finished a number of excellent compositions at Florence, being for many years employed by the Grand Duke; and several of the churches and convents of that city are adorned with his performances.

## JOHN LINGLEBACH.

*Battles, Fairs, Sea-ports, and Sea-Fights.*

DIED 1687, AGED 62.

He was born at Frankfort on the Maine, in 1625, and learned the art of painting in Holland; but he afterwards went to Rome, where he studiously applied himself to observe every thing that was curious in art or nature, as far as he thought it merited his attention; and he continued at Rome till he was twenty-five years of age.

His usual subjects are fairs, mountebanks, sea-prospects, naval engagements, and landscapes, which he composed and executed exceedingly well. His landscapes are enriched with antiquities, ruins, animals, and elegant figures; his sea-fights are full of expression, exciting pity and terror; and all his objects are well designed. His skies are generally light, and thinly clouded, and his management of the aerial perspective is extremely judicious: his keeping is usually good, his distances of a clear bluish tint; and the whole together is masterly, producing an agreeable effect.

In painting figures, or animals, he had uncommon readinels; and, on that account, he was employed by several eminent artists, to adorn their landscapes with those objects; and whatever he inserted in the works of other masters, was always excellently adapted to the scene and the subject. His pencil is free, his touch clean and light, and his

\* This is contested by Lanzi, i. 230, on the authority of Cav. del Pozzo; it is more probable that Ligozzi was a scholar of Paolo Veronese.

F.

HENDRICK

R F

compositions

compositions are in general esteem. It may be observed, that he was particularly fond of introducing into most of his compositions, pieces of architecture, the remains of elegant buildings, or the gates of the sea-port towns of Italy; embellished with statues, placed sometimes on the pediments and cornices, and sometimes in niches. He also excelled in representing Italian fairs and markets, inserting in those subjects abundance of figures, well grouped and designed, in attitudes suitable to their different characters and occupations; and although he often repeated the same subjects, yet the liveliness of his imagination, and the readiness of his invention, always enabled him to give them a remarkable variety.

#### JAN, or JOHN LINSEN.

##### *History.*

He was a Flemish master of considerable reputation, who learned the art of painting in his own country, but completed his studies in Italy. His principal performance, is a picture describing the action in which he was taken captive by the Rovers of Salee; the figures in that painting are well designed, the colouring is pleasing, and it is touched with spirit. The public had conceived great hopes of this artist; but he was cut off unhappily in the vigour of life, by an intimate companion with whom he was gaming, and who happened to be so exasperated at losing, that he murdered his friend Linfen on the spot †.

#### PETER VAN LINT.

##### *History, Portrait.*

He was born at Antwerp, in 1609, and while he was yet a youth travelled to Rome, where he studied in the academy, and also after nature, till he rendered himself distinguished as a master of considerable abilities in history and in portrait-painting. The historical subjects which he composed, were taken both from sacred and profane writers; and he painted in distemper, as well as in oil, in a large or small size, with equal merit. For seven years he was retained in the service of the Cardinal Bishop of Ostia, and during that time was engaged to work for no other person. Some very grand compositions of this master are at Ostia, and others in the church of the Madonna del Popolo, at Rome.

After ten years residence in Italy, he returned to his native city, where he succeeded to the utmost of his wishes; and his works afforded the King of Denmark so much satisfaction, that he furnished him with employment for several years, and bought up as many pictures of his painting as could possibly be procured.

His manner of composition was in the grand style, his design being correct, and his colouring extremely good. Very few of his works are to be met with; but one of his most capital performances is to be seen in the church of the Carmelites at Antwerp.

† This is perhaps the subject of a print engraved by Snyderhoef, from Terburgh. F.



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## HENDRICK VAN LINT, called STUDIO.

*Landscapes, with Views about Rome.*

This master is supposed to have been a descendant of Peter Van Lint, and with great probability his son. He lived mostly at Rome, and spent all his leisure hours in studying after nature the beautiful scenes about that city; the rocks, rivers, villas, cascades, and landscapes; which employment usually engaged him during the summer, and part of the autumnal months. His paintings gradually rose into esteem, more particularly by their being true imitations of nature; and, on account of his attention to his improvement, and his remarkable application, he was named Studio by the Bentvogel society of artists at Rome, by which appellation he is even at this day distinguished.

## \* DANIEL LINTMEYER, or LINDMEYER.

*History.*

Of this artist nothing is known but that he was a native of Schaffhausen, and a painter, and according to the dates on some of his drawings lived about the time of Tobias Stimmer. His talent lay perhaps chiefly in glass-painting, but if we judge from his style, it was considerable enough to qualify him for any branch of the art. His designs, which are generally marked by the letters DML in a monogram, occur in various collections of Zurich; often hatched boldly with the pen, sometimes washed, and sometimes heightened with white, on a ground of deep red. F.

## JOHN STEPHEN LIOTARD, called the TURK.

*Portraits.*

Liotard, born at Geneva in 1702, painted sufficiently well in miniature and crayons, and excelled in enamel. He travelled to Italy and Constantinople, where he adopted the Levantine habit and dress, a singularity to which he owed perhaps as much of his success and fame in England, as to his merit. F.

## FILIPPO LIPPI, called the Old.

*History.*

† DIED 1488, AGED 67.

He was born at Florence, about the year 1421; and at the age of sixteen, being in a convent of Carmelites, he had an opportunity of seeing Masaccio at work, in painting the chapel of that convent, which inspired him with an eager desire to learn the art. He therefore

† The dates relative to the birth and age of Lippi are unaccountably erroneous. The Chronological Tables of Mr. Harmsaffert, that he was born in 1381, and died in 1438, at the age of 57; and at the same time affirm, that he was the disciple of Masaccio, who, according to the same tables, was not born till 1417, and died in 1443. By which computation it appears utterly improbable that Lippi, who must have been 36 years old when Masaccio was born, could have been a disciple of that master; because, supposing Masaccio only 20 years old when capable of painting at the convent, which was the first opportunity that Lippi had of seeing him at work, Lippi must then have been 56 years of age, and consequently within one year of his death, which is too absurd to gain belief. Besides, it is generally agreed that Lippi followed his profession for near 50 years.

therefore became a disciple of that master, and studied design with inexpressible assiduity, making so rapid a progress, that he not only pleased, but surpris'd Masaccio.

The praises given him by his friends, as well as his instructor, wrought so strongly on his mind, that he forsook the convent, threw off the habit, and devoted himself entirely to the profession of painting. He endeavoured to obtain as much instruction as possible from Masaccio, and very happily imitated his manner: yet the course of his studies was for some time interrupted by an accident which detained him in Barbary for a year and a half; for, while he was amusing himself in the company of some of his friends, on board a Felucca in the Mediterranean, a Corsair, who was cruising near the shore, took them all prisoners, and carried them into captivity. But Lippi having one day drawn the portrait of his master, with a piece of charcoal, on a wall, the master was so affected with the novelty of the performance, and the exactness of the resemblance, that, after obliging him to paint the portraits of a few other persons, he generously restored him to his liberty.

At his return to Europe, he went to his native city Florence, and for a considerable time was employed by the Grand Duke: The merit of his works recommended him, not only to the particular esteem of that Prince, and the Nobility, but also to the ecclesiastics, who engaged him for several noble compositions, for their churches and convents. It is observed of Lippi, that he was the first of the Florentine painters who attempted to design figures as large as the life; the first who remarkably diversified the draperies, or who gave his figures the air of the antiques.

He was a man of very loose morals, and deluded a nun to elope with him from the convent of Prato, where she sat to him as a model for the picture of the Virgin; and although all his friends severely reproached him for such misconduct, yet he afterwards engaged himself in another criminal intrigue, for which he was poisoned by the parents of the lady whom he intended to abuse. But other writers say, that he died of poison at Spoleto, from the resentment of a person in that city, with whose wife he held a criminal conversation, while he was employed in painting the altar-piece of the cathedral at Spoleto; the design of which picture was exceedingly grand, though it was left unfinished by the unfortunate death of the artist.

His colouring was extremely agreeable, and his manner (like that of his master Masaccio) was grand and elegant; his draperies were broad and loose, and his figures had a competent degree of grace, with a good expression.

De Piles also must appear guilty of an error, in fixing the death of Lippi in 1488, and yet accounting him in that year to be only 57; for he must, by that computation, suppose him to be born in 1431; and as he allows him to be 16 years old in the convent when he saw Masaccio painting, that will fix the year when Lippi learned the art of painting, to 1447, which appears to be four years after the death of Masaccio, who, by the best accounts, died in 1443; and therefore that seems impossible. De Piles also mistakes when he says Lippi was bred up in the convent from the age of 18, having been a Monk at 16; for he certainly should mean (what Sandrart testifies) that he was in the convent from the age of eight, till he became a Monk at sixteen.

But to solve all these perplexities, if we suppose (what probably is the fact) that Lippi was born in 1421, only four years later than Masaccio, and then adding the sixteen years of Lippi before he saw Masaccio painting, it will coincide with the year 1437, at which time the latter was twenty years old; and as he did not die till 1443, there remains six years for Lippi to study the art of painting under him; but Lippi, who is allowed to have died in 1488, must have been 67 at his death, and not 57 according to De Piles.

I offer this only as a conjecture, and perhaps some more ingenious person may be able to reconcile these difficulties in a more judicious manner.



THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF

THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

THE SECOND

AND LAST

LONDON

Printed by J. Sturges, in Strand

1734

IN TWO VOLUMES

THE FIRST

AND LAST

LONDON

Printed by J. Sturges, in Strand

1734



The first part of the book is devoted to a general history of the world, from the beginning of time to the present day. The author discusses the various civilizations that have flourished on the earth, and the progress of human knowledge and industry. He also touches upon the political and social changes that have shaped the course of history.

In the second part, the author turns to a more detailed examination of the natural world. He describes the different elements of nature, and the laws that govern their behavior. He also discusses the various forms of life that exist on the earth, and the processes by which they have evolved over time.

The third part of the book is devoted to a discussion of the human mind and its powers. The author explores the various faculties of the soul, and the ways in which they are exercised in the course of human life. He also discusses the different theories of knowledge, and the methods by which we acquire it.

In the fourth part, the author discusses the various forms of government that have existed in the world. He compares the different systems, and discusses their respective merits and demerits. He also touches upon the rights and duties of the citizen, and the principles of justice and equity.

The fifth and final part of the book is devoted to a discussion of the various forms of religion that have existed in the world. The author compares the different faiths, and discusses their respective doctrines and practices. He also touches upon the various theories of the origin of religion, and the ways in which it has shaped the course of human history.

## FILIPPO LIPPI, called the Young.

*History.*

DIED 1505, AGED 45.

He was the son of Filippo Lippi, born at Florence, in 1460, and the disciple of Sandro Boticelli. He had capacity and invention; and several of his compositions shewed a great deal of elegance, with a very pleasing tone of colouring. But his particular excellence consisted in painting the ornaments of architecture, especially the friezes, in the true taste of the antique, with a fine understanding of the chiaro-scuro.

## LORENZO LIPPI.

*History, Portrait.*

DIED 1664, AGED 58.

He was born in 1606, and learned the principles of painting from Matteo Roselli. He had an exquisite turn for music and poetry, as well as for painting; and in the latter his proficiency was so remarkably great, that some of his compositions in the historical style were taken for those of Roselli. However, at last he grew dissatisfied with the manner of that master, and preferably chose the manner of Santi di Titi, who was excellent both in design and invention; and appeared to have more of simple nature and truth in his compositions, than any other artist of that time.

At Florence he painted many grand designs for the chapels and convents, by which he enlarged his reputation; and at the Court of Inspruck, he painted a great number of portraits of the first Nobility, which were deservedly admired. Yet, although he was fond of imitating simple nature, without any embellishments from invention, his works are held in the highest esteem for the graceful airs of their heads, for the correctness of his outline, and for the elegant disposition of the figures †.

## JOHN LIS.

*History, Landscape, and Conversations.*

DIED 1629, AGED 59.

He was born at Oldenburgh, in 1570, but went to Haerlem to place himself as a disciple under Henry Goltzius, and adhered to his style till he went to Italy, where he improved his taste and judgment, and altered his manner entirely.

His subjects usually were histories taken from the sacred writings, or the representation of rural sports, marriages, balls, and villagers dancing, dressed in Venetian habits; all which subjects he painted in a small as well as a large size; designed sometimes with considerable correctness, and composed with great spirit.

A capital picture of this master is Adam and Eve lamenting the Death of Abel; it is extremely admired, not only for the expression, but also for the beauty of the landscape; and in the church of St. Nicholas, at Venice, is a celebrated painting of

† Lorenzo was the author of the poem entitled, *Il Malmaritato racquistato*, which is considered as a classical work in the Tuscan language.

John Lis, representing St. Jerom in the Desert, with a pen in his hand, and his head turned to look at an angel, who is supposed to be founding the last trumpet. The colouring of this picture is rather too red, but it is designed in a fine style, elegant, and grand, and charmingly penciled. Houbraken also mentions a picture of the Prodigal Son, to which the only objection that can possibly be made, is, that the dresses are too modern.

The paintings of this master are very rarely to be purchased.

#### JOHN VANDER LIS, of BREDA.

##### *History.*

He was born at Breda, about the year 1601, and became a disciple of Cornelius Poelenburg, whose manner he imitated with extraordinary exactness in the tints of his colouring, his neatness of pencil, and the choice of his subjects. There are some paintings of this master's hand, which, though they appear to have somewhat less freedom and lightness of touch, are nearly equal to those of Poelenburg, and are frequently taken to be his.

At Rotterdam, in the possession of Mr. Bisshop, there is a delicate picture representing Diana in the Bath, attended by her nymphs; and his most capital performance in England is said to be in the possession of the Viscount Middleton. The portrait of Vander Lis, painted by himself, is in the possession of Horace Walpole, Esq. which is described by that ingenious gentleman, as being worked up equal to the smoothness of enamel.

#### NICHOLAS LOIR.

##### *History, Landscape.*

DIED 1679, AGED 55.

He was born at Paris, in 1624, and, according to several writers was a disciple of Le Sueur; though, according to the Chronological Tables, he is said to have been the disciple of Le Brun.

He wanted neither fertility to invent, nor fire to execute, and yet he had nothing above a moderate artist. Nothing can be observed in his compositions that looks like sublimity of thought, nor any particular character that had much elevation. He composed indeed with readiness, he had a good taste of design, his pictures were neatly handled, and he disposed his figures agreeably; but he so far wanted attention, that he scarce had produced any one thought, but he executed it as expeditiously as it entered into his mind, without allowing himself time to digest it. And that method he pursued, not only by means of a habit which he had acquired, but also by a retentive memory, which could readily recall the images of those objects which he had seen in Italy, where he had for some time resided. Every part of his subjects was equally well painted, figures, landscape, architecture, and ornaments; and he particularly excelled in designing women and boys. He was employed by Lewis XIV. at Versailles, and the Tuilleries, and died Professor of the Academy.



IOHANNES PETRVS DE LVDEWIG IC<sup>t</sup>  
*Potent. Borufs. Regi à Secretioribus Consiliis,  
Ducatus Magdeburgici et Academiae Hallensis Cancellarius.*



## GIOVANNI PAOLO LOMAZZO.

*History, Landscape, Portrait.*

According to Bianconi, who has corrected Orlandi, Lomazzo was born at Milan, 1538, and was the pupil of Cerva. Before he became blind, which happened about the thirty-third year of his life, he painted much with more whim than originality. He afterwards wrote several treatises on painting, in which with the most tedious prolixity, he interweaves anecdote and useful precept with chymic and astrologic nonsense.

LAMBERT LOMBARD, or SUAVIS. See SUAVIS.

ALESSANDRO LONI.

*History.*

DIED 1702, AGED 47.

He was born at Florence, in 1655, and was a disciple of Carlo Dolce, whose style he imitated in the neatness and the high finishing of his works. He was employed and exceedingly favoured by the Grand Duke of Tuscany, who retained him in his service for several years; and among the celebrated paintings of the Florentine collection, there is a picture of this master's hand, which, although of a very small size, contains near an hundred figures, all well disposed, judiciously grouped, and most delicately penciled and coloured.

THEODORE VAN LOON.

*History, Portrait.*

This artist was born at Brussels, in 1630, according to the testimony of some writers; and according to others, he was born at Louvain. He studied in Italy for some years, and many of the historical pictures of his painting are still preserved in the churches and palaces at Rome and Venice. He happened to be intimately connected with Carlo Maratti, and was peculiarly fond of his manner; they drew after the works of Raphael with an amicable competition, from whence each of them acquired those beauties which appear in their compositions.

All the works of Van Loon are much in the style and manner of Maratti; the same taste of design, the same dignity in portraits, the same elevation of thought in composition is observable in both; and through the whole, the school of Italy is particularly distinguished. His colouring is generally good, though not equal to the sweetness of Carlo's; for sometimes it was too black, and the shadows were frequently too hard and heavy.

Two very capital pictures by this master are in a church at Mechlin; the subject of one is, the Wife Men offering gold, frankincense, and myrrh; and that of the other is, the Salvation of the Virgin.

AMBROGIO

## AMBROGIO LORENZETTI.

*Landscape, History.*

DIED 1350, AGED 83.

This ancient master was born at Siena, in 1267, and was a disciple of Giotto. He principally painted in fresco, and gained a very high reputation for the skilful management of his colours, and for the grandeur of his taste in composition; in which there appeared somewhat noble and elegant, united with ease and freedom. Vasari mentions him as the first who attempted to describe in landscapes, forms of wind, tempests, and rain; and yet he represented them with the greatest success. His imagination was lively, his manner of disposing the figures in his composition was with judgment and propriety, and his invention was ready. For the most part he painted in a large size; but sometimes he painted in small, like that history of St. Nicholas which he painted in a chapel at Florence. By that work he acquired infinite applause, not only for the beauty of the performance, but also for the shortness of the time that he employed in the finishing of it.

## JOHN LOTEN.

*Landscape.*

DIED 1681.

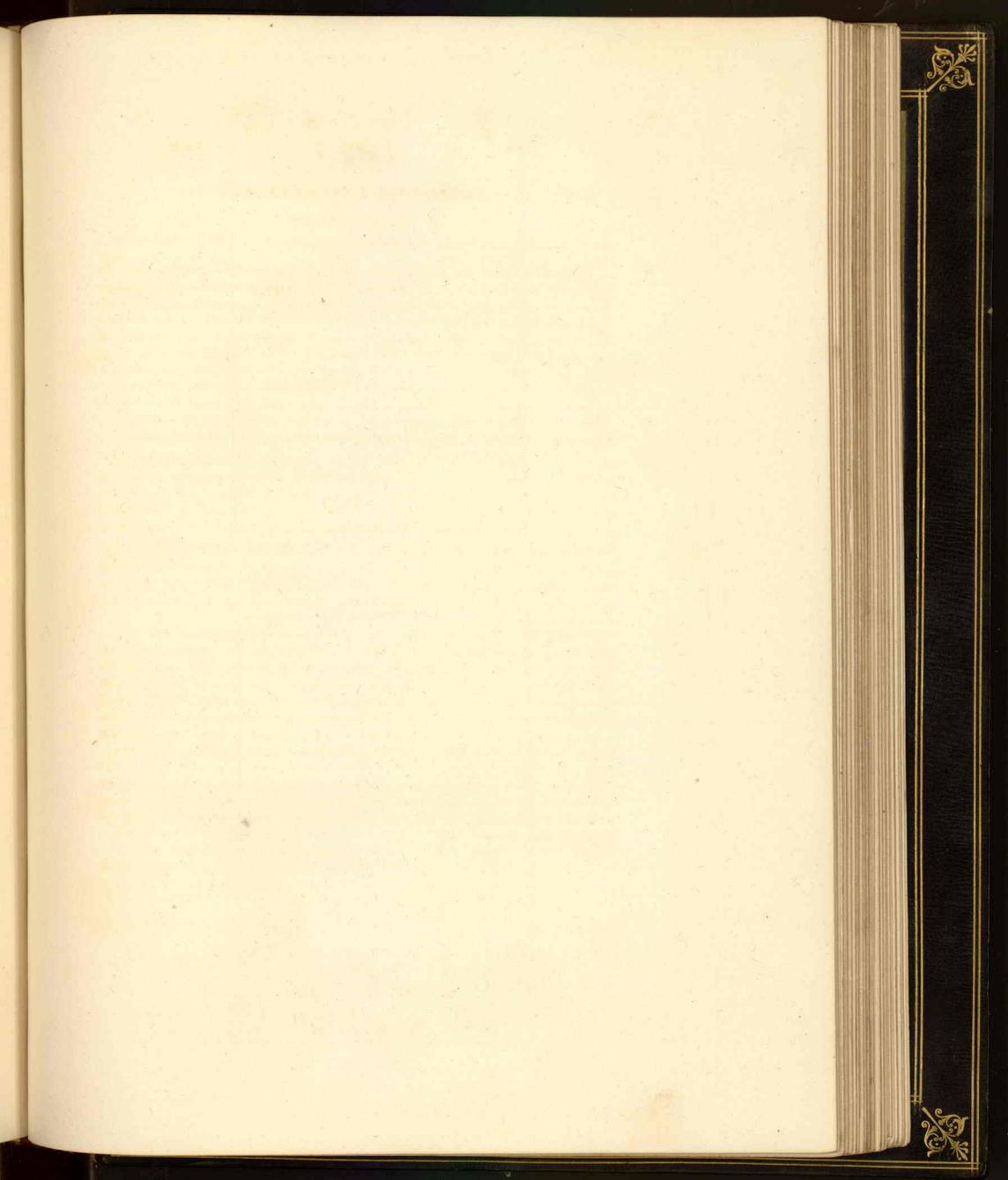
This painter was born in Switzerland†, but lived for many years in England, and died in London: by some writers, however, he is accounted a native of Holland. He was a landscape-painter of considerable rank; and as he always studied after nature, he often had great success in the romantic beauty, as well as in the variety of the scenes which he painted.

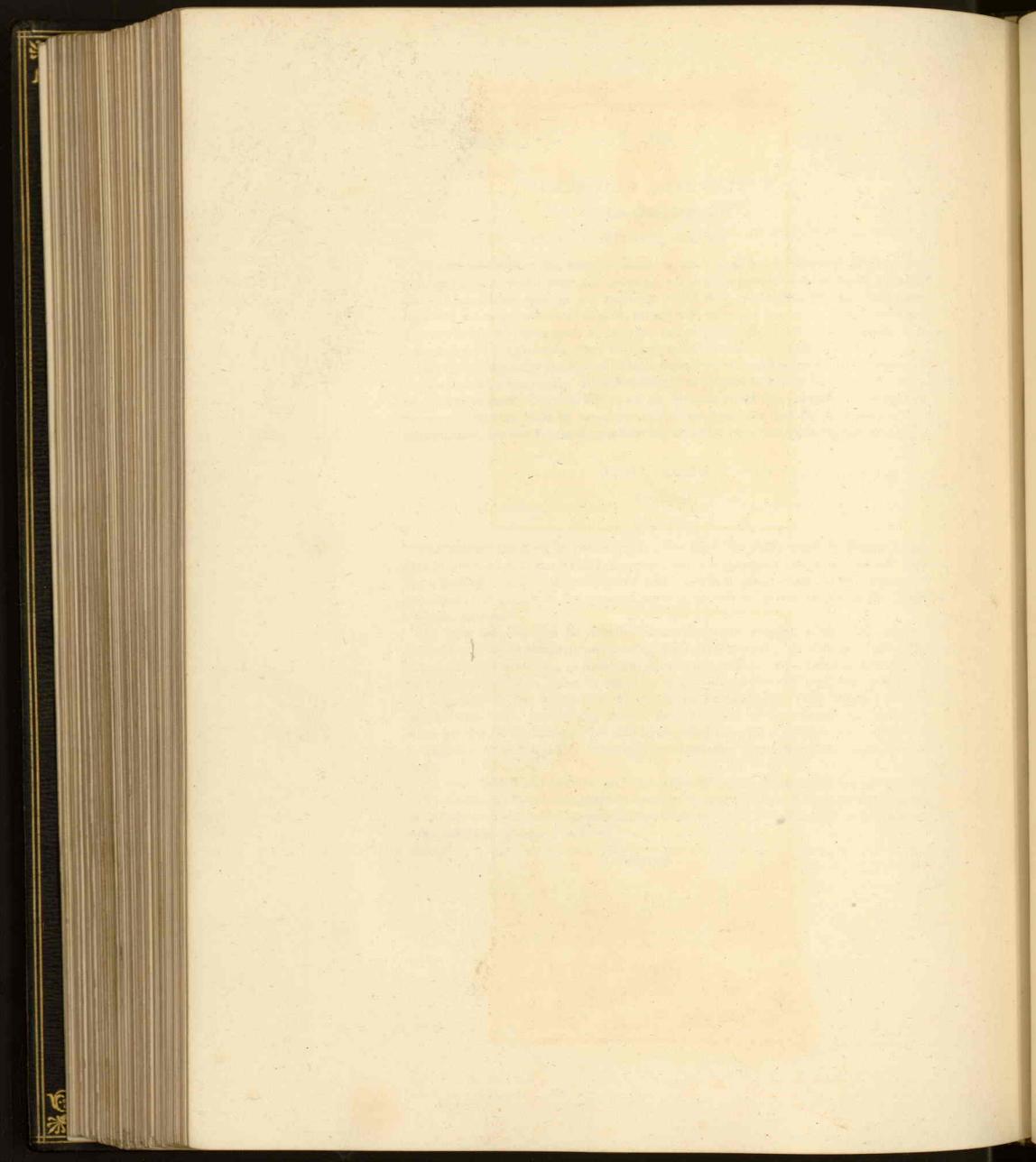
His taste induced him to describe rocks that were craggy, solemn and dreary; cataracts and torrents dashing and foaming with the impetuosity of their fall; and landstorms attended with rain, in which he peculiarly excelled. Sometimes he represented lawns diversified with groves, in which he rarely omitted the oak tree, that is so much the ornament of the woods and the forests of England; and those subjects also he painted with truth, nature, and force. But the effect of his compositions had been much greater, if he had been less cold in his colouring; for a judicious eye cannot but be offended at that blackish tint which predominates through all the works of this artist.

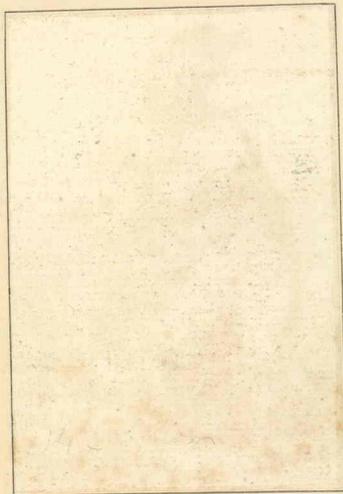
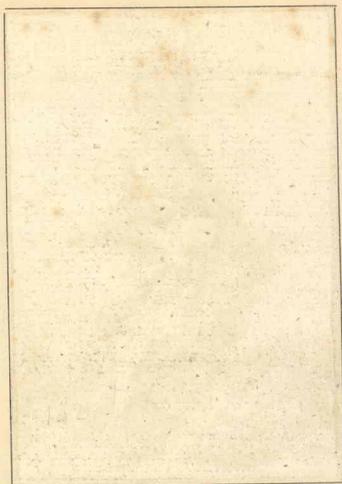
His touch is free and spirited, and the masses of light and shadow in his pictures are well understood. Most commonly he painted in a large size; frequently introducing those scenes which pleased his imagination while he lived in Switzerland, and he always executed them extremely well.

† I believe not.

P.







*Leatherstocking.*



*Printed by Leatherstocking.*

## CARLO LOTI, or LOTH, CAVALIÈRE.

*History, Portrait.*

DIED 1698, AGED 66.

Gia. Carlo Loti, of Munich, resided long, and died at Venice, 1698, in his sixty-sixth year, according to the date in his epitaph. It is probable that he acquired his strong and deep-toned style from the study of Caravaggio's works; if he was, as it is asserted, the scholar of Liberi, he has neither the gaiety nor the ideal forms of that school, and little more than the prompt management of the pencil, and a certain grandeur which still raises him above a mere copyist of the model. He painted much in Germany for Leopold I. much for the churches of Italy, but most for private galleries, where his pictures, with histories, in the manner of Caravaggio and Guercino, often present themselves; his slain Abel in the Ducal gallery at Florence, and his Loti in the palace Trivulzi, at Milano, are two of his most valued works. F.

## LORENZO LOTTO.

*History, Portrait.*

DIED 1544, AGED 36.

Lorenzo Lotto, of Bergamo was probably the scholar of G. Bellini, but the declared imitator of Giorgione, vigorous in his tone, large in his draperies, sanguine in his carnations; though with a pencil less daring and less characteristic breadth of tint. His forms are more select, his heads have a placid air and something ideal, they are commonly relieved by back grounds of a light and bluish cast. He is sometimes original in the masses of his altar-pieces, and approaches the naïveté of Correggio in the expression of infants. His best works are at Venice and Bergamo. He painted likewise for the churches of Ancona and Recanati. Lotto was the friend and competitor of the older Palma. F.

## \*BERNARDINO LOVINO, or LUINI.

*History.*

LIVED BEYOND 1530.

Bernardin Lovino, as he writes it himself, or Luini, as he is commonly called, a native of Luino on the Lago Maggiore, was the most successful, and ought to have been the most celebrated imitator of Lionardo da Vinci. From the similarity of air and expression in some of his Madonnas with those of Raphael it has been surmised, that Luini had studied at Rome. Of this however no traces appear, and the supposed resemblance is perhaps better accounted for by the more probable conjecture that Raphael formed his Madonnas on those of Lionardo; the leading features and the physiognomy of both are nearly the same. Luini excelled in the expression of female softness and compassionate sensibility, without insipidity or manner, but always regulated by the subject. His resemblance to Lionardo in his best works is such, that, out of Milan, they have seldom been discriminated. Luini painted with equal dexterity and expedition in fresco; Milano and Saronno possess his best works. He had two sons, Evangelista and Aurelio, both artists of merit, but inferior to himself. F.

THEODORE

## THEODORE LUBIENETZKI

*Portrait, History.*

DIED 1716, AGED 63.

He was born at Cracow, in 1653, of a noble family in Poland, and learned the art of painting more as an accomplishment, than from any view of making an advantage of the profession. He was taught design by Jurian Stur, of Hamburg, and at the same time his brother Christopher was instructed by the same master. When he had gained some knowledge of the art under Jurian, he went to Amsterdam, to place himself under the direction of Gerard Laireffc; and soon imitated that artist so happily, that the ideas, the colouring, and the pencil of the master, were evidently seen in the compositions of the disciple.

After some years continuance in the Low Countries, he visited several parts of Italy, and was invited to Florence by the Grand Duke; where he was employed for a considerable time by that Prince, and received many extraordinary marks of honour and esteem at that Court, as he afterwards did at the Court of Brandenburg; till at last he returned to his native country, where he lived in high reputation, and his works were universally admired.

## CHRISTOPHER LUBIENETZKI.

*History, Portrait.*

He was a younger brother of Theodore, born at Stettin, in 1659, but instructed at first by Jurian Stur; yet he went along with his brother to Amsterdam, and there chose Adrian Bakker for his master. He continued at Amsterdam to follow his profession, and rose into very great credit; the historical pictures of his hand being extremely commended for good invention and composition, for correctness of design, and in general for an agreeable tone of colouring. It is remarked that his portraits would have been sufficient to establish his reputation and fortune, even if he had not been so deservedly distinguished as a painter of history.

## JAN LUIKEN.

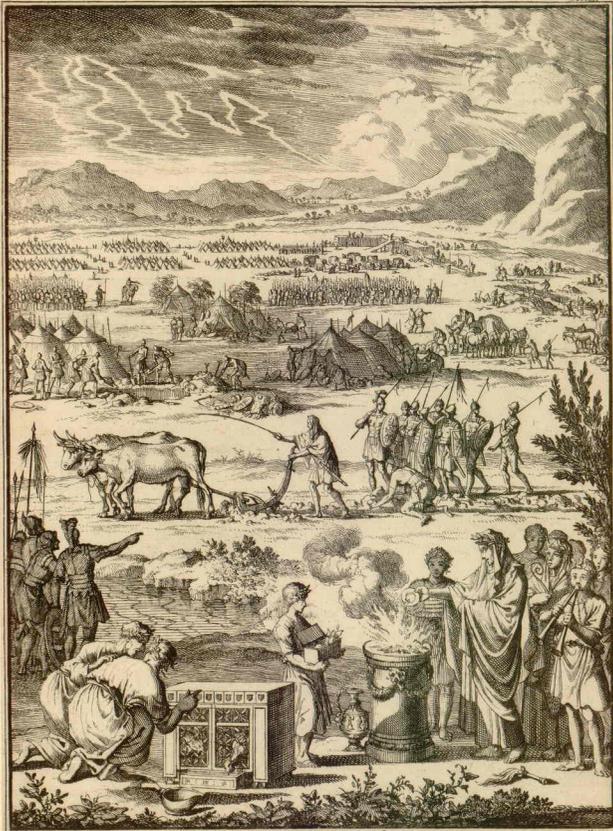
*History.*

DIED 1712, AGED 63.

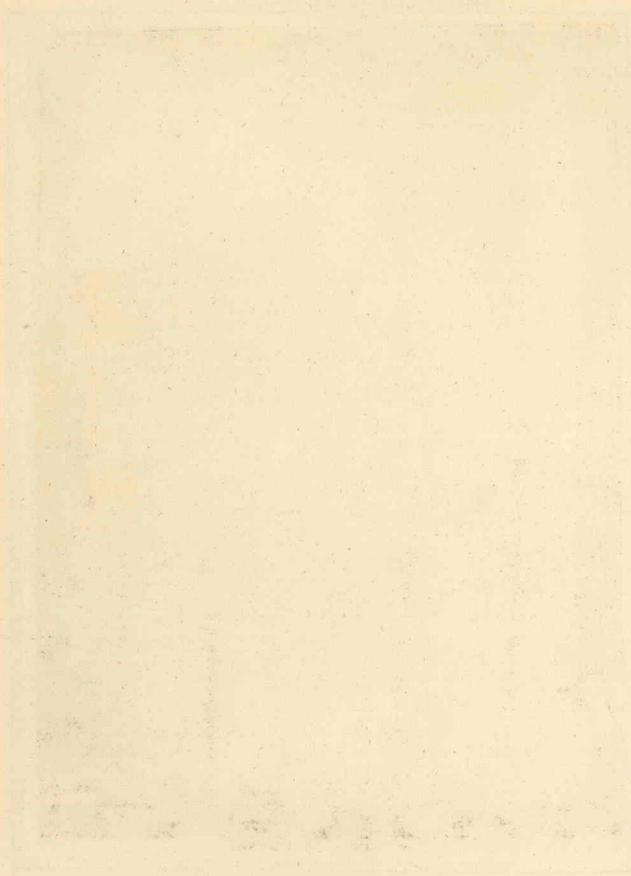
He was born in 1649, and learned design and colouring under Martin Zaagmoelen. He painted historical subjects with success, and introduced a great number of figures in all his compositions, to which he gave more expression than grace; but his paintings are rarely to be met with in these kingdoms, though, where they are seen, they are in good esteem.

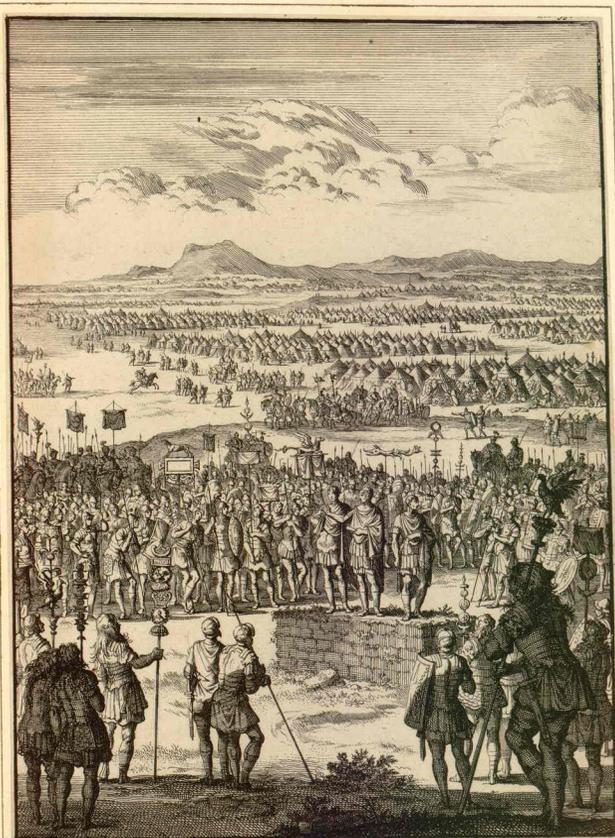
As he had a ready invention, he was much solicited to design historical subjects for engravers, and he composed most of the scriptural stories which are published in the Jewish and Mosaiical antiquities. Some of his own engravings are to be seen in several other books, and his application to that business caused him to discontinue his painting.

HENRY



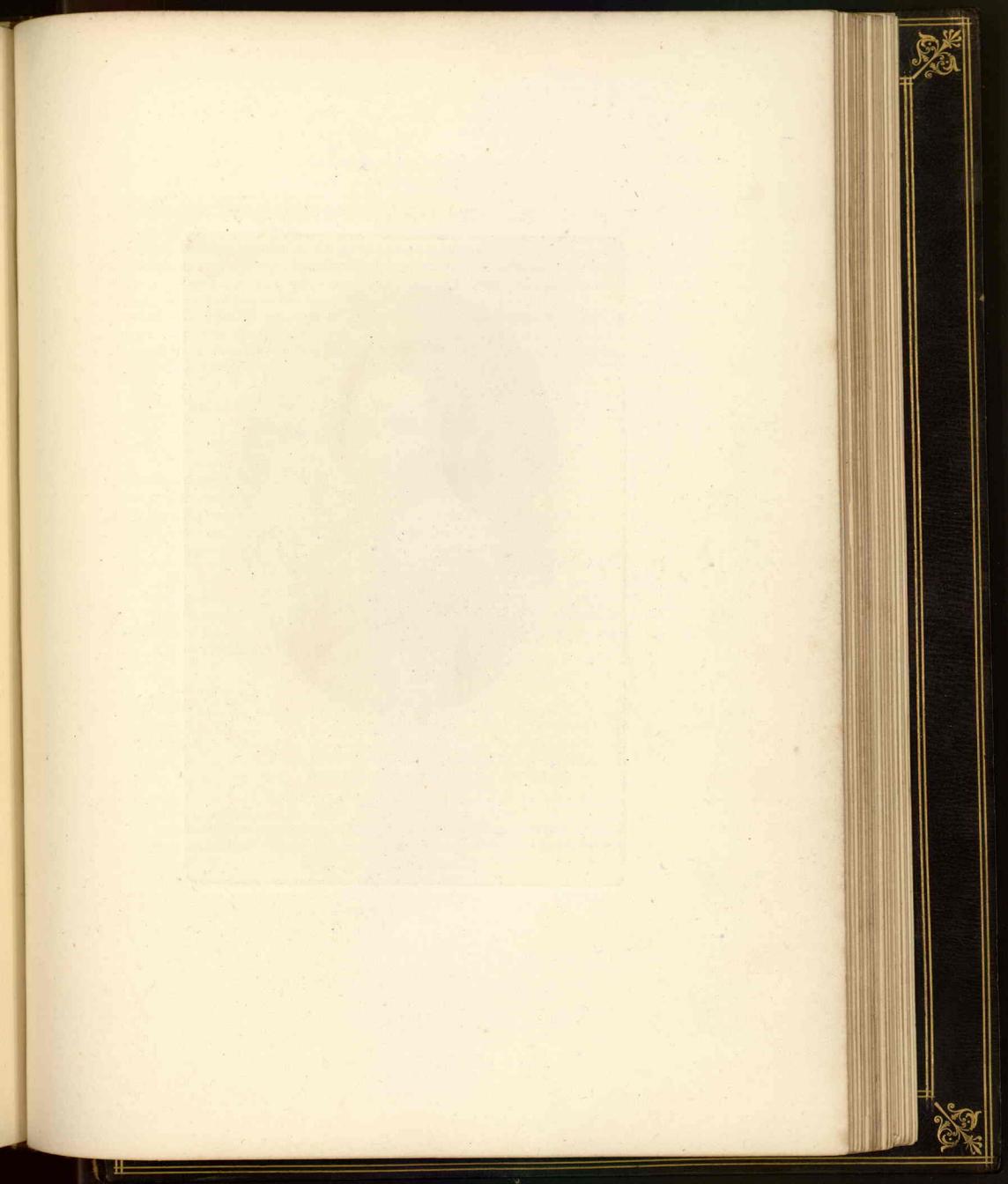
AFSCHEIJSING VAN ROME DOOR ROMULUS.





VELDHEERLYKE AANSpraak .







*R. Lintell sculp.*

THE MARQUESS DE VIEUVILLE

Slain at Auburn Chase fight

*Sept. 19<sup>th</sup> 1742.*

From a Drawing by Luttrell

*in the possession of the Publisher.*

London Published by S. Woodburn 1812.

## HENRY LUTTERELL.

*Portraits with Crayons.*

He was the disciple of Edmond Ashfield, but arrived at such a degree of excellence in painting with crayons, that he very far surpassed his master. He found out a method, before unknown, of drawing portraits with crayons on copper, and touched every part of his subject with so much softness, as well as spirit, that in many of his pictures might be seen a freedom of touch, like fine penciling in oil.

A great part of his life was spent in Dublin, where his paintings were exceedingly admired, though he was not encouraged in any degree equal to his merit; but he went afterwards to London, where he had the good fortune to be raised to affluent circumstances, to which his merit in his profession had entitled him long before.

## BENEDETTO LUTI, called CAVALIÈRE LUTI.

*History.*

DIED 1724, AGED 53.

Benedetto Luti, a Florentine, was the disciple of Cabbiani, and from him went to Rome to put himself under the direction of Ciro Ferri; but being disappointed by his death, formed a style of his own, the result of various imitations, select in design, amena and lucid in colour, well contrasted by masses of light and shade, and harmonious to the eye. He painted not without merit in fresco, and with greater success in oil. Cain flying from his murdered brother, has something of the sublimity and the pathos that strike in the Pietro Martyre of Titian, and his Psyche in the gallery of the Capitol breathes refinement of taste and elegance. It is to be lamented, that an artist of such power should have wasted so much of his time in crayon-painting; his productions in that branch of the art are spread over Europe. Luti lived in high esteem at Rome, patronized by Clement XI. and invested with the Cross.

## M.

## DIRK MAAS.

*Landscapes, Battles.*

He was born at Haerlem, in 1656, and at first was a disciple of Hendrick Mommers, who commonly painted Italian markets, and particularly excelled in the still life which he introduced, such as herbs, roots, fruit, and plants. But, after some time spent in practising under that master, he disliked that manner, and those kind of subjects; and therefore placed himself as a disciple with Nicholas Berchem, the best artist of his time, with whose style he was particularly delighted.

It was thought he might have made a considerable figure in the manner of Berchem, if his attention to it had not been withdrawn, by his seeing some of the works of Hugtenburg, which inspired him with a desire to imitate him; and from that time he gave himself up entirely to paint battles, chaces, and such processions as were attended with caualades of horse. He studied those animals after nature; and with exceeding care observed all their motions, actions, and different attitudes, till he designed them with great readines, and with such a character of truth, that he gained the reputation of being a good painter in that particular style.

## ARNOLD VAN MAAS.

*Conversations.*

He was born at Gouda, about the year 1620, and became a disciple of David Teniers, from whom he acquired the art of imitating simple nature. The meetings, dances, weddings, and conversations of villagers and boors, are his general subjects, which he executed with spirit and humour. But, having an earnest desire to improve his taste, he travelled to Italy, and studied there profitably for some years; though he reaped no great advantage from his labours or abilities; for, before he could enjoy the fruits of study, application, and singular merit, he died on his journey, returning to his own country. However, a great number of his drawings and designs are still preserved in the collections of the curious.

## NICHOLAS MAAS.

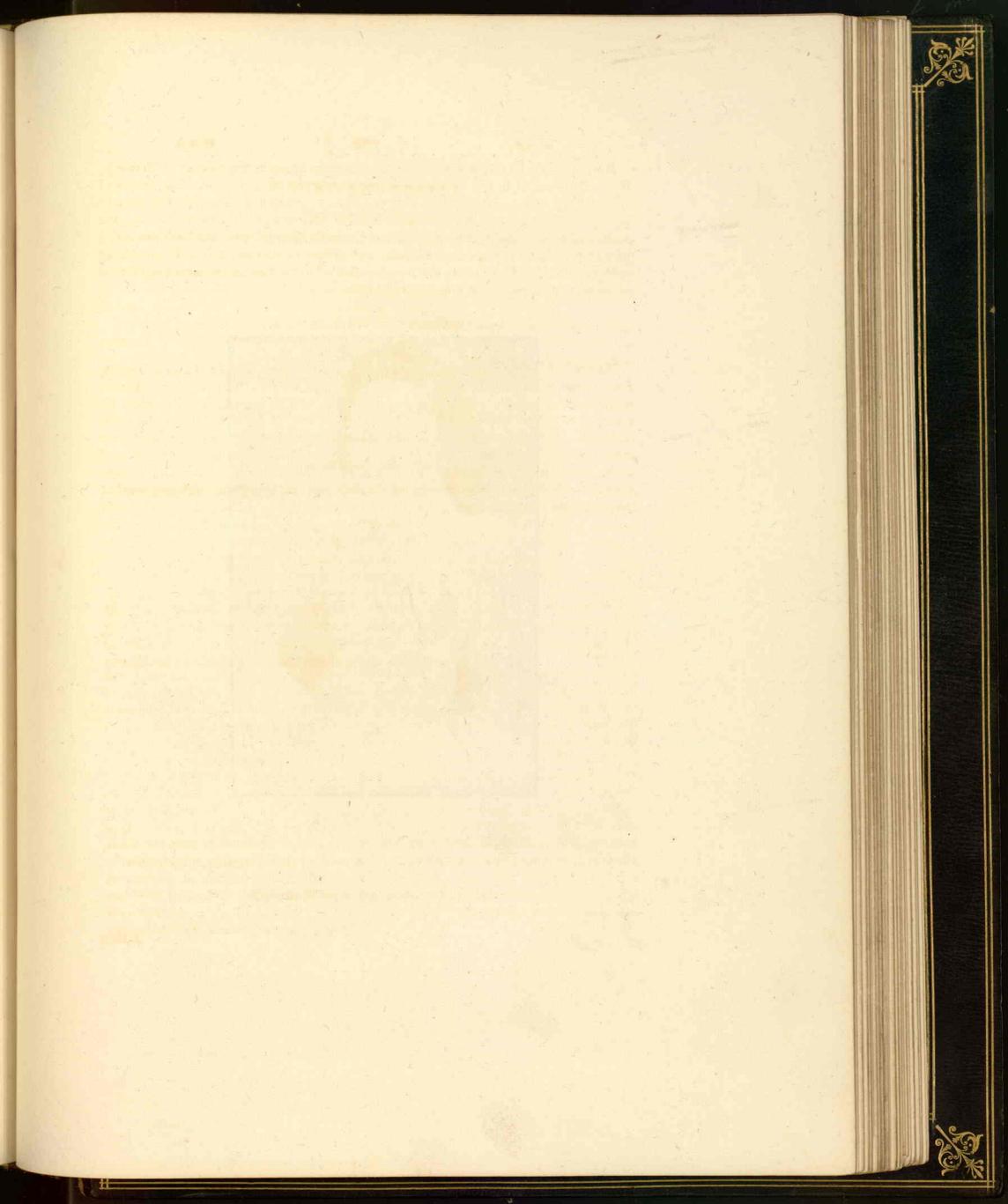
*Portrait.*

DIED 1693, AGED 61.

He was born at Dort, in 1632, and instructed in the school of Rembrandt; yet he soon quitted the manner, when he quitted the academy of that eminent master; for he found the ladies of his time were too delicate to approve of the dark style of Rembrandt's colouring in their portraits, although it had abundance of force. He had a ready pencil, and a very spirited touch, which proved to be very advantageous to him in portrait-painting, to which he confined his hand, and in that way he was very successful, that it was doubted whether any other painter in that style was ever more fortunate in hitting a likeness. He was continually employed, and his work was so earnestly solicited, that it was accounted a favour to procure a portrait painted by him.

It is recorded of this master, that happening one day to pay a visit to Jordaens, in order to take a view of his paintings; and being exceedingly struck with the beauty of them, Jordaens addressing Maas, asked him what were the subjects he painted? Maas, in a little confusion, answered, that he was a painter of portraits. To which the other replied, I pity you most sincerely, brother artist, for being a martyr to that style of painting; where, let your merit be ever so great, you are condemned to suffer the whim, the folly, the impertinence, as well as the ignorance, of such a number of both sexes.

MAAT. Vid. BLANCKHOFF.



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