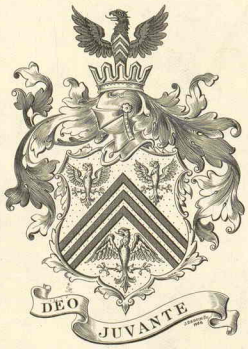
PILKINGTON'S

DICTIONARY

OF PAINTERS

POT * SCH

VOL. VI.



Howard C. Lewis.

127

This volume contains 127 inserted Prints, the most notable of which are,

Page 433. "A Jewish Rabbi," engraved in mezzotinto, by Capt. Baillie, after Rembrandt.

" 436, Mary Magdalen, engraved by Cunego, after Guido.

" 439, Portrait of Sir Joshua Reynolds, engraved by J. Collyer.

" 490, "Lady and Child", engraved by F. Bartolozzi, after Sassoferrato.

" 495, "The Madonna of the Fish, engraved by F. Bartolozzi, after Raphael.

" 496, "The Holy Family," engraved by R. V. Massard, after Raphael.

" 503, Portrait of Mrs. , Actress temp. Charles II engraved in mezzotinto.

A

DICTIONARY

OF

Painters;

FROM THE

REVIVAL OF THE ART TO THE PRESENT PERIOD.

BY

THE REV. M. PILKINGTON, A.M.

ILLUSTRATED BY

Portraits, and Specimens of their various Works.

A

NEW EDITION,

WITH

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

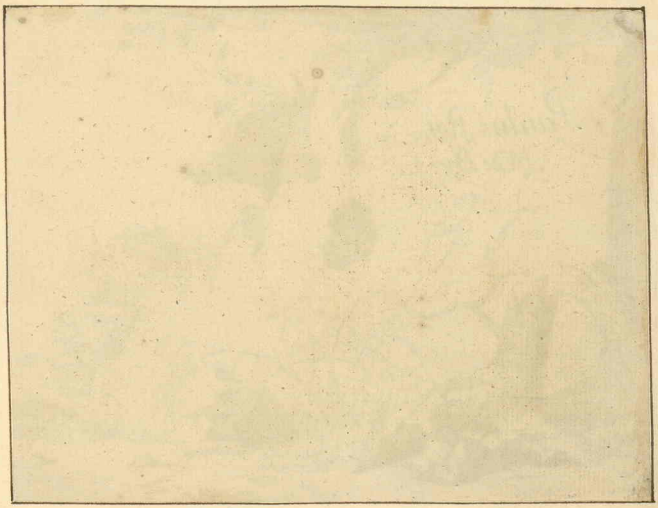
BY

HENRY FUSELI, R.A.

VOL. VI.

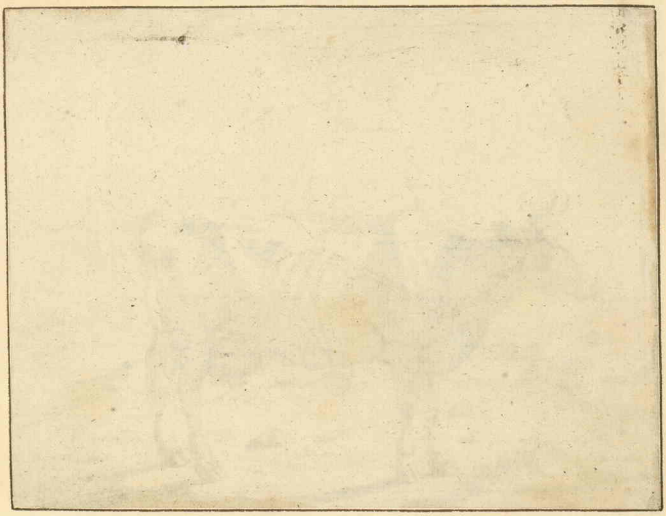
LONDON:

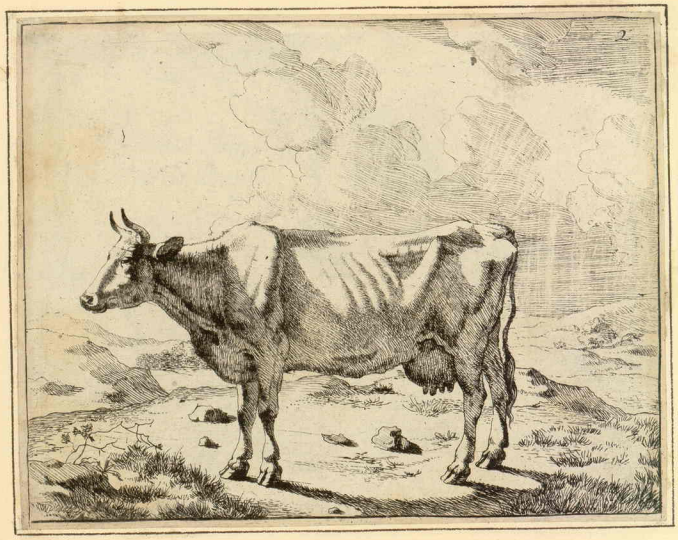
1801.

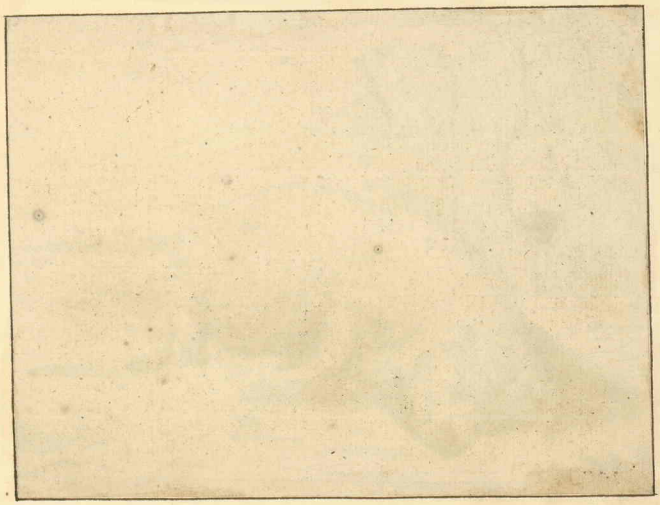


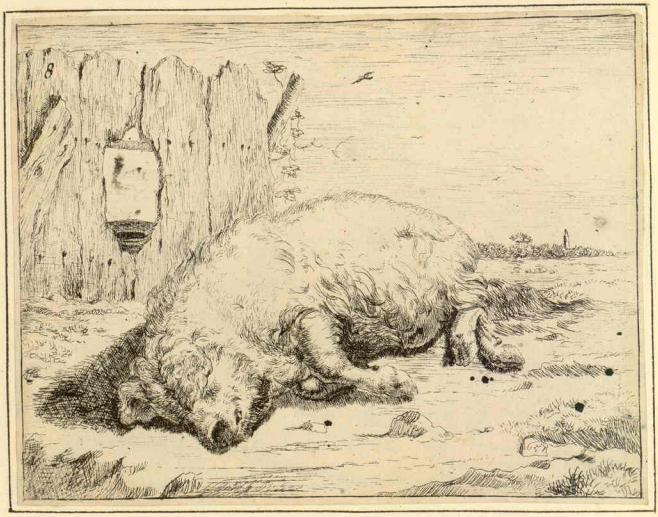

1
Paulus Potter inv.
M. de Bye fec.
n°32
N. Visscher excudit.
P. Schenk Junior Exc.

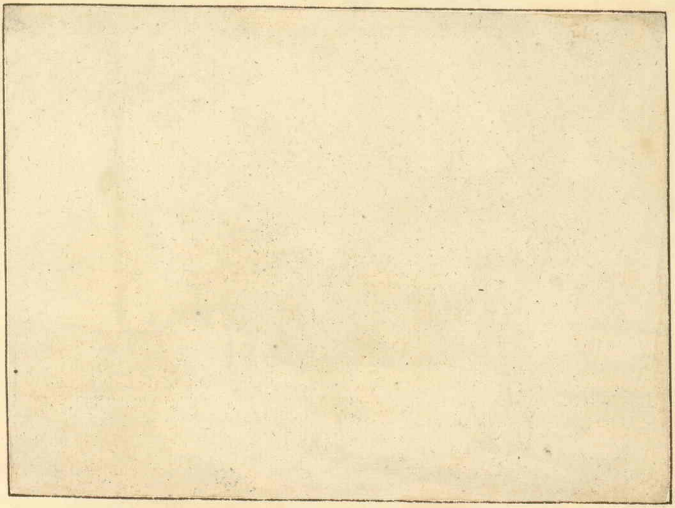
413

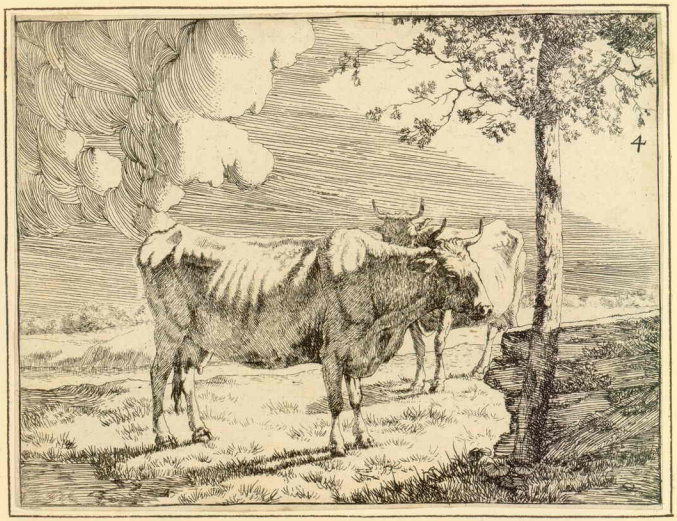


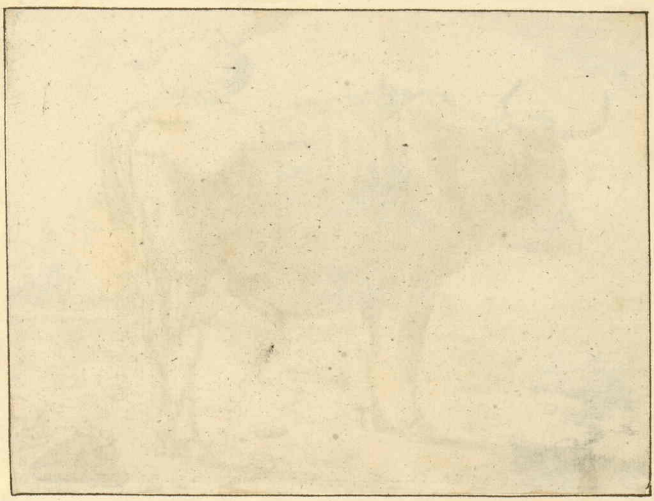

2

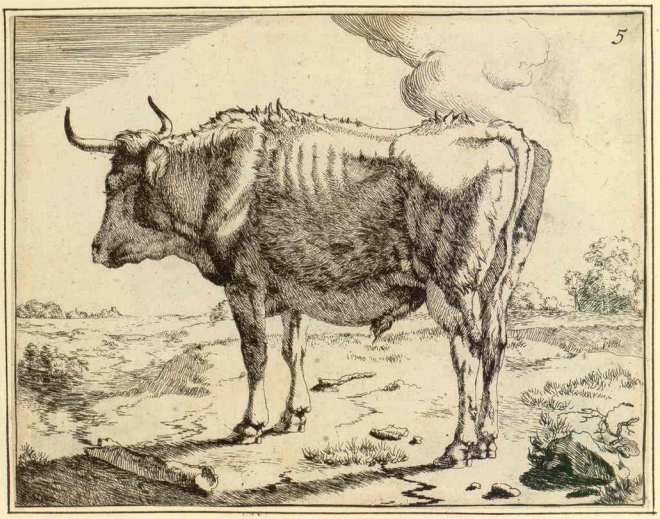


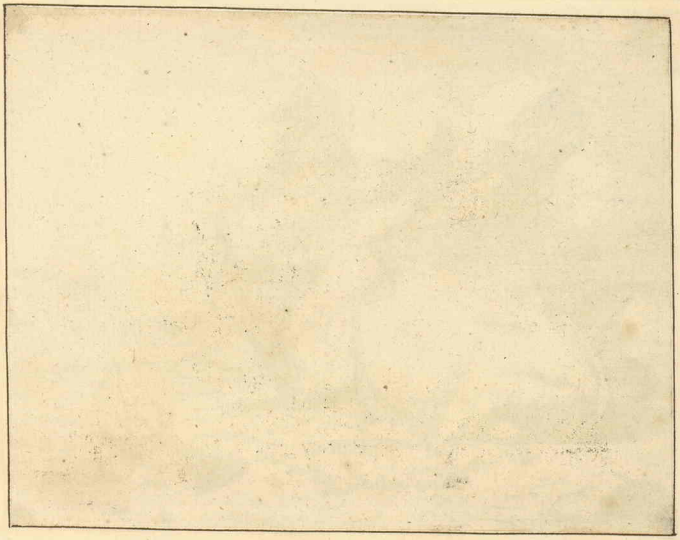

8

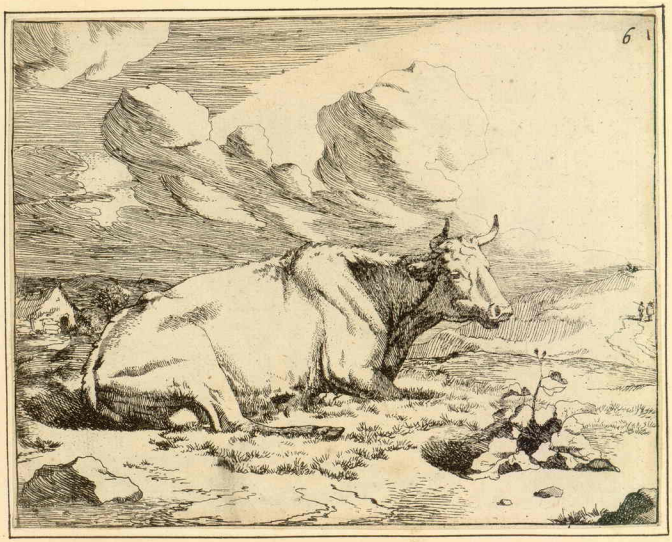


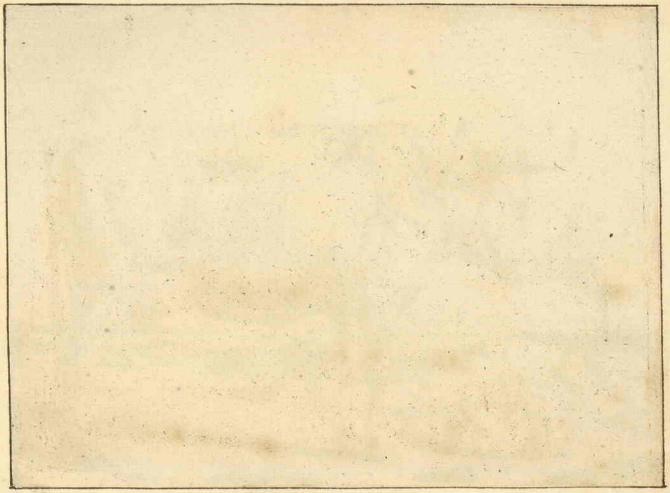

4

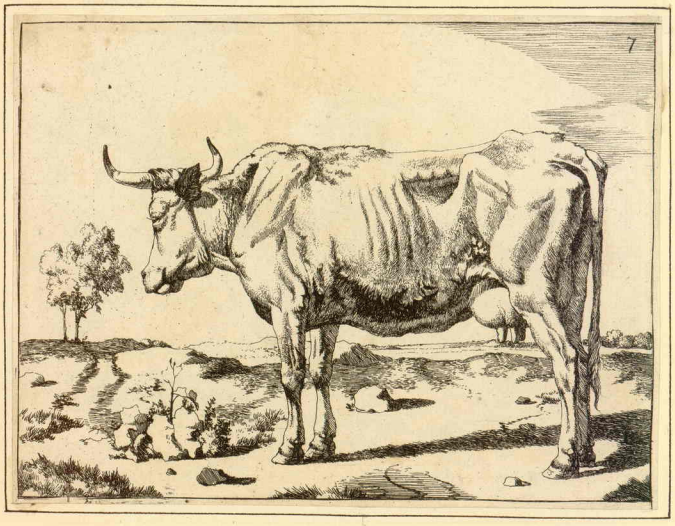


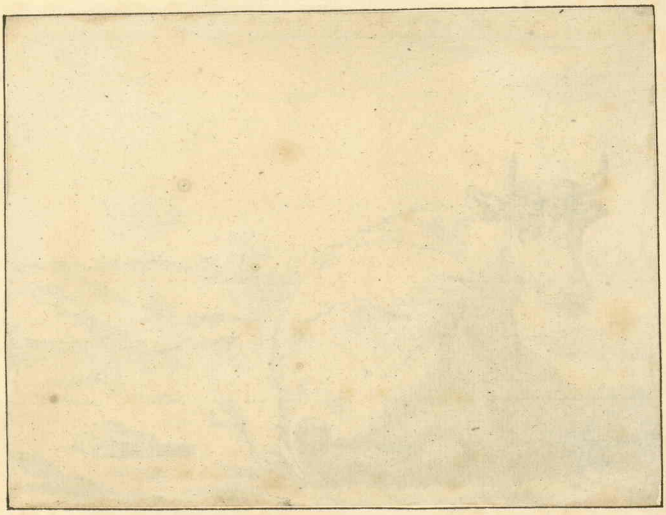

5

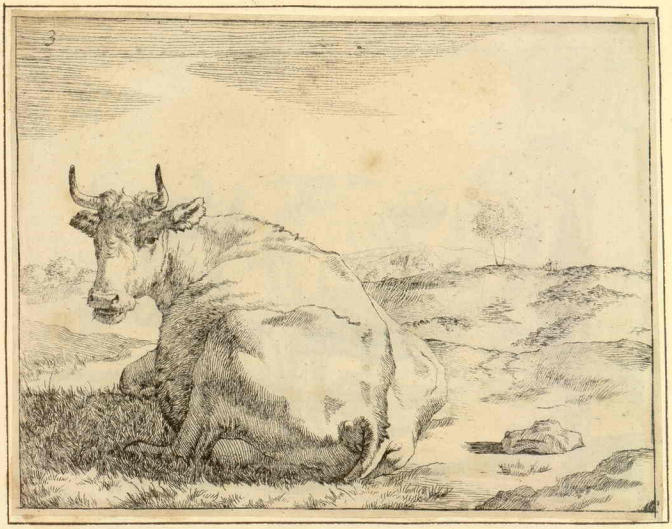



6




7






Paul. Potter
inv.
Marc. de Bye
fecit
Nic. Visscher
excudit.
N. 15.

PAUL POTTER.

Cattle, Landſcape.

DIED 1654, AGED 29.

He was born at Enkhuyſen, in 1625, and learned the principles of painting from his father, Peter Potter, who was but a moderate artiſt; yet, by the power of an enlarged genius and uncommon capacity, which he diſcovered even in his infancy, his improvement was ſo extraordinary, that he was conſidered as a prodigy, and appeared an expert maſter in his profeſſion at the age of fifteen.

His ſubjects were landſcapes, with different animals, but principally cows, oxen, ſheep, and goats, which he painted in the higheſt perfection. His colouring is ſoft, agreeable, and tranſparent, and appears to be true nature; his touch is free, and exceedingly delicate, and his outline very correct. His ſkies, trees, and diſtances, ſhew a remarkable freedom of hand, and a maſterly eaſe and negligence; but his animals are exquiſitely finiſhed, and touched with abundance of ſpirit.

He is eſteemed one of the beſt painters of the Low Countries, not only for the delicacy of his pencil, but for exact imitation of nature, which he inceſſantly ſtudied, and repreſented in a lovely manner. His only amuſement was walking into the fields; and even that amuſement he ſo managed, as to make it conduce to the advancement of his knowledge in the art; for he always ſketched every ſcene and object on the ſpot, and afterwards compoſed his ſubjects from his drawings; frequently he etched thoſe ſketches, and the prints are deſervedly very eſtimable.

The paintings of Potter are exceedingly coveted, and bear a high price; becauſe, beſide their intrinſic merit, the artiſt having died young, and not painted a great number of pictures, they are now ſcarcely to be procured at any rate. One landſcape which originally he painted for the Counteſs of Solms, was afterwards ſold (as Houbraken affirms) to Jacob Van Hoeck, for two thouſand florins.

The correctneſs of the animals of Potter, in their various actions and attitudes, the natural verdure of his trees, and the careleſs manner of his leafing, are ſufficient marks of the genuine works of that maſter.

PETER POURBUS, called the Old.

Hiſtory, Portrait.

DIED 1583, AGED 73.

He was born at Gouda, in 1610, but ſpent the greateſt part of his life at Bruges, where he was educated, and inſtructed in the art of painting. He was very ſucceſsful in hiſtorical compoſitions, and alſo very eminent in portrait, in which ſtyle his moſt capital picture (according to Van Mander) was the portrait of the Duke of Alenſon.

FRANCIS

FRANCIS POURBUS, called the Young.

Portrait, History, and Animals.

†DIED 1580, AGED 40.

He was born at Bruges, in 1540, and received his first instruction from his father Peter Pourbus; but afterwards he was the disciple of Francis Floris, under whom his proficiency was so great, that Francis used frequently to compliment him so far as to call him his master. And in reality he far excelled Floris in colouring, as he also proved superior to his father in every branch of his profession.

He painted all kinds of animals extremely well, and in his landscapes he was so exact, that every species of fruit or forest trees might readily be distinguished. However his greatest excellence consisted in portrait, which he painted with life, spirit, and strong resemblance.

FRANCIS POURBUS.

History, Portrait.

DIED 1622, AGED 52.

This painter was the son of Francis Pourbus, born in 1570, and he acquired the knowledge of painting from his father; but in some years he surpassed him in several branches of his art. He travelled through different parts of Europe, and fixed at last at Paris, as he there found an encouragement for portrait-painting equal to his wish; for he gave his figures a good expression, and disposed his draperies with a noble simplicity. In the historical subjects which he designed, he was remarkably correct; and in all his works he shewed a very pleasing and commendable tone of colouring.

His own portrait, painted by himself, is honoured with a place in the Florentine gallery; and in the collection of the French King, are still preserved the portraits of Henry IV. and Mary de Medicis, by this master. And in the church of the Abbey of St. Martin, at Tournay, there is a Crucifixion, painted by Pourbus, which is very highly commended.

NICOLO POUSSIN.

History, Landscapes.

DIED 1665, AGED 71.

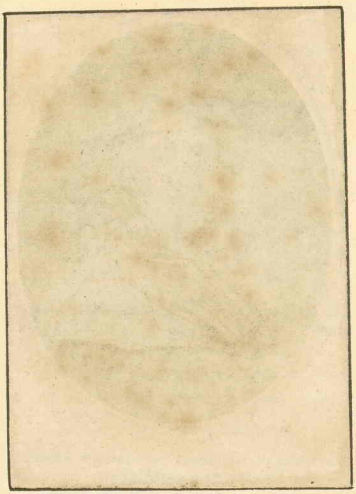
This eminent painter was born in Normandy, at a small city called Andel or Andily, in 1594, and was at first instructed by one Ferdinand Elle, a portrait-painter, for a few months, but afterwards he spent about a month with L'Allemant: yet finding both those artists incapable of instructing him, in a manner suitable to those elevated ideas he had conceived of the art, he applied himself to study after the works of such masters as were confessedly of the first rank. By that means his improvement was so considerable, that it procured him some employment; but as his utmost ambition was to see Rome, he

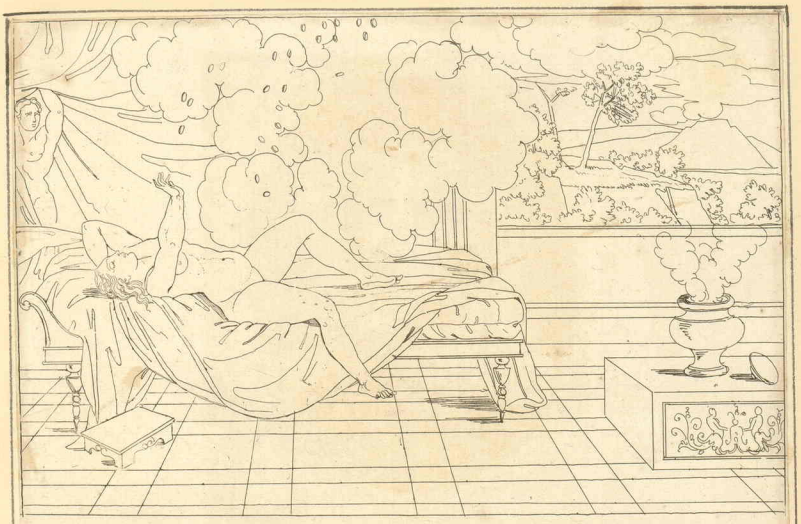
† De Piles, who allows Francis to be the son of Peter Pourbus, says that he died in 1622; but he mistakes the son for the grandson of Peter, who did die in 1622; for the son of Peter died, as Sandrart affirms, in 1580.

hastened

Engraved by J. Hopwood.

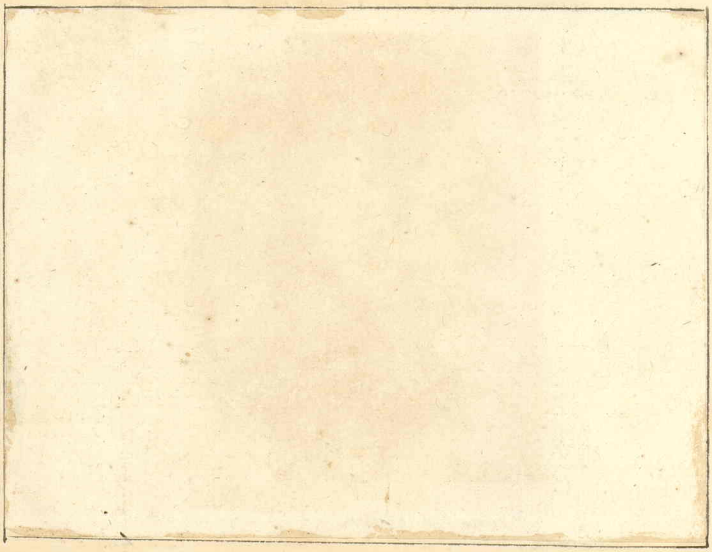
NICHOLAS POUSSIN.





Nicolas POUSSIN, P.^{xit}

hauteur 16 pouces ½, largeur 24 pouces, sur Toile.



Done from the Original of Poussin in the Possession of J. Barling Esq.

Published as the Act directs, Oct. 1792, by J. Fittler & R. Bowyer, London.

Poussin.

J. Neagle sc.

John the Baptist

MATT. III. — 1-5.

10

N. POUSSIN.

N°. 697. Ecole Franç.

Dsné par Girod. Grné à l'eau-forte par Quivoido. Tiré par Bovinet.

L'ENLEVEMENT DES SABINES.

415

N.° 610.

N. POUSSIN.

Ecole Fran.ᵒ

Dess.ᵗ par Le Comte. Grav.ᵉ à l'Eau-forte par De Saulx. Term.ᵗ par Bovinet.

DIOGÈNE JETANT SA COUPE.

haſtened as much as poſſible to finiſh a few paintings in which he was engaged, and immediately travelled to Italy.

Sandrart ſays, he began his ſtudies at Rome in 1622, in the twenty-eighth year of his age; and other very authentic writers affirm that his arrival at Rome was in 1624, when he was thirty; but in that city he had many difficulties to contend with, by the death of his principal friend the Cavaliere Marino. He applied himſelf, however, with redoubled induſtry to his ſtudies, and copied ſeveral of the works of Titian, which for a time improved his ſtyle of colouring; and alſo attentively obſerved the excellencies of Raphael and Domenichino; from whoſe works, aſſiſted by his taſte for the antique, he imbibed that correct taſte of deſign, and that truth of expreſſion, which animate and adorn all his compoſitions. He indeed devoted almoſt his whole attention to the antique ſtatues, and bas-reliefs, which appeared to him more worthy of curious and critical obſervation, than the fineſt efforts of modern genius in painting; for he ſeemed perſuaded, that every grace and beauty of the human form was compriſed in thoſe ancient ſculptures which have juſtly been the admiration of the judicious in all ſubſequent ages.

The firſt ſubjects he painted were bacchanalians, ſatyrs, and nymphs, which he introduced in his landſcapes, the ſtories being principally taken from Ovid; and he enriched his ſcenes with elegant buildings, which he deſigned after thoſe magnificent edifices that are in Rome and its environs. But afterwards his ſubjects were ſometimes taken from the ſacred hiſtory, and oftener from the Greek and Roman; in which he always obſerved the coſtume ſtrictly, with an equal degree of judgment and learning. As he had been exceedingly ſtruck with the works of Titian at his firſt going to Rome, he endeavoured to imitate his colouring; but when once he gave himſelf up to an enthuſiaſtic admiration of Raphael and the antique, he altered his tone of colour entirely, and loſt all that warmth in his carnations, which appeared in his early productions.

His invention was as happy as it was lively, and he deſigned with ſpirit and correctneſs; though he was not always happy in the diſpoſition of his figures, which too often were diſtributed in the ſame line, by his want of ſtudying the chiaro-ſcuro as he ought. In perſpective and architecture he was perfectly accompliſhed; which enabled him to give an air of grandeur to his landſcapes, that captivates the moſt judicious. The ſcenes and ſituations of his landſcapes are exceſſively pleaſing, and they receive a peculiar beauty from the novelty of the objects he introduces, from the variety of his trees, buildings, and other ornamental incidents; every part being lightly and delicately touched, and exhibiting at once great truth, and equal judgment.

By his ſuperior fondneſs for the antique, the hiſtorical compoſitions of Pouſſin are very correct; and the airs and attitudes of his figures are generally beautiful, though not always graceful; but, by his neglecting to ſtudy nature with a proportionable attention, his airs and attitudes want that variety which perpetually entertains and delights us. The colouring of Pouſſin did not in any degree correſpond with his other powers in the art; it is cold, feeble, and hard, and more ſimilar to the marble of thoſe antiques which he rapturouſly admired, than to the carnations of nature, or the fleſhy tints of other eminent painters. And either from his being unacquainted with the true principles of colouring, or deſpiſing the art of colouring in compariſon with deſign, he ſeems never even to have endeavoured to alter his ſtyle in that reſpect, though he could not but feel the force of the colouring of Titian and Guido.

At

At his return to Rome from Paris, whither he had been honourably invited by Lewis XIII. he painted for the Prince Juſtiniani an hiſtorical picture repreſenting Herod's Cruelty; an admirable compoſition, in which he gave to every character ſuch an expreſſion as could not but excite pity and terror in every beholder. And he afterwards finiſhed the celebrated pictures of the Seven Sacraments of the Romiſh church; on which he beſtowed the labour of ſeveral years. Sandrart aſſerts, that Pouſſin painted thoſe deſigns more than once, as there is one undoubted original ſet of them at Rome, and another at Paris. After perfecting that expenſive work, he deſigned the applauded hiſtory of Germanicus dying, which is well known to every lover of the art.

At St. Germain's, the altar-piece repreſenting the Laſt Supper is of the hand of Pouſſin. The deſign is noble, the compoſition in the higheſt degree accurate, the expreſſion ſtrong and elegant, and the whole full of ſpirit. In the gallery of the Prince della Torre, at Naples, are to be ſeen the Annunciation, and the Flight into Egypt, both of them excellent for the compoſition, expreſſion, and beauty of deſign, but in reſpect of the colouring defective, like his other works. None of the deſigns of Pouſſin have been more univerſally admired, than that of Germanicus; and if he had never painted another picture, he would have gained immortal honour by that alone.

He never engaged in grand works, but confined himſelf to eaſel pictures, for which he had a perpetual demand; and his method was, to fix the price expected for each, on the back of the picture, which was readily paid.

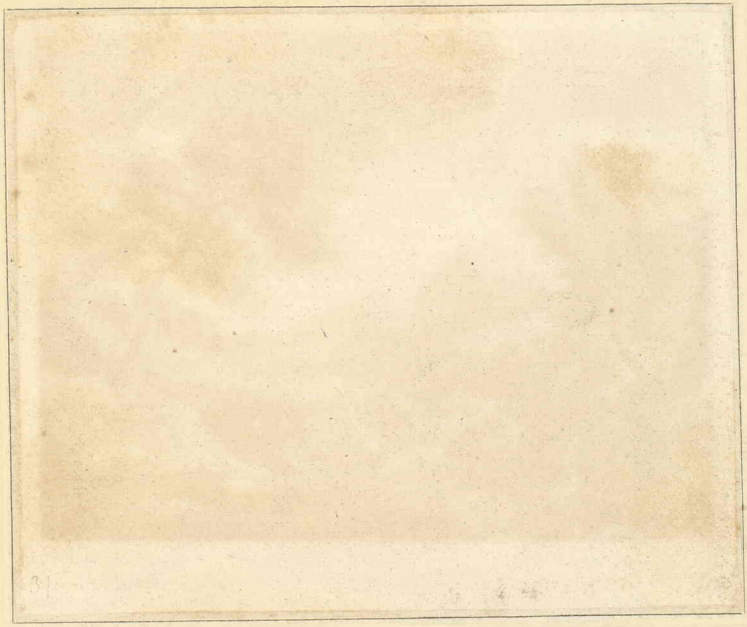
There is a remarkable difference in the performances of Nicolo Pouſſin; for many of thoſe which he executed in the declining years of his life, are much inferior to thoſe performed in his prime and middle period. The ſame taſte, and the ſame genius, appear in all, but the handling diſcovers an unſteadineſs that is not obſervable in his earlier works; as if he continued to paint when his hand was unequal to his genius. But upon the whole he is allowed to have been an admirable artiſt; and the immenſe price which his pictures produce in every part of Europe, is an inconteſtable proof of his eſtabliſhed merit †.

GASPAR

† Nicolo Pouſſin, who, according to Bellori his biographer, came to Rome in 1624, as an artiſt already formed, ſoon found that he had more to unlearn than to follow of his former principles, renounced the national character, and not only with the utmoſt ardour adopted, but ſuffered himſelf to be wholly abſorbed by the antique. Such was his attachment to the ancients, that he may be ſaid to have often leſs imitated their ſpirit than copied their relics and painted ſculpture: their coſtume, their mythology, their rites, were his elements, his ſcenery, his back-grounds are pure claſſic ground. He has left ſpecimens which prove that he was ſometimes ſublime in his conceptions, and often in the higheſt degree pathetic, but hiſtory in its ſtricteſt ſenſe was his department, and in that he ought to be followed: in the dramatic repreſentation of Raphael, the action is introduced merely to ſhew the actors; the agents of Pouſſin only appear to tell the fact, they are ſubordinate, they are inſtruments of the ſtory: generally clear, connected, judicious, he has however ſometimes attempted to tell a tale that cannot be told, ſometimes obſcured one that was clear in itſelf by an oſtentatious diſplay of erudition, and not ſeldom ſacrificed the principal figures to collateral and inferior beauties. If the celebrated ſeries of Sacraments are models of hiſtoric perſpicuity, if the Ahaſuerus, the Deluge, the Viſion of Coriolanus, the Infant Pyrrhus, are full of ſublime and pathetic features, the vain attempt to tell by figures what words alone can tell, is proved in the teſtament of Eudamidas, and in the ſtory of the adulterous Woman, Chriſt is debaſed to the character and the geſticulations of an Italian juggler.

Though Pouſſin abſtracted the theory of his proportions from the antique, he is ſeldom uniform and pure in his ſtyle of deſign, ideal only in parts, and oftener ſo in female than in male characters: he ſupplies, like *Pietro Teſta*, antique heads and torſoes with limbs and extremities tranſcribed from the model. As a colouriſt he was extremely unequal. Into the Deluge and the Plague of the Philiſtines he transfuſed the very hues of the elements whoſe ravages he repreſented, whilſt numbers of his other pictures are deformed by crudity and patches.

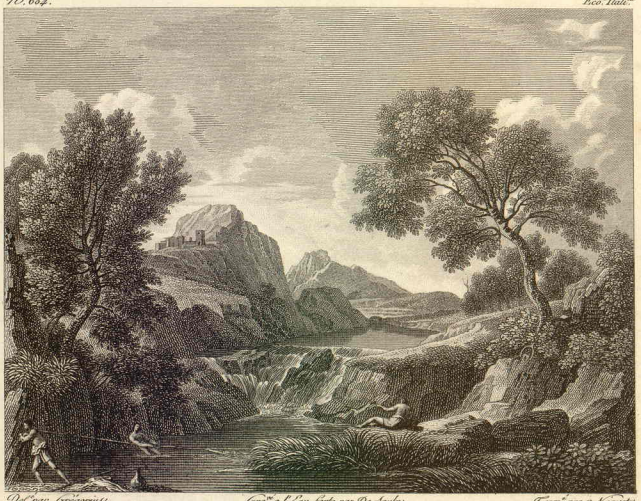
The



Pl.e 604.

G. POUSSIN.

Ecole Italie.ne



Dif.t par Gregorius.

Gr.d.a l'Eau forte par De Saulx.

Term.i par Nguet.

PAYSAGE.

GASPAR POUSSIN, or DUGHET.

Landſcape.

† DIED 1663, AGED 63.

He was born in France, in 1600, but was induced to travel to Rome, not only from having a ſtrong deſire to viſit his ſiſter who was married to Nicolo Pouſſin, but likewiſe out of a love to the art of painting, for which he very early diſcovered an apt genius. Sandrart ſays, that Gaſpar was employed at firſt only to prepare the palette, pencils, and colours for Nicolo; but, by the inſtructive precepts and excellent example of that eminent maſter, he became ſo great a proficient, that he gradually roſe into the higheſt reputation. While he continued at Rome he changed his name, aſſuming that of his brother-in-law and benefactor; and he is known by no other name at this day, than that of Gaſpar Pouſſin.

Undoubtedly he is one of the moſt celebrated painters of landſcape that ever appeared; and it is generally thought, no painter ever ſtudied nature to better purpoſe, or repreſented the effects of land-ſtorms more happily than Gaſpar; every tree ſhews a proper and natural degree of agitation, every leaf is in motion. His ſcenes are always beautifully choſen, as alſo are the ſites of his buildings; and thoſe buildings have a pleaſing effect, by a mixture of ſimplicity and elegance. His diſtances recede from the eye with abundance of perſpective beauty; his grounds are charmingly broken; and his figures, trees, and other objects, are ſo judiciouſly placed, and proportioned to the diſtance, as to create a moſt agreeable deception. He had a free and delicate manner of penciling, and was exceedingly expeditious in his work; for his imagination was ſcarcely more ready to invent than his hand was to execute; and it is confidently reported by authentic writers, that he finiſhed a large landſcape, and inſerted all the requiſite figures, within the compaſs of one day.

By ſome connoiſſeurs it had been obſerved, that the pictures of Gaſpar have ſometimes too great a verdure; that his maſſes are often too much of one colour; and that frequently there is too much blackneſs in the fore-grounds of ſome of his compoſitions; but, notwithſtanding the imputation of ſuch ſmall imperfections, his paintings are always truly beautiful.

Gaſpar had three manners in his paintings, which are diſtinguiſhable without any great nicety. The firſt was rather dry; and the laſt, though agreeable, was unequal to thoſe of his middle time. But his ſecond manner was, by many degrees, his beſt, as it was more ſimple, and more learned; and his colouring appeared ſo lovely, ſo freſh, ſo full of truth and nature, that no eye can behold one of his landſcapes of that period, without feeling a rapturous degree of admiration.

The excellence of Pouſſin in landſcape is univerſally acknowledged, and when it is the chief object of his picture, precludes all cenſure: but conſidered as the ſcene or back-ground of a hiſtoric ſubject, the eaſe with which he executed, the predilection which he had for it, often made him give it an importance which it ought not to have, it divides our attention, and from an acceſſory becomes a principal part. F.

† Some authors ſay, that Gaſpar Pouſſin was born in 1600, and died in 1660, aged 60; and the authors of the Abrégé de la Vie des Peintres differ from all other writers that I have conſulted, placing the year of his birth in 1613, at Rome, and not in France, and fixing his death in 1675, at the age of 62, twelve years later than other biographers. But perhaps thoſe gentlemen may have ſome greater authority for their dates than other writers, who affirm that he was born in 1600, died in 1663, and at the age of 63.

He designed human figures but very indifferently, and for that reason he frequently prevailed on Nicolo to paint them for him: and they were always introduced with the utmost propriety and judgment. No commendation can be bestowed on the works of Gaspar, that can seem superior to their desert; and the exceeding great prices they afford, shew that they are deservedly admired in every nation, where the art of painting is either cultivated or understood.

ANDREA POZZO.

Architecture, History, Landscape, and Portrait.

DIED 1709, AGED 67.

Andrea Pozzo, a Jesuit, and native of Trent, became a painter by the application of his own powers rather than the directions of any master; he acquired colour by intense study at Venice, and improved his design at Rome. His pictures at Genoa and Torino shew that he aspired, and with success, at the tone of Rubens. Though his oil-pictures in Italy are few, and often neither sufficiently finished, nor equally rendered in their parts, the whole together always shews the powers of a master. Such was the surprising celerity of his execution, that in four hours he began and completely finished the portrait of a Cardinal on the very day of his departure for Germany.

He is however chiefly celebrated as an ornamental painter; the cieling of S. Ignazio at Rome, is the vast theatre, and would be a sufficient proof of his genius, were it his only work; none could refuse applause to the novelty of his images, the suavity of the tints, the picturesque fire that animates the whole; perhaps it might be wished that he had been less redundant, less loaded by decoration, but such was the taste of the times. In perspective he claims the first rank, and wrote with solidity and copiousness on the subject: his works are, beside Rome, at Frascati, Modena, in Tuscany and Vienna, where he died. F.

CAV. MATTIA PRETI, called CALABRESE.

History.

DIED 1699, AGED 86.

Mattia Preti, commonly called Il Cav. Calabrese, born at Taverna in Calabria, attracted by the novelty of Guercino's style, went to Cento, and became his scholar but not his slave, for he had inspected and studied the best works of the best schools; hence his own exhibit more than one style, and varieties of costume, ornament, and composition. Eager to consolidate his notions of design, he deferred the practice of colours till the twenty-eighth year of his life. In design he is less delicate, than vigorous and robust, and not seldom borders on heaviness; his colour is of strong 'impasto,' a decided chiaro-scuro, and of a serious asby tone, adapted to the subjects he loved, martyrdom, murder, pestilence, airs and tears of compunction.

He executed great works in fresco, at Modena, Napoli, Malta. His success was not equally splendid at S. Andrea della Valle in Rome, where he painted three pictures of that Saint under those of Domenichino, a neighbourhood which lessens his importance, the proportions of the figures appear heavy and out of place. A long life, a rapid hand,

hand, and the desire of leaving every where some memorial of his powers, have filled the churches, and chiefly the galleries of Italy with his pictures. They are commonly composed of half figures, like those of Guercino and Caravaggio. Obliged at last to give way to the torrent of fashion that followed the pencil of Luca Giordano, he retired to Malta, of which Order he was a Knight, and there died. F.

FRANCESCO PRIMATICCIO.

History.

DIED 1570, AGED 80.

He was born at Bologna, in 1490, of a noble family, and in his youth was intended to be bred up to commercial business; but having too elevated a mind to adapt himself to that occupation, and prompted by his natural genius, he began to learn design and colouring from Innocenzio da Imola, and Bagnacavallo; and in a short time was enabled, by his incessant industry, to give manifest proofs of extraordinary talents. He then quitted his native city, and went to Mantua, where he became a disciple of Julio Romano, who at that time was engaged in several grand works at the palace del Te, being assisted by a number of young artists, who had received their instruction in his school. Primaticcio continued under Julio for six years, and under his direction became a great machinist, an artist in fresco, stucco, and every branch of classic or magnificent ornament.

Primaticcio effectually established himself in the favour of his master and of the Duke of Mantua, and was recommended in the strongest terms by that Prince to Francis the First, who took him immediately into his service, and appointed him to execute a great number of designs in fresco and in oil. This artist was not less fortunate and successful with the King than he had been with the Duke; his works were approved and admired, and he adorned Fontainbleau, and most of the royal palaces in France, with his compositions.

At the same time that Primaticcio was engaged by Francis, Rosso was also retained and employed at his Court, between which two painters a violent rivalship and jealousy subsisted; and it was thought that the King, who was desirous to quiet their dissention, sent the former to Rome to purchase antiques, as that Monarch had conceived the highest opinion of the taste and integrity of Primaticcio. That artist acquitted himself of his commission very happily, and in a very short time collected a hundred and twenty-five statues, busts, and mutilated figures; and procured moulds of the most celebrated statues, which were not to be purchased, such as the Laocoon, the Tiber and Nile, the Ariadne, Commodus, and others, which were cast in brass.

He was recalled from Rome, to perfect a large gallery begun by Rosso, but left unfinished by the death of that master; and the King, to express his esteem for Primaticcio, and his public approbation of his merit, conferred on him the abbey of St. Martin at Troyes with the annual income of eight thousand crowns, which he enjoyed as long as he lived †.

LEWIS

† The frescoes of the Palazzo del Tè by Primaticcio, cannot with certainty be discriminated. His oil-pictures are of the utmost rarity in Italy, and even at Bologna. In the great gallery Zambeccari there is a concert by him, with three

LEWIS PRIMO, called GENTILE.

Portrait, History.

DIED 1670, AGED 64.

Primo was a native of Bruſſels, and lived long at Rome, where he diſtinguiſhed himſelf by a certain elegance of manners and attire which gained him the ſurname of Gentile. He excelled in portraits of high-laboured finiſh, but he underſtood the art of hiding his toil. Pope Alexander VII. with many Cardinals and Nobles ſat to him. In hiſtory he purſued another courſe; his altar-piece of the Crucifixion at Ghent, is executed with a power, breadth, and vigour, which makes it ſcarcely credible that it ſhould have been produced by the ſame hand which painted his portraits. F.

*ERCOLE PROCACCINI, the Elder.

History.

BORN 1520, LIVED IN 1591.

Ercole Procaccini, the head of that family, was of Bologna, where the greater number of his works ſtill exiſt, and may decide whether he was, as Baldinucci and Malvaſia ſay, a painter of mediocrity, or as Lomazzo ſtiles him, a happy imitator of Correggio's colour and grace. If his deſign be ſomewhat too minute, and his colour too languid, he poſſeſſed a taſte which few of his contemporaries can boaſt, and a preciſion free from manner, which eminently qualified him for the inſtruction of youth; he was the maſter of Sammacchini, Sabbatini, Bertoja, and of three ſons, Camillo, Julio Ceſare, Carlo Antonio Procaccini. F.

CAMILLO PROCACCINI.

History.

DIED 1626, AGED 80.

He received the rudiments of painting from his father, which is eaſily recognized in the ſtamp of his characters and the diviſion of his tints. He ſaw however other ſchools, and if we believe ſome of his biographers, exerciſed himſelf in Rome after Michelangiolo and Raphael; that he was faſcinated by Parmegiano is evident in all his works. With a ſurprizing facility of conception and execution he combined a naïvété, a comelineſs, a ſpirit, which always charms the eye, though often not the mind; more could not be expected from that unbridled exuberance which overran Bologna, Ravenna, Reggio, Piacenza, Pavia, Genoa, and acquired him the name of the Vaſari and Zuccari of Lombardy, though he excelled both in ſuavity of ſtyle and colour. He was however ſometimes ſuperior to the lures of diſpatch, ſome of his pictures at Milano have leſs of the manneriſt, and his S. Rocco at Reggio intimidated even the competition of Annibale Caracci. At Piacenza, where he painted againſt Lodovico, he had leſs ſucceſs, though his picture occupies the principal place. F.

three female figures, a moſt enchanting performance. The eye is equally charmed by the forms, the attitudes, the tone of colour, the breadth, taſte, and eaſe of the draperies, and the original air of the whole. Nicolo Abbati, the partner of his works, though not his ſcholar, was left by him to terminate, what remained unfiniſhed of his plans, in France. F.

GIULIO

GIULIO CESARE PROCACCINI.

Hiſtory.

DIED 1626, AGED 78.

G. C. Procaccini, the beſt artiſt of the family, abandoned ſculpture which he had exerciſed with conſiderable praiſe, for painting, as a leſs laborious and more ingenuous art. In Bologna he frequented the academy of the Caracci, and it is ſaid, that in reply to ſome ſarcaſm of Annibale, he ſtruck and wounded him. The principal object of his ſtudies were the works of Correggio, and in the opinion of many, none ever approached nearer the grandeur of that ſtyle. In eaſel pictures, and works of confined compoſition, he has not ſeldom been miſtaken for Correggio, though his grace be often meretricious, and his colour leſs vigorous: thus a Madonna of his at S. Luigi de Franzeſi, has been engraved as the work of Allegri, and ſome ſtill better imitations may be ſeen in the palace Sanvitali at Parma, in that of Carega at Genoa, and elſewhere. Of his various altar-pieces the moſt Corregieſque is perhaps that of S. Afra in Breſcia: it repreſents Maria with the Infant amid an ogling and ſmiling group of Saints and Angels, where dignity ſeems as much ſacrificed to grace as in the mutual ſmile of the Virgin and the Angel in his Nunziata at S. Antonio of Milano; grimaces both, unworthy of the moment and of the myſtery. He is ſometimes equally blameable for extravagance of attitude, as in the executioner of S. Nazario, a picture elſe compoſed of charms and beauties. But notwithſtanding the number and copiouſneſs of his works, his deſign is correct, his forms and draperies ſelect, his invention varied, and the whole together has a certain grandeur and breadth, which he either acquired from the Caracci, or like them, derived from Correggio. F.

CARLO ANTONIO PROCACCINI.

Fruit, Landſcapes, and Flowers.

He was brother to Julio and Camillo, born at Bologna, and learned the art of painting from his father. He deſigned landſcapes agreeably, and gained a conſiderable reputation by his pictures in that ſtyle, and alſo by the fruit and flowers which he copied after nature. He had a very good underſtanding of the harmony of colours; but never had either genius or invention ſufficient to enable him to arrive at the eminence of his brothers in hiſtorical compoſition; for which reaſon, he diſcreetly declined that ſtyle of painting, and choſe other ſubjects which were better adapted to his talents.

ERCOLE PROCACCINI, called the Young.

Landſcape, Hiſtory, and Flowers.

DIED 1676, AGED 80.

He was born at Milan, in 1596, the ſon of Carlo Antonio, and was a diſciple of his uncle Julio Ceſare. Though he frequently painted hiſtory and landſcape, yet his greateſt excellence appeared in his flower-pieces, as he painted thoſe ſubjects to great perfection; and for one of his performances in that ſtyle, he was honoured with a chain of gold, as a public acknowledgment of his extraordinary merit.

MARCELLO

MARCELLO PROVENZALE, DA CENTO.

History, Portrait, and Mosaic.

DIED 1639, AGED 64.

He was born in 1575, was a difciple of Paolo Roffetti, and became very eminent as a painter of hiftory and portrait; but his fuperior merit confifted in mofaic, which he executed with aftonifhing beauty and exquifite neatnefs.

In the palace of Cardinal Borghefe at Rome, there is a portrait of Pope Paul V. in mofaic, by this mafter, which is wrought with inimitable art and judgment. It is worked in imitation of the mofaic of the ancients; but it is fuch an imitation as excels all that can be feen of the originals. The face alone confifts of more than two millions of pieces, many of them being of no larger dimenfion than a grain of fand; and it is moft defervedly efteemed one of the greateft curiofities in Rome †.

PETER PAUL PUGET.

Hiftory.

DIED 1695, AGED 72.

This artift, born at Marfeilles in 1623, and one of the beft fculptors France produced, was likewife a painter.

In the cathedral church at Aix there is an altar-piece painted by him, reprefenting the Annunciation, in which the defign is correct, an eafe in the caft of the draperies, a bold relief, with confiderable grace in the figures, and a good expreffion in their countenances. Alfo, at the Jacobins, in Toulon, he painted a picture on the fame fubject, but much in the tafte of Pietro da Cortona; and though the effect is but weak, yet the colouring is agreeable.

DOMENICO PULIGO.

Hiftory, Portrait.

DIED 1527, AGED 52.

He was born at Florence, in 1475, and was a difciple of Ghirlandaio; in whofe fchool being emulous to furpafs his companions, it excited in him fuch a fpirit of induftry and application, that he not only became fuperior to them all, but was efteemed to be at leaft on an equality with his mafter. He had the happinefs of a moft ftrict intimacy with Andrea del Sarto, by which he was greatly improved, and might have reaped much more abundant advantage from that friendly connection, if his love of pleafure had not rendered him neceffitous, and if, to fupply his demands, he had not painted more for immediate gain, than with any profpect of advancing his reputation.

† Giambatifta Calandra, of Vercelli, a fcholar of Provenzale, executed the firft altar-piece in mofaic for the Bafilica of St. Peter, under the Pontificate of Urban VIII. it was St. Michael from a defign of Cefare d'Arpino: a confiderable progrefs was then already made towards the modern ftyle of that art, which fince has been carried to a ftill higher degree by the two Criftofori, Fabio, and T. Paolo his fon, who made the mofaics of the S. Petronilla from the original of Guercino, the Communion of S. Jerome from Domenichino, and the Baptifm of Chrift from Maratta. F.

He

He had a commendable taſte of compoſition and deſign, and was very excellent in his colouring. His principal talent lay in painting portraits and Madonnas, which he executed with extraordinary applauſe; but he alſo painted hiſtorical ſubjects, by which he obtained great credit; and among the number, are particularly mentioned a Deſcent from the Croſs, a Lucretia, and a dying Cleopatra.

SCIPIO PULZONE DA GAETA.

Portrait, Hiſtory.

DIED 1588, AGED 38.

Scipio Pulzone of Gaeta grew up in the ſchool of Jacopino del Conte. Though he died young he left a great name for excellence in portrait-painting. He made numbers for the Popes and the Nobility of his time with a power which acquired him the name of the Roman Vandyck: but he is more elaborate, or what the Italians call 'Leccato,' and preluded to the ſtyle of Seybolt in the extreme finiſh of hair, and the repreſentation of windows and other objects in the pupil of the eyes. His hiſtoric ſubjects partake of the ſame minute attention; ſuch is his Crucifix in the Vallicella, and the Aſſumption in St. Silveſtro on Monte Cavallo; a work of correct deſign, graceful tints, and ſweet effect. The Borgheſe-palace, and the gallery at Florence, poſſeſs two paintings of his; his cabinet-pictures are as ſcarce as precious. F.

GIACOMO CARRUCCI DA PUNTORMO. See CARRUCCI.

ADAM PYNAKER.

Landſcape.

DIED 1673, AGED 52.

He was born at the village of Pynaker, between Schiedam and Delft, in 1621, and always retained the name of the place of his nativity. He went for his improvement to Rome, where he ſtudied for three years, and choſe the works of the great maſters for his models; and he alſo ſtudied after nature thoſe beautiful ſcenes, ruins, views, and buildings, which adorn that country.

By a happy application of his time and talents while he continued in Italy, he returned to his own country an accompliſhed painter, and his works roſe into the higheſt eſteem. He had a judicious method of diſtributing his lights and ſhadows, and he managed them in his compoſitions in ſuch a manner as to pleaſe and relieve the eye, by their agreeable oppoſitions. His ſmall pictures are far preferable to thoſe which he painted in a larger ſize; and they are admitted to a place in the cabinets of the curious, among the paintings of the greateſt maſters. He was generally fond of a ſtrong morning light, which allowed him to give a more lively verdure to his trees. His diſtances die away by proper breakings of the ground, diverſified with hills and vallies, extending the view as far as the eye can be ſuppoſed to reach; and his landſcapes are uſually enriched with elegant ruins, or pieces of architecture, as likewiſe with figures well deſigned, and extremely well adapted to his ſubjects and ſituations.

LUDOVICO

Q.

LUDOVICO QUAINI.

History, Landscape.

DIED 1717, AGED 74.

HE was born at Bologna, in 1643, and was instructed in the rudiments of the art by his father; but being related to the celebrated Carlo Cignani, he became his disciple, and, by the excellent precepts of that great master, his improvement was so extraordinary, that in a few years he was employed by Carlo as an assistant, in painting some of those grand designs in which he was employed. And it reflected the utmost honour possible on Quaini, that his work was not to be distinguished from that of his master.

Franceschini and Quaini were at the same time disciples of Cignani; and their manner of handling and colouring was so similar, as to make it difficult to determine, which was the work of the one or of the other. In the chief designs of Cignani, the landscape, architecture, and other ornaments, were painted by Quaini, as he understood those particulars even better than his master; but Franceschini was principally employed about the figures, in which consisted his greatest excellence. Cignani inspected, guided, and directed the whole; he allowed the merit of both, and encouraged those young artists by just commendations; but in respect to the carnations, and the graceful airs of the heads, he seemed to prefer the taste of Franceschini to that of Quaini.

The livelinesS of his imagination enabled him to compose his subjects with great ease, and with an elegance of taste; and those paintings which were entirely the product of his own invention, and finished by himself, were excellent performances. Several of those are mentioned with great honour to Quaini; and it is observed, that although they had not all the force of those that were designed by Cignani, and painted under his immediate inspection, yet they had more beauty and more grace.

ERASMUS QUELLINUS, the Old.

History, Landscape.

DIED 1678, AGED 71.

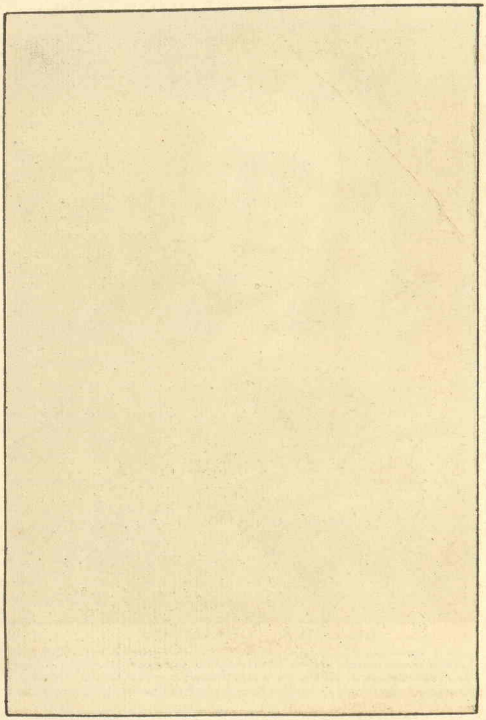
He was born at Antwerp, in 1607, and at first was educated in every branch of polite literature; but afterwards finding in himself a predominant inclination to painting, he placed himself as a disciple with Rubens. He soon shewed that he possessed an excellent genius; so that in a few years of application, under so eminent a director, he appeared with honour in his profession. He studied architecture and perspective, and employed his knowledge of those branches very successfully in all his future compositions; and his works gradually rose into such reputation, that he found constant employment, and by that means his credit daily increased, and his circumstances became affluent.

His

ERASMUS QUELLINIUS 46.

Né d'Anvers l'an 1607, le 19 novembre. il a été disciple de Mons.r P.P. Rubens, estant premierement devenu maistre dedans la Philosophie; il et aussi dans la Pointure devenu un maistre excellent, si bien en grand que en petit: et il se entend fort bien a la perspective, et il est un grand dessegnateur et Architecte.

Er. Quellinius delin. *Petr. de Iode sculp.* *Io. Meussens excudit.*



His manner of defigning was good, his touch free and fpirited, and the beauty of his colouring fufficiently fhewed the fchool in which he imbibed his knowledge. He painted landfcape as well as hiftory, in a very agreeable ftyle; and his great, as well as his fmall compofitions, are allowed to have abundance of merit; but in the latter his penciling was more neat, and his colouring more tranfparent. His tafte of defign, though confiderably tainted with the Flemifh gufto, is tolerably correct; and in many refpects his ideas are juft, learned, and elevated, though his drawing is often not exact.

A celebrated picture of this mafter is in the grand dining apartment at Antwerp, of which the fubject is, Chrift in the Houfe of the Pharifee, where Mary Magdalen wafhes his feet; and in that compofition he has fhewn a fine difpofition, good penciling, and a very pleafing tone of colour.

JOHN ERASMUS QUELLINUS, called the Young.

Hiftory.

DIED 1715, AGED 85.

He was the fon and difciple of Erafmus, born at Antwerp, in 1630; and being inftructed in the fame principles of the art which his father had derived from the fchool of Rubens, his proficiency was very remarkable. He had heard his father often regret that he never had been at Rome; and therefore, as foon as he expreffed an eager defire to vifit Italy, he found his father ready to concur with his inclination, and thoroughly pleafed with the propofal.

He travelled through moft parts of Italy, and having a very happy genius, he took pains to improve it by ftudying after the beft models; till at laft, by clofe application, he perfected his tafte, judgment, and execution, fo effectually, that he was employed for feveral grand works at Rome, Venice, Florence, and Naples, which fpread his reputation abroad, and extended it alfo to his own country.

As Erafmus felt a fenfible delight, by the accounts he received of his fon's performances in Italy, he wifhed him to return, that he might be an eye-witnefs of his merit, and have the happinefs of feeing his works. Young Quellinus obeyed, and, on his arrival at Antwerp, found as much employment for the decoration of the churches and convents, as he could poffibly execute; and maintained that high character at home, which had fo very defervedly been given him abroad.

This mafter is accounted one of the beft of the Flemifh painters next to Rubens and Vandyck; fome of his pictures having been compared to thofe of Paolo Veronefe. Nor is it to be much wondered at, if it be confidered that he particularly ftudied the manner of that mafter, and all his grand compofitions are in imitation of the ftyle of Veronefe.

His defign was correct, his draperies were large, noble, and flowing; and his backgrounds, to which he feemed to have a peculiar attention, were enriched, like thofe of Veronefe, with obelifks, monuments, or magnificent architecture. His figures are difpofed with propriety and judgment; his expreffion is lively; and his colouring agreeably heightened by a fine effect of the chiaro-fcuro. Many of his works are improperly afcribed to the Old Quellinus, though whoever obferves the works of both artifts cannot but perceive at firft fight, that the fon was far fuperior to the father, as

well in the taſte of deſign, and the diſpoſition of his ſubjects, as in the correctneſs of his figures, and the elegance of their forms.

His moſt capital painting is in the church of the abbey of St. Michael at Antwerp. The figures are as large as life, and the ſubject is, Chriſt healing the Diſeaſed. It is a large, or rather a vaſt compoſition; and is ſo much in the ſtyle of Veroneſe, that it might, without deducting from the merit of that maſter, be aſcribed to him. The ornamental architecture is admirable; there appears a wonderful variety of objects to entertain the eye; and although the compoſition conſiſts of a prodigious number of figures, yet the whole looks without the ſmalleſt confuſion.

R.

BERNARDO RACCHETTI.

Perſpective, Architecture.

DIED 1702, AGED 63.

B. Racchetti, born 1639, was the nephew and diſciple of Giovanni Ghiſolfi, whoſe principles he followed with ſucceſs. His pictures are frequently met with in galleries.

GERARD RADEMAKER.

Hiſtory, Architecture.

DIED 1711, AGED 38.

He was born at Amſterdam, in 1673, and learned the principles of perſpective and architecture from his father, who was much eſteemed by Laireſſe, and other artiſts, for his knowledge in that branch. But the maſter under whom he learned the art of painting was one Van Goor, with whom he accidentally happened to be acquainted; and while he continued with that maſter, he applied himſelf to his ſtudies with invincible patience and perſeverance.

At his firſt ſetting out in his profeſſion, he had the good fortune to be engaged by the Biſhop of Sebaſto, to inſtruct his niece in drawing and deſign; and by his agreeable conduct, he ſo won the eſteem of that Prelate, that he was taken in his train to Rome, where he ſpent three years in ſtudying every thing that could contribute to his improvement. At his return to his own country, his extraordinary merit procured him friends, favour, and employment; his work was eagerly purchaſed by perſons of the firſt rank; he was engaged in ſeveral conſiderable undertakings; and the richneſs of his genius, as well as the facility with which he worked, enabled him to finiſh abundance of deſigns in a ſhort compaſs of time.

He is eſteemed one of the good maſters of the Dutch ſchool; and his ſtyle of compoſition ſhews not only the extenſiveneſs and grandeur of his genius, but ſhews alſo a genius well cultivated, by ſtudying the beſt models. In architecture and perſpective few of his contemporaries were his equals; and a perſpective view of St. Peter's church at

Vouë du Cabaret du jardin du Paon. | Gezicht van de Herberg en Paauwentuin.

Vuë des Jardins le long du petit Sentier des Chapeliers, prez du Olyfants Pad.

Gezigt van de Tuinen langs het Hoedemakers Pad, naast het Olyfants Pad.

127

at Rome, which he painted, is accounted a maſter-piece, as well for the handling, as for the truth and exactneſs of the deſign. Another picture by this maſter, is likewiſe mentioned as a fine performance. The ſubject is hiſtorical; and as he was generally fond of introducing bas-relief, and emboſſed work, in moſt of his compoſitions, he has enriched this with a variety of thoſe ornaments, which are repreſented with ſingular ſkill and art, as alſo with a great deal of truth and elegance.

ABRAHAM RADEMAKER.

Landſcapes, and Views of Towns in Holland.

DIED 1735, AGED 60.

He was born at Amſterdam, in 1675, and is an uncommon inſtance of an artiſt who arrived at great eminence in his profeſſion without the aſſiſtance of any maſter. At firſt he ſpent whole days and nights in drawing and copying with Indian ink, till he arrived at great perfection in that manner of painting; and he alſo practiſed to paint with water-colours, which he managed with full as much freedom of touch, as if he had painted in oil, to the ſurpriſe, as well as the approbation of all the artiſts of that time.

His invention was remarkably fertile, and he was never at a loſs to furniſh an endleſs variety of ſcenes and ſubjects, from the power of his own active imagination, without having recourſe to nature for the ſites of his landſcapes. He compoſed readily and agreeably; and filled his landſcapes with ſuitable figures and animals, which were well deſigned and well grouped. And as he had applied himſelf for ſome time to the ſtudy of architecture and perſpective, he uſually adorned his deſigns with elegant ruins, or the veſtiges of ancient edifices. His colouring is bright, ſtrong, and of a very pleaſing tone, which compenſates for the appearance of a little dryneſs obſervable in his larger works; which defect, it is ſuppoſed, he contracted by his general habit of working in ſmall.

FRANCESCO RAIBOLINI, called IL FRANCIA.

Hiſtory.

DIED 1535, AGED —.

F. Raibolini, called Il Francia, of Bologna, was originally bred to the profeſſion of a goldſmith, which he continued to exerciſe during the earlier part of his life with great celebrity. From whom he received the firſt elements of inſtruction is not known, but he already appeared to great advantage in the picture which he painted for the chapel Bentivogli a S. Jacopo, in 1490, and in which he ſtill calls himſelf 'Franciſcus Francia Aurifex.' It was executed in that antiquated ornamental ſtyle diſtinguiſhed in Italy by the name of 'Stile antico moderno,' and he ſoon abandoned it for a better one, compoſed from the principles of Pietro Perugino and Gian Bellini; on Pietro he formed his choice and tone of colour, on the Venetian fullneſs of outline and breadth of drapery: his heads have not the ſweetneſs of the firſt, but the ſecond he ſurpaſſes in dignity and variety, and if the beſt evidence of his merit, the authority of Raphael be of weight, in proceſs of time excelled both. In a letter of 1508, edited by Malvaſia, Raphael declares that the Madonnas of Francia were inferior in his opinion to none, for beauty, devoutneſs, and form; he went ſtill further, and addreſſed to the care, and if he ſaw occaſion, to the

emendation of Francia, his S. Cecilia deſtined for the church of S. Gio. in Monte, at Bologna, and this at the ſummit of his powers, in 1518, the year in which Vaſari fixes the death of Raibolini, who, he ſays, died of grief at the ſight of ſuch ſuperior excellence: Vaſari is confuted by Malvaſia, who proves, that he lived many years after that event, and though advanced in age, once more changed his ſtyle, and painted the celebrated S. Sebaſtian, which the tradition of the Caracci and their ſcholars has deſcribed as the general model of proportion and form for the ſtudents of Bologna. A copy of this figure exiſts ſtill in the church della Miſericordia. F.

PADRE FELICE RAMELLI.

Portrait and Hiſtory, in Miniature.

DIED 1740, AGED 74.

He was born at Aſti, in 1666, and learned the art of painting from Padre Abbate Daneſe, but finiſhed his ſtudies at Rome, where he became an eccleſiaſtic, and was one of the canons in the church of St. John Lateran. He was truly excellent in his art, and painted hiſtory and portrait with equal delicacy in miniature. He was invited by the King of Sardinia to Turin, and painted for that Monarch the portraits of the moſt celebrated maſters in ſmall, from originals done by thoſe maſters themſelves; for which purpoſe, he copied ſome, after their portraits in the famous Florentine gallery, and added his own in the habit of his order. The reſt of his works are at Rome, the uſual place of his reſidence.

BARTOLOMMEO RAMENGHI, called IL BAGNACAVALLO.

Hiſtory.

DIED 1542, AGED 56.

B. Ramenghi, called Bagnacavallo from his birth-place, laid the foundation of his ſtyle under Francia at Bologna, and from him entered the ſchool of Raphael at Rome, and became an aſſiſtant in his works, though not with the importance of Giulio or Perino. The maxims of Raphael were the laws of Ramenghi in invention and compoſition, and ſometimes he did little more than copy him. He had however powers of his own. His colour had more amenity than that of Giulio, perhaps equalled that of Perino, and in expreſſion of infant grace he excelled both. What invention he poſſeſſed, is ſeen in his pictures at S. Michele in Boſco, at S. Martino, and S. Maria Maggiore, works, which would ſcarcely have been copied and even imitated by the Caracci, Albano, and Guido, had they not bore authentic marks of a maſter's hand.

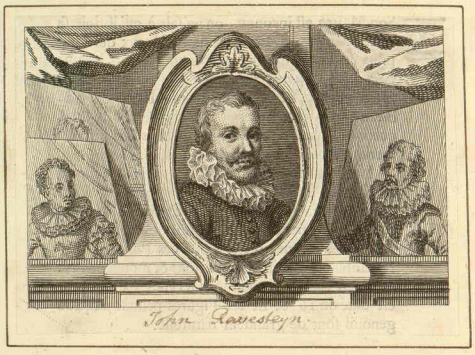
Bagnacavallo had a ſon *Gio. Batiſta*, who worked under Vaſari in the palace of the Cancelleria at Rome, and under Primaticcio at Fontainbleau: he likewiſe left various works of his own invention, at Bologna, more on a level with the corrupt taſte of the day than the maxims of his father. F.

JOHN

J. Raoux pinxit — N. Dupuis Jun.

O yseau pour t'échaper des mains de cette belle
Tu n'as plus qu'vne fausse, et feinte liberté,
La Friponne se rit de ta peine cruelle
Elle est maîtresse encor de ta Captivité.

Tel est vn foible amant, qu'vne Coquette
Qui se croit dégagé dans ses premiers tra
En vain la connoît-il, et perfide et volage
Vn Souris menagé dissipent ses chaî


John Gravesteyn.

JOHN RAOUX.

Hiſtory, Portrait.

DIED 1734, AGED 57.

He was born at Montpelier, in 1677, and was the diſciple of Bon Boullongne; but he ſtudied at Rome and Venice for ten years, where he acquired a good manner of colouring, and followed his profeſſion in ſeveral parts of Italy, with great credit. He painted hiſtorical ſubjects and portraits; and when he quitted Italy, he reſided for ſome time in England, where he was particularly employed by Sir Andrew Fontaine; and his paintings were in conſiderable eſteem. The principal work of this maſter, in France, was the repreſentation of the different ages of man, compriſed in four pictures, which he painted for the Grand Prior of Vendome, and they are ſtill preſerved in the palace of that Nobleman.

RAPHAEL SANZIO DA URBINO. See SANZIO.

RAPHAEL DA REGGIO, called RAPHAELINO. See MOTTA.

JOHN VAN RAVESTEYN.

Portrait.

He was born at the Hague, about the year 1580; and although it is uncertain to what maſter he owed his inſtruction, yet his works are ſufficient evidences of his extraordinary merit. He was confeſſedly ſuperior to any of the preceding artiſts among the Flemings, and (excepting Rubens and Vandyck) equal to the beſt of his contemporaries, and perhaps ſurpaſſed them.

His compoſition is extremely good, and full of ſpirit; his attitudes are eaſy, and have an agreeable variety; his lights and ſhadows are judiciouſly diſtributed; his colouring is remarkably good, and his touch is broad and firm. His knowledge in perſpective was very extenſive, and he particularly excelled in that part of it which is called Aërial; nor was there any painter of his time who ſhewed more ſkill in the harmonious mixture of his colours.

Several large pictures of this maſter's painting are to be ſeen in the grand banqueting hall at the Hague, which will juſtify all that can be ſaid in his commendation. One of them is fifteen feet long, and in it are repreſented the Magiſtrates of the Hague, ſeated at a table. It contains twenty-ſix figures, portraits of the principal perſons, and all the figures are as large as life. The diſpoſition is very judicious, the attitudes well contraſted, and the likeneſs in each of the portraits is ſaid to have been ſurpriſingly ſtrong.

HUBERT VAN RAVESTEYN.

Still Life, and Converſations.

He was born at Dort, about the year 1647, and became a painter of very great reputation, making a proper allowance for the meanneſs of his ſubjects. They were all taken from the loweſt life, ſuch as the houſes of boors and villagers; and generally he

choſe

chose to describe the insides of those miserable habitations, where sheep were penned up, and maids were busied in scowering the kitchen utensils, slaughtering times, boys blowing up bladders of animals, entrails of hogs, sausages, baskets, and such like objects. But it must be confessed, that every subject he painted shewed a wonderful neatness in the execution.

The tints of his colouring had truth and nature to recommend them to the eye; his drawing was correct; his pictures shewed that the artist had a fine understanding of the chiaro-scuro, and they were remarkably transparent.

NICHOLAS VAN RAVESTEYN.

History, Portrait.

DIED 1750, AGED 89.

He was born at Bommel, in 1661, and was originally educated for a literary profession, though his father, Henry Ravesteyn, who was a good painter, gave him some instruction in drawing and design. But being deprived of his father while he was pursuing his classical studies, he changed his resolution, and determined to make the art of painting his profession, as several of his family had gained considerable riches and reputation in that way of life; and he placed himself at first under the direction of William Doudyns, though he afterwards studied with John de Baan.

He imitated the manner of both masters; but he took care to add to his other knowledge, the knowledge of nature, to which he perpetually attended; not permitting even the most minute object to pass unnoticed, or without his endeavouring to design after it.

His first appearance as an artist was in his native city, where he soon found employment among persons of the greatest distinction; and in a short time perceived, that he was unable to execute one half of the business he was solicited to undertake. What increased his reputation exceedingly was, his painting the portrait of the Princess of Waldeck after her death; for which purpose he had been invited to the Court of Kuilenburg. As no painter had been so fortunate as to hit her likeness while she was alive, Ravesteyn himself, as well as his employers, had very small hopes of success; and yet he was so happy as to prove successful, even to the admiration of all; and received such presents from that Court, as were a public testimony of his uncommon abilities.

But although he excelled in portrait, yet he also distinguished himself as a painter of history; in which he shewed genius, and elevation of thought. He designed in a good taste, he had a free and easy manner of handling, and a pleasing tone of colour. For the most part, he painted his portraits in the historical taste, and his figures had not only a striking resemblance, but the disposition of them was elegant.

This master lived to a great age, and painted to the last year of his life; yet even in his latest performances it is very observable, that no traces can be discerned of the weakness or infirmities of old-age.

GIANNANTONIO

GIANNANTONIO RAZZI, called Il SODDOMA.

Hiſtory.

DIED 1554, AGED ABOUT 75.

Razzi, a citizen of Siena, was, according to the authority of Vaſari and Monſig. Giovio, a native of Vercelli in Piedmont: the warm tone of his colour, the maſſes of his chiaro-ſcuro and other traces of the Milaneſe ſchool in his works, ſeem to confirm the tradition. The freſcoes which he painted in the Vatican under the Pontificate of Giulio II. were by order of that Pope demoliſhed to make room for thoſe of Raphael. Certain other pictures repreſenting facts of Alexander the Great, ſtill remain in the palace Chigi now called the Farneſina; with much of the chiaro-ſcuro, though not of the dignity and grace of Lionardo da Vinci, they are remarkable for beauties of perſpective and playful imagery.

His moſt vigorous works however, are at Siena. In the Epiphany at S. Agoſtino, we recognize the principles of Vinci; the ſtyle of the Chriſt under Flagellation in the cloiſter of S. Franceſco has been compared to that of Michelangiolo; his S. Sebaſtian, now in the Ducal gallery has the air of an antique torſo, and the S. Catherina of Siena at S. Domenico poſſeſſes Raffaelleſque beauties of expreſſion. He often indeed painted merely for diſpatch, and without previous ſtudy, when, already advanced in age, he ſolicited work at Piſa, Volterra, and Lucca, but in all his works we trace the maſterhand, which in ſpite of negligence performs with power. F.

TOMMASO REDI.

Hiſtory, Portrait.

DIED 1726, AGED 61.

He was born at Florence, in 1665, and placed as a diſciple with Domenico Gabbiani, who had juſt returned from perfecting his ſtudies at Rome and other parts of Italy, to ſettle in his own country. He had not been for any length of time under the direction of Domenico, till he gave exemplary proofs of a proficiency, beyond the expectation of all the profeſſed artiſts, in correctneſs and elegance. And to improve thoſe talents which appeared ſo promiſing, he was ſent to the Florentine academy at Rome, which was at that time conducted by Ciro Ferri, and Carlo Maratta, and maintained by the liberality of the Grand Duke Coſmo III. where he accompliſhed himſelf in deſign and colouring, ſo as to have very few who could enter into competition with him.

At his return to Florence, his merit procured him the patronage and particular eſteem of Coſmo, who employed him in ſeveral works for his palaces; and he was alſo ſolicited to adorn many of the churches, convents, and houſes of the Nobility in that city. He compoſed a great number of ſubjects, ſacred and profane, and ſeveral from poetic or fabulous hiſtory; as alſo ſome that were allegorical, which were eagerly purchaſed by the Florentines. A few of the hiſtorical compoſitions of Redi were bought by Engliſh Noblemen, whoſe names are not recited, though the ſubjects of ſome of them are noticed; particularly the Apparition of Cæſar to Brutus; Cincinnatus, taken from the plough to aſſume the dictatorial office; and the Continence of Scipio.

He

He painted portraits in an excellent ſtyle; and deſigned moſt of the antique monuments of Tuſcany, with ſingular exactneſs, which were afterwards engraved and publiſhed. The Czar Peter, who in his travels had an opportunity of ſeeing ſome of Redi's performances, and was exceedingly anxious to introduce the polite arts into his dominions, ſent four young gentlemen to Florence, to be taught the art of painting, under his direction. At their return to Moſcow, the Czar was ſo highly pleaſed with their proficiency, that he determined to erect an academy at Moſcow for painting, and offered twelve hundred crowns annual penſion to Redi, beſide other emoluments, to induce him to undertake the direction of it; and that maſter would willingly have embraced ſo honourable a propoſal, had he not been, by the moſt preſſing entreaties of his friends, detained in his own country.

In hiſtory, this artiſt deſigned with very great elegance and correctneſs; his ſtyle of colouring is ſweet, being an agreeable mixture of the tints of his two Roman maſters, Carlo Maratta, and Ciro Ferri. His attitudes, in general, are well choſen; his portraits very happily expreſs the character of his models; and, in all parts of his profeſſion, he ſhewed a ready invention, great freedom of hand, and a good diſpoſition of his figures.

REGILLO DA PORDENONE. Vid. LICINI.

WENCESLAUS LAURENT REINER.

Hiſtory, Landſcapes, and Battles.

DIED 1743, AGED 57.

He was born at Prague, in 1686, and was the ſon of an indifferent ſculptor, who endeavoured, according to his ability, to inſtruct him in drawing and painting; but his chief knowledge was derived from the rules and directions given him by Brendel, a painter of ſome conſideration in that city. As Reiner grew deſirous to obtain greater improvement, he ſerved an apprenticeſhip of three years to a profeſſed, but wretched artiſt, from whom it was impoſſible for him to acquire what he ſought for induſtriouſly; and finding his time unprofitably waſted, being alſo diſappointed in his hopes, he determined to truſt to his own endeavours. He therefore diligently ſtudied after the beſt models he could procure; he attended to nature, and at laſt became a painter of diſtinction, having rendered himſelf maſter of the true principles of his art. He painted hiſtory, landſcape, animals, and battles, with great credit, and worked as expertly in freſco as in oil; ſo that he was employed in ſeveral grand deſigns at Vienna, Breſlau, and in Bohemia, for the altar-pieces of churches and convents, which he executed with reputation.

The compoſitions of this maſter are always filled with a number of figures; and his deſign and colouring are commendable. His landſcapes are ſtrongly coloured, and ſhew a great deal of truth and nature; and the figures, as well as the animals which he introduces, are much in the ſtyle and manner of Van Bloemen. Some of the paintings of Reiner are honoured with a place in the grand gallery of Auguſtus, King of Poland, and many of his works were in the poſſeſſion of the late Count Bruhl.


Reinhart fe 1794

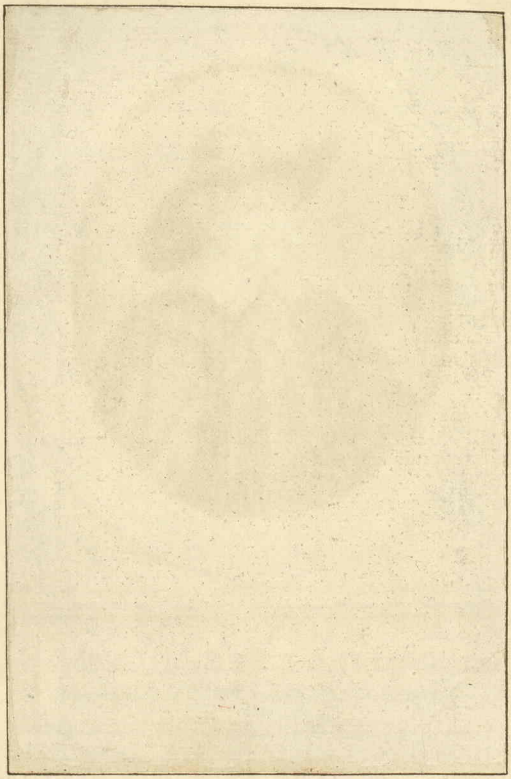

G. Reinhart A. 1793 Romae

Rembrandt 1646

Agli Dilettanti che amano il Sapere senza pregiudizio Questa è dedicata

P. Pallotta

Rembrandt pinx. Bryer excudit. Read sculp.




Rembrandt, pinxit
DR. NICOLAES TULP,
Burgemeester en Raad der Stad Amsterdam.
De Tekening door H. Pieterson van 't Orijn, berust onder den Wel Edele Heer N. Witsen, Secretaris der Stad, bezitter.
J. Neubrandt, sculp.

REMBRANDT VAN RYN.

Hiſtory, Portrait.

† DIED 1674, AGED 68.

He was born at a village near Leyden, in 1606. His real name was Gerretſz; but he is known by the name of Van Ryn, an appellation given him from the place where he ſpent the youthful part of his life, which was on the borders of the Rhine. As he gave very early tokens of a ſtrong genius to painting, he was at firſt placed under the care of Jacques Van Zwanenburg, in whoſe ſchool he continued for three years; and in that time afforded ſuch evident proofs of uncommon and ſuperior talents as extremely ſurpriſed his inſtructor. Afterwards he was the diſciple of Peter Laſtman, but ſtaid no longer than ſix months with that maſter; and for the ſame length of time he ſtudied under Jacob Pinas; from whoſe manner, it is ſaid, Rembrandt acquired that taſte for ſtrong oppoſitions of light and ſhadow, which he ever after ſo happily cultivated. He formed his own manner entirely by ſtudying and imitating nature, which he copied in its moſt ſimple dreſs, without any apparent attention to elegance of choice. But although it was not his talent to ſelect what was moſt beautiful or graceful in nature, yet had he an amazing power, in repreſenting every object that was before his eyes with ſuch truth, force, and life, as nothing but nature itſelf can equal.

By the advice of an artiſt who was his friend, Rembrandt was prevailed on to carry one of his firſt performances to the Hague; and he there offered it to an able connoiſſeur, who treated him with great kindneſs and reſpect, and preſented him with an hundred florins for the picture. That incident, though not ſeeming to be of any great conſequence, yet laid the foundation of Rembrandt's fortune; for, it not only ſerved to make the public acquainted with his abilities, but it alſo contributed to make him more ſenſible of his merit. And as he ſoon after was ſolicited for his works by many perſons of diſtinction, he ſettled at Amſterdam, where he might follow his profeſſion with more eaſe and advantage.

Inceſſant buſineſs crowded on Rembrandt immediately, ſo as ſcarcely to allow him time to gratify the general demand for his paintings; and he had ſuch a number of pupils, that wealth flowed in upon him plentifully, from many ſources. For, as moſt of his diſciples were the ſons of people of condition or fortune, he received from each of them an hundred florins a year for their inſtruction; and he had ſagacity enough to raiſe a conſiderable ſum by the ſale of thoſe copies which they made after his pictures and deſigns: for he always retouched them in ſeveral parts, with his own free pencil, to increaſe their value, by inducing purchaſers to believe them to be really his own. And we are aſſured by Sandrart, that by ſuch kind of traffick, and an artful management of the ſale of his etchings, he gained every year, at the leaſt, two thouſand five hundred florins.

His ſtyle of painting, in the firſt years of his practice, was very different from that of his latter time; for his early performances were finiſhed highly, and with a neat pencil, reſembling thoſe of Mieris; but he afterwards aſſumed a ſtyle of colouring and handling, as oppoſite to it as poſſible, ſtrong, bold, and with a degree of force that

† According to De Piles, Rembrandt died in 1668, aged 62.

 aſtoniſhes;

aſtoniſhes; in which he has been unexcelled by any artiſt, though Eeckhout, and ſome of his beſt diſciples, have approached very near him. In his firſt manner are, the hiſtorical picture of Ahaſuerus, Eſther, and Haman; the Woman taken in Adultery; and St. John preaching in the Wilderneſs; which are mentioned as being exquiſitely finiſhed, and yet touched with inexpreſſible fire and ſpirit. Houbraken ſeems to aſcribe more real merit to his former than his latter works, although at that time he painted with amazing expedition.

The invention of Rembrandt was very fertile, and his imagination lively and active; but his compoſition, notwithſtanding it was remarkable for ſtrength of expreſſion, was deſtitute of grandeur; and although his genius was full of fire, yet he wanted elevation of thought, and had little or no notion of grace or elegance. It has been ſaid, that if Rembrandt had viſited Rome, his taſte would have been proportionably refined; and that the knowledge of the antique, added to his other eminent qualifications, might have produced a maſter equal to the moſt exalted character. But that this would certainly have been the effect of his viſiting Italy, may juſtly be doubted, when the prevalence of habit is conſidered; when his mind was ſtored with ideas taken from groſs and heavy nature, to which he had been familiariſed from his infancy; and if it be alſo particularly conſidered, that he took pains to furniſh himſelf with a collection of the fineſt Italian prints, drawings, and deſigns, many of them taken from the antiques, which he ſeems to have ſtudied with pleaſure, but without the ſmalleſt improvement of his taſte. It appears as if he had more ſolid delight in contemplating his own repoſitory of old draperies, armour, weapons, and turbans, which he jocularly called his antiques, than he ever felt from ſurveying the works of the Grecian artiſts, or the compoſitions of Raphael.

As to his colouring, it was ſurpriſing; his carnations are as true, as freſh, and as perfect, in the ſubjects he painted, as they appear in the works of Titian, or any other maſter, with this only difference, that the colouring of Titian will admit of the neareſt inſpection, whereas that of Rembrandt muſt be viewed at a convenient diſtance; and then an equal degree of union, force, and harmony, may be obſerved in both.

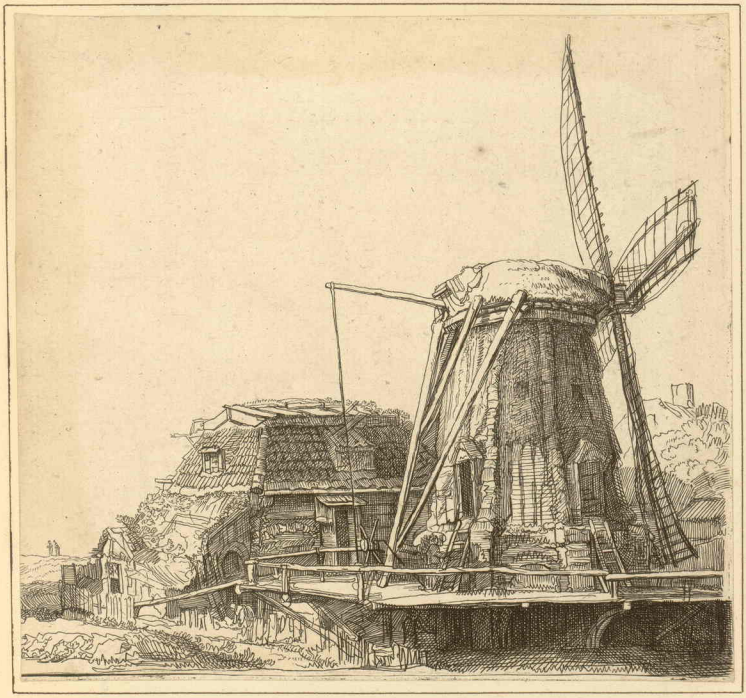
His portraits are confeſſedly excellent; but by his being accuſtomed to imitate nature exactly, and the nature he imitated being always of the heavy kind, his portraits, though admirable in reſpect of the likeneſs, and the look of life, want grace and dignity in the airs and attitudes. In regard to other particulars, he was ſo exact in giving the true reſemblance of the perſons who ſat to him, that he diſtinguiſhed the predominant feature and character in every face, without endeavouring to improve or embelliſh it. And in many of his heads may be ſeen ſuch a minute exactneſs, that he repreſented even the hairs of the beard and the wrinkles of old-age: yet, at a proper diſtance, the whole has an effect that aſtoniſhes; for he imitated his model in ſo true, ſo plain, and ſo faithful a manner, that every portrait appears animated, and as if ſtarting from the canvas.

His local colours are extremely good; he perfectly underſtood the principles of the chiaro-ſcuro; and it is reported, that he generally painted in a chamber, ſo contrived as to admit but one ray of light, and that from above. The lights in his pictures were painted with a body of colour unuſually thick, as if the artiſt had an intention rather to model than to paint; but he knew the nature and property of each particular colour ſo thoroughly, that he placed every tint in its proper place, and by that means avoided the

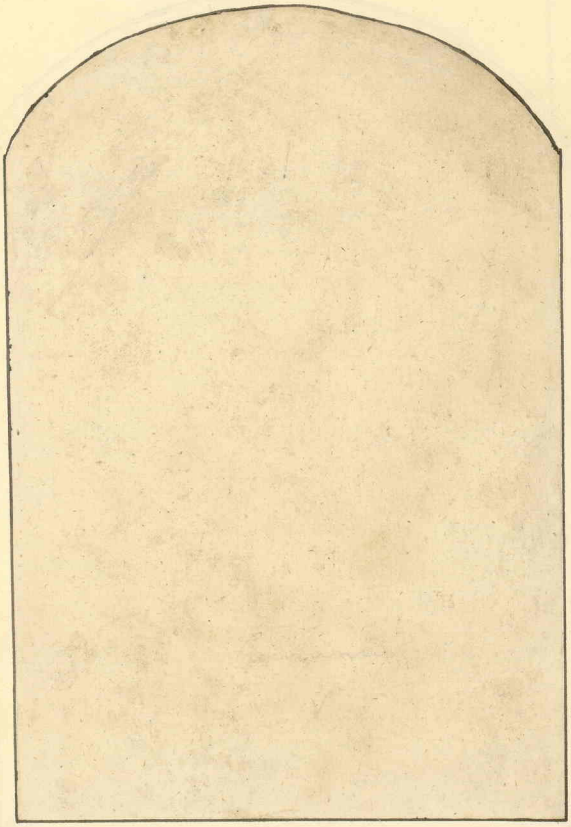

Rembrand del.
A Bartsch n. 142

Du Cabinet de M.r le Duc de Choiseu

De la grandeur de 10 pouces sur 8

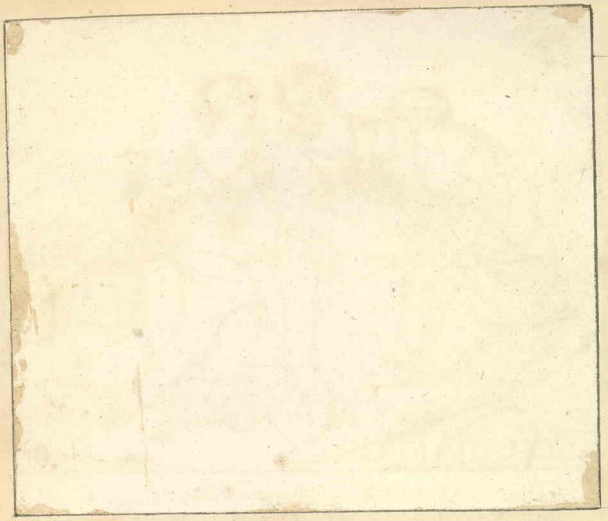


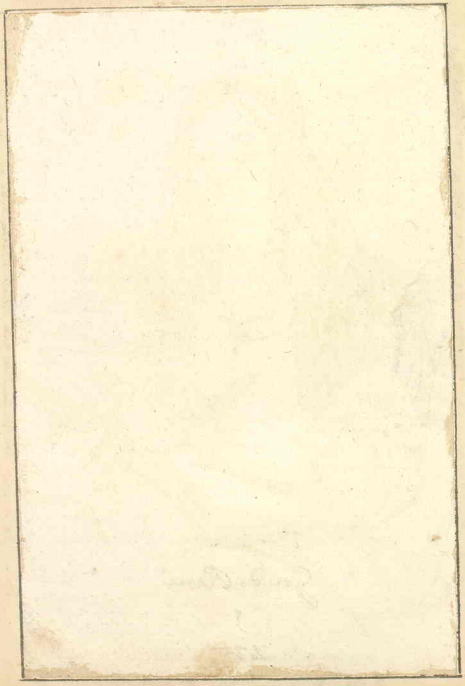
Reversed Copy



Guido Reni

435



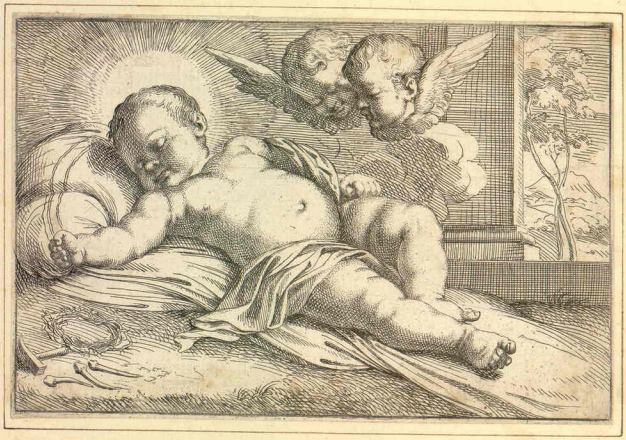


LE GUIDE ou GUIDO RENI, P.vit

hauteur 68 pouces, largeur 85 pouces, sur Toile.

LE GUIDE ou GUIDO RENI, P.vit

hauteur 33 pouces ½, largeur 26 pouces ½, sur Toile.



Guido Reni inv.t e del:

Mulinari inc.t

the neceſſity of breaking and torturing his colours, and preſerved them in their full freſhneſs, beauty, and luſtre.

One of his greateſt defects appeared in his deſigning the naked; for in ſuch figures he was exceſſively incorrect: the bodies were either too groſs or too lean, the extremities too ſmall or too great, and the whole figures generally out of proportion. But in other parts of his art, ſuch as colouring, expreſſion, and the force produced by lights and ſhadows, happily and harmonioufly oppoſed, he had few equal to him, and none ſuperior.

The etchings of Rembrandt are exceedingly admired, and collected with great care and expence for the cabinets of the curious, in moſt parts of Europe; and it is remarked, that none of his prints are dated earlier than 1628, nor later than 1659, though there are ſeveral of his paintings dated in 1660, and particularly the portrait of a Franciſcan Friar. He had the ſame ſpirit in every ſtroke of the graver, as in the markings of his pencil; there ſeems not to be a ſingle touch that does not produce expreſſion and life.

The genuine works of this maſter are rarely to be met with, and, whenever they are to be purchaſed, they afford incredible prices. Many of them are preſerved in the rich collections of the Engliſh Nobility; ſome are in the Duke's palace at Florence, where the portrait of Rembrandt painted by himſelf is placed in the gallery of artiſts; a few of his works are at Genoa, one or two at Turin, and ſeveral in the cabinets of the French King and the Duke of Orleans †.

GUIDO RENI.

Hiſtory, Portrait.

DIED 1642, AGED 68.

This memorable artiſt was born at Bologna, in 1574, and at an early age became the diſciple of Denis Calvart, a Fleming of great reputation; but afterwards he entered himſelf in the ſchool of the Caracci. He carefully ſtudied the ſtyle of thoſe great maſters, but imitated that of Lodovico, preferably to that of Annibal or Agoſtino, becauſe there appeared more of grandeur and grace in his compoſitions, than in thoſe of the others; and his firſt performances were entirely in the manner of that maſter.

† Rembrandt Van Ryn was a meteor in art. Diſdaining to acknowledge the uſual laws of admiſſion to the Temple of Fame, he boldly forged his own keys, entered and took poſſeſſion of a moſt conſpicuous place by his own power. He was undoubtedly a genius of the firſt claſs in whatever is not immediately related to form or taſte. In ſpite of the moſt portentous deformity, and without conſidering the ſpell of his chiaro-ſcuro, ſuch were his powers of nature, ſuch the grandeur, pathos, or ſimplicity of his compoſition, from the moſt elevated or extenſive arrangement to the meaneſt or moſt homely, that the moſt untutored and the beſt cultivated eye, plain common ſenſe and the moſt refined ſenſibility, dwell on them equally enthralled. Shakſpeare alone excepted, no one combined with ſo much tranſcendent excellence ſo many in all other men unpardonable faults, and reconciled us to them. He poſſeſſed the full empire of light and ſhade, and of all the tints that float between them. He tinged his pencil with equal ſucceſs in the cool of dawn, in the noon-tide ray, in the vivid flaſh, in evaneſcent twilight, and rendered darkneſs viſible. Though made to bend a ſtedfaſt eye on the bolder phænomena of nature, yet he knew how to follow her into her calmeſt abodes, gave intereſt to inſipidity or baldneſs, and plucked a flower in every deſart. Few like Rembrandt knew to improve an accident into a beauty, or give importance to a trifle. If ever he had a maſter he had no followers; Holland was not made to comprehend his power: the ſucceeding ſchool conſiſted of colouriſts content to tip the cottage, the hamlet, the boor, the ale-pot, the ſhambles, and the haze of winter, with orient hues, or the glow of ſetting ſummer ſuns. F.

However, being as yet undetermined what ſtyle to fix on for his future works, he went to Rome, where he examined every thing worthy of his attention, and particularly the works of Raphael, with which he ſeemed enraptured. He was alſo ſtruck with the ſurpriſing effects of the paintings of Caravagio, and for ſome time adopted that manner; till he found that it was not generally approved, and required too much labour to ſucceed in it. He then fixed on a manner peculiar to himſelf, which was eaſy, graceful, great, and elegant; which ſecured to him the univerſal applauſe of the whole world, and the admiration of poſterity; ſo that he is ranked among the firſt and beſt artiſts of any age ſince the revival of the art.

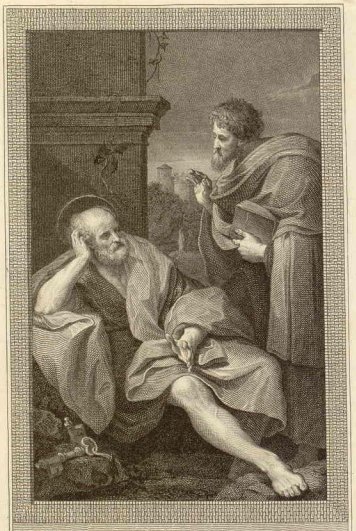
All the excellencies of painting ſeem united in this ſuperior genius; for whether we conſider the grand ſtyle of his compoſition, the delicacy of his ideas, the diſpoſition of his objects in general, or the beautiful turn of his female forms, his colouring, or his graceful airs of the heads, all are admirable, and fill the mind with a kind of eceſtaſy. All ſubjects, indeed, were not equally adapted to the genius of Guido. The tender, the pathetic, the devout, in which he could manifeſt the ſweetneſs, and the delicacy of his thoughts, were thoſe in which he peculiarly excelled, thoſe which diſtinguiſh him from every other painter, and almoſt give him precedence to all.

In expreſſing the different parts of the body, he had a remarkable particularity; for he uſually deſigned the eyes of his figures large, the noſtrils ſomewhat cloſe, the mouth ſmall, the toes rather too cloſely joined, and without any great variety, though that was not occaſioned by any want of ſkill, but out of choice, and to avoid affectation. The heads of his figures are accounted not inferior to Raphael, either for correctneſs of deſign, or an engaging propriety of expreſſion; and De Piles very juſtly obſerves, that the merit of Guido conſiſted in that moving and perſuaſive beauty, which did not ſo much proceed from a regularity of features, as from a lovely air which he gave to the mouth, with a peculiar modeſty which he had the art to place in the eye.

His draperies are always diſpoſed with large folds, in the grand ſtyle; and with ſingular judgment contrived to fill up the void ſpaces; free from ſtiffneſs or affectation; noble and elegant. Though he did not underſtand the principles of the chiaro-ſcuro, yet he ſometimes practiſed it, through a felicity of genius. His pencil was light, and his touch free, but very delicate; and although he took pains to labour his pictures highly, yet, it is ſaid, he generally gave ſome free and bold ſtrokes to his work, in order to conceal the toil and time he had beſtowed upon it. His colouring is often aſtoniſhingly clear and pure; but ſometimes alſo his pictures, and more eſpecially thoſe of his latter time, have a greyiſh caſt, which changed into a livid colour, and his ſhadows partook of the green. But his works have ever been deſervedly admired through all Europe, and to this day increaſe in their value and eſteem.

Many of his latter performances are not to be placed in competition with thoſe which he painted before he unhappily fell into diſtreſſed circumſtances, by an inſatiable appetite to gaming; for his neceſſities compelled him to work for immediate ſubſiſtence, which gave him the habit of painting in a more ſlight and negligent manner, without any attention to his honour or his fame.

In the church of St. Philip Neri, at Fano, there is a grand altar-piece by Guido, repreſenting Chriſt delivering the Keys of St. Peter. The head of our Saviour is exceedingly fine, that of St. John admirable; and the other Apoſtles are in a grand ſtyle,

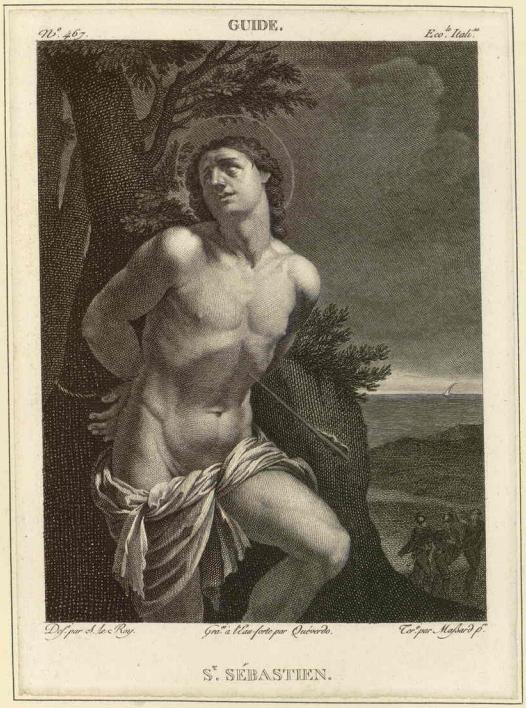


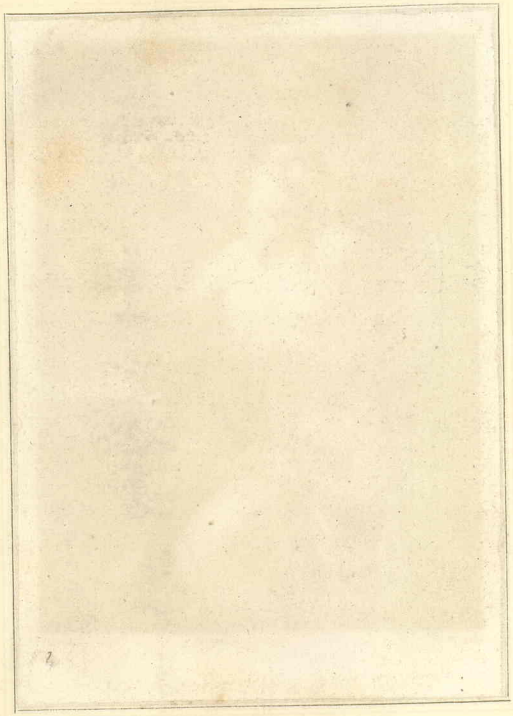
The Epistle of Paul the Apostle to the Galatians
Chap. II. Ver. 11.

Guidonis Reni pinx. J. Fittler sculp.

Done from a Drawing in His Majesty's Collection.

Published as the Act directs July 1794 by J. Fittler & R. Bowyer, London.


N°. 467.
GUIDE.
Ecole Italienne.
Dessiné par S. le Ray.
Gravé à l'Eau forte par Quévardes.
Terminé par Malbeck p.
S^t. SÉBASTIEN.

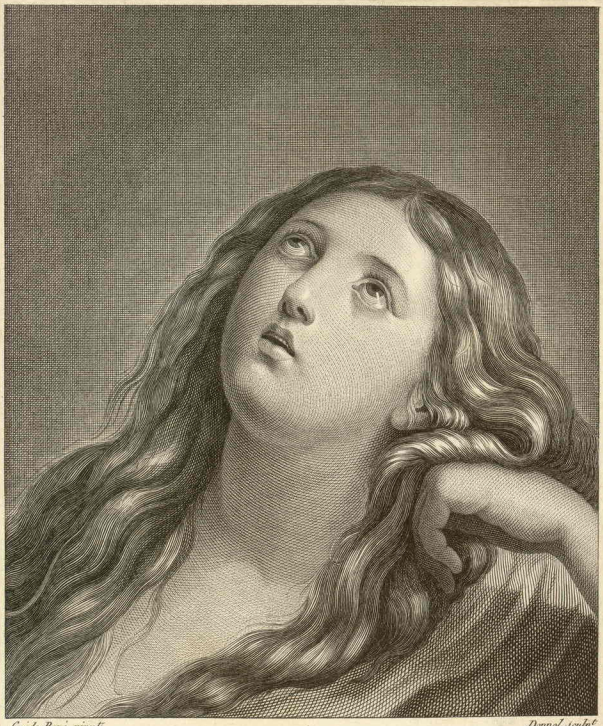


Guido Reni pinxit — Dom. Cunego sculp.

S. M. Magdalene

Unxit pedes Iesu, et exterfit pedes ejus capillis suis. S. Ioan. Cap. 12

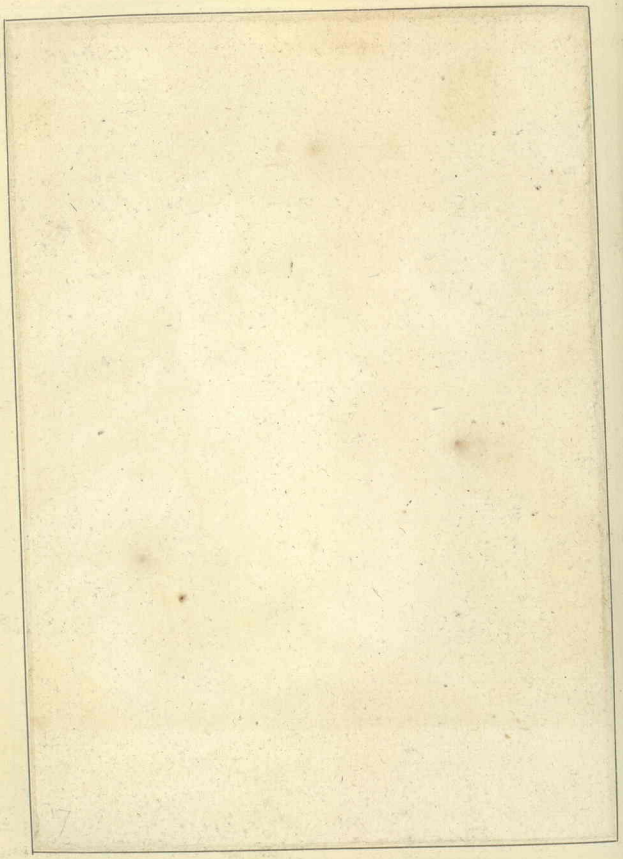
Londini apud Gulielmum Beckfort.



Guido Reni pinx.t *Donnel sculp.t*

UNE TÊTE DE MADELEINE.

De la Galerie du Palais d'Orléans.



Peint par Guido Reni. Gravé par Hubert.

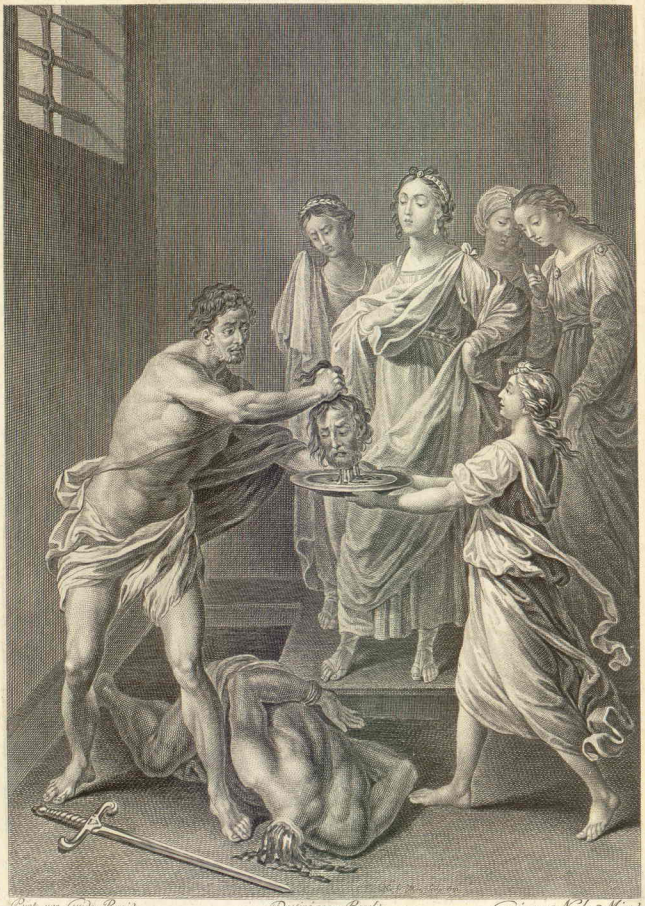
ERIGONE.

De la Galerie du Palais d'Orléans.

Peint par Guido Reni. Gravé par P. Gaubert.

LA VIERGE ET L'ENFANT JESUS.

De la Galerie du Palais Royal.



Peint par Guido Reni. Dessiné par Borel. Gravé par N.le Mire.

DÉCOLATION DE S.t JEAN BAPTISTE.

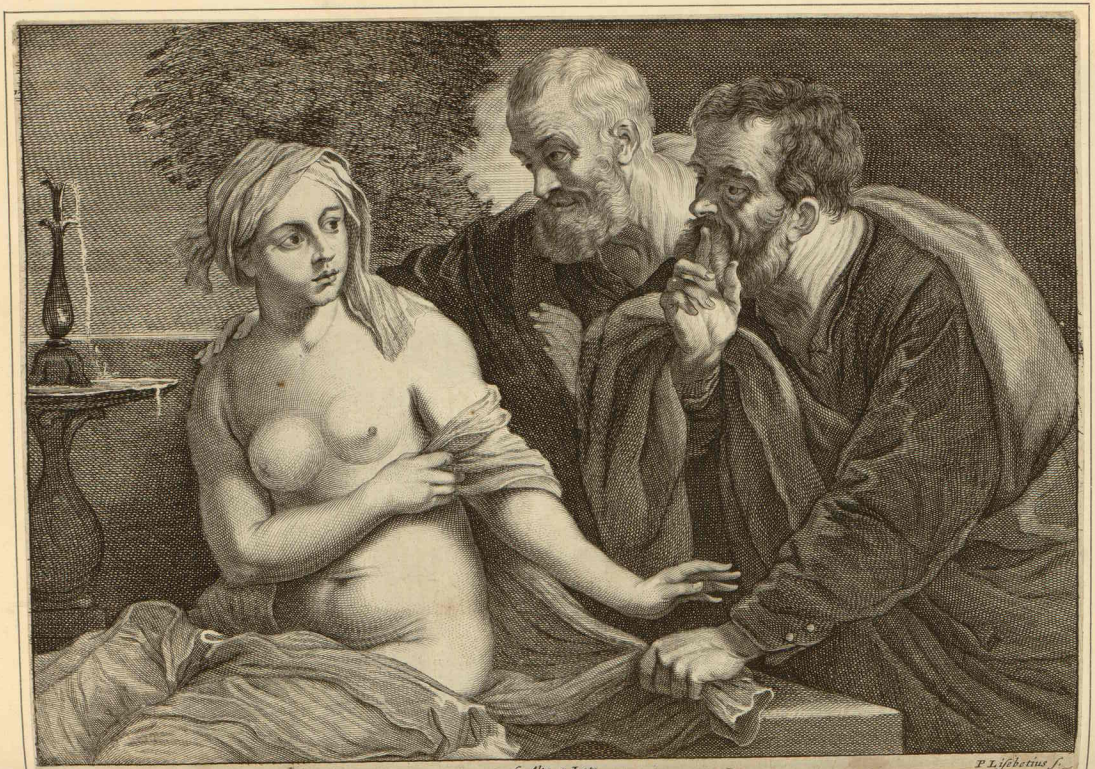
De la Galerie du Palais Royal.

A.P. D.R.

Peint par Guido Reni — Gravé par Bovinet

L'AMOUR.

De la Galerie du Palais d'Orléans



I. Retto p. 6 Alta. 9 Lata. P. Lisebetius f.

ſtyle, full of elegance, with a ſtrong expreſſion; and it is well preſerved. In the archiepiſcopal gallery at Milan, is a St. John, wonderfully tender in the colouring, and the graces diffuſed through the deſign excite the admiration of every beholder. At Bologna, in the Palazzo Tanaro, is a moſt beautiful picture of the Virgin, the Infant Jeſus, and St. John; in which the heads are exquiſitely graceful, and the draperies in a grand ſtyle. But in the Palazzo Zampieri is preſerved one of the moſt capital paintings of Guido: the ſubject is, the Penitence of St. Peter after denying Chriſt, with one of the Apoſtles ſeeming to comfort him. The figures are as large as life, and the whole is of an aſtoniſhing beauty; the painter having ſhewn, in that ſingle performance, the art of painting carried to its higheſt perfection. The heads are nobly deſigned, the colouring clear and precious, and the expreſſion inimitably juſt and natural. There is alſo in the collection of the Earl of Moira, in Dublin, a fine head by Guido, repreſenting Chriſt crowned with Thorns: it has a graceful and affecting expreſſion, and ſhews, in an amiable ſtyle, all the dignity and reſignation of the ſufferer †.

PANDOLFO RESCHI.

Battles, Landſcapes, Architecture.

DIED ABOUT 1699, AGED 56.

This artiſt born at Dantzic, went to Rome, and ſtudied and imitated the works of Borgognone and Salvator Roſa, with ſucceſs. In architecture, Lanzi mentions a picture, with a proſpect of the palace Pitti at Florence, executed by Reſchi from the plan of Giacinto Marmi, with ſurpriſing felicity in every part, light and ſhade excepted. F.

† Guido Reni of Bologna is conſidered by many as the principal pupil of the Caracci; none excited at leaſt ſo much their jealouſy. Lodovico could not diſſimulate it, became the rival of his ſcholar, and to depreſs him, countenanced Guercino. Annibale himſelf, when he came to Rome, cenſured Albani for having conducted Guido thither, and attempted to check him by the oppoſition of Domenichino. When in his twentieth year he left Calvaert to put himſelf under their tuition, they diſcovered in his very onſet, with a ſuperior talent, a lofty and ambitious ſpirit. He delighted in the forms of Ceſi; he followed the muſcular preciſion and marking of Paſſerotti; he attempted to imitate the energy and depth of Caravaggio, the beautiful Sybil of the palace Bonſigliuoli has the nocturnal ſhade of that ſtyle; but the ſtyle on which he fixed aroſe from a reflection of Annibale on that of Caravaggio: that maſter obſerved, that a contrary method might perhaps more than counterbalance its effects, by ſubſtituting for this contracted and deciduous flaſh an open ample light, by oppoſing delicacy to his fierceneſs, deciſion to the obſcurity of his line, and ideal forms to the vulgarity of his models. Theſe words ſunk deeper than Annibale expected in the mind of Guido, ſoon prompted him to try their effect; ſuavity became his aim, he ſought it in deſign, in touch, in colour; to give durability to his tints he began to make great uſe of white lead, a colour dreaded by Lodovico; pure demi-tints and ſkilful reflexes mitigated the vigour of his ſhades, and gave roundneſs and delicacy without enfeebling his effects. Of female beauty, the antique, the Venus de' Medici, but more the Daughter of Niobe, became his ſtandard, and often with a monotony, to incur the charge of manner; if he conſulted nature, it was leſs for variety and character than fleſhineſs of touch. His attitudes ſeldom elevate themſelves to the pure expreſſion and graceful ſimplicity of the face: the grace of Guido is the grace of theatres, the mode not the motive determines the action; his Magdalens weep to be ſeen, his Hero throws herſelf over Leander, Herodias holds the head of her victim, his Lucretias ſtab themſelves with the ſtudied airs and ambitious poſtures of buſkined heroines: it would however be unjuſt not to allow that there are exceptions from this affectation in his works: Helen departing with Paris is one which alone might atone for every other blemiſh. In her divine face the ſublime purity of the Niobe is mixed with the charms of the Venus; the wife, the mother, give indeed way to the lover, but ſpread a ſoft melancholy which tempers her fervour with dignity, this expreſſion is ſupported by the careleſs and unconſcious elegance of her attitude, whilſt that of Paris, ſtately, courteous, inſipid, gives him more the air of an ambaſſador attending her by proxy, than that of a lover carrying her off for himſelf. His male forms in general are indeed little more than tranſcripts of models, ſuch as are found in a genial climate, ſometimes characterized by juvenile grace and vigorous manhood, but ſeldom elevated to ideal beauty. F.

PETER REUVEN.

Hiſtory, Portrait.

DIED 1718, AGED 68.

He was born in 1650, and was a diſciple of Jaques Jordaens, with whom he ſtudied and practiſed ſo induſtriouſly, that he became very conſiderable in his profeſſion.

He was moſtly employed in great works, ſuch as the decorations of magnificent halls, ſalons, and grand apartments, in which he generally painted the cielings. He deſigned the triumphal arches for the reception of King William III. at the Hague; and in that work, the merit of his compoſition, as well as his execution, procured him extraordinary applauſe. The fineſt apartments at Loo are painted by this maſter, who was remarkable for the variety which appears in his compoſition, for the readineſs of his execution, and the freedom and firmneſs of his pencil, and it ſeems inconceivable, to thoſe who obſerve how carefully his works are finiſhed, how they could be accompliſhed in ſo ſhort a time as in reality they were, conſidering at the ſame time the goodneſs of the colouring, and the abundance of figures which are introduced.

JAN DE REYN, or RHENI, called LANG JAN.

Hiſtory, Portrait.

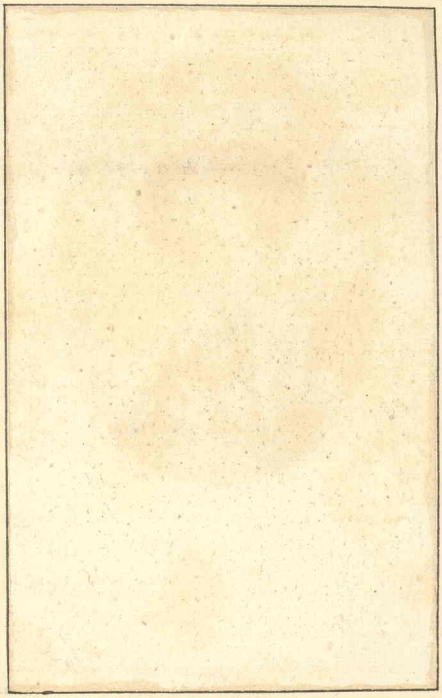
DIED 1678, AGED 68.

This painter was born at Dunkirk, in 1610, and had the happineſs to be a diſciple of Vandyck. Under the conduct of that eminent maſter, he diſtinguiſhed himſelf in ſuch a manner that he was eſteemed the beſt performer in that ſchool, and an honour to his inſtructor. He was ſo attached to his maſter, that he followed him to London; where, it is thought, he continued as long as he lived. In theſe kingdoms he is moſtly known by the name of Lang Jan.

No artiſt approached ſo near to Vandyck as De Reyn, in every part of painting; he ſtrongly reſembled him in the lovely tone of his colour, in the ſpirit of his touch, and in the delicacy of his pencil. His deſign is very correct, and the hands of his figures have the ſame elegant turn and exactneſs which are obſervable in all the works of his maſter. His compoſition is generally in a noble ſtyle, though ſome think it to be rather a little encumbered and confuſed; but, in other reſpects, his manner was extremely grand. His draperies are broad and well caſt; and in all his paintings he ſhews a fine intelligence of the chiaro-ſcuro.

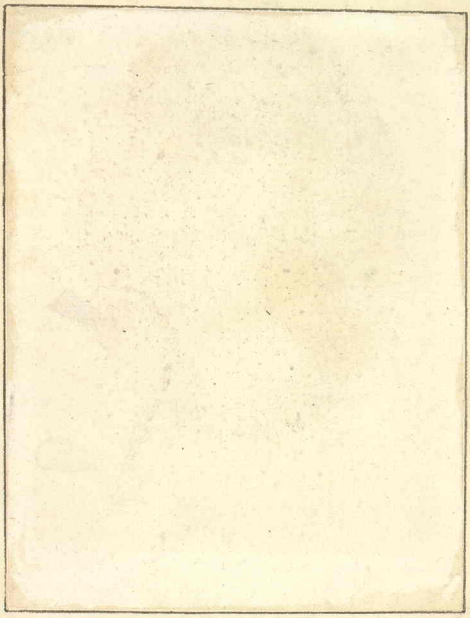
It is imagined that the ſcarcity of the works of Lang Jan is occaſioned by ſo many of them being imputed to Vandyck, and ſold for the performances of that incomparable maſter; which circumſtance, if true, is undoubtedly more to his honour than any thing that could be ſaid in his commendation. Among the indiſputable works of this artiſt, are mentioned the Baptiſm of Totila, which is in a church at Dunkirk; and in the hall of the Jeſuits in the ſame city, are painted the figures of ſeveral Saints, larger than life; and alſo a grand altar-piece in the pariſh church of St. Martin, at Bergues, repreſenting Herodias bringing the head of St. John to Herod, which is exceedingly admired.

JOSHUA



SIR JOSHUA REYNOLDS.

Engraved from the Original Picture in the Council Chamber of the Royal Academy.



Mrs. MONTAGU.

JOSHUA REYNOLDS.

Hiſtory, Portraits.

DIED 1792, AGED 69.

Joſhua Reynolds, the ſon of the Rev. Samuel Reynolds and Theophila Potter, was born at Plympton, near Plymouth, in Devonſhire, July 16, 1723, the tenth of eleven children, five of whom died in their infancy. He was for ſome time inſtructed in the claſſics by his father, and began, at a very early age, to diſplay an inclination for the art, in which he afterwards became ſo pre-eminent, by copying the prints he found in his father's books. At eight years of age he made himſelf maſter of the Jeſuit's perſpective, and executed, according to rule, a drawing of the Grammar-ſchool at Plympton, which his father taught. But what moſt inflamed his mind with the love of the art, was Richardſon's Treatiſe on Painting, by which he was ſo delighted, that he thought Raffaelle the moſt illuſtrious character of ancient or modern time. After ſome practice in different parts of the country, where there are yet to be ſeen many of his juvenile efforts, in which the moſt partial eye would find it difficult to diſcover any promiſe of that ſuperlative excellence afterwards attained by him, his father placed him, when not much above ſeventeen, under Hudſon, the moſt diſtinguiſhed artiſt of that day, with whom he in a ſhort time acquired the rudiments of his art. Diſagreeing with his maſter three years after, in 1743, he retired into Devonſhire, where he is ſaid to have diſſipated the three following years, making little effort, and little improvement, to his great remorſe of conſcience afterwards; but this account is not eaſily reconcileable with the great degree of proficiency that appears in ſome of his pictures painted in 1746; particularly a boy reading in reflected light, which, bating the want of a little dexterity in the handling or penciling, ſeems nearly equal to any thing ſince produced by him, and the ſight of which excited ſurpriſe in him upwards of thirty years after, and regret, that he had in ſo many years made ſo ſhort a progreſs.

In 1749 he was carried by (Captain afterwards Lord) Keppel to Italy, where he ſtaid three years; but of the courſe of his ſtudies while he remained there, little can now be known; that he ſaw and reflected deeply on the great works of the ancients and moderns, the Venetian ſchools excepted, is proved more by his writings than by his paintings. Perhaps ſome attempts may be diſcovered in his practice to imitate Michael Angelo, and more to imitate Correggio; but it is evident that his whole life was devoted to his finding out the Venetian mode of colouring; in the purſuit of which he riſked both his fame and fortune. In his notes on Freſnoy, he gives an account of an ingenious method taken by him, when at Venice, to diſcover the principles of chiaro-ſcuro adopted by the painters of that ſchool; and in another place he confeſſes, that he was much diſappointed at the firſt ſight of the works of Raffaelle in the Vatican, and much mortified to find that he had not only conceived wrong notions reſpecting that great man, but was even incapable of reliſhing the real excellencies of his moſt celebrated productions; but, ſays he, "by copying and viewing them again and again, and even affecting to admire them more than I really did, new taſte and new perceptions began to dawn upon me. I was convinced that I had originally formed a falſe opinion of the perfections of the art; and ſince that time, having frequently revolved this ſubject in my mind, I am now clearly of opinion, that

that a relifh for the higher excellencies of the art is an acquired tafte which no man ever poffeffed without long cultivation, great labour, and attention." It is not probable, however, that he fpent much of his time in copying; for, in a preferved fragment of his writing, he fays, "The man of true genius, inftead of fpending all his hours, as many artifts do while they are at Rome, in meafuring ftatues and copying pictures, foon begins to think for himfelf, and endeavours to do fomething like what he fees. I confider," adds he, "general copying as a delufive kind of induftry; the ftudent fatisfies himfelf with the appearance of doing fomething; he falls into the dangers of imitating without felecting, and of labouring without any determinate object; as it requires no effort of the mind, he fleeps over his work, and thofe powers of invention and difpofition, which ought particularly to be called out and put in action, lie torpid, and lofe their energy for want of exercife. How incapable of producing any thing of their own, thofe are who have fpent moft of their time in copying, is an obfervation well known to all who are converfant in our art."

Confidering the ftudy and practice Mr. Reynolds muft have gone through before he vifited Italy, he certainly was, in comparifon of others, a man of a cultivated tafte; and, though what has been faid may be very true, that many perfons, after having been conducted through the rooms of the Vatican, have turned to the keeper, and afked him for the paintings of Raffaelle, yet it is not eafy to conceive how he, who probably had feen the cartoons, and other pictures, befides prints from this great painter, fhould have formed fuch an inadequate and erroneous idea of what he was to fee at Rome. Splendour of colour, and depth of chiaro-fcuro, he muft have been taught not to expect; ftrength and dignity of character, unexampled variety, and vivacity of expreffion (qualities more ftriking to the eye of tafte, and fcarcely lefs fo to the vulgar), they certainly poffefs. To what then can be attributed their want of impreffion, particularly on fuch as him? It does not appear that the fame complaint has been made of the works of Michael Angelo.

On his return from Italy he hired a large houfe in Newport-ftreet; and the firft fpecimen he gave of his abilities is faid to have been a boy's head in a turban, richly painted, in the ftyle of Rembrandt, which fo attracted Hudfon's attention, that he called every day to fee it in its progrefs: and perceiving at laft no trace of his own manner left, he exclaimed, "By G—d, Reynolds, you don't paint fo well as when you left England!" A whole-length portrait of Admiral Keppel, which he painted foon after, drew on him univerfal admiration, and he was at once confidered to be at the head of the profeffion in portrait-painting. This indeed, when the ftate of the art at that time is adverted to, cannot be deemed any great praife; and the man who could unite to a dignified characteriftic refemblance of the head, an endlefs variety of fpirited and graceful attitudes, picturefque back-grounds, novel and ftriking efforts of light and fhade, with a voluptuous richnefs and harmony of colour, was certainly entitled to much more. It muft not, however, be underftood that his performances at that time poffeffed thofe excellencies to the degree in which we find them in his latter works; for he was one of the few, whofe efforts to improve ended but with his life, who has been heard to fay, that he never began a picture without a determination to make it his beft; and whofe unceafing progrefs almoft juftified the maxim he was fo fond of repeating continually, "that nothing is denied to well-directed induftry." Befides his uncommon affiduity,

affiduity, which was apparent to all, not much information can now be given of the precife method of ſtudy by which ſuch extraordinary excellence was attained, except what may be collected from the following extract, made from ſome papers left by him, and intended, perhaps, for another diſcourſe; in which, as his biographer obſerves, he ſpeaks of his merits and defects with ſingular modeſty and candour. " Not having the " advantage of an early academical education, I never had that facility of drawing the " naked figure which an artiſt ought to have. It appeared to me too late when I went " to Italy, and began to feel my deficiencies, to endeavour to acquire that readineſs " of invention which I obſerved others to poſſeſs. I conſoled myſelf, however, by " remarking, that theſe ready inventors are extremely apt to acquieſce in imperfection; " and that if I had not their facility, I ſhould, for this very reaſon, be more likely to " avoid the defect which too often accompanied it; a trite and common-place invention. " How difficult it is for the artiſt who poſſeſſes this facility to guard againſt careleſſneſs " and common-place invention, is well known; and in a kindred art Metaſtaſio is an " eminent inſtance, who always complained of the great difficulty he found in obtaining " correctneſs, in conſequence of having been in his youth an *improveſatore*. Having " this defect conſtantly in my mind, I never was contented with common-place attitudes " or inventions of any kind.

" I conſidered myſelf as playing a great game; and, inſtead of beginning to ſave " money, I laid it out, faſter than I got it, in purchaſing the beſt examples of the art " that could be procured; for I even borrowed money for this purpoſe. The poſſeſſing " portraits by Titian, Vandyck, Rembrandt, &c. I conſidered as the beſt kind of " wealth. By ſtudying carefully the works of great maſters, this advantage is obtained; " we find that certain niceties of expreſſion are capable of being executed, which " otherwiſe we might ſuppoſe beyond the reach of art. This gives us a confidence in " ourſelves; and we are thus incited to endeavour, at not only the ſame happineſs of " execution, but alſo at other congenial excellencies. Study, indeed, conſiſts in learning " to ſee nature, and may be called the art of uſing other men's minds. By this kind " of contemplation and exerciſe we are taught to think in their way, and ſometimes to " attain their excellence. Thus, for inſtance, if I had never ſeen any of the works of " Correggio, I ſhould never, perhaps, have remarked in nature the expreſſion which " I find in one of his pieces; or, if I had remarked it, I might have thought it too " difficult, or perhaps impoſſible to be executed.

" My ſucceſs, and continual improvement in my art (if I may be allowed that " expreſſion), may be aſcribed, in a good meaſure, to a principle which I will boldly " recommend to imitation, I mean, a principle of honeſty; which in this, as in all other " inſtances, is, according to the vulgar proverb, certainly the beſt policy. I always " endeavoured to do my beſt. Great or vulgar, good ſubjects or bad, all had nature; " by the exact repreſentation of which, or even by the endeavour to give ſuch a " repreſentation, the painter cannot but improve in his art.

" My principal labour was employed on the whole together, and I was never weary " of changing, and trying different modes and different effects. I had always ſome " ſcheme in my mind, and a perpetual deſire to advance. By conſtantly endeavouring " to do my beſt, I acquired a power of doing that with ſpontaneous facility which at " firſt was the effort of my whole mind; and my reward was threefold, the ſatisfaction

" refulting from acting on this juft principle, improvement in my art, and the pleafure " derived from a conftant purfuit after excellence.

" I was always willing to believe, that my uncertainty of proceeding in my works, " that is, my never being fure of my hand, and my frequent alterations, arofe from a " refined tafte, which could not acquiefce in any thing fhort of a high degree of " excellence. I had not an opportunity of being early initiated in the principles of " colouring; no man, indeed, could teach me. If I have never been fettled with refpect " to colouring, let it at the fame time be remembered, that my unfteadinefs in this " refpect proceeded from an inordinate defire to poffefs every kind of excellence that " I faw in the works of others; without confidering that there are in colouring, as in " ftyle, excellencies which are incompatible with each other: however, this purfuit, or " indeed any fimilar purfuit, prevents the artift from being tired of his art. We all " know how often thofe mafters who fought after colouring changed their manner; " whilft others, merely from not feeing various modes, acquiefced all their lives in " that with which they fet out. On the contrary, I tried every effect of colour; and " by leaving out every colour in its turn, fhewed every colour that I could do " without it. As I alternately left out every colour, I tried every new colour, and " often, as is well known, failed. The former practice, I am aware, may be compared, " by thofe whofe firft object is ridicule, to that of the poet mentioned in the Spectator, " who, in a poem of twenty-four books, contrived in each book to leave out a letter. " But I was influenced by no fuch idle or foolifh affectation; my ficklenefs in the mode " of colouring, arofe from an eager defire to attain the higheft excellence. This is the " only merit I can affume to myfelf from my conduct in that refpect."

Having thus early, to fpeak in the ftrong language of Johnfon, borne down all oppofition before him, and left emulation panting behind, and obtained, as the fummit of human felicity, poffeffion of the firft place; little remains to be faid of him, till his ftyle, and fome of his particular works, come under confideration, but that he was one whom the moft rare and enviable profperity could not fpoil, his whole life, to the time of the failure of his fight, being paffed in the diligent and unwearied purfuit of his art, at once his bufinefs and his pleafure, uninterrupted by ficknefs or misfortune. The hours neceffary for relaxation were chiefly fpent in the company of his numerous friends and acquaintance; thefe were invited about him, as well on fyftem as from inclination; for, finding his profeffional purfuits debarred him the common and regular modes of ftudy, he adopted this as an agreeable method of gaining at the fame time knowledge and amufement: hence at his table, for above thirty years, were occafionally affembled all the tafte, talents, and genius of the three kingdoms; men who were remarkable for their attainments in literature or the arts, for their exertions in the pulpit or at the bar, in the fenate or the field.

As an author, a character in which he appears fcarcely lefs eminent than in that of a painter, we probably owe his exertions to his fituation in the Royal Academy of Arts, in the inftitution of which, in the year 1769, he had a principal fhare; and, being unqueftionably of the firft rank in his profeffion, he was unanimoufly elected the Prefident. This circumftance certainly did not a little contribute to the increafe and eftablifhment of his fame: nor did the Academy derive lefs credit from the admirable works which he continued yearly to exhibit in it, confifting chiefly of portraits; though he

he rarely suffered a season to pass in which he did not bring forward one or more fine specimens of his powers in history. From the years 1769 to 1790 inclusive, it appears that he sent no less than two hundred and forty-four pictures to the exhibition. Soon after his election, the King, to give dignity to the new institution, conferred on him the honour of knighthood.

The task of reading lectures in the Academy was no part of the prescribed duty of his office; but imposed voluntarily on himself for the following reasons, assigned by him in his fifteenth discourse. "If prizes were to be given, it appeared not only proper, "but almost indispensably necessary, that something should be said by the President on "the delivery of those prizes, and the President, for his own credit, would wish to say "something more than mere words of compliment; which, by being frequently repeated, "would soon become flat and uninteresting, and, by being uttered to many, would at "last become a distinction to none. I thought, therefore, if I were to preface this "compliment with some instructive observations on the art when we crowned merit in "the artists whom we rewarded, I might do something to animate and guide them in "their future attempts."

His assiduity and love for his profession left him little leisure, and less inclination to make excursions into the country. Occasionally, however, he spent a few days at his villa on Richmond Hill, and visited at different times the seats of some of the noblemen and gentlemen of his acquaintance, from whence he was always glad to return to the practice of his profession, and the enjoyment of that intellectual society, of which, like his friend Johnson, he justly considered London as the head quarters. In the summer of 1781, with a view of examining critically the works of the celebrated masters of the Flemish and Dutch schools, he made the tour of Holland and Flanders. An account of this journey, written by himself, containing much excellent criticism on the works of Rubens, Vandyck, Rembrandt, &c. in the churches, and different collections at Antwerp, Brussels, Ghent, the Dusseldorp Gallery, and at Amsterdam, has been lately published with the rest of his works: the Tour closes with a masterly-drawn character of Rubens.

In 1783, in consequence of the Emperor's suppression of some religious houses, he again visited Flanders, purchased some pictures by Rubens, and devoted several more days to the contemplation and further investigation of the performances of that great man. He is said to have remarked that Rubens's pictures, on his first visit, seemed more vividly coloured than they did on the second, which he attributed to his having held his note-book in his hand on the former occasion, for the purpose of writing down his observations, supposing that the pictures derived an additional warmth and splendor of colouring from the circumstance of his eye's passing to them from the cold white paper; but as he also remarked, on his return the first time, that his own pictures wanted force, and it was observed that he painted with more depth and brilliancy of colour afterwards, is it not more probable that the difference of the impression he felt from the sight of Rubens's pictures, was owing to his having accustomed his eye in the mean time to a greater force and richness in his own works?

In the same year, 1783, Mr. Mason's translation of Du Fresnoy's Art of Painting was published, with notes subjoined by Sir J. Reynolds, consisting chiefly of practical observations and explanations of the rules laid down by the author of the poem: and in

the year following, on the death of Ramſay, he was ſworn principal painter in ordinary to his Majeſty, in which office he continued to his death.

For a very long period, as has been before remarked, he had enjoyed an almoſt uninterrupted ſtate of good health, (to which the cuſtom of ſtanding to paint, introduced by him, may be ſuppoſed in ſome degree to have contributed) except that, in the year 1782, he was for a ſhort time afflicted by a paralytic ſtroke. A few weeks, however, perfectly reſtored him, and he ſuffered no inconvenience from it afterwards. But in July 1789, while he was painting the portrait of Lady Beauchamp, he found his ſight ſo much affected, that it was with difficulty he could proceed in his work; and notwithſtanding every aſſiſtance that could be procured, he was in a few months totally deprived of the uſe of his left eye. After ſome ſtruggles, he determined, leſt his remaining eye ſhould alſo ſuffer, to paint no more; and though he was thus deprived of a conſtant employment and amuſement, he retained his uſual ſpirits, and partook of the ſociety of his friends with apparently the ſame pleaſure he had been accuſtomed to and was ſtill amuſed by reading, or hearing others read to him. In October, 1791, however, his ſpirits began to fail him, and he became dejected from an apprehenſion that an inflamed tumour which took place over the eye that was loſt, might occaſion the deſtruction of the other alſo. This dejection might, nevertheleſs, in a great degree be the effect of a much more dangerous malady, with which he began now to be afflicted; but which, as he could neither explain to his phyſicians the nature, nor point out the ſeat of it, many believed to be imaginary, and he was counſelled to ſhake it off by exertion. About a fortnight before his death only, his liver was diſcovered to be diſeaſed, and the inordinate growth of it, as appeared after his deceaſe, had incommoded all the functions of life. Of this diſorder, which he bore with great fortitude, he died after a confinement of near three months, at his houſe in Leiceſter Fields, on Thurſday evening, February 23, 1792.

In his ſtature Sir Joſhua Reynolds was rather under the middle ſize, of a florid complexion, roundiſh, blunt features, and a lively, pleaſing aſpect; not corpulent, though ſomewhat inclined to it; but extremely active. With manners uncommonly poliſhed and agreeable, he poſſeſſed a conſtant flow of ſpirits, which rendered him at all times a moſt deſirable companion; always ready to be amuſed, and to contribute to the amuſements of others, and anxious to receive information on every ſubject that preſented itſelf: and though he had been deaf almoſt from the time of his return from Italy, yet by the aid of an ear-trumpet he was enabled to partake of the converſation of his friends with great facility and convenience. On Saturday the 3d of March, his remains were interred in the Crypt of the Cathedral of St. Paul's, near the tomb of Sir Chriſtopher Wren, with every honour that could be ſhewn to worth and genius, by an enlightened nation; a great number of the moſt diſtinguiſhed perſons attending the funeral ceremony, his pall being ſupported by three Dukes, two Marquiſſes, and five other Noblemen.

In many reſpects, both as a man and a painter, Sir Joſhua Reynolds cannot be too much praiſed, ſtudied, and imitated by every one who wiſhes to attain the like eminence. His inceſſant induſtry, never wearied into deſpondency by miſcarriage, or elated into neglect by ſucceſs, has already been noticed: in addition to which it may be further ſaid, that when the *man* went abroad, he did not leave the *painter* at home: he practiſed his profeſſion

profeſſion every where elſe, as well as in his painting-room. All nature and all art was his Academy; and his mind was conſtantly awake, ever on the wing, comprehenſive, vigorous, diſcriminating, and retentive. With taſte to perceive all the varieties of the picturesque, judgment to ſelect, and ſkill to combine what would ſerve his purpoſe: few have ever been empowered by nature to do more from the funds of his own genius, and none ever endeavoured more to take advantage of the labours of others, in making a ſplendid and uſeful collection of which no expence was ſpared; his houſe was filled to the remoteſt corners with caſts from the antique pictures, ſtatues, drawings, and prints, by the various maſters of all the different ſchools and nations. Thoſe he looked upon as his library, with this advantage, that they decorated at the ſame time that they inſtructed. They claimed his conſtant attention, objects at once of amuſement, of ſtudy, and of competition.

Beautiful and ſeducing as his ſtyle undoubtedly was, it cannot be recommended in ſo unreſerved a manner as his induſtry both in ſtudy and practice. Colouring was evidently his firſt excellence, to which all others were more or leſs ſacrificed; and though in ſplendor and brilliancy he was exceeded by Rubens and Paul Veroneſe, in force and depth by Titian and Rembrandt, and in freſhneſs and truth by Velaſquez and Vandyck, yet perhaps he poſſeſſed a more exquiſite combination of all theſe qualities, and that peculiarly his own, than is to be found in the works of either of thoſe celebrated maſters.

In hiſtory, he does not appear to poſſeſs much fertility of invention; as, whenever he has introduced a ſtriking figure, it may commonly be traced and found to belong to ſome of his predeceſſors; and at the utmoſt, he can only be allowed the merit of ſkilful adaptation: but in portrait, the variety of his attitudes and back-grounds is unequalled by any painter, ancient or modern, and that variety is generally accompanied with grace in the turn of his figures, and dignity in the airs of his heads.

Drawing, as he himſelf candidly confeſſes, was the part of the art in which he was moſt defective; and from a deſire perhaps to hide this defect, with an over-ſolicitude to produce a ſuperabundant richneſs of effect, he was too frequently tempted to frittter his lights and cut up his compoſition, particularly if it happened to be large, into too many parts: in his ſmaller hiſtories however, where he had only a few heads to manage, and in portraits, his compoſition, both with regard to the adaptation and contraſt of lines, and the diſpoſition of the maſſes of light and ſhadow, is often very excellent.

In execution, though he wanted the firmneſs and breadth neceſſary to the higheſt ſtyle of the art, the ſpirit and ſweetneſs of his touch was admirable, and would have been more remarkable had he been more a maſter of drawing; but not being readily able to determine his forms, he was obliged to go over and over the ſame part, till ſome of the vivacity of his handling was frequently loſt: his labour however was never wholly loſt, for he added to the force and harmony of his picture by every repetition.

His ſtyle is preciſely that which in his diſcourſes he denominates the ornamental; and it is remarkable, that the beauties of this ſtyle, which it was his conſtant delight to contemplate, his conſtant endeavour to attain, and which he did attain to an almoſt unexampled degree of excellence, he treats in his writings with a ſeverity bordering on contempt; while the grand ſtyle, the beauties of which he probably never attempted, is ſpoken of in a manner approaching to idolatry: not only its ſevere and majeſtic ſimplicity,

ſimplicity, but its dryneſs, accidental hardneſs of manner, and inharmonious effect, proceeding evidently from want of ſkill in the artiſt, are excuſed, and almoſt inſiſted on as eſſential beauties. His theory indeed was nearly in all points in direct oppoſition to his practice, for he devoted his life almoſt entirely to portrait-painting; yet in his diſcourſes, after having diſcriminated the grand from the ſubordinate ſtyles, and aſſerted that the pretenſions of the profeſſor of the latter to the name of painter, are juſt what the epigrammatiſt and ſonnetteer have to the title of poet, he ſays, "In the ſame rank, or perhaps lower, is the cold painter of portraits." For this dereliction of his theory, he has, when it was hinted to him, been heard to make too excuſes: Firſt, "that he adapted his ſtyle to the taſte of his age." But ought not a great man, placed at the head of the art, to endeavour to lead and improve the taſte of the public, inſtead of being led and corrupted by it? Secondly, "that a man does not always do what he would, but what he can." This, whatever truth there may be in it, certainly comes with an ill grace from the mouth of ONE who conſtantly and confidently maintained in his writings, "that by exertion alone every excellence, of whatever kind, even taſte, "and genius itſelf, might be acquired."

The fact is, perhaps, that he never truly felt the excellence of the grand ſtyle, of which his diſappointment at the firſt ſight of the works of Raffaelle in the Vatican, in addition to his violent oppoſition to it in his practice, is a ſtrong proof. He wrote from his head, but he painted from his heart; and the world probably loſes nothing by his not having had an opportunity of putting his reſolution in practice, of adopting the ſtyle of Michael Angelo, could he have been permitted to begin the world again; a declaration made evidently without a proper appreciation of his powers, which do not at all appear to have been calculated for excelling in that ſtyle.

His diſcourſes are written in an eaſy, agreeable manner, and contain many juſt obſervations, much excellent criticiſm, and valuable advice; but being undertaken before he had profoundly conſidered the ſubject, they are frequently vague and unintelligible, and ſometimes contradictory.

GIUSEPPE RIBERA, called LO SPAGNOLETTO, CAV.

Hiſtory, Portrait.

DIED 1656, AGED 67.

The native country of G. Ribera had been matter of diſpute between the Neapolitans and Spaniards, till the production of the baptiſmal extract from the regiſter of Sativa, 1795, in the '*Antologia di Roma*,' decided the claim in favour of Spain, and proved him a native of that place, a city in the diſtrict of Valencia; it appears however certain that he muſt have come to Italy at a very early period, if he ſtudied at Naples under M. A. da Caravaggio, who took refuge at Naples about 1606, and worked much for galleries and churches. From him Ribera went to Rome, Modena, and Parma, ſaw Raphael, Annibale, and Correggio, and in imitation of their works attempted to form a more luminous and gayer ſtyle, in which he had little ſucceſs and ſoon diſmiſſed after his return to Naples. He once more embraced the method of Caravaggio as more eminently calculated by its truth, force, and effect, to fix the eye of the multitude, the object of his ambition, he ſoon became painter to the Court, and by degrees, the arbiter of its taſte.

The

The ſtudies he bad purſued enabled him to go beyond Caravaggio in invention, choice, and deſign. In emulation of him he painted that grand Depoſition from the Croſs at the Certoſa, a work, by the verdict of Giordano, alone able to form the greateſt painter; the Martyrdom of S. Gennaro in the Royal chapel, and the S. Jerom of the Trinità, excel his uſual ſtyle and poſſeſs Tizianeſque beauties. S. Jerom was one of his darling ſubjects; he painted, he etched him, in numerous repetitions, in whole lengths and half figures. He delighted in the repreſentation of hermits, anchorets, prophets, apoſtles, perhaps leſs to impreſs the mind with gravity of character, and the venerable looks of age, than to ſtrike the eye with the incidental deformities attendant on decrepitude, and the picturesque diſplay of bone, vein, and tendons, athwart emaciated muſcle. As in deſign he courted excreſcence or meagreneſs, ſo in the choice of hiſtoric ſubjects he preferred to the terrors of ebullient paſſions, features of horror, cool aſſaſſination, and tortures methodized, the ſpaſms of Ixion, and St. Bartholomew under the butcher's knife. F.

SEBASTIAN RICCI.

Hiſtory.

DIED 1734, AGED 75.

He was born at Belluno, near the Marquiſate of Trevigiano, in 1659; and having diſcovered a very early genius to the art of painting, he was conducted by his father to Venice, and placed as a diſciple with Frederico † Cervelli, a Milaneſe painter of good reputation, under whom he diligently ſtudied deſign and colouring for nine years. Afterwards he improved himſelf at Bologna and other cities of Italy through which he travelled, by copying the works of the great maſters; and in his progreſs obtained the favour and patronage of Rannuccio II. Duke of Parma, for whom he finiſhed ſome very grand deſigns.

By the liberality of that Prince he was honourably maintained at Rome, to improve himſelf ſtill more, by ſtudying the productions of the beſt ancient and modern artiſts; and he there eſtabliſhed his taſte, and formed that grandeur of ſtyle which procured him univerſal eſteem. Having at length quitted Rome, and finiſhed ſome excellent deſigns at Milan, he returned to Venice, where his pleaſing manner of colouring attracted the attention of every lover of the art; and he was ſo eagerly ſolicited for his paintings, that he could barely allow himſelf leiſure to take even his neceſſary refreſhments.

The fame of Sebaſtian fled ſpeedily through every part of Europe, and he received an invitation to the Court of the Emperor at Vienna, to adorn the magnificent palace of Schoenbrun; by which work he not only added highly to his reputation, but alſo to his fortune. From Vienna, he was encouraged to viſit London, where he was immediately and inceſſantly employed by the Court, by the Nobility, and by a number of perſons of ample fortune, who were competent judges of his extraordinary merit, and were deſirous to poſſeſs ſome of his productions.

He reſided in England for ten years, and immortaliſed his name by ſeveral grand compoſitions; and being enriched by that generous nation, who are uncommonly liberal to all kinds of merit, he returned to Venice, accompanied by his nephew Marco Ricci, and ſettled in that city for the remainder of his life.

† In the Abrégé, &c. this Milaneſe painter is called Corvelli; but according to the Muſeum Florentinum, Cervelli.

He

He had a fruitful and fine imagination; a grandeur and elevation of thought; his compoſitions are remarkable for their judicious ordonnance and harmony; his touch is light; he had a ready and great execution; and his tone of colouring is agreeable, though ſometimes he is a little too black. Had he conſulted nature more attentively, his figures would have been more correct; but he was too apt to undertake too many things at one time, which cauſed him principally to work from imagination, and that always conſtrains an artiſt to keep too much to one and the ſame manner. However, his paintings have maintained an univerſal reputation, and are bought by the moſt able judges at conſiderable prices.

Among many excellent works of this maſter, beſides thoſe at Chelſea and Montague-houſe, three are particularly applauded, which are in the church of St. Coſmus and Damian, at Venice. One is the repreſentation of David bringing back the Ark in triumph; another is, the Dedication of the Temple by Solomon; and the third, Moſes commanding water out of the Rock, which is enriched with an admirable landſcape, painted by his nephew Marco Ricci.

MARCO RICCI.

Landſcapes, Hiſtory, and Perſpective Architecture.

DIED 1730.

He was the nephew and diſciple of Sebaſtian Ricci, equally eminent for painting hiſtory, architecture, and landſcape; but in the latter, his ſtyle and taſte of deſign appear truly excellent. He ſtudied, and alſo deſigned the moſt beautiful edifices, ruins, and ſcenes, that engaged his attention either in Rome, or in the villages around it, with which he enriched his ideas; and being poſſeſſed of a very happy genius, it directed him to make an elegant uſe of thoſe rich materials, by introducing into his landſcapes ſuch noble remains of ancient magnificence, as diſtinguiſh his compoſitions from thoſe of any other artiſt. In the choice of his ſcenes and ſituations, in the breaking of his grounds, and conducting his diſtances with perſpective truth, he was ſuperior to moſt of his contemporaries. In ſhort, in every part he ſhews evidently, that he had ſtudied nature in its moſt beautiful dreſs; and ſo much grandeur of taſte appears in the whole, as can rarely be ſeen in the works of any other maſter.

It has been indeed not unjuſtly obſerved, that the colouring of Marco has not that force and luſtre which ſeem neceſſary to engage and ſatisfy the eye of the ſpectator; but the grandeur of his ideas, and the elegance of his taſte, muſt for ever afford a ſenſible delight to a judicious obſerver. He painted both in oil and in diſtemper; but he is accounted much more excellent in the latter than in the former.

Many of the pictures painted by this maſter are to be ſeen in England. At Burlington-houſe ſome of the cielings were painted by him, and alſo a piece of ruins in the ſtyle of Viviano; and at Bulſtrode, a ſeat belonging to the Duke of Portland, he painted, in the chapel, the Laſt Supper, in which compoſition he has introduced his own portrait, in a modern habit, with an equal degree of vanity, impropriety, and abſurdity.

DANIELE RICCIARELLI, called DANIELE DI VOLTERRA.

History.

DIED 1566, AGED 57.

D. Ricciarelli, more known by the name of Daniele di Volterra, his birth-place, the reputed pupil of Peruzzi and Razzi at Siena, and the affiſtant of Perino del Vaga at Rome, acquired the beſt part of his celebrity from a decided adherence to the principles, ſtyle, and ſubſequent patronage and affiſtance of Michael Angiolo, who accelerated his progreſs, enriched him with deſigns, and made him his ſubſtitute in the works of the Vatican. For proofs of actual affiſtance we need not recur to his frequent attendance on Daniele whilſt he painted in the Farneſina, and the tale of the coloſſal head which he is ſaid to have drawn with a coal on the wall during his abſence, and which is ſtill left to exhibit its queſtionable lines; the beſt evidence of that affiſtance was the freſco of the Trinità del Monte, now a ruin of the Revolution: if that wonderful performance, the firſt of the three that were conſidered as the maſter-pieces of the art in Rome, evinced in compoſition and ſtyle the ſuperintendance, advice, and corrections of Michel-angiolo, its principal parts could only be conſidered as the work of his own hand; that maſter-hand alone could embody the weight of death in the ſinking figure of the Saviour, and point the darts of woe that pierced the mother's breaſt in the face and dereliction of the Madonna without deſtroying the ſuper-human beauty of either. The remainder emulates but arrives not at the ſame degree of perfection. The male aſſiſtants have more labour than energy, and though with propriety ſubordinate, proportions ſcarcely equal to the taſk. In the female group, ſo beautifully contraſted, geſture ſeems to prevail over ſentiment; even the figure of St. John with all its characteriſtic excellence, by the fear it expreſſes, rather interrupts than aſſiſts the ſublime pathos and ſacred ſilence of the ſcene.

Under this picture, which with the completion of ſome inferior ones in the ſame chapel had coſt him ſeven years, Daniele placed two baſſo-relievos to expreſs his gratitude to Michael Angelo and his contempt of public cavil. One repreſented Michael Angelo contemplating himſelf in a mirror, to indicate that the picture was a reflection of his powers; the other ſhewed a group of ſatyrs weighing the detached figures of the picture in a balance, and chacing away an inimical group of other ſatyrs; with the addition of the Greek words 'Τιλωμεν βιον νυν δε γελοιοτατος,' by which he probably meant to ſay, that thoſe who had laughed at the ſlownesſ of his progreſs, were now become a laughing-ſtock themſelves.

Under the pontificates of Paolo and Pio IV. Daniele was employed to cover the nudities of ſome of the figures in the Laſt Judgment of M. Angelo, and according to a tradition ſufficiently authentic, with the maſter's own conſent. An invidious taſk, more of neceſſity than choice, and perhaps merely complied with to ſave the work from a more ſacrilegious hand, but for which he was ever afterwards branded by the ludicrous appellation of Braghettone. F.

DOMENICO RICCIO, called BRUSA-SORCI.

Hiſtory.

DIED 1567, AGED 73.

He was born at Verona, in † 1494, and was a diſciple of Giovanni Franceſco Caroto, who taught him deſign and colouring, and qualified him to appear with credit in his profeſſion. But being ambitious to obtain a more extenſive knowledge of the art, than he could acquire in the ſchool of Caroto, he went to Venice, to ſtudy the works of Giorgione and Titian.

To diſcover the peculiar excellencies of thoſe great artiſts, he was indefatigable in making obſervations, and full as diligent in endeavouring to imitate what he approved. At laſt he arrived at ſuch perfection, that his works were generally admired and coveted, for the beauty of his colouring, and the attitudes of his figures, that were full of motion and life.

In the Cardinal Gonzaga he found a zealous protector and friend, who invited him to Mantua; and during his reſidence in that city he had the honour of painting in competition with two of the moſt celebrated maſters of his time, Paolo Veroneſe, and Paolo Farinato.

In the church of St. George, at Verona, is a picture by this maſter, repreſenting the gathering of the Manna in the Wilderneſs, which is accounted a fine compoſition; and in reſpect of the colouring has much more force than a famous picture by Farinato, which is placed not far from it.

JONATHAN RICHARDSON.

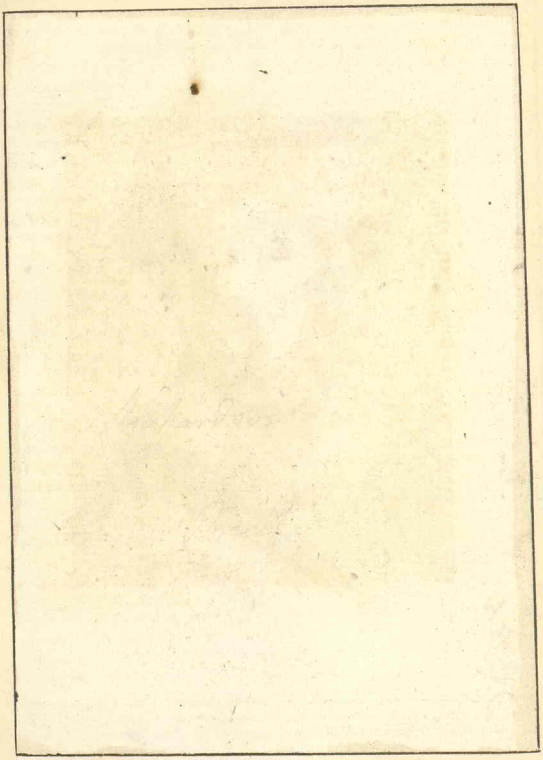
Portraits.

DIED 1745, AGED 80.

This artiſt was undoubtedly one of the beſt Engliſh painters of a head, that had appeared in this country. There is ſtrength, roundneſs, and boldneſs in his colouring; but his men want dignity, and his women grace. The good ſenſe of the nation is characteriſed in his portraits. He lived in an age when neither enthuſiaſm nor ſervility were predominant: yet with a pencil ſo firm, poſſeſſed of a numerous and excellent collection of drawings, full of the theory, and profound in reflections on his art, he drew nothing well below the head, and was void of imagination. His attitudes, draperies, and back-grounds, are totally inſipid and unmeaning; ſo ill did he apply to his own practice the ſagacious rules and hints he boſtowed on others. Though he wrote with fire and judgment, his paintings owed little to either. No man dived deeper into the inexhauſtible ſtores of Raphael, or was more ſmitten with the native luſtre of Vandyck; yet, though capable of taſting the elevation of the one and the elegance of the other, he could never contrive to ſee with their eyes, when he was to copy nature

† Among many errors in the Chronological Tables of the eminent painters, publiſhed by Harms, there appears one unaccountable miſtake, in reference to Domenico Riccio; for in Table V. he ſets down that maſter as being born in 1484, or 1486, only taking notice that he ſtudied Giorgione and Titian; and yet in the very next Table, VI. he mentions the very ſame maſter as being born in 1494, and the diſciple of Caroto.

himſelf.



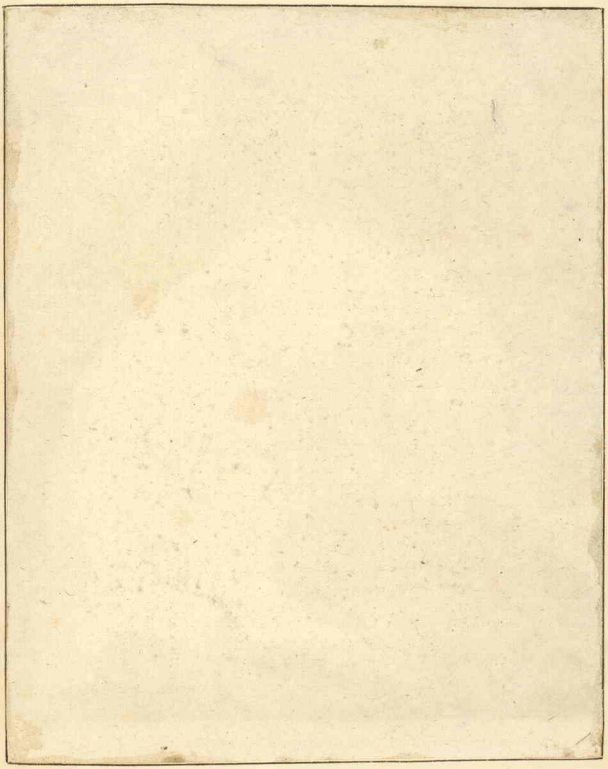
P. Clamp. Sculp.

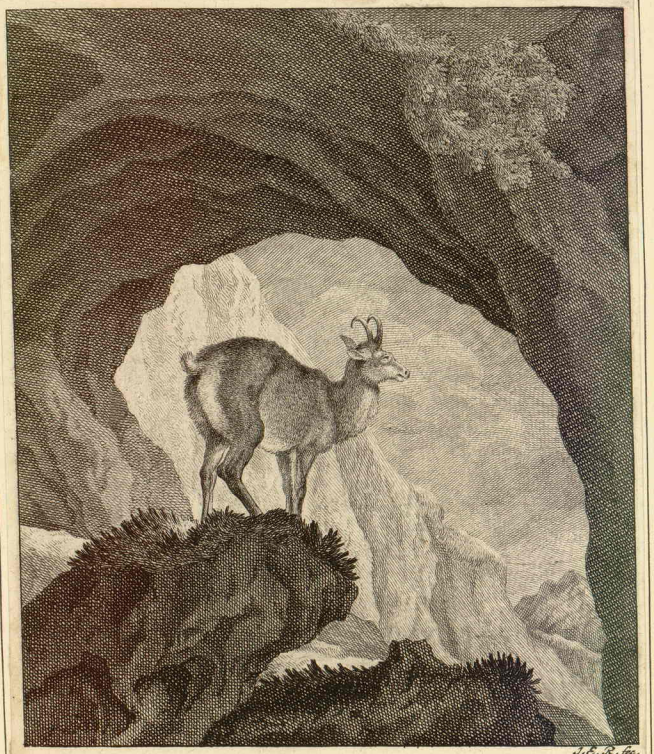
A. POPE ESQ.r

From an Original Picture by Richardson.

in the Possession of Anthony Stevor Esq.r

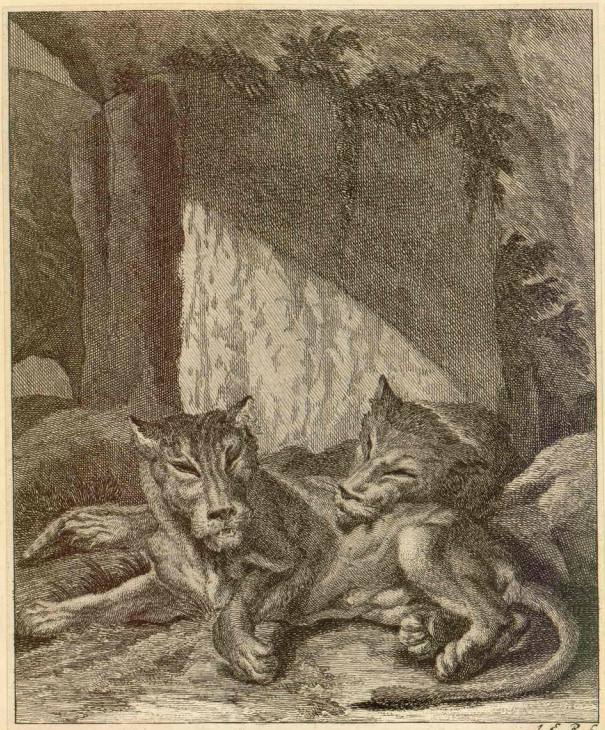
Pub. Feb. 10. 1799. by Mr. J. Harding Pall Mall.





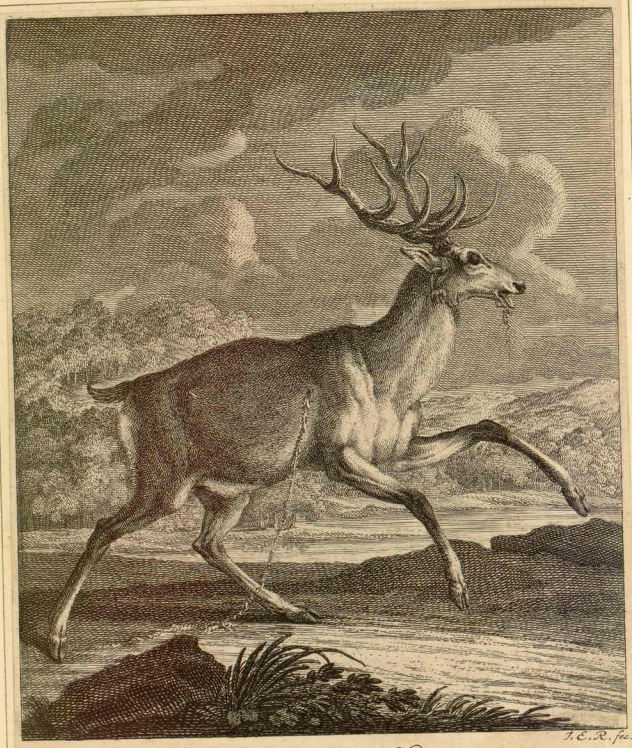
J.B.R. fec.

Gemse.



J. E. R. f.

Lwey Löwinin in der Ruhe.



J. E. R. fec.

Angeschweister Hirsch.

J. L. R. fec.

Otter-Hunde, und Wasser-Hund.

himſelf. One wonders that he could comment their works ſo well, and imitate them ſo little.

Richardſon was born about the year 1665, and, againſt his inclination, was placed by his father-in-law apprentice to a ſcrivener, with whom he lived ſix years, when obtaining his freedom by the death of his maſter, he followed the bent of his diſpoſition, and at twenty years old became the diſciple of Riley, with whom he lived four years, whoſe niece he married, and of whoſe manner he acquired enough to maintain a ſolid and laſting reputation, even during the lives of Kneller and Dahl, and to remain at the head of his profeſſion when they went off the ſtage. He quitted buſineſs himſelf ſome years before his death; but his temperance and virtue contributed to protract his life to a great length in the full enjoyment of his underſtanding, and in the felicity of domeſtic friendſhip. He had had a paralytic ſtroke that affected his arm, yet never diſabled him from his cuſtomary walks and exerciſe. He had been in St. James's Park, and died ſuddenly at his houſe in Queen-ſquare on his return home, when he had paſſed the eightieth year of his age. He left a ſon and four daughters, one of whom was married to his diſciple Mr. Hudſon, and another to Mr. Grigſon, an attorney. The taſte and learning of the ſon, and the harmony in which he lived with his father, are viſible in the joint works they compoſed.

The ſale of his collection of drawings, in February 1747, laſted eighteen days, and produced about 2060*l.* his pictures about 700*l.* Hudſon, his ſon-in-law, bought many of the drawings. After the death of the ſon in 1771, the remains of the father's collection were ſold. There were hundreds of portraits of both, in chalk, by the father, with the dates when executed; for, after his retirement from buſineſs, the good old man ſeems to have amuſed himſelf with writing a ſhort poem, and drawing his own or ſon's portrait every day. The ſon, equally tender, had marked ſeveral with expreſſions of affection on his *dear father*. There were a few pictures and drawings by the ſon, for he painted a little too.

*JOHN ELIAS RIDINGER.

Animals, Huntings, &c.

DIED 17—, AGED —.

J. E. Ridinger, of Augſburg, was one of the greateſt deſigners of animals in general and of every denomination, whom the annals of painting can produce. Singly or in groups he expreſſed with the anatomy, the emotions that animate, and the attitudes that characterize each ſpecies and individuum. If he has been excelled by Rugendas in horſes, and by Rubens perhaps in the ideal grandeur of the lion, he has far ſurpaſſed them and the reſt of his predeceſſors and contemporaries in the wide extent of his powers over every ſpecies of brute creation. As a painter he excelled in effect and finiſh; but the numerous prints which he publiſhed from his own deſigns, and which make a very voluminous collection, prevented his executing a number of pictures ſufficient to ſpread his name through the cabinets of Europe with a celebrity equal to that which he had acquired as an etcher and deſigner. He left a ſon who deſigned inſects with great accuracy and taſte. F.

CLAUDIO RIDOLFI.

Hiſtory, Portrait.

DIED 1644, AGED 84.

This artiſt was born at Verona, in 1560, and learned deſign and colouring from Dario dal Pozzo; but after he had ſpent a few years under the direction of that maſter, he went to Venice, and entered himſelf as a diſciple in the ſchool of Paolo Veroneſe, where he exerted his utmoſt induſtry to copy the compoſitions of that famous painter, and to guide his practice entirely by his precepts.

By that prudent method of conducting his ſtudies, he eſtabliſhed his taſte, and reſided for ſeveral years at Venice, to perfect himſelf as much as poſſible in his profeſſion; and at laſt viſited Rome and Urbino. In the former city, by converſing with the works of the ancient artiſts of Greece and Italy, he gained a correct manner of deſigning, and likewiſe the habit of introducing judiciouſly one broad maſs of light in the principal part of his pictures, which produced an extraordinary fine effect. And at Urbino, of ſpending ſome time with Frederico Barroccio, he acquired a delicate touch, a ſweetneſs of colouring and penciling, and the art of giving graceful airs to the heads of his figures. It is aſſerted by ſome writers on this ſubject, that while he continued at Urbino, he painted a moſt celebrated picture, repreſenting the Annunciation, which for beauty of colour and excellent expreſſion, is admired to a degree little ſhort of adoration.

At Rome he finiſhed a great number of portraits, remarkable for the dignity of their attitudes, as well as for their expreſſion and ſtriking reſemblance; and thoſe procured for him ſuch general applauſe, as gave him a juſt title to be ranked in the number of the beſt painters of Italy.

JOHN KLAASZE RIETSCHOOF.

Sea-Pieces.

DIED 1719, AGED 67.

He was born at Hoorn, in 1652, and was at firſt inſtructed by Abraham Leidts, but afterwards perfected himſelf in the ſchool of Ludolph Backhuyſen, whoſe manner of handling and deſign he imitated with ſo great ſucceſs, that he is very deſervedly ranked among the moſt eſteemed painters in that ſtyle.

He was remarkably modeſt, and although he obtained praiſe for every work he finiſhed, he could never prevail on himſelf to believe he deſerved it, which ſeems to be an uncommon diſpoſition of mind in a painter. He alſo poſſeſſed another quality full as ſingular, which was, that he appeared ſanguine in giving a juſt commendation to the character and talents of any other artiſt, and ſilent with regard to his own.


Hia. Rigaud pinxit
B Bapin Sculp
MARC-RENE DE VOYER, MARQUIS
DE PAULMIS D'ARGENSON,
Né à Venise le 4. Novembre 1652. Garde des Sceaux de France,
Mort le 8. Mai 1721 âgé de 69. ans.
à Paris chez Odiaure Mde d'estampes quay d'Ecole vis avis la Samaritaine a la belle Image.

Peint par H. Rigaud *Gravé par Guibert*

CHARLOTTE ELIZABETH DE BAVIERE DUCHESSE D'ORLÉANS.

De la Galerie du Palais d'Orléans.

HENRY RIETSCHOOF.

Sea-Pieces.

He was the ſon and only diſciple of Klaaſze, born at Hoorn, in the year 1678. As he learned the art of painting from his father, he gave himſelf up entirely to his manner, and induſtriouſly ſtudied his ſtyle of colouring, handling, and deſign; though ſometimes he made the works of Backhuyſen his mode, and copied ſeveral of them with incredible exactneſs.

The ſubjects which he moſt frequently painted were rough gales of wind, ſtorms, enraged ſeas, tempeſts attended with lightning, ſhipwrecks, and the diſtreſs of thoſe who were whelming in the deep, or with difficulty eſcaping to the ſhore; and in thoſe ſubjects he was conſidered as a good painter.

HYACINTH RIGAUD, Chevalier.

Portrait.

DIED 1743, AGED 80.

He was born at Perpignan, in the province of Languedoc, in 1663, and received his earlieſt knowledge of the rudiments of the art from his father, Matthias Rigaud, a painter of ſome note. But happening to be deprived of his director when he was only eight years of age, the maſters under whoſe care he was afterwards placed were incapable of affording him ſuch a degree of inſtruction as he ſeemed capable of receiving, by the livelineſs of his genius and talents. However, at laſt he contracted an intimate friendſhip with an excellent painter, named Ranc, who was in high reputation for portrait-painting, and eſpecially for his colouring.

With that maſter Rigaud acquired a good taſte, and freedom of hand, but his principal improvement was derived from his habituating himſelf to copy the works of Vandyck; and, after a few years diligently employed in a conſtant courſe of ſtudy and practice, his pictures could ſtand in competition with thoſe of his maſter Ranc, for truth, for livelineſs, and for expreſſion.

He felt an impatient deſire to viſit Italy, but was diſſuaded from taking that journey by Le Brun, who prevailed on him to continue at Paris, and perfect himſelf there in portrait-painting, by which he might aſſure himſelf of reputation and fortune. He therefore purſued that plan, and ſoon diſtinguiſhed himſelf in ſuch a manner, that the King of France, the Princes of the Blood, the prime Nobility of that kingdom, and many foreign Princes, ſat to him for their portraits, which procured him very great applauſe; and by Lewis XV. he was honoured with the order of St. Michael, as alſo with a very conſiderable penſion in 1727.

He is accounted one of the beſt among the French maſters, and his works are exceedingly prized in that kingdom. He had a free and ſpirited pencil, a lively tone of colouring, and, in many parts of his profeſſion, ſhews a great deal of merit. But allowing Rigaud his juſt praiſe for thoſe parts in which he particularly excelled, it cannot but be confeſſed that his draperies are too violently agitated, ſo as to compel the ſpectator's attention to them more than to the portrait. Nor can ſuch a diſpoſition in the

the draperies appear even natural, when the perſon is repreſented as under cover in an apartment, and at the ſame time the hair and the draperies appear as if the perſon ſat abroad in a ſtorm.

JOHN RILEY.

Portrait.

†DIED 1691, AGED 45.

He was born at London, in 1646, and inſtructed in the art of painting by Fuller and Zouſt. An ingenious writer (in the Anecdotes) aſſerts that he was one of the beſt native painters that has flouriſhed in England; and that there are draperies and hands painted by him that would do honour either to Lely or Kneller; the portrait of the Lord Keeper North, at Wroxton, being in every reſpect a capital performance.

After the death of Sir Peter Lely he advanced in the eſteem of the public, and had the honour to paint the portraits of King Charles II. King James and his Queen, and was appointed ſtate painter. He made nature his principal ſtudy, without adopting the manner of any maſter, and as far as he thought it prudent he improved or embelliſhed it in his pictures; and, like many other men of genius, he ſeems to be more reſpected by poſterity, than by the age in which he flouriſhed.

ORAZIO RIMINALDI.

Hiſtory.

DIED 1630, AGED 32.

He was born at Piſa, in 1598, (though the Chronological Tables fix his birth in 1586) and at firſt was a diſciple of Aurelio Lomi; but he afterwards became the diſciple of Orazio Gentileſchi, at Rome. To the inſtructions of that maſter he added an inceſſant application to the ſtudy of the antique, and a diligent obſervation of the excellencies of the different modern maſters; ſo that, on his return to his native city, he found encouragement and employment, even beyond his expectation.

The pictures of this maſter which are moſt commended, are Sampſon deſtroying the Philiſtines; the Brazen Serpent in the Wilderneſs; and the Aſſumption of the Virgin; by thoſe he firmly eſtabliſhed his reputation, not only on account of the goodneſs of the compoſition, but for the beauty of the deſign, the elegant choice of the attitudes, and the free and firm ſtyle of his colouring.

Unhappily he died of the plague when he was yet young, and at a time when there was the greateſt probability that he would arrive at the utmoſt excellence in his profeſſion.

*GOTTHARD RINGGLI.

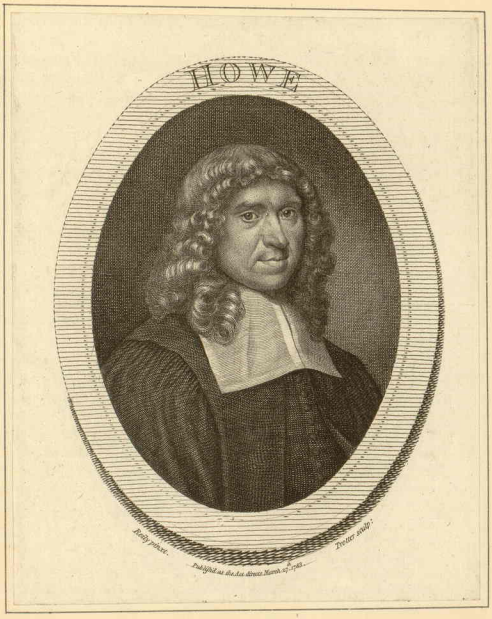
Hiſtory, Portrait.

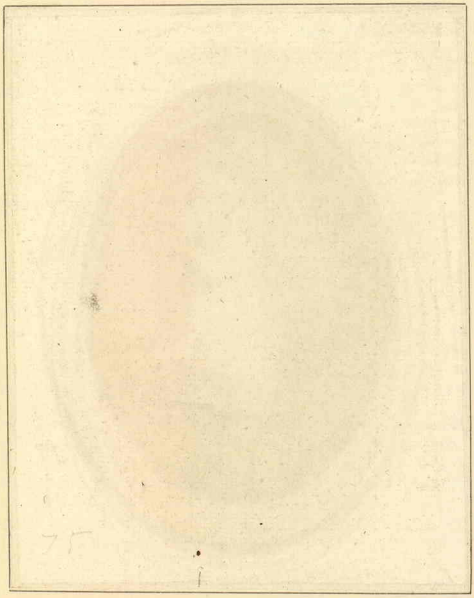
DIED 1635, AGED 60.

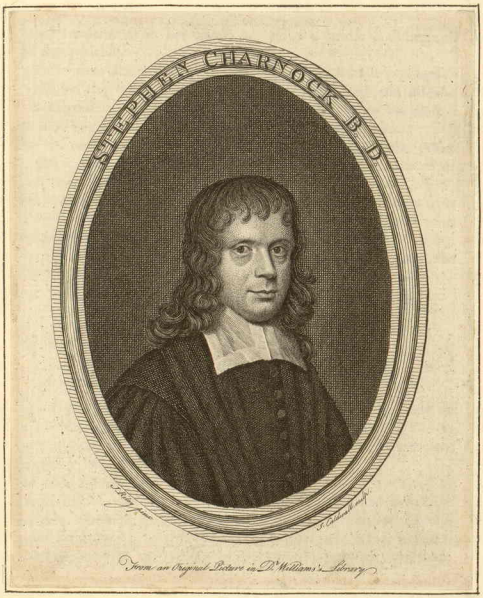
Gotthard Ringgli was born at Zuric, 27th January, 1575, but of his maſter, his travels, the progreſs of his younger years, Fueſsli his biographer has not informed us.

† In the Chronological Tables it is affirmed that Riley died in 1717, at the age of 71, which appears to be a very great miſtake; for the moſt authentic writers aſſert that he died in 1691, at the age of 45.

He


HOWE
Bartolozzi sculpt.
Dexter delin.
Published as the Act directs March 25th 1785




STEPHEN CHARNOCK B D
From an Original Picture in Dr Williams's Library

He muſt have enjoyed ſome celebrity, as he was choſen by the magiſtracy of Berne to decorate with paintings of large dimenſions the Senate-houſe and Minſter of that metropolis, and had the freedom of their city conferred on him. Theſe pictures, which repreſented facts relative to the foundations of Berne, or allegories alluding to the peculiarities of its ſituation and cuſtoms, equally diſtinguiſhed themſelves by pittoreſque conception, boldneſs of ſtyle, and correct execution. In the Senate-houſe eſpecially, the third picture, whoſe ſubject was the building of the town, ſhewed great intelligence of foreſhortening, and of what is by the Italians termed 'di ſotto in ſu.'

For the public library of Zuric he painted the arms of the ſtate and of its dependencies, ſupported by Religion and Liberty; Death lies at the feet of Religion, but to the uſual allegoric implements in her hands he added a bridle to diſtinguiſh her from Fanaticiſm and Superſtition.

His eaſel pictures were either few, or the greater part muſt have periſhed; one of the moſt remarkable, in the houſe Werdmüller is Hiob emaciated and diſeaſed liſtening patiently to the invectives of his wife; a picture which, even on cloſe inſpection, differs little in handling and tone from the beſt works of Spagnoletto.

But perhaps the moſt valuable remains of Ringgli are his deſigns, generally drawn with the pen, and waſhed with biſter or India ink: they are ſometimes of conſiderable ſize, and chiefly biblic or allegoric ſubjects. To that of our Saviour's burial mentioned by Fueſsli, Suſannah with the Elders, the Royal Father ſhot at by his Sons from the Geſta Romanorum, Faith ſheltered from the ſtorms of Perſecution, and many more of myſtic content, as remarkable for beauties of compoſition, light, ſhade, and outline, as obſcure in their meaning, might be added: they were in his poſſeſſion once, but now are probably diſperſed in different collections. He etched ſeveral things in an eaſy picturesque manner, generally marked by a monogram of the letters G and R. F.

ANTHONY RIVALZ.

Hiſtory, Portrait.

DIED 1735, AGED 68.

He was born in 1667, and was the ſon of John Peter Rivalz, a painter of ſome note, who lived at Thouloufe, where it is ſuppoſed Anthony was born. His firſt knowledge in the art of painting was derived from his father; but his greateſt improvement in deſign and compoſition he derived from Le Fage.

Though he viſited Paris, and other cities of France, yet he perceived that at Rome only he could perfect himſelf in the beſt principles of his art; and therefore directed his courſe to that city, where he deſigned after the antiques, after the works of Raphael, and other celebrated artiſts, and produced ſome compoſitions, which (according to the French writers) excited the envy of the Italians when they were publicly exhibited.

One of the chief excellencies of Rivalz, conſiſted in copying the works of the great maſters; and by order of Cardinal Janſon, the French Ambaſſador at Rome, he copied a Holy Family from Raphael, which performance was ſent to the French King, and it is at preſent in the Royal collection. He likewiſe copied ſeveral pictures of Guido, Caravaggio, and Valentino, which have (as the French authors affirm) deceived very able connoiſſeurs.

The

The ſtyle of painting of this maſter was bold, his invention ready, and his deſign correct; his local colours were true, and he gave his pictures a great deal of force by the deepneſs of his ſhadows, in the taſte of Caravaggio and Valentino; but his colouring was very unequal; ſometimes a leaden grey tint predominated, ſometimes the red, and often the blue, and reddiſh brown.

GIACOPO ROBUSTI, called IL TINTORETTO.

Hiſtory, Portrait, Architecture.

DIED 1594, AGED 82.

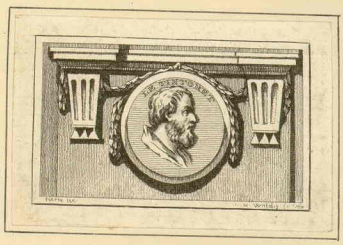
The paternal name of this celebrated painter was Robuſti, but he was diſtinguiſhed by the appellation of Tintoretto, on account of his being the ſon of a dyer. He was born at Venice, in 1512, and became the diſciple of Titian, who is ſaid to have been ſo apprehenſive of being excelled by his pupil, that he diſmiſſed him from his ſchool. But Tintoretto was at that time ſufficiently qualified to purſue his ſtudies, without any director; and therefore applied himſelf to ſtudy deſign after the works of Buonaroti, and alſo to acquire elegance of taſte, by a more intimate knowledge of the antique.

While he continued with Titian, he made the moſt accurate obſervations on the colouring of that great genius, till he diſcovered the true principles by which his maſter had arrived at ſuch a degree of excellence; and in his beſt works one may readily diſcern a manner that ſtrongly reſembles the colouring of Titian, and a ſtyle of deſign ſimilar to that of Buonaroti.

Tintoretto was, perhaps, the moſt expeditious painter that ever appeared; and although the rapidity of his execution was ſometimes attended with incorrectneſs, yet are there many inſtances of his having at once ſhewn great readineſs of execution, and great excellence. A memorable proof of his abilities may be ſeen in the ſchool of the Confraternity of St. Roch at Venice. The members of that ſociety having deſired Paolo Veroneſe, Tintoretto, Salviati, and Zucchero, to make deſigns for a picture of the Crucifixion, in order to have that deſign executed which appeared to have the greateſt merit; Tintoretto finiſhed his picture, and had it fixed in the appointed place, before any of the other artiſts had completed their ſketches. From which tranſaction he was called, Il Furioſo Tintoretto, the Impetuous Tintoretto.

Sandrart ſays, that he frequently painted his pictures without any preparatory outline, as if he only ſported with his pencil; ſo that he ſeems to have executed his ideas almoſt as quick as he conceived them. In ſhort, he worked ſo faſt, and adapted his work ſo proportionably to the price he was to receive, that very few of the other painters could get employment; for, as he was capable of excellence, his reputation induced perſons of all ranks to be deſirous of poſſeſſing ſome of his performances.

He ſurpaſſed all the artiſts of the Venetian ſchool, in the quickneſs of his genius, and the fertility of his invention. His knowledge of the beſt principles of his art was very extenſive; but he had too much fire to be at all times diſcreetly directed by that knowledge. He omitted no labour, no ſtudy, no application, that could in any degree conduce to his improvement in his profeſſion, and, by his general conduct, appeared rather to be ambitious of acquiring glory than riches. Yet he often injured his fame, by



IACOBUS. ROBUSTI. TINTORETTUS. PINXIT.

AL. TAM. ÆTAT. 36. UNC.

X. Prenner. Incid.

Madeleine aux pieds de Jesus Christ. Chez le Pharisien.
Gravé par B. Picart, d'après le dessein de Tintoret, du Cabinet de B. Picart.

by proportioning his work to the poornefs of the payment he expected; and by not fufficiently confidering, that many of his flight and ill-executed pictures would fubfift, to the diferedit of the artift, when the caufe of his putting fuch indifferent paintings out of his hand might either be forgotten or unknown. From that cuftom practifed by Tintoretto, the remark of Annibal Caracci is juftified, that Tintoretto, in fome of his works, appears equal to Titian, and in others, inferior to himfelf.

His manner of painting is bold, with ftrong lights, oppofed by deep fhadows; his pencil is wonderfully firm and free; his difpofition is good, his execution eafy, and his touch lively, and full of fpirit. His local colours are true, and well underftood, and the carnations of his beft pictures approach near to thofe of Titian. De Piles efteems his colouring to be more true, and more fanguine, than that of Paolo Veronefe; and Frefnoy, who was an incomparable judge, accounts his colouring admirable.

The Doge and Senate of Venice, preferring Tintoretto both to Titian and Salviati, appointed him to paint, in one of the grand apartments, the reprefentation of that memorable victory gained by the Venetians over the Turks, in 1571; and although the defign was large, and a multitude of figures were introduced in that compofition, yet the whole was completely finifhed in one year. But although, in feveral refpects, he might not be efteemed inferior to Titian or Veronefe, yet he certainly wanted that dignity of character obfervable in the works of the former, and the grace, as well as the richnefs of compofition, which diftinguifh the works of the latter. He had a great variety in his attitudes, and fome of them are excellent; yet often the attitudes are contrafted to exceefs, though thofe of his women are generally graceful, and the heads defigned in a fine tafte.

Algarotti, a late writer, obferves, that this mafter is no way inferior to any of the Venetian artifts, in thofe pictures which he painted, with an intention to difplay his talents; and this (fays that author) he has particularly fhewn in his Martyrdom, or Miracolo del Servo, which is now preferved in the fchool of St. Mark at Venice. In that picture there is defign and colouring, compofition, life, expreffion, and the effects of light and fhadow, all carried to the higheft pitch of perfection. Scarce had that painting made its appearance in public, when all perfons feemed to fall in love with it; and Aretine himfelf, though fo cordial a friend to Titian, wrote to Tintoretto, that this piece had extorted the applaufe of all who faw it. The fcene (fays he) appears rather true than feigned; and happy would you be, if, inftead of being fo expeditious, you could prevail on yourfelf to be a little more patient.

A fine fketch of this famous picture, reputed to be the original fketch, brought into Ireland, with many capital paintings of the Italian mafters, by the old Duke of Ormond, and purchafed at the attainted Duke's fale at a high price, is now in the poffeffion of the author of this book.

Moft of the grand performances of Tintoretto are in the palaces, churches, and convents at Venice; and in many of them the fire of his genius, the excellence of his invention, compofition, colouring, and handling, are inconteftably evident; and at the Efcurial in Spain are two admirable pictures painted on canvas, with figures as large as life, which are fufficient to immortalize the artift. The fubject of one is, our Saviour wafhing the feet of the Apoftles; and the fubject of the other is, Queen Efther fainting in the prefence of Ahafuerus. Several of his works are preferved in the collections of

English Nobility and Gentry, and ſome are in the Royal collections of the Kings of England and France†.

MARIETTA

† It might be wiſhed for the honour of the artiſt and the man that the mean jealouſy of Tiziano and its meaner conſequence, the expulſion of Tintoretto from his ſchool, had been leſs authenticated. What has been ſaid of Milton, that at certain periods he was but one of the people, might be true of Tizian whenever he was not before his canvas. Folly, always a principal, if not the chief ingredient in the character of jealouſy and ambition, generally runs into the extremes it wiſhes to avoid, and accelerates the effects it labours to repreſs. The genius of Tintoretto was not to be circumſcribed by the walls of his maſter's ſtudy, and to one who under his eye had the hardineſs to think, and to chooſe for himſelf what he ſhould adopt or not of his method, diſmiſſion was in fact emancipation. He now boldly aimed at erecting himſelf into the head of a new ſchool, which ſhould improve the principles of that eſtabliſhed by Tiziano and ſupply its defects; he wrote over the door of his apartment: *the Deſign of Michelangiolo and the Colour of Tiziano.*

This vaſt idea, the conception of an ardent and intrepid mind, he ſtrove to ſubſtantiate by a courſe of ſtudies equally marked by diſcretion and obſtinate perſeverance. The day was given to Tiziano, the night to Michelangiolo. The artificial light of the lamp taught him thoſe decided maſſes, that energy of chiaro-ſcuro which generally ſtamps each group and ſingle figure in his works. Whether he enjoyed the perſonal friendſhip of Michelangiolo (as Bottari thinks) may be doubted; that he procured caſts from his ſtatues, and copies from his freſcoes, is evident from the incredible number of his deſigns after the former, and the various imitations and hints with which his works abound, from the latter. He modelled in wax and clay, and ſtudied anatomy and the life to make himſelf maſter of the body, its proportions, its ſprings of motion, its fore-ſhortenings, and thoſe appearances which the Italians diſtinguiſh by the phraſe of '*di ſotto in ſu.*' Add to this exuberant fertility of ideas, glowing fancy and the moſt picturesque eye, and what reſults might not have been expected from their union with ſuch methods of ſtudy, had uniformity of purſuit and equal diligence in execution, attended his practice?

That it did for ſome time, the Miracle of the Slave formerly in the *Scuola di S. Marco*, now among the ſpoils of the Louvre, which he painted at the age of thirty-ſix, and the Crucifixion in the *Albergo* of the *Scuola di S. Rocco* are ſignal inſtances. The former unites with equal ardour and juſtneſs of conception unexampled fiercenesſ and rapidity of execution, correctneſs and even dignity of forms, powerful maſſes of light and ſhade, and a more than Tizianeſque colour: with all the fury of a ſketch it has all the roundneſs and deciſion of finiſh; the canvas trembles: this is the vivid abſtract of that *Moſſæ* which Agoſtino Caracci excluſively aſcribes to the Venetian ſchool, and here Tintoretto has, as far perhaps as can be ſhewn, demonſtrated what he meant by wiſhing to embody with the forms and breadth of Michelangiolo the glow and juice of Tiziano. If this ſtupendous picture have any flaw, it is perhaps that in beholding it, the maſter appears to ſwim upon his work, and that S. Marc and the miracle he deſcends to perform, are eclipſed by the oſtentatious power of the artiſt. This is not what we feel when we contemplate the *Capello Siſtina*, the *Pietro Martire* of Tiziano, or the Crucifixion mentioned before, by Tintoretto himſelf. The immediate impreſſion which it makes on every one who for the firſt time caſts a glance on its immenſe ſcenery, is that of a whole whoſe numberleſs parts are connected and ſubdued by a louring, mournful, minacious tone. All ſeems to be hushed in ſilence round the central figure of the Saviour ſuſpended on the Croſs, with his fainting mother, and a group of male and female mourners at his feet; an aſſemblage of colours that leſs imitate than rival nature, a ſcale of hues for which Tizian himſelf ſeldom offers a parallel, yet all tinged by grief, all equally overcaſt by the lurid tone that ſtains the whole and like a meteor hangs in the ſickly air: whatever inequalities or dereliction of feeling, whatever impropriety of common-place, of modern and antique coſtume the maſter's rapidity admitted to fill his ſpace, and they are great; all vaniſh in the power which compreſſes them into a ſingle point, and we do not detect them till we recover from our terror.

With theſe the Reſurrection too in the *Scuola di S. Rocco* may be placed, of which the magic chiaro-ſcuro, the powerful blaze of the viſion contraſted with the dewy diſtant light of dawn, and the tranſparence of the dark maſſy foreground, are but ſecondary beauties. If the Reſurrection preſerved among the *arrazzi* of Raphael be ſuperior in extent of thought, in the choice of the characters admitted, the figure of Chriſt himſelf is greatly ſurpaſſed by the ideal forms and the ſerene dignity united to that reſiſtleſs velocity which characteriſe Chriſt in the work of Tintoretto; whilſt the celeſtial airs and graces of the angels balance by ſublimity the dramatic variety diſplayed by Raphael.

But if Jacopo Tintoretto when he choſe to exert his power was equal to the greateſt names, it is to be lamented with Agoſt. Caracci that he was too often inferiour to himſelf, when goaded on by the rage of doing ſingly the work of all, perverted by a falſe ornamental principle, and debauched by unexampled facility of execution, he gave himſelf neither time to conceive, to judge, or to finiſh; when content to ſnatch a whim if it had novelty, he turned his ſubject into a farce,

MARIETTA ROBUSTI, or TINTORETTO.

Portrait.

DIED 1590, AGED 30.

She was the daughter of Giacopo, born at Venice, in 1560, and was instructed in the art of painting by her father. She shewed an early genius to music as well as to painting, and performed remarkably well on several instruments; but her predominant inclination to that art in which her father was so eminent, determined her to quit all other studies, and apply herself entirely to it.

By the direction of Giacopo, she studied the principles of design, composition, and colouring; and drew after the antiques and the finest models, till she had obtained a good taste, and great readiness of hand. But, although she was well qualified to make a considerable appearance in the historical style, she devoted her talents wholly to portrait-painting. At last she became excellent in that way; for her father, who was accounted very little inferior to Titian, if not his equal in portrait, took pains to communicate to her his best precepts, in order to direct her judgment and skill in that branch of the art, till she gained an easy elegance in her manner of design, and an admirable tint of colour. Her pencil was free, her touch light and full of spirit; and she received deserved applause, not only for the beauty of her work, but likewise for the exactness of resemblance visible in all the portraits she painted.

Most of the Nobility at Venice sat to her; and she was solicited by the Emperor Maximilian, by Philip II. King of Spain, and by the Arch-Duke Ferdinand, to visit their Courts; though the tender affection of her father, who could not be happy if she was absent from him, prevented her from accepting those offers, which were so highly to her honour, and might have been attended with great advantage to her fortune.

farce, or trampled its parts into undistinguished masses, and sacrificed mind, design, character, and sense, to incongruous imagery, fugitive effects, and puerile allurements: it was in such a fit that in the Temptation of the Desart he placed Christ on a tree; hid him in a crowd in the picture of the Pool of Bethesda, and in another turned the Salutation of the Virgin into profane irruption. Even the wonderful masses of the Massacre of the Innocents in the *Scuola di S. Rocco*, the immense composition of the Last Judgment in *S. Maria dell' Orto*, and of the Paradise in the *Sala del Scrutinio*, shrink from inspection; the last indeed is little more than the shadow of long departed powers.

Sed felix operis summa, quia ponere totum
Scit———

It has been already observed that Tintoretto was a learned designer, but his style was rather muscular and robust than select or characteristic: in his male forms we recognize every where the Venetian model; the gondoliers of the canal furnished his heroes and apostles with limbs and attitudes. In his females he aimed at something ideal; the ruling principle of their forms is agility, though they are often too slender for action and too contrasted for grace.

The principle of dispatch which generally ruled him, equally influenced his colour. Now he gives us all the '*impasto*,' the juice and glow of Tiziano; now little more than a chiaro-scuro tinged with fugitive glazings. The dark primings which he is said to have preferred, as they assisted his effects, perhaps accelerated the ruin of his tints. In his touch, if he was ever equalled, he certainly has never been excelled; his work as a whole and in parts seems to have been done at once.

I shall only add that what our author says of the commission given by the Confraternity of the *Scuola di S. Rocco*, is not correct. At the time of the celebrated concurrence of artists, which the rapidity of Tintoretto baffled, he had, according to Vasari, already painted the Crucifixion: it was the apotheosis of the Saint in the cieling, of which instead of a sketch he presented them with the finished picture. F.

DOMENICO ROBUSTI, or TINTORETTO.

Portrait.

DIED 1637, AGED 75.

He was the ſon and diſciple of Giacopo, born at Venice, in 1562; but he was very far inferior to his father in his invention, and in his ſtyle of compoſing hiſtorical ſubjects; yet he diſtinguiſhed himſelf greatly as a painter of portraits, and finiſhed a number of pictures for the Princes, and perſons of moſt eminence in Venice, Ferrara, Verona, and Breſcia.

PETER ROESTRAETEN.

Portrait, Still Life.

DIED 1698, AGED 71.

He was born at Haerlem, in 1627, and became a diſciple of Francis Hals, whoſe ſtyle and manner he followed with great credit for ſome years after he quitted that maſter, principally painting portraits. But the tendency of his genius ſeemed to incline him more to paint ſubjects of ſtill life; and in that ſtyle he ſhewed himſelf equal to any artiſts of his time. Nothing could poſſibly appear with ſtronger characters of nature and truth than every object he painted appeared in his compoſitions. He grouped them with ſkill, and contrived the darker objects to be always ſo placed as to give a ſtriking luſtre to thoſe that were naturally more bright, or more pellucid; and by an artful management of the chiaro-ſcuro, produced a ſuitable roundneſs and relief.

His ſubjects generally were muſical inſtruments, gold, ſilver, or chryſtal vaſes, china-ware, agates, and ſhells that were curious. His paintings were, for their neatneſs of penciling and delicacy of colour, ſuperior to thoſe painted by any of his contemporaries, and in his time were ſo highly eſteemed, that many of them are ſaid to have been ſold by him for forty and fifty pounds a piece. But it ought to be obſerved, that the preſent improved taſte of the lovers of the art, makes them juſtly conſider all thoſe kind of ſubjects with abundantly leſs regard than they ſeemed to be entitled to formerly; and for that cauſe, the works of Roeſtraeten, notwithſtanding their intrinſic merit, have proportionably ſunk in their value. Yet even ſtill it is impoſſible to behold the veſſels of gold and ſilver, painted with ſo much accuracy by this artiſt, with ſuch uncommon luſtre, and ſuch true imitation of nature, without commending them; though at the ſame time one cannot avoid wiſhing that ſo able a maſter had employed his pencil on more intereſting ſubjects.

Mr. Deſcamps, and ſome other writers alledge, that Sir Peter Lely diverted him from painting portraits, out of a principle of envy and jealouſy, leſt he ſhould have found in Roeſtraeten too powerful a rival, promiſing to procure him a greater advantage from his pictures of ſtill life than he could gain by portraits, and to enrich him by his recommendation. But that ſtory ſeems not to have any degree of probability, for the fame of Lely was then ſufficiently eſtabliſhed; nor have we any atteſted account of Roeſtraeten's extraordinary merit, except in the peculiar ſtyle he purſued. Sir Peter did indeed moſt zealouſly recommend him, and by that means did really enrich him; but an impartial and benevolent mind would conclude, that the recommendation rather proceeded from

an

an approbation of the work of that artiſt, than from ſo ſervile and ſordid a motive as the fear of his becoming a competitor. And although Deſcamps ſeems to hint, that the Engliſh nation is ſo extravagantly fond of the works of Roeſtraeten that they will hardly ſuffer them to be carried out of the kingdom (by ſo falſe a ſuggeſtion depreciating the Engliſh taſte, which is allowed through all Europe to be far ſuperior to the French), yet certainly Mr. Deſcamps muſt have been of a very different opinion had he been in England, and had ever offered to become a purchaſer of the pictures of this maſter; for he would have found the rates at which they are commonly ſold very far inferior to their intrinſic value.

CONRADE ROEPEL.

Fruits, Plants, and Flowers.

DIED 1748, AGED 69.

He was born at the Hague, in 1679, and was a diſciple of Conſtantine Netſcher, who deſigned to form him to portrait-painting; but Roepel being of a weakly conſtitution, and ordered, for the benefit of his health, to reſide in the purer air of the country, he took ſo much delight in his garden, that he became fond of painting plants and flowers, and ſucceeded beyond his hope. One of the greateſt floriſts at the Hague furniſhed him with the moſt beautiful flowers in his collection, to ſerve him as models, in order to have a picture painted after them for his own pleaſure; and Roepel diſpoſed every object ſo agreeably, and finiſhed the whole with ſo much truth, nature, and clearneſs of colour, that it at once eſtabliſhed his reputation and fortune. Such unexpected ſucceſs determined him to devote himſelf entirely to that ſtyle of painting; and in a ſhort time he was conſidered as being equal to the beſt artiſts in that country, Van Huyſum only being excepted.

By the ſolicitation of the Count Schaeſbergen he was induced to viſit the Court of the Elector Palatine, and he carried along with him one of his pictures, with which the Elector was ſo highly pleaſed, that he paid him generouſly for it, employed him immediately, and alſo honoured him with a gold chain and a medal, condeſcending to place the chain round the neck of the artiſt with his own hands. The reception which he met with at Duſſeldorp gave an additional value to his works when he returned to his own country; and he found the number of his admirers and employers greatly increaſed.

All thoſe plants, fruits, and flowers, from which he compoſed his ſubjects, were carefully cultivated in his own garden; and in that place, which is repreſented as a delicious retirement, he was viſited by perſons of the firſt rank; a temperate life, and the innocent amuſements in which he delighted, prolonged his life beyond all expectation, as he was naturally of a tender and weakly conſtitution; and at his death he was Director of the Academy of Painting at the Hague.

Notwithſtanding the abundant merit of Van Huyſum, the works of Roepel are very highly eſteemed in Holland; and always afford large prices whenever they are to be purchaſed.

ROGER of BRUSSELS. Vid. VANDER WEYDE.

ROLAND ROGHMAN.

Landſcape.

DIED 1686, AGED 89.

He was born at Amſterdam, in 1597, and learned the art of painting in his native city; but he formed his manner entirely by ſtudying after nature, without attending to the ſtyle of any particular maſter. He travelled through ſeveral parts of Germany, merely to furniſh himſelf with materials for future compoſitions, deſigning every ſcene that pleaſed his imagination, every ruin, caſtle, village, or building, which engaged his attention, as well as the figures and cattle; thoſe he generally ſketched on the ſpot, and many of them are ſtill preſerved in the collections of the curious.

He had a firm and free manner of painting; his keeping was tolerably good; and ſome of his pictures have a pleaſing effect; but there is a rawneſs frequently in his colouring; his grounds and trees are very often too brown, too duſky, and not of the tints of nature; and though his figures are uſually too much laboured, they want elegance and character. The choice of his ſituations cannot be commended, nor is there a competent variety in the forms of his trees to allure the eye agreeably; but, in regard to many parts of his art, his merit was conſiderable.

It is by all writers mentioned to his honour, that a moſt ſincere and diſintereſted friendſhip always ſubſiſted between Roghman, Rembrandt, and Eeckhout.

ROKES. Vid. SORGH.

GIOVANNI FRANCESCO ROMANELLI, Cavaliére.

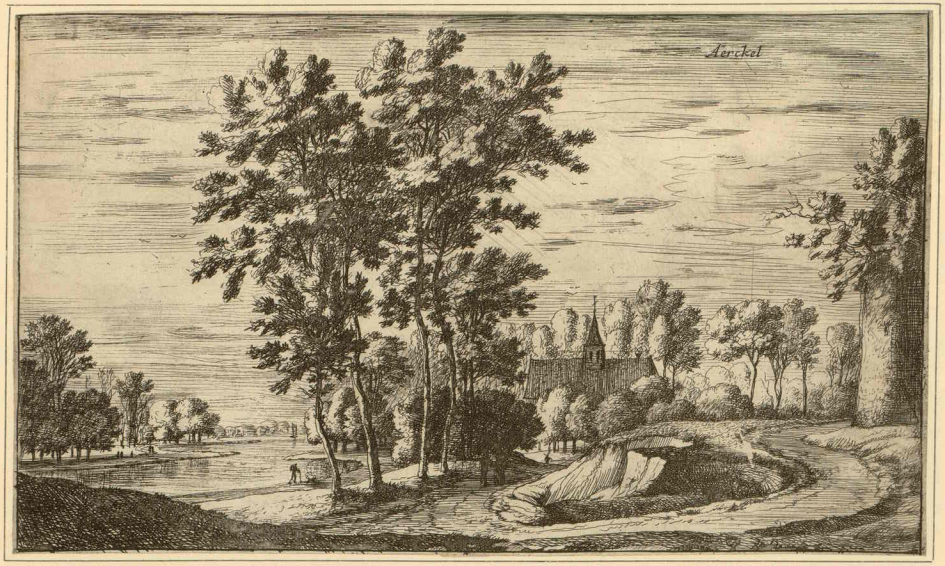
Hiſtory.

DIED 1662, AGED 45.

He was born at Viterbo, in 1617, and was a diſciple of Pietro da Cortona, who, with inexpreſſible ſatisfaction, obſerved the extraordinay proficiency of his pupil, and equally loved and reſpected him for the amiable diſpoſitions of his mind, as he admired him for his comprehenſive capacity and genius. By the attention he ſhewed to the precepts of his maſter, he became the beſt, and the moſt favourite diſciple of Cortona; his ſtyle and handling were in imitation of that eminent artiſt; nor were his ideas or his compoſition any way inferior to him, and he was accounted more correct; though, in his colouring, his works appeared much colder than thoſe of Pietro.

His invention was eaſy and agreeable, his drawing correct, and he generally gave a great deal of grace to the airs of his heads; being therefore poſſeſſed of ſo many of the perfections requiſite to conſtitute a great painter, it is no wonder that he ſhould be conſidered as one of the beſt artiſts of his time.

With an equal degree of freedom and ſpirit he painted in oil and in freſco, but he was accounted particularly excellent in the latter. For ſeveral years he was employed by the French King, who honoured him with the order of St. Michael; and in that Court he


Aercket

he acquired a plentiful fortune, with abundant reputation. Having at laſt finiſhed, with great applauſe, thoſe grand deſigns in which he had been engaged, he returned to Rome, and ſpent the remainder of his life in that city, as much beloved for his virtue as he was admired for his merit.

His works are diſperſed through moſt parts of Europe, and are accounted an ornament to the richeſt collections. Two of Romanelli's pictures, which were eſteemed as ſome of the beſt of his performances, were tranſmitted from Italy to King Charles I.; one was a Bacchanal, and the other a Banquet of the Gods.

URBANO ROMANELLI.

Hiſtory.

DIED 1682, AGED 44.

He was the ſon and diſciple of Giovanni Franceſco, born at Viterbo, in 1638. He painted in the manner and ſtyle of his father, but was not in any reſpect comparable to him. And yet, ſome of his copies after the works of Franceſco, and alſo ſome of his own compoſitions, have been aſcribed to his father, though a judicious eye will readily diſcern the difference, eſpecially in thoſe which were deſigned by Urbano, as they are very deficient in regard to correctneſs and grace, which are always to be found in the genuine works of Franceſco.

GIROLAMO ROMANINO.

Hiſtory.

He was born at Rome, about the year 1504, but it is not aſcertained by any writer under what maſter he learned the rudiments and principles of painting. From Rome he travelled to Venice, in order to complete his ſtudies, and there perfected himſelf, particularly in the knowledge of colouring; but having ſpent ſeveral years in cloſe application, he viſited Breſcia, where he followed his profeſſion with univerſal applauſe. Vaſari recounts none of the works of this maſter, except what are to be ſeen at Breſcia; but he ſays there are in that city many proofs of his extraordinary merit.

No artiſt could be more celebrated than Romanino, for a fine invention, for correctneſs of deſign, for the force and beauty of colouring, and a faithful reſemblance of nature, not unlike the ſtyle and tint of Titian. He was accounted to be profoundly ſkilled in every branch of his art, and lived in as high eſteem as any painter of his time.

He finiſhed a prodigious number of deſigns in the churches, convents, and palaces at Breſcia, in freſco and in oil; but his moſt capital performance was a ſcriptural ſubject, which he painted for the grand altar in the church of St. Francis in that city. In the old Louvre at Paris, and principally in the apartments of Anne of Auſtria, and the gallery of Apollo, are ſeveral of his paintings in freſco; which, though they are ſome of his earlieſt eſſays, ſhew more than the promiſe of an exalted genius. The correctneſs of the deſign, and the graceful eaſe of the draperies, not only afford pleaſure to thoſe who are competent judges, but even to thoſe who are no great adepts in the art.

ROMANO, GIULIO. Vid. PIPPI.

THEODORE ROMBOUTS.

Hiſtory, Converſations.

DIED 1637, AGED 40.

He was born at Antwerp, in 1597, and was a diſciple of Abraham Janſſens, under whom his progreſs was remarkably great. In his twentieth year the deſire he had to improve himſelf, by ſeeing the works of the ancient and modern great artiſts, induced him to travel to Rome; and not long after his arrival in that city, being engaged to paint two ſubjects taken from the Old Teſtament, they proved a fortunate means of making his merit known; they introduced him to the acquaintance and favour of the great; and he had the ſatisfaction to find a number of perſons very deſirous to obtain ſome of his work.

While he continued at Rome he was induſtrious to increaſe his reputation, till he was honoured with an invitation to Florence by the Duke of Tuſcany; and he executed ſeveral grand compoſitions for that Prince with ſo much ſucceſs, that he was not only honourably rewarded for his performances, but he alſo received many valuable preſents from the Duke, as marks of his particular eſteem.

At his return to Antwerp he found Rubens in the height of his glory, and had cauſe to perceive that his own abilities, though they were in reality very great, were much obſcured by the perfections of that eminent maſter. That obſervation not only excited in Rombouts a ſtrong emulation, which probably was not unattended with ſome latent degree of envy, but it likewiſe urged him to paint ſome hiſtorical pictures, confeſſedly in competition with Rubens: of which number were, St. Francis receiving the Five Wounds; Abraham offering up Iſaac; and an emblematical picture of Juſtice, with her Attributes, for the Court-houſe at Ghent; and in the latter ſo much elegance appeared in the compoſition, that it is ſaid Rubens ſeemed ſurpriſed when he ſaw it.

Certainly it cannot truly be affirmed that he was equal to Rubens, though in many reſpects he had extraordinary merit; and it may be eſteemed as an honour to Rombouts, that he was accounted to approach near to that celebrated artiſt. He had a lively genius, a good imagination, and conſiderable elegance in his ſtyle of compoſition. His figures generally are near as large as life, and well deſigned; his pencil is free, his colouring warm, and his expreſſion excellent.

It was lamented, that he often demeaned his pencil by painting low ſubjects, ſuch as mountebanks and their attendants, inns, taverns, and ſoldiers playing at cards, which he did merely to get money; however, they were well executed, and much valued; but the hiſtorical pictures of Rombouts will for ever ſupport his reputation, and make him appear a very eminent maſter.

*GEORGE ROMNEY.

Portrait, Hiſtory.

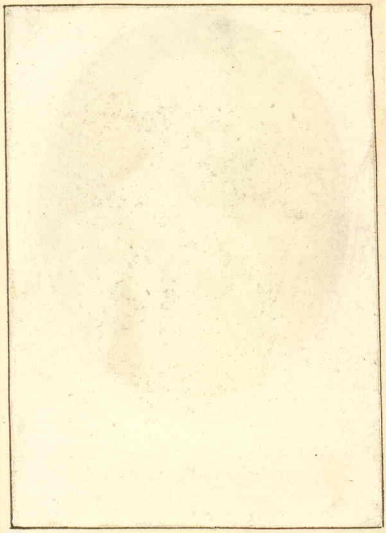
DIED 1802, AGED 68.

George Romney, who for a conſiderable time engroſſed much of public attention in this metropolis as a portrait-painter, was the ſon of a cabinet-maker at Dalton, in the county of Lancaſter; where, after a long ſtruggle with neceſſity and unfa-

vourable


Theodorus Rombouts.

PHILIP EARL of HARDWICKE



vourable circumſtances, he at laſt gave way to his favourite paſſion, and commenced painter. His own talent and obſtinate perſeverance, more than the random leſſons of the dauber to whom he had been bound, procured him in time that ſucceſs in the country which encouraged him to try his fortune in London, where he ſettled in 1762, and entered on a courſe of promiſcuous practice in hiſtory and portrait.

In 1764 he went to Paris, and after an interval of ſome years, viſited Italy in company with Ozias Humphrey, one of the moſt eminent miniature-painters of the time. His reſidence at Rome was diſtinguiſhed by aſſiduous and ſolitary ſtudy, and at his return he ſeemed inclined to devote himſelf entirely to hiſtoric painting; but the opinions of his friends, his own fears, and the taſte of the public, ſoon determined him to abandon that purſuit, and the unprofitable viſions of Michelangiolo and Shakſpeare ſoon gave way to the more ſubſtantial allurements of portrait, his rooms were now thronged with Nobles, Squires, Miniſters, the Elegantes, the Belles and Literati of the day, and he divided the tributes of faſhion with Gainſborough and Reynolds: hiſtory, if not abſolutely abandoned, was reſerved for that diſtant moment when ſatiety of gain ſhould yield to the pure deſire of glory, a moment which never came. Exhauſted by a long courſe of obſtinate application, reduced to unavailing wiſhes, weak and opulent, he retired to Kendal in 1799, and died in a ſtate of languor at the cloſe of the year 1802.

To Romney as a portrait-painter the public have bore ample teſtimony; he was made for the times and the times for him. If he had not genius to lead, he had too much originality, to follow, and whenever he choſe was nearer to the firſt than to the laſt of his competitors. Practice had given him rapidity of execution, and nature an eye ſufficiently juſt for form and not ungenial for colour. His women have often *naïveté*, ſometimes elegance with an artleſs bloom and freſhneſs of tint. His men in general have more ſpirit than dignity, and more of pretence than reality of character. When he attempts to produce effects by oppoſition of colour without decided maſſes of light and ſhade, he is not always happy in the balance, he becomes livid without freſhneſs, and foxy without glow. Thoſe who wiſh to form an idea of his hiſtoric powers may conſult the pictures of the Storm from the Tempeſt, the Caſſandra from Troilus and Creſſida, and the Infant-Shakſpeare of the Boydell gallery. Romney, as artiſt and as man, is entitled to commendation and eſteem, but his life furniſhes a ſignal proof of the futility of the idea that genius is of a paſſive quality, and may be laid by or taken up as a man pleaſes.

F.

CHRISTOFANO RONCALLI, called POMERANCIO.

Hiſtory.

DIED 1626, AGED 74.

He was born at Pomerancio, in the territory of Tuſcany, in 1552, and was a diſciple of Circignano; but his greateſt improvement aroſe from his deſigning after the antique ſtatues, and the beſt paintings of illuſtrious modern artiſts. As ſoon as his works were known, they engaged the public attention and eſteem; and he was employed by the principal Nobility of Rome, and alſo for the churches and chapels. His performances gained him the higheſt applauſe for their ſingular elegance of taſte and correct deſign, and he was deſervedly ranked among the moſt famous artiſts of his time.

 His

His engagements in ſome of the principal cities of Italy detained him there for ſeveral years, and his labours were repaid with honour and riches; but afterwards he was invited to different Courts of Europe, and he viſited Germany, England, Flanders, and France; and in each country through which he travelled, every work he finiſhed contributed to add to his reputation.

N. RONTBOUT.

Landſcape.

He was born in Flanders, and learned the art of painting in his native country; but as the Netherlands could not ſupply him with ſuch a variety of ſcenes as ſuited his genius, he determined to ſearch them out in other countries. He directed his courſe to Italy, through ſeveral parts of Germany and Switzerland; and, as he ſtudied entirely after nature, he ſketched every romantic ſcene that occurred to him in his travels; he deſigned moſt of thoſe delicious views which are in the neighbourhood of Rome, and from thoſe deſigns he generally compoſed his future landſcapes.

His pictures are incomparably painted, and having ſo evident an appearance of nature and truth, muſt always afford pleaſure to a judicious eye. His pencil is free and firm; his ſkies are clear, and charmingly adapted; his colouring is extremely good, particularly his local colours; his figures, though perhaps not as elegant as might be wiſhed, are yet introduced with great judgment and propriety; and, by a ſkilful management of the chiaro-ſcuro, his pictures have a ſtriking effect.

The paintings of this maſter are rarely to be met with, and afford conſiderable prices whenever they are to be purchaſed. They may readily be known by the richneſs and warmth of the tints in the fore-ground, by their fine perſpective, by an uncommon tranſparence of colour, by the firmneſs and freedom of handling, united with delicate finiſhing, and by a peculiar form in many of his trees, reſembling the pine or the larinx.

An excellent landſcape, painted by this maſter in his beſt ſtyle, is in the poſſeſſion of Thomas Cobbe, Eſq. it repreſents a view of a bridge between two high hills; and in perſpective under that grand arch is an agreeable proſpect of a river, a diſtant range of hills, and an antique tower on the border of the ſtream, which has a fine effect. The name of Rontbout is inſcribed on this picture.

JOHN ALBERTZ ROODSEUS.

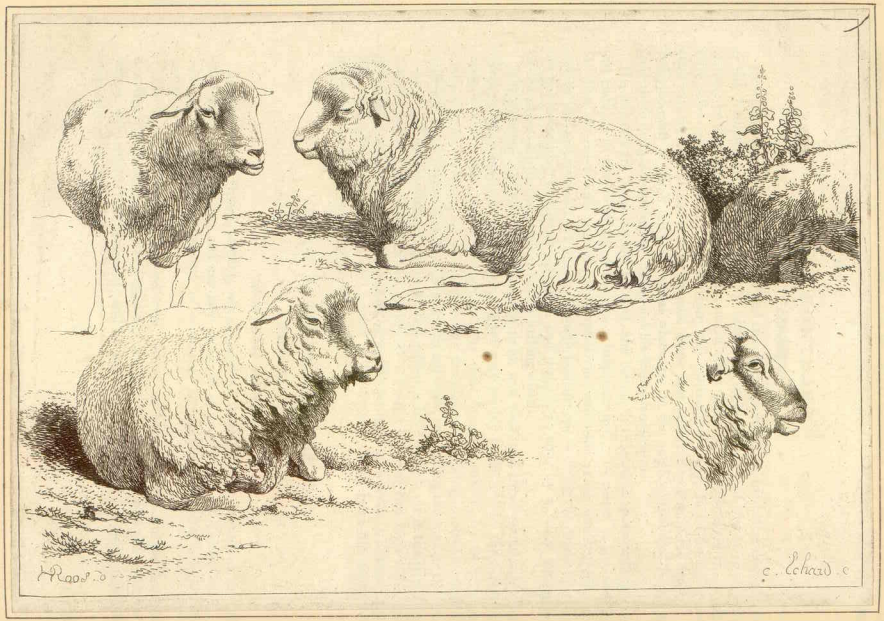
Portrait.

DIED 1674, AGED 59.

He was born at Hoorn, in 1615, was a diſciple of Peter Laſtman, became an exceeding good painter of portraits, and was held in almoſt as great eſteem as Vander Helſt. He had a beautiful and ſweet manner of colouring, and finiſhed his pictures with neatneſs and ſpirit.

The figures which he deſigned were always as large as life, and he particularly excelled in repreſenting perſons ſhooting at butts, in which ſubjects the attitudes and actions were natural and becoming; and his paintings in that ſtyle are much commended and admired in Holland.

JACQUES


H. Roos. o
C. Schaad. c

JACQUES DE ROORE.

Hiſtory, Converſations.

DIED 1747, AGED 61.

He was born at Antwerp, in 1686, and received his firſt inſtructions in paiuting from Lewis Vanden Boſch; but afterwards he ſtudied for two years under the direction of Vander Schoor, and at the laſt was placed as a diſciple with Van Opſtal. He copied the works of the beſt maſters, and made ſo good a proficiency, that he was appointed to copy the St. Chriſtopher of Rubens, which was intended for the Court of France; and he finiſhed it ſo extremely exact, that it gave Van Opſtal as much ſurpriſe as ſatisfaction, and he only ſlightly retouched it in a few places.

As ſoon as De Roore had accompliſhed that work, he commenced artiſt, and compoſed every ſubject he painted, ſometimes in the taſte of Van Orlay, and ſometimes in the ſtyle of Teniers; and for each picture his uſual price was fifteen pounds, and often much more. So that in a few years his works were in ſuch general eſteem, that although he was very laborious, he found it impoſſible to anſwer the demands made for his performances.

At Leyden, in a grand ſalon, he painted the hiſtory of Achilles; and, on the cieling, the apotheoſis of that hero, which added conſiderably to his reputation. Several other hiſtorical ſubjects of his compoſition are recited with great commendation, among which are Brennus beſieging the Capitol, and Antony preſenting a crown to Julius Cæſar.

De Roore had a good genius, and a ready invention; he compoſed with eaſe, but he wanted that elegance and taſte of deſign which he might have acquired by ſeeing Rome. His colouring generally is agreeable, and his eaſel pictures are finiſhed with ſuch delicacy that they were exceedingly coveted; eſpecially thoſe which he painted in his latter time, when, by obſerving the works of the great maſters, he had learned to avoid the appearance of too much labour, and acquired greater freedom in his manner of handling.

JOHN HENDRICK ROOS.

Landſcapes, Animals, Portraits.

DIED 1685, AGED 54.

He was born at Otterberg, in 1631, and at the age of nine years was placed with Julian Jardeyn, at Amſterdam, where he continued for ſeven years; but he afterwards ſtudied with Adrian de Bie, and profited ſo exceedingly by the precepts and example of that maſter, that he ſoon roſe to the higheſt eminence in his profeſſion.

His genius principally directed him to delight in painting landſcapes and cattle, horſes, oxen, bulls and cows, ſheep, goats, and camels, which he repreſented with the utmoſt truth and accuracy, as he deſigned every object after nature; and he had habituated himſelf to ſuch ſingular exactneſs, that, in every ſpecies of animals which he painted, the males and females were diſtinguiſhable at the firſt ſight. His landſcapes had uncommon variety in the breaking of the grounds, in the cottages and huts of ſhepherds, the rocks, ruins, mountains, and falls of water, which he introduced with great propriety and judgment, always adapting his ſcenes to the particular hiſtorical ſubject

he intended to deſcribe. For the moſt part he choſe thoſe kind of ſubjects which admitted of the largeſt number, and the greateſt variety of cattle; ſuch as, Jacob leaving Laban, and driving his flocks and herds along with him; Eſau meeting Jacob, his family, and cattle; and Moſes tending the cattle of Jethro. In all his pictures the cattle were correctly drawn, and penciled in a free, maſterly manner, with a touch that ſeems very peculiar and full of ſpirit.

For ſome time he was employed at the Court of the Elector Palatine, where his talents were deſervedly reſpected, and nobly rewarded. But although his principal pleaſure was in landſcape, yet he painted portraits in an admirable ſtyle; and on that account he was invited to paint the portrait of the Elector of Mentz, which afforded that Prince ſo much ſatisfaction, that he rewarded him liberally for the performance, and preſented him with a chain of gold and a medal. At ſeveral other Courts in Germany he had equal ſucceſs; and, beſide being generouſly paid for his work, he had the honour to receive ſeveral chains of gold.

There was one circumſtance that rendered the portraits of Roos particularly agreeable, which was, that he introduced in their back-grounds ſome landſcape finely conducted, ſo as to add force to the principal object; ſome ſcene, diverſified with a pleaſing diſtant proſpect of groves and hills; ſome groups of cattle, charmingly diſpoſed and deſigned; or ſome incident taken from ſacred or profane hiſtory, which enlivened his pictures ſurpriſingly. By that means he acquired a conſiderable fortune, and a very extenſive reputation.

But, unhappily, he was almoſt in an inſtant deprived of that wealth, accumulated by the labour of his whole life; for an accidental fire broke out in the city of Frankfort, near the houſe of this artiſt; and, as it happened during the ſtillneſs of the night, it ſpread ſo rapidly, that the dwelling of Roos was in a ſhort time ſurrounded with the flames. He might have eſcaped unhurt; but in the confuſion, endeavouring to ſave a vaſe of porcelaine that had a golden cover, he dropped it when he was nearly out of the houſe, and ſtooping down to ſearch for the cover, he was ſuddenly ſuffocated. He left four ſons, who were all painters, and proved very eminent in their profeſſion.

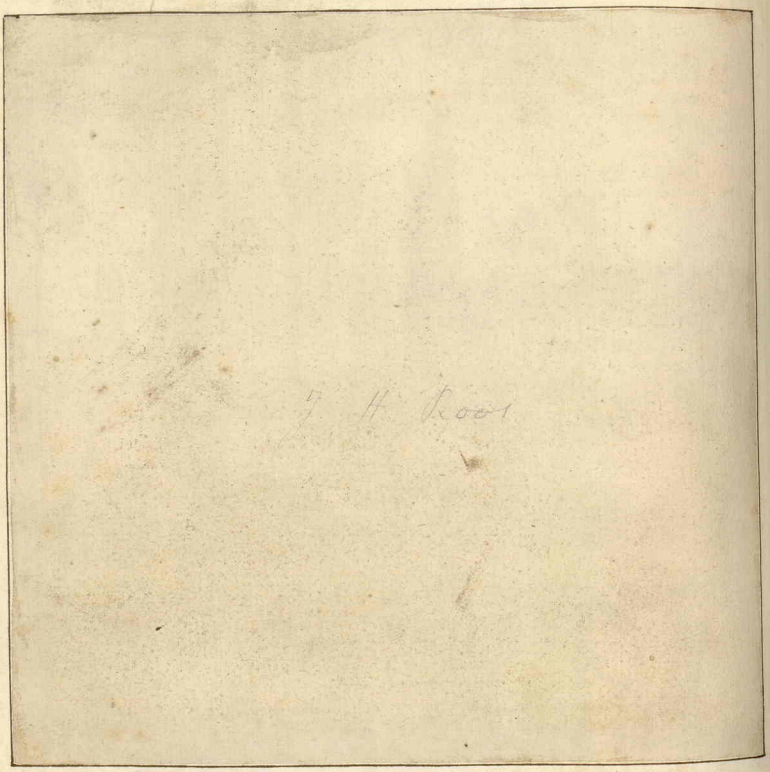
THEODORE ROOS.

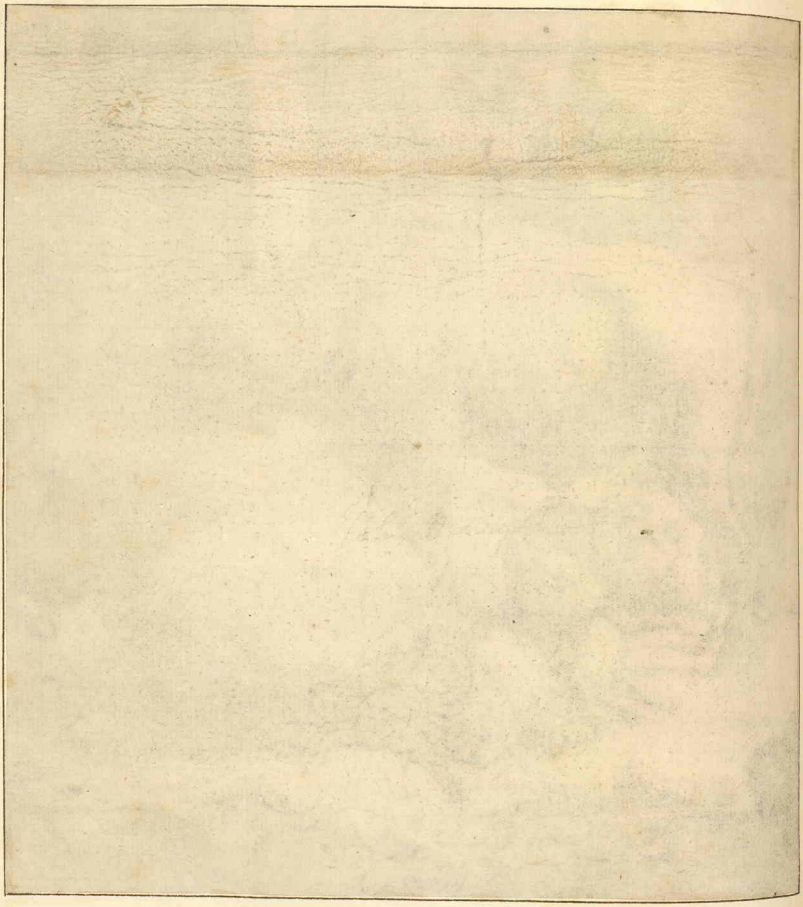
Portrait, Landſcape.

DIED 1698, AGED 60.

This painter was the younger brother of Hendrick Roos, born at Wezel, in 1638. He learned deſign in the ſchool of Adrian de Bie, but he continued only a few months under his direction, when he quitted that maſter, and ſet up as an artiſt. For two years he followed his profeſſion, but then altered his manner of life by meeting with his brother, who at that time was in high reputation. Hendrick gladly communicated to him every obſervation he had made for the improvement of his own knowledge in the art, and gave him all the inſtruction that ſeemed requiſite or beneficial. From that time they for ſome years aſſociated together, particularly at the Court of Heſſe, where they jointly finiſhed ſeveral noble works in the landſcape ſtyle, and a great number of portraits, which contributed to the honour and advantage of both.

When


J. H. Roos



When they ſeparated, Theodore went to the Court of the Elector Palatine, where his paintings procured him many marks of favour; and by that Prince he was appointed to paint the portraits of the Duke of Orleans and the Princeſs Palatine. Thoſe pictures he finiſhed ſo much to his own honour, and the approbation of the whole Court, that he not only received an ample gratuity for his work, but was preſented with a gold chain, to which was affixed a rich medal impreſſed with the heads of the Duke and Ducheſs of Orleans.

His manner was broad, eaſy, and free, and his colouring was lively and ſtrong; ſo that it was imagined by the ableſt judges, that if he had for ſome time ſtudied at Rome, to improve his taſte of deſign, and render it equal to his colouring, none of his contemporaries would have been his ſuperiors. But he indiſcreetly appropriated too ſmall a portion of the early part of his life to ſtudy the principles of deſign, or by practice to acquire correctneſs; and by that means he was ever after deficient in that point, although his compoſitions ſhew ſuch a ſtrength of genius, as will render his works eſtimable.

PHILIP ROOS, called ROSA DA TIVOLI.

Landſcape, Cattle.

DIED 1705, AGED 50.

This artiſt was the ſecond ſon of John Hendrick Roos, born at Frankfort, in 1655, and from his infancy ſhewed an extraordinary genius to painting. By the excellent inſtruction which he received from his father, his advancement in the knowledge of the art ſeemed ſurpriſing for his years; and it particularly recommended him to the favour of the Landgrave of Heſſe, who became his patron, and preſented him with a ſum of money to enable him to go to Rome, where he might improve his promiſing talents, intending to employ him in his ſervice whenever he returned to his own country.

On his firſt entrance into Rome, happening to paſs by the arch of Titus, he ſaw a few young artiſts attentively engaged in ſketching the baſſo-relievos; and, obſerving that grand monument of antiquity to have a picturesque appearance, he requeſted a crayon and paper from one of the ſtudents, and in half an hour produced a deſign, finiſhed with incredible correctneſs and elegance, to the aſtoniſhment of them all.

The diligence of Roos at his ſtudies was more remarkable than that of any of his contemporaries; he laboured inceſſantly, devoted his whole time to his improvement, and omitted nothing that he thought might perfect him in his profeſſion; by which unremitted practice he obtained ſuch a readineſs of hand, ſuch freedom and command of his pencil, as have diſtinguiſhed him above all other artiſts: and, on account of his expeditious manner of painting, as well as the livelineſs of his imagination, the Bentvogel ſociety of painters at Rome called him Mercurius. He ſtudied every object after nature, the ſites of his landſcapes, the cattle, ruins, buildings, figures, rocks, and rivers; and, to enliven his imagination, he choſe to live at Tivoli, which furniſhed him with a lovely variety. It was his cuſtom to keep, in his own houſe, ſeveral of thoſe animals which he particularly intended for models; and, on account of the number, and the different kinds which he always maintained there, his houſe was generally called Noah's Ark; however, it anſwered his intention effectually, for no painter ever imitated nature with greater truth.

Though

Though he had married a moſt beautiful † woman, the daughter of Hyacintho Brandi, an eminent hiſtorical painter, and although he had been ſo paſſionately in love with her as to change even his religion to obtain her, yet neither beauty nor her amiable qualities could reſtrain him from a life of extravagance and diſſipation, which rendered him continually neceſſitous. The ability he perceived himſelf poſſeſſed of, in working with ſuch uncommon expedition, induced him to truſt too much to the rapidity of his pencil, and impaired his fortune, though it happened not to injure his reputation in reſpect to his painting.

It was cuſtomary with him to ride from Rome to Tivoli, attended by his ſervant, whenever his purſe was exhauſted; and alighting at the firſt tavern he ſaw, he ſat down to paint, and in a ſhort time finiſhed a picture, which he ſent directly by his ſervant to be diſpoſed of. But by this expedient, too frequently practiſed, he increaſed the number of his pictures to ſuch a degree, that the prices they afforded were not any way proportioned to their value. His ſervant, therefore, who appears to have had much more diſcretion than his maſter on that occaſion, paid him the higheſt prices that were offered by others, and reſerved the pictures till they became more ſcarce, and more eagerly ſought for, by which conduct he acquired a conſiderable fortune.

Yet, though this great maſter painted ſuch a number of pictures, it is obſerved, as an evidence of the livelineſs of his imagination, that in every one of his compoſitions there is a variety, either in the ſcenes, the buildings, the groups of cattle, or the figures, in which reſpect he proved himſelf eminently ſuperior to the Baſſans, who introduce repeatedly the ſame objects, and the ſame figures and cattle, in almoſt every one of their deſigns.

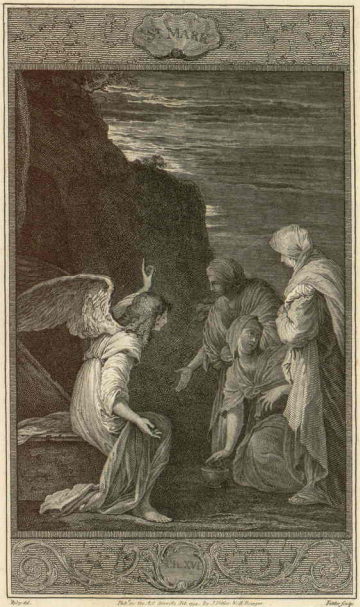
As an inſtance of the incredible power of Roos in execution and invention, it is recorded, that the Imperial Ambaſſador, Count Martinetz, wagered a large ſum of money with a Swediſh General, that Roos would paint a picture, of a three-quarter ſize, while they were playing one game at cards; and in leſs than half an hour the picture was finiſhed, though it conſiſted of a landſcape, with two or three ſheep and goats, and one figure. That wonderful proof of his readineſs and genius was amply rewarded by the Ambaſſador, for he beſtowed on the artiſt one half of the ſum that had been won by his dexterity.

This maſter deſigned his ſubjects in a grand ſtyle, and his deſign is always correct; his colouring is bold, and full of force; his touch is remarkably free, firm, and ſpirited; and his ſcenery is elegantly agreeable. His lights and ſhadows are diſtributed with peculiar judgment, his figures and cattle are ſkilfully grouped, and the hair and wool of his animals have a ſtrong look of nature, and a bold effect, by the broad manner of his penciling. His ſkies, back-grounds, ſituations and diſtances, ſhew an elegant choice and a maſterly obſervation, as well as execution; and in every one of his compoſitions we ſee truth and real nature.

It cannot but be regretted that, with ſuch a genius, he ſhould ſo often be compelled to paint out of neceſſity, and rarely to ſit down to employ his pencil, except to procure an immediate ſupply. His expenſive manner of living undoubtedly ſeemed to demand ſuch a readineſs of hand ſo ſupport it; but in thoſe pictures which he handled with the

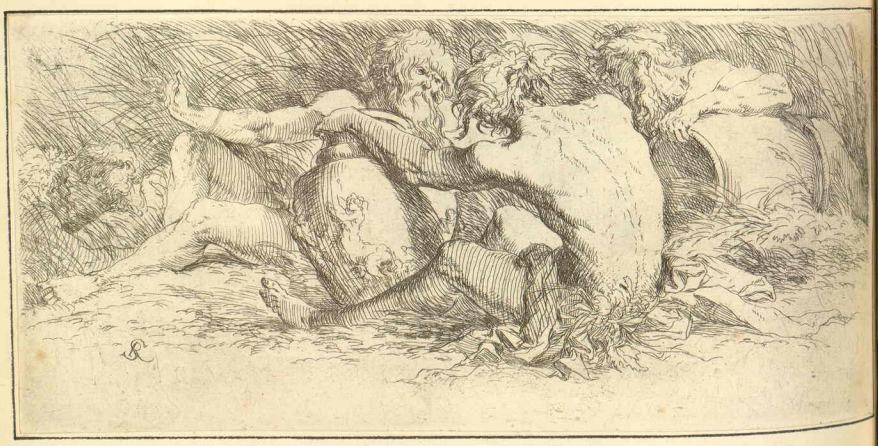
† Vid. Hyacintho Brandi.

utmoſt



Rev.d Pub.d by the Act Jany 1. 1791. by J. Fitler N.o 8 Strand. Earlom sculp.

Done from the original Picture Painted by Salvator Rosa, in the Possession of Welbore Ellis Agar Esq.r



utmoſt expedition, he paid ſuch an attention to his fame, that he took care to finiſh them in ſuch a manner as to render them juſtly eſtimable.

His genuine works are, at this day, as much admired as they have ever been, and produce very high prices; and they juſtify one obſervation, which is, that what is truly excellent, will always be truly valuable.

A capital picture by Roſa da Tivoli, repreſenting an herdſman with cattle, as large as life, is at Wilton, the ſeat of the Earl of Pembroke.

JOHN MELCHIOR ROOS.

Landſcape, Cattle.

DIED 1731, AGED 72.

He was a brother to Philip Roos, born at Frankfort, in 1659, and learned the art of painting from his father. His ſubjects were the ſame as thoſe of his brother; and he ſupported a good reputation at the Courts of Heſſe, Wurtzburgh, and Brunſwick, where he principally was employed, as alſo in his native city.

But although his ſubjects were ſimilar to thoſe of Philip, yet his colouring and penciling were extremely different, for the pencil of his brother was free, flowing, and agreeable; but Melchior laid on his colours with ſuch a body, that he ſeemed as if he intended rather to model than to paint, as has been noticed in the colouring of Rembrandt.

SALVATOR ROSA.

Hiſtory, Landſcapes, Battles, and Sea-Pieces.

DIED 1673, AGED 59.

This admirable painter was born at Naples, in 1614, and received his firſt knowledge of deſign and colouring from Franceſco Francazano, who was his kinſman; but, by the death of his father, being reduced to the loweſt poverty, he was conſtrained to provide a maintenance by ſketching deſigns on paper, and ſelling them at a very mean price to any who ſeemed inclined to purchaſe them.

In that wretched ſituation he laboured for ſome time, till one of his deſigns, and an hiſtorical picture of Hagar and Iſhmael, which he painted, accidentally happened to fall into the hands of Lanfranc; and that famous artiſt was ſo affected with the ſight of thoſe performances, that he eagerly enquired after the author, expreſſed an eager deſire to know him, and, as ſoon as he ſaw him, took him under his protection, providing for him generouſly. Such an unexpected and happy alteration in the circumſtances of Salvator, enabled him to be admitted into the ſchool of Spagnoletto, and alſo to receive additional inſtruction from Daniel Falcone, a diſtinguiſhed painter of battles at Naples. Under the direction of thoſe maſters he acquired more freedom of hand, and a much greater force of colouring, and painted hiſtory, landſcape, and battles, partly in the manner of Spagnoletto, and partly in the ſtyle or Falcone.

Salvator had an enlarged and comprehenſive genius, a lively, fertile, and poetic imagination. He ſtudied nature with a ſagacious attention and exquiſite judgment, and always choſe to repreſent nature in her utmoſt grandeur and magnificence; for every tree,

tree, rock, ſituation, or even cloud, that enters into his compoſition, manifeſts ſuch an elevation of thought as extorts our admiration. He compoſed all his ſubjects in a grand taſte, and was ſingularly correct in his deſign; but he principally delighted in landſcape, which he always enriched with elegant figures, repreſenting ſome memorable incident related by the Roman, Grecian, or fabulous hiſtorians. The ſtyle in which he painted was formed by his own elevated genius; nor was he indebted to any preceding artiſt for any of his ideas, or for any traces of the manner which he always followed, though many ſubſequent maſters have obtained applauſe by endeavouring to imitate Salvator. In the forms of his trees, aad in the breakings of his grounds, a grandeur of thought appears through all his compoſitions; the leafing of his trees is light, and admirably touched; the figures have attitudes and actions that are eaſy and natural, yet full of dignity; and his expreſſion is excellent.

Salvator was alſo equally eminent for painting battles, animals, and ſea or land-ſtorms; and he executed thoſe different ſubjects in ſuch a taſte, and with ſuch ſpirit, as make his works readily diſtinguiſhed from almoſt all others, by the inimitable freedom of his pencil, and that fire which animates every compoſition of this maſter.

His genuine works are exceedingly rare and valuable, but many of them are in the rich and curious collections of the Engliſh Nobility and Gentry. A moſt capital picture by Salvator is at Verſailles, of which the ſubject is Saul and the Witch of Endor; and that ſingular performance diſplays the merit of the painter in the ſtrongeſt point of light. The attitude of Saul is majeſtic, while the expreſſion in his countenance is a judicious mixture of anxiety of heart, and eagerneſs for information. It is alſo obſerved, by good judges, that there is a dignity in the character of the witch, but it is a kind of dignity very different from that of the Monarch; it is enthuſiaſm. In the whole there is a wonderful ſpirit, and with that ſpirit a freedom of pencil that very few have equalled †.

ROSA DA TIVOLI. Vid. PHILIP ROOS.

ROSALBA CARRIERA. See CARRIERA.

† Salvator Roſa, the ſcholar of Ribera, and imitator of Caravaggio, without choice of form in deſign, or much propriety of conception, by picturesque combination, concordant tones, facility and daſh of pencil, has obtained a conſpicuous place even among hiſtoric painters. Though his talent was better adapted to ſmaller dimenſions, he knew how to fill an altar-piece or a large canvas with ſtriking and terrific effects, of which che conſpiracy of Catilina in the houſe Martelli at Florence, is a powerful inſtance.

In landſcape he was a genius. His choice is the original ſcenery of *Abruzzo*, which he made often, though not always a vehicle of terrour: he delights in ideas of deſolation, ſolitude, and danger, impenetrable foreſts, rocky or ſtorm-laſhed ſhores; in lonely dells leading to dens and caverns of banditti, alpine ridges, trees blaſted by lightning or ſapped by time, or ſtretching their extravagant arms athwart a murky ſky, low'ring or thundering clouds, and ſuns ſhorn of their beams. His figures are wandering ſhepherds, forlorn travellers, wrecked mariners, banditti lurking for their prey, or dividing their ſpoils. But this genuine vein of ſublimity or terrour forſook him in the purſuit of witcheries, apparitions, and ſpectres; here he is only groteſque or capricious. His celebrated Witch of Endor is a hag, and cauldrons, ſkeletons, bats, toads, and herbs, are vainly accumulated to palliate the want of dignity and pathos in Saul, and of ſublimity in the apparition. F.

*JOHN AUGUST RÖSEL, of ROSENHOF.

Miniature, Insects.

DIED 1759, AGED 54.

This great artist, the descendant of a decayed noble family, was born near Arnstadt, but settled and lived at Nuremberg as a miniature-painter. He would, however, scarcely deserve a place in the series of this work, had he not distinguished himself as one of the greatest insect-painters. The works which he published from his coloured designs will not only, whilst they last, interest the classic entomologist, but every one whose taste for form and colour in animal nature is not confined to men, quadrupeds, or birds. He treated objects which required the minuteness of Denner, with equal truth and better judgment, in a style of energy and animated grandeur which approaches to history. As a writer he is as authentic and faithful as tiresome and prolix; but though he lived in the infancy of the science, the simple and constant characteristics by which he distinguished the classes of the genera he represented and described, have not yet been superseded by the complex and involved systems of his successors. F.

COSMO ROSELLI.

History, Portrait.

DIED 1484, AGED 68.

He was born at Florence, in 1416, and became an artist of some note in that city, by having successfully painted the portraits of Picus Mirandola, and also of several of the Florentine Nobility; having likewise painted some historical designs in the convents and chapels.

Afterwards he was engaged to paint three pictures in the chapel of Pope Sixtus IV. along with Sandro Boticello, Pietro Perugino, and others; and his subjects were the drowning of Pharaoh, the Last Supper, and Christ preaching near the sea of Tiberias; subjects which, it was said, the Pope particularly chose, who at the same time promised an honorary premium for the best performance.

Roselli, who seems to have had but a mean opinion of the taste of Sixtus, being conscious that he could have no hope of surpassing the other artists in colouring and design (in which parts of his profession his skill was but indifferent), concluded he might conceal those defects by giving his pictures an uncommon brilliancy. He therefore used the purest ultramarine, and the most glaring colours, in every part of his painting, and illuminated the trees, draperies, and principal objects with gold, so as to dazzle the eye at the first sight, to compensate for his want of a true and elegant taste, by the glittering richness of the general appearance; and he satisfied himself with a certainty of success.

But, to the great mortification and disappointment of Roselli, when the Pope went to his chapel to observe the work of the different artists, those of Roselli were universally condemned and ridiculed; and, by order of the Pope, the greatest part of his compositions were altered and retouched by those very painters who were his competitors.

At Rome, in the church of St. Salviati, is a picture of the Decollation of St. John, by this master; and many of his works are at Perusia, Florence, Arezzo, and at Fontainbleau, in France. The wretched condition to which he was reduced, after he had lost all his substance at Rome, when that city was pillaged, compelled him to seek the means of re-establishing his affairs, by visiting France, and he there had the good fortune to succeed. The King and the Nobility shewed him every mark of esteem; he was appointed superintendant of the royal buildings and paintings, with a large pension; and he lived in affluence and honour.

The world was deprived of this artist by a very singular accident. One Francesco da Pellegrino, a Florentine painter, and a most intimate friend of Rosso, having paid him a visit, and Rosso being soon after robbed of a great sum of money, he suspected, accused, and prosecuted his friend, who was put to the torture, and endured it with such fortitude of mind, that he was declared innocent. Pellegrino, as soon as he was released, published a just and severe state of his case, and appealed for justice; but as Rosso had nothing to plead in his justification, and perceived that he must be for ever branded with infamy, he immediately swallowed poison, and died universally detested. His principal work is in the gallery of Fontainbleau, representing the history of Alexander, in twenty-four pieces †.

FRANCESCO ROSSI. Vid. FRANCESCO SALVIATI.

PIETRO ROTARI.

History, Portrait.

He was alive in 1757, being then 50. He was born at Verona, in 1707, of a noble family, and was at first taught design only as an accomplishment; but as he advanced in years he grew so passionately fond of the profession, that he became the disciple of Antonio Balestra, who, observing the pregnancy of his genius, took unusual care to instruct him, and foretold that excellence to which he afterwards arrived.

At the age of eighteen he went to Venice, and continued there for two years, studying after the works of Titian and Paolo Veronese; but for his farther improvement he travelled to Rome, and spent four years in continual application to copy the antiques, and other curiosities of art in that city, under the direction of Francisco Trevisani; and afterwards visited Naples, merely out of a desire to converse with Solimena, with whom he resided for three years, with equal satisfaction and advantage. By that course of study, he gained an elegant taste for composition and design, and a singular degree of

† Rosso of Florence, born 1496, had with the originality the confidence of genius. Though he may be considered as coming from the school of Andrea del Sarto, he formed a style of his own; the novel vivacity of his characters, his taste in head-dress and ornament, the gaiety of his colour, the grandeur of his masses, the boldness of his pencil, left nothing to wish for in his works, but sometimes less extravagance of conception. Such is the Assembly of Gypsies which, instead of the Apostles, occupies the lower part of his Transfiguration at Citta di Castello. In general his great merit consists in the principal group, and the diffusion of that dying and nearly nocturnal light which tones the whole with sombre gravity. The works of this master are extremely scarce in Italy; he passed the best part of his life in France, where, in the service of Francis I. he superintended the ornaments and stuccoes of Fontainbleau, till he perished by his own rashness. Many of his works were destroyed to gain space, by Primaticcio his rival, not his follower, as Cellini ignorantly or perversely calls him. Of the thirteen allegoric pictures remaining, described by Abbé Guget, that which represents Ignorance expelled by Francis, has been repeatedly engraved. F.

correctneſs in his drawing, with a ſtyle of colouring that was exceedingly beautiful; ſo that, when he returned to his native city, he appeared ſo completely accompliſhed, that his works were highly admired, not only by his own countrymen, but by foreigners from all parts of Europe who viſited Verona.

For ſome time he declined employment, but at laſt he found it impoſſible to reſiſt the importunate ſolicitations of many of the Princes and eccleſiaſtics of Italy, who were eager to have their churches and palaces adorned by his pencil. He therefore undertook, and executed ſeveral grand deſigns, in different cities of Italy; and having finiſhed thoſe works with extraordinary applauſe, he viſited moſt of the Courts of Germany, and at every place his reputation procured him a generous reception. But he was more particularly honoured at Dreſden and Vienna, where he painted the portraits of the Electoral and Imperial family; and, by the Emperor's order, the portrait of Rotari was placed in the Florentine gallery, among the moſt famous artiſts. While he continued at Vienna, Count Beſtuchef, Grand Chancellor of Ruſſia, invited Rotari ſo earneſtly to go to the Court of Peterſburgh, that at laſt he determined to undertake the journey. In the year 1756 he arrived at Peterſburgh, and painted the portraits of the Czarina, of Peter, at that time Grand Duke of Ruſſia, and his conſort Sophia Auguſta; and for the Empreſs, he finiſhed ſeveral hiſtorical pictures from ſacred and profane hiſtory, which were eſteemed to be excellent performances. One in particular is very highly commended, of which the ſubject is the Continence of Scipio; it is compoſed with great judgment and taſte, it is full of elegance and truth in the expreſſion, and exceedingly beautiful in the colouring.

JOHN ROTHENAMER.

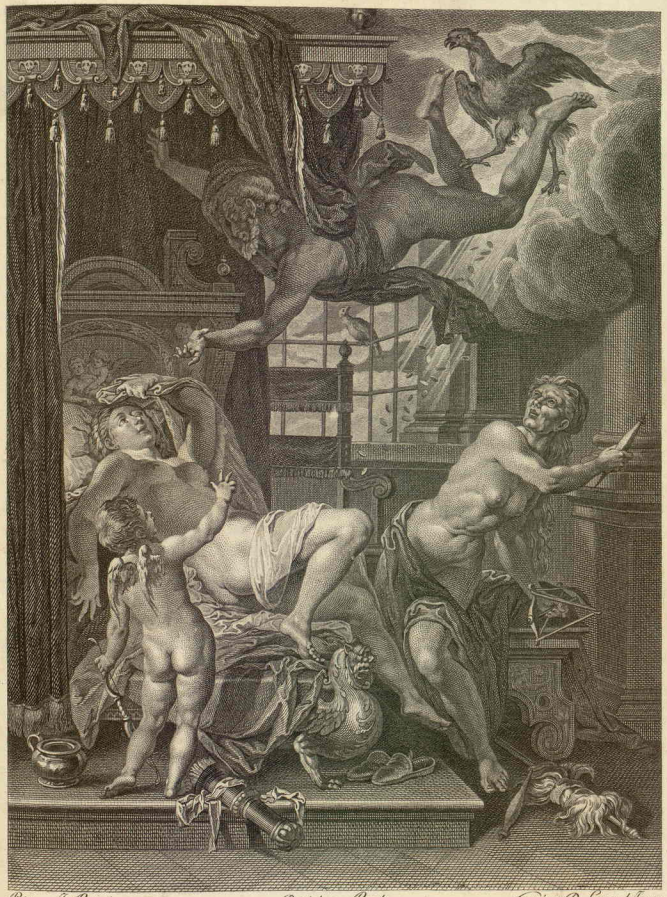
Hiſtory.

DIED 1604, AGED 40.

This painter was born at Munich, in 1564, where he was taught the rudiments of the art by one Donouwer, an indifferent artiſt, whoſe inſufficiency appeared ſo evident to Rothenamer, when his knowledge in the art was more advanced, that he determined no longer to miſ-ſpend his time with ſuch an inſtructor, but to ſeek for real improvement at Rome.

When he firſt offered his works to the public, he painted hiſtorical ſubjects on copper, of a ſmall ſize, very delicately penciled, and agreeably coloured; but ſoon after he finiſhed a picture of a very large dimenſion, repreſenting the Saints in Glory, which added greatly to his reputation, as it ſhewed a good invention, good colouring, conſiderable elegance in the airs of his heads, and a variety in the draperies. And it appeared very extraordinary to the judicious of that time, to ſee him adapt his pencil ſo happily to compoſitions of ſuch different ſizes, and change his manner with ſo good an execution.

From Rome he went to improve himſelf at Venice, particularly in colouring, and fixed on Tintoretto as his model, which he always endeavoured to imitate, not only in his colouring but in his taſte of deſign, and the manner of his diſpoſing the figures. He painted both in freſco and in oil, but was much more pleaſed by being employed in the former than in the latter, becauſe it afforded him the opportunity of painting in large,



Peint par J. Rottenhamer. Dessiné par Borel. Gravé par De Launay le jeune.

JUPITER ET DANAE.

De la Galerie de S. A. S. Monseigneur le Duc d'Orleans.

A. P. D. R.

large, for which he had a prevalent inclination, though his ſmall paintings on copper were generally in greater eſteem, and even in his life-time were ſold for a very high price.

On his quitting Italy he ſettled at Augſbourg, where are ſtill to be ſeen a number of the works of Rothenamer; and although he had ſpent a great many years at Rome and Venice, by which he had learned to deſign with more elegance, and with a nearer approach to the graceful than moſt of his countrymen who were his contemporaries, yet he could never totally diveſt himſelf of the German taſte. It is eaſy to perceive that he was fond of deſigning naked figures, and in ſome of them he was very ſucceſsful. He had a ready invention, and his deſign was tolerably correct; his attitudes were uſually genteel, his tone of colouring was agreeable, and his pictures were well finiſhed; but he ſhewed his greateſt excellence in his ſmall ſized paintings, in which he had the good fortune to be aſſiſted by two celebrated artiſts, Paul Bril and the Velvel Brueghel, who frequently painted the landſcapes and back-grounds of his hiſtorical compoſitions.

The Emperor Rodolph II. was a great benefactor to Rothenamer, and for that Monarch he painted the Banquet of the Gods, in which he introduced a multitude of figures, and gained a very high reputation by that performance. However, the indiſcretion of this maſter was at leaſt equal to his merit; for notwithſtanding the large ſum of money acquired by Rothenamer for his works, which Sandrart aſſures us was fourſcore thouſand florins, yet he contrived to be perpetually neceſſitous by his profuſion and extravagance, and died ſo extremely poor, as to be buried at the expence of his friends.

JAMES ROUSSEAU.

Landſcape, Perſpective, and Architecture.

DIED 1694, AGED 68.

Though the writers who mention this artiſt agree that he learned the art of painting from Herman Swanefeld, yet they all ſuppoſe him to have gone afterwards to perfect himſelf in Italy. But as it appears from the moſt authentic accounts, that Swanefeld went from his own country to Rome when he was very young, and there became the diſciple of Claude Lorraine; that he ſpent his whole life, from that time, in or near the city of Rome, and died there; it can hardly ſeem probable that Rouſſeau, who was only ſix years younger, could receive any inſtructions from Swanefeld, except in Rome; and muſt therefore have obtained his firſt knowledge in the profeſſion before he went to Italy, from ſome maſter in his own country, though that circumſtance is no where mentioned.

He was born at Paris in 1626; and being allied to Herman Swanefeld, an excellent painter, who had been the diſciple of Claude Lorraine, he was by him eſtabliſhed in the true principles of the art, and acquired a ſtyle and manner exceedingly agreeable. When he had laid a good foundation under the conduct of ſo able an artiſt, being determined to neglect nothing that might conduce to his improvement, he ſtudied after nature with inceſſant pains and care, and alſo after the works of the moſt eminent painters of Italy, that his imagination and his judgment might be equally improved. He particularly ſtudied perſpective and architecture, was extremely curious in obſerving and deſigning the magnificent buildings, ruins, and beautiful veſtiges of antiquity, as well as the ſcenes that were proper for his landſcapes, and became an admirable painter in that ſtyle.

When

When he returned to his own country, he was employed by the French King in the palace at Marly; but as the Proteſtants were at that time under a moſt rigorous perſecution through every part of France, and as Rouſſeau was of that religion, he apprehended himſelf to be inſecure, either in regard to his life or his property, and therefore retired to Switzerland, and afterwards to Holland. There he had the good fortune to be engaged by the Duke of Montague to adorn his houſe in Bloomſbury, in conjunction with La Foſſe and Baptiſt; and his paintings in ſeveral parts of that noble building, which now is the Britiſh Muſeum, are a ſufficient proof of his abundant merit.

In the choice of his ſcenes he ſhews remarkable elegance of taſte; his grounds are well broken, his diſtances well conducted, his ſkies finely imagined, as well as judiciouſly adapted, and there appears great harmony in moſt of his compoſitions. He ornamented his landſcapes with edifices and ruins, in the Roman taſte of architecture, after the manner of Pouſſin; his figures were placed in ſuch perſpective proportions as deluded the eye agreeably to the proper point of ſight; and in his architecture we ſee elegance of fancy united with nature and truth.

The pictures of this maſter are not frequently to be purchaſed; and when they are, their eſtimation is high. He was a man of probity, piety, and benevolence; and at his death he bequeathed the greateſt part of his ſubſtance to relieve thoſe in England who, like himſelf, were refugees on account of the French perſecution.

MADEMOISELLE ROZEE.

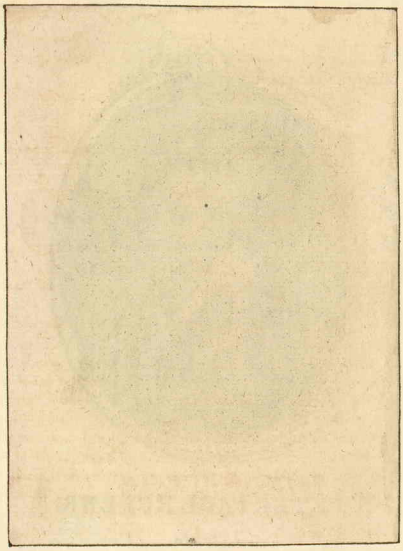
Hiſtory, Landſcape, Portrait, and Flowers.

DIED 1682, AGED 50.

She was born at Leyden, in 1632, and proved the moſt extraordinary paintreſs that perhaps ever appeared. Houbraken ſays he cannot tell how ſhe managed her work, nor with what inſtruments, but that ſhe painted on the rough ſide of the panel, in ſuch tints, and in ſuch a manner that, at a competent diſtance, the picture had all the effect of the neateſt pencil and higheſt finiſhing.

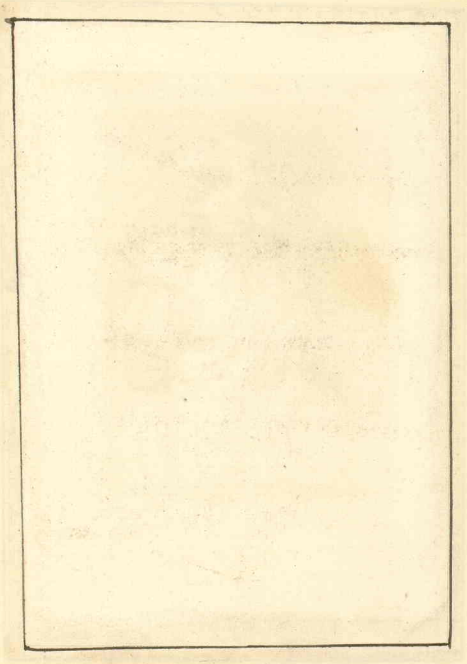
Yet other writers affirm, that ſhe neither uſed oil nor water-colours in her aſtoniſhing performances, and only worked on the rough ſide of the panel, with a preparation of ſilk floſs, ſelected with inexpreſſible care, and diſpoſed in different boxes, according to different degrees of the bright and dark tints, out of which ſhe applied whatever colour was requiſite for her work, and blended, ſoftened, and united the tints with ſuch inconceivable art and judgment, that ſhe imitated the warmth of fleſh with as great a glow of life as could be produced by the moſt exquiſite pencil in oil, nor could the niceſt eye diſcern, at a proper diſtance, whether the whole was not the work of the pencil, till it was more nearly examined. But by whatever art her pictures were wrought, they were truly beautiful, and like nature. Her portraits had as ſtriking a likeneſs as poſſible, and every object was a juſt imitation of her model, whether her ſubject was portrait, architecture, landſcape, or flowers; and as her manner of working could not well be accounted for, ſhe was diſtinguiſhed by the name of the Sorcereſs, as if her work had been the effect of magic.

One landſcape of her painting (according to Houbraken) was ſold for five hundred florins; the ſubject of the deſign was only the trunk of an old tree covered with moſs, and



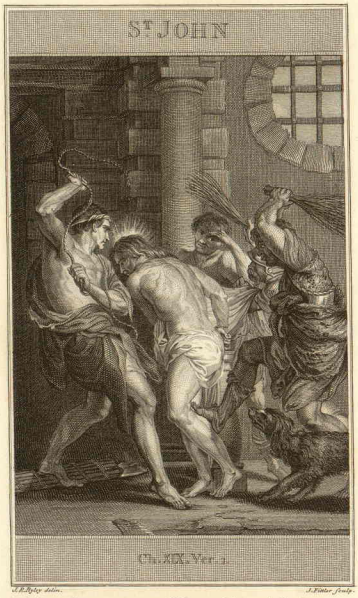
Sr. PETER PAUL RUBENS.

d. 1640. 62



Painted by Rubens. *Engraved by S. Cooke.*

London, Published 1st May 1787, by Vernor, Hood, & Sharpe, Poultry.

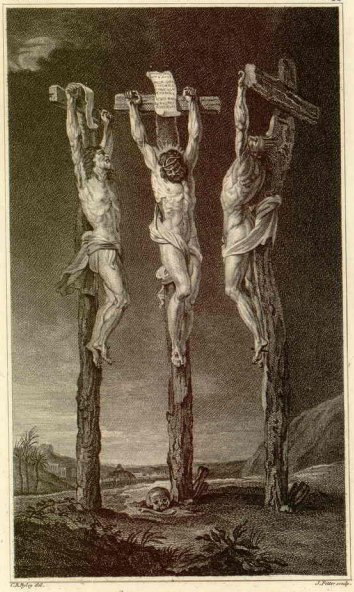


J. B. Riley delin. J. Fittler sculp.

Done from the original Picture Painted by Rubens in the Possession of Mr. Vandergucht.

Published as the Act directs, June 7. 1798 by J. Fittler & R. Bowyer, London.

Ch. XXIII. St. LUKE. Ver. 44.



T. B. del. 1782. J. Fittler sculp.

Done from the original Picture Painted by Rubens, in the Possession of Rt. Conway Esq.r R.A.

Published as the Act directs Feb. 1792 by J. Fittler & R. Bean, at London.

and a large ſpider finiſhing its web among the leaves and branches; but every part appeared with ſo great a degree of force, ſo relieved, ſo true, and ſo natural, that it was always beheld with aſtoniſhment. One of her principal performances is in the cabinet of paintings at Florence, for which ſhe received a very large gratuity, and it is conſidered as a very ſingular curioſity in that celebrated collection.

PETER PAUL RUBENS, CAV.

Hiſtory, Portraits, Landſcapes, and Animals.

DIED 1640, AGED 63.

This admired artiſt was of a diſtinguiſhed family at Antwerp; but his father, being under a neceſſity of quitting his country to avoid the calamities attendant on a civil war, retired for ſecurity to *Cologne, and during his reſidence in that city Rubens was born, in 1577.

From his infancy he diſcovered a lively and prompt genius, and was therefore educated with great care in every branch of polite literature when his family returned to Antwerp, after the troubles; and as he ſhewed a particular inclination to deſign, he was at firſt inſtructed by Tobias Veraecht, a painter of architecture and landſcape. Afterwards he ſtudied under the direction of Adam Van Oort, but he ſoon perceived that the abilities of Van Oort were inſufficient to anſwer his elevated ideas, and beſides, his temper, which for the moſt part was ſurly and moroſe, was diſguſtful to Rubens, whoſe natural diſpoſition was modeſt and amiable.

Thoſe circumſtances induced him to place himſelf as a diſciple with Octavio Van Veen, a painter of ſingular merit, more generally known by the name of Otho Venius, who was not only thoroughly ſkilled in the true principles of the art, but was alſo eminent for his learning and other accompliſhments. Between that maſter and his diſciple there appeared an uncommon ſimilarity of tempers, inclinations, and ſtudies, which animated Rubens with a more ardent love to the art, and induced him to purſue it as a profeſſion. He gave up to it his whole thought and application, obſerving and imitating his maſter with ſuch diſcernment and readineſs of execution, that in a ſhort time he became his equal.

Sandrart, who was intimately acquainted with Rubens, and accompanied him when he travelled through Holland, tells us that the Archduke Albert, Governor of the Netherlands, conceived ſo high an opinion of Rubens, from the accounts he had received of his ſuperior talents, that he engaged him in his ſervice, employed him to paint ſeveral fine deſigns for his own palace, and †recommended him in the moſt honourable manner to the Duke of Mantua, in whoſe Court he might have acceſs conſtantly to

* In the Anecdotes it is ſaid he was born at Antwerp.

† De Piles repreſents this tranſaction in a different manner, and ſays that Rubens went from Antwerp to Venice, and in that city commenced an acquaintance with one of the Duke of Mantua's gentlemen, who invited him into the ſervice of that Prince.

However, Sandrart's account ſeems to be much more authentic; it has an appearance of greater probability and truth, and is alſo a much more honourable teſtimony of the early reputation of Rubens. But certainly the account of Sandrart deſerves to be preferred to any other, as he was perſonally intimate with that illuſtrious painter of whom he writes.

an

an admirable collection of paintings and antique ſtatues, and have an opportunity of improving himſelf by ſtudying as well as copying the former, and deſigning after the latter. On his arrival at Mantua he was received with a degree of diſtinction worthy of his merit; and while he continued there, he added conſiderably to his knowledge, though he attached himſelf in a more particular manner to the ſtyle of colouring peculiar to the Venetian ſchool.

From Mantua he viſited Rome, Venice, and other cities of Italy, and ſtudied the works of the greateſt painters, from the time of Raphael to his own, and accompliſhed himſelf in colouring, by the accurate obſervations he made on the ſtyle of Titian and Paolo Veroneſe. However, he neglected to refine his taſte as much as he ought by the antique, though moſt of the memorable artiſts in painting had ſublimed their own ideas of grace, expreſſion, elegant ſimplicity, beautiful proportion, and nature, principally by their making thoſe antiques their perpetual ſtudies and models.

In a few years the fame of this maſter flew through every part of Europe, nor were the works of any painter more univerſally admired or coveted. His diſtinguiſhed powers in the art procured him employment for the ornaments of churches, convents, palaces of the principal crowned heads, and the houſes of the nobility and gentry of all nations; whilſt his learning, his politeneſs of manners, and amiable accompliſhments of mind, introduced him to the particular affection of the Kings of England, Spain, and other Monarchs, by each of whom he was careſſed, honoured, and ſplendidly rewarded. He was even employed in a miniſterial capacity by the King of Spain, to make overtures from that Court to the Court of London; and although the rank of Rubens would not permit King Charles I. to receive him in a public character, yet he ſhewed him all poſſible marks of reſpect, on account of his excellence in his profeſſion; and having engaged him to adorn ſome of the apartments at Whitehall, he conferred on him the honour of knighthood, as a public acknowledgment of his merit. That tranſaction has been miſrepreſented by ſome French writers, who, through an exceſs of ignorance and effrontery, have abſurdly affirmed, that Rubens was knighted by the King, ſitting on his throne in full parliament.

The knowledge of Rubens in claſſical and polite literature, qualified him to excel in allegorical and emblematical compoſitions; and the public may ſufficiently judge of his genius, in that manner of deſigning, by his paintings in the Luxemburgh gallery, which deſcribe the life of Mary de Medicis; and which are too well known to require a particular deſcription, the prints after thoſe celebrated deſigns being in the hands of moſt of the lovers of the art.

His ſtyle of colouring is lively, glowing, and natural; his expreſſion noble and juſt; and his invention amazingly fertile. His pencil is mellow, his execution remarkably free, and his pictures are finiſhed in ſuch a manner as to produce a pleaſing and a ſtriking effect. He is by all allowed to have carried the art of colouring to its higheſt pitch; for he ſo thoroughly underſtood the true principles of the chiaro-ſcuro, and ſo judiciouſly and happily managed it, that he gave the utmoſt roundneſs, relief, and harmony to each particular figure, and to the whole together; and his groups were diſpoſed with ſuch accurate ſkill, as to attract, and indeed generally to compel the eye of the ſpectator to the principal object. His draperies are ſimple, but grand, broad, and well placed; and his carnations have truly the look of nature, and the warmth of real life. The greateſt excellence

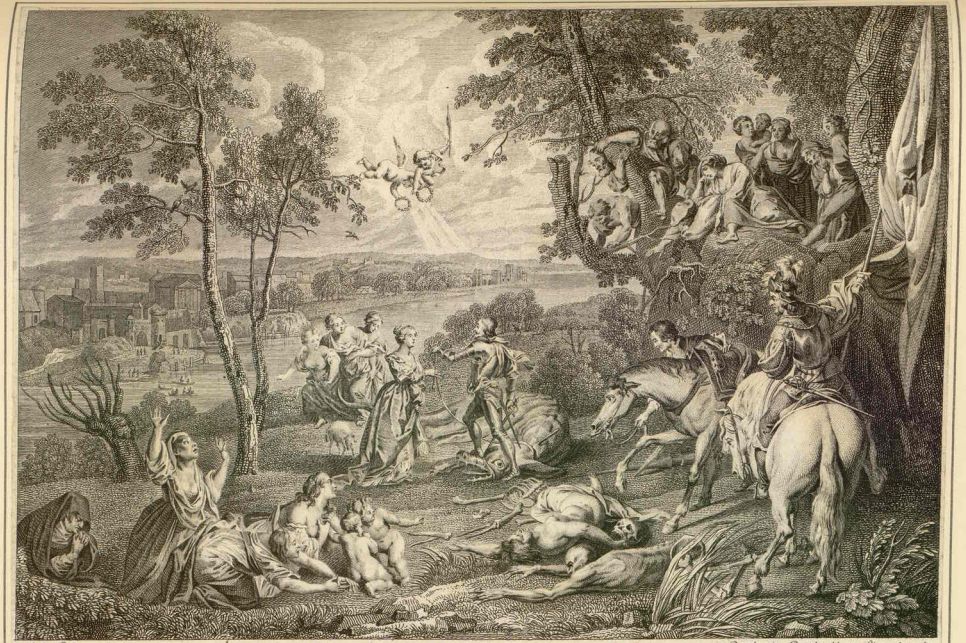

Ch. XVI. GENESIS. Vers. 6.
Drawn from the Original in the Possession of Wellbore Ellis Agar Esq.
Painted by Sir G. Hamilton
Engraved by J. Fittler.
Drawn by C. R. Ricks.
Published by J. Fittler & R. Bowyer, London May 1791. as the Act directs.

Peint par P.P. Rubens. Gravée à l'Eau-forte par B.L. Prevost, et terminé par L. Designons.

CONSTANTIN ADORE LA VRAIE CROIX.

De la Galerie de S.A.S. Monseigneur le Duc d'Orléans.

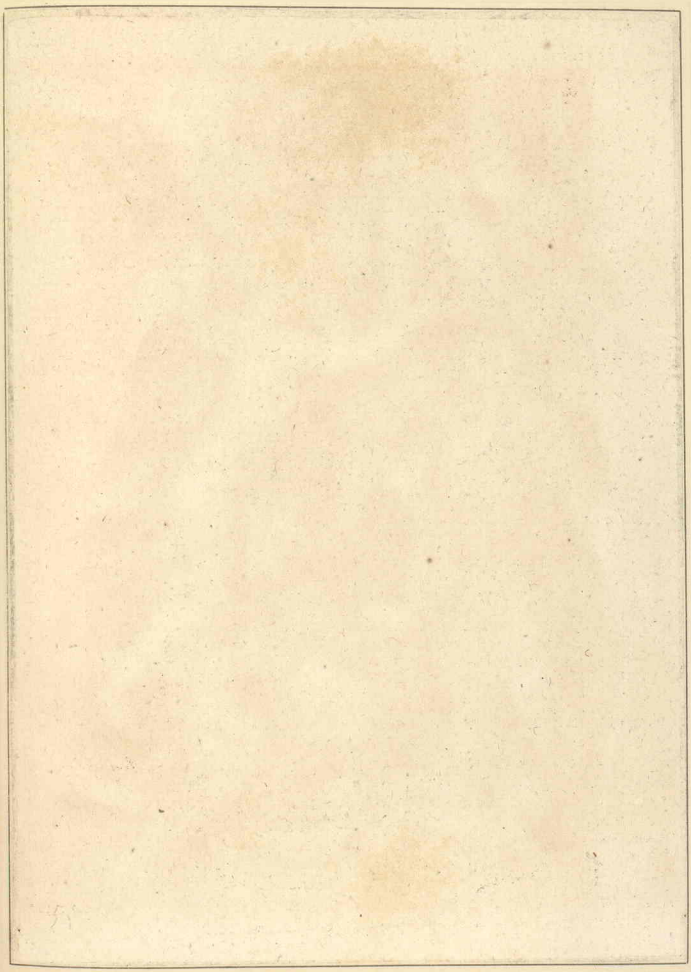
A.P. D.R.



P. P. Rubens pinx.t — Duplessis Berthauld et Lienard sculp.

SAINT GEORGES.

De la Galerie du Palais d'Orléans.



P. P. Rubens pinxt. Cathelin sculp.

TROPHÉE A LA GLOIRE DE CONSTANTIN.

41

P. P. Rubens pinx.t — Couché fil aqua forti — Terminé par Huibert membre de la Legion d'honneur

FONDATION DE LA VILLE DE CONSTANTINOPLE,

l'an 326 de l'Ere Chretienne.

De la Galerie du Palais d'Orleans.

P. P. Rubens pinx. Lienard Sculp.

LE LABARUM.

De la Galerie du Palais d'Orléans.

P. P. Rubens pinx. Couché fils et Lienard Sculp.

LA CROIX MIRACULEUSE.

De la Galerie du Palais d'Orléans.

P. P. Rubens pinx. Cathelin sculp.

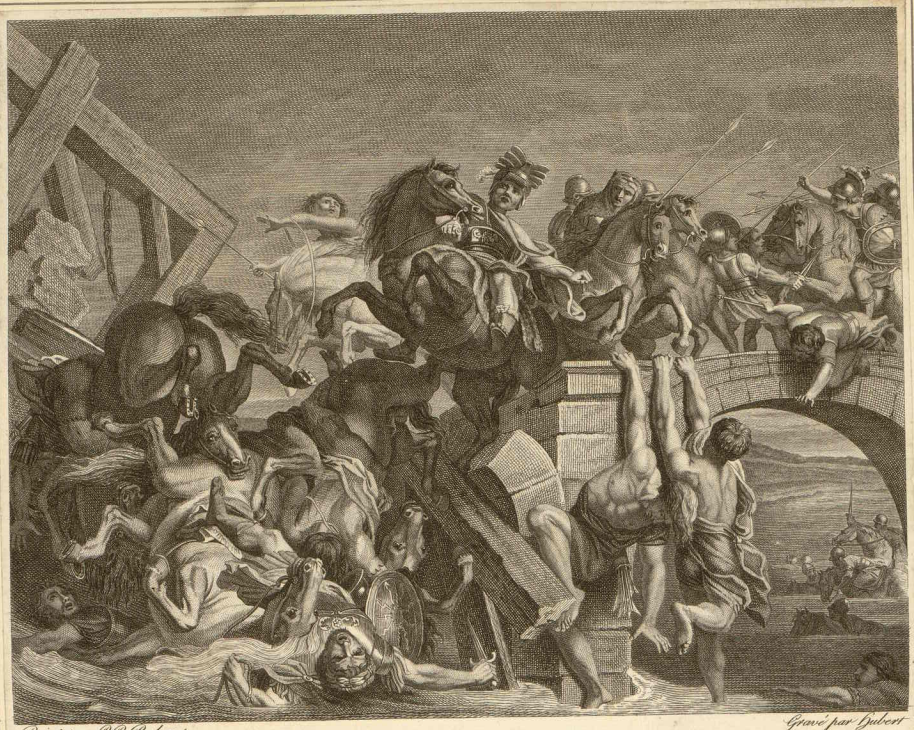
CONSTANTIN REND LA LIBERTÉ AUX SENATEURS.

De la Galerie du Palais d'Orleans.

Fabriz Fine — Terminé par Bacq

CONSTANTIN DONNE LE COMMAND.T DE SA FLOTTE A CRISPE SON FILS.

De la Galerie du Palais d'Orléans



Peint par P. P. Rubens. *Gravé par Gubert*

MORT DE MAXENCE.

De la Galerie du Palais d'Orléans.

Peint par Pr. P. Rubens — Dessiné par Borel. — Gravé par C. N. Parin de l'Acad. de Caen &c.

L'AVENTURE DE PHILOPOEMEN.

De la Galerie du Palais Royal.

excellence of Rubens appeared in his grand compoſitions; for, as they were to be ſeen at a diſtance, he laid on a proper body of colours, with an uncommon freedom of hand, and fixed all his different tints in their proper places; by which method he never impaired their luſtre by breaking or torturing them, but touched them only in ſuch a manner as to give them a laſting force, beauty, and harmony.

As the demand for his works from all parts of Europe was incredibly great, he inſtructed a number of young men of talents, as his diſciples, who aſſiſted him in the execution of his deſigns. He ſketched in ſmall what they were to paint in large; and afterwards he inſpected the whole, pointed out to them their imperfections, directed them in the mangement of their colours, and, by his own free, ſpirited, and judicious retouching, gave the whole an appearance of being only the work of one hand. However, although that method of expediting grand undertakings might ſoon enrich ſuch a maſter as Rubens, yet it was more for his immediate profit, than for any great addition to his fame; becauſe many of thoſe works, combinedly painted by his diſciples and himſelf, are inferior in ſeveral reſpects to others which are entirely of his own pencil; although ſome of thoſe diſciples became afterwards exceedingly famous, as Vandyck and Snyders.

He alſo painted landſcapes admirably, in a ſtyle ſcarce inferior to Titian, with unuſual force and truth, though the forms of his trees are not always elegant. But, notwithſtanding his extraordinary talent for painting landſcapes and animals, yet, where thoſe ſubjects were to be introduced into his compoſitions, he rarely painted them with his own hand; but employed Wildens and Van Uden for the former, and Snyders for the latter, who finiſhed them from the deſigns of Rubens.

Undoubtedly that great artiſt poſſeſſed many excellencies and accompliſhments in his art; it is however generally allowed, that he wanted correctneſs in his drawing and deſign, his figures being frequently too ſhort and too heavy, and the limbs in ſome parts very unexact in the outline. And although he had ſpent ſeveral years in Italy, where he ſtudied the antiques with ſo critical an obſervation, as not only to perceive and underſtand their beauties, but even to write a diſſertation on their perfections, and the proper uſe an artiſt ought to make of them, yet his imagination was ſo prepoſſeſſed with that nature, with which from his youth he had been converſant in his own country perpetually, that he could never wholly diveſt himſelf of his national taſte, though to conſider him upon the whole, he was one of the greateſt painters.

It is the obſervation of Algarotti, that he was more moderate in his movements than Tintoretto, and more ſoft in his chiaro-ſcuro than Caravaggio; but not ſo rich in his compoſitions, or ſo light in his touches, as Paolo Veroneſe; and in his carnations always leſs true than Titian, and leſs delicate than Vandyck. Yet he contrived to give his colours the utmoſt tranſparency, and no leſs harmony, notwithſtanding the extraordinary deepneſs of them; and he had a ſtrength and grandeur of ſtyle, peculiarly and entirely his own.

It would require a volume to recite and deſcribe the prodigious number of pictures painted by this truly famous artiſt; every part of Europe poſſeſſing ſome of the productions of his pencil. Many of them are in the elegant collections of the nobility and gentry of Great Britain and Ireland; and ſo many prints have been engraved after his

designs, that a particular description of any of them seems to be the less necessary, as they are so universally known.†

GEORGE PHILIP RUGENDAS.

Battles.

DIED 1742, AGED 76.

He was born at Augsbourg, in 1666, where he became the disciple of Isaac Fisches, a painter of history, with whom he continued five years; and that master, who loved him for his discretion as well as his diligence, took pains to improve him, by procuring for him some original paintings of Bourgognone, and other eminent painters of battles, that he might study and copy them.

By some unaccountable weakness in his right hand he was almost disqualified for following his profession; but by patience and application he acquired so much power with his left, that he ever after used it as readily as the other. However, after some years, a bone, which from his infancy had disabled his right hand, discharged itself without any assistance of art, and he gradually regained the perfect use of it, so as to work with both hands with an equal degree of ease. He had gained a considerable share of knowledge in

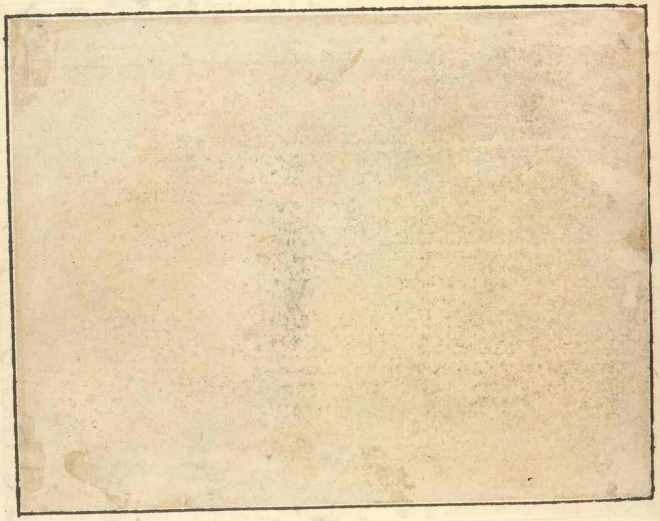
† What has been said of Michael Angelo's Forms, may be applied to the Colour of Rubens, they had but one. As the one came to nature and moulded her to his generic form, the other came to nature and tinged her with his favourite tone, that of gay magnificence. From this he never deviated whatever be his subject, sacred or prophane, poetic or historic, homely or elevated, merry or mournful, grave or gay. The study of his works has been recommended, as offering the fullest and clearest method of combining the various modes of harmony that distinguish the ornamental, or as it is commonly called, the Venetian style; 'in which the brightest colours possible are admitted 'with the two extremes of warm and cold, and these reconciled by being dispersed over the picture, till the whole 'appears like a bunch of flowers.' But if the œconomy of his tints be that of an immense nosegay, he has not always connected the ingredients with a prismatic eye: the balance of the iris is not arbitrary, the balance of his colour often is.

It was not to be expected that correctness of form should be the principal object of Rubens, though he was master of drawing, and even ambitious in the display of anatomic knowledge: but there is no mode of incorrectness except what directly militated against breadth and fullness, of which his works do not set an example. His male forms, generally the brawny pulp of slaughtermen, his females, hillocks of rosy flesh, in overwhelmed muscles, grotesque attitudes and distorted joints, are swept along in a gulf of colours, as herbage, trees and shrubs, are whirled, tossed, and absorbed by inundation.

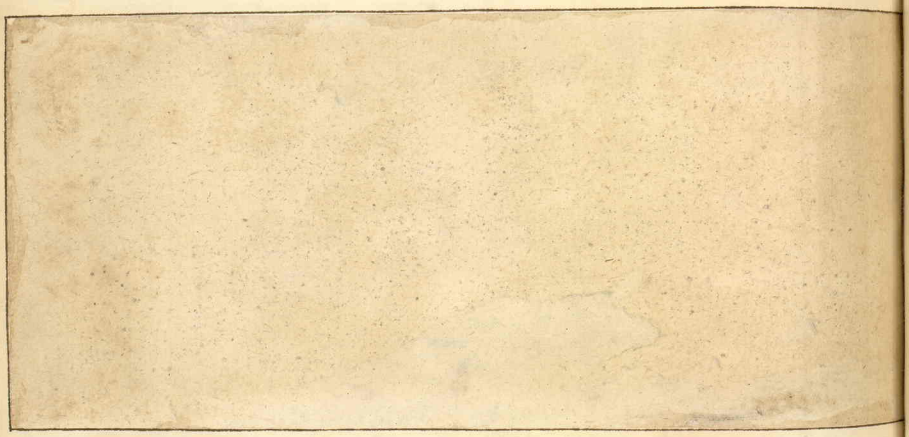
Rubens, though learned, was indifferent to the dictates of historic propriety, and subjected national character and costume to picturesque effect. In expression, as in form, he was seldom more than a Fleming, and though he penetrated its features in the works of others, and descanted on their subtle discrimination in those of *Lionardo da Vinci*, he seldom admitted them into his own, more bent to fascinate the eye than to inform the mind: energy, not refinement, was his sphere; and he carried indifference or callus, with regard to the choice of his subjects, far enough to pick them occasionally from the most abject or loathsome dregs of legendary fable; of which the St. Placidus, with his head in his hand, conversing with his mother or his sweetheart, is not a solitary instance. But whenever a subject comes genially within the vortex of his powers, such as the series of those that once composed the gallery of Luxembourg, it commands our most submissive admiration. In whatever light we consider that astonishing work, whether as a series of sublime conceptions, regulated by an uniform comprehensive plan, or as a system of colours and tones, exalting the subject, and seconded by magic execution; whatever may be its Venetian, or Flemish flaws of mythology and christianity, antique and modern costume, promiscuously displayed, it leaves all plans of Venetian allegory far behind, and in what came from his own hand, rivals all their execution. If it be not equal in simplicity, or emulate in characteristic dignity, the plans of Michelangiolo, and Raphael, it excels them in the display of that magnificence which few modern eyes can separate from the idea of majesty. F.

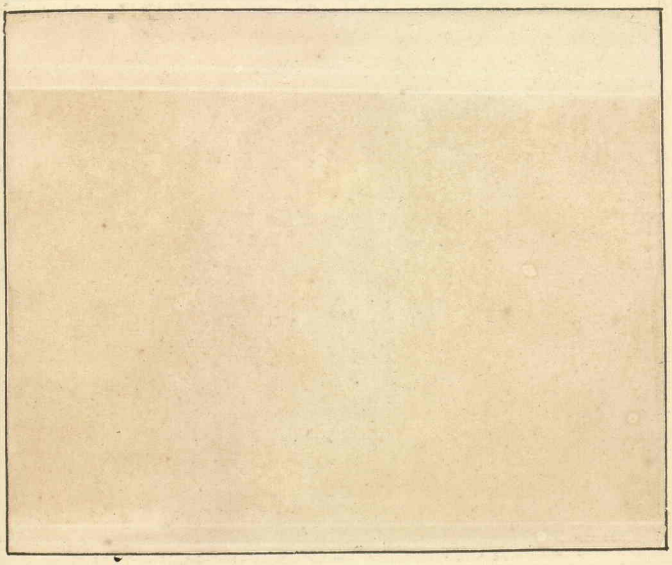
G. Phil. Rugendas del. I. El. Ridinger excud. A. V. G. C. Bodeneho Sc.

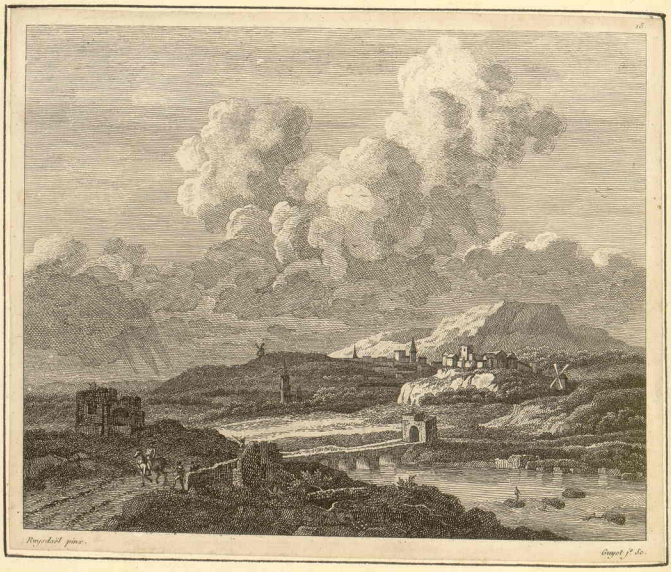
G. P. Rugendas del. | I. El. Ridinger excud. A.V. | G. Conrad Bodenehr Sc.



...dj pix Romæ A.° 1694. o. 2. Christiano Rugendas sculp. et excud. Aug. Vind.

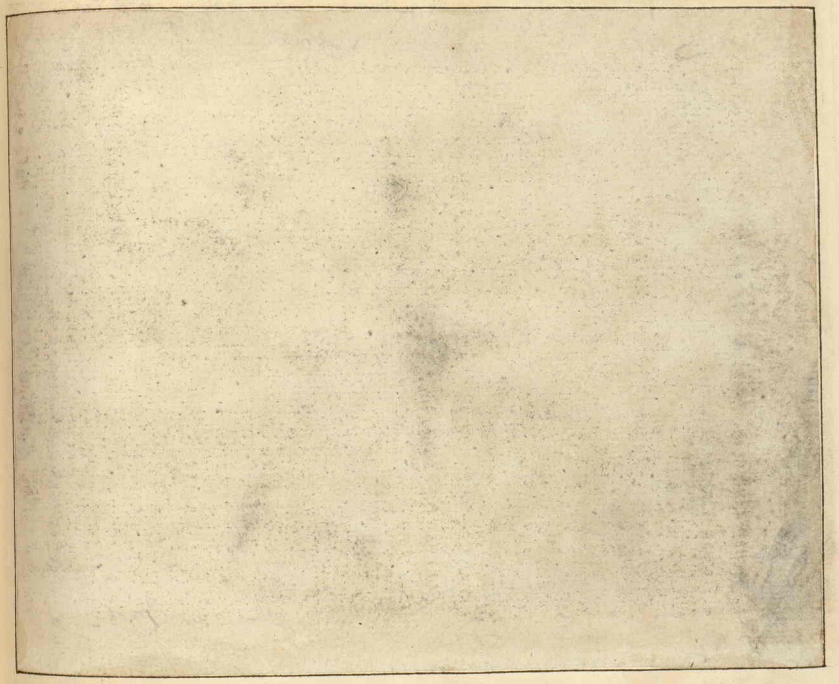





15.
Rosendael pinx.
Gugot f.t sc.

Ruysdael del. — Lavreuk Sc.

Du Cabinet de Mr. Poullain



Huquier del. Cochin f.

Du Cabinet de Mr Poullain

design and colouring, under the direction of Fisches; but his principal improvement was derived from the instructions of Molinaer or Molinaro, a history-painter at Venice, whose compositions were in high esteem; and he also added to his skill by visiting Rome, and studying the works of those great masters whose style suited the turn of his own genius.

When he had finished his studies in Italy, he returned to his native city Augsbourg, where he found sufficient employment; but as that city happened to be besieged in a short time after, Rugendas had an opportunity (though probably not a very desirable one) of designing attacks, repulses, and engagements, around his own dwelling; and he very frequently ventured abroad to observe the encampments and skirmishes of the armies, from which he composed his subjects with great truth, and remarkable exactness.

From the year 1719 to 1735 he worked in mezzotinto, having an expectation of making a large fortune for his family by his prints; and for several years it succeeded to his wish. But at last he found it necessary to resume the pencil; and although he was diffident of his own ability to paint, after a discontinuance of practice for sixteen years, yet, to his surprise, as well as his satisfaction, he found himself as expert as ever.

This master deserves to be ranked among the good painters of battles; he was correct in his design; he disposed his subjects with judgment, and by the aërial perspective, threw off his distances in a very natural manner. His colouring, in some of his performances, is very commendable; he executed his work with great freedom and ease; and although he had a lively and fruitful imagination, he always confined himself to represent only such objects, expressions, actions, or attitudes, as he had observed in nature.

Whenever he talked of his own works, he used to remark, that his first performances pleased, by their colouring and the freedom of his pencil, though the design was but indifferent; that his second manner had more of nature, but was less agreeably coloured; but, in his third and best manner, he attended to the expression, disposition, spirited action and attitudes, and also to set his designs off with a suitable colouring. Those pictures which are painted in his best style, were finished from the year 1709 to 1716.

RACHEL RUISCH. Vid. POOL.

JACOB RUYSDAAL.

Landscape.

DIED 1681, AGED 45.

This master was born at Haerlem, in 1636; and though the artist by whom he was instructed is not ascertained, yet it is affirmed, that at the age of twelve some of his productions surprised the best painters to whom they were shewn. It is most certain that a strict intimacy subsisted between him and Berchem; and it is thought that Ruysdaal was animated with that spirit which we see in all his compositions, by his connexion with that admirable master; for it afforded him an access at all times to the house of Berchem, where he had a constant opportunity to observe his manner of handling, designing, and colouring; and by that means to form a style peculiar to himself, in which he was accounted little inferior to the other.

However, nature was his principal inſtructor, as well as his guide; for he ſtudied her inceſſantly. The ſcenes, trees, ſkies, waters, and grounds, of which his ſubjects were compoſed, were all taken from nature, and ſketched upon the ſpot, juſt as they allured his eye, or delighted his imagination. Some writers affirm, that both Ruyſdaal and Berchem improved their taſte in Italy, by that beautiful variety of ſcenery which is perpetually to be obſerved in the environs of Rome; but other authors as poſitively aſſert, that neither of theſe maſters were ever in Italy. Yet whoever attentively conſiders many of the compoſitions of Berchem, cannot but be almoſt convinced that he muſt have travelled out of his own country, to collect ſuch ideas of grand and elegant nature, as are furniſhed in his works; though perhaps by the ideas of Ruyſdaal, obſervable in moſt of his deſigns, one could as readily believe that he had never travelled far from his native ſoil.

No painter could poſſibly poſſeſs a greater ſhare of public eſteem or admiration than Ruyſdaal; nor has the reputation of that artiſt been impaired even to this day. The grounds of his landſcapes are agreeably broken, his ſkies are clear, his trees are delicately handled, every leaf is touched diſtinctly, and with a great deal of ſpirit, and every part has the look of true nature. He ſhews that he perfectly underſtood the principles of the chiaro-ſcuro, and alſo of perſpective; for his diſtances have always a fine effect, and his maſſes of light and ſhadow are diſtributed with ſuch judgment, and contraſted with ſuch harmony, that the eye and the imagination are equally delighted. His works are diſtinguiſhed by a natural and pleaſing tone of colour; by a free, light, firm, and ſpirited pencil; and alſo by a very agreeable choice of ſituations. His general ſubjects were views of the banks of rivers; hilly ground, with natural caſcades; a country interſperſed with cottages and huts; ſolemn ſcenes of woods and groves, with roads through them; and water-mills; but he rarely painted any ſubject without a river, brook, or pool of water, which he expreſſed with all poſſible truth and tranſparency. He likewiſe particularly excelled in repreſenting torrents and impetuous falls of water, in which ſubjects the foam on one part, and the pellucid appearance of the water in another, were deſcribed with force and grandeur, and afforded a true image of beautiful nature.

As he could not deſign figures with any degree of elegance, he was frequently aſſiſted in that reſpect by Oſtade, by Adrian Vander Velde, and often by Wouvermans, which adds conſiderably to the value of his pictures. Moſt of the collections in England and Ireland are adorned with ſome of the works of this maſter; and in the Palazzo Ricardi, as well as in the cabinet of the Grand Duke of Florence, are preſerved ſome excellent landſcapes of his hand.

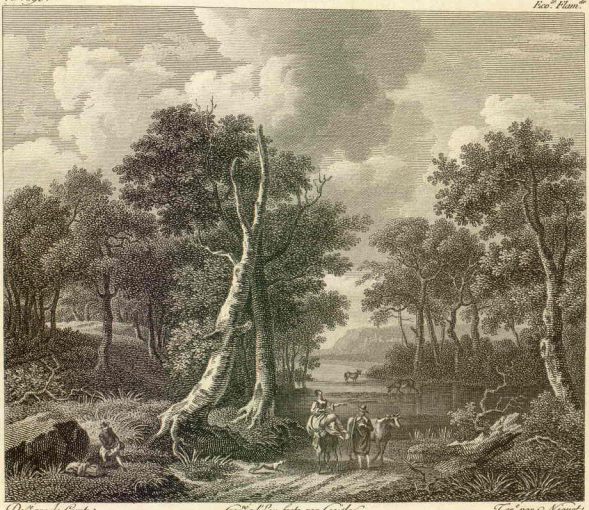
SOLOMAN RUYSDAAL.

Landſcape.

DIED 1670, AGED 54.

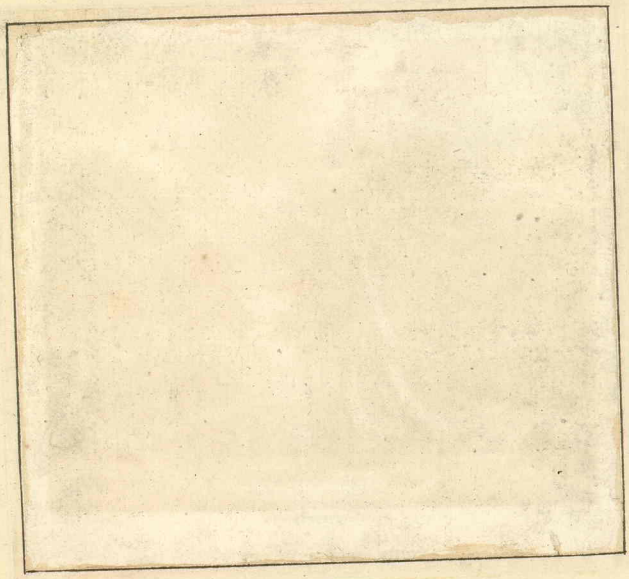
He was born at Haerlem, in 1616, and was the elder brother of Jacob Ruyſdaal. He alſo was a painter of landſcapes, but in every reſpect appeared far inferior to Jacob; for the beſt commendation given him by the writers on this ſubject is, that he was a cold imitator of Schoeff and Van Goyen. And although his pictures have ſomewhat that is plauſible,

N°. 598. RUISDAEL. Fec.t Flam.t



Dg.n par le Comte. Grav.e à l'eau forte par Goulet. Cor.t par Niquet.

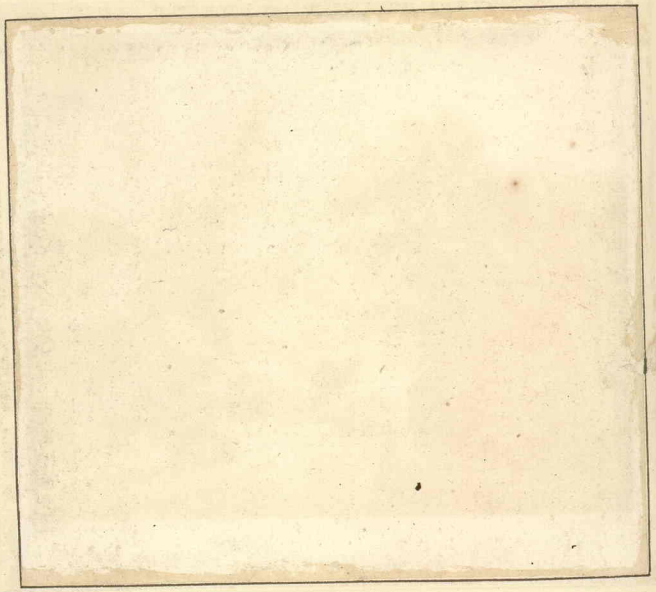
VUE D'UNE FORÊT.



N°. 622 RUISDAEL. Ecol. Flam.de

Dessiné par Girod. Gravé par F. Geissler.

UN PAYSAGE AGRESTE.



S. Ruysdael. Apostool.

Published Nov.r 1792.

plauſible, ſufficient to engage the attention of thoſe who are prejudiced in favour of the name of Ruyſdaal, yet, to perſons of true judgment and taſte, they are in no great eſtimation; and the eye is diſguſted with too predominant a tint of yellow, which is diffuſed through the whole.

He rendered himſelf however conſiderable, by having diſcovered the art of imitating variegated marbles with ſurpriſing exactneſs; and he gave to his compoſition an appearance ſo curiouſly ſimilar to the real marble, that it was ſcarce poſſible ſo diſcern any difference, either in the weight, the colour, or the luſtre of the poliſh.

MARTIN RYCKAERT.

Landſcapes, with Architecture and Ruins.

DIED 1636, AGED 45.

He was born at Antwerp, in 1591, and gave very early proofs of a good genius to painting. He was for ſome time under the care of Tobias Verhaecht as his diſciple; but having frequent opportunities of ſeeing the paintings of ſome very famous Italian maſters in the collections at Antwerp, to which he had acceſs, and comparing the ſtyle of thoſe maſters with that of his own countrymen, it inſpired him with a commendable ambition to viſit Rome, for his farther inſtruction and improvement.

He ſpent ſeveral years in Italy, and employed himſelf in deſigning the moſt elegant objects which offered themſelves to his obſervation; in ſketching the beautiful ſcenes, ruins, and edifices, that any where occurred to him. At his return to his native city, he painted his pictures from thoſe deſigns which he had ſtudied after nature, and gained extraordinary applauſe, as well for the elegance of his choice, as for the goodneſs of the execution.

As he was particularly curious in taking the views of fortified towns, that ſhewed any uncommon appearance of grandeur, in order to introduce them in his own compoſitions, he very unthinkingly endangered his life, by drawing the view of the caſtle of Namur, which he intended as an ornament to one of his landſcapes: for while his whole attention was engroſſed by the ſketch of that grand fortreſs, he was ſuddenly ſeized by the ſoldiers, and hurried to the governor; and would have infallibly been put to death, if the governor had not been, with the utmoſt difficulty, prevailed on to pardon him, by the ſtrongeſt atteſtations of his innocent intention, his probity, and his eminence in his profeſſion.

He was extremely eſteemed by Vandyck, and by all perſons of diſtinction in his own country; his works are very rarely to be purchaſed, and are exceedingly prized by thoſe who poſſeſs them.

DAVID RYCKAERT, the Young.

Converſations and Apparitions to St. Anthony.

He was born at Antwerp, in 1615, and learned the art of painting from his father, whoſe name alſo was David. He principally ſtudied and painted after nature, and his firſt ſubjects were landſcapes; in which he introduced the huts and cottages of ſhepherds and farmers, which he expreſſed with abundance of truth, and diſpoſed his figures and every other object with great judgment. But in ſome time he undertook to imitate the

ſtyle

ſtyle of Brouwer, Teniers, and Oſtade; and the value that was ſet on his firſt performances in that ſtyle, was a ſufficient inducement to him to perſevere. He continued therefore to paint converſations, but he ſucceeded beſt in ſubjects that were bright, as he had a peculiar art of managing his lights in an unuſual manner, which had an extraordinary effect; and for that reaſon he was fond of repreſenting figures by the light of a candle or flambeau.

At firſt he painted and deſigned ſubjects that were agreeable and entertaining; but in his fiftieth year, he altered his ſtyle of deſign, and grew fond of repreſenting imaginary and whimſical forms, with a fruitful wildneſs of fancy, ſuch as apparitions, nocturnal aſſemblies of witches and devils, temptations of St. Anthony, and ſuch like, in the manner of the Helliſh Brueghel; and in ſome of his deſigns he repreſents the devils flying away from the Croſs. And although ſuch ſubjects are but diſagreeable, yet by the ſpirit of his touch, his penciling and colouring, and by the livelineſs of his imagination, he has given to his figures ſuch variety and humorous expreſſion, that they had many admirers, and were very eagerly purchaſed by the Archduke Leopold, and ſeveral other Princes.

It is obſerved of this maſter, that his firſt works were not ſo well coloured as thoſe of his latter time; his firſt were rather too grey; but afterwards his pictures had remarkable warmth. The heads of his figures were painted with great art and preciſion; but he ſeems to have been too negligent of the hands and other extremities.

PETER RYSBRAECK, or RYSBRECHTS.

Landſcape.

He was born at Antwerp, in 1657, and became a diſciple of Franceſco Millee, under whom he very ſoon imbibed a fondneſs for the works of Pouſſin, which he ever afterwards retained. He ſtudied him inceſſantly, and at laſt ſo ſucceſsfully imitated that eminent artiſt, that ſeveral of the pictures of Ryſbraeck were ſold for the paintings of Gaſpar. He lived in great eſteem at Paris, and was much ſolicited to continue in that city; but he returned to his native city, and there followed his profeſſion with credit and with advantage.

Sometimes he painted in the manner of Pouſſin, and ſometimes in the ſtyle of his maſter Franceſco Millee; but, in all his compoſitions, he is a conſtant imitator of thoſe two eminent artiſts, though at the ſame time he took care to ſtudy and to imitate nature. His manner of painting was expeditious, with a free and firm pencil, and a good tone of colour; his figures and his trees are well deſigned, and he finiſhed his pictures with a great deal of ſpirit. However, it muſt be confeſſed, that either through a want of genius or invention, or by painting ſuch a number of pictures as he did, his landſcapes have not that pleaſing variety which might be expected, though in other reſpects they have conſiderable merit.

The works of this maſter ought not to be confounded with thoſe painted by another perſon of the ſame name, who lived at Bruſſels, whoſe landſcapes are very indifferent, and in no degree of eſteem.

NICHOLAS


ANDREAS SACCHI ROM.
Carolus Maratta del et pin.
apud Frey
Guill. Vallet Scul. Rom. 1692.


Pub. d. Decemb. Anno 1.
C. Bloemaert sculp.

NICHOLAS RYX, or RYCKX.

Landſcapes, and Views of Paleſtine.

This maſter was born at Bruges, in 1637, and in that city learned the art of painting. As ſoon as he had qualified himſelf to appear with credit in his profeſſion, he undertook a voyage up the Mediterranean, and travelled through many of the eaſtern countries, obſerving exactly the habits of the different nations through which he journeyed, and particularly attended to the manner of travelling peculiar to the Caravans. He ſpent ſome years in Paleſtine; and in that country ſketched after nature the agreeable and romantic views of memorable places, which he intended for the ſubjects of his future landſcapes; and when he returned to Bruges his compoſitions were much coveted, as they repreſented the proſpects of Jeruſalem, and the neighbouring country, which were enriched with a number of figures, horſes, and camels, touched with ſpirit, and finiſhed with great freedom of hand and good colouring. His taſte of deſign was much in the manner of Vander Cable, but he was generally more clear.

S.

ANDREA SACCHI, or OUCHE.

Hiſtory, Portrait, Architecture.

DIED 1668, AGED 74.

THIS celebrated painter was born at Rome, in *1594, and was a diſciple of Franceſco Albano; with whom he ſpent ſeveral years in ſuch cloſe application, that at laſt he was accounted ſuperior to his maſter in his taſte of deſign, and in the correctneſs of his drawing. He devoted a great part of his time to the ſtudy of the antiques; he deſigned after them induſtrioufly, and alſo added to his improvement, by making himſelf thoroughly acquainted with the works of Raphael, and the moſt illuſtrious artiſts who preceded him. By that method of conducting his ſtudies, and by having an accurate judgment and taſte to diſcern the excellencies of the great maſters, he formed his own peculiar manner, which had no reſemblance to any of them; and that manner he never altered.

He diſtinguiſhed himſelf in a very eminent degree by his paintings in freſco; and was accounted to have no ſuperior in that manner of working. A ſtrong emulation, however, ſubſiſted between him and Pietro da Cortona, as they were cotemporary artiſts; as both of them were men of genius, and extraordinary abilities; and as both were equally ambitious of immortalizing themſelves by their works. And it is highly probable,

The authors of the Abrégé de la Vie des Peintres fix the birth of Andrea Sacchi in 1599, and his death in 1661, at the age of 62; but moſt authors agree that he was born in 1594, and that he died in 1668, at the age of 74.

that

that by ſuch a conteſt for fame and honour, each of them arrived at a higher degree of perfection in that kind of painting, than either of them might have done without ſuch a competition.

The ideas of Sacchi were grand and elevated; and he gave to his figures a beautiful, and fine expreſſion. The choice of his draperies is judicious, the diſpoſition of them is delicate, and they ſhew ſuch an union of elegance and ſimplicity, as is rarely to be met with in other painters. His works are finiſhed with uncommon care and exactneſs, and they have ſuch intrinſic merit in reſpect of taſte, compoſition, correctneſs, elevation of thought, colouring, and expreſſion, as will ſecure the admiration and applauſe of the judicious, and always render them truly valuable.

Some of the works of this maſter are in the principal churches at Rome; and particularly in the church of St. Peter is a picture of St. Auguſtin; likewiſe in the church of St. Joſeph, an altar-piece repreſenting the Angel appearing to Joſeph. But in the Palazzo Barberini are ſeveral compoſitions of Sacchi, which are exceedingly capital, eſpecially an allegorical picture repreſenting divine Wiſdom; and it cannot be too highly praiſed, for the invention, the grandeur of deſign, the delicacy of the expreſſion, or the ſweetneſs of the colouring. He was a perfect maſter of perſpective, and executed ſome very grand compoſitions, with a multitude of figures and elegant architecture, in true and beautiful perſpective, at Rome, which procured him as much honour as any of his other performances. The ſubject of one of thoſe paintings, was a deſcription of the military ſports of the Roman youth on horſeback, which was exhibited with extraordinary magnificence by order of the Pope.

CORNELIUS SACHTLEVEN, or ZAFTLEVEN.

Landſcapes, Drolls, Corps de Garde, and Farm-houſes.

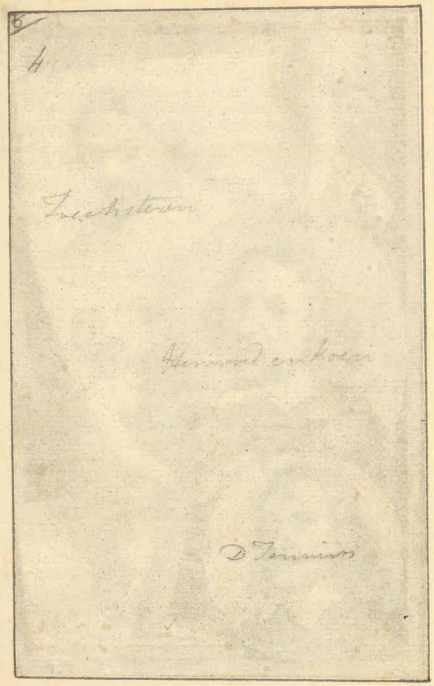
He was born at Rotterdam, where he learned the art of painting; but improved himſelf by ſtudying after nature, and carefully ſketching every object which he intended to inſert in his future compoſitions. It is generally thought that he was the elder brother of Herman Sachtleven; but appeared far inferior to him, as well in the choice of his ſubjects, as in the tone of his colouring; moſt of the pictures of Cornelius being remarkably too yellow.

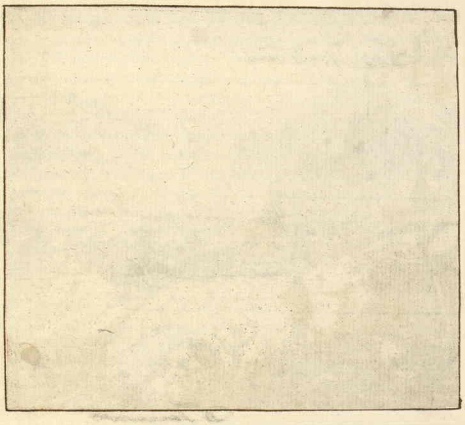
He painted the inſides of farm-houſes, as alſo the employments and recreations of villagers, ſometimes in imitation of the ſtyle of Teniers, and ſometimes in the manner of Brouwer. Thoſe ruſtic ſports in which he endeavoured to reſemble the former, are well deſigned, and executed with a free pencil; and when he imitated the latter, he gave his pictures a great deal of force. His corps de garde are particularly commended, as being well grouped; and his converſations have a ſtrong character of truth and nature, with a tolerable degree of humour and expreſſion.

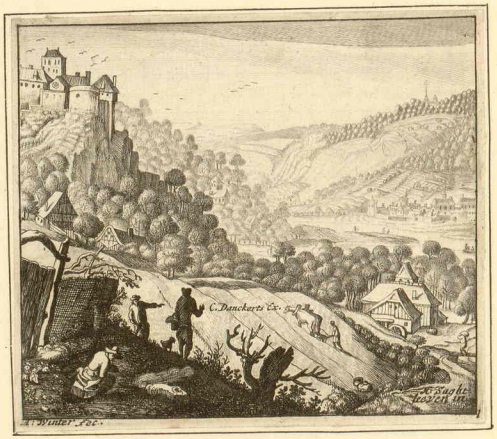
On the fore-grounds of his pictures, which repreſented ſoldiers in their guard-room, he uſually placed helmets, drums, armour, embroidered belts, and implements of war; which he copied exactly from nature, and ſhewed conſiderable judgment, by diſpoſing them in ſuch a manner as to produce an agreeable effect.

HERMAN


P. P. 3.4.


6
4
Liechtenstein
Hermanden Koer
D Tennison




C. Danckerts Ex.
P. Schenk Excud.
A. Bogt. Incidit.

HERMAN SACHTLEVEN, or ZAFTLEVEN.

Landſcape.

DIED 1685, AGED 76.

He was born at Rotterdam, in 1609, and inſtructed in the art by John Van Goyen, a very celebrated painter of landſcape; yet he did not confine himſelf to the manner of that maſter, but alſo ſtudied the ſtyle, taſte, and touch of other eminent artiſts. He determined, however, principally to attend to nature, as being the beſt and moſt unerring director; and for his improvement made abundance of ſketches, drawings, and deſigns, which by the curious are accounted not the leaſt valuable of his works. But the views of nature in the Low Countries, where he was born, were by no means ſuitable to the taſte of Sachtleven, as they could not furniſh him with a competent variety; there being no mountains or rocks in that tract to diverſify the ſcene. He therefore went to ſtudy nature on the borders of the Rhine; where, by the windings of that river, by the antique edifices, the woods, the water-falls, and grounds differently broken, the views were more picturesque, and more capable of affording him agreeable materials for his landſcapes. It is alſo affirmed by ſome writers, that he likewiſe viſited Italy, where he improved himſelf conſiderably; and certainly, all that induſtry exerted to render himſelf eminent in his profeſſion, received its juſt reward, in the univerſal approbation given to his works.

He took pains to finiſh his pictures with extraordinary neatneſs, and by a light free touch, as well as by a ſkilful management of the aërial perſpective, he gave to his diſtant hills, grounds, and trees, a very happy and pleaſing effect. His ſkies and diſtances are generally clear, and all his objects recede with perſpective truth; and although many of the ſcenes which he copied from nature were not very ſtriking from that point of view where he ſtood to deſign them, yet he had the ſkill ſo greatly to improve, vary, and enrich them, by figures and buildings, that he made them agreeable ſubjects in his paintings, ſtill preſerving the appearance of the real place which he deſigned.

The pictures of Sachtleven painted in his beſt manner are not very common, and are highly eſteemed; and they may be known without much difficulty, by a neatneſs of touch in the figures and buildings; by an endeavour to expreſs the vapour, between the eye and the objects that are remote, like Berchem and Wouwermans; and by a pleaſing bluiſh tint in his diſtances.

VENTURA SALIMBENI, called BEVILAQUA.

Hiſtory.

DIED 1613, AGED 56.

He was born at Siena, in 1557, and learned the art of painting from his father Archangelo Salimbeni, a painter of principal note in that city. When he had made a competent progreſs in the knowledge of deſign and colouring, he travelled through ſeveral parts of Italy, particularly through Lombardy, and improved himſelf exceedingly, by his obſervations on the celebrated performances of the great maſters, which

occurred to him in his travels. But when he arrived at Rome, where he had ſufficient opportunities to ſtudy the antiques, he there applied himſelf with ſo much diligence, that he perfected himſelf in deſign, and acquired a good ſtyle and manner of painting, which very much reſembled that of his brother Franceſco Vanni, though it did not equal it.

He had a good invention, and great harmony in his colouring, as well as elegance in his figures. While he continued at Genoa, he aſſociated with Agoſtino Taſſi, an excellent painter, who had been a diſciple of Paul Bril; and in the grand compoſitions of Salimbeni, the back-grounds were painted by Taſſi. This maſter is more generally known through Italy by the name of Bevilaqua, than by that of Salimbeni; the Cardinal Bonifacio Bevilaqua, who was his patron and his friend, having from particular eſteem given him that name.

The principal works of this maſter are in the churches and convents in his native city Siena, at Florence, Genoa, and Umbria, in all which cities his paintings were highly commended; and at Wilton, in the collection of the Earl of Pembroke, there is a picture repreſenting the Deſcent of the Holy Ghoſt, by this maſter.

VAN SALM.

Sea-Pieces, in Black and White.

Neither Houbraken, nor Weyerman, mention any particulars relative to the time when this artiſt was born, or died; but his ſtyle of painting makes it very probable, that he was a diſciple of Cornelius Bonaventure Meeſter, commonly and corruptly called Bo Meeſters.

He had a remarkable manner of painting in black and white, in imitation of drawings with a pen; nor is it eaſy to conceive how he managed his pencil, ſo as to give every line the form and exact reſemblance of the ſtroke of the graver. His only ſubjects were ſea-pieces and ſea-ports, with a diſtant view of the cities and towns; and thoſe ſubjects he uſually handled with a great deal of neatneſs. His ſhips are correctly deſigned, but they want the elegance and grace of Vandervelde and Backhuyſen; nor have they the freedom and delicacy of thoſe executed by Bonaventure Meeſter. In his repreſentation of ſtorms, the agitation of the waters is tolerably well expreſſed, though the waves often appear hard; and in his calms the veſſels are agreeably diſpoſed. Some of his pictures, indeed, are finiſhed with ſo much truth and ſpirit, that at firſt ſight they have all the appearance of excellent drawings, nor do they loſe any of their merit, by a more minute examination. But the pictures of Van Salm are not equally good, ſome of them being far ſuperior to others; and even his beſt are not in theſe kingdoms held in any great eſteem by the connoiſſeurs.

GIOVANNI BATTISTA SALVI, called SASSOFERRATO.

Hiſtory.

DIED 1590, AGED 86.

This maſter was born in 1504, at an ancient caſtle on the borders of the territory of Urbino, called Saſſoferrato, from which he was afterwards named. Under what maſter

or

Salsa Ferrata pinx.t A. Colmi delt. — J. Boydell sculp.t — Bartolozzi sculp. 1767

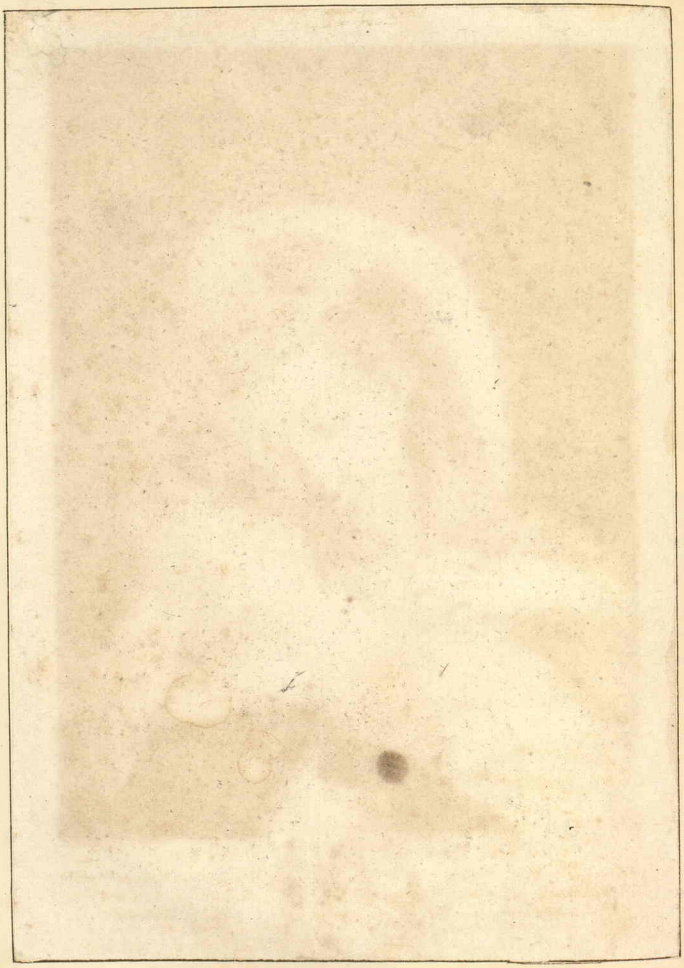
LADY AND CHILD.

From the Original Picture, Painted by Salsa Ferrata, In the Collection of the Rt. Hon.ble Lady Viscountess Midleton; To whom this PLATE is most Humbly Dedicated, by her Ladyship's most Obliged, and most Obedient, Humble Servant,

JOHN BOYDELL.

Size of the Picture, 1.5 3/4 by 1.11 1/2 in height.

No. 40. Published by J. Boydell. Engraver, in Cheapside. 1767.




FRANCESCO SALVIATI
PIT. FIORENTINO.

or in what city he learned the firſt principles of his art is not aſcertained, but he went to Rome to ſtudy the works of Raphael, which were then the admiration of the whole world; and his knowledge was exceedingly promoted by the precepts of Franceſco Penni, Raphael's favourite diſciple.

By the direction of that able artiſt, Salvi applied himſelf to copy the works of the moſt eminent in the profeſſion; and he at laſt obtained ſuch ſkill, and ſuch power of execution in that manner of painting, imitating the ſtyle and touch of every different maſter ſo admirably, that his pictures were generally taken to be real originals of thoſe artiſts of whom they were only copies, or at the beſt only imitations.

GIUSEPPE SALVIATI. Vid. PORTA.

FRANCESCO SALVIATI.

Hiſtory, Portrait.

DIED 1563, AGED 53.

He was born at Florence, in 1510; his parental name was Roſſi; but being taken into the ſervice of Cardinal Salviati and honoured with his favour and protection, he was ever after diſtinguiſhed by the name of his patron. He owed a great part of his early inſtruction to that intimate friendſhip which he had contracted with Giorgio Vaſari in their youth; for Vaſari was the diſciple of Andrea del Sarto, and communicated all the rules, directions, and deſigns, which he received from his maſter, to his friend Salviati, and explained every precept in the moſt clear and intelligible manner. However, neither of thoſe young artiſts found their improvement under Andrea anſwerable to their ſanguine expectations, and therefore they placed themſelves with Baccio Bandinelli; under whom they made a greater proficiency in one month, as Sandrart aſſerts, than in two years ſpent under the other.

Salviati ſoon roſe into high reputation, and was not only engaged by his patron the Cardinal, but was employed alſo at the Pope's palace, in conjunction with his friend Vaſari. He painted with as much ſucceſs in freſco and diſtemper as in oil, and acquired extraordinary honour by the cartons he deſigned for tapeſtry, repreſenting the memorable actions of Alexander the Great. Nor did the pencil of Salviati appear to leſs advantage in portrait than in hiſtory; many of the prime Nobility of Rome and other cities of Italy were painted by him; and he gained extraordinary applauſe by a portrait of Aretine the famous ſatyriſt, which was ſent as a preſent to Francis I. King of France.

The invention of this maſter was rich and copious; but he ſeemed to want elevation of genius, and to have rather too great a luxuriancy of fancy, though that fancy was not of the grand and majeſtic turn. His carnations were delicate, particularly in his naked figures, and he deſigned ſuch figures with grace and correctneſs. In others which were cloathed, his draperies were full, broad, and genteel, elegantly marking the turn of every limb, ſo as to render it perceptible, though thinly covered. His uſual ſtyle of colouring was lively, and he gave his figures eaſy and becoming attitudes, yet he had not a talent for grand compoſitions, being often but mean in his deſign.

The merit of Salviati procured him many friends, but he frequently loſt them by his peeviſh and capricious temper; and Sandrart obſerves, that many who were deſirous of having ſome of his works, were reſtrained from employing him, becauſe he always appeared diſſatisfied, even when he was largely overpaid for his performances.

He might have had ſufficient ſucceſs in France; but his diſagreeable conduct in many reſpects, and his ſevere cenſures of other artiſts, gave ſuch a general offence, that he quitted that kingdom in as much contempt, as he had entered it with honour and public reſpect. So unlooked-for a diſappointment cauſed him to return to Rome, where he fell into new contentions with Daniel da Volterra, with Pietro Ligorio, the Pope's architect, and with moſt of the artiſts of that time, and died there of a broken heart.

A number of poetical ſubjects were painted by Salviati, in oil, for Ludovico Farneſe, and he alſo finiſhed ſeveral altar-pieces for the churches of Rome and Florence. A moſt capital picture of his painting is ſtill preſerved in the church of the Celeſtins at Paris, being the ornament of their grand altar. The naked figures in that compoſition have an eaſe and grace which might appear worthy of any artiſt; the draperies of thoſe figures that are clothed flow with an eaſy negligence, neither too cumberſome nor too glaring; and in moſt of his pictures a great deal of the manner of Baccio Bandinelli is obſervable, but in this there appears much more of the ſtyle of Andrea del Sarto. It is remarked that ſome of his pictures painted only in two colours are accounted his beſt.

JOACHIM SANDRART.

Hiſtory, Portrait.

DIED 1683, AGED 77.

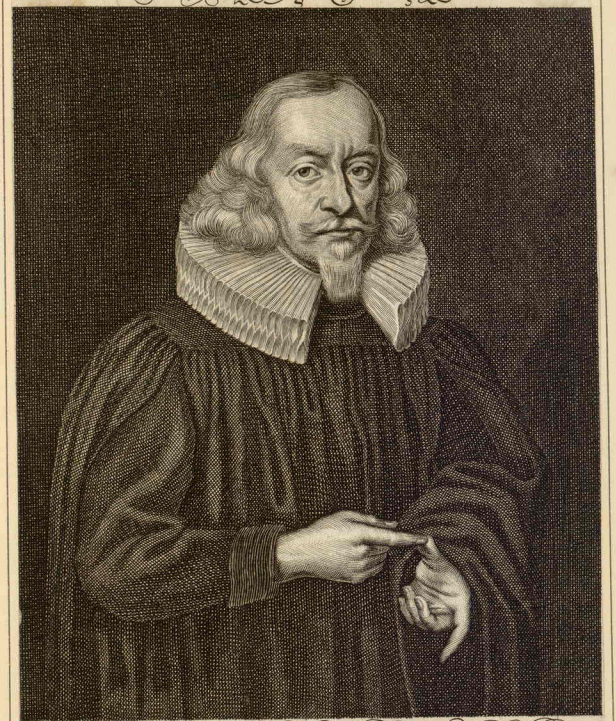
He was born at Frankfort on the Maine, in 1606, and had for his firſt maſters Theodore de Bry and Matthew Merian, who were engravers; but afterwards he became the diſciple of Gerard Honthorſt. His improvement under that maſter diſtinguiſhed him above all the diſciples in that ſchool, and engaged the eſteem of his inſtructor ſo effectually, that he took him to London as an aſſiſtant in thoſe works which were to be executed by order of the King of England; and he gained ſo much credit by his performances, that when Honthorſt returned to his own country, Sandrart was retained in the ſervice of the King.

When he left England, he viſited Venice, Bologna, Naples, and Rome, at each of which cities he ſtudied and deſigned every thing that ſeemed curious or worthy of his obſervation, and added conſiderably to his knowledge by his intimacy with Bamboccio, Jan Lis, Albano, and Guido, who not only ſhewed him their works, but freely communicated to him every obſervation relative to the art which might be any way advantageous to him in his profeſſion.

A picture of St. Jerom, and a Magdalen which he painted at Rome, procured him the favour of Cardinal Barberini, and obtained for him the honour of painting the portrait of Pope Urban VIII.; and the king of Spain having ſent an order to Rome for twelve pictures of the ſame dimenſion, to be executed by twelve of the

moſt

Her: Just Jacob Leibnitz, Prediger bey S. Sebald, und Bibliothecarius in Nürnberg.



Sieh den werthen Gottesmann, wie er jetzund ist gestaltet;
Denn das innerste des Hertzens völlig, aus den Augen scheint:
Dessen Lieb und Redlichkeit, mit den Haaren nicht veraltet;
Der es, mit der Kirche Gottes, treulich und aufrichtig meint:
Den die Christliche Gemeen preist, im Lehren und im Leben;
Wünschend, der getreue Gott woll Ihm noch viel Jahre geben.

C. Arnold Prof. und
an Gymn.

J. Sandrart Excudit. A°. 1670.
Just Jacques, Moyne à S.t Sebald, et Bibliothecaire à Nuremberg.

Rinbrant inv. Santere pinx. Suruque excudit

moſt eminent maſters in Italy, Sandrart was appointed one of the number. The deſign of Sandrart's picture was Seneca in the Bath (his veins opened by order of Nero), with a philoſophical firmneſs of mind diſcourſing with his wife Paulina, and his friends Demetrius and Philo; in which the expreſſion was natural, the figures were correctly deſigned, and the colouring was extremely good.

Sandrart travelled through moſt parts of Europe, and found favour and employment wherever he went, ſo that he was greatly enriched when he returned to his own country; and the ſketches he drew of buildings, antiquities, ſtatues, or beautiful views after nature, together with his pictures and curioſities, produced, at different ſales, twenty-two thouſand ſeven hundred and twenty-one florins. A great number of his works are in Italy, Germany, and in the Low Countries, where they were much eſteemed; but his moſt capital performance is the repreſentation of the Laſt Judgment, in which there are a multitude of figures, well deſigned, and well coloured. He publiſhed ſeveral volumes, and one in particular, which contains (what he calls) the lives of the moſt famous Painters. It is a tranſlation, by way of abridgment, from Vaſari, Van Mander, and Ridolfi; but the greateſt part of thoſe artiſts of whom he treats, are mentioned in too ſlight and ſuperficial a manner, affording the reader much leſs inſtruction and ſatisfaction, than might reaſonably be expected from the reputation and extenſive knowledge of the author.

SANESE. Vid. MEMMI.

JOHN BAPTIST SANTERRE.

Portrait.

DIED 1717, AGED 66.

This painter was born in France, near Ponthoiſe, in 1651, and was a diſciple of Bon Boullongne, under whom he made a conſiderable proficiency; but his greateſt improvement was derived from his obſerving nature; and by his ſingular attachment to that point, he was enabled to produce ſome eſtimable works, although he poſſeſſed but a moderate portion of genius, and his pencil was but ſlow in its execution. He perceived that his imagination and invention were inſufficient for undertaking hiſtorical compoſitions, which required a variety of figures; and therefore he employed himſelf in painting heads, and half-length pictures, from imagination, or after the life, and thoſe he finiſhed with care and great delicacy.

He deſigned with tolerable correctneſs, and had conſiderable merit in the attitudes and expreſſion of ſome of his portraits; but his draperies were generally neither well choſen, nor judiciouſly diſpoſed. However, he took great pains to acquire the knowledge of anatomy and perſpective, being ſtudious to acquaint himſelf with every branch conducive to his improvement in his profeſſion. He was particularly induſtrious to diſcover the means of rendering his colours bright and durable; and for that purpoſe ſpent many hours in obſerving the paintings on the ſigns, as he walked along the ſtreets, to remark what colours endured the air, ſun, and moiſture, with the leaſt appearance of periſhing, and at laſt his labour was very ſucceſsfully rewarded; for his pictures, eſpecially in the carnations, ſhewed an uncommon tranſparence and brilliancy; and it is mentioned

as

as a ſingularity in Santerre, that he never put any kind of varniſh on his pictures in leſs time than ten years after they were finiſhed.

SANTI DI TITI.

Hiſtory, Portrait.

DIED 1603, AGED 65.

He was born in Florence, in 1538, and at firſt was inſtructed in deſign by Baſtiano, a painter of no great reputation; but afterwards, being placed as a diſciple with Agnolo Bronzino, he ſoon gave manifeſt proofs of the noble talents which he poſſeſſed, and in a ſhort time ſhewed himſelf far ſuperior to all his companions.

But, although he made a remarkable progreſs under Bronzino, yet he was conſcious that his knowledge of the true and grand principles of deſign was ſtill but imperfect; and therefore he determined to improve himſelf to the utmoſt, in that reſpect, by viſiting Rome, in order to enrich his mind with more elevated ideas, by ſtudying the antiques, which are the beſt guides to all thoſe painters who deſire to imitate nature with grace, ſimplicity and elegance.

While he continued at Rome, he was indefatigable in his ſtudies; he acquired an admirable taſte of compoſition, and correctneſs of deſign; and gained ſo far the public approbation, that he was eſteemed one of the beſt painters of his time. His extraordinary merit immediately diſtinguiſhed him, and his performances for ſome of the Nobility and Cardinals, raiſed his reputation ſo high, that it occaſioned his being ſolicited to return to Florence, where he painted a multitude of incomparable deſigns. His genius was not limited to hiſtory alone, but he was equally excellent in portraits; of which he finiſhed many that were exceedingly applauded, for their ſtrong and lively reſemblance, as well as for the beauty of the colouring.

This maſter has always been accounted an honour to the Florentine ſchool; and was univerſally admired, for his correctneſs and taſte; for the lightneſs and freedom of his hand; for a ſurpriſing force of colour; and for the peculiar grandeur of his manner and ſtyle. Among a great number of fine pictures painted by Santi di Titi, at Florence, there is one very capital deſign in the Palazzo Corſini, in that city, repreſenting the Baptiſm of St. John, entirely in the manner, and with all the grace and delicacy of Albano. The deſign is in an exquiſite taſte, and exceedingly correct; the heads are fine; thoſe of the female figures are elegantly dreſſed; and the whole is finiſhed with moſt extraordinary neatneſs and care.

RAFFAELLO SANZIO†, DA URBINO.

Hiſtory, Portrait.

DIED 1520, AGED 37.

The ſuperior merit of this ſublime genius is too well known to require an encomium, or a deſcription of thoſe amazing powers which he, and he alone, poſſeſſed, for he excelled

† The father of Raffael marks himſelf *Jo. Sanctis* with his own hand on a picture of the Annunciation at Sinigaglia: and according to the ſtyle of that age, his family name would appear to have been *Santi*. *Bottari*, the Editor of *Vaſari*, produced a portrait of *Antonio Sanzio*, from the palace *Albani*; in whoſe hands is a paper ſuperſcribed, *Geneologia*

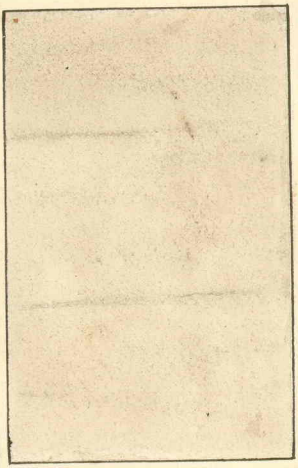
RAPHAEL SANCTIUS URBINAS

Class the First.

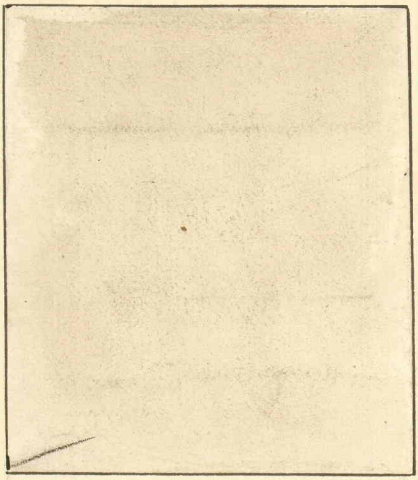
MADONNA, INFANT CHRIST, AND SAINT JOHN.

9

And. del Sarto 5.2 7/8 by 4.1

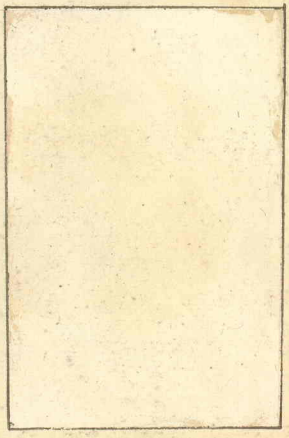



THE HOLY FAMILY.
2
Raffaele
3 by 4

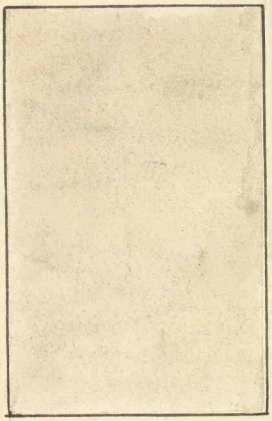


RAPHAËL, P.^{xit}

hauteur 19 pouces, largeur 15 pouces, sur Bois.




BALTHAZAR, CONTE, DE,
CASTILLION &
Raphael, d'Urbin, pinx. Paris
De, Larmessin, sculp.



MADONNA AND CHILD.

3

Raffaele *J. T. & Jos. Lowe*

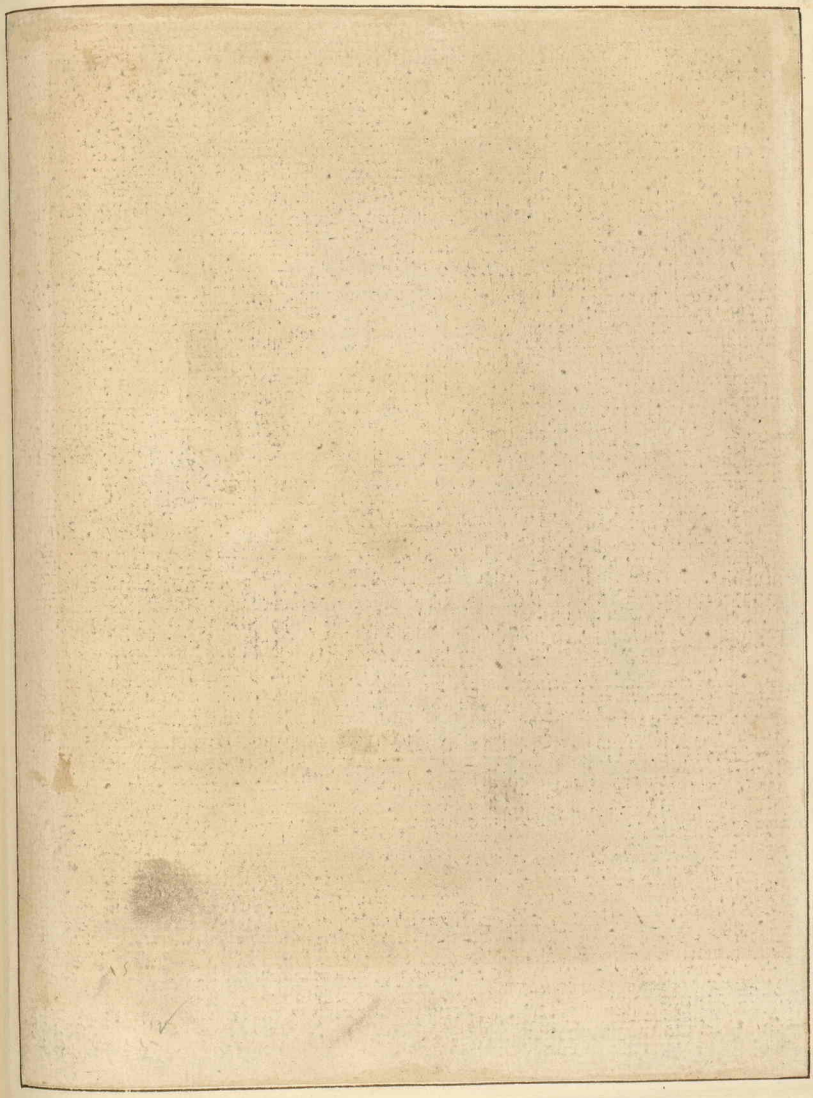
Peint par Raphael Sanzio d'Urbin.

Gravé par J. J. Huber, Membre de l'Acad.e des Beaux-Arts de la Ville Imp.le d'Augsbourg, 1790.

LA VIERGE.

De la Galerie de S. A. S. Monseigneur le Duc d'Orléans.

A. P. D. R.



Raffaele Pinxit. Gio. Bt. Cipriani delin. F. Bartolozzi sculp.

celled in every part of his profeſſion to ſo elevated a degree, as to ſecure the applauſe of the age in which he flouriſhed, and the admiration of all ſucceeding ages.

He was born at Urbino, in 1483, the ſon of Giovanni Santio, a painter of no extraordinary eminence; who, obſerving the early inclination of his ſon to the art of painting, inſtructed him in the rudiments of it, while he was extremely young; and Raffaello ſhewed ſuch a wonderful capacity and genius, that in a few years he was enabled to aſſiſt his father in ſome of thoſe works in which he was employed at Urbino. But Giovanni, deſirous to give his ſon the beſt opportunity of improving his talents, placed him as a diſciple with Pietro Perugino, who was then in his higheſt reputation.

The genius of Raffaello ſoon diſplayed itſelf under that artiſt, and in a ſhort time he imitated the ſtyle of his maſter in ſo exact a manner, that the work of the one could hardly be diſtinguiſhed from that of the other; and as a proof of this, a picture of the Crucifixion is cited, which, by all the ableſt judges and artiſts, would have been accounted the performance of Perugino, if it had not been inſcribed with the name of Raffaello.

However, he ſoon perceived, that by adhering to the manner of his maſter, he ſhould never attain that perfection to which he aſpired; and therefore he devoted himſelf to the ſtudy of the antiques, and made himſelf thoroughly acquainted with all their beauties, in order to transfuſe them through his own compoſitions. The more he ſtudied them, the more he was enamoured of their excellencies; and not content with the peruſal of thoſe wonderful ſculptures of the ancient artiſts to which he had acceſs, he employed at his own expence ſeveral good painters to deſign every object that was curious at Puteoli, Bajæ, and the different cities of Greece, either in ſtatuary or architecture; of which he made a charming and judicious uſe in his ſubſequent compoſitions.

As the works of Lionardo da Vinci and Michael Angelo Buonaroti, at Florence, were at that time univerſally admired, he went thither; and having obſerved the ſtyle of each of thoſe famous painters with the utmoſt accuracy, he ſaw ſufficient merit in both to improve his own taſte of deſign, and altered that manner which he had acquired in the ſchool of Perugino. He alſo conſiderably advanced his knowledge of colouring, by obſerving the manner of Maſaccio at Florence; and gained an additional ſkill in perſpective, as well as in the management and union of colours, by his intimacy with Bortolomeo Baccio.

Genealogia Raphaelis Sanctii Urbinatis. Julius Sanctius is there named as the head-branch *qui Familiæ quæ adhuc Urbini illuſtris extat, ab agris dividendis cognomen impoſuit;* and he was the anceſtor of *Antonio.* From him through *Sebaſtiano* and *Gio. Batiſta* deſcends *Giovanni, ex quo ortus eſt Raphael qui pinxit A.* 1519. In that paper we read likewiſe that *Sebaſtiano* had a brother, *Galeazzo, egregium pictorem,* and father of three painters, *Antonio, Vincenzio,* and *Giulio,* who is there called *Maximus Pictor.* Of theſe four painters, no traces remain at Urbino. An eccleſiaſtic and a Captain of Infantry are alſo mentioned as members of the ſame family. An anonymous author, quoted by *Comolli,* in his Life of Raffael, confirms this ſhewy pedigree. The portrait of *Antonio* is not without merit, but has not that excellence which might be expected in a portrait painted by Raffael one year before his death, as the ſame paper pretends. If this picture be not genuine, the pedigree may be a forgery; and we ſhall probably be nearer the truth, if we look for the etymology of *Sanzio,* in the word *Sanctis,* than in *Sancire*; to divide or aſſign land. See Lanzi, vol. 1, p. 378. F.

Every

Every accomplishment and qualification necessary to form an illustrious painter were combined in Raffaello; a sublimity of thought, a fruitful and rich invention, remarkable correctness in drawing and design, and a wonderful disposition and expression. His attitudes are noble, natural, and graceful, and contrasted without the smallest appearance of affectation or constraint; and to the elegance and grandeur of the antique he added the simplicity of nature; for, though he admired the antique statues as highly as he ought, yet he studied nature with equal assiduity; from which combined attention to both resulted that amazing variety and elegance in the forms, actions, and attitudes of his figures, and those delicate and graceful airs of the heads which distinguish his compositions from all others; and in which he surpassed the greatest masters, who flourished since the revival of the art of painting.

It has been objected to Raffaello, that, by too nice a regard to the purity and correctness of his outline, his outline often became hard: but whatever small imperfections may be imputed to that inimitable artist, he is allowed to have diffused more grace through all his works, more truth, nature, and sublimity, than any painter who has yet appeared. Correggio alone could enter even into a competition with him for grace; but he was unequal to Raffaello in every other branch of his art.

At different periods of his life, Raffaello had very different manners. His first was derived from the school of Perugino, which he retained for a long time; and it is the opinion of some writers, that he never entirely abandoned it. But as soon as he had contemplated the cartons of Buonaroti and Lionardo da Vinci, he in a great measure divested himself of the dryness of his first master, and, blending the boldness of Michael Angelo with his own graceful ideas, he formed a style of design more perfect than his model; and at last struck out a manner peculiar to himself, and superior to all others, full of grace, dignity, ease, and elegance, which he retained as long as he lived. Every new composition added to his fame, and his latest work of the Transfiguration is accounted his best.

He excelled in portrait as well as in history, and by his pencil immortalized Pope Julius II. and Leo. X. with many of the Cardinals of his time; representing them with such life and nature, such dignity of character, and such expression, as surpasses the power of description. He finished his pictures, especially his easel-pictures, exquisitely; and took all possible care to give them the utmost perfection; and yet it is said, he was expeditious in his method of working. From the time he shook of the dry taste of Perugino his draperies were cast in a most noble style, disposed with an excellent mixture of simplicity and grandeur, and always so placed that the finer parts of the naked, particularly about the joints, were discernible in every figure.

It is remarkable, that the most capital fresco paintings of Raffaello, in the Vatican, do not strike one immediately with that surprise which undoubtedly is expected from the fame of that illustrious master; and a story is related that a person of acknowledged taste and judgment, who also was an idolizer of Raffaello, visiting the Vatican with an eager desire to study his works, passed by those very compositions with indifference which were the objects of his enquiry and curiosity, till he was recalled by his conductor, who told him that he had overlooked what he sought for.

That

R.S. Urbino pinx.t Lerouge aqua forti R.V. Massard Sculp

LA SAINTE FAMILLE au Palmier.

De la Galerie du Palais d'Orléans.

51

That effect is ſuppoſed by de Piles to be occaſioned by the want of ſtrength of colouring proper for each object, that colouring not being ſufficiently ſupported by a powerful chiaro-ſcuro. But another fine * writer accounts for it in a different manner. He obſerves, that the works of Raffaello ſtrike little at firſt ſight, becauſe he imitates nature ſo well, that the ſpectator is no more ſurpriſed than when he ſees the object itſelf, which would excite no degree of ſurpriſe at all; but that an uncommon expreſſion, ſtrong colouring, or odd and ſingular attitudes of an inferior artiſt ſtrike us at firſt ſight, becauſe we have not been accuſtomed to ſee them elſewhere. And to illuſtrate this point, he compares Raffaello to Virgil, ſublime, eaſy, natural, and majeſtic; and the Venetian painters, with their conſtrained attitudes, he compares to Lucan. Virgil, more natural, ſtrikes us at firſt leſs, to ſtrike us afterwards more ſenſibly; Lucan ſtrikes immediately, but ſtrikes us abundantly leſs after. And certainly there cannot be a ſtronger teſt of the excellence of any performance, either in poetry or painting, than to find the ſurpriſe we at firſt feel to be not very powerful; and yet to find, by more frequently converſing with it, that it not only ſupports itſelf, but increaſes continually in our eſteem, and at laſt leads us to admiration.

The prodigious number of works in which Raffaello was engaged loaded him with riches and honour, and conſtrained him to procure young artiſts to aſſiſt him in the execution of his deſigns; and by that means many eminent painters were formed under his direction. But he was ſo particularly careful, that he corrected with his own hand whatever he found imperfectly executed by his diſciples, and gave thoſe finiſhing touches to the whole which have rendered thoſe works the admiration of the world.

Though, in ſeveral of his paintings, the colouring may not ſeem to equal the perfection of the other parts; yet moſt of his portraits, and many of his eaſel-pictures, for their high finiſhing, and exquiſite colouring, are not ſurpaſſed by the pencil of the greateſt painter, not even by Titian. And of this, the portraits of Julius, Leo, and Alexander Farneſe, who was afterwards Paul III. as alſo the St. Michael, and the Holy Family, which are in the royal collection in France, and the St. John in the deſert, are incontestible evidences.

To enumerate the various and extenſive works of this aſtoniſhing genius, would require a volume; and to deſcribe them juſtly, in proportion to their merit, would demand an underſtanding as enlarged as his own. But as they are now univerſally known to all the lovers of the art, by the multitude of prints publiſhed after his deſigns; and as the works of Raffaello have been examined by the curious of all nations, who have travelled through the different parts of Europe; a particular deſcription, or recital, ſeems to be the leſs neceſſary; though I cannot omit the mentioning of a few.

In the Royal collection of his Majeſty King George III. are thoſe celebrated * cartons, which

* Monteſquieu.

† Abbé du Bos, in his treatiſe on poetry and painting, explaining the beauties of the cartons of Raffaello, is guilty of ſuch a miſtake as cannot but appear unpardonable, in a writer of ſo much taſte and genius as he is generally eſteemed. The Abbé had ſufficient opportunity to commend Raffaello for his real excellencies, without applauding

which have been for ſo many years the glory of England, and the envy of all other polite nations. And his Majeſty, who is ſo eminently diſtinguiſhed as an encourager of the finer arts, muſt merit the applauſe of poſterity, as well as of the preſent age, for expreſſing ſuch a judicious attention to thoſe precious treaſures, as to order them to be removed from Hampton Court, where they were evidently in danger of periſhing, to place them under his own royal care and inſpection; his Majeſty having at the ſame time, manifeſted a more refined taſte for thoſe ineſtimable performances, than hath been ſhewn by any of his predeceſſors who poſſeſſed them.

In France are the pictures of St. Margaret and St. George; the latter of which (according to Sandrart) was formerly in the poſſeſſion of King Charles I. as alſo the remarkable and lovely pictures of St. John in the Deſert, and that Holy Family mentioned by Sandrart, in which an Angel is repreſented ſhedding flowers round the Virgin. In the treaſury of Loretto is one of Raffaello's pictures, amazingly fine, repreſenting the Virgin with Chriſt on her lap; which cannot be looked on, without feeling a veneration and awe, as well as admiration; the grandeur of the object excluding all idea of the painter, for it appears more a reality than a picture. There appears in the face of the Virgin, ſomewhat that looks more than mortal; and the infant, though in the innocent poſture of throwing up the legs and arms, though all the air of infancy is in the face, has yet ſomething that is divine in every part. The look is ſweeter than that of a human face, and yet, with all the grace that is diffuſed through it, there is an air that is awful. The diſpoſition in this picture has an inimitable dignity and eaſe; the drapery of the Virgin has a noble ſimplicity, and the attitude of the head hath ſuch an inconceivable grace and ſoftneſs, as not only charms, but aſtoniſhes every beholder.

The

applauding him for a defect, and ſuch a defect as the judgment and knowledge of Raffaello would not permit him to be guilty of.

Du Bos in deſcribing the carton of the miraculous draught of fiſhes, points out with propriety the expreſſion of St. Peter, St. John, and other diſciples, and proceeds at laſt to illuſtrate a ſingular character, which he ſeems particularly to admire, for the ſtrength and juſtneſs of the expreſſion; that figure (according to his opinion) being repreſented with a confuſed countenance, a melancholy complexion, and ſeeming to be devoured by black jealouſy, in which perſon (he ſays) it is eaſy to diſtinguiſh Judas.

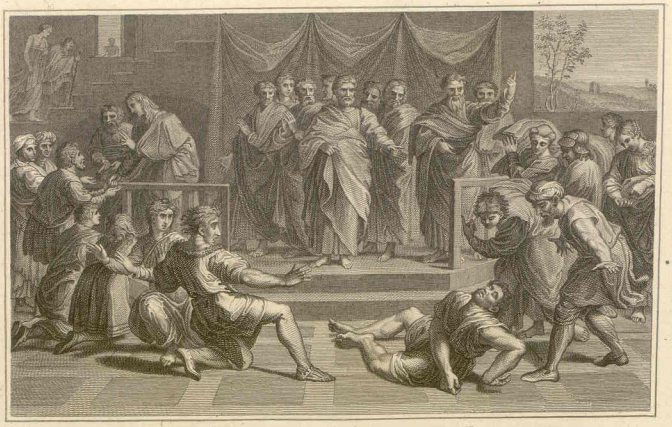
Now, if that very ingenious writer, Mr. du Bos, had but maturely conſidered the preciſe time that Raffaello choſe for his ſubject, which the Evangeliſt tells us was the third time of his appearing to the diſciples after his reſurrection, and conſequently ſome weeks after the death of Judas, who hanged himſelf when Chriſt was condemned; or, had he even counted the number of figures in the compoſition, which is only eleven and the Lord; he could never have erred ſo unaccountably, as to imagine that Raffaello deſerved commendation for being ſo abſurd as to introduce ſo infamous a wretch, at ſuch a point of time, when Chriſt was directing his diſciples to take care of his flock; or for grouping ſuch a perſon among the Apoſtles, who, as he was dead before, could not aſſociate with them; and who, if he had been alive, they would have avoided with deteſtation and abhorrence. Certainly the Abbé, with ever ſo little reflexion, muſt have perceived, that the diſcernment and judgment of Raffaello would not have permitted him to be guilty of ſo groſs an anachroniſm.

Perhaps the beſt apology, and probably the trueſt, that can be made for this miſtake of Du Bos, is, that he was much more converſant and better acquainted with the works of Raffaello, than with the works of the Evangeliſts.†

† If Du Bos confounds the number of the Apoſtles, Mr. Pilkington confounds the number of the cartoons; he talks of that which repreſents the miraculous draught, and the ſubſequent one of the donation of the keys, as if they were the ſame. It was in this that the Abbé unkennelled Judas. F.

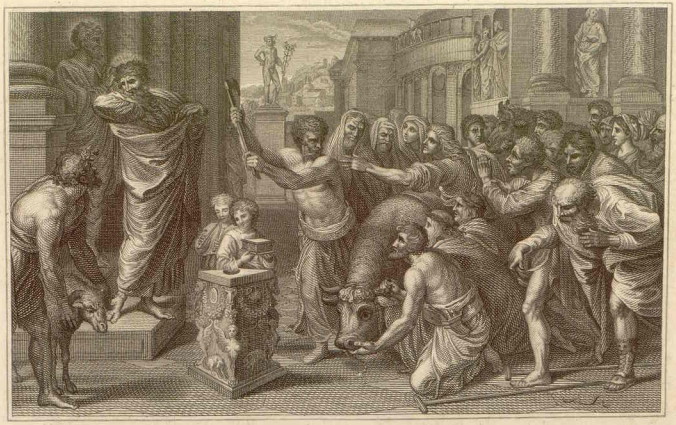
Miraculous Draught of Fishes. *Luke Chap. V.*

Proof



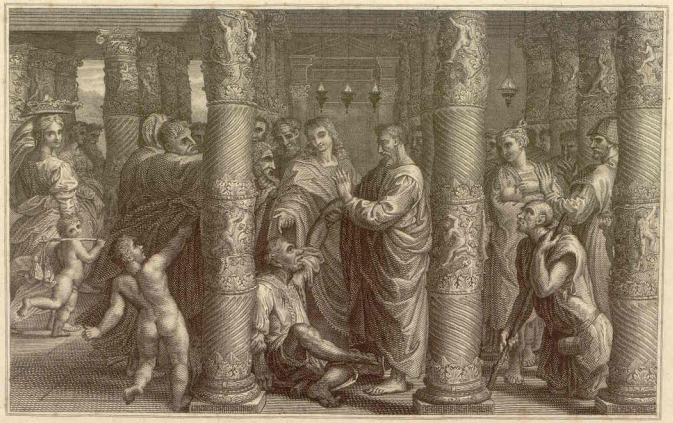
The Death of Ananias. *Acts Chap. V.*

Proof



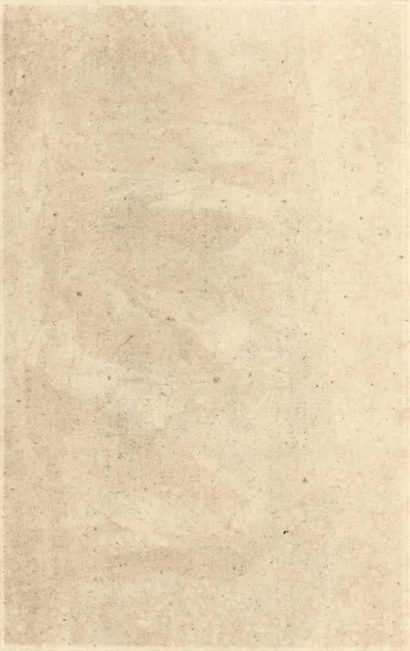
Paul and Barnabas at Lystra. *Acts Chap XIV.*

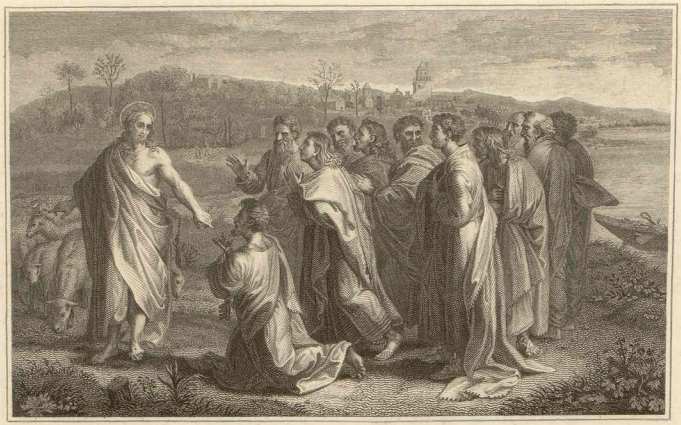
Proof



The lame Man healed by Peter & John. *Acts Chap. III.*

Proof





Christ's Charge to Peter. *John Chap. XXI.*

Proof

Elymas the Sorcerer ſtruck with Blindneſs. *Acts Chap. XIII.*

Proof

Paul Preaching at Athens. *Acts Chap.XVII.*

Proof

The original design for the famous picture of the school of Athens is preserved in the Ambrosian library at Milan.†

CARLO

† The general opinion has placed Raffaello at the head of his art, not because he possessed a decided superiority over every other painter in every branch, but because no other artist ever arrived at uniting with his own peculiar excellence all other parts of the art in an equal degree with Raffaello. The drama, or in other words the representation of character in conflict with Passions was his sphere; to represent this, his *invention* in the choice of the moment, his *composition* in the arrangements of the actors, and his *expression* in the delineation of their emotions, were and are, and perhaps will be, unrivalled. And to this he added a style of design, dictated by the subject itself, a colour suited to the subject, all the grace which propriety permitted, or sentiment suggested, and as much chiaro-scuro as was compatible with his supreme desire of perspicuity and evidence. It is, therefore, only when he forsook the drama, to make excursions into the pure epic or sublime, that his forms became inadequate, and were inferior to those of M. Angiolo; it is only in subjects where colour from a vehicle becomes the ruling principle, that he is excelled by Titian; he yields to Correggio only in that grace and that chiaro-scuro which is less the minister of propriety and sentiment, than its charming abuse or voluptuous excess, and sacrifices to the eye what was claimed in vain by the mind.

Michelangiolo appears to have had no infancy, if he had, we are not acquainted with it; his earliest works equal in principle and elements of style the vigorous offsprings of his virility; Raffaello we see in his cradle, we hear him stammer, but propriety rocked the cradle, and character formed his lips. Even in the trammels of Pietro Perugino, dry and servile in his style of design, formal and gothic in his composition, he traced what was essential, and separated it from what was accidental in figure and subject. The works of Lionardo, and the cartoon of Pisa, invigorated his eye, but it was the antique that completed the system which he had begun to establish on Nature. From the antique he learned discrimination and propriety of form. He found that in the construction of the body, the articulation of the bones was the true cause of ease and grace in the action of the limbs, and that the knowledge of this was the true cause of the superiority of the Ancients. He discovered that certain features were fittest for certain expressions and peculiar to certain characters; that such a head, such hands, and such feet, are the stamen or the growth of such a body; and on physiognomy established uniformity of parts. When he designed, his attention was immediately directed to the primary intention and motive of his figure, next to its general measure, then to the bones, and their articulation, from them to the principal muscles, or the muscles eminently wanted, to their attendant nerves, and at last, to the more or less essential minutiæ; but the characteristic part of the subject is infallibly the characteristic part of his design, whether it be a rapid sketch, or a more finished drawing. The strokes of his pen or pencil themselves are characteristic, they follow the direction and texture of the part, flesh in their rounding, tendons in straight, bones in angular lines.

Such was the felicity and propriety of Raffaello when employed in the dramatic evolutions of character; both suffered when he attempted to abstract the forms of sublimity and beauty; the Painter of humanity not often wielded with success superhuman weapons. His Gods never rose above prophetic or patriarchal forms; if the finger of Michelangiolo impressed the divine countenance oftener with sternness than awe, the Gods of Raffaello are sometimes too affable and mild, like him who speaks to Jacob, in a ceiling of the Vatican, or too violent, like him who separates light from darkness, in the Loggia of the same place. But, though, to speak with Mengs, he was chiefly made to walk with dignity on earth, he soared above it in the conception of Christ on Tabor, and still more in the frown of the angelic countenance that withers the strength of Heliodorus.

Of Ideal female beauty, though he himself in his letter to Count Castiglione tells us, that from its scarcity in life, he made attempts to reach it by an idea formed in his own mind, he certainly wanted that standard which guided him in character; his Goddesses and mythologic females are no more than aggravations of the generic forms of Michelangiolo. Roundness, mildness, sanctimony, and insipidity, compose in general the features and airs of his Madonnas, transcripts of the nursery or some favourite face. The *Madonna del Impanato*, the *Madonna della Sedia*, the *Madonna bella*, share more or less of this insipidity, which arises chiefly from the high, rounded, smooth forehead, the shaven vacuity between the arched semicircular eyebrows, their elevation above the eyes, and the ungraceful division and scanty growth of hair. This indeed, might be the result of his desire not to stain the virgin character of sanctity with the most distant hint of coquetry or meretricious charms, for in his Magdalens, he throws the hair with luxuriant profusion, and surrounds the breast and shoulders with undulating waves and plaids of gold. The character of Mary Magdalen met his, it was the character of a passion. It is evident from every picture or design, at every period of his art, in which she had a part, that he supposed her enamoured. When she follows the body of the Saviour to the tomb, or throws herself dishevelled over his feet, or addresses him when he bears

*CARLO SARACINI, called CARLO VENEZIANO.

History.

DIED 1585, AGED —.

Carlo Saracino, ſometimes called Veneziano, from his native country, ſmit with the deſire of imitating Caravaggio, began with the eaſieſt part, the extravagance of his coſtume, and the acquiſition of a large dog, to which he gave the ſame name that had diſtinguiſhed the dog of Caravaggio. He worked much at Rome in oil and freſco, with the ſame implicit adherence to the model in his forms, but with a colour rather more lightſome and even. The richneſs and Levantine cut of his draperies betray the Venetian, He was particularly fond of introducing into his compoſitions fat bellies, Eunuchs, and ſhaved heads. His beſt freſcos are in a ſaloon of the Quirinal, and the pictures which he painted for the church *dell' Anima* are conſidered as his beſt performances in oil. He is not ſuppoſed to have outlived his fortieth year. F.

SAREZANA. Vid. FIASELLA.

ANDREA DEL SARTO. See ANDREA VANUCCHI.

SASSO-FERRATO. Vid. SALVI.

ROLAND SAVERY.

Landſcapes, and Animals.

DIED 1639, AGED 63.

He was born at Courtray, in 1576, the ſon of Jaques Savery, an indifferent painter of animals, from whom he received his inſtruction in the art; though he profited afterwards a great deal more, by the directions of his elder brother, who was a much better artiſt.

Some writers alledge, that he was a diſciple of Paul Bril, and there is certainly ſomewhat in his manner that might ſeem ſufficient to juſtify ſuch a ſuppoſition; but others are of opinion, that he only ſtudied the works of Bril, and endeavoured to imitate his manner of handling and colouring. He painted landſcapes, which he frequently adorned with hiſtorical figures, and animals of different kinds; and alſo painted inſects and reptiles, which were touched with a great deal of ſpirit.

The Emperor Rodolph having ſeen ſome of the works of this maſter, admired them ſo highly, that he engaged him in his ſervice, ſettled on him a conſiderable penſion, and enabled him to travel to Tirol, to improve his taſte, and furniſh his imagination with more elegant objects, by ſurveying beautiful nature in all its wildneſs, among the vales, hills, mountains, and precipices, of that tract of country.

He

his croſs, the caſt of her features, her mode, her action, are the character of love in agony. When the drama inſpired Raffaello, his women became definitions of grace and pathos at once. Such is the exquiſite line and turn of the averted half kneeling female with two children, among the ſpectators of the puniſhment inflicted on Heliodorus; her attitude, the turn of her neck ſupplies all face, and intimates more than he ever expreſſed by features. F.

R Savery

He ſpent two years in cloſe application to his ſtudies, and deſigned after nature thoſe ſituations which appeared to him moſt agreeable, romantic, and ſuitable to his fancy; he made ſketches of thoſe rocks, rivers, caſcades, torrents, and ſtupendous falls of water, which occurred to his obſervation; and filled a large volume with thoſe deſigns, which proved of the utmoſt benefit to him in his future compoſitions; not only for thoſe which he painted for the Emperor, in his gallery at Prague, but alſo for the eaſel pictures which he finiſhed at his return to Utrecht.

He had a delicate pencil, and touched his objects with a great deal of ſpirit and freedom; the ſcenes which he deſcribes are grand and ſolemn; he ſhews a pleaſing oppoſition in his lights and ſhadows; his ſubjects are full of an agreeable variety, and his pictures are generally executed in a maſterly manner; though ſome of the pictures of Savery are much ſuperior to others. His drawing is not always correct, nor is the tone of his colouring always pleaſing; for ſometimes the blue tint predominates too much, and the green frequently appears too vivid. But, upon the whole, he was an excellent maſter, and his works are very highly eſteemed, particularly his ſmall eaſel pictures, which are accounted but little inferior to Paul Bril and Brueghel, in the neatneſs of the finiſhing.

His moſt capital performance, in the gallery of the Emperor at Prague, (according to Sandrart) is a charming landſcape, in which St. Jerom is repreſented mortifying himſelf in the deſart; and one of his beſt pictures in the Low Countries, (according to Houbraken) is a landſcape, iu which Orpheus is introduced among a variety of animals.

GILLES SCHAGEN.

Hiſtory, Portrait.

DIED 1668, AGED 52.

He was born at Alkmaer, in 1616, and from the exertion of his own genius, worked out ſome knowledge of the art of painting when he was very young; but afterwards he was a diſciple of Solomon Van Ravenſtein; and when he quitted that maſter, he received further inſtructions from Peter Verbeek. To improve himſelf, by obſerving the works of other eminent artiſts, he travelled through ſeveral parts of Germany; and at Elbing became intimate with the Emperor's painter, one Strobel, by whoſe kindneſs he was made known to Staniſlaus, King of Poland, who ſat to him for his portrait. His ſucceſs in that performance was equal to his moſt ſanguine expectations; but the beauty and merit of the work excited ſo much ſurpriſe and jealouſy in his friend Strobel, that he thought it imprudent to encourage him any longer to continue in that city.

Schagen therefore returned to Alkmaer, and from thence went to Paris; where he followed his profeſſion induſtriouſly, and painted a great number of portraits and other ſubjects, and lived in credit and affluence. He was an excellent copyer, and acquired a high reputation by copying a picture of Chriſt and St. John, after Michael Angelo Buonaroti, and a Virgin and Child, after Rubens; in the latter of which he ſhewed a free and maſterly pencil, a great power of execution, and a tone of colour that was but little inferior to the original. One of his moſt remarkable compoſitions, was the repreſentation of the ſea-engagement between Van Tromp, and Oquendo the Spaniard, which he ſketched during the fight, by order of the Dutch Admiral.

GODFREY SCHALCKEN, or SCALKEN.

Hiſtory, Portrait, Converſations,

DIED 1706, AGED 63.

He was born at Dort, in 1643, and learned the firſt principles of painting from Samuel Van Hoogſtraeten; but he accompliſhed himſelf afterwards in the art, by becoming the diſciple of Gerard Douw, with whom he ſtudied for ſome years; nor did he leave that ſchool till he found himſelf qualified to imitate the ſtyle, and manner of handling of his maſter with great ſucceſs.

When he began to follow his profeſſion he very ſoon gained a conſiderable reputation, and was much employed for portraits, of which there are many at Dort, of the principal families in that city. One very celebrated picture of that kind is the portrait of a lady, in the character of a nymph, ſleeping under the ſhadow of a tree. His colouring at firſt was not ſo clear as could be wiſhed, but afterwards he ſhewed himſelf in that reſpect greatly improved. He was remarkable for painting in a variety of manners, and in every one of them his pencil was excellent. Particularly he delighted in night-ſubjects; becauſe he knew how to diſtribute the light of a flambeau or taper with ſo much ſkill as to diffuſe a brightneſs over his object, by a proper oppoſition of ſhadow, which only nature could equal; and in that way of painting he ſeems to be without a competitor.

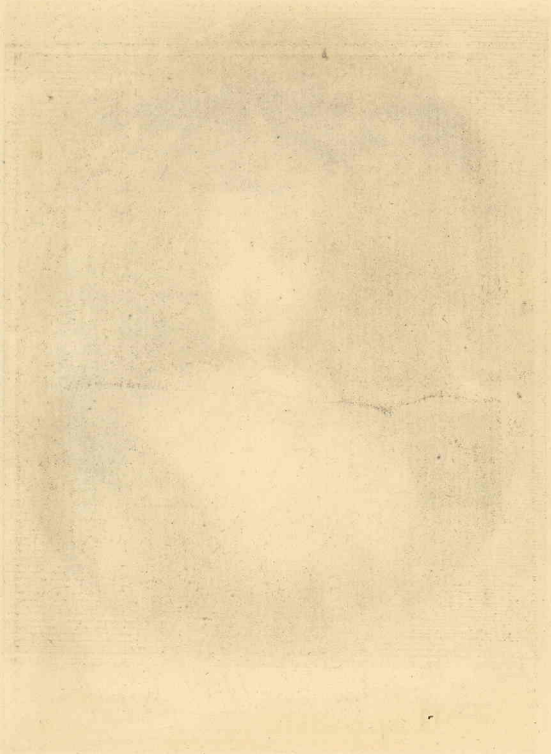
Houbraken mentions an hiſtorical night-ſcene of this maſter, which was exceedingly admired; the ſubject was St. Peter denying Chriſt; and in that deſign the maid is repreſented as holding up a light to the face of the Apoſtle. That picture is deſcribed as having a good expreſſion, and a greater aſſemblage of figures than are uſually to be ſeen in any of his compoſitions. There appears in it great correctneſs of deſign, and great harmony in the whole, which are circumſtances that do not always occur in the works of Schalcken; for although in his penciling he might almoſt be compared to Mieris, or Vander Werf, yet in the correctneſs of drawing he was far inferior.

Some of his performances being much admired by ſeveral Engliſh gentlemen who travelled through the Low Countries, they encouraged him to viſit London; and for ſome time he had all imaginable ſucceſs, while he painted in ſmall, as his greateſt power of execution was ſhewn in that ſize. But when he attempted to enter into competition with Kneller, by painting portraits in a larger proportion, he injured his fortune and reputation, as thoſe portraits had neither ſo much force, truth, grace, or ſpirit, as the portraits of Kneller. Happily for himſelf he perceived his error in a proper time, and purſued his firſt plan of painting in ſmall, by which he ſoon recovered his credit, and was enabled to live in affluence.

It was obſerved of him, that he was not ſo ſucceſsful in the portraits of women as he generally was in thoſe of men, becauſe he wanted elegance in his choice. He copied nature exactly after his models, without flattery, and without ſtudying to add even a graceful air to his ſubjects; not conſidering that his female models would have been much better pleaſed to ſee charms and graces in their portraits, which were denied them by

GODEFROY
SCHALKEN.

THE SCULLION.



Du Cabinet de Mr. Poullain

by nature, ſo as the reſemblance was preſerved, rather than to have their likeneſs very exact, without ſome additional embelliſhments.

While he reſided in London, he had the honour to be appointed to paint the portrait of King William III. which he choſe to repreſent by candle-light; and having preſented to the King a taper, that he might hold it in a proper poſition, the taper accidentally melted in ſuch a manner as to drop on the fingers of that Monarch. The King endured it with great compoſedneſs, being unwilling to diſconcert the artiſt; though Schalcken, with extreme unpoliteneſs, continued his work, without once endeavouring to relieve the King from that diſagreeable ſituation. Such an unreſpectful conduct was quickly noticed by the courtiers; and it entirely loſt him their favour and encouragement for the future. When he found his buſineſs on the decline in England, he retired to the Hague, where his reputation was ſo well eſtabliſhed, that he found a prodigious demand for ſmall paintings, and he ſold them for very high prices; but thoſe of a larger ſize were in no great eſteem.

His pencil was ſoft, mellow, and delicate; his pictures are finiſhed with exceeding neatneſs; and they ſhew the chiaro-ſcuro in great perfection. He imitated nature with ſingular exactneſs, as well in the truth of his colouring, as in the maſſes of his light and ſhadow; nor did he account any part of the art ſo deſerving of the ſtudy and attention of a painter, as the effect of light on different bodies, either opaque or pellucid, and the variety of reflexions and refractions from different ſurfaces.

Although the pictures of Schalcken ſeem to be touched with the utmoſt delicacy, and highly wrought, yet he had acquired a habit of painting with great readineſs, and a free pencil; which is a particularity rarely obſerved in thoſe works where the finiſhing is laborioufly neat. Yet, notwithſtanding he confeſſedly had abundance of merit in many reſpects, he did not ſufficiently attend to deſign; nor had he an elegance of choice in any of his models, but merely copied nature as it was placed before him. His figures frequently are ſtiff, the hands rather heavy, and the other limbs often too lean, without grace or elegance in the contours.

WILLIAM SCHELLINKS.

Hiſtory, Landſcape, and Sea-Ports.

DIED 1678, AGED 47.

He was born at Amſterdam, in 1631, and learned the art of painting in that city; but to improve himſelf, he travelled through ſeveral parts of Europe, and particularly viſited England and Italy. In the former he ſketched the ſhips, ſea-ports, and noble views of that beautiful country, after nature; and in the latter, he obſerved every thing that was curious in the buildings, proſpects, monuments of antiquity, ports, or other objects which merited his notice, and deſigned them on the ſpot.

His manner of painting greatly reſembled that of Karel du Jardyn; and the perſpective parts, repreſenting veſſels lying at the wharfs, or at anchor before ſea-ports, were in the ſtyle of Linglebach, but rather ſuperior to that maſter. He had an excellent touch, with great freedom of hand, and his deſign was in general correct. He uſually painted in a ſmall ſize, and always took care to finiſh his pictures very highly; ſo that in ſome of them the figures and horſes have a great reſemblance of Wouwerman's.

Houbraken