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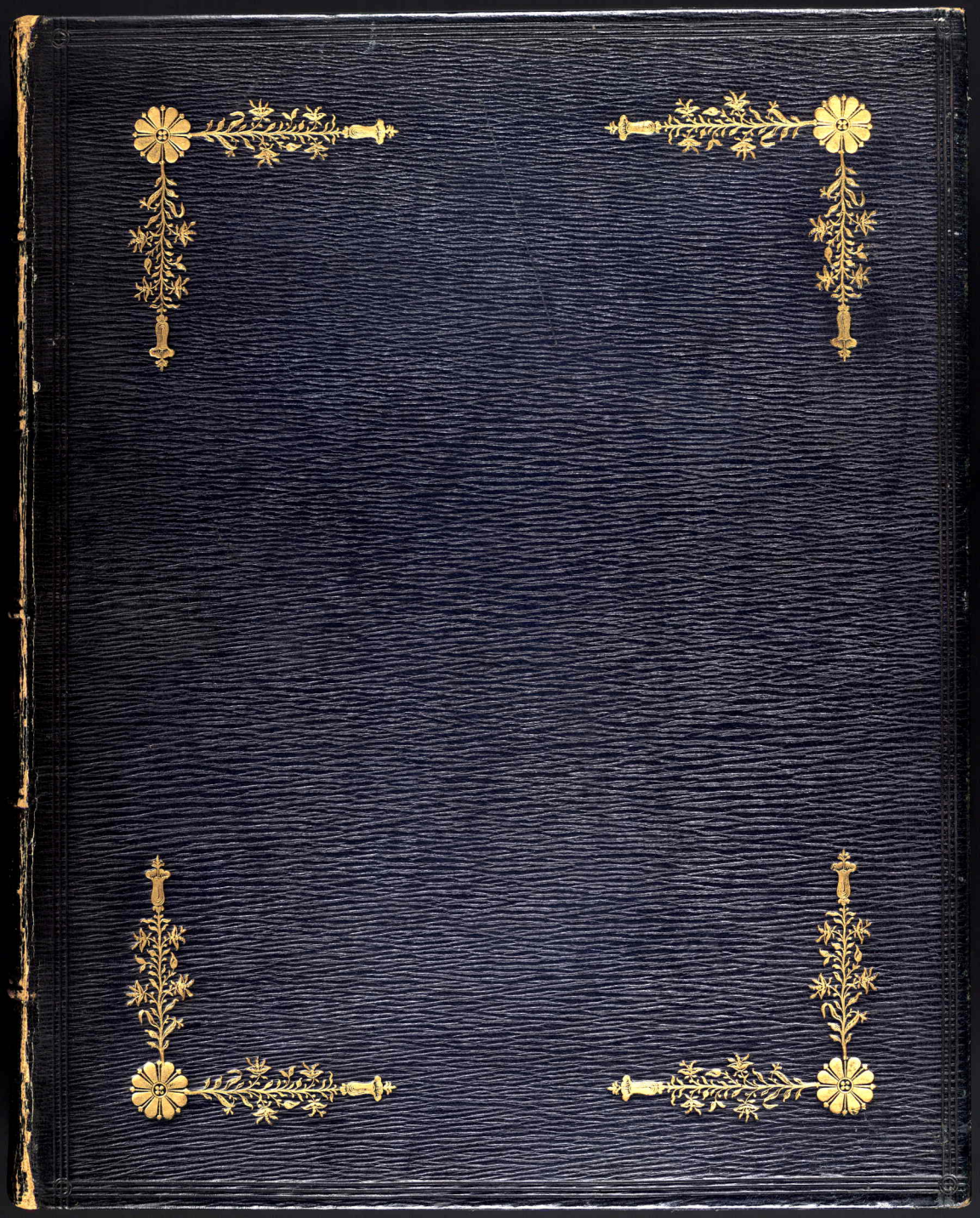
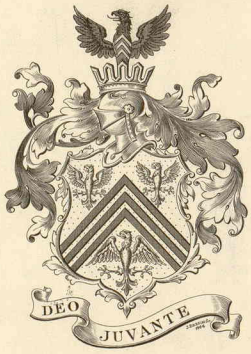
VOL. VII.





Howard C. Lewis.

This volume contains 123 inserted Prints, the most notable of which are.

Page 531, Portrait of Palamedes Palamedesen, engraved by Paul Pontius after Vandyck

" 549, "Dutch Interior", engraved in mezzotinto, after Teniers.

" 551, "A Young Girl", engraved by H. Bary, after Terburg.

" 569, Portrait of Philip the Fifth, engraved by George Vertue.

" 564, "Baccante", engraved by Tolo, after Tofanelli.

" 577, Portrait of Cæsar Alexander Scaglia, engraved by Paul Pontius, after Vandyck.

" 580, Portrait of Bishop Sherlock, engraved by J. Mc Ardell, after Vanloo.

" 602, "The Toilet of Venus", engraved by Benoist, after Titian.

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

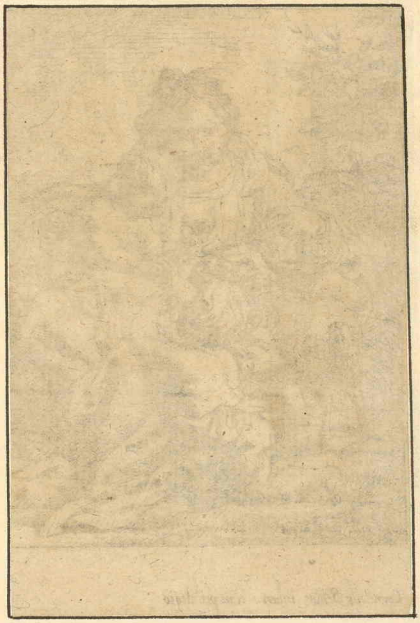
HENRY FUSELI, R. A.

VOL. VII.

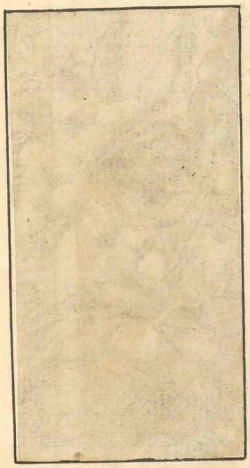
LONDON:

1801.

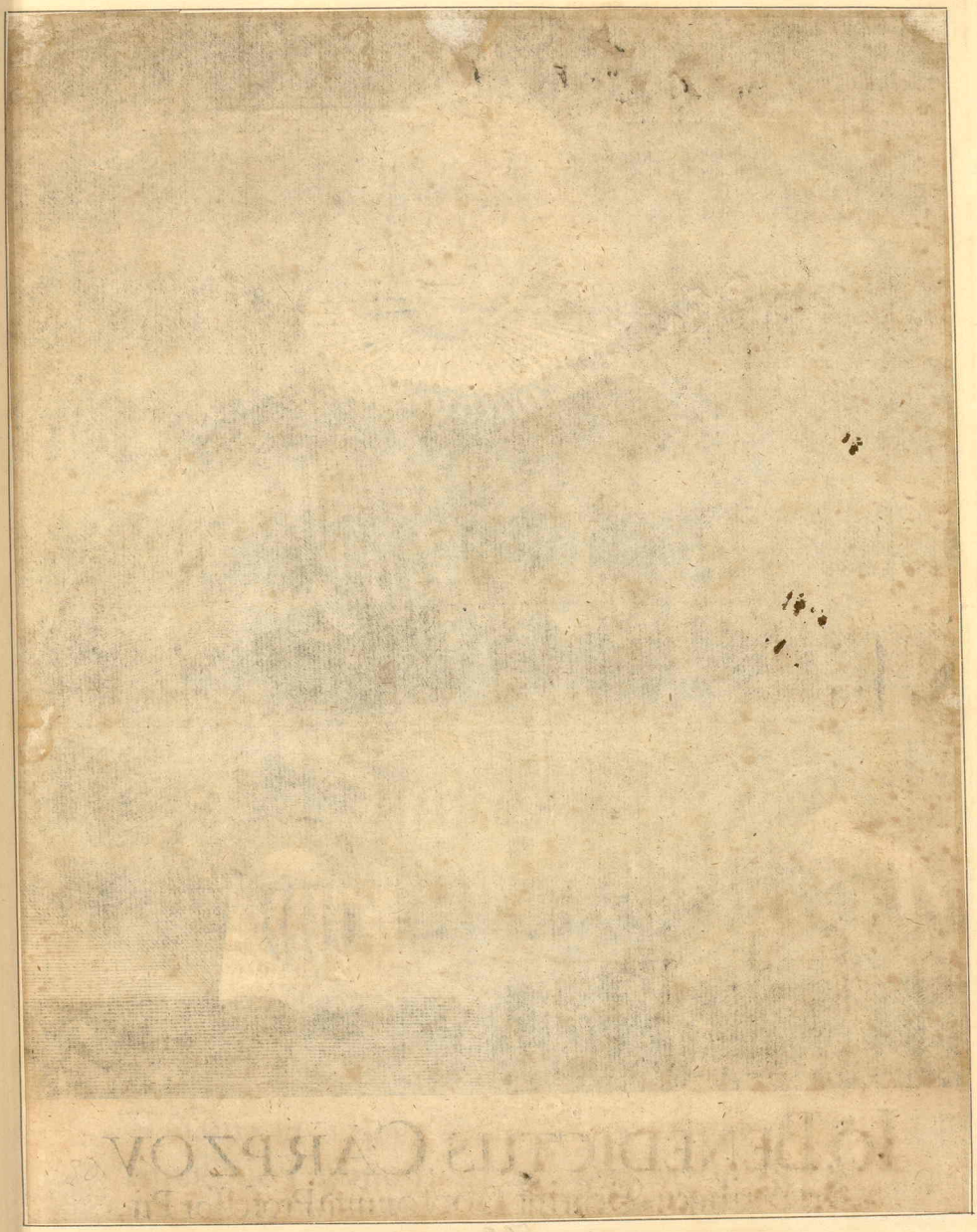
CORNILLE
SCHUT,




Cornelius Schut inuen: cum priuilegio




Cornel: Schut inc: cum priuil:



CORNELIUS SCHUT.

Hiſtory.

DIED 1660, AGED 60.

This maſter was born at Antwerp, in the year 1600 (according to the moſt authentic accounts), though Deſcamps ſeems to fix the time of his birth in 1590. He was a diſciple of Rubens, and having a fruitful genius and lively imagination, he ſhewed himſelf worthy of the ſchool from whence he derived his inſtruction, and rendered himſelf very conſiderable as a painter of hiſtory.

It is no ſmall atteſtation of his merit, that Vandyck painted his portrait as one of the eminent artiſts of his time; but the ſuperior merit of Rubens prevented him from being as much diſtinguiſhed or employed as he very juſtly deſerved. So great a diſappointment and obſtruction to his making a figure in his profeſſion, inſpired him with an implacable enmity to Rubens; but that great man, inſtead of expreſſing any reſentment, was only more active to procure him employment, by a generous and zealous recommendation of him and his performances.

He had a poetic imagination, and generally choſe to paint ſubjects of the fabulous kind, from Ovid and other ancient writers; but although his compoſition was ingenious and ſhewed a ſpirited fancy, yet what rendered the works of Schut leſs eſtimable was a greyiſh tint in his colouring, an incorrectneſs of deſign and outline, and a want of having ſufficiently ſtudied and conſulted nature. However, he had a free and firm pencil, and his ſtyle of colouring plainly ſhewed the ſchool of Rubens.

He was ſometimes engaged by other artiſts to inſert figures in their pictures, and particularly by Daniel Segers, for whom he very frequently painted the bas-reliefs, and figures coloured in imitation of marble, which are ſeen in the middle of the flower-pieces of that maſter.

He compoſed ſubjects of ſacred as well as poetic hiſtory, and many of his performances adorn the churches and chapels of the Low Countries. The cupola of the church of Notre Dame, at Antwerp, is of his hand; and in a chapel of that church is an altar-piece, of which the ſubject is the Martyrdom of St. George; but one of his moſt capital paintings is in the church of the Jeſuits, at Ghent, repreſenting the Aſſumption of the Virgin.

THEODORE VANDER SCHUUR.

Hiſtory, Portrait.

DIED 1705, AGED 77.

He was born at the Hague, in 1628, and when very young went to Paris, and placed himſelf as a diſciple with Sebaſtian Bourdon, with whom he made a great progreſs in the theory and practice of his art.

When he found himſelf capable of receiving farther improvement, by viewing the curioſities of Italy, he travelled to Rome, applying himſelf inceſſantly to his ſtudies; and after a critical ſurvey of the works of the beſt maſters, he particularly choſe to copy the compoſitions of Raphael and Julio Romano, in which he ſucceeded ſo happily, that his performances

performances engaged the notice and approbation of the ableſt judges at Rome. His reputation roſe at laſt to ſuch a height, that Queen Chriſtina honoured him with her favour and patronage; ſhe employed him in ſeveral conſiderable deſigns, and paid him with a liberality becoming a crowned head.

At his return to the Hague, he found his countrymen prepoſſeſſed ſo ſtrongly in his favour, that he received all poſſible encouragement. He was engaged by the principal perſons in that city, and acquired extraordinary honour by a grand compoſition which he painted on a cieling of the town-houſe, in the apartment of the Burgo-maſter, being an allegorical repreſentation of Juſtice, Temperance, and Fortitude.

It is obſerved of this maſter, that his works have abundantly more of the Italian than of the Flemiſh taſte. He had a good manner of deſign, a fine underſtanding of perſpective and architecture, and always enriched his back-grounds with noble remains of Greek and Roman antiquities.

CHRISTOPHER SCHWARTS.

Hiſtory.

DIED 1594, AGED 44.

He was born at Ingolſtad, in 1550 (though Vanmander, and after him Deſcamps, mention Munich as the place of his nativity), and was diſtinguiſhed by the appellation of the German Raphael. He learned the firſt principles of the art in his own country, but finiſhed his ſtudies at Venice, where he not only made the works of Titian his model, but had the advantage alſo of receiving ſome inſtructions from that illuſtrious maſter.

He ſpent ſome years at Venice with ſucceſs, and qualified himſelf to appear with honour in his own country. His works were ſoon in the higheſt eſteem, as his manner of painting was very different from what the Germans had been accuſtomed to before that time; and he was immediately invited by the Elector of Bavaria to his Court, and appointed his principal painter.

He was allowed to have a genius for grand compoſitions; but although he ſhook off ſome of his national taſte during his reſidence in Italy, yet he could never entirely diveſt himſelf of it. His colouring was lively and natural, he had alſo a light free pencil, which enabled him to work with great eaſe and readineſs; but he was incapable of giving his figures either the elegance, the grace, or the correctneſs of the Italian maſters. He gave up his whole attention to colouring, and ſeemed indiſcreetly to neglect other parts of his art which were at leaſt as eſſential, if not much more ſo. Even to the laſt he retained a mixed manner, participating of the Roman, Venetian, and German; in the attitudes and diſpoſition of ſome of the figures in his compoſitions he had ſome reſemblance to the two former ſchools; but in the airs of his heads, the countenances, and the expreſſion, he ſeemed totally German.

The moſt capital works of this maſter, as well in freſco as in oil, are in the palace at Munich, and in the churches and convents; particularly in the grand hall of the Jeſuits in that city, there is a picture of the Virgin and Child, in which the air of the head is noble, and the countenance ſhews ſuch an expreſſion of modeſty and innocence as is truly worthy

worthy of the character, and alſo a degree of grace that is very rarely obſervable in his figures.

BERNARD SCHYNDAL, or SCHENDEL.

Hiſtory, Converſations.

DIED 1716, AGED 57.

He was born at Haerlem, in 1659, and became a diſciple of Mommers. His ſubjects were taken from nature, but they were copied from low life, ſuch as converſations, merry-makings, and feaſts; with views of the inſide of the huts of ſhepherds, boors, or peaſants. He had a neat manner of penciling, and in his ſtyle of deſign and colouring imitated Oſtade; and although he proved inferior to that maſter, he was at leaſt on an equality with Brakenburg.

LORENZO SCIARPELLONI, called LORENZO DI CREDI.

Hiſtory, Portrait.

DIED 1530, AGED 78.

Lorenzo di Credi was with Lionardo da Vinci a diſciple of A. Verrocchio; like him, he indulged in elaborate and patient execution, but not with equal felicity or power to hide his fatigue. He is chiefly celebrated as a copyiſt of ſuch exactneſs, that a copy he made from a picture of Lionardo, which was ſent to Spain, could not be diſcerned from the original. His round pictures of Holy families, with a certain whim of invention and not without grace, are found in the collections of Florence. Of public works, his Preſepio at S. Chiara is perhaps the moſt lively in expreſſion, the beſt finiſhed in the back ground, and altogether the beſt coloured. They have an air of originality, though here and there imitations of Lionardo and Pietro Perugino, who was likewiſe his friend, may be traced. F.

SAMUEL SCOTT.

Sea-Pieces, Views.

DIED 1772, AGED —.

He was not only the firſt painter of his own age, but one whoſe works will charm in every age. If he was but ſecond to Vandervelde in ſea-pieces, he excelled him in variety, and often introduced buildings in his pictures with conſummate ſkill. His views of London-bridge, of the Quay at the Cuſtom-houſe, &c. were equal to his marines, and his figures were judiciouſly choſen and admirably painted; nor were his waſhed drawings inferior to his finiſhed pictures. Sir Edwared Walpole had ſeveral of his largeſt and moſt capital works. The gout haraſſed and terminated his life, but he had formed a ſcholar that compenſated for his loſs to the public, Mr. Marlow. He left an only daughter by his wife, who ſurvived him till April 1781.

SEBASTIAN

SEBASTIAN DEL PIOMBO. See PIOMBO.

GERARD SEGERS.

Hiſtory, Portrait.

DIED 1651, AGED 62.

He was born at Antwerp, in 1589, and learned the art of painting from * Abraham Janſſens; but when he had gained a good degree of knowledge under the direction of that maſter, he travelled to Italy to perfect himſelf in his profeſſion. At Rome he took pains to copy ſome of the moſt celebrated paintings; but principally imitated the manner of Manfredi, with broad lights oppoſed by ſtrong ſhadows, which gave his figures a look of life, and an aſtoniſhing relief and roundneſs.

The ſubjects which he painted when he returned to Antwerp were generally like thoſe of Manfredi, ſoldiers playing at cards, or muſicians performing on various inſtruments, with figures at half-length; which had ſo great an appearance of an Italian maſter, that his works were exceedingly commended and coveted. By the conſtant employment of his pencil in thoſe kind of compoſitions, as well as religious hiſtorical ſubjects for churches and convents, he amaſſed ſuch a fortune as enabled him to live ſplendidly, and to expend ſixty thouſand florins in the purchaſe of capital pictures, the works of other great maſters, for the ornament of his houſe.

Cardinal Zapata, the Spaniſh ambaſſador at Rome, ſhewed ſo high an opinion of the merit of Segers, that he prevailed on him to go with him to Spain, where he recommended him to the King in the ſtrongeſt terms. He painted ſeveral grand deſigns ſo much to the ſatisfaction of that Monarch, that he loaded Segers with favours and rich preſents, and ſolicited him earneſtly to continue in his ſervice; but he preferred the pleaſure of reviſiting his native city, to the moſt alluring proſpects of honour and riches. However, ſome of the moſt capital paintings of Segers are preſerved in the royal collections in Spain.

Whatever hiſtorical pictures were painted by this maſter for the decoration of churches, had the figures full as large as life; and the particular merit of thoſe compoſitions conſiſted in the juſtneſs and ſtrength of the expreſſion. He afforded a remarkable proof of his ability in that reſpect, by thoſe pictures which repreſented the Crucifixion of Chriſt, and the Martyrdom of ſome of the Apoſtles; in which the expreſſion was ſo affectingly true and natural, ſo lively, and ſo pathetic, as to call forth involuntary tears from the eyes of the ſpectators.

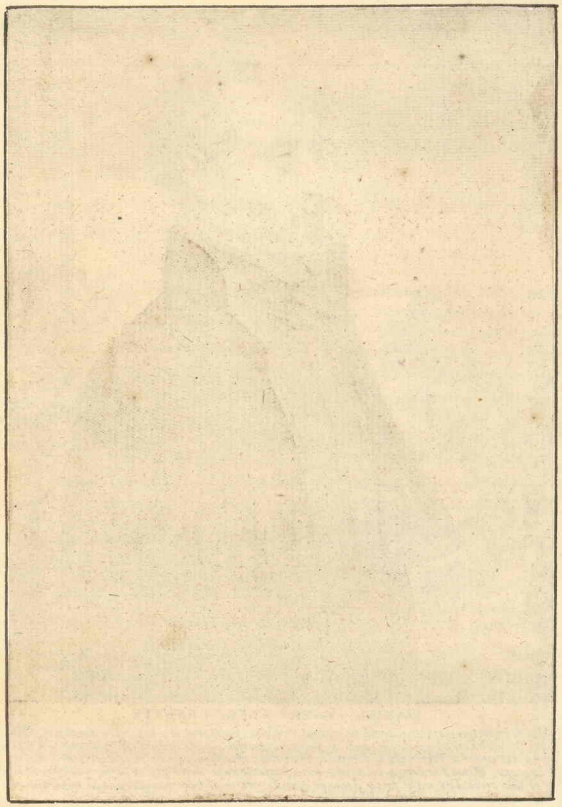
Sandrart who was intimately acquainted with Segers, obſerves, that he avoided uſing the bright blues, yellows, greens, and glaring colours, being always careful to preſerve a general harmony in his colouring; and yet his pictures had ſo great a degree of force, that they made moſt other paintings look weak and faint. In the latter part of his life he altered his ſtyle of colouring into a much brighter tone, like that of Rubens; and was in reality compelled to do ſo by the taſte of the public, who preferred the colouring of Rubens and Vandyck to that of the beſt artiſts of Rome or Venice. But as Segers had

* Deſcamps ſays he learned the art of painting from Henry Van Balen.

GERARD SEGERS

Tres expert peinctre en grand il a faict beaucoup de belles pieces principalement en devotion, a long temps demeure en Italie comme aussi en Espaigne dont le Roy lui a honnore du titre de serviteur de la maison royale, il ent sa demeure a present en Anvers ville de sa naissance faisant illec de belles oeuvres.

Gen. Segers pinxit. *Pet. de Iode sculpsit.* *Ie. Meyssens excudit.* 15



DANIEL SEGERS FRERE IESUITE 30.

Un de premiers paincters de nostre temps en fleurs naturelles: il a faict son aprentissage chez Iean Breugel. l'on trouve de ses chefs d'œuvres dans les courts des grandes seigneurs, l'Empereur d'Almaigne et l'Archiduc Leopolde Guillelms ont beaucoup de ses pieces. S. A. le Prince d'Oraigne Henri Fredericq luy a faict deux presents pour deux pieces de sa main, une diuisime et une crois d'or massif, toutes deux de grande valeur, il teint maintenant sa residence en

I. Luyne pinxit. Anvers dans la maison de proffesse des Peres Iesuites. I. Meissens excudit.

had ſo extenſive a knowledge of the true principles of his art, the alteration of his firſt manner was not attended with any great difficulty. Sandrart aſſures us that when he viſited Segers, and ſaw ſome of his latter performances, he could not believe them to be of his hand, till Segers himſelf affirmed that he painted them, and declared that he was under a neceſſity of changing the ſtyle he moſt approved of, to comply with the taſte of the world, and to ſacrifice his fame to his fortune.

This maſter compoſed his ſubjects extremely well; he was correct in his deſign, excellent in his expreſſion; and his colouring was warm, and full of force; for the oppoſition of his lights and ſhadows was conducted by a perfect underſtanding of the chiaro-ſcuro. One of the moſt capital deſigns of Segers is a picture repreſenting the Denial of St. Peter; but his moſt celebrated work is the Marriage of the Virgin; a noble compoſition, which is the grand altar-piece in the church of the barefooted Carmelites at Antwerp.

DANIEL SEGERS.

Flowers, Fruit, and Inſects.

*DIED 1660, AGED 70.

He was the younger brother of Gerard Segers, born at Antwerp, in 1590, and by his brother was inſtructed in the principles of painting; but he afterwards was the diſciple of Velvet Brueghel, who at that time was in the higheſt reputation for painting flowers. The genius of Segers directed him to the choice of the ſame ſubjects that rendered his maſter ſo eminent; he ſtudied nature moſt diligently, to qualify himſelf as thoroughly as poſſible, and imitated his models with extraordinary truth, exactneſs, and delicacy.

As he was of a ſtudious diſpoſition, and appeared in his youth to have very promiſing talents, he was prevailed on to enter into the ſociety of the Jeſuits, and ſoon after was permitted by his ſuperior to viſit Rome and other parts of Italy, in order to his improvement. Wherever he travelled he was critically curious in obſerving the flowers, fruits, plants, and inſects, peculiar to each place; and in deſigning after them ſo accurately, that on his return to Antwerp he had a ſufficient ſupply to furniſh him with beautiful objects for his future compoſitions.

His uſual manner of diſpoſing his ſubjects was in garlands of flowers and fruits, or in feſtoons around elegant vaſes of marble. The centre of thoſe garlands contained hiſtorical deſigns, which were inſerted by different maſters, as Rubens, Schut, and others; and the vaſes were alſo ornamented by other hands with figures repreſenting religious tranſactions of Legendary Saints, and ſometimes Bacchanals; but he always diſpoſed his objects with ſuch art and elegance, as eaſily diſtinguiſhed his works from thoſe maſters who painted in his ſtyle.

His pencil was light, his touch free and delicate; his flowers have all the freſhneſs and bloom of nature, and he finiſhed every object with uncommon neatneſs. He had a particular excellence in painting white lilies and red roſes, and through all his pictures ſhewed a fine ſtyle of colouring. His tints were tranſparent and natural, and thoſe inſects which he introduced among the flowers ſeemed to be real nature.

* According to ſome writers, died in 1668, aged 78.

Two of his pictures, moſt exquiſitely finiſhed, were preſented to the Prince of Orange, in the name of the ſociety of which Segers was a member; for which that ſociety was ſplendidly repaid. But his moſt capital performance was in the Jeſuits church at Antwerp. The picture was a garland compoſed of flowers and fruits, in which ſeemed to be collected and combined every thing that was beautiful in nature of thoſe kind of objects, as well as inſects; and in the middle was the picture of the Virgin and Child, painted by Rubens.

Many pictures which are aſcribed to this maſter, are by others, painted in imitation of his ſtyle, or copies after him; and ſome of them not only unlike him, but totally unworthy of his pencil or his ideas; yet the genuine works of Segers are always very highly and deſervedly valued.

HERCULES SEGERS, or ZEGRES.

Landſcape.

This painter was a contemporary of Paul Potter, and excelled in landſcape. He had a fine invention, a ready genius, and a clear judgment. His compoſition was rich, and full of a pleaſing variety of mountains, vallies, and villages; his grounds were well broken; and, by a judicious management of his tints, improved by a ſkilful oppoſition of light and ſhadow, his diſtances appeared exceedingly remote, and the ſcene of his landſcape looked uncommonly extenſive. His rocks and mountains were touched with great ſpirit, and for ſweetneſs of colouring he was ſcarcely inferior to any of the artiſts of his time.

And yet, although he had the greateſt application, joined to ſingular merit, he was depreſſed and mortified almoſt to death by obſerving others to have more conſtant employment, whoſe works deſerved abundantly leſs approbation. He was remarkable for having invented a method of ſtamping landſcapes on cloth, in which every object appeared in its natural colour; but his project was not attended with ſuch a degree of ſucceſs as the ingenuity of the contrivance juſtly merited; and he continued, to the laſt period of his life, oppreſſed by undeſerved poverty; though, after his death, his works roſe conſiderably in ther value, and were exceedingly coveted.

GIROLAMO SERMONETA. Vid. SICIOLANTE.

CÆSARE DA SESTO.

Hiſtory.

He was born at Milan, about the year 1480, and bred to the profeſſion of painting in the ſchool of Lionardo da Vinci, where he diſtinguiſhed himſelf above all the diſciples of that famous academy. When he found himſelf ſufficiently inſtructed to appear as an artiſt, he quitted Lionardo, and went to Rome, where he improved himſelf ſtill more by the ſtudy of the antiques, and was employed in the palace of the Pope, as alſo in the apartments of the prime Nobility.

The compoſition of this maſter was very learned, his taſte elegant, and he deſigned hiſtorical figures with a great deal of grace; nor can there be a more inconteſtible evidence of the merit of this maſter, nor any commendation ſo much to his honour, as

to

to mention what is atteſted by writers on this ſubject, that he was highly eſteemed by Raphael.

*JAN CHRISTIAAN SEPP.

Inſects, Birds, Wood.

DIED 17—, AGED —.

Jan Chriſtiaan Sepp, of Amſterdam, as a painter of inſects, in accuracy of obſervation, in preciſion, dexterity, an elegance and neatneſs of imitation, which approaches illuſion, has beyond all compariſon ſurpaſſed every preceding or contemporary painter of natural hiſtory. To Roſel he is often equal in ſtyle and picturesque effect. His work on the inſects of the Netherlands, is the only one which can with propriety be called complete in its parts, or ſyſtematic, becauſe it gives nothing but the full hiſtory of the inſect from the egg to its final ſtate. It is continued by a ſon of the ſame name, little if at all inferior as an artiſt, to his father. F.

JOHN SIBRECTS, or SYBRECHT.

Landſcape, Cattle.

DIED 1703, AGED 78.

He was born at Antwerp, in 1625, and learned the rudiments of the art from his father; but having taken pains to ſtudy after nature for ſome years, he applied himſelf afterwards to ſtudy the works of Berchem and Jardin, and proved ſo happy in his imitation of thoſe maſters, that ſome of his copies have been ſuppoſed originals of thoſe great artiſts.

He was invited to England by the Duke of Buckingham, and employed by him at Cliveden-houſe for three or four years; and afterwards found ſufficient encouragement from many of the Nobility and Gentry at London, for whom he painted a number of pictures, in water-colours as well as in oil, with credit.

GIROLAMO SICIOLANTE DA SERMONETA.

Hiſtory, Portrait.

DIED 1550, AGED 46.

He was born at Sermoneta, in 1504, and received his firſt inſtruction in the art from Leonardo da Piſtoia, with whom he was placed as a diſciple; but he acquired a much greater degree of improvement under the direction of Pierino del Vaga.

His manner of painting was very agreeable, it was bright and pleaſant; his compoſition was good, and his taſte of deſign elegant, as he made Raphael his model, and in all his works endeavoured to reſemble him. He was employed by the Pope to adorn ſome of his palaces, along with the moſt eminent painters at Rome; and in the Sala Regia of the Vatican, he deſigned the hiſtory of Pepin, King of France, giving Ravenna to the church of Rome; in the church Della Pace, he painted a Nativity, but his maſter-piece is in the church of S. Bartolommeo of Ancona. He excelled in portrait.

LUCA SIGNORELLI.

Hiſtory, Portrait.

DIED 1521, AGED 82.

Luca Signorelli of Cortona, and related to the Vaſari of Arezzo, was the ſcholar of Piero della Franceſca. He was an artiſt of ſpirit and expreſſion, and one of the firſt in Tuſcany who deſigned the naked with anatomical intelligence, though ſtill with ſome dryneſs of manner, and too much adherence to the model: the chief evidence of this is in the Duomo of Orvieto, where in the mixed imagery of final diſſolution and infernal puniſhment, he has ſcattered original ideas of conception, character, and attitude, in copious variety, though not without remnants of gothic alloy. The angels, who announce the impending doom or ſcatter plagues, exhibit with awful ſimplicity, bold foreſhortenings, whilſt the S. Michael preſents only the tame heraldic figure of a knight all caſed in armour. In the expreſſion of the condemned groups and dæmons, he chiefly dwells on the ſuppoſed perpetual renewal of the pangs attending on the laſt ſtruggles of life with death, contraſted with the inexorable ſcowl or malignant grin of fiends methodizing torture; a horrid feature, reſerved by Dante for the laſt pit of his Inferno. It has been firſt ſaid by Vaſari, who exulted in his relation to Luca, that Michelangiolo in certain parts of his Laſt Judgment, adopted ſomething of the conduct and the ideas of his predeceſſor. This is true, becauſe Michel Angiolo could not diveſt himſelf of every impreſſion from a work he had ſo often ſeen: his originality conſiſted in giving conſequence to the materials of Luca, not in changing them; both drew from the ſame ſources with the ſame predilections and prejudices, and differed leſs in the mode than the extent of their conception.

Luca Signorelli worked at Urbino, Volterra, Arezzo, Florence, and other cities of Italy, and though by far the greater part of his performances be defective in form and union of colour, we meet in ſome others, eſpecially in the Communion of the Apoſtles at the Geſu of Cortona, forms and tints of modern grace; and he diſtinguiſhed himſelf among the artiſts who concurred to decorate the pannels of the Siſtina, by ſuperior compoſition. F.

GIOVANNI ANDREA SIRANI.

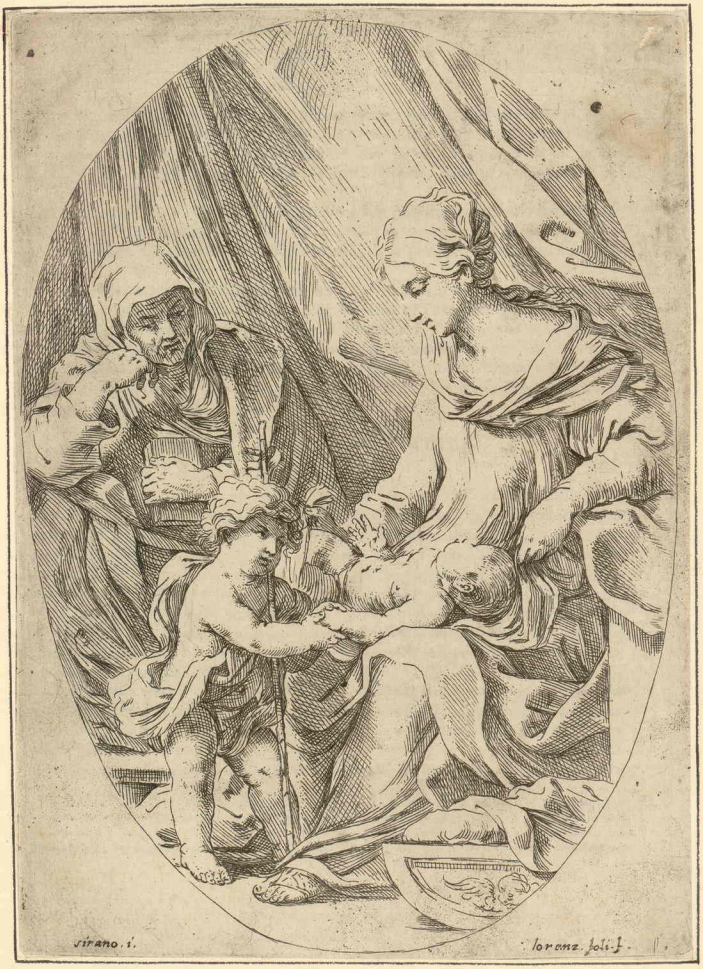
Hiſtory.

DIED 1670, AGED 60.

He was born at Bologna, in 1610, and learned the art of painting in the ſchool of Guido. He uſually painted in a large ſize, and a grand ſtyle, like that of his maſter; but his manner was ſtrong, and rather too dark; though his compoſition is good, and a great deal of grace appeared in his attitudes, and in the airs of his heads.

At Rome there is a Laſt Supper of this maſter's hand, which alone would be ſufficient to prove him a very diſtinguiſhed painter.

ELIZABETHA


sirano. i.
lorenz. foli. f.

which very deſervedly ſhe had eſtabliſhed, yet being ſtill ambitious of gaining all poſſible aſſiſtance to excel in her profeſſion, ſhe engaged Franceſco Conti, an artiſt of ſingular merit, to give her farther inſtruction, as ſoon as ſhe arrived in her native city; and from him ſhe learned to deſign correctly, with elegance of taſte, and a beautiful tone of colouring.

The Grand Duke expreſſed an extraordinary eſteem for this paintreſs, and honoured her not only with his patronage, but ordered her portrait to be placed in the gallery of artiſts at Florence; and it is obſervable, that to perpetuate the memory of her father, ſhe introduced his portrait along with her own, giving at once a public proof of her filial piety, and her diſtinguiſhed merit.

She painted equally well in oil and with crayons; her pencil is light, delicate, and free; her carnations are natural and full of warmth and life; and as ſhe underſtood perſpective and architecture thoroughly, ſhe made an elegant uſe of that knowledge, by enriching her pictures with magnificent ornaments. Her draperies are generally well choſen, full of variety, and remarkable for a noble ſimplicity.

One of her capital performances is a picture in which are repreſented the portraits of the Imperial family. The deſign conſiſts of fourteen figures, in a ſuperb apartment of the richeſt architecture; and through the whole compoſition appears a fine taſte of deſign, a judicious diſpoſition, lovely colouring; and the dreſſes of the figures have a becoming grandeur, ſuitable to the dignity of the perſons. Moſt of her paintings are in oil, in which ſhe frequently painted hiſtorical ſubjects, as alſo fruits and flowers; and ſhe executed every ſubject with extraordinary taſte, truth, and delicacy.

JOHN PETER VAN SLINGELAND.

Portraits, Converſations.

DIED 1691, AGED 51.

He was born at Leyden, in 1640, and was a diſciple of Gerard Douw, whoſe manner he always imitated; and in the opinion of ſome good judges he even ſurpaſſed his maſter, in the delicate and high poliſh which he gave to his pictures; yet his figures are confeſſedly much more ſtiff.

The neatneſs of his penciling compelled him to work exceedingly ſlow; and an inſtance of his laborious patience is cited, in reſpect to one family picture of Mr. Meermans, which he finiſhed ſo exquiſitely, that he ſpent three whole years on that ſingle picture. By that manner of working it was not poſſible for him to grow rich; for, although he demanded, and received very large prices for his paintings, yet he was in reality but poorly paid for the time he employed about them.

He imitated nature exactly, but without any great delicacy of choice. His colouring was nature itſelf, and the chiaro-ſcuro in his works produced a moſt charming effect; but his taſte of deſign was indifferent. However, he is ranked among the number of the beſt Flemiſh painters, and his works are often miſtaken for thoſe of Mieris and Gerard Douw. A remarkable picture of Slingeland's painting, is a girl who holds a mouſe by the tail, and a cat jumping at it, which is exquiſitely finiſhed, very naturally coloured, and as tranſparent as the beſt of Douw or Mieris; and another, mentioned by Houbraken, is,

is, the portrait of a ſailor with a woollen cap on his head, which is ſo highly and minutely wrought, that every thread in the weaving is diſtinguiſhable.

JACQUES VANDER SLUYS.

Converſations.

DIED 1736, AGED 76.

He was born at Leyden, in 1660, and bred up in the Orphan's hoſpital, where his gentle and pleaſing demeanour, as alſo the appearance of a ready and lively genius, recommended him to the favour of the governors, who determined to have him inſtructed in the art of painting, as he expreſſed a particular fondneſs for that profeſſion. At firſt he was placed under the care of Ary de Voys, and afterwards became the diſciple of Peter Van Slingeland. In a ſhort time he grew expert in copying the works of his maſter, and made ſo happy a progreſs, that he readily compoſed thoſe kind of ſubjects which pleaſed his own fancy, and always adhered io the manner of Slingeland in every thing he painted.

He ſeemed peculiarly fond of repreſenting the faſhions, modes, and cuſtoms of his own time; and his ſubjects were ſports, converſations, aſſemblies, and different kinds of entertainments, in which he introduced perſons of both ſexes, and diffuſed a look of joy, cheerfulneſs, and gaiety, through every countenance. He was very attentive to the neatneſs of his finiſhing; but his deſign, as well as that of his maſter, wanted elegance, though there is always great harmony in his colouring.

GASPAR SMITZS, called MAGDALEN SMITH.

Portraits, Female Penitents, Fruit, and Flowers.

*DIED 1689.

None of the Flemiſh writers mention any circumſtances relative to the native city, the year of the birth, or the maſter from whom this painter derived his knowledge of the art; but the Engliſh writers repreſent him as a Dutch artiſt, who went firſt to England, and afterwards to Ireland, to follow his profeſſion.

He was a painter of conſiderable eminence, and excelled in miniature portraits, which he painted in oil; and they were very highly eſteemed, for the reſemblance, the expreſſion, and alſo for a pleaſing tone of colour, full of life and nature: but his principal delight was to paint Magdalens, which he executed in an admirable ſtyle. His figures are well drawn, and beautifully coloured; and the airs of the heads, as well as the attitudes, have a great deal of grace. He generally gave a ſolemn and engaging expreſſion of grief to his penitential ſubjects; and for the moſt part, introduced a thiſtle in the fore-ground, delicately finiſhed, by which his pictures of that kind are uſually diſtinguiſhed. It is reported that an Engliſh gentlewoman, of an agreeable perſon, who paſſed for his wife, was his model for all the Magdalens he painted.

Beſide his excellence in portrait and hiſtorical figures, he painted fruit and flowers in great perfection; and they were in ſuch high eſteem, that a picture, which conſiſted only

* According to Graham, in his Lives of the Painters, Smith died in 1689; but according to Vertue, he died in 1707.

of

of one bunch of grapes, was ſold in this kingdom for forty pounds. He was induced to viſit Ireland by the perſuaſion of a lady of diſtinction, who had been his pupil while he reſided in London, and was coming to this kingdom; and, on his arrival, he found as great an encouragement as might ſatisfy the moſt ſanguine expectation. He had the higheſt prices for his works, and as much employment as he could poſſibly execute; yet, notwithſtanding all his acquiſitions, his extravagancies kept him always neceſſitous, and he died in the city of Dublin, extremely diſtreſſed, although his reputation as an excellent painter was univerſally eſtabliſhed.

LODOWICK SMITS, alias HARTCAMP.

Hiſtory, Fruit.

DIED 1675, AGED 40.

He was born at Dort in 1635, and was remarkable for a very ſingular manner of handling, by breaking and ſcumbling his colours; but he did it in ſuch a manner as to produce a very good and natural effect; and his fruit-pieces in particular were ſo much coveted, that, as ſoon as they were finiſhed, they were bought up.

However, his paintings ſoon loſt their original beauty, by the colours being too much ſcumbled, and unſkilfully mixed and broken, which depreciated his works in a ſhort time; and when he was reproached with that defect, he only anſwered, humourouſly, that his pictures laſted much longer than the money that purchaſed them.

PETER SNAYERS.

Hiſtory, Portraits, Battles, and Landſcape.

DIED 1670, AGED 77.

He was born at Antwerp, in 1593, and ſuppoſed to have been a diſciple of Henry Van Balen. He ſtudied every branch of his art with ſo much care, that he diſtinguiſhed himſelf, not only by an excellent manner of painting hiſtory, but likewiſe by painting battles, huntings, landſcapes, and portraits, in all which he was equally eminent. His taſte of deſign was good; his animals have conſiderable ſpirit and life; his pencil is free, and frequently delicate; and ſometimes his colouring was not unworthy of Rubens.

The Archduke Albert was ſtrongly attached to him, on account of his extraordinary merit, and appointed him to be his principal painter, with a large penſion, which afforded him the means of exerting his genius, and employing his pencil as much to his honour as his advantage. The churches, and many of the grand apartments at Bruſſels, are ornamented with his paintings; and what ſeems an indiſputable proof of his poſſeſſing very eminent talents, is, that his works were commended by the two beſt artiſts of his time, Rubens and Vandyck.

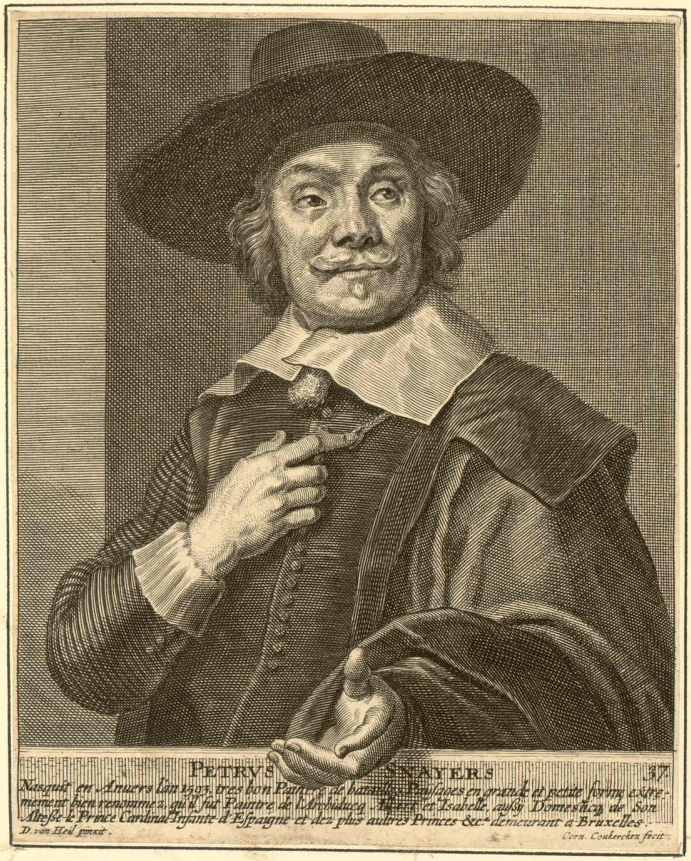
JOHN SNELLINCK.

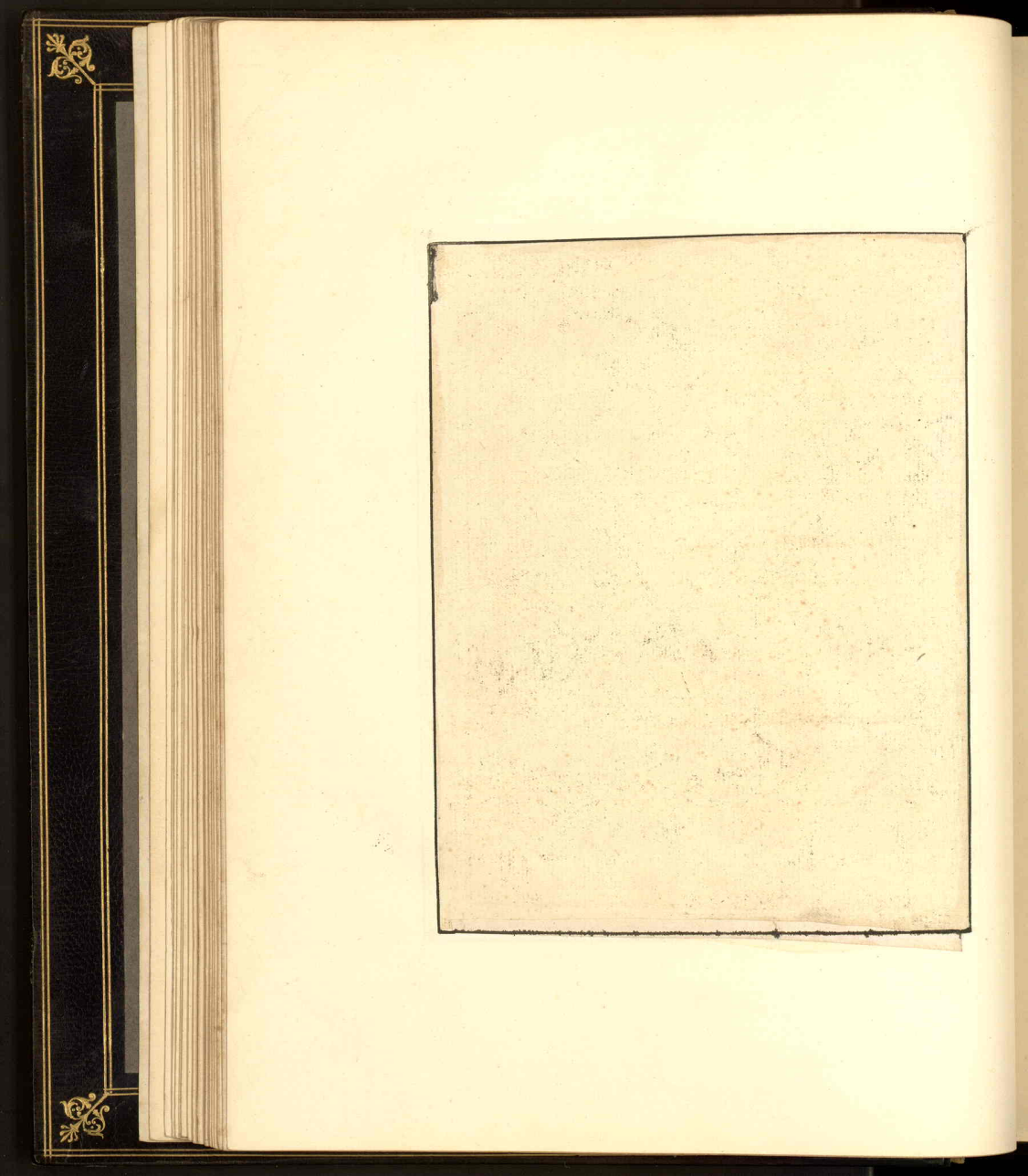
Hiſtory, Battles.

DIED 1638, AGED 94.

He was born at Mechlin, in 1544, and is mentioned by Van Mander with great honour,

Engrav'd from a Picture of Mr. George Smith of Chichester.
By Peter Mazell.


PETRVS NAYERS 37.
Naquit en Anvers l'an 1592, très bon Peintre des hommes, paysages en grande et petite forme, extrêmement bien renommé, qu'il fut Peintre de l'Archiduc Albert et Isabelle, aussi Domestique de Son Altesse le Prince Cardinal Infante d'Espagne et des plus autres Princes &c. demeurant à Bruxelles.
D. van Heil fecit.
Corn. Coukerchen fecit.



12 FRANCOIS SNYDERS

Un tres excellent peintre, en chasses, poissons, et fruicts. il est ne en l'an 1579. en Anvers il a faict plusieurs magnifiques ordonances des chasses, et autre admirables ordonances qu'il a faict pour le Roy d'Espaigne, et aussi pour l'Archiducq Leopolde Wilhelme, et plusieurs autres princes son maistre fut Henri van Balen, et il a este long temp en Italie.

Antoidn Dyck pinxit. Io. Meyssens. exc.

45

Sneyder del.

honour, for painting hiſtory and battles. His excellence principally conſiſted in painting horſes, and giving them graceful and ſpirited attitudes and actions, with a firm correct outline in every member.

The figures in all his compoſitions were diſpoſed in agreeable groups; he expreſſed the hurry and confuſion of an engagement with ſingular judgment and ſkill; and contrived the darkneſs ariſing from the clouds of ſmoke in ſo artful a manner, as to relieve and animate his figures.

The greateſt Princes and the prime Nobility employed him inceſſantly; and he received the higheſt honour by the approbation of Vandyck, who eſteemed him one of the beſt painters of the Low Countries, and teſtified that eſteem, by painting the portrait of Snellinck, which was afterwards placed over the tomb of that artiſt, in the pariſh church of St. James at Antwerp.

FRANCIS SNYDERS, or SNEYERS.

Animals, Fruit, Landſcape, Huntings, and Still Life.

DIED 1657, AGED 78.

He was born in *1579, at Antwerp, where he became a diſciple of Henry Van Balen. The firſt ſubjects which he painted were fruits of different kinds, and ſtill life; but afterwards his genius prompted him to paint animals, and in that ſtyle he was accounted ſuperior to the greateſt maſters of his time. He ſtudied nature accurately; and his imitation of every object ſhewed not only great exactneſs and correction, but an equal degree of judgment in the goodneſs of his choice.

Though he had gained conſiderable credit by his performances in his own country, yet, from an eager deſire to improve himſelf, he travelled to Rome; and there having an opportunity of obſerving the works of Caſtiglione, he was ſo captivated with the ſtyle and manner of that great painter, that he not only endeavoured to imitate, but exerted himſelf, if poſſible, to ſurpaſs him. From that time his uſual ſubjects were huntings, engagements of wild beaſts, kitchens, ſhops with fruit and vegetables, dead game, and chaſes of the fox and the ſtag; in which every object ſhewed truth and nature, every animal had an expreſſion ſuitable to his ſpecies or ſituation; the landſcape was always deſigned in a fine taſte, and the whole compoſition was admirable.

If any of his deſigns required figures of a larger ſize, they were generally inſerted by Rubens or Jordaens, which ſtill gave an additional value to his works. And thoſe excellent artiſts ſo thoroughly underſtood the nature of tints, and were ſo expert in their manner of handling, that every picture, though finiſhed by the combined work of two or three different hands, appeared to have been the compoſition and execution of only one maſter.

His touch is light, and yet firm; his ſtyle of compoſition is rich, and full of variety; his colouring is remarkable for truth, nature, warmth, and force; his animals are deſigned in a grand taſte, their actions, attitudes, and all their motions, having life, ſpirit, and expreſſion; and he was ſo exact, that he made even the ſkins and hair of his animals appear to be real.

* The Author of the Abrégé de la Vie des Peintres fixes the birth of Snyders in the year 1487, eight years later than moſt other writers, who agree that he was born in 1579, and died in 1657.

The Archduke Albert, who was governor of the Netherlands, appointed Snyders to be his principal painter; and the King of Spain adorned his palaces with ſeveral huntings of the wild boar and the ſtag, by that great painter; as alſo did the Elector Palatine; and in their ſuperb collections are ſtill preſerved ſome of the beſt works of that maſter.

Rubens, who well knew how to prize the merit of Snyders, employed him frequently to paint the landſcape in the back-grounds of his pictures; and although Rubens painted animals and landſcape incomparably well, yet he often intruſted Snyders to paint both, as alſo did Jordaens. It is greatly to the honour of three ſuch celebrated artiſts, that they aſſociated together in the ſtricteſt friendſhip, mutually aſſiſting each other in a moſt amicable manner; and the works of Snyders, Rubens, and Jordaens, where they have been painted in conjunction, are, perhaps, more eſtimable than if they had been the production of any one of them.

GERARD SOEST, or ZOUST.

Portrait.

†DIED 1681, AGED 44.

He was born in Weſtphalia, in 1637, and learned the art of painting in his own country; but went to England, about the year 1656, and very ſoon grew into eſteem for portrait-painting, as his pictures had force, nature, and warmth of colouring, to recommend them; and although they appear to be highly finiſhed, yet they ſhew freedom, ſpirit, and good expreſſion.

The portraits of his men were indeed often excellent; but in his female forms he wanted grace and elegance, and was very rarely commendable in his choice. His draperies are frequently of ſatin, in the manner of Terburgh; but as he gradually became more converſant with the works of Vandyck, while he reſided in England, his ideas were more enlarged, and his taſte much more improved. However, he never wanted employment, but always found encouragement equal to his merit.

ANDREA SOLARI,* called DEL GOBBO.

Hiſtory.

DIED 1527, AGED —.

He is ſuppoſed to have been a Milaneſe; Vaſari calls him Andrea of Milano at the end of Correggio's life, in whoſe time he lived: he praiſes him as a pleaſing colouriſt, and a laborious artiſt, and with ſome of his private pictures, mentions an Aſſumption of the Virgin in the Certoſa at Pavia. F.

ANTONIO MARIA DAL SOLE.

Landſcape.

DIED 1677, AGED 80.

He was born at Bologna, in 1597, and was a diſciple of Albano; but he principally applied to landſcape-painting, and in that branch rendered himſelf deſervedly eminent

eminent. His ſituations were always beautifully choſen, his diſtances are pleaſing, the perſpective receding of his objects is conducted with great ſkill and judgment, and his colouring is bold and lively.

It was remarked of him that he painted, and alſo conſtantly wrote, with his left hand,† and had full as much command of it as others have of their right.

GIUSEPPE DAL SOLE.

Hiſtory, Landſcape, and Architecture.

DIED 1719, AGED *65.

Gio. Gioſeffo dal Sole, the ſon of the former, was for ſome time the ſcholar of Lorenzo Paſinelli, and to emulate him with ſucceſs conſulted the ſame ſources in repeated viſits to Venice: without reaching the general brilliancy and the voluptuous tone of his maſter, he poſſeſſed great elegance in acceſſories, ſuch as hair, wings, bracelets, veils, crowns, and armour; he was better adapted to ſubjects of energy, more attentive to coſtume, more regulated in compoſition and more learned in architecture and landſcape. In landſcape he is nearly unrivalled; his evening, night, and dawn, at Imola, in the houſe Zappi, are maſſed and toned by pure ſentiment. His ſacred ſubjects and viſions radiate with vivid flaſhes of celeſtial light. He was correct and flow in his proceſs from choice, though few excelled him in readineſs of execution; of a Bacchus and Ariadne, which he had finiſhed in one week with general approbation, he cancelled the greater part and repainted it at leiſure, ſaying, that he might content others by celerity but muſt ſatisfy himſelf by accuracy; hence his prices were high. He gained the appellation of the modern Guido, and there is a zeſt of Guido in many of his works. Among his numerous ſcholars, *Lucia Caſalini*, and *Tereſa Muratori*, ought not to be forgot. The former ſignalized herſelf in portrait, the ſecond acquired no inconſiderable ſhare of praiſe in hiſtory. F.

FRANCESCO SOLIMENE.

Hiſtory, Portrait, Architecture, Landſcape, and Animals.

DIED 1747, AGED 90.

Franceſco Solimene, called L'Abate Ciccio, born at Nocera de'Pagani 1657, was the ſon of Angelo, a ſcholar of Maſſimo, and drawn by his inclination to painting, abandoned the ſtudy of literature, took the rudiments of the art from his father, and went to Naples. He ſtaid not long in the ſchool of Franceſco di Maria, who in his opinion laid too great a ſtreſs on deſign, but frequented the academy of Giacomo del Po, and painted from the model. At firſt he imitated Pietro da Cortona, and even when he had formed his own manner, carried his predilection for that maſter ſo far as to adopt his figures. His ſtyle reſembles that of Preti, his deſign is leſs exact, his colour leſs true, but his faces have more beauty; they ſometimes have the airs of Guido, ſometimes of Maratta, often

† Hence he was denominated 'Il Manchino da' paeſi. F.

* The author of the Muſeum Florentinum affirms that he died at 76 years of age; but as he was confeſſedly born in 1654, and died in 1719, he could only be ſixty-five at his death.

they are ſelected from nature. To Preti he joined Lanfranco, to whom he gave the epithet of maſter, and from whom he borrowed that ſerpentine line of compoſition which he carried to an extreme. From both he took that vigorous chiaroſcuro which diſtinguiſhes his middle age, and which he ſoftened as he grew older. Before he painted he deſigned and reviſed the whole from nature with great exactneſs. In invention he ſhewed that facility and elegance which have acquired him a name among the poets of his time. He poſſeſſed beſides a certain univerſality of taſte which qualified him for every branch of the art, hiſtory, portrait, landſcape, animals, fruit, architecture, manufactures. He ſeemed formed on purpoſe for each of theſe. During a life that extended to ninety years, with a pencil that had few rivals in celerity, he diffuſed his works over Europe in numbers almoſt equal to thoſe of Giordano, his competitor and friend, whom if he did not equal in genius he excelled in method. His ſchool was numerous.

F.

JORIS VAN SON, or VAN ZOON, the Old.

Fruit, Flowers.

He was born at Antwerp, in 1622; but the maſter under whom he ſtudied the art of painting is not aſcertained. It is only obſerved, that his compoſitions have in ſeveral reſpects conſiderable merit; that his objects are generally well grouped, and alſo well deſigned; and are painted with a light pencil, and a clear natural tone of colour.

JOHN VAN SON, or VAN ZOON the Young.

Fruit, Flowers, Still Life.

DIED 1702, AGED 41.

He was the ſon of Joris Van Son, born at Antwerp, in 1661, and was likewiſe his diſciple. In reſpect of his choice of ſubjects, as well as in reſpect of his handling and colour, he painted exactly in the manner of his father; although he excelled him in a very high degree, in every part of his profeſſion. To the knowledge which he had acquired from his inſtructor, he added a continual ſtudy after nature; he ſketched every object; and by a curious and intelligent obſervation of what was beautiful in fruits and flowers, he gave his ſubjects an uncommon appearance of truth, and furniſhed himſelf with almoſt an endleſs variety.

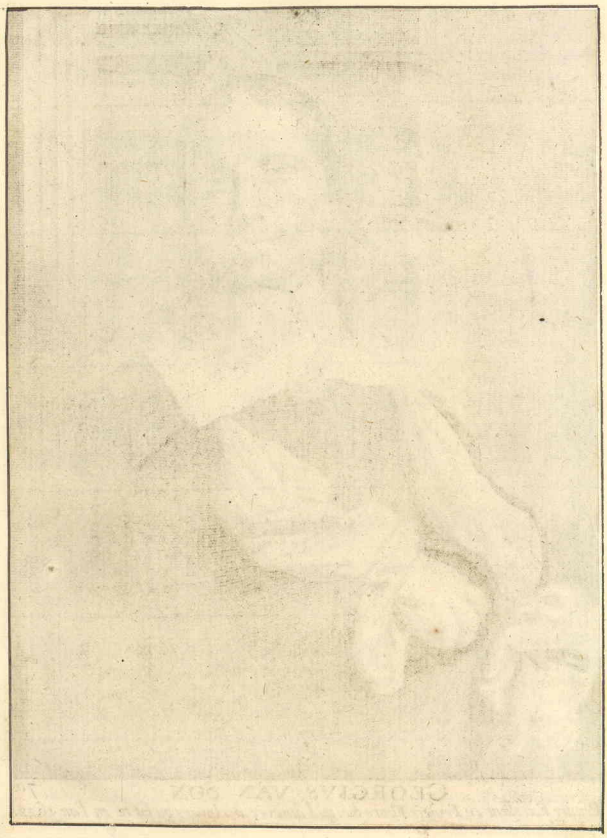
As he had conceived a very high and a very juſt opinion of the taſte and benevolent principles of the Engliſh nation, he determined to ſettle himſelf at London; and on his arrival in that city, he met with ſo kind a reception as even exceeded his moſt ſanguine expectations; for he was immediately employed, and he painted in a large as well as in a ſmall ſize. It was his cuſtom to ſketch out ſeveral deſigns, before he took pains to finiſh a ſingle picture; by which means abundance of rough drafts, and the firſt markings of his ideas, were found at the death of this maſter, which other artiſts endeavoured to finiſh, but without ſucceſs.

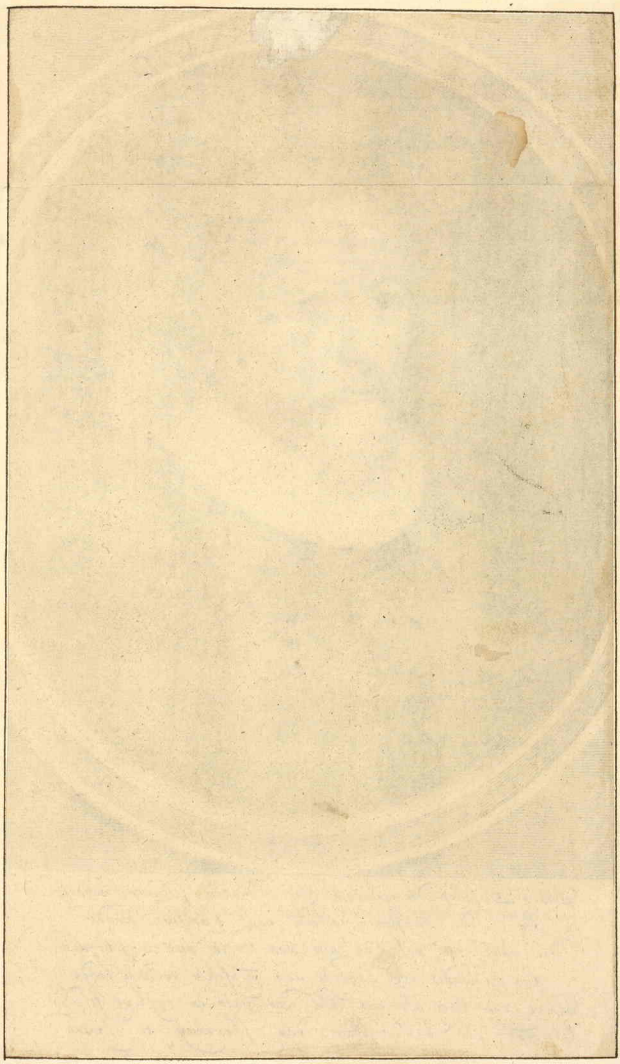
He ſeemed particularly attentive to the finiſhing of his works with the utmoſt neatneſs; nor did he neglect any thing that might add to their luſtre, or procure to him the approbation of the public. His ſubjects uſually were flowers, fruits, Turkey carpets, curtains ornamented

GEORGIVS VAN SON 70.

Peintre Excellent en Fruicts, Fleurs &c. qu'il demeure à Anuers ou fut nie en l'an 1622.

E. Quellinus pinxit. *Gerrard Iouiers Gulielmi.*





Dit 's Bisschop, die getrouw zyns Heeren schapen weydde,
En leerde Luysteen alleen naar Christus mondt:
Die waar van vals, en nut van nodig wist te scheyden,
En niemandts vry gemoedt aan menschen woorden bondt.
Dort zag hem als een Held voor waar-en-vryheyt strijden,
Getroost eer ballingschap dan Slaverny te lyden.

M. Berg pinxit. P. van Gunst sculpsit.

ornamented with gold or ſilver, and ſuch like; and he diſpoſed his objects with ſo much ſkill, that he made each particular incident in the compoſition contribute to a general harmony.

His pictures, in large as well as in ſmall, ſhew judgment and genius; his flowers have great truth, variety, and delicacy; nor could any of his contemporaries ſurpaſs him, in repreſenting bunches of grapes; for he finiſhed them with ſo great a degree of tranſparence and truth of colour, that the light ſeemed to be tranſmitted through them, ſo that even the pulp and the ſeeds were perceptible.

The paintings of John Van Son, although they are often confounded with thoſe of his father Joris, through a want of ſkill and diſcernment in ſome who account themſelves connoiſſeurs, are yet very different both in the ſtyle and the compoſition, and are always inexpreſſibly ſuperior.

SOPHONISBA. Vid. ANGUSCIOLA.

HENDRICK MARTENSZE SORGH, or ZORG.

Hiſtory, Converſations, Fairs, and Italian Markets.

DIED 1682, AGED 61.

He was born at Rotterdam, in 1621, and his real name was Henry Martin Rokes; but his father, Martin Rokes, being maſter of a barge which carried merchandize between Dort and Rotterdam, was nick-named Zorg (or the careful) on account of his induſtry and diligence; and that appellation deſcended to all the family.

Hendrick was at firſt the diſciple of David Teniers, and from his penciling and colouring it is eaſy to obſerve the ſchool from whence he derived his knowledge of the art; but he afterwards ſtudied under the direction of William Buytenweg, who was eſteemed an excellent painter of converſations; his ſtyle of compoſition being rather more elevated than that of Teniers.

As Sorgh had therefore perfected himſelf under two ſuch able artiſts, he obtained from Teniers a pleaſing and delicate manner of colouring, and from the other an agreeable manner of deſign; yet he frequently varied his ſtyle, ſometimes painting in the manner of each of thoſe maſters, and ſometimes he imitated the ſtyle of Brouwer, though in general he imitated Teniers.

Houbraken mentions an Italian Fair painted by Sorgh, with a multitude of figures and alſo a fiſh-market: in the former is a baſket of ducks and other fowls; and in the latter, different kinds of fiſh painted after nature in an exquiſite manner; and the figures as well as the back-grounds are cleanly and lightly handled, ſomewhat reſembling the manner of Wycke.

PIETRO SORRI.

Hiſtory, Landſcape, and Portrait.

DIED 1622, AGED 66.

He was born at Siena, in 1556, and learned the firſt principles of the art from Archangelo Salimbeni, a painter of great reputation; by whoſe precepts he improved as much

much as it was poſſible for the time he continued under that maſter. But when he afterwards obſerved the great excellence of Paſſignano, and diſcerned in the works of that eminent artiſt an exquiſite union of nature and art, he ſtudied them inceſſantly, and ſo entirely devoted himſelf to Paſſignano that he attended him to Venice.

In that city he acquired additional improvement by the opportunity he had of attending to the grand compoſitions of Paolo Veroneſe; and, at his return to Florence, he received the higheſt marks of approbation and applauſe, for the beauty of his colouring, and the elegance of his taſte in his compoſition and deſign.

He excelled in landſcape and portrait, as well as in hiſtory; he had a ready and fine invention; his pencil was very free and maſterly; his imitation of nature, beautiful and juſt; and his thoughts were grand and elevated.

SPAGNOLETTO. See RIBERA.

SPAGNUOLO. Vid. GIUSEPPE MARIA CRESPI.

N. SPALTHOF.

Hiſtory, Animals.

The time and place of the birth of this maſter are not mentioned by any writer; but the biographers agree that he was a painter of conſiderable credit; that he had ſpent ſeveral years in his ſtudies at Rome, and travelled on foot three ſeveral times to that city.

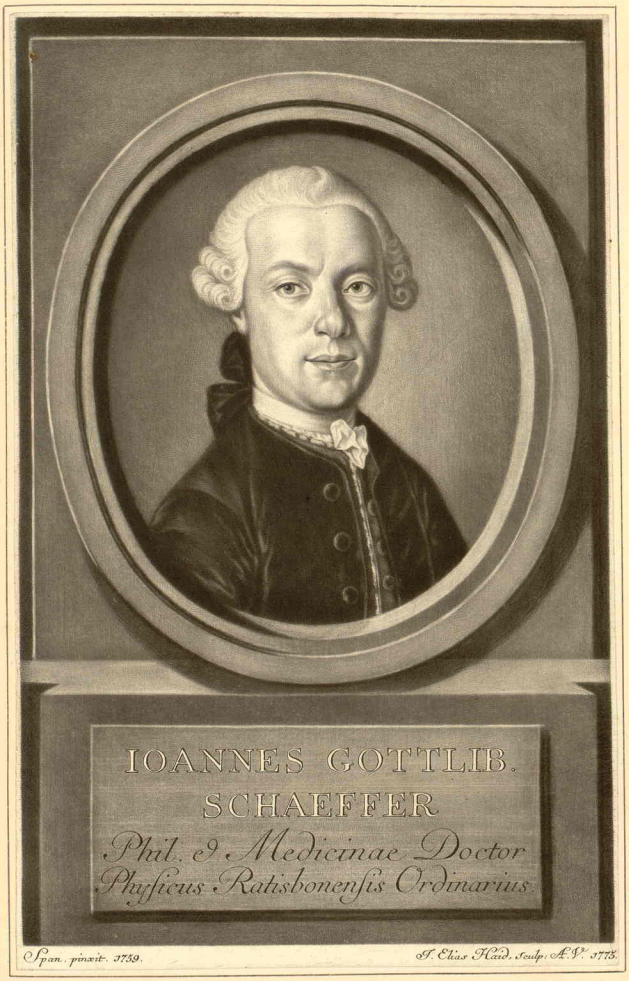
His moſt uſual ſubjects are Italian markets, filled with a variety of cattle and human figures, and alſo ſtalls and ſhops, where herbs, roots, and different kinds of vegetables, are expoſed to ſale; which objects he copied exactly after nature, and gave them a great deal of roundneſs and relief, with a ſtrong character of truth.

H. SPIERINGS.

Landſcape.

He was a native of Antwerp, born about the year 1633, and proved a good painter of landſcapes, having acquired a great deal of ſkill in his profeſſion by travelling through Italy and France; and in the latter he had the honour to be employed by Lewis XIV. for whom he painted ſeveral landſcapes. His manner of deſigning was agreeable; his trees, and the forms of them, are well choſen; his touch is delicate, and his colouring has the look of nature. His fore-grounds are enriched with a variety of plants, which he copied from nature, and his compoſitions have a pleaſing and a good effect.

One of his greateſt excellencies was his ability to imitate the ſtyle and touch of other famous painters, and in particular of Salvator Roſa; and he had the dexterity often to deceive thoſe who deemed themſelves able connoiſſeurs, ſeveral of them having peremptorily pronounced ſome of the performances of Spierings to have been the work of Salvator Roſa.


IOANNES GOTTLIB.
SCHAEFFER
Phil. et Medicinae Doctor
Physicus Ratisbonensis Ordinarius
Span. pinxit. 1759.
J. Elias Haid. Sculp. A.V. 1775.

ALBERT VAN SPIERS.

Hiſtory.

DIED 1718, AGED 52.

He was born at Amſterdam, in 1666, and proved one of the beſt diſciples in the ſchool of William Van Inghen; under whoſe direction he practiſed till he was qualified to appear with credit in his profeſſion. Yet, though he might be conſidered as an able artiſt, he determined to viſit Rome, to form himſelf there after the moſt perfect and beautiful models. He examined every production of the great maſters that ſeemed worthy of his attention, but attached himſelf particularly to the works of Raphael, Julio Romano, and Domenichino; and ſuch of their compoſitions as he could not copy in colour, for want of time or opportunity, he took care to deſign with extraordinary correctneſs.

By that method of conducting his ſtudies he eſtabliſhed a good and elegant taſte; and he then viſited Venice to improve his knowledge of colouring; for which purpoſe he choſe the works of Paolo Veroneſe for his guide, and attended alſo carefully to the manner of Carlo Loti. In the year 1697 he returned to his native city, with the character of an accompliſhed painter, and executed a great number of beautiful cielings; alſo ſeveral very magnificent apartments at Amſterdam were entirely adorned by his pencil. But being influenced by the ſolicitation of his friends, and probably urged by the proſpect of acquiring reputation and riches, he followed his profeſſion with too much ardour, and laboured abundantly more than he ought, which impaired his health, and ſhortened his days.

Thoſe who were moſt capable of judging of the merit of this maſter allowed him to have a fruitful imagination, great correctneſs, and a conſtant attention to nature, which he never neglected in any of his compoſitions. He followed the taſte of the Roman ſchool, and, in reſpect of compoſition and deſign, endeavoured to imitate thoſe great men who had formed themſelves in that celebrated ſchool; but it was obſerved of him, that he followed them no farther than where they took nature for their guide.

JOHN SPILBERG.

Hiſtory, Portrait.

DIED 1691, AGED 72.

He was born at Duſſeldorp, in 1619, and at firſt was inſtructed in the art by his father, who intended to place him under Rubens; but that project being diſconcerted by the death of Rubens, he became the diſciple of Govaert Flink, at Amſterdam, who at that time was in the higheſt eſteem.

He continued in the ſchool of that artiſt for ſeven years, and afforded ſuch proofs of an happy genius, that before he quitted Flink, he diſtinguiſhed himſelf as an excellent painter of hiſtory and portrait. The merit of his performances ſoon recommended him to the favour of the great, and he was appointed principal painter to the Count Palatine, at whoſe Court he painted the portraits of that Prince and his family, which gained him very

very great applauſe. He was honoured with a medal of gold from the hands of his patron, and received ſeveral others from different Princes, by whom he was afterwards employed, as marks of their particular eſteem.

The general opinion of the works of this maſter is, that they are well coloured, correctly deſigned, and finiſhed with a bold, free pencil; and there are at Duſſeldorp ſeveral noble altar-pieces of his hand, which are evidences of the juſtneſs of that character. In the caſtle of that city are ſtill to be ſeen the whole Labours of Hercules with figures as large as life, which is much commended; and Houbraken alſo mentions, as one of the capital works of Spilberg, an allegorical picture, repreſenting the alliance between Muſic and Poetry, in which the female figures have abundance of elegance, and are grouped with judgment. They are as large as life, and the whole is well deſigned, and in a good taſte.

ADRIANA SPILBERG.

Portrait.

She was the daughter of John Spilberg, born at Amſterdam, in 1646; and ſhe learned the principles of painting from her father. Her greateſt merit conſiſted in painting portraits with crayons, though ſhe ſometimes painted in oil; and her works were very much eſteemed for the neatneſs and delicacy of the handling, and their lively and natural tint of colour. Her eminent abilities occaſioned her being invited to the Court of the Electreſs, at Duſſeldorp, where ſhe received all poſſible marks of approbation, reſpect, and honour; and ſhe afterwards became the wife of the celebrated painter, Eglon Vander Neer.

SPINELLO ARETINO.

Hiſtory, Portrait.

DIED 1420, AGED 92.

He was born at Arezzo, in 1328, and from his infancy expreſſed a ſurpriſing inclination to the art of painting; and even without the aſſiſtance of any director, he gave ſuch proofs of a lively and ſtrong capacity, that his early performances were ſuperior to thoſe produced by perſons of a much more advanced age, who practiſed under able inſtructors. But as he grew up he ſtudied under Jacopo di Caſentino, and at the age of twenty years, proved far ſuperior to his maſter.

His uncommon abilities procured abundance of employment at Florence, as well as in his native city, which extended his fame through Italy; and he was admired, not only for his ready and fertile invention, but alſo for the manner of diſpoſing his figures, for a certain ſimplicity of ſtyle, united with elegance, and for a peculiar neatneſs in his finiſhing. He had the art of giving a ſingular grace to his figures, an air of unaffected modeſty; but to his Madonnas he gave an air that was divine and inexpreſſible.

The compoſition of this maſter ſhewed genius and judgment; and he was allowed equal to Giotto in deſign, but to ſurpaſs him in the force and beauty of his colouring. He gained very great applauſe by the portraits of Innocent IV. and Gregory IX. and painted with full as much excellence in freſco as in oil. It was remarked that, in the chapel

BARTHOLOMÉ
SPRANGER,

chapel of St. Maria Maggiore, at Florence, he painted in frefco feveral hiftorical incidents relative to the life of the Virgin, and that the whole work was fo perfectly well executed as to appear as if it had been finifhed in one day, although it had employed him for a number of months.

He found out an unufual and happy method of mixing his colours, by which means many of his works retained their original luftre for an incredible length of time.

PARIS SPINELLO.

Hiftory, Portrait.

DIED 1422, AGED 56.

He was the fon of Spinello Aretino, born at Arezzo, in 1366, and learned the rudiments of the art from his father; but as foon as he appeared to have made a competent progrefs, he was placed as a difciple with Lorenzo Ghiberti, at Florence. His principal excellence confifted in working in Frefco, though he alfo painted in oil and diftemper; and rendered himfelf truly famous by a multitude of compofitions which he executed in the churches, chapels, and convents, in feveral parts of Italy.

The colouring of this artift was as exquifite as that of his father; and for its luftre, and the beautiful polifh which he artfully diffufed over it, was inimitable by any of his contemporaries. Nor was he lefs admired for the variety and elegance of the attitudes of his figures, than for the force and fine effect of his paintings.

He feemed naturally of a folitary and melancholy difpofition, and, to the prejudice of his health, too indifcreetly indulged that turn of minn; fo that having an invincible love to his profeffion, an ambition to excel in it, and too fevere an application to the laborious part, he contracted a diftemper which fhortened his life, and he was buried in the fame tomb with his father.

BARTHOLOMEW SPRANGHER.

Hiftory, Portrait.

DIED 1623, AGED 77.

He was born at Antwerp, in 1546, and fucceffively inftructed by John Madyn, Moftaert, Van Dalen, and a variety of other mafters, in his own country, at Paris, at Milan, and at Parma; and in the latter city he worked for three years with Bernardo Soiaro, who had been a difciple of the incomparable Correggio. He went afterwards to Rome, and found a protector and patron in the Cardinal Farnefe; who not only employed him in his palace of Caprarola, but recommended him to the Pope, Pius V. who engaged him in his fervice at the Belvedere. There he fpent *two years and ten months in painting a Laft Judgment on a plate of copper fix feet high (according to Sandrart), which contained five hundred heads; and was fo highly valued, that after the death of Pius it was placed over his monument, as a principal ornament.

From Rome he entered into the fervice of the Emperor's Maximilian and Rodolphus II. by whom he was exceedingly careffed and honoured; and in 1588 Rudolph enobled him

* Defcamps fays he finifhed that work in fourteen months, which feems to be a miftake; for Sandrart affures us, that he fpent two years and ten months on that performance.

and his defcendants, and, in the prefence of the whole Court, placed a chain of gold, confifting of three rows, round the neck of the artift, and ordered him to wear it as long as he lived.

He painted in large as well as fmall; and at Vienna finifhed feveral grand altar-pieces, with figures nearly as large as life, and alfo a number of eafel pictures for the Imperial palaces. He received but little improvement at Rome, by neglecting to defign after the antiques, by trufting too much to his memory, and by the want of fufficient judgment to guide and direct his genius. He had indeed an extraordinary lightnefs of hand, and great fweetnefs of pencil, which always procured him admirers; but he never could be induced to ftudy after nature, and only worked by the affiftance of imagination. His defigns therefore fhewed nothing of the Roman tafte; the contours of his figures appear conftrained and unnatural; and his outline, inftead of partaking of the Roman fchool, is hard, ftiff, and ungraceful. In moft of his attitudes there is an air of affectation, which muft be difguftful to a judicious eye; and the extremities of his figures are ufually fo contorted and extravagant, that he is with great juftice accounted a mannerift. However, he had in other refpects confiderable merit; his works fhew a free pencil, and abundance of fpirit; and in thofe of his latter time are to be feen a more natural tone of colour, and fewer extravagancies. As he worked moftly for the Emperors, for Princes, and the prime Nobility of Germany, his works are not frequently to be purchafed; for his circumftances were fo affluent, that he painted only for thofe who folicited him for his work, and he finifhed all his pictures entirely with his own hand, having never employed any affiftant.†

FRANCESCO SQUARCIONE.

Hiftory.

DIED 1474, AGED 80.

He was born in 1394, and became a painter of eminence, by forming his tafte on the ftudy of the moft beautiful antiques. But, notwithftanding his being perpetually employed, and highly efteemed at Florence, and other cities of Italy, yet, out of a defire to cultivate the art of painting in the moft effectual manner, he quitted all the advantages of his profeffion, and travelled through Greece, to make defigns after the fineft models in ftatuary, fculpture, or architecture.

Thofe drawings and defigns he brought back to Italy, and opened a fchool for painting, which immediately rofe into the higheft reputation; and it was remarked, that at one time he had an hundred and thirty-feven difciples under his direction; from which circumftance, added to his laborious zeal in promoting the knowledge and love of the art, he was called the Father of the Painters.

He poffeffed a great number of bas-reliefs, paintings, and defigns, which ferved as

† B. Sprangher may be confidered as the head of that feries of artifts who difgufted by the exility and minutenefs of method then reigning in Germany, imported from the fchools of Florence, Venice, and Lombardy, that mixed ftyle which marks all the performances executed for the Courts of Prague, Vienna, and Munich, by himfelf, John ab Ach, Jofeph Heinz, Chriftopher Schwarz, &c. Colour and breadth excepted, it was a ftyle more confpicuous for Italian blemifhes than beauties, and in defign, expreffion, and compofition, foon deviated to the moft outrageous manner. F.

instructiors

PALAMEDES PALAMEDESSEN
PRÆLIORVM PICTOR IN HOLLANDIA.

Ant. van Dyck pinxcit.
Paul. Pontius sculp.

Cum priuilegio.

inſtructors to his diſciples; and he was ſo generally reſpected, that he was honoured with the viſits of Emperors, Popes, Cardinals, and the Nobility of the firſt rank.

HENRY STABEN.

Perſpective, Hiſtory, and Still Life.

DIED 1658, AGED 80.

He was born in Flanders, in 1578, where he learned the firſt principles of the art; but after he had made a tolerable proficiency in his own country, he travelled to Venice, and placed himſelf as a diſciple with Tintoretto; but the death of that great painter, which happened when Staben was not above ſixteen years of age, deprived him of many advantages, which he might have gained under ſo famous a maſter.

He painted in a ſmall ſize with aſtoniſhing neatneſs, and in his compoſitions ſhewed a commendable invention; and, making a proper allowance for his Flemiſh guſto, his manner of deſigning was agreeable, and the diſpoſition of his figures judicious.

At Paris there is a picture by this maſter, which is preſerved with extraordinary care, and is exceedingly admired. The ſubject is the Gallery of a Virtuoſo, in which are placed cabinets, and other curious pieces of ornamental furniture. Above thoſe, ſeveral pictures, of different ſubjects, are ranged in regular order; and every object is exquiſitely finiſhed, and placed in ſuch exact perſpective, that they afford the eye a moſt agreeable deception. Every part of thoſe ſmall pictures, which are ſuppoſed to be the decorations of that gallery, appear ſo diſtinct, with tints ſo aptly proportioned to their ſituations and diſtances, and the whole is executed with ſo delicate a touch, and ſo much judgment, that the performance is accounted truly admirable.

PALAMEDES PALAMEDESZ STAEVARTS, or STEVERS.

Battles, Fairs, and Encampments.

DIED 1638, AGED 31.

This artiſt was born at London, in 1607, though he is reckoned among the eminent painters of the city of Delft. His father, who was a Fleming, and eſteemed an excellent workman in agate, jaſper, and other precious materials, being invited to England by King James I. reſided at London for ſome years, in which time his ſon Palamedeſz was born, but was carried to Delft while he was yet a child, when his father returned to his native country.

He did not ſtudy the art of painting under any particular maſter; but, by the force of a ſtrong natural genius, and heedfully attending to the works of Eſaias Vander Velde, he acquired a ſtyle of painting, and a tone of colour, much reſembling his model; but in the execution and finiſhing of his pictures, he was by good judges accounted far ſuperior; and by the beſt connoiſſeurs of his time his works were held in the greateſt eſteem.

He excelled in repreſenting encampments with the ſutlers booths, and alſo in deſcribing battles of horſe and foot; the ſcenes and ſituations which he choſe were agreeably contrived, and he had a very happy manner of expreſſing the ardour of thoſe who were engaged, the exultation of the victors, and the dejection of the vanquiſhed, the daſtards,

and the dying. Yet his figures were designed entirely in the Flemish taste, and their habits and dress were taken from those of his own time.

His compositions are always full of spirit, and well disposed; in every object nature is well imitated and truly represented; the perspective distances are justly observed, and his figures truly proportioned, according as they are near or remote. His skies are clear; his pencil is free, yet particularly neat; and his pictures are distinguished by a remarkable thinness and transparence of his colouring.

He arrived very early at excellence in his profession; and as he was cut off just in the bloom of life, his pictures are few, and exceedingly scarce; and on that account, as well as on account of their confessed merit, they are much coveted, and bring large prices.

ANTHONY PALAMEDES STAEVARTS, or STEVERS.

Conversations, Portraits.

DIED 1680, AGED 76.

He was the elder brother of Palamedez, born at Delft, in 1604, and became a painter of some note; but he was very far inferior to his brother in every part of painting, being neither possessed of so delicate a pencil, such transparence of colouring, such invention, disposition, or expression. He took pains to imitate nature, but without elegance of choice; and the figures which he introduced were formal copies of what had occurred to his observation; without any thing graceful in the airs of their heads, or in their attitudes; and his draperies were only plain, dry representations of the modes of his time.

Though he frequently painted portraits, yet his general subjects were conversations of persons of both sexes; as if they were engaged at cards, or at entertainments of vocal and instrumental music, or at feasts or dances. Of those kinds he painted a prodigious number, which are but in small esteem; though some of them are much better finished than others. But it has been thought that the reputation of his brother's works conduced not a little to the recommendation of his own, as they were often bought by injudicious purchasers for those of Palamedesz, which are deservedly valuable.

ADRIAN STALBEMT.

Landscape.

DIED 1660, AGED 80.

He was born at Antwerp, in 1580, and is placed in the first rank among the Flemish painters. His style was landscape with small figures, which he executed neatly with a free and spirited touch, in imitation of the Velvet Brueghel, whose manner he carefully studied, and made the works of that delicate master entirely his model. His scenes were pleasingly chosen, and frequently solemn; his figures are properly introduced, and his trees are well formed, with great appearance of nature and truth, except that sometimes they might seem a little too green.

His reputation was so effectually established at Antwerp, that many of his pictures were sent to different parts of Europe; and his merit procured him an invitation to the Court of

of Great Britain, where his paintings received the approbation of the beſt judges of that time; and even to this day they are mentioned with honour.

When he quitted England, he returned to his native city, where he continued to follow his profeſſion in the eightieth year of his age. But thoſe pictures which he painted towards his decline, are not comparable to thoſe which were finiſhed in the vigorous time of his life, though they have ſtill a ſufficient degree of merit to maintain the credit of the artiſt. Among a variety of ſubjects and views after nature, which he painted in England, the view of Greenwich was accounted a capital performance, and was exceedingly admired.

FRANCIS STAMPART.

Portrait.

DIED 1750, AGED 75.

He was born at Antwerp, in 1675, and it is ſaid that he derived his knowledge of the art of painting from Tyſſens. He was induced to practiſe portrait painting, by having had ſome degree of ſucceſs in that branch; but a much more pravalent inducement was the proſpect of gain. At firſt he made Vandyck and De Vos his models; but what he afterwards painted was after nature.

While he was yet a young man, he was invited to Vienna by the Emperor, who honoured him with the title of his cabinet painter; and his obtaining an employment of ſuch diſtinction, at a Court where uſually there were many conſiderable artiſts, ſhould ſeem a ſufficient proof of his merit.

He contrived a method of painting, in an eaſy and expeditious manner, the portraits of the Nobility, who have neither leiſure nor patience to ſit to a painter for a ſufficient length of time. He therefore only marked the features with white, black, and red crayons, which was ſoon executed, and then, at his own leiſure, worked on the portrait with colour, and only at the laſt finiſhing touched up the features after nature.

Thoſe connoiſſeurs who have ſeen the works of Stampart, are profuſe in his commendation; and an artiſt of credit and ſkill teſtifies, that it was the cuſtom of that painter to lay upon his canvas a quantity of fleſh colour, in proper places, before he ever began to work, which contributed at once to leſſon his labour, and to produce a much better effect.

GHERARDO STARNINA.

Hiſtory.

DIED 1403, AGED 49.

He was born at Florence, in 1354, and was the diſciple of Antonio Venetiano, with whom he ſtudied deſign and colouring. He was indebted to nature for an excellent genius, and he took pains to cultivate that genius by inceſſant application. When he quitted the ſchool of Venetiano, the firſt works in which he was employed were ſo highly admired, for the elegance of his manner, that his reputation was very ſoon and very firmly eſtabliſhed; and his great abilities being made known to the King of Spain, that Monarch invited him to his Court, engaged him in ſeveral grand deſigns, and loaded him

him with preſents; ſo that Starnina, ſome years after, returned to his own country, enriched and honoured.

Among a great number of his compoſitions which are at Florence, one is particularly mentioned as an accompliſhed performance. The ſubject is St. Jerom addreſſing himſelf to his companions when he is near dying; and the artiſt has repreſented ſome of them writing down his laſt precepts, ſome attentively liſtening to his diſcourſe, and ſome expreſſing the effect produced in their hearts by the doctrines he uttered. In that compoſition the figures were well deſigned and contraſted; they had animated looks, and proper attitudes; and the whole together was eſteemed ſuperior to any of the works of his predeceſſors.

JAN STEEN.

Converſations and Drolls.

* DIED 1689, AGED 53.

He was born at Leyden, in 1636, and was ſucceſſively the diſciple of Knufter, Brower, and Van Goyen; but he made himſelf ſo acceptable to the latter by his wit, his droll diſpoſition, and above all by the livelineſs of his genius, that Van Goyen thought he diſpoſed of his daughter prudently when he gave her in marriage to Jan Steen. However, although he had many opportunities of enriching himſelf, by other occupations as well as by his profeſſion, he frequently was reduced, by an idle, intemperate and diſſipated courſe of life, even to the loweſt ebb, and compelled to work for the ſubſiſtence of himſelf and his family.

In the ſubjects he painted, his genius appeared admirable; and, notwithſtanding all the ſkill he had acquired from the different maſters, his genius was his principal director; for he ſeemed rather to derive his powers in painting from inſpiration than inſtruction. Few painters have animated their figures more than Jan Steen, or equalled him in the ſtrength of expreſſion. His drawing might ſometimes be cenſurable; but his deſign was generally correct, his figures well diſpoſed, and his characters ſtrongly marked. His touch is light, eaſy, and free, and his colouring appears always lively and natural.

A capital picture of Jan Steen's painting, is a Mountebank attended by a number of ſpectators, in which the countenances are wonderfully ſtriking, as being full of humour, and uncommon variety. Houbraken mentions a remarkable picture painted by this maſter, repreſenting a wedding. It conſiſted of the old parents, the bride, the bridegroom, and a lawyer or notary. Every perſon in the compoſition was exceedingly natural, with ſurpriſing expreſſion in the old, as well as the young. The notary is deſcribed as if he was thoroughly engaged in attending to the words which he was to write down; the bridegroom appears in a violent agitation, as if diſſatisfied with the match; and the bride ſeems to be in tears; every character evidencing the ready and humourous invention of the artiſt. Houbraken alſo mentions another compoſition, equally excellent, repreſenting the Funeral of a Quaker; in which each face is diſtinguiſhed by ſo ſtrong, ſo droll, and ſo humourous a caſt of features, that it excites mirth in every beholder; and would

* Houbraken fixes his death in 1678, aged 42, eleven years earlier than other writers.

convince

convince us that he had nature for the model of every object, the whole ſeeming ſo accurately deſigned, and with ſuch an air of nature and probability.

In deſigning his figures he ſhewed remarkable judgment and ſkill; for, at the firſt ſight, one may perceive a proper diſtinction of the ranks and conditions of the perſons introduced in his ſubject, the difference between a gentleman and a boor, or of thoſe in high or low ſtations, by their forms, their attitudes, their air or expreſſion; ſo that in this reſpect he appears worthy of being ſtudied by other painters. His works did not bear an extraordinary price during his life, as he painted only when he was neceſſitous, and ſold his pictures to anſwer his immediate demands. But after his death they roſe amazingly in their value, and are rarely to be purchaſed, few paintings bearing a higher price, as well on account of their excellence as of their ſcarcity.

GIOVANNI BATTISTA STEFANESCHI, called EREMITA DI MONTE SENARIO.

Hiſtory.

DIED 1659, AGED 77.

He was born at Florence, in 1582, and even in his youth gave early tokens of a good and apt genius; and was afterwards encouraged by his friend Andrea Commodi, to apply himſelf to the ſtudy of the art of painting. Andrea took him under his own care, pointed out to him the beſt rules for his improvement, and made him ſo thoroughly acquainted with the true principles of his art, that in a ſhort time he rendered himſelf very conſiderable, by the correctneſs of his deſign, and a beautiful lively tone of colouring. He alſo acquired an additional degree of knowledge from the inſtructions of Ligozzi and Pietro da Cortona, and became an excellent painter in oil and in miniature.

Ferdinand II. Duke of Tuſcany, held him in great eſteem; and for that Prince he painted ſeveral hiſtorical ſacred ſubjects in miniature; four of which were of a larger ſize than uſual, and of exquiſite beauty, being painted after four capital originals of Raphael, Correggio, Titian, and Andrea del Sarto. The figures of Stefaneſchi were exceedingly graceful and lovely; his ſtyle was grand, his touch delicate; and the chiaroſcuro was happily and judiciouſly managed.

STEFANO, called FIORENTINO.

Hiſtory, Architecture, and Perſpective.

DIED 1350, AGED 49.

Stefano, of Florence, is the only one of Giotto's ſcholars, who aimed at ſomething beyond the mere imitation of his maſter, and by the relation of Vaſari ſurpaſſed him in every part of the art. He was his grandſon, by a daughter called Caterina, with a talent which ſearched for every difficulty, and a will determined to ſurmount it. He was the firſt who attempted foreſhortening, and if he failed of complete ſucceſs, he certainly corrected perſpective, and gave more varied turns, more character, and greater vivacity to heads. His moſt accredited works in the church of Ara Cœli at Rome, S. Spirito at Florence, and elſewhere are no more; no authenticated picture of his

his remains in Tuſcany, unleſs we except a Madonna in the Campo Santo, of Piſa, undoubtedly in a greater ſtyle than the works of his maſter, but retouched. F.

TOMMASO DI STEFANO, called GIOTTINO.

Hiſtory.

DIED 1356, AGED 32.

He is ſuppoſed to have been the ſon and ſcholar of the preceding artiſt, and acquired the ſirname of Giottino from the great reſemblance of his works to thoſe of Giotto. A Pietà which ſtill remains of him at J. Remigi in Florence, and ſome freſcoes at Aſſiſi bear indiſputable marks of that ſtyle. He had a ſcholar, *Gio. Toſſicani*, of Arezzo, who worked at Piſa, and in the reſt of Tuſcany. In the baptiſtery of Arezzo, are two figures of S. Philipo and Giacomo, orignally painted by him, and repainted by Vaſari in his youth; from which, though they had been ſpoiled, he confeſſes to have derived conſiderable improvement. F.

JACQUES STELLA, Chevalier.

Hiſtory, Portrait, Landſcape, and Architecture.

* DIED 1647, AGED 51.

He was born at Lyons, in 1596; and his father, being a painter, inſtructed him carefully in his art, as ſoon as he found him capable of learning to draw. Jacques had arrived only at his ninth year, when he had the misfortune to be deprived of his father; but even at that early age he could deſign well, and afforded an expectation of his future merit.

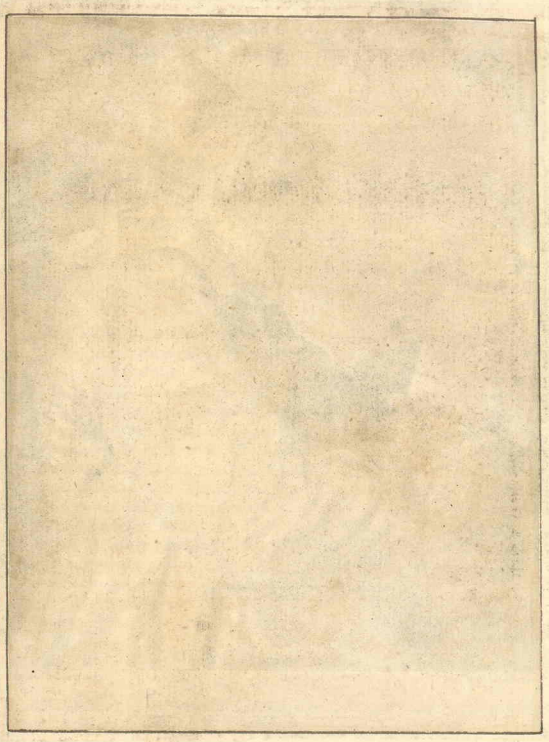
In his twentieth year he travelled to Italy, with an intention to complete his ſtudies at Rome; but paſſing through Florence, he was engaged by Coſmo de Medicis, the Grand Duke, and continued in his ſervice for ſeven years. He then proceeded to Rome, where he ſtudied the antiques, the works of Raphael, and the compoſitions of other great maſters, with ſuch ſucceſs, that he obtained an excellent taſte of deſign, and performed works, in large as well as in ſmall, which effectually eſtabliſhed his reputation.

As he had received repeated invitations to the Court of Spain, he determined at laſt to viſit that kingdom; but travelling through France in his progreſs, he could not reſiſt the ſolicitations of Cardinal Richelieu, who recommended him to the King, and procured him a penſion of a thouſand livres, together with the employment of ſtate painter, and an apartment in the Louvre; and beſide all thoſe advantages, the order of St. Michael was conferred upon him, as a particular mark of the King's favour.

This maſter had an extenſive genius; and though hiſtory engaged his attention principally, yet he painted all kinds of ſubjects with equal readineſs and eaſe. His invention is noble, his attidues are natural, and his outline is correct; but his expreſſion is not ſtriking, nor are his local colours ſufficiently determined; his carnations are rather too rid, and generally the ſame kind of tint predominates through them all; though his

* De piles and the Chronological Tables agree that Stella died at the age of 51, in 1647; but the authors of the Abrégé de la Vie des Peintres fix his death in 1657, at the age of 61, making a difference of ten years.

pictures,



Ant. Van Dyck, pinxt. Bannerman, Sculp.

HENRY STEENWYCK.

pictures, taking the whole together, are very agreeable. The subjects which he painted best are of the pastoral kind; however, he shewed great excellence in painting boys, perspective, and architecture; yet by the ablest judges he is accounted a mannerist.

FRANCOIS STELLA.

History.

DIED 1661, AGED 60.

He was the brother and disciple of Jacques Stella, born at Lyons, in 1601. He travelled with his brother to Italy, lived with him during his residence at Florence, and afterwards went along with him to Rome; but as he did not possess such a genius as Jacques, he never could equal him in any branch of his profession.

Orlandi, in the Abecedario Pittorico, is guilty of a great error, in ascribing to this master the character, the age, and the merit of Jacques Stella, referring to De Piles for his authority, whereas there appears nothing in De Piles any way referable to Francis Stella.

HENRY STENWYCK, or STEENWYCK, the Old.

Perspective and Architecture.

DIED 1603, AGED 53.

He was born at Steenwyck, in 1550, and was the disciple of John de Vries, who excelled in painting architecture and perspective. In imitation of the style of his master, Stenwyck chose those kind of subjects; but surpassed him and all his cotemporaries, in the truth, neatness, transparence, and delicacy of his pictures. His subjects were the insides of superb churches and convents, of Gothic architecture, and generally views of them by night, when they were illuminated by flambeaux, tapers, or a number of candles fixed in magnificent lustres, or sconces.

He was a thorough master of the true principles of the chiaro-scuro, and distributed his lights and shadows with such judgment, as to produce the most astonishing effects. The reflections of his lights are charming; and every column, cornice, or other member of his Gothic architecture, is painted with the utmost truth and precision. His pencil is wonderfully delicate, his touch light and sharp; and as he was not expert at designing figures those that appear in any of his compositions were inserted by Brueghel, Van Tulden, and other eminent artists.

The genuine pictures of this master are extremely scarce, and very highly prized in every part of Europe.

* HENRY STENWYCK or STEENWYCK, the Young.

Perspective, Portraits.

He was born about 1589, and was the son of the famous Henry Stenwyck, by whom he was taught the art of painting; and, by studying the works of his father from his infancy,

* The authors of the Abrégé de la Vie des Peintres call the son of Henry Stenwyck, Nicholas, though Descamps and most writers affirm, that the name of the younger Stenwyck, who resided in London, and was favoured by Charles I. and

infancy, and alſo receiving excellent directions from him, he adopted the ſame manner and ſtyle; and, by ſome very competent judges, was thought to have often equalled, if not ſurpaſſed his father.

Vandyck, who admired his works, introduced him to the Court of King Charles I. where he met with ſuch a degree of encouragement as was due to his extraordinary talents, and found employment in England for ſeveral years. His uſual ſubjects were the inſides of churches and grand edifices; but at laſt he quitted the dark manner, which he had originally acquired by imitating the manner of his father. He ſometimes painted the back-grounds of Vandyck's portraits, as often as they required ornamental architecture; and it is the portrait of the younger Stenwyck which was painted by Vandyck, and perpetuated by his hand among the diſtinguiſhed artiſts of his time.

He died at London; and his widow, who practiſed perſpective-painting during the life of her huſband, retired after his death to Amſterdam, where ſhe followed that profeſſion, and painted in the ſtyle of her huſband and his father with great credit; and as her works were generally eſteemed, ſhe was enabled to live in affluence and honour.

*TOBIAS STIMMER.

Hiſtory, Portrait.

BORN 1534, DIED 15—.

Tobias Stimmer was a native of Schaffhauſen. Of his youth, his maſter, his ſtudies, we know nothing; but as his life was ſhort, and the greateſt part of it totally abſorbed by furniſhing deſigns for the numerous publications of the times, the freſcoes which he executed on the outſide of many manſions at Schaffhauſen, Straſburg, Frankfurt, and which procured him a call to the Court of the Markgrave of Baden, prove that his talent as a painter muſt have been deciſive at an early period. Of his works in freſco, the moſt celebrated appears to have been a Marcus Curtius leaping into the gulph, mentioned and extolled by Sandrart, who ſays, he ſeemed 'to ſtart from the wall and ruſh on the beholders.' Of this figure or group nothing now remains, but of the vigour that conceived and the ſkill that foreſhortened it, thoſe who are acquainted with the wood-cuts executed from the deſigns of Stimmer, may form an adequate idea: the moſt remarkable of theſe, is that ſeries of Biblical Subjects, publiſhed 1586, at Baſle, by Thomas Guarin, conſulted and recommended by Rubens. The invention and execution of theſe belongs entirely to himſelf; in moſt of his other works, the larger Bible, the Book of Hunting, the Livy, the Flavius Joſephus, &c. he was aſſiſted by his ſcholar Chriſtopher Maurer of Zuric. F.

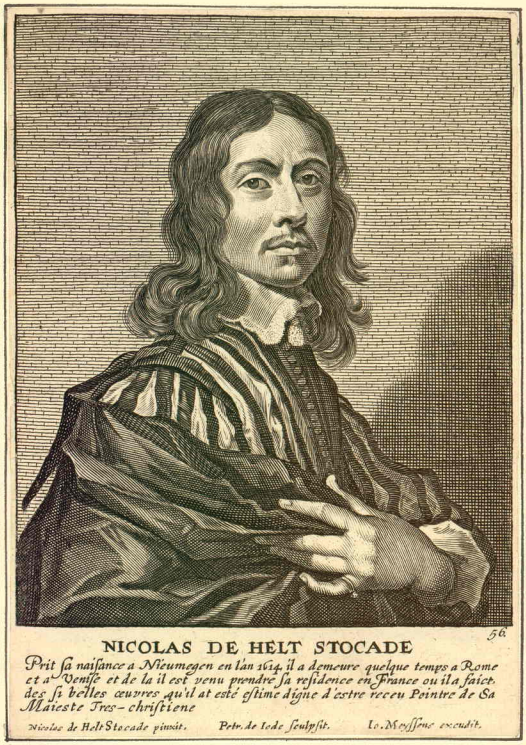
NICHOLAS DE HELT STOCCADE.

Hiſtory, Portrait.

He was born at Nimeguen, 1614; and having the advantage of a near alliance to

and Vandyck, was undoubtedly Henry. There was a painter at Breda, of the name of Stenwyck, who is by ſome called Nicholas, and probably thoſe authors have miſtaken the one for the other; but the ſubjects painted by the latter, were emblems of mortality and ſtill life, whereas Henry Stenwyck painted no ſubjects but of perſpective and architecture.

David



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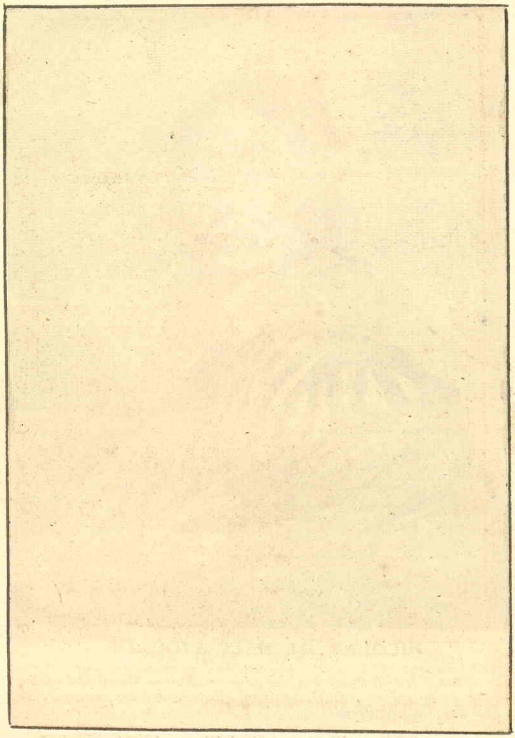
NICOLAS DE HELT STOCADE

Prit sa naissance a Nieumegen en lan 1614. il a demeure quelque temps a Rome et a Venise et de la il est venu prendre sa residence en France ou il a faict des si belles œuvres qu'il at esté estime digne d'estre receu Pointre de Sa Maieste Tres-christiene

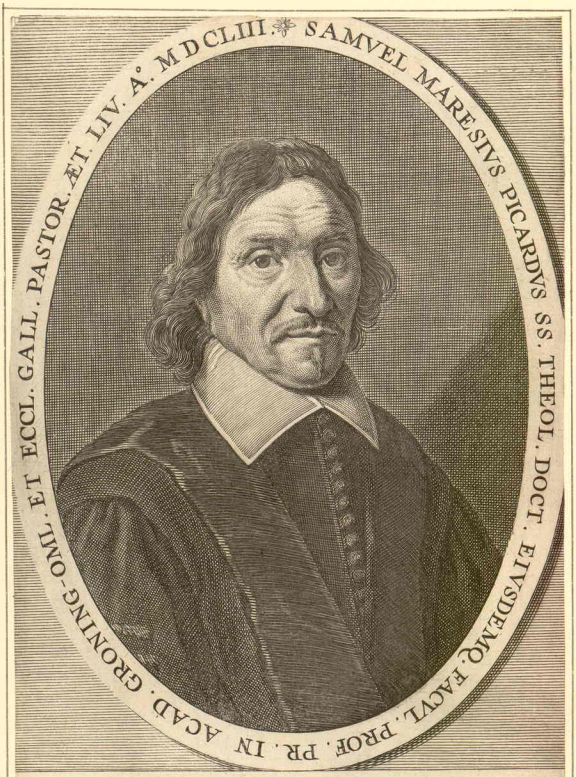
Nicolae de Helt Stocade pinxit. *Petr. de Iode sculpsit.* *Io. Mossone excudit.*



SIMON BOSBOOM 95.

Natif d'Emden en l'an 1614 fut bon Architect et tailleur de pierre il at este employé au service du très illustre Prince Electeur de Brandenburch

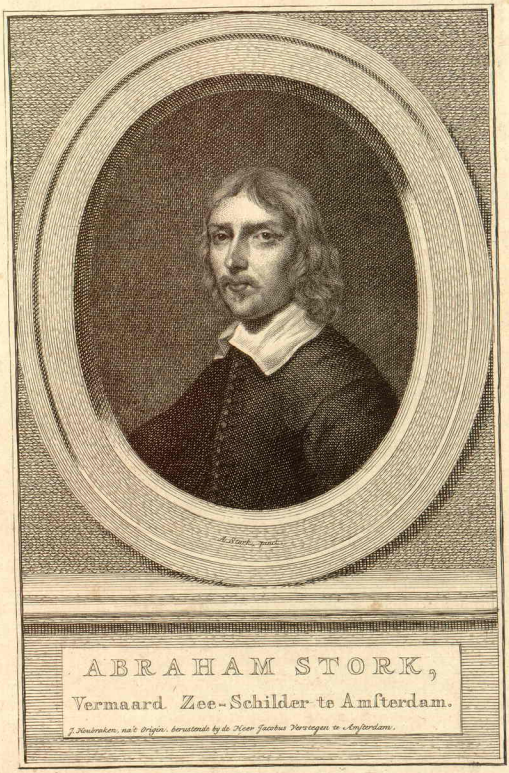
Nicolaus de Holt Stecade pincit. Petrus de Iode sculp. Ioan. Meijssens excudit.



GALLIA quem nouit, nouit quem BELGICA tota,
Et quo nunc felix Sole GRONINGA micat,
MARESIVS parua depingitur hacce tabella;
Ars etenim in paruis pandere magna solet.

J. le Long.

H. D. Stomme pinx. *Theod. Matham sculp.*


A. Stork pinx.
ABRAHAM STORK,
Vermaard Zee-Schilder te Amsterdam.
J. Houbraken, naar Origin. berustende by de Heer Jacobus Verzegen te Amsterdam.

David Ryccaert the old, who was his father-in-law, he became his difciple, and was inftructed by him with extraordinary care. But as foon as he imagined himfelf capable of fubfifting by his own induftry, and by the knowledge he had already acquired, he travelled firft to Rome to improve himfelf in defign, and went afterwards to Venice, to ftudy that excellence of colouring for which the artifts of the Venetian fchool are fo particularly eminent.

In his return to his own country he vifited France, where his works received great approbation, and he was appointed painter to the French King. Moft of the paintings of this mafter are preferved in Venice and Rome, as he refided for a long time in thofe cities; and few of them are to be met with in our kingdoms, though they are very much prized.

The hiftorical pictures which he painted are of a large fize, and his figures are defigned in a good tafte. He had a broad and free manner of penciling, with a remarkable fweetnefs of colour, and fhewed an ingenius fingularity in expreffing the actions and paffions of his hiftorical characters, in a manner very different from other defigners. For inftance, while, in the ftory of Andromeda, many other painters reprefented her as almoft dying with fear and terror, on her apprehenfion of her danger from the monfter, this artift defcribed her in modeft confufion, as blufhing more from the confciousnefs of her being expofed naked, than terrified at all the horrors with which fhe was threatened. That picture, and thofe of Clelia, and Jofeph diftributing the corn in Egypt, are exceedingly admired, and were highly celebrated by the beft poets of the Low Countries.

ABRAHAM STORK.

Sea-pieces, Sea-ports.

DIED 1708,

He was born at Amfterdam; but the mafter from whom he learned the art is not mentioned. He ftudied affiduoufly after nature, and fketched every veffel and every view, which he intended to introduce in any of his compofitions; by which means his feas, rocks, havens, and fhips, have a ftrong character of truth to recommend them.

His ufual fubjects are, the reprefentation of veffels at fea, in calms or ftorms, or riding at anchor in havens; alfo views of fea-ports, with a great variety of boats, barges, and fhips, with a great number of figures, occupied in different employments, lading or unlading the veffels. His colouring is pleafing, his touch full of fpirit, and his pencil clean, neat, and delicate. His figures, though fmall, are defigned with a correct exactnefs; and his compofitions are generally filled with fuch a number of them, as at once furprifes and entertains the obferver.

A moft capital picture of this mafter, is the reception of the Duke of Marlborough in the river Amftel; in which he has reprefented an inconceivable number of veffels, barges, and yatchs, fuperbly decorated, and crowded with figures in a variety of habits, adapted to their different dignities, ranks and conditions. And although the compofition is immenfe, yet it is difpofed without any confufion, and every part of it is very neatly handled, and delicately finifhed.

He had a brother who was a landfcape-painter, and for the moft part painted views of the Rhine; but he did not arrive at the excellence of Abraham.

JOHN STRADA, or STRADANUS.

Hiſtory, Animals, Battles, and Chaces.

* DIED 1604, AGED 68.

He was born at Bruges, in 1536, of an illuſtrious family, and in that city ſtudied the firſt principles of painting; but, to complete his knowledge, he went very young to Italy, and for ſome time found employment at Florence, in the palace of the Duke, and alſo in the palaces of ſome of the Nobility. From thence he proceeded to Rome, where he exerted his utmoſt induſtry to ſtudy the antiques, the works of Raphael and Buonaroti, which gave him a much better taſte of compoſition and correctneſs, and enabled him to appear as one of the eminent artiſts of his time. Before he quitted Rome, he painted in conjunction with two celebrated maſters, Daniel da Volterra, and Franceſco Salviati, at the Pope's Palace of Belvedere, and acquired a great deal of the manner of Salviati.

Although he was invited to Naples, and other cities of Italy, where he finiſhed a great many conſiderable works in freſco and in oil, yet he fixed his reſidence at Florence; and in that city are ſtill to be ſeen ſome noble performances of Stradanus, which will perpetuate his reputation. In particular, a painting repreſenting the Crucifixion of Chriſt between the thieves; which is a grand and fine compoſition, conſiſting of a number of figures of foot ſoldiers and horſemen, all of them rather larger than life; and around the Croſs are the Virgin, St. John, and Mary Magdalen.

Beſides the ſubjects taken from ſacred hiſtory, which he was frequently engaged to undertake, he delighted to paint animals, huntings, and ſometimes battles, all which ſubjects he executed in a noble ſtyle, with a ready hand, and firm pencil. But, notwithſtanding his long reſidence in Italy, and his ardent ſtudies after the antiques and famous painters of Rome, he always retained too much of the Flemiſh taſte, nor could he ever totally diveſt himſelf of it.

Stradanus however had a good taſte of deſign, and an agreeable tone of colouring; and thoſe works of his which are in the palace of Belvedere at Rome, maintain their credit, although they are placed among the paintings of Salviati and Volterra.

JURIAN VAN STREEK.

Portraits, Still Life.

DIED 1678, AGED 46.

He was born at Amſterdam, in 1632; and thoſe objects of ſtill life which he chooſe for his ſubjects, were painted by him in a very agreeable manner. He carefully ſtudied and imitated nature in all his compoſitions, and he grouped his objects with ſo much judgment, that they harmonized very pleaſingly together. He underſtood the chiaro-ſcuro

* De Piles, and Reſta, fix the birth of Stradanus in 1527, and his death in 1604, aged 77; yet Sandrart, and other writers, fix his birth in 1536, and his death in 1604, aged 68. But the authors of the Abrégé de la Vie des Peintres, though they appear to be perſons of taſte and judgment, have unaccountable affirmed, that Stradanus was fourſcore and two years old at his death, although they fix his birth in 1536, and his death in 1605, which dates can only allow him to be 69. Vid. Abrégé, &c. Vol. II. p. 113.

thoroughly,


Ætatis Thomas Heinman LXXI
1657
GOTT, der mir von Jugend an,
hat unzehlich guths gethan;
Wird auch nun in grauen Haaren,
lassen mich sein Gnad erfahren.
G. Strauch delineo
I. Sandhart sculp.

4°

thoroughly, and by that means gave his pictures great force, relief, and true resemblance of nature.

He sometimes painted portraits, which were well esteemed; and had a free, firm pencil, as also great truth in his colouring.

HENRY VAN STREEK.

History, Architecture.

DIED 1713, AGED 54.

He was the son of Jurian Van Streek, born at Amsterdam in 1659, and at first was instructed by his father, till he was a tolerable proficient; but afterwards he was placed as a disciple with Emanuel de Wit.

Under the direction of that master he studied for several years, and assumed his manner and style of colouring; yet his inclination led him principally to paint architecture; and he gained considerable reputation by his performances in that style, which were usually views of the insides of churches, convents, palaces, town-halls, and other grand buildings, in which his perspective was regular and true, and the imitation very exact.

N. VANDER STRETEN, or STRAETEN.

Landscape.

He was born in Holland, in 1680, and had an extraordinary genius, with a very lively imagination; by which he made a remarkable progress in the art of painting, at an early time of life. Nature was his principal study; and by diligent practice he acquired an uncommon freedom of hand; and, at his first setting out in his profession, was qualified to make a considerable figure among the best landscape-painters of his time.

He shewed abundance of merit in his drawings after nature with black and red chalk; but his inordinate love of associating with a set of gay dissolute companions, deprived him of his fortune and reputation, and destroyed those talents which, if they had been properly cultivated, might have procured him affluence, honour, and esteem.

He visited London, as it seemed the most certain place in Europe for an artist to meet with encouragement, and he had the good fortune to find his work so much coveted, that he could scarce execute the quantity that was bespoke; and his pictures had, at that time, such real merit, as justified the eager desire of the public to possess some of his performances. But the affluence which he for some time enjoyed, served only to give him a stronger appetite to his predominant pleasures; and wherever he could procure a flatterer to feed his vanity, he wasted his substance to entertain him.

So abandoned a course of life as he constantly indulged, impaired his abilities; and although he shewed the same freedom of hand, he had neither the same judgment, nor the same force. He painted ten pictures in one day, and each of them full of agreeable variety, with views of mountains, forests, water-falls, and other pleasing incidents; and those pictures were fixed up in taverns, where he too frequently consumed his time and his fortune; yet, even in such a place, they excited the curiosity of many connoisseurs, who resorted thither to see them. However, his early productions are far superior to those of his latter time, and it is from those only that his character, or power as a painter, ought to be estimated.

PETER

PETER STRUDEL.

History.

DIED 1717, AGED 37.

He was born in the Tirolese, in 1680, and went early to Venice, where he had the happiness of being admitted a disciple of Carlo Loti, by whose excellent precepts and example he very soon shewed himself superior to those who were trained up in the same school; and, as well by his skill, as by the readiness of his execution, obtained particular marks of regard.

By the Emperor Leopold he was invited to Vienna, and employed, to adorn the palaces of that Monarch, where he finished several very grand compositions, so much to the satisfaction of the Emperor and his whole Court, that, as an acknowledgment of his merit, he was honoured with the title of a Baron. Many of the churches and convents of Germany are adorned by his paintings; and, when the shortness of his life is considered, it might appear amazing to think what a number of large works were finished by his hand.

His compositions shewed genius, and good invention; and also an original taste and spirit, not indebted to others for any part of his design. He studied nature with accuracy and judgment, and the effect of that study appears in the truth of all his performances. His colouring is strong, his design correct; and he had a manner in his painting boys, that was peculiarly graceful, expressing very artfully the plumpness and pliancy of the limbs at their age, and always giving them a natural and agreeable colour.

STUDIO. Vid. HENDRICK VAN LINT.

ERNEST STUVEN.

Fruit, Flowers, and Portraits.

DIED 1712, AGED 55.

He was born at Hamburgh, in 1657, and was taught the rudiments of the art by one Hins, a painter in that city, but at the age of eighteen he went to Amsterdam, and spent some time under the direction of John Voorhout, and William Van Aalst.

As he had observed that portrait-painting was a most profitable branch of his profession, he applied himself to it industriously; yet was he soon discouraged, as he perceived his pencil (as well as his genius) was better adapted to the painting of fruit and flowers, and therefore he placed himself as a disciple with Abraham Mignon. His works soon recommended him to the favour of the public, and he was considered as a very excellent painter, in the style of his master.

All those objects of which his subject was composed he copied after nature, and imitated them with a neat and beautiful exactness. He grouped them agreeably, and finished his pictures with a light touch, giving them such a transparence as well as truth, as must always render them estimable, although they are not of the first rank.

LAMBERT SUAVIUS. Vid. LAMBERT LOMBARD.

PETER

PETER SUBLEYRAS.

Hiſtory, Portrait.

DIED 1749, AGED 50.

He was born at Uſez, a town in Languedoc, not far from Niſmes, in 1699, and was the ſon of an indifferent painter, who taught him the firſt principles of drawing and deſign. But when he perceived in Peter ſuch evident appearances of a happy genius, as entitled him to a much more able inſtructor, he placed him as a diſciple with Anthony Rivalz at Touloufe.

His proficiency under that maſter was conſiderable, and it qualified him to appear at Paris with ſo great credit (particularly on account of a deſign repreſenting the Brazen Serpent in the Wilderneſs, by which he gained the prize at the academy), that he was ſent to Rome by order of the French King, where he ſpent above ſeven years in purſuing his ſtudies and perfecting his hand, as well as his taſte of deſign.

At laſt he roſe to high reputation, and was employed by the Pope, the Cardinals, and the principal Nobility; and his work was coveted, not only by the grandees of Italy, but by ſeveral of the Princes of Europe. He painted one grand compoſition for the church of St. Peter, which was extremely commended; he finiſhed alſo abundance of eaſel-pictures for private perſons; and being full as excellent in portrait-painting as in hiſtory, he had the honour to paint the portraits of Benedict XIV. and a great number of the Cardinals and Princes who reſided at Rome.

He was remarkable for the delicacy of his pencil, for the goodneſs of his colouring, and for a judicious manner of diſpoſing his ſubjects; and he poſſeſſed ſo many amiable qualities, united with a fine underſtanding, that he lived univerſally eſteemed, and died at Rome univerſally regretted.

JUSTUS SUBTERMANS or SUTERMANS.

Portrait, Hiſtory.

DIED 1681, AGED 84.

He was born at Antwerp, in 1597, and was the diſciple of William de Vos, though he alſo received inſtruction from Francis Pourbus. By practiſing under both of thoſe maſters, he formed a ſtyle that was accounted elegant, and in his colouring and diſpoſition equalled the beſt maſters who were his cotemporaries.

But, having eſtabliſhed his reputation in his own country, he travelled to improve himſelf in Italy; he viſited the principal cities, and accurately ſtudied every thing that could any way conduce to the advancement of his taſte or his knowledge. For many years he was employed by Coſmo II. Duke of Tuſcany, by the Emperor Ferdinand II. by Pope Urban VIII. and by moſt of the Cardinals, Princes, and Nobility of every city through which he paſſed.

The invention of Subtermans was admirable, and he had an elevated manner of thinking and compoſing; his attitudes were juſt and natural; his draperies broad, and well caſt; his colouring, though of a particular kind, was ſtrong, lively, and pleaſing, ſhewing a powerful

powerful effect from the management of the chiaro-ſcuro, and his expreſſion is excellent. All which perfections in this great maſter may be obſerved in a celebrated picture of his hand, in the palace at Florence: the ſubject of it is the Homage ſworn to Ferdinand II. by the Florentine Nobility. It is a grand and fine compoſition; the colouring is wonderfully natural and true, having alſo an extraordinary force; and the portraits are deſigned ſo judiciouſly, and have their characters ſo well marked, that it is eaſy to perceive one of his greateſt excellencies conſiſted in painting portraits.

HERMAN SWANEFELD, called The HERMIT of ITALY.

Landſcape.

DIED 1680, AGED 60.

He was born in 1620, and it is generally ſaid that he was the diſciple of Gerard Douw; but he went very young to Italy; and his genius prompting him to landſcape-painting, he placed himſelf as a diſciple with that inimitable artiſt Claude Lorraine, and ſoon proved himſelf worthy of ſo diſtinguiſhed a maſter. He ſtudied nature inceſſantly; and very frequently, along with Claude, obſerved the tingings of the morning light on the ſurfaces of different objects, on the mountains, rocks, trees, ſkies, and waters: and the various effects of light at noon and evening; by which he was enabled to give his own works ſo much beautiful truth and nature, as will for ever render them extremely eſtimable.

It afforded him particular delight to frequent the elegant remains of antiquity about Rome, to obſerve and to deſign after the fineſt ruins; and in that entertainment he ſpent all his leiſure hours. From which ſtudious and retired manner of life, he was called the Hermit; and although he was by birth a Fleming, he was diſtinguiſhed by the name of the Hermit of Italy.

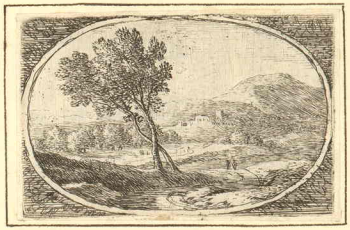
His pictures have a ſweetneſs and tenderneſs like Claude, but they want his warmth, and are not ſo ſtriking in their effect; yet, with reſpect to his figures and animals, they are far ſuperior to thoſe of his maſter, in the deſign as well as the outline. The forms and the touchings of his trees are evident proofs of the delicacy of his ideas and of his pencil; and as the paintings of Swanefeld approach neareſt to the ſtyle and manner of Claude, they have always been proportionably prized; and, contrary to what has happened to ſome of the greateſt artiſts that ever painted, his pictures were ſo eagerly coveted, that, even in the life-time of Swanefeld, they were ſold at exceſſive high prices.

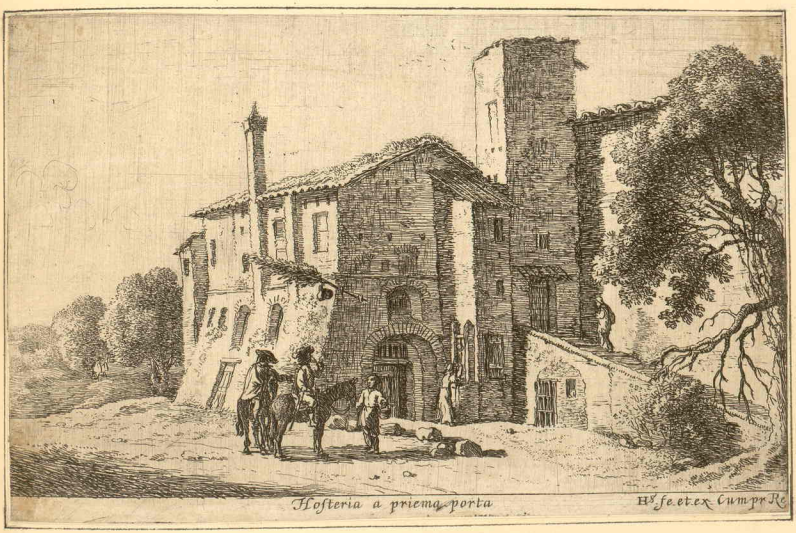
EUSTACHIUS LE SUEUR.

Hiſtory.

DIED 1655, AGED 38.

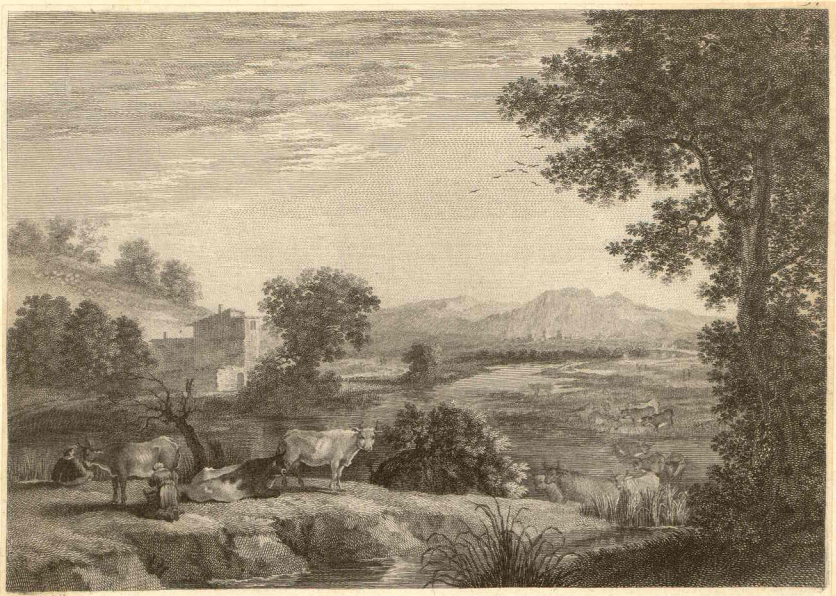
He was born at Paris, in 1617, was the diſciple of Simon Vouet, and became one of the moſt eminent artiſts of the French ſchool, his reputation having roſe to ſo high a degree that he was called the French Raphael. He ſtudied thoſe antiques to which he had acceſs in his own country with all poſſible aſſiduity, and ſeemed to be always ambitious of imitating the ſtyle of Raphael, (as well as other diſtinguiſhed maſters of the Roman





Hosteria a priema porta

H.y fe. et ex Cum pr. R.

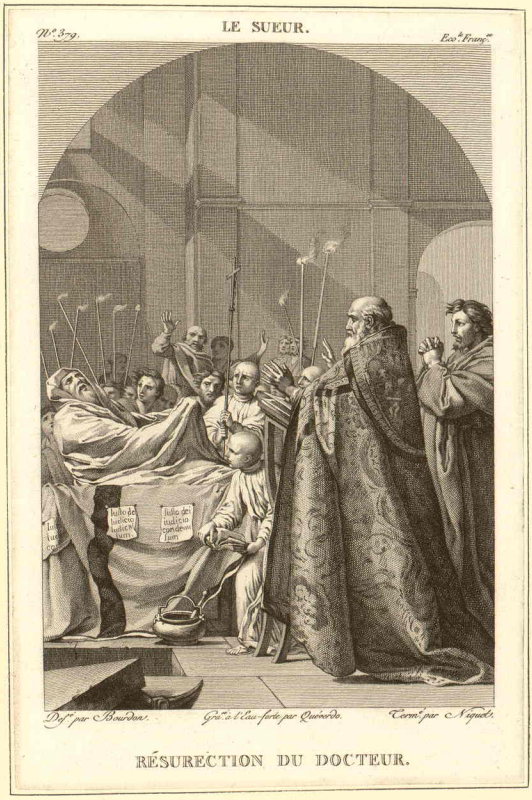


Swanevelt pinxit.

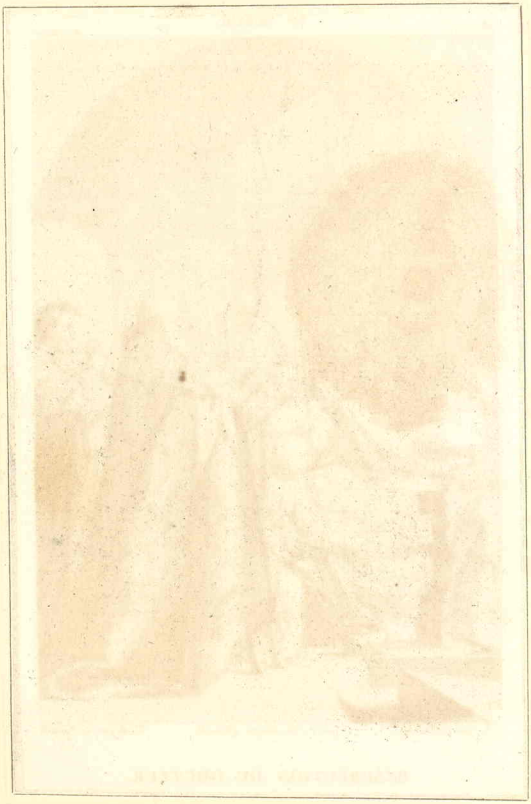
Du Cabinet de Mr. Poullain


N°. 482.
LE SUEUR.
Ecole Franç.
Dess. par E. Bourdon.
Gravé à l'eau forte par Quéverdo.
Term. par Pillerey.
LA MORT DU CHANOINE DIOCRE.

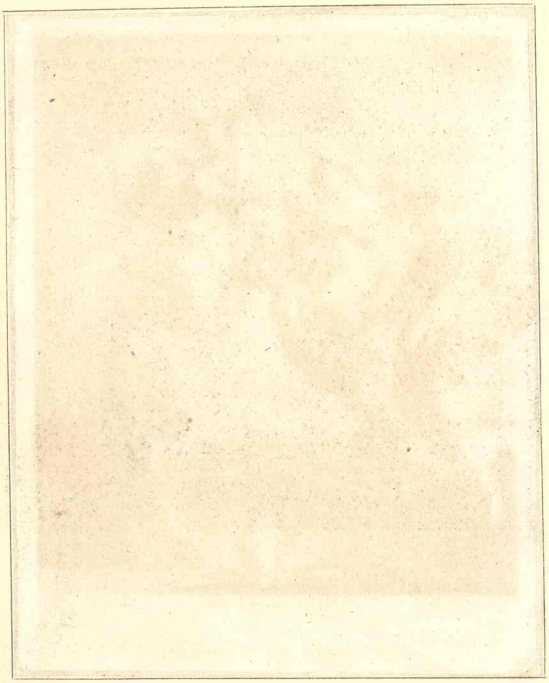
146



RÉSURECTION DU DOCTEUR.




N°. 535.
LE SUEUR.
Roi. Franc.
Dif. par C. Bouïdon.
Grav. à l'au-forte par Bertaux.
Term. par Niquet.
LA VISION DE S. BENOÎT.

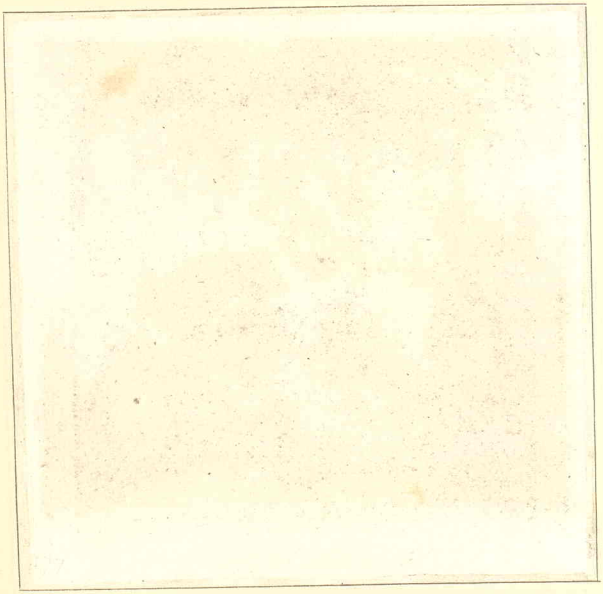


LE SUEUR.

N.° 58. Ecole Franç.e

Dess.t par S. Le Roy. Gra.ve à l'Eau-forte par Quenedey. Term.t par Niquet.

CLIO, EUTERPE ET THALIE.

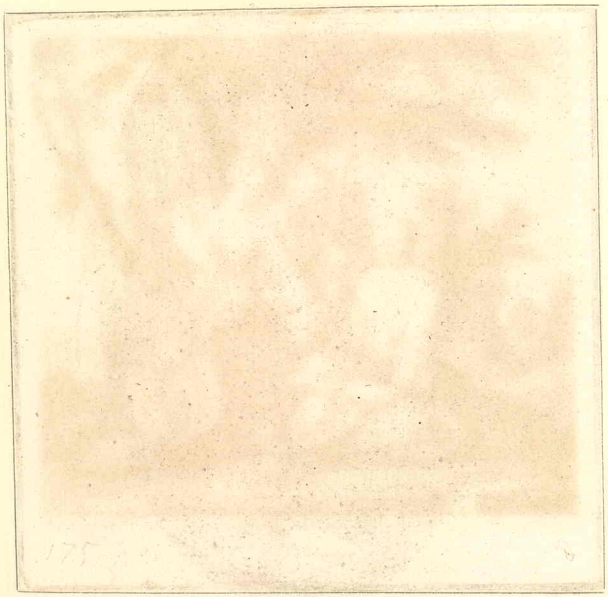


LE SUEUR.

N°. 530. Ecole Franç.

Dess. par Pourdous. Gravé à l'Eau-forte par Quenedey. Term. par Ligeot.

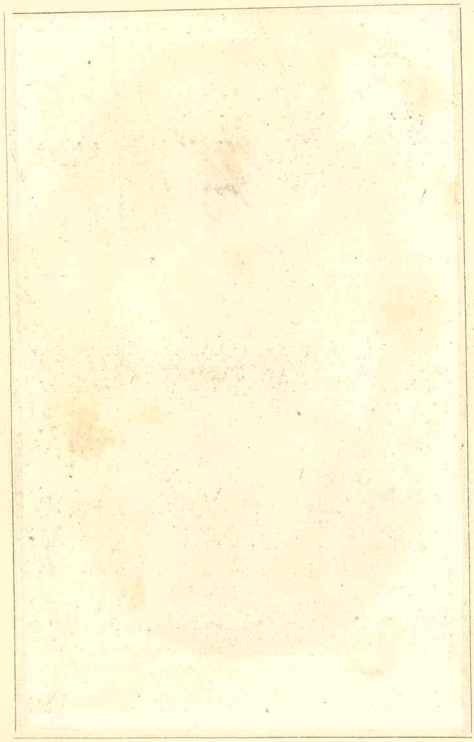
MELPOMÈNE, POLYMNIE, ERATO.

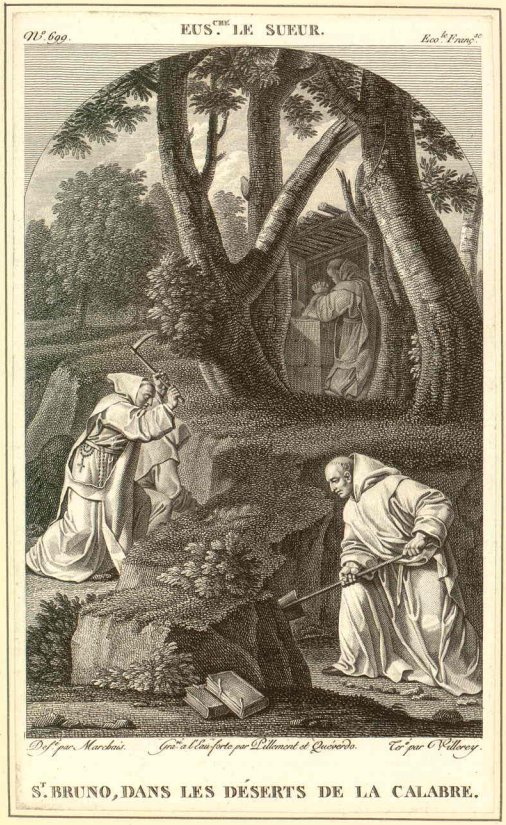

175

N°. 601. LE SUEUR. Ecole Franç.

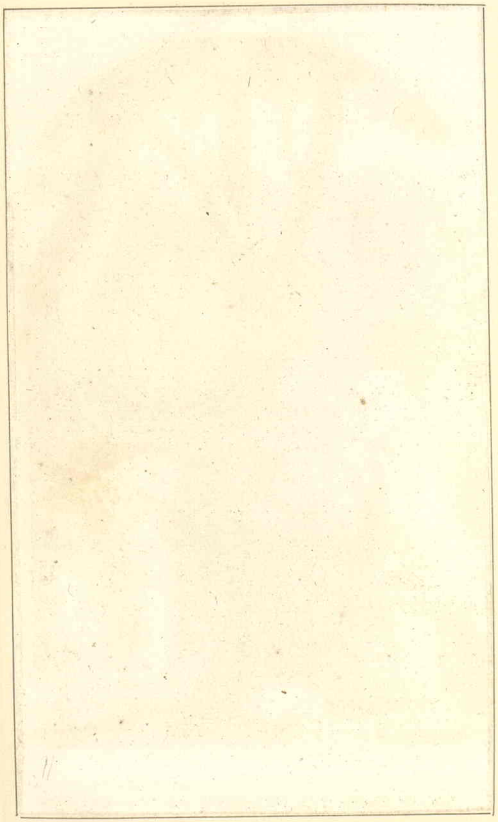
Dessiné par A. Le Roy. Gravé par Pigeot.

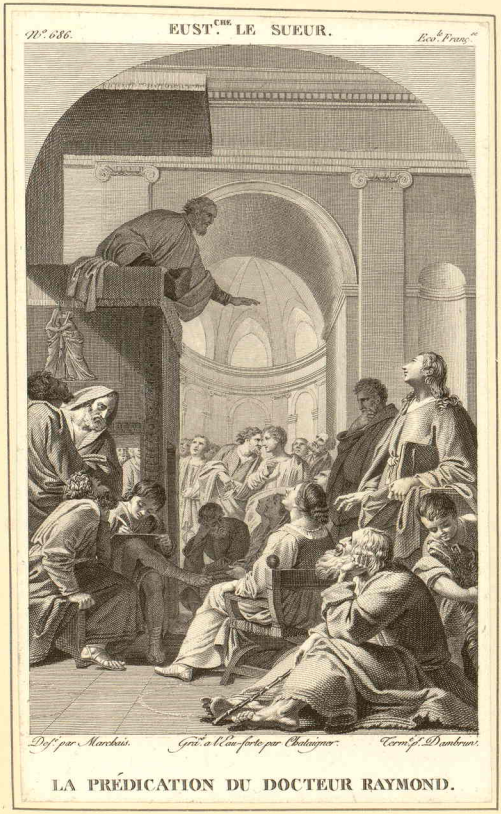
UNE MUSE.

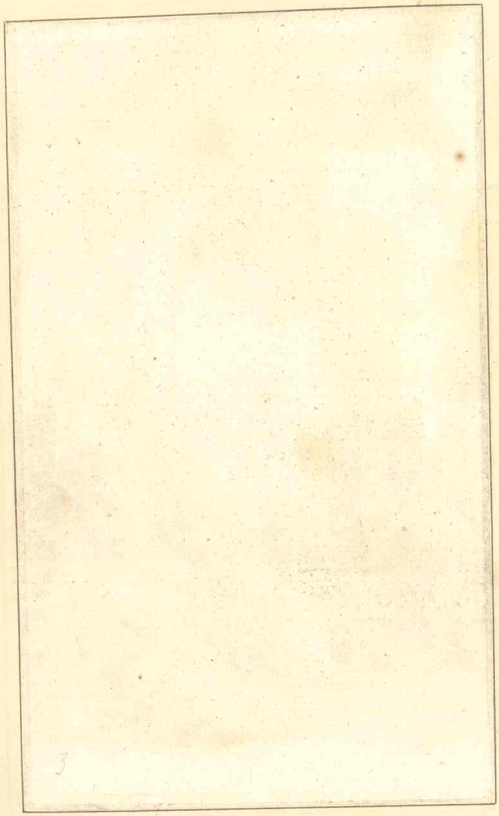




S.T BRUNO, DANS LES DÉSERTS DE LA CALABRE.




N.° 086.
EUST.CHE LE SUEUR.
Ecol.e Franç.e
Def.t par Marchais.
Grav.e a l'Eau-forte par Chataigner.
Term.t p.r Dambrun.
LA PRÉDICATION DU DOCTEUR RAYMOND.



Eust. Le Sueur pinx.t — Le Rouge aqua-forti. — Rob.t Delaunay sculp.t

ALÉXANDRE ET SON MÉDECIN.

De la Galerie du Palais d'Orléans

Roman ſchool; but, aiming to be delicate, his proportions are ſometimes too ſlender, and his figures frequently appear to have too great a length.)

The invention of Le Sueur was eaſy and fertile; his compoſitions grand and judicious; his draperies ſhew ſimplicity and grandeur united, in conformity to the taſte of Raphael; and in the manner of his folds he endeavoured to obſerve the order of the antique. Yet, perhaps, his too cloſe attention to the antique, contributed in a great meaſure to that hardneſs and dryneſs which are obſervable in ſome parts of his works. He never quite diveſted himſelf of the manner of colouring which he had acquired under Vouet, and knew but little of the chiaro-ſcuro, or of thoſe colours which are called local.

Le Sueur had undoubtedly very extraordinary merit, but that merit is blended with great imperfections; ſo that, in ſome parts of every picture he painted, he appears unequal to himſelf. His taſte of deſign, and the airs of his heads, are juſtly to be admired; but his naked figures are uſually faulty in the diſpoſition, as well as the action of the muſcles. The diſtribution of his lights and ſhadows is not judicious; his colouring is bold, but not free; and there ſeems to be too much ſtrength in proportion to the deſign. Yet his attitudes are always noble, ſimple, and natural; his expreſſion is great, and well adapted to his ſubject; and he was ingenious in the choice of his objects. Upon the whole, he had an uncommon mixture of the elegancies and defects of painting; he excelled in the ſuperior and moſt difficult parts of his profeſſion, and erred in thoſe which are leaſt important.

The principal work of this maſter is the life of St. Bruno, in twenty-two pictures, preſerved in the cloiſter of the Chartreux at Paris; it employed him for three years, and by that performance poſterity will be enabled to judge of his eminent abilities.†

DANIEL SYDER, called Cavaliére DANIELLO.

Hiſtory, Portrait.

DIED 1721, AGED 74.

He was born at Vienna, in Auſtria, in 1647, and there received his education in philoſophy and polite literature; but he went young to Venice, and ſtudied the art of painting under Carlo Loti. After a cloſe application for ſome years, he imitated the manner of that artiſt with ſo great accuracy, that many of his pictures have been taken

 for

† The pictures of the Chartreux lately conſigned to the profane clutch of reſtoration in the attic of the Luxembourg, are now little more than the faint traces of what they were when iſſuing from the hand of their maſter. They have ſuffered martyrdom more than once. It is well that the nature of the ſubject permitted little more than freſco in the colouring at firſt, and that the great merit of their execution conſiſted in that breadth of vehicle which monaſtic drapery demands, elſe we ſhould have loſt even the fragments that remain. The Old Man in the fore-ground, the head of St. Bruno, and ſome of the diſputants in the back-ground of the *Predication;* the Biſhop and the condemned Defunct in the *Funeral;* the apparition of St. Bruno himſelf in the *Camp;* the female figure in the *Eleemoſinary ſcene*, and what has ſuffered leaſt of all, the *Death of St. Bruno*, contain the leaſt diſputable marks of the maſter's primitive touch. The ſubject of the whole abſtractly conſidered, is the perſonification of ſanctity, and it has been repreſented in the ſeries with a purity which ſeems to place the artiſt's heart on a level with that of his hero. The ſimplicity which tells that tale of reſignation and innocence, deſpiſes all contraſt of more varied compoſition, though not always with equal ſucceſs. St. Bruno on his bed, viſited by angels; building or viewing the plan for building his rocky retreat; the hunting-ſcene, and the apotheoſis, might probably have admitted happier combinations. As in the different retouchings, the faces have ſuffered moſt, the expreſſion muſt be eſtimated by thoſe that eſcaped, and from what ſtill remains, we may conclude that it was not inferior to the compoſition. F.

for thoſe of his maſter; and even in Italy, where two or three pictures of the ſame ſubject are ſeen, it is a diſputable point at this day, which were painted by Syder, and which by Loti.

When he had continued a ſufficient length of time at Venice to perfect his knowledge of the art of colouring, he removed to Rome, to obtain a more improved taſte of drawing and deſign, as the Roman ſchool excelled in thoſe branches; and, preferably to all others in that city, he placed himſelf under the direction of Carlo Maratti, who was at that time the moſt celebrated maſter in Italy. Every advantage he could hope for he obtained from the precepts of that great man, who not only communicated whatever obſervations might be profitable to him in his profeſſion, but alſo recommended him to the favour of the Duke of Savoy. That Prince having received him with ſingular reſpect, engaged him in his ſervice; and was ſo exceedingly pleaſed with his performances, that he ſhewed him many public marks of his regard, and conferred on him the honour of knighthood.

Two capital compoſitions of this maſter are at Rome, one in the Chieſa Nuova, and the other in the church of St. Filippo Neri; the ſubjects of which pictures are, the Gathering of the Manna in the Deſert, and a Laſt Supper. In both the diſpoſition is good, the drawing and deſign ſo correct, and the expreſſion of the paſſions ſo excellent, that thoſe two compoſitions are deemed ſufficient to eternize his reputation.

One incident relative to this maſter may not be unworthy of the reader's notice, as it ſerves to ſhew how highly he was favoured by his patron the Duke of Savoy. To unbend his mind from the fatigue of compoſing hiſtorical ſubjects, he ſometimes painted portraits; and when the Duke ſat down to be painted, Syder appeared in ſome confuſion, having miſlaid his maulſtick; but the Duke offered him his walking-cane, which was very richly ſet with diamonds, and cheerly aſked him whether that would anſwer his purpoſe. The painter made uſe of it while the Duke ſat, and preſented it to him as ſoon as he aroſe; but the courtiers, having previouſly received their directions, prevented him from returning it, and told Syder that the Duke never reſumed a gift which he had voluntarily beſtowed.

T.

ANDREA TAFFI.

Hiſtory, Moſaic.

DIED 1294, AGED 81.

HE was born at Florence, in 1213, and was the firſt who introduced among his countrymen the true knowledge of the art of painting in Moſaic, as Cimabue had before revived the art of painting in freſco and diſtemper in that city. Andrea having heard of ſome very famous Greek artiſts who painted Moſaic in the church of St. Mark at Venice, went thither, and cultivated an intimate friendſhip with a principal perſon among them, called Apollonius, and finally prevailed on him, by ſolicitations, by preſents, and by large promiſes of advantage, to accompany him to Florence, to teach him the beſt manner of

of working in Mosaic, and also the method of compounding the most durable kind of cement.

On their arrival at Florence they associated together, and executed several works, which in that age were wonderfully admired. But the performance which secured the fame of Andrea, was a Dead Christ, which he finished with his own hand, in a chapel at Florence; and it cost him abundance of care and labour, as the design was seven cubits long.

Undoubtedly Andrea was very far excelled by Giotto, and many other subsequent artists, yet he had the honour of being the first who instructed his countrymen in the art of Mosaic, and pointed out to them that road to excellence, which they afterwards very happily pursued.

EMILIO TARUFFI.

Landscape, History.

DIED 1694, AGED 62.

He was born at Bologna, in 1632, and was a disciple of Albano, with whom he studied for some years; and then appeared in his profession with all those advantages that might be expected from an artist directed by so eminent a master.

The taste of Taruffi in landscape was beautiful, and he had a most agreeable choice in his scenes and situations; his figures are elegant, and placed with judgment; and, as well in historical compositions as in his landscapes, he had a lively and pleasing manner of painting and designing. There is a fine picture by Taruffi, in the noble collection of the Earl of Pembroke, at Wilton, representing Cupid forcing away his bow from another boy who had seized it.

AGOSTINO TASSI.

Landscapes, Views of the Sea, and Architecture.

He was born at Bologna, about 1580, where he learned the rudiments of the art; but he completed his studies at Rome, having there been the disciple of Paul Bril. He imitated in his landscapes the style and manner of colouring which so deservedly had rendered his master famous; and was much admired for the freedom of his pencil; for a remarkable spirit in his touch, either in the leafing of his trees, or in the plants with which the fore-grounds of his pictures was usually decorated; and also for the goodness of his colouring. Nor was he less eminent as a painter of architecture and perspective, to which branches he particularly applied himself, as he found constant employment for his pencil in that style.

For a long time he was engaged at Genoa, along with Ventura Salimbeni; and those works which they jointly performed, contributed equally to the honour and applause of both. Very few of the paintings of this master are to be seen in these kingdoms; but whenever they are to be purchased, they afford considerable prices.

LAZARO TAVARONE.

Hiſtory, Portrait.

DIED 1631, AGED 75.

He was born at Genoa, in 1556, and was a diſciple of Luca Cangiagio or Cambiaſi, a maſter of extraordinary diſtinction.

When his proficiency under that able artiſt ſufficiently qualified him to appear with credit in his profeſſion, Luca was invited by Philip II. King of Spain, to paint ſeveral grand deſigns at the Eſcurial; and he took Tavarone along with him, to aſſiſt him in that undertaking. But after the death of Cangiagio, Tavarone was retained in the ſervice of that Monarch for nine years, not only to finiſh what had been left imperfect by his maſter, but alſo to paint many compoſitions of his own, which he executed to the entire ſatisfaction of the King and the whole Court.

He likewiſe painted portraits when he returned from Spain to his own country, and acquired by his works a great fortune, and a much greater reputation.

—— TAVERNER.

Landſcape.

This artiſt was a proctor in the Commons, and painted landſcape for his amuſement, but would have made a conſiderable figure amongſt the renowned profeſſors of the art. The Earl of Harcourt and Mr. Fr. Fouquier have each two pictures by him, that muſt be miſtaken for, and are worthy of Gaſpar Pouſſin.

PETER TEMPESTA. Vid. PETER MOLYN.

ANTHONY TEMPESTA.

Landſcapes, Animals, and Battles.

DIED 1630, AGED 75.

He was born at Florence in 1555, and was a diſciple of John Strada or Stradanus; but he proved in many reſpects far ſuperior to his maſter, particularly in the fertility of his invention, and alſo in the abundance and variety of his figures. The ſubjects which he moſt delighted to paint, were animals of various kinds; huntings of the ſtag and wild boar, and battles; and thoſe ſubjects he expreſſed with much livelineſs and nature, though he ſeemed to neglect the delicacy of colouring. He invented his ſubjects with eaſe; he had a ready execution, and his touch was free and firm; but his chiefeſt excellence conſiſted in battles and horſes, which he deſigned with a peculiar ſpirit.

DAVID TENIERS, the Old.

Converſations.

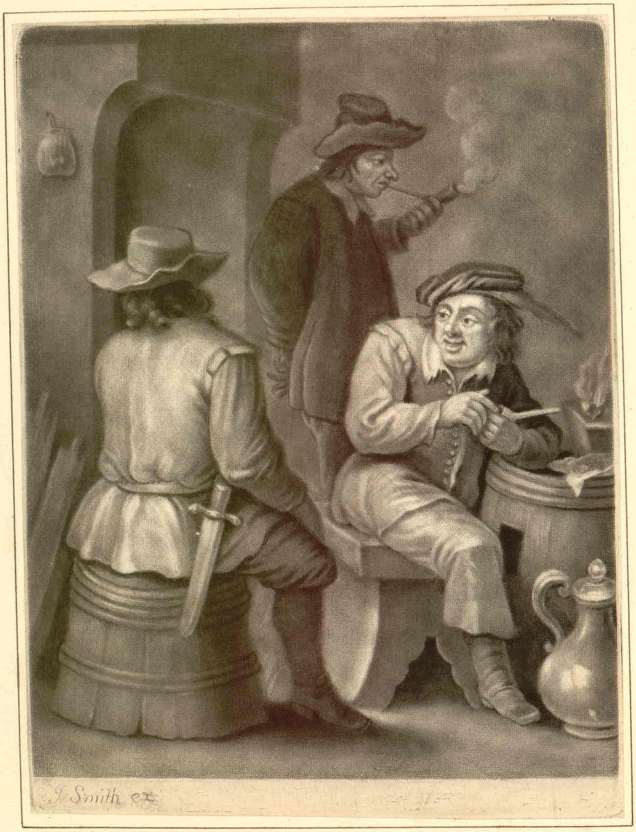
DIED 1649, AGED 67.

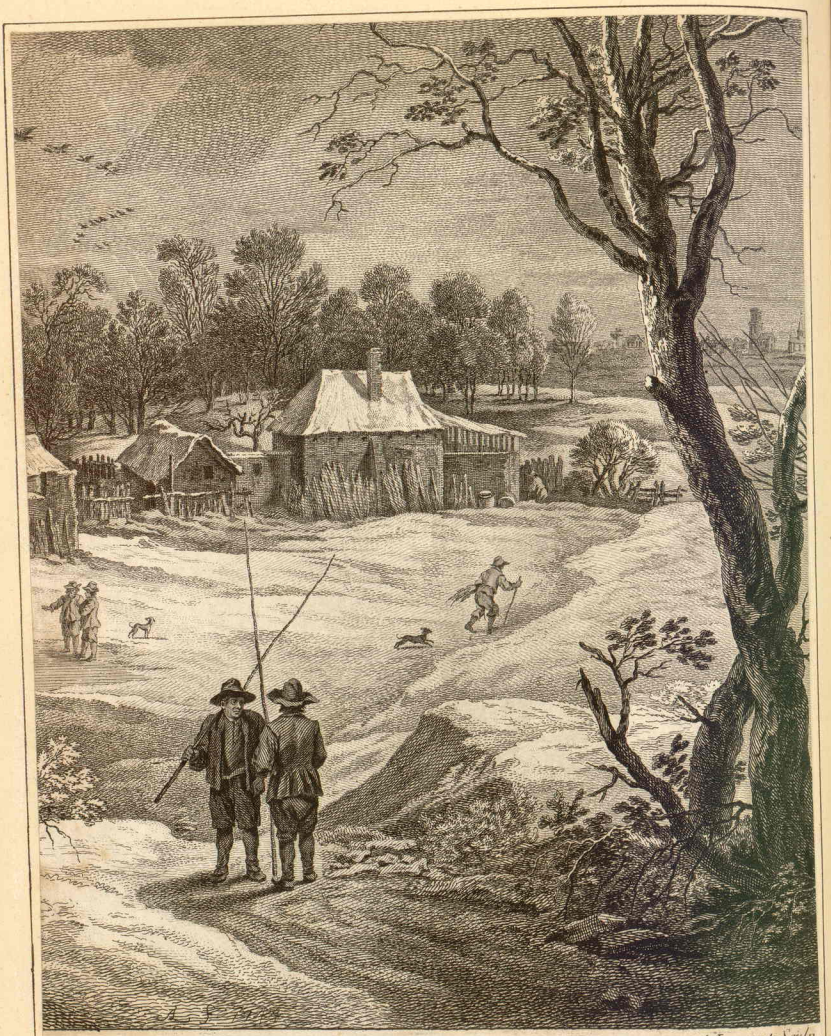
He was born at Antwerp, in 1582, and had the good fortune to be a diſciple of Rubens, who

Cerialis comt by Trier, daer het Nederlandsch volck ghesterckt ligghende op een hooghte, van de Romeynen gheslaghen wordt, ende den meesten Adel ghevanghen: onder andere Valentyn den Ouersten van de Triersche, die naer Roomen ghesonden wordt, ende daer ghedoodt.

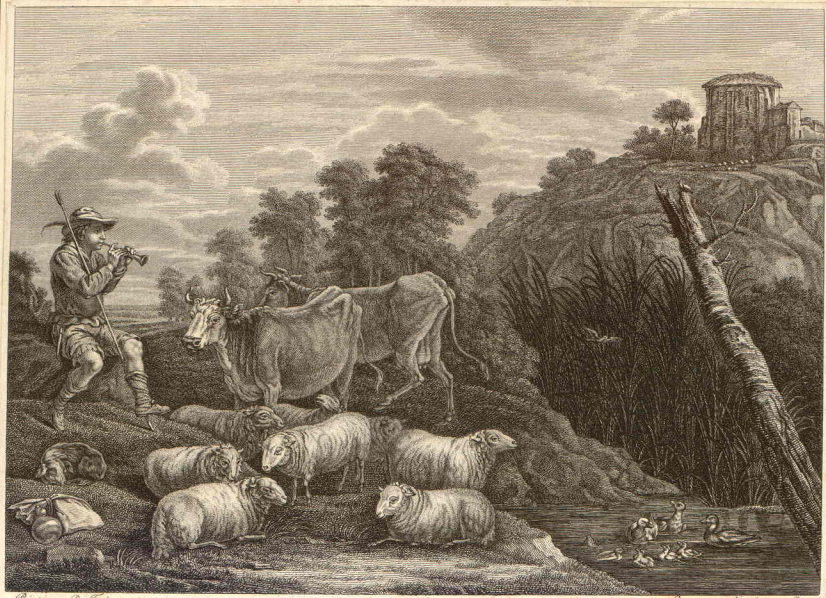
25

Cerialis Treuiros venit, et Belgas in colle sparsos profligat, præcipuos quosq; et in his Valentinum, captiuos abducit; qui deinde Romam missus capitis periculum adijt.


J. Smith ex



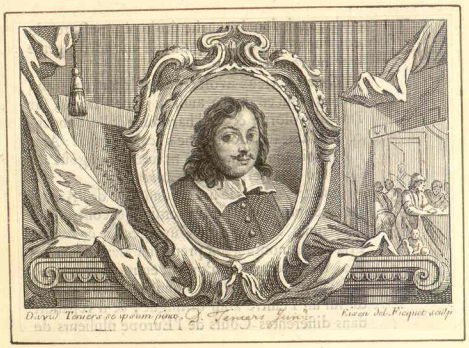
A. Laurent Sculp.



Peint par D. Teniers *Gravé par Jourdan et Niquet*

LE BERGER.

De la Galerie du Palais d'Orléans.


David Teniers se ipsum pinx.
J. Venard Jenin
Eisen del. Picquet sculp.


D. Teniers in et ex. cum priuilegio.


D. Teniers in et excud. cum priuilegio.

who highly eſteemed him for his promiſing genius, and with great ſatisfaction examined and commended his deſigns. From the ſchool of that celebrated painter, Teniers went to finiſh his ſtudies at Rome; and having attached himſelf to Adam Elſheimer, he continued with him for ſix years; and between the ſtyles of his two maſters, who were incomparable artiſts in their different manners, he formed a peculiar ſtyle which was agreeable and very natural; and he appeared to be the inventor of that manner of painting which his ſon afterwards ſo happily cultivated, and brought to its utmoſt perfection.

His pictures were uſually ſmall, and his ſubjects were the ſhops or elaboratories of chymiſts, converſations, rural feſtivities and exerciſes, temptations of St. Anthony, or Friars, with a number of figures, which he executed with ſo neat a pencil, and with ſo much nature and truth, that his pictures procured him great honour, as well as continual employment; and every lover of the art ſeemed eagerly deſirous to poſſeſs ſome of his works.

However, although his colouring, his touch, his deſign, and his pleaſing diſtribution of the lights and ſhadows in his pictures, very deſervedly received univerſal applauſe, yet whoever will critically examine the paintings of the old and young Teniers, may obſerve a touch more free and delicate, a finer choice of actions and attitudes, and a much greater tranſparence in the works of the ſon, than in thoſe of the father.

DAVID TENIERS, the Young.

Landſcape, Converſations, Still Life, and Portraits.

*DIED 1694, AGED 84.

He was born at Antwerp, in 1610, and was principally inſtructed by his father, whoſe taſte of deſign he always followed; but he was afterwards the diſciple of Adrian Brouwer, and had alſo the advantage of receiving great improvement (particularly in reſpect of colouring) from the precepts and direction of Rubens.

For ſome time after he commenced painter, his merit was ſo little regarded, that he was often under a neceſſity of going in perſon to Bruſſels to diſpoſe of his own pictures, as well as thoſe that were painted by his diſciples; and was as often mortified to find the paintings of Tilburg, Artois, Van Heil, and others, preferred to his own, although they were in every reſpect far inferior. But the Archduke Leopold, as ſoon as he had ſeen ſome of his performances, immediately diſtinguiſhed him in an honourable manner, placed him in ſuch a light as made all his merit conſpicuous; and laid the foundation of his future fortune. He appointed him one of the gentlemen of his bed-chamber; preſented him with a chain of gold, to which the portrait of the Archduke was affixed; and gave him the direction of his gallery of paintings, which Teniers afterwards copied, and publiſhed thoſe prints of them in a folio volume, that are well known by all the lovers of the art of painting.

The works of this extraordinary genius being diſperſed through moſt of the European Courts, and ſome of them having been tranſmitted to the King of Spain, he expreſſed uncommon

* Deſcamp fixes the death of Teniers in 1690 at the age of 80, contrary to other authentic writers, who fix his death in 1694, at the age of 84.

uncommon pleaſure in beholding them; invited the artiſt into his ſervice, employed him for ſeveral years, and ordered a gallery to be built, as a particular repoſitory for the paintings of Teniers. Nor had this maſter fewer marks of honour and particular eſteem from Don John of Auſtria, and Chriſtina Queen of Sweden; the former having aſſociated with him in the moſt familiar friendſhip; and the latter (beſides a liberal payment for his works) having made him many valuable preſents, and among others a chain of gold, with her own buſto impreſſed on a medal.

He ſtudied nature in every ſhape, with a moſt curious and critical obſervation; and as he generally compoſed his ſubjects from perſons in low ſtations, he accuſtomed himſelf to frequent their meetings at ſports, feaſts, and paſtimes; and by that means had an opportunity of remarking the ſimplicity of their manners, and the various actions, attitudes, characters, and paſſions, of every age and ſex. From ſuch obſervations he had nature always preſent to his imagination, in whatever ſubject he compoſed; and was enabled to give his figures ſuch truth, and ſuch expreſſion, as muſt for ever aſſure his works of the approbation of the beſt judges. And it cannot but ſeem ſurpriſing, that ſubjects which appear to be ſo low and barren, could furniſh ſuch a wonderful variety from the hand of one maſter.

Teniers had a ready and lively invention, and was full as ready to execute as to invent; he made nature his model perpetually, and imitated it with aſtoniſhing exactneſs and truth. His pencil is free and delicate; the touching of his trees is light and firm; his ſkies are admirable, and, although not very much varied, are clear and brilliant. And as to the expreſſion of his figures, whether they are mirthful or grave, in anger or in good humour, nothing can be more ſtrongly marked, more ſtriking, or more natural. His pictures are generally clear in all their parts, with a beautiful tranſparence; and it is obſerved of him by ſeveral writers, that he poſſeſſed the art of relieving his lights, by other lights, without employing deep ſhadows, and yet produced the intended effect in a very ſurpriſing manner. That method of practice, it is thought, was derived from an obſervation communicated to him by Rubens, which was, that ſtrong oppoſitions were not always neceſſary to produce a fine effect in a picture; and that obſervation Rubens knew infallibly to be juſt, from his ſtudying the colouring and tints of Titian with accuracy and judgment.

Teniers was remarkable alſo for another extraordinary excellence; the power of imitating the works of the greateſt painters that Italy, or any other country, produced. The power of his pencil was incredible; he knew how to adapt it to a variety of eminent artiſts, whoſe touch and colouring were exceedingly different; and yet could give his imitations of thoſe maſters ſo ſtrong a character of originality, as to leave it doubtful, whether they were not really painted by the very artiſts of whoſe manner of thinking, compoſing, and penciling, they were only an imitation, or (what the Italians call) Paſtici.

His principal ſubjects are landſcapes with ſmall figures, corps de garde, merry-makings, kermeſſes, fairs, ſhooting at butts, playing at bowls, and the diverſions, ſports, or occupations of villagers; but any of thoſe ſubjects which he painted in a ſmall ſize, are by many degrees preferable to thoſe of larger dimenſions. Some connoiſſeurs have objected to the compoſitions of Teniers, that his figures are too ſhort and clumſy, and that

s. ipsum del. A. Bartsch sc.

Terburg.

S. Talbot

EXCELL. ET GENERÓS. DNVS. DNVS. HADRIANVS PAVW, DOM. DE HEEMSTEDE, HOGERSMILDE, ETC.
EQVES ORDINIS S.TI MICHAELIS, PRIMVS PRESIDENS CONSILIARIVS CVRIÆ DOMANIORVM ET RATIONVM HOLLANDIÆ WESTERISIÆQVE, IN CONSESSV EXCELSORVM ET PRÆPOTENTVM D. D. ORDINVM GENERALIVM FŒDERATI BELGÝ DELEGATVS, AC EORVM PER GERMANIAM LEGATVS EXTRAORDINARIVS NEC NON AD VNIVERSALIS PACIS TRACTATVS, MONASTERÝ — INSTITVTOS PLENIPOTENTIARIVS. M.DCXLVI.

Gutter Bürch pinxit. Pfeffern calavit. Monasterij Westphalorum

1650

Me licet haud vincat Cytherea, senecta colores
Quam cito, me febres et Libitina rapit.
C. B.

G. Ter Borch pinx. — Marg sculp.

that there appears too much of a ſameneſs in their countenances and habits; but it ought to be conſidered, that as he deſigned every object after nature, and formed his ideas from that nature with which he was moſt converſant, he may indeed be thought not to have given an elegance to his forms equal to the Italian ideas of elegance; but of ſuch elegance as appeared in his models, there is ſufficient to demonſtrate the goodneſs of his choice, and the moſt exact preciſion in every character and every expreſſion. And the incredible prices which are at this day given for the paintings of this maſter, in every part of Europe, are an inconteſtable evidence of the univerſal eſteem and admiration of his works.

Many pictures of this great maſter are accounted principal ornaments of the richeſt cabinets of Italy, England, France, Germany, and Ireland, too numerous to be particularly recited; but Deſcamps mentions an altar-piece in the church of Meerbeck, a village near Mechlin, painted by this artiſt, of which the ſubject is the Temptation of St. Anthony; and what ſeems very remarkable is, that the figures are as large as life, and it is thus inſcribed, *David Teniers, junior, fecit*, 1666.

TERBRUGGEN. Vid. VERBRUGGEN.

GERARD TERBURGH, Cav.

Converſations, Portraits.

DIED 1681, * AGED 73.

He was born at Zwol near Overyſſel, in 1608, and learned the art of painting from his father, who ſpent ſome years at Rome. Some authors imagine that he perfected himſelf under another maſter at Haerlem, before he commenced artiſt; but, however that may be, he made a conſiderable figure in the Low Countries, and was accounted a very good painter before he ſet out on his travels.

He viſited Italy, Germany, and France, and wherever he followed his profeſſion, received all poſſible encouragement and approbation. At length, by the influence of Count Pigoranda, the Spaniſh Ambaſſador at the treaty of Munſter, he was induced to viſit Spain, and had the happineſs of being favoured by the King and the Grandees of his Court. His works afforded ſo great ſatisfaction to the Spaniſh Monarch, that he conferred on him the honour of knighthood, and preſented him with a chain and medal of gold.

But, although he had viſited the principal cities of Italy, and had ſufficient opportunities of obſerving the fineſt productions of ancient and modern artiſts, yet from his works it appears, that the curioſities of that country muſt have made very little impreſſion on him, as he never improved his taſte of deſign by any thing he had obſerved, nor altered his manner of compoſition.

The ſubjects which Terburgh generally painted, were converſations, repreſenting either perſons engaged at different games, performers on muſical inſtruments, or humorous droll adventures and incidents, all of them copied from nature; though it muſt be allowed

* The authors of the Abrégé de la Vie des Peintres ſay that Terburgh died in 1681, at the age of 63, and yet fix his birth in 1608, which in 1681 makes him 73. Vid. vol. ii. p. 66.

lowed that in his compoſitions nature often appears too ſervilely copied, and without that deſired embelliſhment, which is the reſult of elegance of choice. He finiſhed his pictures highly, with a light and agreeable touch; his colouring is lively and tranſparent; and he ſhews a pleaſing and ſkilful management of the chiaro-ſcuro; but he wanted a better taſte of deſign.

He was remarkable for introducing white ſatin, in the dreſs of ſome figure, in every one of his compoſitions; for he painted that kind of ſilk perfectly well, and always took care to diſpoſe of it in ſuch places as cauſed it to receive the principal light; nor did he ever paint a picture without a ſatin drapery. But he was neither ſo delicate nor ſo judicious as Mieris, or Gerard Douw, or his diſciple Netſcher; his pencil being more heavy, and his figures more groſs. His greateſt excellence conſiſted in portrait, and in that ſtyle his colouring was true nature, the reſemblance ſtriking, and the character well marked.

The moſt capital performance of Terburgh, is the repreſentation of the Plenipotentiaries aſſembled at the congreſs of Munſter; in which he has painted from the life the portraits of all the Ambaſſadors and noble perſons which were preſent at the ſigning of that treaty.

TERENZIO DA URBINO†.

Hiſtory.

DIED 1620.

This artiſt was a correct deſigner, and a good painter; but he is not ſo memorable for any particular works of his own invention and compoſition, as for a ſingular dexterity and art, which he practiſed for many years with the greateſt ſucceſs. That art conſiſted in his making pictures, which he himſelf had painted, appear to be very ancient originals of ſome of the moſt celebrated maſters of Italy; by which he frequently deceived even good judges.

He uſed to procure a very old panel of oak, and having painted on it a ſubject ſuitable to his purpoſe, which he uſually copied from others, accurately imitating the touch and the colouring of his model, he diffuſed a look of ſuch antiquity over the whole, by ſmoke, varniſh, and ſome unknown artificial management, that he impoſed on moſt of the connoiſſeurs of his time. But that deception of others ended in his own undoing; for having impoſed upon his patron and beſt friend, Cardinal Montalto, by ſuch a contrivance, and ſold to him a ſpurious picture at an immenſe price, the fraud happened accidentally to be detected, and he was deſervedly covered with diſgrace; being alſo for ever deprived of the protection and favour of his benefactor, and rendered an object of univerſal contempt.

AUGUSTIN

† Terenzio Terenzi, called 'il Rondolino' of Peſaro, is probably the ſame with Terenzio da Vrbino, he died in the pontificate of Paol V. See Lanzi, tome i. 481. F.

AUGUSTIN TERWESTEN.

History.

DIED 1711, AGED 62.

He was born at the Hague, in 1649; and having from his youth had a fondneſs for the art, he made it his conſtant amuſement to draw after prints and caſts, and in ſome years acquired ſufficient ſkill to model in wax, and carve on different metals. But finding himſelf unſatisfied with that knowledge which he had already obtained, he determined to make painting his profeſſion; and for that purpoſe, although he was near twenty years of age, he placed himſelf as a diſciple with Wieling, who was a painter in great reputation; and continued with him for two years, till that maſter went into the ſervice of the Elector of Brandenburg. Then, for two years more he practiſed in the ſchool of William Dodoens, where he improved himſelf in penciling and colouring; and afterwards travelled to Italy, to eſtabliſh himſelf in a more correct taſte of deſign than he found it poſſible to acquire in his own country.

At Rome he exerted himſelf to deſign after the fineſt antiques, and alſo to ſtudy and copy the beſt works of Raphael; but at Venice he devoted his whole attention to the colouring of Titian and Tintoretto; and by a cloſe application, during ſix years which he ſpent in Italy, he obtained ſuch improvement as procured him honour and employment on his return to his own country. Among other accompliſhments, Terweſten had gained an uncommon freedom of hand and readineſs of pencil, which enabled him to finiſh ſeveral grand compoſitions in ſalons and magnificent apartments, in a ſhort ſpace of time; and by thoſe works he eſtabliſhed his reputation effectually through the Low Countries.

The ſubjects which this maſter painted, were uſually taken from Ovid; but he likewiſe compoſed many from ſacred hiſtory, as well as from profane writers. He had a good genius, a lively and prompt invention, and a rapid execution; his colouring is natural, his draperies are well caſt, his deſign is correct; and he is ranked among the principal painters of his time.

A convincing proof of Terweſten's expeditious manner of painting, is afforded us by Houbraken, from his own knowledge. He tells us, that having paid a viſit to Terweſten, while he was painting the hall of burgomaſter Slingeland at Dort, with fabulous hiſtories from Ovid, and having ſurveyed the work of the whole apartment, he obſerved the outline of a deſign ſketched only with a crayon on the chimney-piece. He then preſſingly invited the artiſt to ſuſpend his work for a while, and walk abroad with him; but Terweſten ſaid, he had ſomewhat that would engage him for two hours, and if his friend would call on him at that time, he would cheerfully attend him. Houbraken did not fail to return preciſely at the time appointed, and then ſaw with aſtoniſhment, that, in ſo ſhort a ſpace of time as two hours, the chimney-piece was entirely finiſhed, although it conſiſted of three or four figures.

He was the principal reviver of the academy at the Hague, which had been much declined; and, by his abilities, it was reſtored to its former luſtre. At laſt he was invited to the Court of Brandenburgh, where he was employed to adorn the grand apartments of

Orangeburgh; for which he not only received the commendations of the Elector, and the Nobility of his Court, but alſo the approbation of the beſt judges of the art.

At Berlin he introduced an academy for painting, like that at Paris, of which he was appointed director; and in that city he continued the remainder of his life, reſpected by his Prince, and eſteemed by the Nobility.

ELIAS TERWESTEN.

Fruit, Flowers.

DIED 1724, AGED 73.

He was born at the Hague, in 1651, the brother and diſciple of Auguſtin. He became very eminent for painting flowers, animals, and fruit, and his works were in great eſteem; but, notwithſtanding the ſucceſs he experienced in his own country, he was deſirous to improve himſelf ſtill more by examining the works of the beſt artiſts of Italy, and therefore travelled to Rome, where he ſettled entirely.

The Elector of Brandenburgh, confiding in the judgment and ſkill of this maſter, appointed him to procure the fineſt caſts from the antique ſtatues, for the ornament and uſe of the academy at Berlin; and he alſo purchaſed for that Prince, the valuable curioſities collected by Bellori, which were ſo carefully packed up, that they arrived at Berlin without the ſmalleſt damage.

MATTHEW TERWESTEN.

Hiſtory.

DIED 1735, AGED 55.

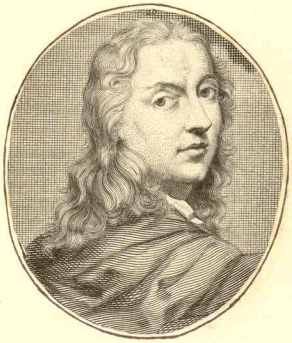
He was born at the Hague, in 1670, being the youngeſt brother of Auguſtin, who with great ſatisfaction obſerved the early appearances of genius in Matthew, and inſtructed him carefully in the rudiments of the art. But afterwards he was ſucceſſively the diſciple of William Dodoens, and Daniel Mytens, under whom he made ſuch a progreſs, that he diſtinguiſhed himſelf by ſeveral good compoſitions, and finiſhed ſome noble cielings, which were begun by his brother Auguſtin, but had been left imperfect at his going to the Court of Berlin.

As Auguſtin had rendered himſelf eminent by having ſtudied in Italy, Matthew purſued the ſame track, and viſited Venice and Rome; in the former city, to obtain a true knowledge of the art of colouring; and in the latter, an elegant taſte of deſign; and in both reſpects he proved extremely ſucceſsful: ſo that, on his arival in Holland, after perfecting his ſtudies, he found immediate employment, and his compoſitions were approved of by the ableſt judges and connoiſſeurs.

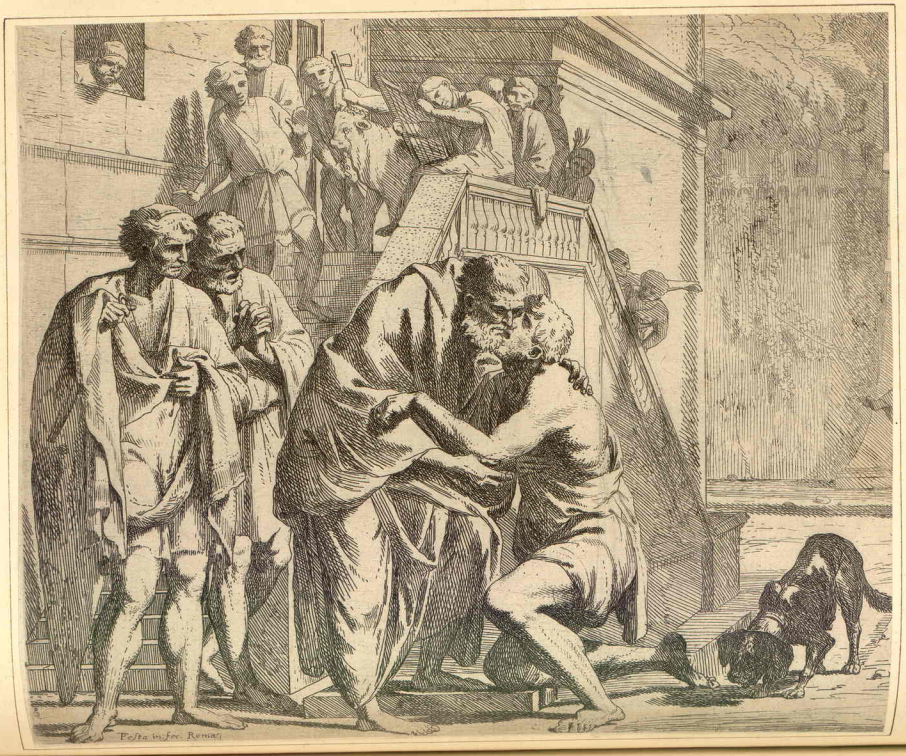
The greateſt part of his performances are cielings, and the decoration of grand apartments with hiſtorical ſubjects; though he frequently painted altar-pieces for many of the churches, and particularly one for the church of the Janſeniſts at the Hague, repreſenting the Tranſfiguration, which is highly commended.

His paintings are allowed to have evident appearances of genius, judgment, and good invention; of remarkable freedom in the execution; of being exceedingly well coloured, and correctly deſigned.

PIETRO



A Terwetten


Posta in fec. Romae


L'HISTORIA
Del Figliolo prodigo
P. Tessa incis. Rom.
S. R. cum priuilegio Regis

Pietro Testa Inc.

After an Original Drawing of Pietro Testa.

IEAN PHILIPPE VAN THIELEN

Seigneur de Couwenberch, etc. il est né a Malines, l'an 1618. a esté disciple du tres-fameux peintre F. Daniel Zegers de la Compagnie de Iesus, aupres lequelle il est deuenu peintre tres estimé en fleur, dont ses tablaux en rendét les tesmoinages.

Erasmus Quellinus pinxit. *Richard Collin sculpsit.*

PIETRO TESTA.

History.

DIED 1650, AGED 39.

He was born at Luca, in 1611, where, it is thought, he was instructed in the first principles of painting; but being impatient to see Rome, he went thither in the habit of a pilgrim, and for some time studied in the school of Domenichino.

He was indefatigable in designing the antique statues, the basso-relievos, and magnificent ruins about Rome; as also in attending to the works of the most celebrated painters; and gave himself up so entirely to those studies, that he suffered extreme poverty, being destitute of all assistance, except what he could procure for his sketches and designs. Sandrart found him in a wretched condition among the ruins; and compassionating his distress, conducted him to his own house, where he clothed and entertained him; and not only procured him employment in the gallery of Prince Justiniani, but took pains to recommend him to others.

However, although he had spent so much time in designing the antique statues, as enabled him to draw any of them even by his memory, though he had all the assistances which might have been derived from a thorough intimacy with the most admirable productions of human skill and ingenuity, and although he also shewed an unexampled application, yet he seems not, at any time, to have produced many things worthy of commendation; his colouring being very bad, his pencil extremely hard, his genius licentious, and his figures too frequently extravagant in their proportions.

This artist lost his life, by endeavouring to recover his hat, which by a sudden gust of wind was blown into the Tyber, while he sat on the bank designing †.

JOHN PHILIP VAN THIELEN.

Flowers.

DIED 1667, AGED 49.

He was born at Mechlin, in 1618, of a noble family, and was Lord of Couwenberg; yet, although he was carefully educated, and instructed in every branch of polite literature, his predominant love to painting prevailed so far, that he placed himself as a disciple with Daniel Segers.

Under so able a director, he soon gave evident proofs of genius and taste, as well as of patient application to his studies; and imitated the style and manner of his master with the greatest success. He composed his subjects usually in the taste of Segers, in garlands

 of

† The style of Pietro Testa as a designer, was unequal; he generally tacked to antique torsos ignoble heads and extremities copied from vulgar models. Of female beauty he seems to have been ignorant. Of his compositions, generally perplexed and crouded, the best known and most correct, is that of Achilles dragging Hector from the walls of Troy to the Grecian fleet. He delighted in allegoric subjects, which are mines of picturesque effects and attitudes, but in their meaning as obscure as the occasions to which they allude. Of expression he knew only the extremes, grimace, or loathsomeness and horror; but the charge of having been a bad colourist is founded on ignorance: his tone is as genial, harmonious and warm as his pencil marrowy and free; supported by powerful masses of chiaroscuro and transparent shades. F.

of flowers around ſome hiſtorical deſign, or in feſtoons that encircled vaſes enriched with bas-relief. He copied every object after nature, ſelected them when they appeared in their fulleſt bloom, and grouped them with elegance. Nor can any circumſtance contribute more effectually to the honour of Van Thielen, than to ſay, that his works ſtood in competition with thoſe of his maſter. His pictures are well compoſed, and very highly finiſhed, with a light touch, a neat pencil, and full as much tranſparence as thoſe of Segers; but they were not touched with a ſpirit equal to what is obſervable in the works of that excellent artiſt, nor are they diſpoſed with quite ſo much art and elegance.

He was much employed by the King of Spain, and moſt of his fineſt performances are in the collection of that Monarch. But there are two capital pictures of his at Mechlin, which repreſent garlands of flowers, with a number of different inſects artfully diſtributed among the leaves, which are exquiſitely finiſhed; the figure of St. Bernard being painted in the centre of the one, and in the other, St. Agatha. Weyerman alſo mentions one with great commendation, which is alſo a garland of flowers, in which is inſerted a nymph ſleeping, and a ſatyr watching to ſurpriſe her, the figures being painted by Poelemburg.

It ought to be obſerved that this maſter rarely inſcribed the name of Van Thielen on any of his pictures, but generally marked them with J. or P. Couwenberg, the title of his ſeigniory.

MARIA THERESA VAN THIELEN.

Flowers, Portraits.

She was the daughter of John Van Thielen, born at Mechlin, in 1640, and inſtructed in the art of painting by her father. She painted portraits as excellently as ſhe did flowers; and for neatneſs of pencil, tender and delicate colouring, and great tranſparence, ſhe was not inferior to the beſt of her contemporaries.

De Bie obſerves that her pictures were worth their weight in gold.

ANNA MARIA VAN THIELEN.

Portraits, Flowers.

She was the ſecond daughter of John Van Thielen, born in 1641, and proved as eminent in the ſubjects ſhe choſe to paint as either her father or ſiſter. Each of thoſe female artiſts ſeemed to emulate each other, in endeavouring to require reputation and honour. Each of them had abundance of merit; and their taſte of deſign, colouring, and handling, were perfectly ſimilar.

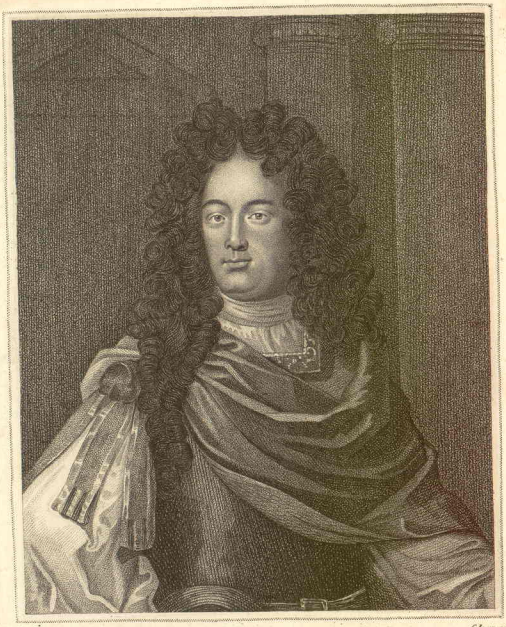
FRANCISCA CATHERINA VAN THIELEN.

Flowers, Portraits.

She was a third daughter of John, born in 1645, and, as well as her ſiſters, learned the art of painting from her father. Nor was ſhe any way inferior to her ſiſters, either in the delicacy of her pencil, or the ſoftneſs of her colouring.

JACQUES


Thornhill

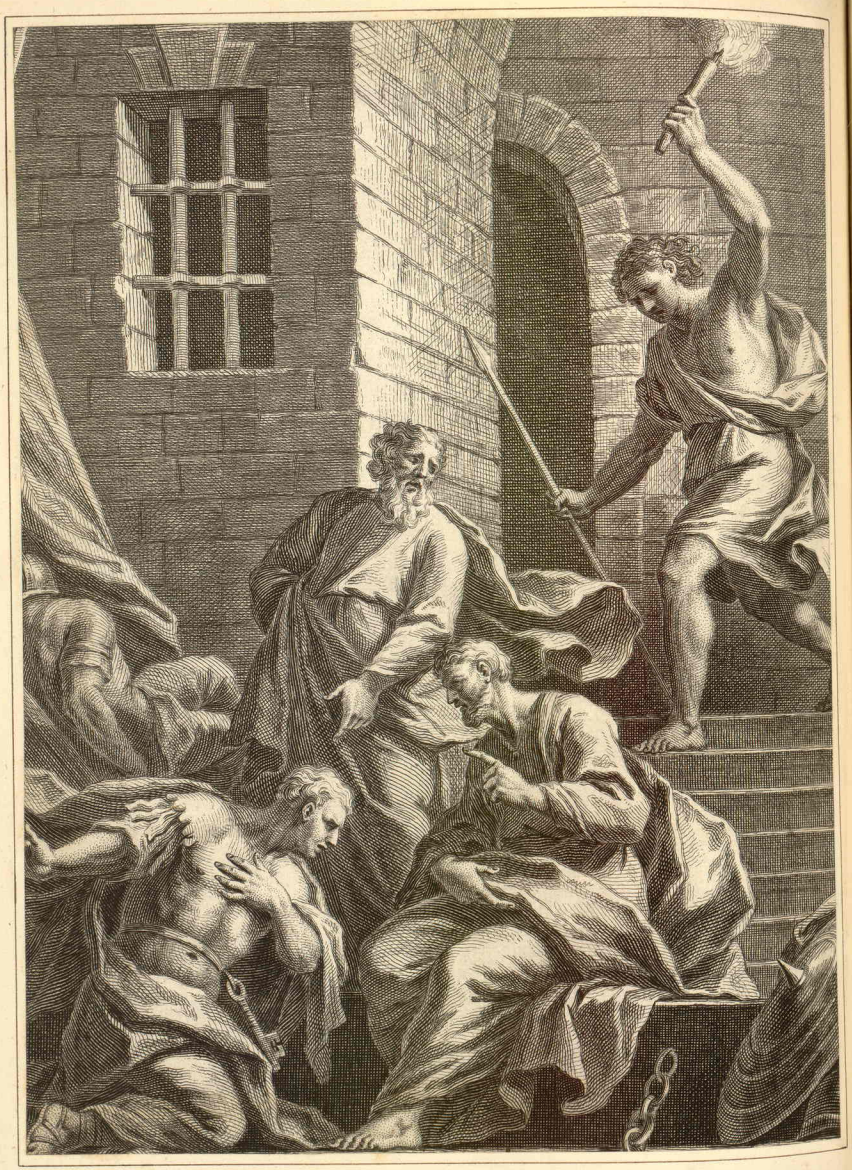


Harding del. Clamp sc

CHRIST.TR CODRINGTON,

From an Original Picture by S.r Ja.s Thornhill.

in All Souls College Oxford.



JACQUES ERNEST THOMAS, called THOMAS of LANDAW.

Landſcape.

DIED 1653, AGED 65.

He was born at Hagelſtein, in 1588, and learned the principles of deſign at Landaw; and when he was only ſeventeen years of age diſtinguiſhed himſelf ſo highly, as to obtain the character of a good painter. But he quitted his own country to viſit Italy, and ſpent fifteen years at Rome, Naples, and Genoa.

At Rome he aſſociated with Elſheimer, Laſtman, and Pinas, and in their company ſtudied nature in the environs of that city; obſerving accurately the different tinges of light on all objects, at the different hours of the day, from ſun-riſing to ſun-ſet. He alſo ſtudied the manner of the maſters who were moſt eminent; but particularly devoted himſelf to the ſtyle of Elſheimer, to whom he was moſt cloſely attached in friendſhip and diſintereſted affection.

He therefore made that celebrated painter his model, and acquired a neat, delicate, and beautiful manner of touching his trees, ſkies, and figures, which procured him univerſal admiration. He had a wonderful power of imitating the ſtyle and touch of Elſheimer, having ſo thoroughly ſtudied him, that many of thoſe copies which he painted after the works of that maſter, as well as many of his own compoſitions, have been accounted the work of Elſheimer himſelf.

It is probable that he would never have quitted Rome, had it not been on account of the death of his friend Elſheimer; for as he both admired and loved him, Rome ſeemed to have loſt in that one artiſt, not only its greateſt ornament, but alſo loſt (in reſpect to himſelf what he felt moſt ſenſibly) all that had rendered even Rome ſo deſirable. He therefore, in the fullneſs of grief, quitted that city, returned to his own country, and died in the ſervice of the Emperor at Landaw.

SIR JAMES THORNHILL.

Hiſtory, Architecture, and Portrait.

DIED 1732, AGED 56.

This maſter was born in Dorſetſhire, in 1676, but was conſtrained to ſeek out ſome profeſſion, by the diſtreſſes of his father, who had been under a neceſſity of ſelling his paternal eſtate. His inclination directed him to the art of painting; and on his arrival at London, he applied to his uncle, the famous Doctor Sydenham, who enabled him to proceed in the ſtudy of the art, under the direction of a painter who was not very eminent. However the genius of Thornhill made ample amends for the inſufficiency of his inſtructor, and by a happy application of his talents he made ſo great a progreſs, that he gradually roſe to the higheſt reputation.

His genius was well adapted to hiſtorical and allegorical compoſitions; he poſſeſſed a fertile and fine invention; and he ſketched his thoughts with great eaſe, freedom, and ſpirit. He excelled alſo equally in portrait, perſpective, and architecture; ſhewed an excellent taſte of deſign, and had a free and firm pencil. Had he been ſo fortunate as

to

to have ſtudied at Rome and Venice, to acquire greater correctneſs at the one, and a more exact knowledge of the perfection of colouring at the other, no artiſt among the moderns might perhaps have been his ſuperior. Nevertheleſs, he was ſo eminent in many parts of his profeſſion, that he muſt for ever be ranked among the beſt painters of his time; and his performances in the dome of St. Paul's church at London, in the hoſpital at Greenwich, and at Hampton-Court, are ſuch public proofs of his merit, as will convey his name to poſterity with great honour.

This painter lived in general eſteem; he enriched himſelf by the excellence of his works; was appointed ſtate-painter to Queen Anne, from whom he received the honour of knighthood; had the ſingular ſatisfaction to re-purchaſe the family-eſtate; and was ſo much diſtinguiſhed, as to be elected one of the members of parliament.

ALESSANDRO TIARINI.

Hiſtory, Portrait.

* DIED 1668, AGED 91.

He was born at Bologna, in 1577, and was at firſt the diſciple of Proſpero Fontano; but, after the death of that maſter, he finiſhed his ſtudies in the ſchool of Paſſignano, who conceived a very high opinion of the abilities of his ſcholar; and there are ſeveral paintings of Tiarini in Florence, Piſa, and Bologna, in which Paſſinano aſſiſted his diſciple.

Ferdinand Duke of Mantua took him into his favour, and employed him for ſeveral years; he ſat to him for his portrait, and appointed him to paint all the Princes of his family; and thoſe pictures gained him ſuch general applauſe, that all the Nobility of Mantua were ſolicitous to be tranſmitted to poſterity by his pencil.

Tiarini had a ſtrong beautiful ſtyle of colouring, and deſigned his ſubjects in a good taſte; his expreſſion was uſually juſt and natural; and he often gave to the heads of his figures an air of dignity, and ſometimes a graceful turn. But this character of his works agrees only with thoſe which he compoſed and executed in his prime, and to his middle age; for in his declining years his colouring and penciling were not comparable with his former productions, as the colour was very weak, and his touch ſtiff and unſteady.

In the church of St. Salvatore at Bologna, there is a Nativity painted in his beſt ſtyle, and time, which is a fine compoſition, with figures larger than life; the deſign is grand, and the colouring excellent; and in the church of St. Agnes, in the ſame city, are to be ſeen the Marriage of St. Catherine, and the Annunciation, which are admirably deſigned, and the characters are marked with great judgment and good expreſſion.

* The French authors of the Abrégé de la Vie des Peintres, vol. 1, page 237, aſſert that Tiarini was born in 1517, and died 1668, being then 91 years of age. But thoſe ingenious writers ought to have obſerved, that ſuppoſing thoſe dates to be true, as they are ſet down, he muſt have died at the age of 151, and not at 91. Whereas other writers agree to the dates mentioned above; and I am induced to impute the miſtake rather to the inaccuracy of that author, from whom they abridged the life of Tiarini, or to the incorrectneſs of a printer, than to any original error of the authors of the Abrégé.

S. Joseph begging pardon of ye B. Virgin &c. *G. Vander Gucht Fecit.*
Fiurini pinxit Bononiæ.

PELLEGRINO TIBALDI.

History, Sculpture, and Architecture.

BORN 1527, DIED 15—, AGED ——.

Pellegrino de'Pellegrini, celebrated by the name of Tibaldi was of Milanese extraction,† but probably a native of Bologna, and from the date of his earliest picture known to us, the Nativity in the palace Borghese at Rome, painted 1549, in his twenty-second year, must have been born in 1527.

At Bologna he entered the school of Bagnacavallo, and endeavoured to improve himself, according to Vasari, by designing from the pictures of that master in the refectory of *S. Michele in Bosco*; but departed for Rome in 1547, chiefly to study the works of Michaelangiolo.

At Rome he was patronized by Monsgr. afterwards Cardinal Poggi, who sent him back to Bologna to complete the fabric of his palace, at present the academical Institute, decorated by his pictures, and the principal monument of his art in Italy, though the Carracci seemed to prefer as objects of imitation for themselves and their scholars, the paintings with which he had filled the sides and compartments of that noble chapel constructed by him in *S. Giacopo* of the Augustine friars.

From Bologna he went to Loretto, and in the church there built and ornamented a chapel with stuccos and paintings: from thence he was called to Ancona to operate in the churches of *S. Agostino and Ciriaco*, in the last of which there is a Christ of his highly relieved and larger than life; the Merchant's hall received its stuccos and paintings from his hand. He superintended the fortifications of the place as military architect, about 1560; and two years afterwards came to Pavia, where by the order of Cardinal Borromeo, he constructed the palace of the *Sapienza*; he then visited Milan, built the temple of *S. Fidele*, and before the year 1570 was elected architect of the cathedral.

After disencumbering the dome of numerous empty gothic monuments, sepulchral urns, and trophies, and embellishing it in their stead with various elegant chapels and a majestic choir; Pellegrino was commissioned by Berardino Martirano, a Spaniard in the confidence of Philip II. to prepare designs and plans for the Escorial. He followed them himself to Spain in 1586, and superintended that enormous fabric as architect and painter during nine years,‡ when satiated with glory, riches, and honours, he returned to Milan, where he died at an advanced age, and was buried in a tomb which he had selected for himself and his descendants in the Dome. The precise year of his death is disputed, but his demise may safely be placed under the Pontificate of Clemente VIII.

Pellegrino

† According to Lanzi, the father and uncle of Pellegrino, before they migrated to Bologna, were poor bricklayers at *Valdelsa* in the Milanese, which he had the grandeur or the pride to choose for his title; Philip II. created him *Marchese di Valdelsa*. F.

‡ The works of Pellegrino in Spain, are enumerated by Fra. Giuseppe di Siguenca, a contemporary, who wrote his '*Historia de la orden di S. Geronimo, Madrid*, 1600 *and* 1605, in the Escorial, under the eyes of the artists employed by Philip II. a compilation from this work by Mazzolari, was published at Bologna 1650. Much is said of Pellegrino likewise by Fra. Francesco de Los Santos, in his *Description del Real Monasterio de S. Lorenzo del Escorial de Madrid*, 1681. Notices relative to the works of Pellegrino in Spain, may be likewise found in the work of Morigia, published at Bergamo 1593, under the title *Historia brieve dell Augustissima Casa d'Austria, &c. Con la descripcione della rara al mondo fabrica dello Scuriale di Spagna*, 4to.

Pellegrino had a brother Domenico Tibaldi who was his ſcholar, and acquired celebrity as an architect and an engraver at Bologna; that he was a painter of merit we are told by his epitaph in the church *dell' Annunciata*, but epitaphs are doubtful authorities, and of Domenico there is not even a portrait remaining. In engraving he was the maſter of Agoſtino Caracci. Pellegrino had two other pupils of leſs obſcure note in painting: Girolamo Miruoli, praiſed by Vaſari among the artiſts of Romagna, of whom there is a freſco in the church *a'Servi* at Bologna, and other works at Parma, where he died painter to the Court; and Giov. Franceſco Bezzi, called Noſadella, a prolific artiſt, who followed the traces of his maſter without adhering to his principles, exaggerated his energy, did not equal him in diligence, and reduced his ſtyle to practice and manner.

Pellegrino Tibaldi is conſidered, and with ſufficient evidence from his works, as the greateſt deſigner of the Bologneſe and Lombard ſchools. He approaches the line of Michaelangiolo nearer than all the reſt of his imitators, but as he had decidedly adopted the technic without always penetrating the moral principles of his model, the *manner* of the maſter frequently became the *ſtyle* of the pupil; though it cannot be denied that he often united energy of attitude and grandeur of line with ſublimity of conception and dignity of motive. Of theſe he has given no where more ſignal proofs than in the cielings and compartments of the Academical Inſtitute at Bologna; they repreſent various ſcenes of the Odyſſea in a kind of monumental ſtyle, which it would be improper to judge by the eſtabliſhed rules of regular hiſtory. Polypheme waking under the pangs of the fiery point neſtling itſelf into his eye, though with a ſentiment of original expreſſion, is evidently imitated from the new created figure of Adam in the Siſtina; but the ſame Cyclops groping at the entrance of his cave to prevent the eſcape of Ulyſſes and his aſſociates, is in conception of the whole, and in the detail of all the parts, a ſelf-invented being, a form, than which Michaelangiolo himſelf never conceived one of ſavage energy, provoked by ſufferings and revenge, with expreſſion, attitude, and limbs, more in uniſon. With theſe may be placed, that wonder of foreſhortening, of conglobation, and eccentricity, the figure of Elpenor on one of the architraves of the *Salotto* repreſented in the moment, when, yet dreaming, he loſes his hold and is precipitated from the roof. The air of originality which this figure every where preſents, and the elegance with which the imitator has reverſed the figure in the Laſt Judgment of M. Angelo, from which he borrowed the principal limb of his own, place him on a level with the inventor.

It was, however, leſs for the powers exerted by Pellegrino in the decorations of the Inſtitute, than for the ecclectic principle which they diſcovered in his ſubſequent works, that the Carracci gave him the epithet of *Michelangiolo riformato* and commended

Del Tibaldi il decoro e il fondamento;

the compoſitions of the chapel *Poggi* in *S. Giacomo*, where the imitation of Michaelangiolo is blended with that of Raphael, Correggio, Daniel di Volterra, &c. contain the rudiments of their own ſyſtem.

Pellegrino Tibaldi is more known by his works in freſco, than by his pictures in oil, which are extremely ſcarce: one of the earlieſt is the Nativity already mentioned in the palace Borgheſe, of which the cartoon ſtill exiſts in a private collection of drawings. It is painted in a ſober unaffected tone, and conſidered as the work of an artiſt zealous

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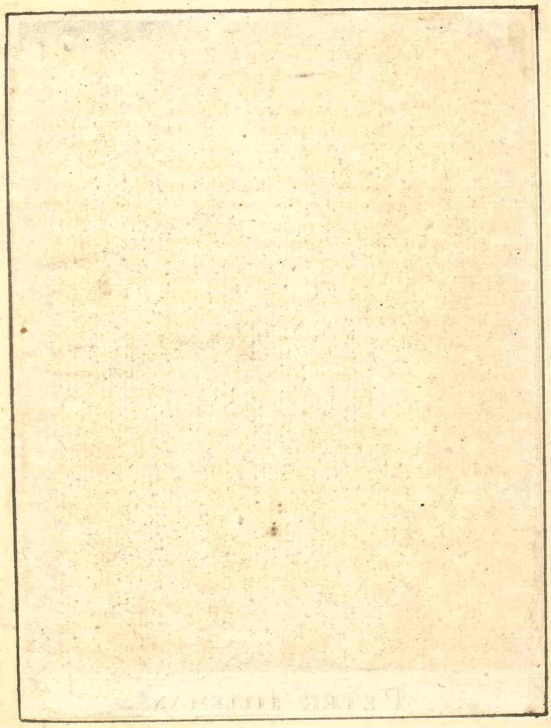


Hefsings pinxit. T. Chambars Sculp.

PETER TILLEMANS.

of his line, with great mellownefs of touch. The figures of this are confiderably lefs than the fize of life, but there are pictures of his to be met with of diminutive dimenfions, with all the finifh of miniatures, though rich in figures, touched with great fpirit and equal vivacity of colour: they are generally fet off by back-grounds drawn from his favourite branch of art, architecture. F.

PHILIP TIDEMAN.

Hiftory, Allegory.

DIED 1705, AGED 48.

He was born at Hamburgh, in 1657, and received his earlieft inftruction from Nicholas Raes, with whom he continued for eight years, and fhewed himfelf a good proficient. But in order to improve his knowledge and tafte, he went to Amfterdam, to make proper obfervations on the moft capital works of the great mafters preferved in that city.

At that time Laireffe was in high efteem, which induced him to place himfelf under the direction of that mafter for fome time; and as Laireffe obferved his difciple to be poffeffed of good talents, he grew extremely fond of him, gave him the beft precepts for his improvement, and employed him to affift him in feveral grand works in which he was engaged; and in thofe works Tideman gave fuch manifeft proofs of his abilities, that from thenceforward he had fufficient bufinefs, independent of Laireffe, which eftablifhed his reputation.

The manner in which he compofed fubjects of fabulous hiftory and allegory was allowed to have ftrong appearances of a lively fancy, a good genius, and a ready invention; and in that refpect his defigns were propofed to fubfequent artifts as models. One of the capital compofitions of this mafter is the reprefentation of Venus complaining to Jupiter of Juno's perpetual perfecution of Æneas; and another is, Juno applying to Eolus to deftroy the fleet of the Trojans. He left abundance of fketches and defigns, which are at once an evidence of his induftry, and of the fertility of his invention.

EGIDIUS (or GILLES) VAN TILBORGH, or TILBURG.

Converfations, Markets.

He was born at Bruffels, in 1625, and imitated the manner of Brouwer and Teniers. His fubjects are of the low kind, fuch as the affemblies of boors at markets, fairs, or feaftings, corps de garde, and taverns, as alfo converfations. In his colouring he approached near to the manner and tints of Brouwer; but in his pencil, and in his touch, he was neither fo fpirited nor fo delicate. One of his chief excellencies confifted in the variety obfervable in his compofitions, as it afforded a proof of the fruitfulnefs of his imagination; and his defign and colouring were very commendable.

He had a competent knowledge of the chiaro-fcuro, by which he gave a great deal of roundnefs and relief to his objects; though in fome of his pictures he might be accounted a little too dark; but that imperfection is not perceivable in all his paintings, feveral of them being really excellent.

TIMOTEO DA URBINO. See VITE.

TIBERIO TINELLI, Cavaliére.

Hiſtory, Portrait.

DIED 1638, AGED 52.

He was born at Venice, in 1586, and was the diſciple of Giovanni Contarini, a celebrated painter of portraits; but when he gained a ſufficient degree of knowledge to commence artiſt, he ſtudied the ſtyle and manner of Baſſan, whoſe pictures he not only copied, but at laſt imitated with ſuch exactneſs of colouring, and ſimilarity of taſte and ideas, that many of his own original compoſitions have been eſteemed the real work of Giacomo Baſſan.

He proved himſelf extremely well qualified for hiſtorical deſigns, by ſeveral ſubjects painted by him in that ſtyle; and in particular by a picture of the Salutation, by another of the Laſt Supper, and by a repreſentation of Paradiſe, in which he introduced a multitude of figures. But finding leſs time to be requiſite for painting portraits, and obſerving alſo that the mind ſuffered leſs fatigue from that employment, than when it was engaged in deſign and invention, he followed it entirely, and (Sandrart ſays) he brought it to conſummate perfection.

His manner was different from all the portrait-painters of his time; for he repreſented the perſons under hiſtorical characters, deduced from authentic or fabulous hiſtory, and always expreſſed the true reſemblance of his models. For inſtance, the portrait of David Spinelli he repreſented in the character of Marc Antony, and his wife in that of Cleopatra preparing to drink the diſſolved pearl; and beautiful young females he deſcribed in the forms of Aurora, Hebe, or other poetical deities and nymphs, which rendered his portraits abundantly more eſtimable. On the ſight of ſome of Tinelli's pictures, Lewis XIII. expreſſed ſo much ſatisfaction, that he honoured him with the order of St. Michael.

He lived highly reſpected and beloved at Florence, and might have ended his life with happineſs to himſelf, and pleaſure to his friends; but, by ſome domeſtic misfortunes, his mind was ſo diſturbed, that he fell into an unaccountable dejection of ſpirits, and in one of his diſtracted moments he opened one of his veins and expired.

GIACOPO TINTORETTO. See ROBUSTI.

MARIETTA TINTORETTO. See ROBUSTI.

DOMENICO TINTORETTO. See ROBUSTI.

BENVENUTO TISI. Called IL GAROFALO.

Hiſtory, Landſcape.

DIED 1559, AGED 78.

Benvenuto Tiſi, or Tiſio, was born at Ferrara in 1481. He left his maſters at Ferrara and


N°. 605.
GAROFOLO.
Ecole Ital.ne
Dessiné par Mlle. Nourtier.
Gravée par Le Vieux Boutrois.
PORTRAIT DU PEINTRE.

2

and Cremona, to go to Rome, where he entered the ſchool of Raphael. He imitated his deſign, the character of his faces, the expreſſion, and much of his colour, though he added ſomething of a more inflamed and ſtronger caſt derived from the Ferrareſe ſchool. His pictures of evangelic ſubjects abound at Rome, Bologna, and other cities of Italy; they are of different merit, and not painted all by him. His large pictures, many of which are in the Chigi gallery, are more genuine and more ſingular. The Viſitation of Maria in the palace Doria, is one of the maſter-pieces in the collection. Tiſi uſed to mark his pictures with a painted violet, which the vulgar in Italy call Garofolo, a flower alluſive to his name. It does not appear from Vaſari, and others, that Garofolo had any ſhare in the works which were executed by the ſcholars of Raphael under his direction. He returned to Ferrara, and became the head of that ſchool.

SANTI DI TITI. Vid. SANTI.†

TIBERIO TITI.

Portrait.

DIED 1627, AGED 54.

He was born at Florence, in 1573, the ſon of Santi di Titi, and alſo his diſciple; but the branch of his profeſſion which he principally cultivated, was portrait-painting, and in that ſtyle he was accounted to excel.

Yet, although his talent lay ſolely in that particular part of his art, being ſolicited to finiſh a picture of the Laſt Supper, which his father had begun, but left imperfect, he undertook it, and imitated the manner, the touch, and the tone of colouring of his father with ſuch exactneſs, that it gained him univerſal applauſe.

The Prince de Medicis employed him continually, and allowed him an honourable penſion; but, in the midſt of the happineſs he enjoyed from his ſituation, and the favour of the public, he was ſo violently affected by the unexpected death of his brother Orazio, who had an extraordinary genius, who was not long returned from his ſtudies at Rome, and who for ſome time had been his aſſiſtant, that grief ſhortened his days, by bringing upon him a pleuritic fever, of which he died, univerſally lamented.

TITIANO. Vid. VECELLI.

GIROLAMO DI TITIANO.‡

Hiſtory, Portrait.

He was a very eminent diſciple of Titian, in whoſe ſchool he continued for ſeveral years, and by his works proved that he had thoroughly imbibed the taſte of that celebrated maſter.

He copied and imitated the works of Titian with ſo great accuracy, that the paintings of the one were frequently taken for the paintings of the other; and yet, what was very ſingular, his poverty was as remarkable as his reputation was great.

† Santi di Tito, or Titi, was by overſight ſuffered to remain under S. He ought to have preceded his ſon here. F.

‡ According to Lanzi his ſurname was Dante. Ind. 1, p. 427. F.

LA TOMBE.

Portraits, Converſations.

DIED 1676, AGED 60.

This artiſt was born at Amſterdam, in 1616, but went to Rome when he was very young, and ſtudied there for a great many years.

It was his conſtant rule to obſerve nature, and to deſign after thoſe elegant remains of antiquity, which are in the villas about Rome, as well as in the city. His uſual ſubjects were converſations and aſſemblies of both ſexes, habited in the mode of the country; and frequently he painted portraits; but, in all his deſigns, he was fond of introducing caves, grottos, ruins, or antique ſepulchres, wherever his ſubject would admit of them; and he rendered his ſituations agreeable, by the beauty of his diſtances, as alſo by a multitude of ſmall figures, which were touched with abundance of ſpirit.

JACQUES TOORNVLIET, or TORENFLIET.

Portraits, Converſations.

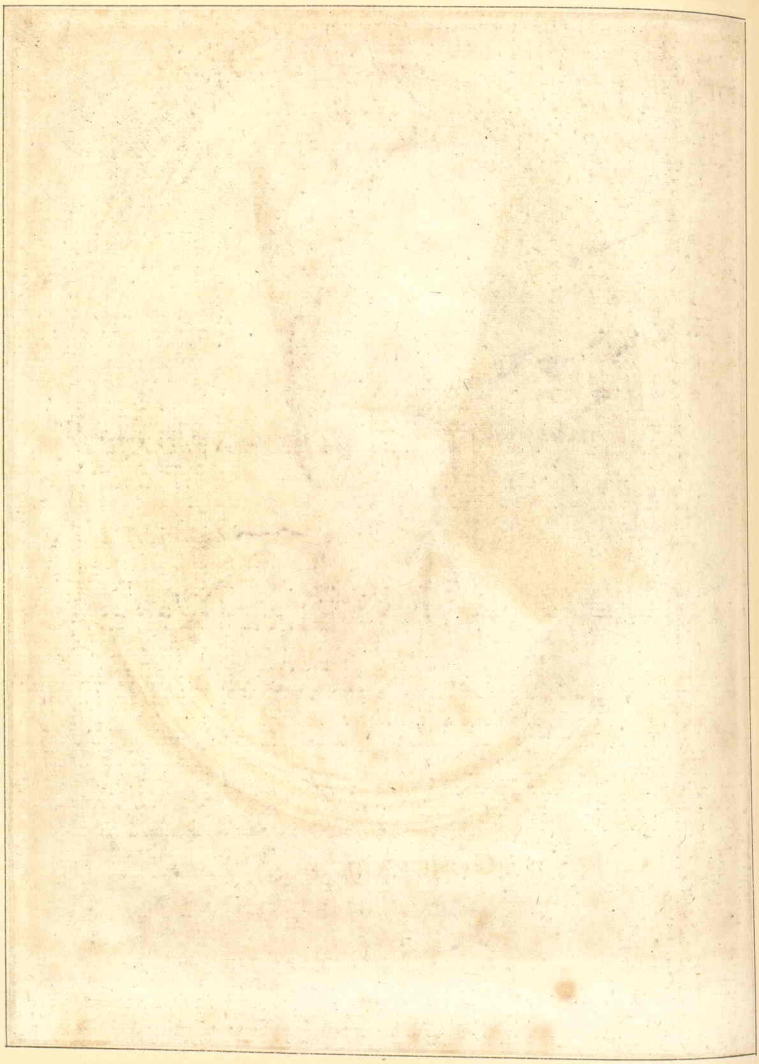
DIED 1719, AGED 78.

He was born at Leyden, in 1641, and in that city advanced ſo far in the knowledge and practice of the art of painting, as to be enabled to paint portraits, and to gain credit by thoſe which he finiſhed. But in his twenty-ninth year he travelled to Rome, along with Nicholas Roſendaal, and ſtudied the works of Raphael, Paolo Veroneſe, and Tintoretto, with ſuch ſucceſs, that his reputation was well eſtabliſhed through that city; and from thence he went to ſtudy the art of colouring at Venice, where he continued for three years. His merit, and the politeneſs of his addreſs, procured him the favour of thoſe of the firſt rank, and afforded him free acceſs to the palaces and collections of the Nobility.

He deſigned his ſubjects with eaſe and freedom; and his compoſition manifeſted the taſte of the Italian ſchool. He generally painted portraits in the manner of converſations; and the diſtinguiſhed marks of this maſter's paintings are the judicious diſpoſition of the figures, the correctneſs of his deſign, and the agreeable ſtyle of his colouring. But notwithſtanding the improvement of his taſte by his reſidence at Rome, and that he ſhewed himſelf much ſuperior, as well in correctneſs as colouring, to what he had been before he ſtudied in Italy, yet it was obſerved, that after his return to Holland his pictures did not proportionably increaſe in their price. It was thought, that by his endeavouring too earneſtly to imitate the great maſters of Italy, though his deſign might be more correct, it had the appearance of being more ſervile, and leſs original; and, perhaps, by his not having gone ſufficiently early abroad, he might have contracted ſuch habits as he was never able entirely to ſhake off.

Stefano Tofanelli inventò e disegnò *Giovanni Folo incise e vende in Roma*

BACCANTE



HALI PASCIA GENERALE DELL' ESERCITO
OTTOMANNO IN TRANSILVANIA
&.

I. Toorenvliet del: I. Bouttats fecit Vniuers: Vien: Sculp:

Peint par Tol. *Gravé par Goumax.*

LA CUISINIÈRE.

De la Galerie du Palais d'Orléans.


Gerhardus Arnoldi Rosarium Medicus

FLAMMINIO TORRE.

History.

DIED 1661, AGED 40.

He was born at Bologna, in 1621, and learned the firſt rudiments of the art from Cavedone; but he accompliſhed himſelf in the ſchool of Guido.

His colouring was bold, but mellow; the management of his tints ſhewed great judgment, and he had a light, clean manner of penciling. His moſt remarkable excellence however conſiſted in his copying the works of the greateſt painters, which he ſo exquiſitely performed, that he made it almoſt an impoſſibility to diſtinguiſh his paintings from the originals.

JOHN TORRENTIUS.

Still Life, and obſcene Subjects.

DIED 1640, AGED 51.

He was born at Haerlem, in 1589, and in that city was ſo well inſtructed, that, without quitting his own country, he became an admirable painter.

At his firſt ſetting out in the profeſſion, the ſubjects he generally painted were objects of ſtill life; tables furniſhed with a variety of books, ſome of them open, and others cloſed, or with vaſes filled with flowers, or tables covered with carpets, on which were placed ſtandiſhes, pens, hour-glaſſes, and ſuch like; ſome of which Sandrart ſays he ſaw that were exceedingly high finiſhed, with all poſſible ſimilitude to nature; and, on account of their ſingular merit, were valued at a very large price. Sometimes he painted converſations, which were extremely admired for their lovely tone of colouring, and alſo for being charmingly penciled, and executed with great truth and force.

While he continued to paint on ſuch ſubjects as thoſe, he lived in affluence, ſurrounded with friends of the firſt rank, and in general eſteem. But, unhappily, he grew moſt diſſolute and abandoned in his morals, and equally ſo in his ſtyle of deſign; his imagination became infected by his debaucheries, and he proſtituted the moſt delicate pencil, and the ſweeteſt colouring, to the worſt and moſt depraved purpoſes. From that time his favourite and cuſtomary ſubjects were naked figures, which he repreſented in ſuch attitudes as were always offenſive to modeſty, and too often moſt infamouſly obſcene. His friends exerted all the power of argument to reclaim him from his follies and indecencies; but their expoſtulations proved ineffectual. At laſt, by inſtituting a private conventicle, as a meeting-place for a ſociety Adamites, he rendered himſelf obnoxious to the magiſtracy, who brought him to his trial, and produced ſeveral of his pictures, as well as ſatisfactory evidence of his preſiding in that infamous aſſembly. As he peremptorily denied himſelf to be either the painter of thoſe pictures, or the patron and contriver of that deteſtable aſſembly, although the proofs of both appeared inconteſtable, he was condemned to the torture; his lewd paintings were publicly burnt by the executioner (at leaſt as many of them as could be diſcovered), and he was ſentenced to impriſonment in the houſe of correction for twenty years.

He

He ſupported the torture with incredible obſtinacy; and, after ſome time of confinement, was releaſed at the requeſt of the Engliſh Ambaſſador, and went to London, where he reſided for a few years. But that worthy nation, who deteſt profligacy of manners, as much as they regard merit, diſcountenanced him as he deſerved; and he retired to Amſterdam, where he ſpent the remainder of his life in obſcurity and contempt.

Sandrart, and after him Weyermans, affirm that he died under the torture; but Houbraken, who had carefully read the authentic account of him at Haerlem, written by Schrevelius (which is the beſt narrative of the tranſactions relative to Torrentius), ought certainly to be moſt relied on, and the above account is extracted from that writer.

PIERRE-CHARLES TREMOLLIERE.

Hiſtory.

DIED 1739, AGED 36.

He was born at Cholet, in Poictou, in 1703, and was the diſciple of John-Baptiſt Vanloo the Elder; under whom he ſtudied, till he had gained ſeveral prizes in the academy; and then he was ſent to the French academy at Rome, where he reſided for ſome years, and qualified himſelf to return to his native country with great credit.

By the French writers he is accounted a very eminent artiſt; they atteſt that he had an elevated genius, a grand and elegant deſign of compoſition, and a correct manner of deſigning; that the diſpoſition of his figures was highly commendable, that he uſually gave them an agreeable and graceful turn, but that his colouring was weak.

He painted ſeveral grand altar-pieces at Lyons, and other cities of France; and the year before his death was employed to paint deſigns for tapeſtry, by order of the French King; but he died in the prime of life, and in the height of his reputation, when he had ſketched only one ſubject, the deſcription of the golden age, and even that he left unfiniſhed.

FRANCESCO TREVISANI, Cavaliére.

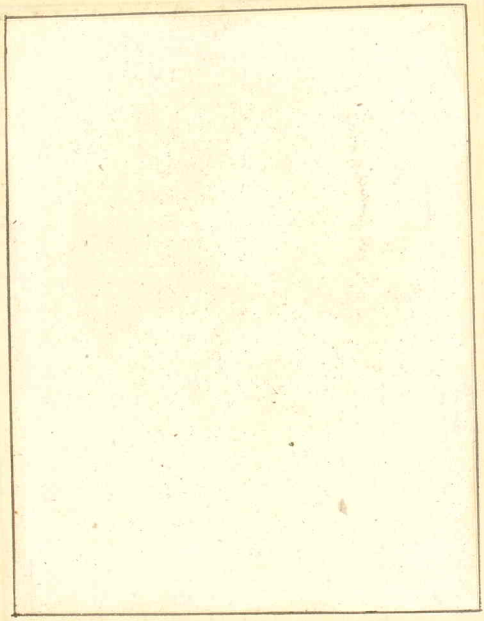
Hiſtory, Portrait, Landſcape, and Architecture.

DIED 1746, AGED 90.

This admired painter was born at Trieſte, in 1656, and received his firſt inſtruction from his father Antonio Treviſani, an architect of ſome diſtinction. Afterwards he was taught the principles of deſign and colouring by a Flemiſh artiſt, whoſe name is not mentioned; but he is repreſented as an artiſt in great eſteem, for the excellence of his colouring in pictures of a ſmall ſize, of which the ſubjects were ſpectres, incantations, or enchantments. However, although Treviſani did not admire the uncommon ideas of that maſter, yet he was ſo far benefited as to learn his art of colouring; and a deſign which he finiſhed in the taſte and ſtyle of his inſtructor, was accounted a ſurpriſing effort of genius, as Treviſani was at that time not above ten years of age.

Such an exertion of his talents cauſed his friends to place him as a diſciple with Antonio

ANDREA ADAMI DA BOLSENA CITTADINO ORIGINARIO
VENEZIANO BENEFIZIATO DI S. M. MAGGIORE E
MAGISTRO DELLA CAPPELLA PONTIFICIA.



Antonio Zanchi, who was then much noticed for a new and unuſual ſtyle of painting, peculiar to himſelf, whimſical, fantaſtical, and ſingular; and yet, even to that ſtyle Treviſani ſoon adapted himſelf, and not only coloured, but compoſed ſeveral deſigns exactly in the manner of Zanchi. However, after he had ſomewhat more of practice and experience, his ideas were too elevated to be confined to ſuch a taſte of deſign; and therefore he applied himſelf to ſtudy after the beſt maſters of the Venetian ſchool; and, by ſo diſcreet a conduct, laid the foundation of that exquiſite taſte which recommended him to the admiration of all Italy, and afterwards to the eſteem of all Europe.

As Treviſani was in every reſpect very accompliſhed, a Venetian lady of a noble family fell in love with him, and conſented to marry him; but as that tranſaction might involve the lovers in ſome dangers and difficulties, if it ſhould ſuddenly be diſcovered, they thought it prudent to retire to Rome with the utmoſt ſecrecy, to avoid the reſentment and perſecution of the lady's relations. Fortunately, on his arrival at Rome, he found a patron and protector in Cardinal Chigi, who employed him in ſeveral conſiderable works, and afforded him an opportunity to advance his reputation by diſplaying his talents, till his real merit procured him not only admirers, but valuable friends.

The Duke of Modena, who reſided at Rome as Ambaſſador from the King of Spain, having purchaſed ſome of the paintings of Treviſani, engaged him to copy ſeveral capital pictures of Correggio, and Paolo Veroneſe, which proved a very fortunate incident to that artiſt; becauſe he could not have wiſhed for a more happy opportunity to improve his own taſte and ſtyle, as well as his manner of colouring, than by obſerving the grace, the ſweetneſs of the tints, and the incomparable touch of Correggio, and alſo the grandeur, elegance, and richneſs of Veroneſe; and he finiſhed thoſe copies in ſo admirable a manner, that he gained incredible applauſe by his performance. It procured him the honour of knighthood, and ſpread his reputation ſo univerſally, that his works were ſolicited by the firſt Princes of Europe, and by all the lovers of the polite arts, being purchaſed alſo at extraordinary prices. After the death of Chigi, Cardinal Ottobuoni became his patron, and employed him to adorn his gallery, in which he painted a celebrated picture, repreſenting the Murder of the Innocents.

He received commiſſions from all the European Courts, which compelled him to work almoſt without intermiſſion; nor did any perſon of conſequence paſs through Rome, without endeavouring to procure ſomewhat of his hand, either of portrait, hiſtory, architecture, landſcape, animals, or flowers, all which ſubjects he painted with equal readineſs and excellence. When he choſe to unbend his mind from the fatigue of his profeſſion, he aſſociated with a few ingenious friends; and had a ſmall elegant theatre erected in his own houſe, where comedies were performed. His laſt work, which was left unfiniſhed, was intended to be ſent to Naples, and the ſubject of it was St. Michael; but a ſudden defluxion on his throat carried him off, and he was interred with all the funeral ceremonies and honours uſually ſhewn to the principal Nobility of Rome.

This maſter had great freedom of hand, a genius full of elevation, and a noble and grand ſtyle of compoſition; his figures were generally correct and graceful; they were coloured with tints uncommonly clear, bright, and beautiful; and what is very ſingular in reference to the pencil of Treviſani, is, that notwithſtanding his having died when he was ninety years old, yet he preſerved the ſame delicacy of colouring to the laſt period of his life; nor was the elegance of his deſign perceptibly impaired by his years.

GIROLAMO

GIROLAMO DA TREVISI, or TREVIGI.

Hiſtory, Portrait.

DIED 1544, AGED 36.

He was born at Treviſi, in 1508, and in ſome parts of the art of painting was accounted to have abundance of merit. His manner of deſigning was not indeed in the grand taſte and ſtyle; but his colouring was exceedingly agreeable, and he always endeavoured to imitate the manner of Raphael.

After ſome years ſpent in different parts of Italy, he gained the reputation of being an excellent painter, and particularly by the works which he performed in a chapel belonging to the church of St. Petronius; and then he was induced to viſit England, where he was preſented to King Henry VIII. That Monarch readily took him into his ſervice, and allowed him (according to Vaſari) a penſion of four hundred crowns a year, employing him not only as a painter, but as an engineer and architect. He received extraordinary encouragement in England, and painted many pictures for the King, as alſo for the Nobility about the Court, which enabled him to live in affluence; and his merit procured him eſteem.

As he was ſingularly well ſkilled in every part of architecture, civil and military, he was appointed by the King principal engineer at the ſiege of Boulogne. But that employment proved fatal to him; for he was unfortunately killed by a cannon-ſhot, while he was with the utmoſt activity giving his directions.

CORNELIUS TROOST.

Hiſtory, Converſations, and Portraits.

DIED 1750, AGED 53.

He was born at Amſterdam, in 1697, and was the diſciple of Arnold Boonen, but he perfected himſelf in the knowledge of his art by an attentive ſtudy after nature. He ſometimes painted hiſtorical ſubjects, and ſcenes taken from the comedies of his time; and likewiſe painted converſations in a very agreeable ſtyle, as well as portraits, in which he chiefly excelled.

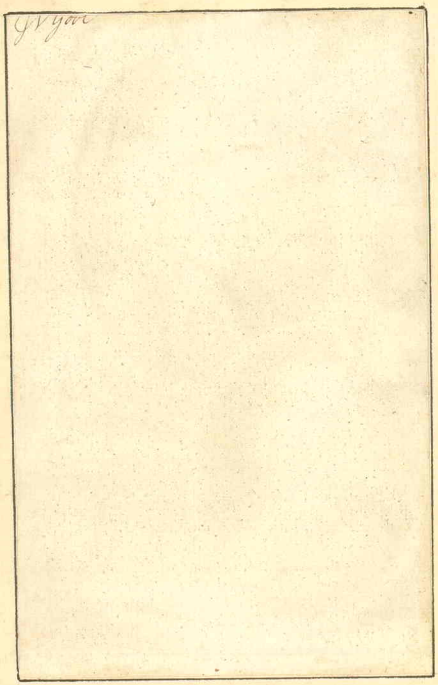
He was engaged to paint the portraits of the directors of the college of phyſicians at Amſterdam, as large as life, and at full length, in one piece; which picture effectually eſtabliſhed his reputation, and afforded him the opportunity of painting moſt of the conſiderable perſons of his time. The moſt capital performance of this maſter, is the picture in the Surgeons-hall at Amſterdam, repreſenting the principal perſons of that profeſſion ſitting at a table, on which is placed a ſubject prepared for diſſection; and the profeſſor appears as if explaining the parts, previous to the operation. The figures, which are all portraits, are well deſigned, and have a good relievo; the habits are ſuitable to the mode, and the whole has a great deal of harmony. He was alſo much applauded for the portrait of the famous phyſician Boerhaave, which is placed in the anatomical hall.

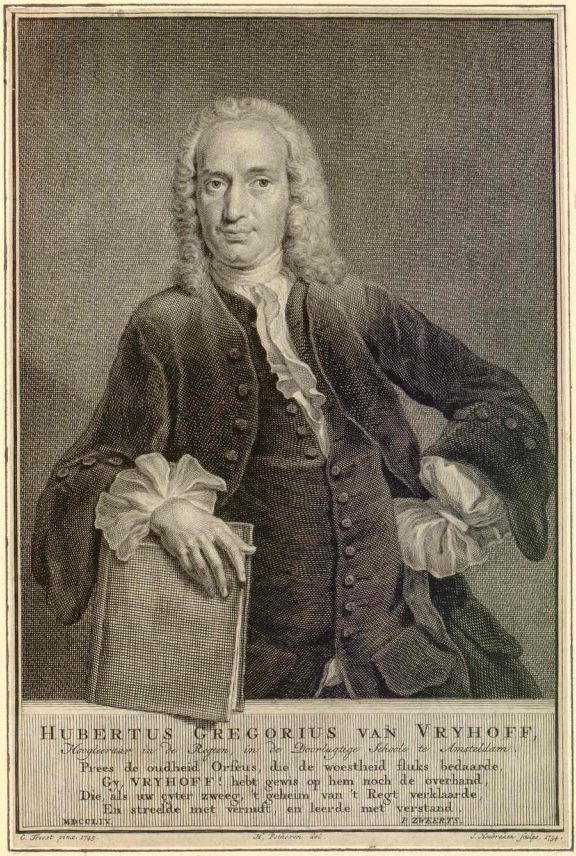
His converſations were, in ſome reſpects, commendable; but he was cenſured for not being more ſtrictly modeſt in his ſubjects, and for indulging too great an indelicacy and licentiouſneſs in his compoſitions.

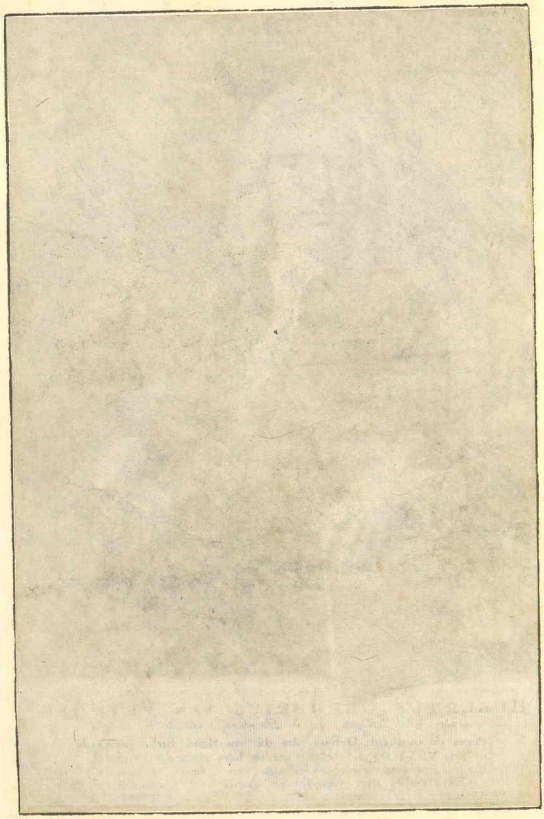
FRANCIS

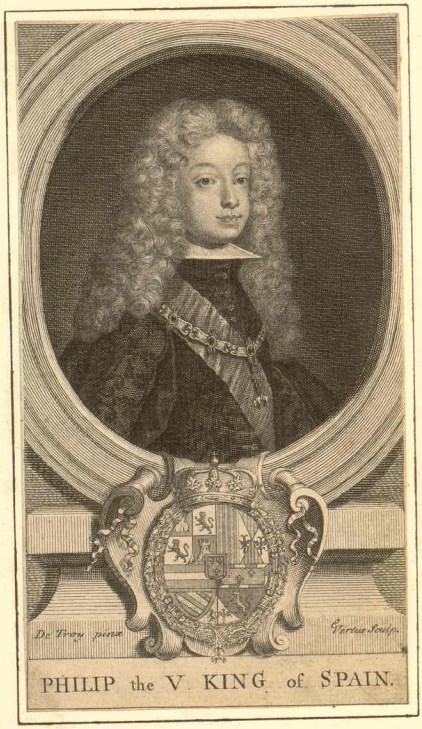
A. Schouman del. P. Tanje sculp. 1751.

J. Cornelis Troost. 2. Gerard Melder.




HUBERTUS GREGORIUS VAN VRYHOFF,
Hoogleeraar in de Regten, aan de Doorluchtige School te Amsterdam.
Prees de oudheid Orfeus, die de woestheid fluks bedaarde,
Gy, VRYHOFF! hebt gewis op hem noch de overhand,
Die als zw cyter zweeg, 't geheim van 't Regt verklaarde,
En streedde met vernuft en leerde met verstand.
MERCELIS.
J. ZWEERS.
C. Troost pinx. 1745.
Th. Pickenoy del.
J. Houbraken sculp. 1749.





PHILIP the V KING of SPAIN.


J. de Troy pinx.
Ludovicus Surugue Sculp. 1730
Disce puer virtutem ex me verumque laborem

FRANCIS DE TROY.

Hiſtory, Portrait.

DIED 1730, AGED 85.

He was born at Toulouſe, in 1645, the ſon and diſciple of Nicholas de Troy; but at the age of ſeventeen he became the diſciple of Nicholas Loir, at Paris, under whom he was much improved. When he commenced artiſt, he begun with hiſtorical ſubjects, which gained him credit; but his genius more ſtrongly inclined him to portraits than to any other branch of his art, and in that ſtyle he received great aſſiſtance from the inſtructions of Claude le Fevre.

In ſome time he was admitted as a profeſſor in the academy; and having at his introduction preſented, according to cuſtom, an hiſtorical picture, repreſenting Mercury and Argus, it was received with ſuch public approbation, that he was immediately engaged to paint a number of ſacred as well as profane ſubjects, and in particular, one noble compoſition in the church of St. Genevieve. He alſo finiſhed a picture for the Duke of Maine, deſigned in a very elegant ſtyle which conſiſted of above fifty figures, as large as life. It was well compoſed, and finely coloured, and repreſented the ſplendid reception given by Dido to Æneas, when that hero recounts the ſeries of his diſtreſſes and miſfortunes.

By the order of Lewis XIV. he went to the Court of Munich, to paint the portrait of Anna Maria Chriſtina, who was to be married to the Dauphin; and at his return to Paris, he received the higheſt encomiums for the beautiful colouring, and exquiſite finiſhing of that portrait; and particularly for preſerving the remarkable vivacity of that Princeſs, by a lovely and graceful expreſſion.

The Florentine and the French writers concurrently atteſt, that the colouring of De Troy is natural, and very pleaſing; that his pencil is delicate; his figures round, and well relieved; and that, by a peculiar happineſs of touch, he gave ſweetneſs and harmony to the whole.

The portrait of this maſter is honoured with a place in the Florentine gallery of artiſts.

JOHN-FRANCIS DE TROY, Chevalier.

Portrait, Hiſtory.

DIED 1752, AGED 76.

He was born at Paris, in 1676, and was inſtructed in deſign and colouring by his father Francis de Troy, under whoſe direction he acquired a free and expeditious manner of painting; but, when he had made a conſiderable progreſs in his art, he travelled to Italy to finiſh his ſtudies, and having viſited Piſa and Rome, and obſerved every thing worthy of his attention in thoſe cities, he returned to Paris, being then reputed an excellent artiſt.

On the firſt public exhibition of his works, they were generally admired, and the beſt judges of the art commended the taſte, the colouring, the invention, the neatneſs of his finiſhing, and the happy union of ſimplicity and grandeur, which appeared in his compo-

 ſitions.

ſitions. His uncommon merit procured him the particular eſteem of Lewis XIV. who honoured him with the order of St. Michael, and afterwards appointed him director of the academy at Rome; which ſtation he filled with dignity, being as exemplary in his conduct in private life, as he was to the artiſts in his profeſſion.

This maſter had a fine and fruitful invention, and an extraordinary readineſs in his manner of handling; his touch was free and firm; his colouring extremely pleaſing; and in all his deſigns he ſhewed a natural and juſt expreſſion, as well of the motions of the limbs, as of the paſſions of the mind.

The portrait of this maſter, painted by himſelf, is placed among the celebrated painters in the gallery at Florence.

ROMBOUT VAN TROYEN.

Hiſtory, Landſcapes, with Caves.

DIED 1650.

This maſter, who (according to the Flemiſh writers) had never ſeen * Rome, uſually painted caves, grottoes, and the veſtiges of ancient edifices, which are to be ſeen in the environs of Rome, and other parts of Italy; of which, it is ſuppoſed, he took the ideas, from ſketches made by other artiſts; and he always introduced ſome hiſtorical ſubject, taken from the ſacred, or poetical hiſtory.

In his ſmall pictures, he had great neatneſs in his touch, firmneſs in his pencil, and tranſparence in his colouring, and ſome of them have the appearance of great merit; but he was not correct in his figures; nor were all his ſmall works of equal eſtimation, ſome being far inferior to others.

His colouring is, in general, not very pleaſing, having painted many of his pictures with too predominant a yellow; and in others, his browns create obſcurity; yet ſometimes his execution is remarkable good, and his perſpective agreeable. In his large pictures his touch, his deſign, his colouring, and his drawing, are all very indifferent, and his ſmalleſt are perpetually his beſt performances.

THEODORE VAN TULDEN, or THULDEN.

Hiſtory, Converſations, and Fairs.

DIED 1676, AGED 69.

He was born at Bois-le-duc, 1607, and was the diſciple of Rubens. He diſtinguiſhed himſelf ſo highly while he ſtudied under the direction of that great man, that he was conſidered as one of the beſt of that ſchool; and his maſter, who ſoon diſcerned his talents, employed him as one of his aſſiſtants in thoſe grand deſigns which he finiſhed in the Luxembourg gallery.

At firſt he was fond of painting lively and chearful ſubjects, ſuch as fairs, kermeſſes, converſations, and the diverſions of peaſants, in the manner of Teniers; but his greateſt excellence appeared in his compoſitions of hiſtorical ſubjects. Thoſe are entirely in the ſtyle of his maſter Rubens, and are extremely ſimilar, as well in reſpect to the ideas as the

* The publiſher of the Chronological Tables ſays, that Van Troyen ſtudied in Italy.

the colouring; nor are they much inferior to him. But what ſeemed very ſingular in this painter was, his ability to paint in ſmall as well as in large, his genius being happily adapted to both; in the former, he was ingenious; and in the latter, elavated and grand. He had a thorough knowledge of the chiaro-ſcuro, and by that means he gave force to his figures, and life to his colour; but in reſpect of his drawing, he is eſteemed to be rather leſs correct than his maſter, the imperfections of an inſtructor being very apt to infect a diſciple. However, he was ſo ready at deſigning ſmall figures, that he frequently was employed to inſert them in the works of Stenwyck, Neefs, and other maſters of diſtinction.

FRANCESCO TURBIDO, or TORBIDO, called IL MORO.

Hiſtory, Portrait.

SUPPOSED TO HAVE DIED IN 1581, AGED 81.

He was born at Verona, in * 1500, and at firſt was a diſciple of Giorgione; but afterwards ſtudied under Liberale Veroneſe, and was accounted an admirable painter of hiſtory and portrait, equal in both reſpects to any artiſt of his time.

In his colouring he imitated Giorgione, and his works were applauded for the ſweetneſs, union, and harmony of his tints; but, as to taſte of compoſition and deſign, he always retained the manner of his maſter Liberale, who loved him as if he had been his own ſon. Vaſari obſerves, that although Torbido was but a young man at the death of his maſter, yet by his amiable qualities, and by his perſonal merit, as well as by the beauty and ſpirit of his works, he ſo won the eſteem and affection of Liberale, that he was appointed heir to that painter; and by that acquiſition of fortune was enabled to follow his profeſſion with greater eaſe and ſatisfaction.

He painted a great number of pictures in freſco and in oil, at Verona, Friuli, and Venice; and in the chapel of Santa Maria in Organo, at the latter city, he painted a Transfiguration, which was eſteemed a capital performance. His portraits were exceſſively curious, beautifully and naturally coloured, finiſhed with remarkable care and neatneſs, and had all the look of real life, with a ſurpriſing reſemblance of his models.

* The different accounts of ſeveral authors relative to the birth and death of Franceſco Torbido appear to be very confuſed, and not eaſily reconciled. They agree in general that he was 81 when he died; but ſome affirm that his death was in 1521; and the Chronological Tables fix his birth in 1430, and his death in 1521, which makes him 91 when he died.

Vaſari, who ſeems to be moſt worthy of credit, as being the writer neareſt to his time, though he does not mention the preciſe year of the birth of Torbido, nor the year of his death (as that artiſt was probably alive when Vaſari wrote), yet mentions certain circumſtances which may direct us to the truth. That author ſays Liberale died in 1536, and bequeathed his houſe, &c. to Franceſco Torbido, who was at that time a young man. Now, as that expreſſion can ſcarce be juſtified, if we ſuppoſe Franceſco to have been about 36 years of age at that time, it may ſeem probable that he was born in 1500, and to have died in 1581, aged 81, which alſo appears to be three years after the death of Vaſari. For as to the dates of the other authors, they muſt be evidently falſe, becauſe he outlived Liberale by many years; and as that maſter died in 1536, Franceſco being appointed his heir, could not poſſibly have died in 1521, fifteen years before Liberale; and for the ſame reaſon, he could not have died in 1521, at the age of 91, according to the Chronological Tables.

ALESSANDRO TURCHI, called L'ORBETTO.

Hiſtory, Portrait.

DIED 1670, AGED 70†.

He was born at Verona, in 1600, and placed as a diſciple with Felice Riccio; though he afterwards did not adopt the ſtyle of that maſter, but formed his ideas of the beauty of colouring from the manner of Correggio, and his ideas of elegance and grace from the taſte of Guido.

He ſtudied at Rome after the fineſt of the ancient and modern productions, and accuſtomed himſelf alſo to draw after nature; by which means he acquired the habit of deſigning with eaſe and freedom, and alſo with tolerable correctneſs of outline. It was generally ſaid, that the colouring of the Venetian ſchool, and the Roman guſto of deſign, were combined in this artiſt. His wife and his daughter were his models for the figures in his compoſitions; for, without particularly attending to nature, he never attempted to deſign any member of the human body.

The invention and imagination of this maſter were ſo ready, that it was cuſtomary with him to proceed directly in his painting, without having prepared any previous ſketch; he diſpoſed his figures with propriety, and grouped them in ſuch a manner, as to make them ſet off each other, and contribute to the good effect of the whole. Yet, although his colouring had great force, and his pictures were carefully finiſhed, one could often wiſh that he had been more nice in the choice of his attitudes and draperies, as well as a little more accurate in his compoſitions. He painted many delicate eaſel pictures, moſt of which are preſerved at Rome, where he ſpent the greateſt part of his life: but his grand compoſitions are in the churches and convents at Venice and Verona, as well as at Rome.

In the church of St. Maria in Organis, at Verona, is a very admired picture by this maſter, of which the ſubject is St. Anthony and St. Francis, with a Glory and Angels above; it is well finiſhed, and the glory is ſweetly coloured. And in the church Della Miſericordia, in the ſame city, is an altar-piece repreſenting the Deſcent from the Croſs, which is an admirable performance, and finiſhed with abundance of care. The pencilling is extremely ſoft, and the colouring beautiful; being much in the taſte of the Caracci's ſchool. The figures of the Virgin and Nicodemus are exceedingly fine, and the expreſſion of the Virgin's afflictive ſorrow is truly affecting; but the draperies, and the linen, are not equal in merit to the other parts of the picture.

PETER TYSSENS.

Hiſtory, Portrait.

DIED 1692, AGED 67.

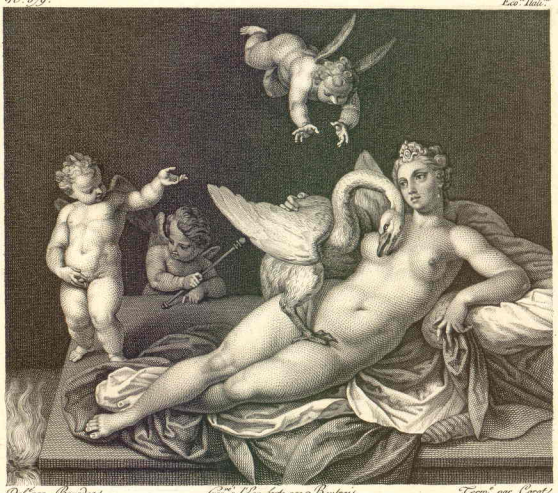
He was born at Antwerp, about the year 1625, and was one of thoſe diſtinguiſhed artiſts whoſe works were eſteemed to be not much inferior to Rubens.

At his firſt ſetting out in his profeſſion, he applied himſelf to the painting of portraits, merely from a view of immediate advantage, and neglected hiſtory; but having received ſome ſevere mortification in regard to his works in that ſtyle, he determined to relinquiſh it, and reſume the more maſterly ſtyle of hiſtory, in which he had all the ſucceſs he could deſire.

His

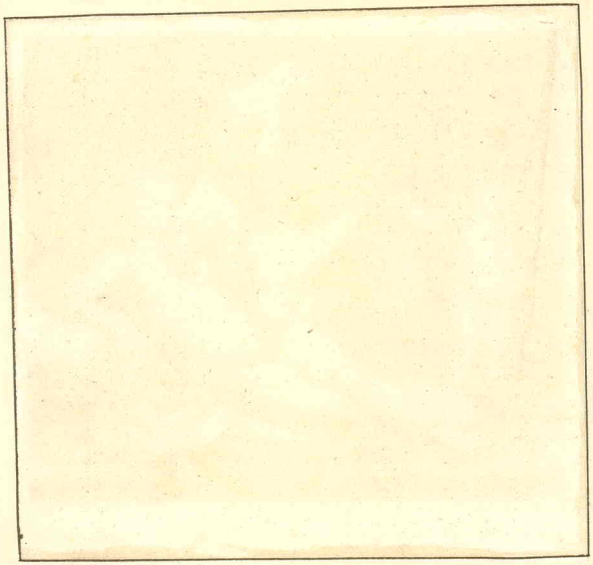
† Lanzi in his *Indice*, 1. on the authority of *Pozzo*, ſays, Turchi died at Rome, 1648, aged 66.

N.° 579. AL.DRE VERONESE. Ecole Ital.ne



Déf.t par Pourdon. Gra.d à l'Eau-forte par Boutrois. Term.t par Corot.

JUPITER ET LÉDA.



His manner of designing was grand; his compositions are full of spirit; his colouring is strong; and he usually enriched his back grounds with architecture. His reputation was very greatly advanced by an altar-piece which he painted for the church of St. James, at Antwerp; the subject of it was the Assumption of the Virgin; and the colouring and composition of it gained him the approbation of the public, and the esteem of the best judges.

N. TYSSENS.

Still Life, Flowers, and Birds.

He was born at Antwerp, in 1660, and supposed to be the son of Peter Tyssens. He learned the art of painting in Flanders, but lived at Rome for a long time, where he was constantly employed by a picture merchant; and he also spent some years at Naples and Venice. However, his pictures did not please in general, as being dull and unenlivened; and were only purchased by other artists, who valued them for being true imitations of nature, and for the goodness of the colouring.

This master rarely painted any other subjects but those of the military kind, such as armour, helmets, swords, guns, drums, sabres, and all sorts of trophies, which he composed and grouped with a great deal of ingenuity. When he returned from Italy to his own country, he found no greater demand for his works at home than abroad, which induced him to visit Dusseldorp, as the Elector Palatine was a remarkable encourager of all artists. As that Prince was then anxious to have the best collection of paintings in Europe, he employed Tyssens as his agent to purchase for him every curious picture through the Low Countries, that could be procured at any price; and that artist executed his commission with honour to himself, and to the utmost satisfaction of his employer.

As he found no considerable demand for his usual subjects, he changed his style, and painted flowers, but not with any great degree of credit; he therefore at last painted birds, and proved very successful, some of his compositions in that way having been accounted worthy of being compared with the works of Boel or Hondekoeter.

V.

LOUIS DE VADDER.

Landscape.

He was born at Brussels, about the year 1560, and became an excellent painter of landscape. He understood the principles of perspective thorougly, and disposed his grounds, trees, views, and figures, in so true a manner, proportioning every object to its distance, that his pictures have always a fine effect.

It was his custom to study nature with a very uncommon degree of exactness; and frequently he was abroad in the fields at the rising of the sun, to observe the gradual diffusion of light upon every object, even to the most remote distance; and also the manner of the dispersion of the morning mists and vapours by degrees unfolding the distant

diſtant mountains and hills, and rendering them more perceptible; and the knowledge which he derived from ſuch a method of ſtudy is evidently ſeen in all his landſcapes.

The pictures of Vadder, though not deſigned with all the elegance of the Italian artiſts, have nevertheleſs abundance of truth and nature; and he had the art of blending through many of his ſkies the reſemblance of thoſe floating vapours which gradually form themſelves into clouds. His diſtances are generally blue and clear; his trees are deſigned in a good taſte, touched in a free and maſterly manner, with a great deal of ſpirit; and the reflexions of thoſe trees in the water (which he always paints very tranſparent), are clear, true, and ſo natural as to afford pleaſure to the moſt judicious beholder.

VAGA Vid. PIERINO.

WALLERANT VAILLANT.

Portrait.

DIED 1677, AGED 54.

He was born at Liſle, in 1623, but quitted his native city, and went to Antwerp to learn the art of painting, where he placed himſelf as a diſciple with Eraſmus Quellinus. The love of his profeſſion engroſſed his whole mind, and to the inſtructions of his maſter he added a diligent ſtudy after nature; by which means he became a good deſigner, and a conſiderable artiſt.

He found his genius to be beſt adapted to portrait-painting, and therefore applied himſelf particularly to that branch, in which he ſucceeded to his wiſh. And as very ſplendid preparations were making at Frankfort, for the coronation of the Emperor Leopold, he went, by the advice of his friends, to that city, where he had the honour of painting the portrait of his Imperial Majeſty; and he gave the figure ſuch an air of dignity, with ſo ſtriking a reſemblance, that it procured him abundance of employment among the Princes and Ambaſſadors who were reſident there at that time. He afterwards ſpent four years at the Court of France, to which he was recommended by the Mareſchal Grammont, and painted the portraits of the Queen Mother and the Duke of Orleans with extraordinary approbation.

With an equal degree of merit he painted in oil and with crayons; but as his younger brother painted only in the latter, he relinquiſhed it entirely, to avoid all manner of competition with his brother.

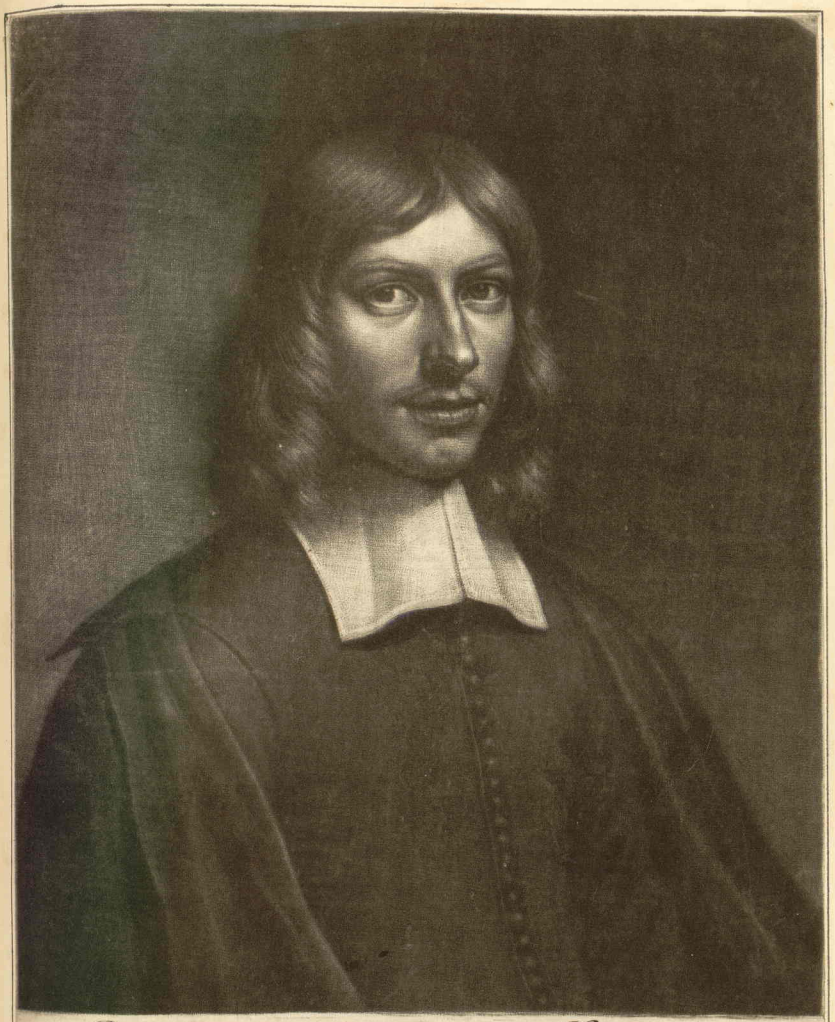
BERNARD VAILLANT.

Portraits in Crayon.

He was the brother of Wallerant, born at Ryſſel, in 1625, and was alſo his diſciple, travelling along with him wherever he went. At firſt he practiſed in oil, but he afterwards neglected it, and painted only in crayon, in which manner of painting he acquired conſiderable reputation.

It was allowed by the beſt judges that his attitudes were eaſy, that his manner of handling was excellent, and that the likeneſs was remarkably ſtriking. He ſpent the greateſt part of his life at Rotterdam, in general eſteem and conſtant employment.

VALENTINE

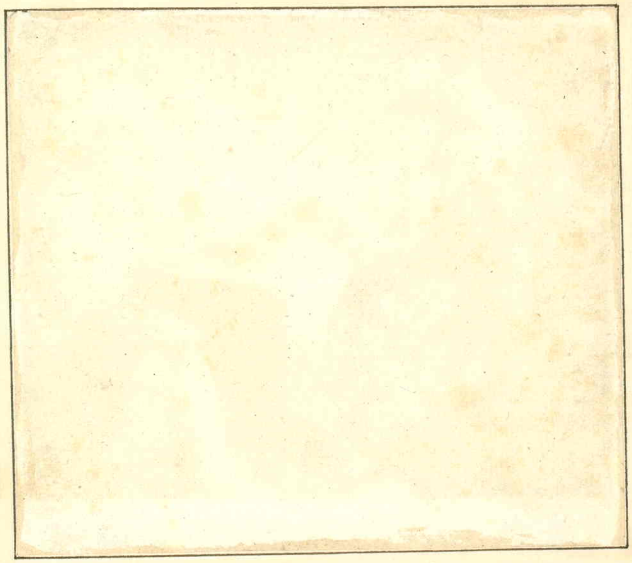


PETRUS VANDER HAGEN.
Ecclesiastes Amstelodamensis.
Natus 26 Febr. 1641. Obiit 3 Jul. 1671.

W. Vaillant Fecit. A. Blootelingh exc.

ISAACQ SWEERS, Vice Admirael van Hollandt en West vrieslandt, onder het resort van het Ed: Mog: Collegie ter Admiraliteyt resideerende binnen Amsterdam.

B. Vaillant ad vivum faciebat.




N°. 590.
M.ss VALENTIN.
Ecole Franç.e
Dessiné par Bourdon.
Gravé par Corteau.
UN CONCERT.

VALENTINE DE COLOMBIEN, called VALENTINO.

Hiſtory, Soldiers at play, and Taverns.

DIED 1632, AGED 32.

He was born at the village of Colomiers, in the county of Brie Champagnoiſe, in the year 1600, and for ſome time was a diſciple of Vouet; but he ſoon quitted that maſter, and travelled to Italy to obtain a better taſte of deſign and colouring than he could poſſibly acquire under the guidance of Vouet. He ſtudied the works of the great artiſts at Rome, but preferred the ſtyle of Caravaggio to others; and as he obſerved that the ſtrong maſſes of light and ſhadow of that maſter produced a bold effect and great relief, he fixed on him for his model, and ever after endeavoured to imitate his manner.

His uſual ſubjects are of the ſame caſt as thoſe of Caravaggio and Manfredi, ſoldiers playing with cards or dice, taverns, or concerts of muſic; and he rarely painted hiſtorical ſubjects, yet ſometimes he compoſed them for churches and the palaces of the nobility. One devotional ſubject in particular he painted for St. Peter's at Rome, by order of his patron Cardinal Barberini, nephew to Urban VIII. repreſenting the Martyrdom of St. Martinian. That performance procured him extraordinary honour, as it was executed with a great degree of force, and with more elegance than is uſually obſerved in his compoſitions.

He made nature his principal ſtudy, and diſpoſed his figures with conſiderable judgment; his pencil is firm, and his colouring has remarkable force; nor is it loaded with ſuch extreme blackneſs in the ſhadows as we ſee (and cannot but diſapprove) in many of the paintings of Caravaggio. But as to the elegance of his figures, the grace or the grandeur of his deſign, he cannot be commended, nor was he very correct. His peculiar attention ſeemed to be exerted, to add force to his colouring, ſo as to produce a ſtriking effect; and the readineſs of his hand frequently cauſed him to overlook many incorrections in his drawing as well as in his deſign.

Several of the works of this maſter are in the royal collection at Paris; among which are mentioned, Judith with the head of Holophernes, the Judgment of Solomon, Suſanna and the Elders, two muſical aſſemblies; and one, of ſoldiers playing at cards.

VALKENBURGH.

Italian Fairs, and Dead Game.

DIED 1623, AGED 68.

He is ſuppoſed to have been born at Nuremburgh, about the year 1555; and having learned the principles of his art in his own country, he went to Venice, and placed himſelf under the care of the moſt eminent painter in that city. He ſtudied the works of Titian, Tintoretto, and P. Veroneſe; and from exact obſervations which he made, of the merits of thoſe admirable maſters, he formed a ſtyle of his own, that was agreeable and elegant.

Fairs, markets, feſtival ſports, and dead game, were his general ſubjects; and likewiſe, views of cities and buildings, which he copied from nature. Thoſe he executed with a light clean pencil, a delicate touch, and a tone of colouring that appeared lively and natural.

natural. For the moſt part, he deſigned a great number of figures in all his compoſitions that required them; and his figures were generally very correct, and full of expreſſion, though he could not entirely diveſt himſelf of the German taſte which appeared in the air and dreſs of many of his figures. When he returned to Germany, his paintings were highly admired, and even in his life-time afforded a very large price.

DIRK, or THEODORE VALKENBURGH.

Portraits, and Game of ſeveral kinds.

DIED 1721, AGED 46.

He was born at Amſterdam, in 1675, and even in his earlieſt youth, ſhewed ſtrong tokens of a good genius to painting. At firſt he was placed as a diſciple with Kuilenburg; but he ſoon diſcovered the inability of that maſter to afford him the improvement he deſired. He therefore ſucceſſively ſtudied with Muſcher and Weeninx, with whom he continued for a few years, till, by the inſtructions of Weeninx in particular, and the aſſiſtance he received from ſtudying after nature, he found himſelf qualified to commence painter.

His ſubjects were portraits, and game of all ſorts, in which he had extraordinary ſucceſs; though he ſeemed ambitious to deſign ſubjects of a more elevated ſtyle, and for that purpoſe determined to viſit Rome. But, in his intended route to Italy, happening to travel through Vienna, the Prince of Lichtenſtein, who ſaw and admired his performances, made him the moſt honourable propoſals to detain him at the Imperial Court. There he found ſo much encouragement and reſpect, and likewiſe acquired ſo large a fortune, that his reſolution to ſtudy at Rome was totally laid aſide, and then he only became anxious to reviſit his native country.

Loaded with riches and honours, he returned to Amſterdam, and was employed by King William III. to adorn his palace at Loo. Yet in the midſt of his ſucceſs, his life was rendered ſo unhappy by domeſtic diſquiets, that, in ſearch of tranquillity, he fled to Surinam in the Weſt Indies, and continued there for two years; but as the climate diſagreed with his conſtitution, he returned to Holland, in a very bad ſtate of health, and much enfeebled in his limbs. As ſoon as his infirmity permitted, he reſumed his pencil; but his performances did not appear in any degree equal to what he had produced in the former part of his life, either in reſpect to the colouring, deſign, or execution: ſo that his latter paintings are not to be compared with thoſe of his early time.

The beſt works of this maſter are deſervedly in very high eſteem; and after his death, two of his pictures were ſold at Amſterdam for a thouſand florins, although the ſubjects were only dead game; and the value of his pictures is ſtill increaſing whenever they are to be purchaſed in Holland.

VANBALEN. Vid. BALEN.

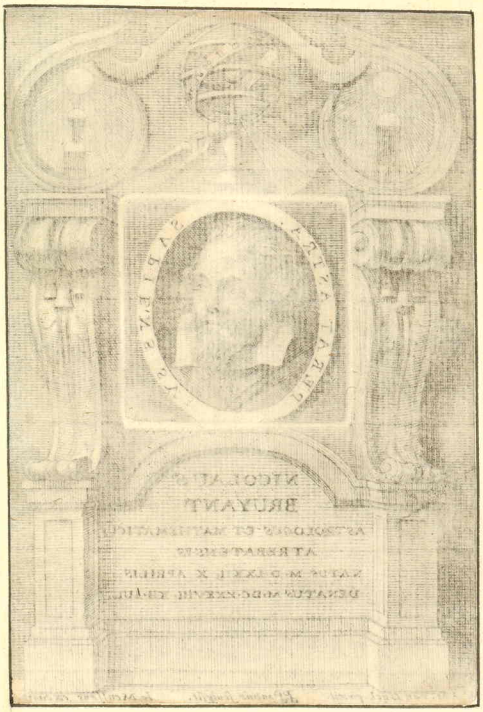
VANDIEST. Vid. DIEST.

Sir


Ant. Vandyck. Eq. Aurat. pinxit.
Pequet sculp.

ANTHONY VAN DYCK CHEVALLIER DV ROY DANGLETERRE


ANTHOINE VAN DYCK CHEVALLIER DU ROY D'ANGLETERRE
Est ne a Anvers lan 1599. le 22. du mois de mars, a este le vnzy Phœnix de nostre siecle.
on voit par tout de ses merveilles soit en pourtraicts ou en tableaux, dont il a monstré
son esprit divin, c'est dommage que la mort nous a ravis d'un tel miracle de la nature
en un si bas age, il mourut a Londres l'an 1641.
14
Ant. van Dyck pinxit.
Paul. Pontius sculpsit.
Ie. Meyssens excudit.

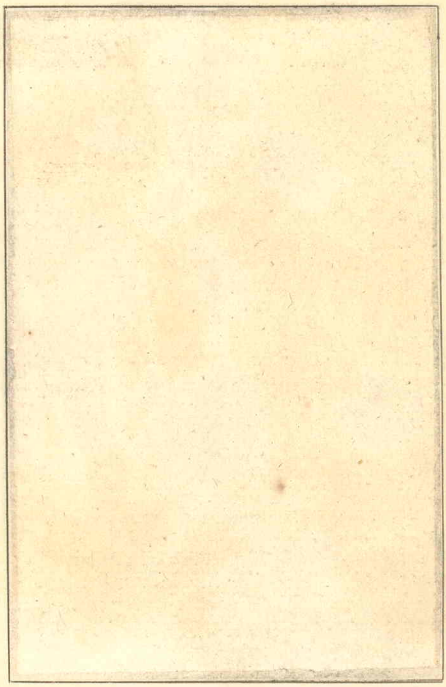

NICOLAUS
BRUYANT
ASTRONOMUS ET MATHEMATICUS
ATREBATENSIS
NATUS M.D.LXXII. X APRILIS
DEFUNCTUS A.D.C. MXXVIII. VI JUN.


PERRAT ASTRA SAPIENS
NICOLAUS
BRUYANT
ASTROLOGUS ET MATHEMATICUS
ATREBATENSIS
NATUS M·D·LXXII X APRILIS
DENATUS M·DC·XXXVIII·XII·IUL.
Ant. van Dyck pinxit.
P. Pontius sculpsit.
Io. Meyssens excudit.

CÆSAR ALEXANDER SCAGLIA ABBAS STAPHARDÆ ET MANDANICES.

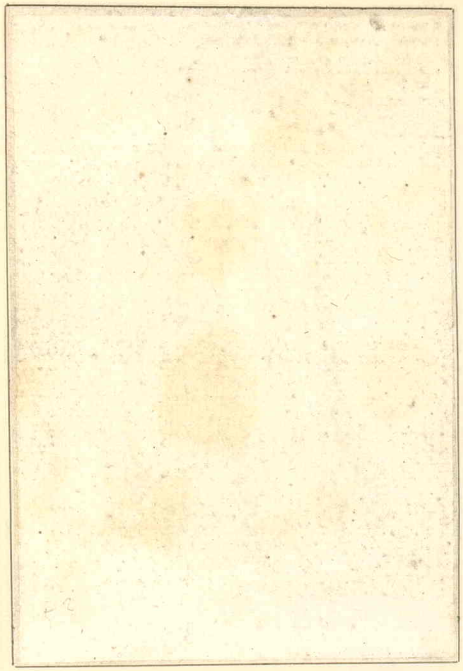
Hic, quem tacentem nobilis finxit manus,
Nuper disserta Principes linguâ mouens
Momenta rebus magna perplexis dedit.
Sibi nunc silenda diuisit: ac totum procul
Vndare Mundum tacitus, e Portu intuens
Animum ad futura, doctus ex usus, parat.

P. Pontius sculp. Ant. van Dyck pinxit Cum priuilegio



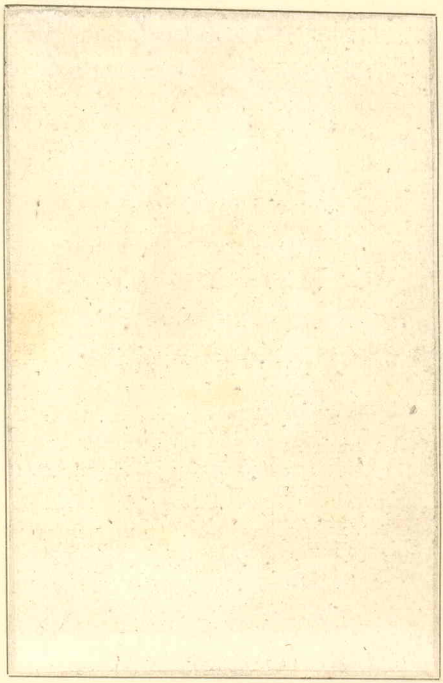
Van-Dyck pinx.t — Macret sculp.

PORTRAIT INCONNU

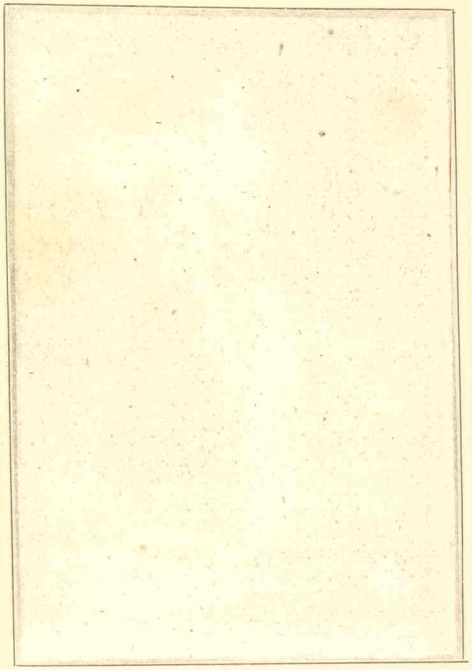


A. Van Dijck pinx.

PORTRAIT INCONNU.



PORTRAIT INCONNU.



Vendemont Sculp.

LA PRINCESSE DE PHALSBOURG.

Van-Dyck Pinx. Brichet Sc.

Du Cabinet de Mr. Poullain

Sir ANTHONY VANDYCK.

Hiſtory, Portrait.

DIED 1641, AGED 42.

This incomparable painter was born at Antwerp, in 1599, and was at firſt inſtructed by Henry Van Balen, but afterwards became the diſciple of Rubens; and diſtinguiſhed himſelf ſo highly in the ſchool of that great artiſt, that he conferred honour on his inſtructor, and was accounted, in ſome reſpects, to approach very near him.

By the advice of Rubens, he went in his twentieth year to Italy, in order to complete his ſtudies, and perfect himſelf in his profeſſion; and, after a ſhort continuance at Rome, viſited Venice, where he conceived that exquiſite notion of colouring which hath ſecured to him the admiration of the whole world. He obſerved minutely every tint and every delicacy in the works of Titian, Veroneſe, and the celebrated maſters of the Venetian ſchool, with judgment and a nice penetration; and by the ſtrength of his genius diſcovered the true principles which guided thoſe illuſtrious artiſts to ſo high a degree of excellence; by which means he acquired ſuch an exquiſite pencil as might almoſt place him in competition even with Correggio.

Having ſufficiently diſplayed his eminent talents at Venice, Rome, Genoa, and his native city, till his reputation ſpread itſelf through all parts of Europe, he was invited to London by King Charles I. who received him into his ſervice, with an appointment of a conſiderable penſion; and not only preſented him with a chain of gold, and his own portrait richly adorned with diamonds, but alſo conferred on him the order of knighthood in 1632. His amiable diſpoſition, and perſonal accompliſhments, united with his extraordinary merit in his profeſſion, gained him the affection of the King; procured him the reſpect, eſteem, and admiration of the Nobility, and every lover of the art; and, by his perpetual employment, he was enabled to live in the utmoſt ſplendour and opulence.

He excelled in hiſtory and portrait, but his greateſt power appeared in the latter; and no painter better underſtood the principles or practice of the chiaro-ſcuro than Vandyck. His choice of nature when he painted portraits, was always that which was moſt agreeable; he gave an inexpreſſible grace to his heads; he ſhewed abundant variety in the airs, and in ſome of them the character was even ſublime; and as to his expreſſion, it was inimitable, the very ſoul of the perſon repreſented being viſible in the portrait. The extremities of his figures are true, graceful, and exact; and the hands in particular are deſigned in the greateſt perfection, beautiful in their form, and delicately exact in their proportions. His draperies, which were taken from the mode of the times, are caſt in a grand ſtyle, broad, and ſimple in the folds, eaſy and natural in the diſpoſition, and his colouring is lovely.

In ſeveral parts of painting, Vandyck has ever been acknowledged to ſurpaſs his maſter; his touch is more delicate, his ideas more graceful, and his expreſſion more true. It is indeed generally alledged, that he had leſs invention, and leſs fire, than Rubens; yet if it is conſidered that he devoted himſelf ſo entirely to portrait-painting, as to allow himſelf leſs opportunity to improve his taſte for hiſtorical compoſitions, it cannot ſeem ſurpriſing that Rubens, who made hiſtory his principal and perpetual object, ſhould in that reſpect claim a ſuperiority. However, it appears no way improbable, that if Vandyck had been as inceſſantly employed in hiſtory as he was in portrait, his ideas might have

have been more enlivened, his genius rendered more extenſive, and his invention more animated, ſo as to have equalled his maſter in deſign, as he ſurpaſſed him in the delicacy and ſweetneſs of his tints. And if Rubens deſerves to be preferred to Vandyck in hiſtory, yet the latter, in many of the portraits of his earlier time, is allowed equal even to Titian, and ſuperior to all others who have appeared ſince the revival of the art of painting.

During the firſt ſix or ſeven years after his arrival in London, his performances are accounted moſt excellent, and moſt eſtimable; but ſome of his latter works are painted in ſuch a manner as ſhews the uncommon rapidity of his pencil, though they are touched with wonderful ſpirit; and others of them are comparatively weak, and partake too much of the lead colour, though his penciling is always maſterly, always inimitable.

The moſt capital of the works of Vandyck are in England. At Blenheim, the portrait of King Charles I. in armour on a dun horſe. At Houghton, a whole length in armour. At Hampton Court, the King in armour on a white horſe, his equerry holding his helmet. At Kenſington, George Villiers, ſecond Duke of Buckingham, and Lord Francis his brother. And at Wilton, the Pembroke family, a moſt capital performance. Alſo at the Marquis of Rockingham's, the celebrated picture of the Lord Strafford and his ſecretary. In the collection of the Duke of Orleans there is a moſt admirable picture by Vandyck; it is a whole length of Mary de Medicis, which is finiſhed as highly as the power of his art could reach; it ſhews at once the ſtrength of Rubens, and almoſt the colouring of Titian: the manner of it is in the higheſt degree noble, and yet it appears equally eaſy and natural; and many of the portraits of the Nobility of England, which were painted by Vandyck, are not in any reſpect inferior to that celebrated portrait of Mary de Medicis.

PHILIP VANDYCK.

Hiſtory, Portraits, and Converſations.

DIED 1752, AGED 72.

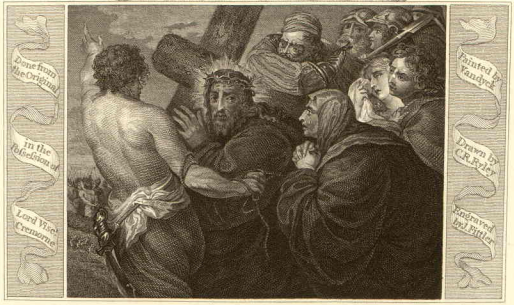
He was born at Amſterdam, in 1680, and was the diſciple of Arnold Boonen, with whom in a few years he made a commendable progreſs; but, as he was deſirous to obtain all poſſible improvement under that maſter, he determined to continue under his direction till his reputation was well eſtabliſhed; nor did he quit his maſter Boonen before his works were in great requeſt, and very readily purchaſed.

As Amſterdam ſeemed ſufficiently ſtocked with painters, he ſettled for ſome time at Middleburgh, and afterwards at the Hague; and in both was employed by the principal perſons for their portraits, which he painted in a ſmall as well as a large ſize, with an equal degree of merit. Many of them he painted in the manner of Mieris and Gerard Douw; and although he was indefatigable at his work, he found it ſcarcely poſſible to anſwer the demands of thoſe who were ſolicitous to procure them.

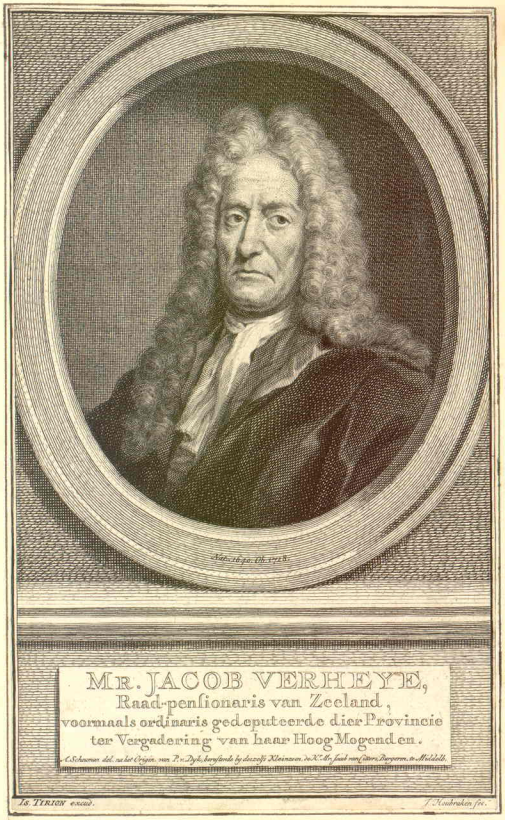
In Holland, Flanders, and Germany, he was conſidered not only as an artiſt of the firſt rank, but as one of the moſt judicious connoiſſeurs; and on that account was employed by Prince William of Heſſe Caſſel, who patroniſed him, and by ſeveral others of princely fortunes, to purchaſe collections of paintings for their cabinets; which commiſſions he always executed to the ſingular ſatisfaction of his employers, and to his own honour.

The

Ch. XIX. St. JOHN Ver. 16



Published as the Act directs April 1791 by J. Foster & R. Bowyer, London.


Aetat. 18 Jo. Ob. 1718.
MR. JACOB VERHEYE,
Raad-pensionaris van Zeeland,
voormaals ordinaris gedeputeerde dier Provincie
ter Vergadering van haar Hoog Mogenden.
J. C. Schouman del. naar het Origin. van P. v. Dijk, berustende by dezelfde Kleinzoon, in Dl. fmak van Cittert, Burgeren, te Middelb.
Is. TIRION excud.
J. Houbraken fec.

P. Vandyck

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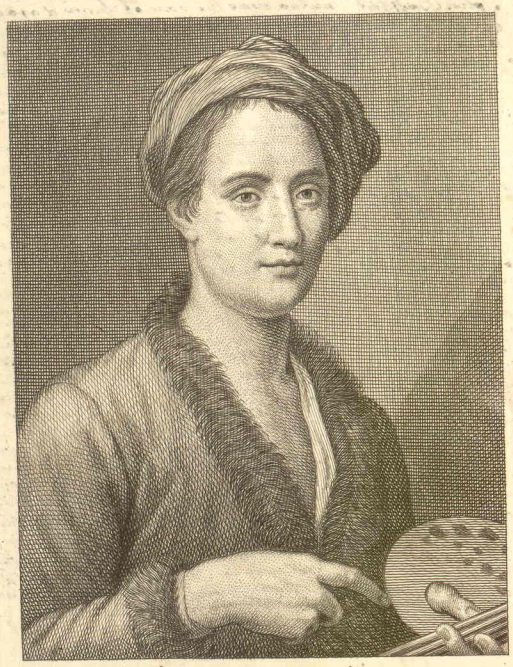


GIAMBATISTA VANLOÒ PITTORE
FRANCESE

Abregé — Gl. del. — G. Batta Cecchini f.

The number of portraits, converſations, and hiſtorical ſubjects, which he finiſhed, is almoſt incredible; but two of his performances are particularly mentioned with great commendation. One is a picture containing the portraits of the Prince of Orange, his mother, and ſiſter, in one piece; the other is a cieling, which he painted for Mr. Schuylenburgh, repreſenting the ſtory of Iphigenia, in which ſubject he introduced the portraits of the whole family of his employer.

His portraits, eſpecially thoſe in his ſmall ſize, have a ſtrong reſemblance, and ſuch truth as evidently ſhews that he faithfully copied nature. All his ſubjects are well compoſed, neatly penciled, and highly finiſhed, with an agreeable tone of colour; and although his pictures cannot be deſervedly ranked with thoſe of Douw, Netſcher, or Mieris, yet they have abundance of merit, and are admitted to a place in the moſt ſelect collections.

VANGOYEN. Vid. GOYEN.
VANDER DOES. Vid. DOES.
VANDER HELST. Vid. HELST.
VAN HUYSUM. Vid. HUYSUM.
VANDER KABLE. Vid. KABLE, or CABEL.
VAN LAER. Vid. BAMBOCCIO.
VAN EYCK. Vid. EYCK.

JACQUES VANLOO.

Hiſtory, Portrait.

He was the ſon of John Vanloo, a painter of ſome diſtinction, by whom he was inſtructed in the art of painting, and became an excellent maſter. He followed his profeſſion at Amſterdam, and in the chief cities of Holland and Flanders, with great credit and ſucceſs; and particularly excelled in deſigning in naked figures, which he drew correctly and finiſhed with a neat pencil, and agreeable colouring.

Houbraken mentions a fine picture of this maſter's compoſition, which repreſented Diana in the Bath, and the diſcovery of Caliſto; and another alſo, of a Woman playing on the Lute, which, in the ſtyle and handling, might be taken for the painting of Jan Lys. Both of thoſe pictures were marked as being painted in the ſame year, 1657.

JOHN BAPTIST VANLOO

Portrait, Hiſtory.

DIED 1745, AGED 61.

He was the ſon of Lewis, and grandſon of Jacques Vanloo, two eminent artiſts, and was born at Aix in 1684. His father, perceiving very promiſing appearances of an apt genius in his ſon, from his earlieſt years, cultivated his talents with all poſſible diligence and care. He taught him the beſt principles of his art, communicated to him every uſeful inſtructive obſervation, and cauſed him to copy the beſt compoſitions of the greateſt maſters; till, by the ſtudious application of a few years, he appeared in the world with very great advantage.

At firſt he ſettled at Toulon; but when that fortreſs was beſieged in 1707, he fled to

Aix, where he painted a great number of hiſtorical pictures for the churches, convents, and hotels of the Nobility, as well as portraits; and, after a continuance of five years in that city, entered into the ſervice of the Prince of Carignan, who enabled him to complete his ſtudies at Rome.

Vanloo made a proper uſe of ſo happy an opportunity; and, on his arrival at Rome, devoted his whole time and attention to eſtabliſh his taſte of deſign, and perfect his hand. He ſtudied the antiques, he copied the moſt famous paintings, and appropriated not only the entire days to his improvement, but the evenings alſo were ſpent in drawing and deſigning; and, that he might not omit any thing conducive to his advantage, he placed himſelf as a diſciple with Benedetto Luti, who was at that time in high eſteem. In a ſhort time he ſo effectually eſtabliſhed his credit, that he found ſufficient employment while he reſided at Rome, by which he added continually to his reputation; and when he quitted that city was honourably employed by the Duke of Savoy, though he ſtill attached himſelf to his patron, the Prince of Carignan.

For ſome years he reſided at the French Court, and by his performances gained univerſal eſteem, and a large fortune; till, by the advice of his friends, he was prevailed on to viſit London, being recommended to Sir Robert Walpole. By that miniſter he was made known to the Prince and Princeſs of Wales, who honoured him ſo far as to ſit to him for their portraits; and afterwards he painted ſeveral of the Royal Family, and ſo great a number of the Nobility and Gentry, that he ſcarce had any diſengaged hours for the firſt four years of his reſidence in London. At length, finding his health much impaired, he returned to Aix, in 1742, where, in a few months, he was able to reſume his pencil; and with undiminiſhed merit followed his profeſſion, till near the time of his death, which happened three years after in 1745.

Vanloo had an uncommon quickneſs of invention; he deſigned with all imaginable facility, and was ſo remarkable for the readineſs of his execution, that in one day he compleatly finiſhed three portraits, in a good ſtyle, and a free manner. He had an excellent tone of colouring, with a light and ſpirited touch; and gave his carnations a freſhneſs and warmth not very far inferior to the tints of Rubens.

CARLO VANLOO, Chevalier.

Hiſtory.

DIED 1765, AGED 60.

He was born at Nice, in Provence, in 1705, the ſon of Lewis Vanloo, and brother to John-Baptiſt Vanloo, by whom he was inſtructed in the firſt principles of painting; but afterwards he was placed as a diſciple with Benedetto Luti, who took pleaſure in cultivating thoſe extraordinary talents which he diſcerned in his pupil; and the precepts of Luti, aided by the inſtructions of John-Baptiſt his brother, laid the foundation of that excellence at which Carlo afterwards arrived.

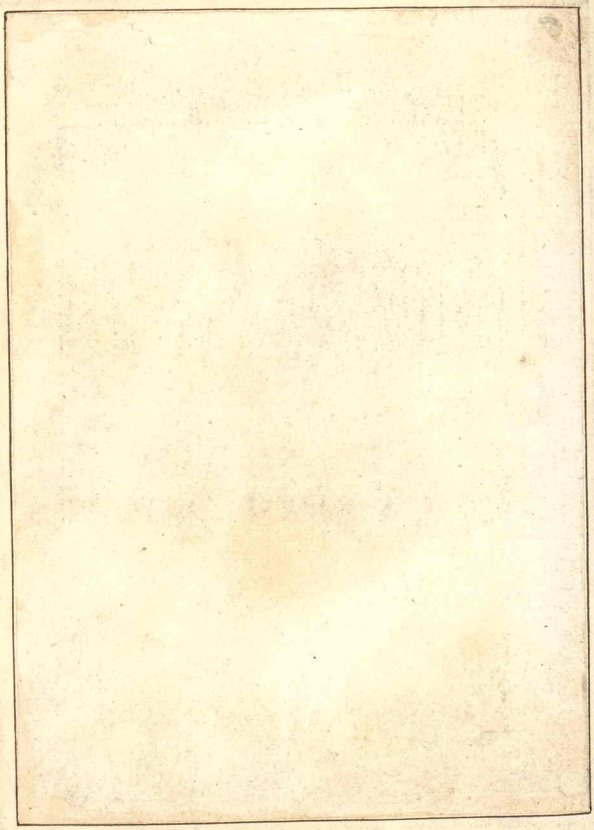
As ſoon as he had confirmed his hand in drawing, and gained a good degree of knowledge in regard to colouring, he quitted the ſchool of Luti, and accompanied his brother to France, where he aſſiſted him in repairing the gallery at Fontainbleau, originally painted by Primaticcio, and then returned to Rome to purſue his ſtudies. The love of his profeſſion, and his commendable ambition to become eminent in it, engaged his whole attention; and therefore he applied himſelf inceſſantly to deſign after the antiques, to copy the


Louis Stanislas Xavier
DE FRANCE MONSIEUR
Ne à Versailles le 17 Novembre 1755.
Pauto Del.
Dembrun Sc.

HENRY LORD HYDE AND CORNBURY

From an Original Picture by Vanloo.

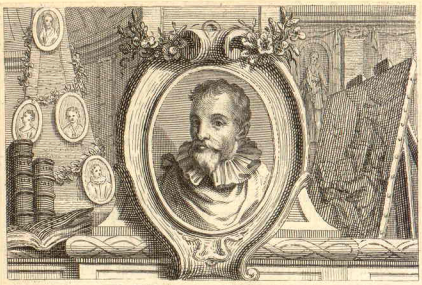
Pub. Jan.y 1 1803 by J. Harding
127 Pall Mall



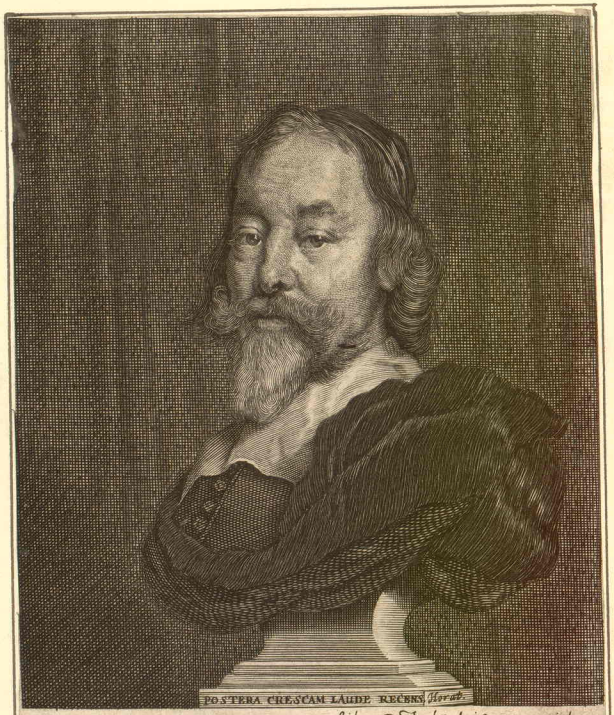
The Right Reverend Dr. Thomas Sherlock

Lord Bishop of London

J. McArdell



CHARLES
VAN MANDER,



SIMON PAULLI. SIM: N. HENR: F: nascitur Rostochi Aõ. 1603. Renunciatur Ibidem Med. P.P. Aõ. 1632. In Reg: Hafniensem Academiam, Regnante CHRISTIANO IV. Anatom: Chirurg: ac Botan: studia Aõ. 1639 introducit. Rerum verò potitò FRIDERICO III. ijs se abdicat, et stipendia Regij Medici meretur, Natus Annos 63.

Carol. à Hindeb. Regij pictor. Abr. Haelwich Regij Sculptor Ao. 1666.

the moſt capital paintings of Raphael, Domenichino, Guido, the Caracci, and Carlo Maratti; and his aſſiduity was rewarded with all the ſucceſs he could deſire; for his reputation at Rome increaſed with every new performance, and the Pope conferred on him the order of knighthood.

It is remarked by the writer of the life of this painter, that he often varied his ſtyle of painting, and finiſhed ſome of his pictures with a bold, free pencil, and others with ſoftneſs and delicacy; in ſome, imitating the touch and colouring of Guido, and in others, the manner of other great maſters; ſo that one would be induced to believe that he ſaw nature only with the eyes of thoſe illuſtrious maſters who were his models.

The imagination of Carlo was lively, and very fertile; he invented with eaſe, and compoſed his ſubjects with elegance of taſte, and ſingular judgment; nor was he, like many artiſts, ſo fond of his own productions as to overlook their imperfections; for, with an accurate, impartial, and ſevere eye, he examined every work he compoſed, and altered whatſoever his judgment diſapproved, with full as much readineſs as he compoſed. And of this he gave an evident proof, in a picture of the Graces chained by Love, which he totally altered, even after it had been publicly exhibited at the Louvre, in 1763.

His colouring is exceedingly natural; and his power in penciling enabled him to produce a pleaſing effect, as well when his touch was ſtrong and vigorous, as when it was tender and delicate. His eminent talents procured him the honour of being appointed principal painter to the King of France, at which Court he was held in the higheſt eſteem. But, wherever he reſided, he was admired and careſſed; nor was he in his life more generally applauded for his merit, than he was univerſally regretted at his death.

CHARLES VAN MANDER.

Hiſtory, Landſcape.

DIED 1606, AGED 58.

He was born at Meulebeke, a ſmall diſtance from Courtray, in 1548, and was ſucceſſively the diſciple of Lucas de Heere at Ghent, and Peter Vlerick at Courtray; but his principal knowledge in the art of painting was acquired at Rome, where he ſtudied for three years.

His greateſt pleaſure conſiſted in deſigning after the antiques, and the curious remains of Roman magnificence; the temples, baths, ruinous theatres, ſepulchral monuments and their decorations, and, in ſhort, every elegant and noble object that invited his attention. He alſo ſtudied after nature in the environs of Rome, ſketching every ſcene that pleaſed his imagination, or could afford him materials for future compoſitions in the landſcape ſtyle; and having practiſed to paint with equal freedom in freſco and in oil, he executed ſeveral hiſtorical works, as well as landſcapes, for the Cardinals and Nobility of Rome, with extraordinary approbation.

At his return to his own country he was received with unuſual reſpect, and ſoon after painted the repreſentation of the Terreſtrial Paradiſe, which procured him great honour; as the figures of Adam and Eve were finely deſigned, and well coloured; and the landſcape and animals were executed with an equal degree of merit. He painted likewiſe a picture of the Deluge, which was highly applauded for the compoſition and expreſſion, as it deſcribed all the paſſions of grief, fear, terror, horror, and deſpair, with a ſenſible and affecting variety. In general he was eſteemed a good painter of landſcape: the choice in his

his trees was judicious, his figures were well designed, his colouring was agreeable, and his composition full of spirit; though, in the advanced part of his life, he appeared to have somewhat of the manneriſt.

Van Mander had many accompliſhments, and diſtinguiſhed himſelf not only as a painter, but as a writer. He compoſed tragedies and comedies, which were acted with applauſe; and, what is very uncommon, he painted alſo the decorations of the theatre. At Haerlem he introduced an academy, to diffuſe among his countrymen a taſte for the Italian maſters; and the world is indebted eminently to Van Mander for ſearching out, and tranſmitting to poſterity, the characters and merits of ſo many memorable artiſts as are compriſed in his Lives of the Painters.

JACQUES VAN OOST, the Old. Vid. OOST.

——— OOST, the Young. Vid. OOST.

ADAM VAN OORT. Vid. OORT.

VAN OPSTAL. Vid. OPSTAL.

VAN ORLAY Vid. ORLAY.

PAUL VAN VANSOMEREN, or VANSOMER.

Portrait.

DIED 1621, AGED 45.

He was born at Antwerp, in 1576, and excelled in painting portraits, having been perfected in that branch by Bernard Vanſomeren his elder brother, who had ſpent ſeveral years in Italy, and was accounted extremely eminent for painting converſations and portraits. For ſome years he followed his profeſſion with great ſucceſs at Amſterdam; but afterwards went to England, where he found encouragement equal to his merit, as his portraits were deſervedly admired for elegance and eaſe in the attitudes, and alſo for a remarkable reſemblance.

At St. James's there is a half-length of the Earl of Pembroke, at that time Lord Chamberlain, which is admirably executed, the figure being finely relieved by a ſkilful management of the chiaro-ſcuro. There is alſo a whole-length of the firſt Earl of Devonſhire at Chatſworth, reputedly by this maſter, which is accounted not inferior to Vandyck; and ſeveral others are to be ſeen at Hampton Court, and in the collections of the Engliſh nobility and gentry.

JORIS VANSON, the Old. Vid. SON.

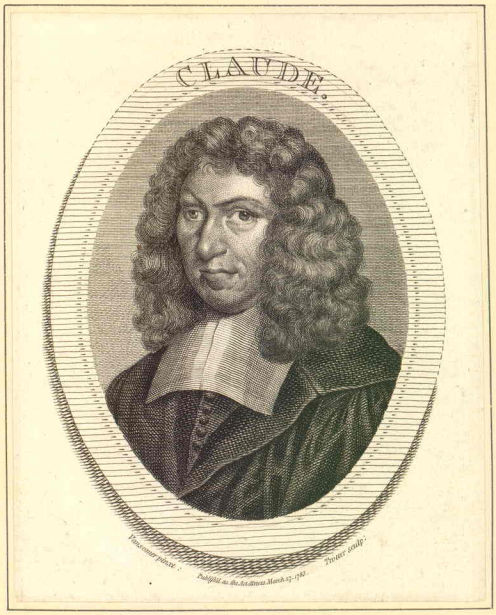
——— VANSON, the Young. Vid. SON.

ADRIAN VANDERBURGH.

Portraits, Converſations.

DIED 1733, AGED 40.

He was born at Dort, in 1693, and was a diſciple of Arnold Houbraken. He painted portraits and converſations; in the former he proved very ſucceſsful, by not only giving a ſtrong

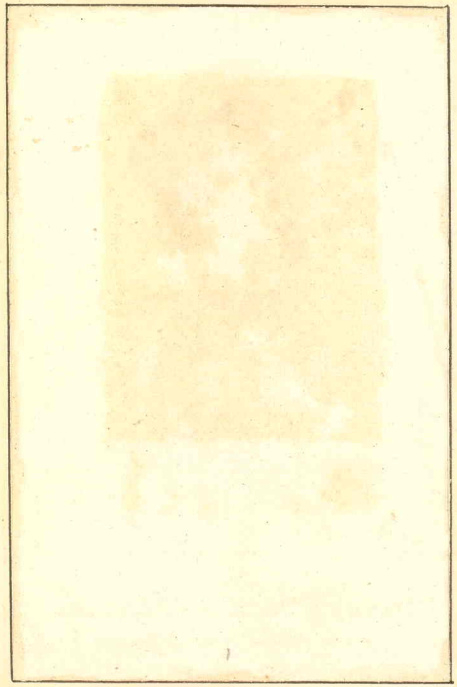

CLAUDE.
Pouncy sculp:
Published as the Act directs March 25. 1782.

6

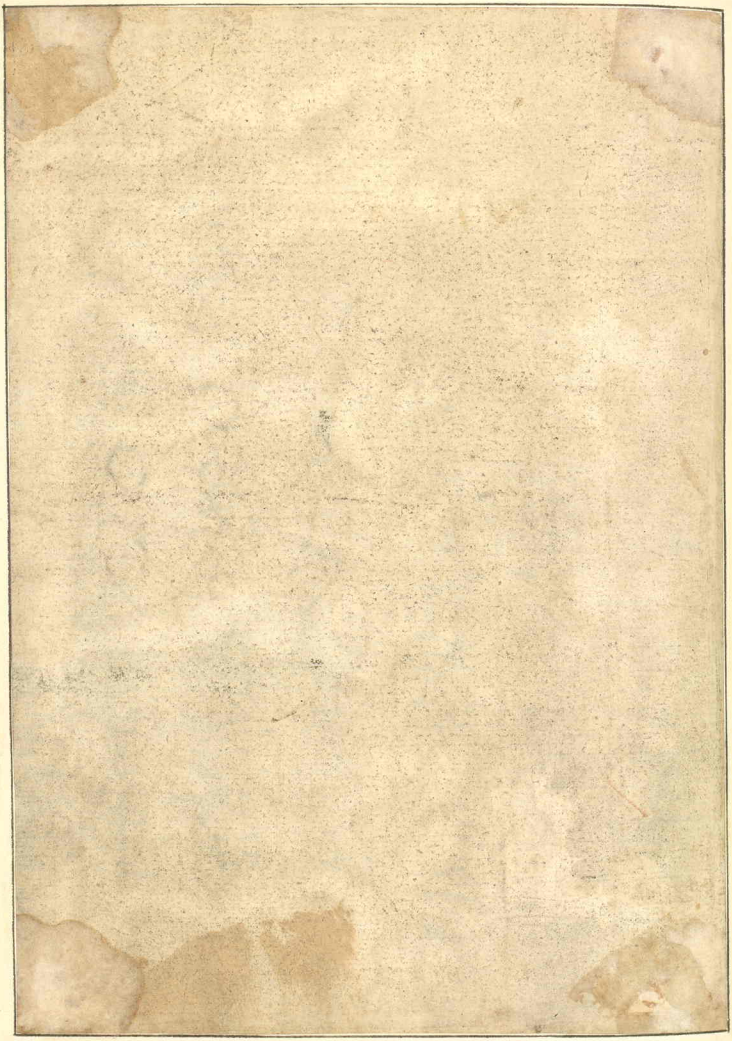
HENRY CARY, LORD FALKLAND.

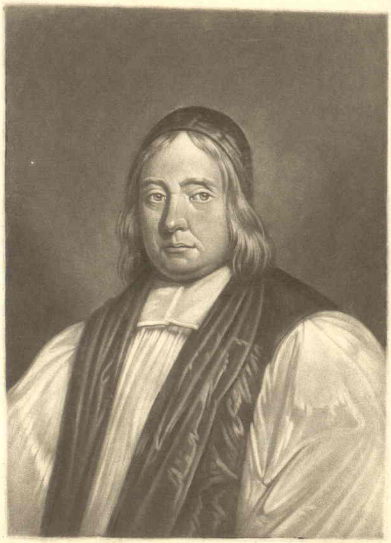
from an Original Picture by Vansomer,

at Strawberry Hill.



Paul von Domer
1644 – 1692





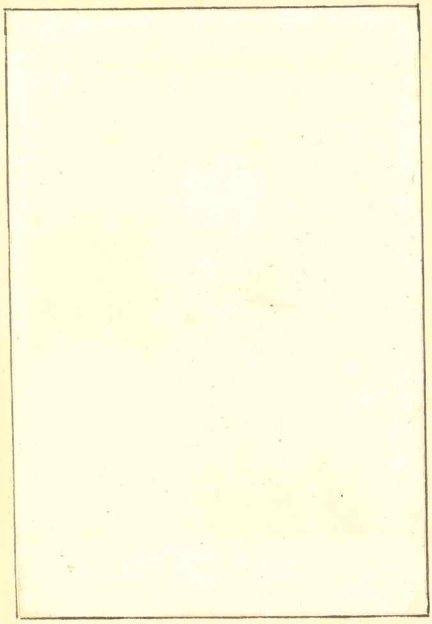
R. Dunkarton sc.

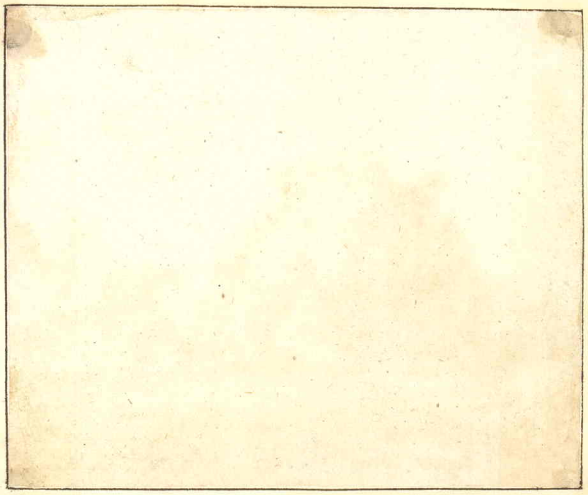
EDWARD WETENHALL.

Bishop of Cork 1678 Kilmore 1699

Obit 1714 Æt. 78.

From an original Picture by Vander Vaart.





a ſtrong likeneſs, but by his improving nature to ſuch a degree as to make his pictures agreeably reſemble their models; and in the latter he painted in the ſtyle of Mieris and Metzu.

His manner was very pleaſing; for the colouring of his portraits appeared natural and true; nor were any of the tints broken or tortured. His touch had the appearance of eaſe and freedom; and yet, while his pictures ſeem to have been expeditiouſly finiſhed, and with a kind of negligence, they were accurately and neatly performed. His talents were confeſſedly good, but he impaired them by indulging too great a fondneſs for diſſolute company, extravagance, and exceſs; neglecting his family, his diſciples, and his reputation; till by his intemperance he ſhortened his days, and left but few of his paintings to perpetuate his memory.

Two of this maſter's compoſitions are mentioned by a Dutch writer: one is the repreſentation of a Fiſhmonger's ſhop, in which a man appears toying with a young woman; the other is a woman overcame with liquor, which is exceedingly well finiſhed, but rather too indelicate. Thoſe pictures are at preſent in the poſſeſſion of Mr. Biſchop, at Rotterdam.

VANDERMEERE. Vid. MEERE.

VANDERMEULEN. Vid. MEULEN.

VANDERNEER. Vid. NEER.

ADRIAN VANDERVELDE.

Landſcapes, Animals, and Hiſtory.

DIED 1672, AGED 33.

He was born at Amſterdam, in 1639, and from his infancy ſhewed a ſtrong genius to painting, which induced his father to place him as a diſciple with John Wynants, with whom he continued for ſeveral years; and was ſo carefully inſtructed by that maſter, that before he quitted Wynants, he perfectly underſtood the beſt and fineſt principles of the art. It was his conſtant cuſtom to ſtudy every object after nature; the ſcenes and ſituations of his landſcapes, the trees, clouds, and every ſpecies of animals, were curiouſly obſerved by him, and ſketched in the fields, to which he every day reſorted; nor did he diſcontinue that practice as long as he lived.

As he had applied himſelf in a particular manner to the deſigning of figures, he not only had the advantage of embelliſhing his own landſcapes, but alſo the landſcapes of many other artiſts, whoſe works were in the higheſt eſtimation. He inſerted the figures in the landſcapes of Ruyſdael, Hobbima, Moucheron, Vander Heyden, and even in the pictures of his maſter Wynants, who, till he experienced the ability of his diſciple, had generally engaged Wouwermans for that purpoſe, but afterwards entruſted that part to Adrian.

In the choice of his ſubjects, and the agreeableneſs of his ſcenes, as well as in the excellence of his colouring, he ſcarce had a ſuperior; and as nature was always his model, his compoſitions are remarkable for their truth. His touch is free and ſteady; his trees are natural and well formed, and the leafing ſharply and accurately marked. His ſkies have a peculiar brilliancy; and as he was exactly watchful to obſerve the effects of light

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on every particular object, he has moſt happily expreſſed its effects, through the branches of his trees, on the ſurface of his waters, on his cattle, and in ſhort on every part of his ſcenery.

But although the general ſubjects of Adrian were landſcapes, with ſheep, goats, horſes, or horned cattle, yet he was not leſs expert at compoſing ſubjects of hiſtory, nor were his works in that ſtyle in any degree leſs eſtimable. In the Romiſh church at Amſterdam there is an excellent picture painted by Adrian Vandervelde, repreſenting the Deſcent from the Croſs, with figures half as large as life, which is greatly admired; and he alſo painted ſeveral other hiſtorical pictures, taken from the ſufferings of Chriſt, with equal ſucceſs and reputation.

Through all the paintings of this maſter there appears a tenderneſs and uncommon warmth; his figures are well deſigned, and his cattle remarkably correct, with abundance of life and ſpirit in their actions and attitudes. And when we conſider how highly his own pictures are finiſhed, and alſo how many figures he inſerted for others, it will be evident that he muſt have been indefatigable in his labours, as well as exceedingly expeditious in his manner of working, ſince he died when he was only thirty-three years of age.

Few of his works are now to be met with, as he did not live long enough to leave any conſiderable number, and thoſe that are to be purchaſed are extremely dear; as they are particularly coveted through the Low Countries, where he is accounted one of their moſt eminent painters.

ESAIAS VANDERVELDE.

Battles, Landſcape.

He was born about 1590, and eſteemed a very excellent painter of ſuch kind of ſubjects as ſuited his genius, and thoſe were principally battles, ſkirmiſhes, robberies, plundering of villages, or the marchings of ſoldiers, in a ſmall ſize, which he deſigned with a great deal of ſpirit, and finiſhed them with a light, free pencil, and a good tone of colouring, if it was not ſometimes a little too green.

His expertneſs in ſmall figures procured him employment almoſt perpetually from other artiſts, who were ſolicitous to have their landſcapes or perſpective views adorned by his pencil; and it was remarked of this painter, that he uſually dreſt his figures in the Spaniſh mode. During his life his works were highly eſteemed, and brought great prices; but at this time they ſeem to be conſiderably ſunk in their value.

WILLIAM VANDERVELDE, called the Old.

Sea-pieces, Sea-fights.

DIED 1693, AGED 83.

He was born at Leyden, in 1610, and in his youth was bred up to a ſeafaring occupation; but afterwards he applied himſelf to the art of painting, and diſtinguiſhed himſelf eminently as a painter of ſhips and ſea-pieces. As he had been early acquainted with marine affairs, and for a long time converſant with marine objects, he became a moſt correct and admirable deſigner, and made an incredible number of drawings on paper heightened

FRESH BREEZE.

Engraved from an Original Painting by Vandeveelde.

Wm. Vande-velde pinxit. — P. C. Canot sculpsit.

A GALE.

From the Original Picture, in the Collection of Thomas Pratt Esq.r

Size of the picture 1 ft. 7 In. by 1 ft. 8 In. in Length.

Published Nov.r 1.st 1773 by John Boydell Engraver in Cheapside London.

Nº 1.

Wm. Van de Velde pinxit. — B. C. Canot sculpsit.

A LIGHT AIR OF WIND.

From the Original Picture, in the Collection of his Grace the Duke of Montague.

No. A 12. — Size of the picture 7 ft by 5 ft in length. — Published Dec. 2d 1773 by John Boydell Engraver in Cheapside London.

heightened with Indian ink, which he ſketched after nature, with as much elegance as exactneſs. He gave an eaſy, natural poſition to the ſails of his veſſels, and likewiſe to the rigging; his proportions of every part were beautifully true, and he finiſhed his pictures with the utmoſt neatneſs.

As the Engliſh were remarkable for conſtructing their veſſels in a much more graceful form than any other European power, and were equally remarkable for their generous encouragement of artiſts, Vandervelde determined to ſettle himſelf and his family in London; and on his arrival his expectations were not diſappointed. For, ſoon after, he had the honour of being taken into the ſervice of King Charles II. with an appointment of a conſiderable ſalary, and was continued in the ſame ſituation under his ſucceſſor James II.

This maſter ſeems to have been, even to a degree of enthuſiaſm, fond of his art; for, in order juſtly to obſerve the movements and various poſitions of ſhips engaging in a ſea-fight, that he might deſign them from nature, and unite truth with grandeur and elegance in his compoſitions, he did not heſitate to attend thoſe engagements in a ſmall light veſſel, and ſail as near to his enemies as his friends, attentive only to his drawing, and without the leaſt apparent anxiety for the danger to which he was every moment expoſed. Of that bold and dauntleſs diſpoſition he gave two very convincing proofs before his arrival in England, the one, was in that ſevere battle between the Duke of York and Admiral Opdam, in which the Dutch Admiral and five hundred men were blown up; the other was in that memorable engagement which continued three days between Admiral Monck and Admiral De Ruyter. During the continuance of thoſe different engagements Vandervelde plied between the fleets, ſo as to repreſent minutely every movement of the ſhips, and the moſt material circumſtances of the action, with incredible exactneſs and truth.

It is obſerved that, in the latter part of his life, he commonly painted in black and white, on a ground ſo prepared on canvaſs as to make it have the appearance of paper.

WILLIAM VANDERVELDE, called the Young.

Sea-Pieces, Storms, Calms, and Sea-fights.

DIED 1707, AGED 74.

He was born at Amſterdam in 1633, the ſon of William Vandervelde, by whom he was carefully inſtructed in the art; but afterwards he was placed under the direction of Simon de Vlieger, a very excellent painter of ſhips, ſea-ſhores, and ſea-ports, who however was far ſurpaſſed by his diſciple.

As ſoon as young Vandervelde found himſelf ſufficiently prepared to appear with advantage in his profeſſion, he went to viſit his father in London; and ſome of his paintings being exhibited at the Engliſh Court, were beheld with ſuch applauſe and admiration, that he was immediately employed by the King, and alſo by the principal Nobility. His ſubjects were the ſame as thoſe of his father, and he obſerved the ſame method of ſketching every object after nature; but his pictures were deſigned and finiſhed in ſo exquiſite a manner, that they are not only ſuperior to the works of his father, but to all other artiſts in that ſtyle; no age, ſince the revival of the art, having produced his equal.

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The paintings of this maſter have in every reſpect ſuch a degree of perfection as is not to be diſcerned in the productions of any other artiſt. And whether we conſider the beauty of his deſign, the correctneſs of his drawing, the graceful forms and poſitions of his veſſels, the elegance of his diſpoſition, the lightneſs of his clouds; the clearneſs and variety of his ſerene ſkies, as well as the gloomy horror of thoſe that are ſtormy; the livelineſs and tranſparence of his colouring: the look of genuine nature that appears in agitated and ſtill waters; and the lovely gradation of his diſtances, as well as their perſpective truth; we know not what principally to admire: they are all executed with equal nature, judgment, and genius; they all are worthy of our higheſt commendation, they are truly inimitable.

Houbraken and other writers obſerve, that the pictures of the young Vandervelde are ſo eſteemed in England, that thoſe which were ſcattered through the Low Countries were eagerly ſought after, and purchaſed at vaſt prices; ſo that in Holland they rarely have the pleaſure of ſeeing any of them. Undoubtedly the moſt capital of his works are in England in the Royal collections, and in the cabinets of the Nobility and Gentry of that kingdom; and ſome few are alſo in Ireland. Among the number, one fine picture of a Calm is in the poſſeſſion of Thomas Cobbe, Eſq. and another, of a large ſize, repreſenting a ſhip of war grappled by a fire-ſhip, and ſet on fire by the exploſion, is in the poſſeſſion of the Lord Viſcount Kingſland.

ADRIAN VANDERVENNE.

Drolls, Beggars, and Figures dancing.

He was born at Delft, in 1589, and was ſucceſſively the diſciple of Simon de Valck and Jerom Van Dieſt of Leyden, who followed the profeſſion of painting in that city with great credit; and under the direction of the latter he continued for ſeveral years, till he was qualified to commence artiſt.

His ſubjects are generally of the loweſt kind, copied from nature, without choice or variation, either as to the dreſs, features, or forms of his figures; and his ſubjects are as generally diſagreeable. His pictures ſhew freedom of hand, and a maſterly pencil; but his ideas are groſs, and his colouring is unpleaſant, by the tints of yellow and brown being too predominant. His chief merit was ſeen in thoſe compoſitions which he painted only in black and white; and as he had a light ſpirited touch, his expreſſion is well adapted to his characters. He appears fond of deſcribing mirthful ſcenes of dancing, drinking, or ſporting; and it cannot but be allowed, that notwithſtanding the ungraceful forms of his figures, ſome of his pictures have a lively and pleaſant effect.

The King of Denmark and the Prince of Orange held the works of this maſter in great eſteem; and for the latter he painted ſeveral hunting-pieces, which are ſtill in the collections of the deſcendants of that Prince.

ADRIAN VANDERWERF. Vid. WERF.

ROGER VANDERWEYDE. Vid. WEYDE.

FRANCESCO


F.V.Venne · pinxit

FRANCESCO VANNI, Cavaliére, called VANNI of SIENA.

History.

*DIED 1610, AGED 47.

He was born at Siena, in 1563, the ſon of a painter who was in no great reputation, and received his earlieſt inſtruction in the ſchool of Archangelo Salimbeni; but when he was twelve years old, he travelled to Bologna, and there ſtudied for two years under the direction of Paſſerotti. Yet finding in himſelf an impatient deſire to ſee the celebrated antiques, and the works of Raphael, he went to Rome, and placed himſelf with Giovanni da Vecchia. By the precepts of that maſter, his proficiency was extraordinary; ſo that his performances not only extorted applauſe from the ableſt judges, but alſo excited the jealouſy and envy of Gioſeppino, who was inſtructed in the ſame ſchool.

Having therefore taken every prudent method to eſtabliſh his taſte, and alſo to perfect his hand, he returned to his native city, where he ſtudiouſly contemplated the paintings of Baroccio, and ſo highly admired them, that he preferred the ſtyle and manner of that maſter to all others. He made him conſtantly his model; imitated him in the graceful turn of his figures, as well as in the delicacy of his pencil, with all imaginable ſucceſs; and was generally eſteemed to be no way inferior to him. However Vanni, in his travelling through Lombardy, added to his taſte conſiderably, by ſtudying the compoſitions of Correggio, as univerſally allowed to be one of the beſt painters of his time.

His peculiar turn of mind made him fond of deſigning religious ſubjects; and for that reaſon he was principally engaged in grand works for the churches and convents at Siena and at Rome. To the latter of thoſe cities he was invited by Pope Clement VIII. and, by order of that Pontiff, he painted in the church of St. Peter an incomparable deſign, repreſenting Simon the Sorcerer reproached by St. Peter; for which performance he received the honour of knighthood.

This maſter had an excellent genius; his invention was fruitful and ready, his ſtyle of compoſition truly fine, and his deſign correct. His manner of colouring was bold, lively, and beautiful; his penciling tender and delicate; and the airs of his heads were remarkably graceful. The moſt capital works of Vanni are at Siena, Rome, Piſa, and Piſtoia; among which are mentioned a Crucifixion, a flight into Egypt, the Wiſe Men offering to Chriſt, and the Marriage of St. Catherine, all of them eſteemed admirable.

* According to Baglione, whoſe authority ſeems to deſerve the preference, Vanni was born in 1563, and died 1610, aged 47. But De Piles fixes the death of Vanni in 1615, aged 47; the Chronological Tables aſſert that he was born in 1568, and died in 1615, aged 47; and the authors of the Abrégé de la Vie des Peintres ſay he died in 1609, aged 46.

OTTAVIO VANNI.

History.

DIED 1643, AGED 60.

He was born at Florence, in 1583, and at firſt was the diſciple of one Mecatti, a painter of very mean abilities, with whom he continued for four years with little advantage; but having travelled to Rome, he became the diſciple of Aſtaſio Fontebuoni; and beſide the inſtruction which he received from that maſter, he took pains to ſtudy the deſigns of Raphael, Buonaroti, and other eminent artiſts; by which he acquired a conſiderable degree of taſte and knowledge. However, notwithſtanding his former improvement, as ſoon as he returned to Florence he entered himſelf in the ſchool of Paſſignano, and lived with him for many years; not only being employed in painting his own original deſigns, but alſo painting in conjunction with that maſter.

Ottavio had great application, but not equal judgment; and frequently aiming at too great a degree of delicacy, and likewiſe at too nice and exact an expreſſion, he touched his pictures too often over, and gave them an unpleaſing hardneſs and heavineſs.

ANDREA VANNUCCHI, called ANDREA DEL SARTO.

History, Portrait.

DIED 1530, AGED 42.

This maſter was born at Florence, in 1488, and received his firſt inſtruction in the art from Giovanni Barile, a very mean painter, with whom he ſpent three years with intenſe application; and in that time diſcovered ſuch uncommon talents as aſtoniſhed Barile; and he placed Andrea as a diſciple with Pietro Coſimo, who was accounted one of the beſt painters in Italy.

His induſtrious perſeverance in his ſtudies under that maſter, rendered him in a ſhort time very eminent; but the moroſe temper of Coſimo compelled Andrea to quit him, and to endeavour to perfect himſelf by attending to the works of other famous artiſts; though he had appropriated every ſaint's day and feſtival (while he was in the ſchool of Coſimo) to deſign after the works of Vinci, Raphael, and Buonaroti, to which he had acceſs in Florence. He therefore perſiſted in the ſame method of practice, and by that means formed an admirable taſte, and ſignalized himſelf above all the young painters of his own country, or foreigners, by correctneſs, colouring, and a profound knowledge of the art.

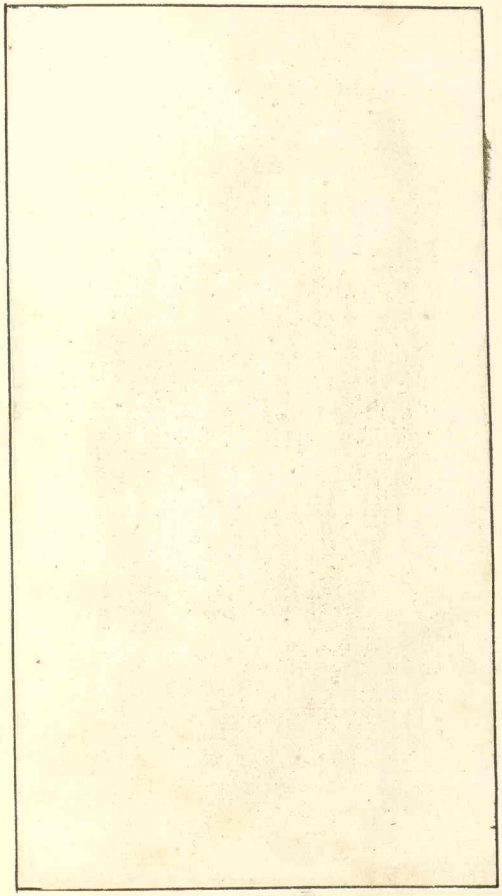
At that time, Andrea contracted an intimate friendſhip with Franceſco Bigio; as there ſeemed to be a remarkable agreement in their tempers, as well as in their ſtudies, they determined to live together, and they painted a great number of works in the churches and convents of Florence, in concurrence; but the reputation of Andrea was perpetually promoted by every work he finiſhed, either in freſco or in oil. At laſt his fame was raiſed to its higheſt pitch, by that noble deſign which he executed for the bare-footed Carmelites at Florence, repreſenting the preaching of St. John. The attitude, and air of the head of the principal figure were exceedingly fine; the countenance was full of ſpirit and wiſdom, and ſtrongly expreſſive of his character; and the ſun-burned tint of his

fleſh


ANDREA DEL SARTO PITTORE
FIORENTINO.


ANDREA DEL SARTO


Andr. del Sarto pinx.
Fran: Zuccarelli del. et Sculp.




Andr. del Sarto pinx.
Fran.co Zuccarelli debet Scul.

flesh was properly suited to his manner of life in the desert. The expression of the auditors was natural, and shewed abundant variety; some attentively listening, some in admiration and astonishment at the novelty of his doctrine, and the energy of his discourse; others, with a look of apparent approbation and conviction; and the whole performance was admirable, for the colouring, correctness of outline, disposition and simplicity, united with elegance.

Although he had as much employment at Florence as he could possibly finish, yet could he not resist the impulse he felt to see the works of Raphael at Rome; he went therefore to that city, and examined every thing with a judicious attention. He studied the manner of that inimitable artist carefully, and also observed with a critical eye the grandeur of style in the compositions of Buonaroti; nor did he neglect to attend to the antiques, and all the curious remains of art and magnificence, which offered themselves to his observation, by which he received considerable improvement; and it was observed that his manner was altered much for the better after he had visited Rome. However, it became evident that he did not continue there a sufficient length of time, to study and consider things with such exactness as he ought; and it is not doubted, that if he had resided for some years at Rome, and devoted more of his study and practice to the antiques and Raphael, he would have surpassed all the artists of his time, as he had naturally a graceful manner of design, and his colouring was lively.

He painted with great freedom and readiness; his colouring in fresco, as well as in oil, was full of sweetness and force; and his carnations are beautiful. His draperies are marvellously easy, graceful, and natural, and they are touched with uncommon spirit; the airs of his heads have an elegant variety; and his boys, as also the extremities of his figures, are scarcely inferior to those of Raphael. The naked figures in his compositions are excellently designed; but, from a certain timidity of mind, his figures, both of men and women, seem to want that fire and vivacity which animate the works of other great painters, though they recommend themselves by their correctness, truth, and noble simplicity.

The excellence of Andrea's pencil, and his power of imitation cannot be more strongly illustrated, than by that memorable incident mentioned circumstantially by Vasari: that, by order of Octavian de Medici, he copied a portrait of Leo. X. between Cardinal Medici and Cardinal Rossi, the heads and hands of the figures having been painted by Raphael, and the draperies by Julio Romano; and he imitated every part of it with such amazing exactness, that Julio, after the most minute inspection, and also being assured that it was a copy, could not distinguish it from the original.

The superior talents of Andrea del Sarto might have raised him to be as rich in his fortune as in his reputation, if his own indiscreet conduct had not reduced him to very distressful circumstances; for the French King, Francis I. was so excessively fond of his works, that he invited him to his Court, defrayed all the expences of his journey, received him with great distinction, and made him many valuable presents. The first work in which he was employed for that Monarch, was a portrait of the Dauphin, who was then but a few months old; and he was rewarded (as Vasari testifies) with three hundred crowns in gold, for that performance. Afterwards, he painted an incomparable picture of a Charity, and a multitude of other designs for the principal Nobility about the Court, so that he lived in an ample enjoyment of every thing conducive to happiness, either in respect of esteem, affluence, or honour.

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But, amidſt this flow of good fortune, while he was employed by the Queen-Mother to paint a picture of St. Jerom, when it was hardly half finiſhed, he received letters from his wife, ſoliciting his return to Florence; and to indulge her deſire, he requeſted permiſſion for a few months abſence, promiſing to return with his family and ſettle in France. The King confided in his integrity, and not only made him ſeveral preſents with a Royal liberality, but intruſted him with large ſums of money to purchaſe ſtatues, paintings, deſigns, etchings, or any thing that was curious, or worthy of his poſſeſſing. However, Andrea ſoon forgot his engagements, and violated every tie of honour, after he arrived at Florence. He ſquandered away the whole ſtock, the King's property as as well as his own, and never returned to his friend and benefactor. At laſt he ſunk into that poverty, to which, by his prodigality and ingratitude, he ſeemed very juſtly entitled; he ſuffered a variety of difficulties and diſtreſſes, and died of the plague, abandoned by his wife, and by all thoſe friends who had been the partners of his extravagance.

Abundance of the works of Andrea are in the churches, convents, and palaces at Florence, and in thoſe the merit of Del Sarto is ſhewn in a proper light; for they are far preferable to what is ſeen of his hand, either in Rome, or in any other city of Italy. Among a number of his capital paintings, there is one admirable picture in the Palazzo Pitti, at Florence. The ſubject is the Virgin and Child, with St. John and St. Francis; the colouring has an extraordinary force; the ſtyle is exquiſitely delicate; the draperies are caſt in a grand taſte, and look unuſually freſh; and the heads are exceſſively fine, though the head of the Virgin is rather beautiful, than formed with a becoming dignity of character.†

PIETRO

† Andrea Vannucchi, from his father's occupation called *Andrea del Sarto*, is praiſed by *Vaſari* as Prince of the Tuſcan ſchool 'for having committed fewer faults than any other Florentine painter; for having perfectly understood light and ſhade and the evaneſcence of forms in the dark; for a ſweet and lively tone of colour; for having 'ſhewed the true method of painting with union in freſco and without much retouching when dry, which makes every 'work of his appear, as if it had been all done in one day.' *Baldinucci* arraigns him for ſcantineſs of invention, and *Lanzi* confeſſes, 'that he does not poſſeſs that elevation of ideas which forms the poet and the heroic painter. This 'was not the gift of Andrea: naturally modeſt, gentle, ſenſible as he is ſaid to have been, he ſeems to have impreſſed 'their character on all his pencil touched. The portico of the *Annunziata* by him transformed to an exquiſite gallery, 'is the fitteſt place to judge of this. Thoſe outlines which procured him the name of *Andrea the Faultleſs*; those ideas 'of gentle faces, whoſe ſmiles remind us of the ſimplicity and grace of Correggio; those well conducted fabrics; 'those veſtments adapted to every condition; that eaſy manner of folding; those popular expreſſions of curioſity, 'wonder, confidence, compaſſion, enjoyment, that never tranſgreſs the bounds of ſeemelineſs, that are underſtood at 'firſt ſight, and gently ſearch the heart without perturbing it, are beauties eaſier feit than deſcribed. Who feels what 'Tibullus is in poetry, will feel what Andrea is in painting.' At the *Scalzi*, he painted ſome hiſtories of the life of 'S. John in chiaro-ſcuro, the Cartoons of which are in the palace *Rinuccini*; and in that work he has openly imitated, 'and even copied ſome figures of Albert Durer. The ſubject of Chriſt's Baptiſm is in that ſtyle, it is improved in 'the Viſitation painted ſome years afterwards, but the birth of the Baptiſt, with ſome others, exhibit his moſt exquiſite 'and broadeſt manner—greater however than any other of Andrea's works, is that holy family, in repoſe, which 'from a ſack of grain, on which S. Joſeph leans, is commonly called *La Madonna del Sacco;* than which few pictures are oftener named in the hiſtory of Art: in this work, compared with ſome ſimilar ones in the Vatican, he 'appears leſs ſecond in rank to Raffaello than his rival.'

On comparing the merits of Andrea's works, with the praiſes laviſhed on them, they ſeem to have obtained their full ſhare of juſtice. As a Tuſcan, the ſuavity of his tone and facility of practice contraſt more ſtrikingly with the general auſterity and elaborate pedantry of that ſchool, and gain him greater praiſe than they would, had he been a Bolognese or Lombard. It cannot however be denied that his ſweetneſs ſometimes borders on inſipidity, the modeſty or rather puſillanimity of his character checked the full exertion of his powers; his faults are of the negative kind, and defects rather than blemiſhes. He had no notions of nature beyond the model and concentrated all female beauty


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PIETRO VANNUCCI, called PIETRO PERUGINO.†

History.

DIED 1524, AGED 78.

This mafter was born at Perufia, in 1446, where his parents lived in very low circumftances; and they placed him with a painter, who, though no great proficient in the art, had difcretion enough to animate his pupil with an eager defire to obtain knowledge. Pietro applied himfelf, with fingular patience and induftry, to practife what appeared conducive to his advantage; he fpent not only all the day, but the greateft part of the night, in ftudy, and at the fame time ftruggled with fevere hardfhips; being obliged for feveral months to have no other bed to lie on than a large cheft. Yet his laborious perfeverance in drawing and defigning, qualified him to improve more readily under a fuperior mafter.

At that period of time the finer arts were cultivated, and flourifhed eminently at Florence; which induced Perugino to feek for inftruction in that city, and he placed himfelf as a difciple with Andrea Verocchio. Under that famous artift his proficiency was remarkably great; and in a fhort time he was enabled to appear with credit in his profeffion. The firft work that raifed his reputation, was a picture of St Jerom looking with a fiedfaft attention on a Crucifix. The figure of the Saint appeared fo mortified, fo emaciated, and yet fo natural, as he had defigned it after a living model, that the work was applauded in the higheft terms; and in a few years his fame was fo fpread abroad, that his paintings were not only difperfed through all Italy, but fent alfo to Spain, France, and other countries of Europe.

He was employed to paint a grand altar-piece for the monaftery of St. Clara at Florence, of which the fubject was a dead Chrift; and he introduced a number of figures in the defign. The colouring was truly beautiful, the heads of the aged perfons had a graceful turn, and the air of the Virgin was eminently diftinguifhed, as well by the dignity of character, as the peculiar expreffion of forrow. He alfo introduced a landfcape in one part of the defign, which (making a reafonable allowance for that early age of painting) was at that time accounted admirable; and the whole compofition was efteemed, by the beft artifts and judges, to be uncommonly excellent. A Florentine merchant offered treble the fum that had been paid for it; but the propofal was rejected, becaufe Perugino declared that he was incapable of finifhing another fo well.

Vafari

beauty in his Lucrezia; and if it be true that he facrificed his fortune and Francis I. to her charms, fhe muft at leaft have equalled in form and feature his celebrated *Madonna del Sacco*: hence it was not unnatural that the proportions of Albert Durer fhould attract him more than thofe of Michaelagnolo. His defign and his conceptions, which feldom rofe above the fphere of common or domeftic life, kept pace with each other; here his obfervation was acute, and his ear open to every whifper of focial intercourfe or emotion. The great peculiarity, perhaps the great prerogative of Andrea appears to me that parallelifm of compofition, which diftinguifhes the beft of his hiftoric works, feemingly as natural, obvious and eafy as inimitable. In folemn effects, in alternate balance of action and repofe he excells all the moderns, and if he was often unable to conceive the actors themfelves, he gives them probability and importance by place and pofture. Of Coftume he was ignorant, but none ever excelled and few approached him in breadth, form, and ftyle of that drapery which ought to diftinguifh folemn, grave, or religious fubjects. F.

† He was born at *Città della Pieve*; hence he fubfcribes himfelf *de Caftro Plebis*. See *Lanzi*. F.

Vafari recites an incident in the life of this mafter, which, as I find it mentioned by moft of the fubfequent writers on this fubject, cannot well be omitted. The Monks of a monaftery at Florence had engaged Perugino to paint, in frefco, a piece of facred hiftory in their chapel; and the Prior, who had agreed to fupply the ultra-marine for the work, being of a fufpicious difpofition, always attended while it was ufed, left fome of it fhould be embezzled by the artift.

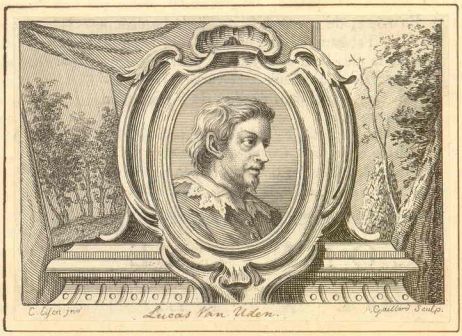
When Perugino perceived that the Prior's conftant infpection of the work was only occafioned by his diftrufting the honefty of thofe employed by him, he took care to place a pot of water near him, in which he often dipped his pencil, after he had loaded it with ultra-marine; and the colour, by its weight, inftantly was precipitated to the bottom. The Prior obferving the rapid confumption of his rich colour, paffionately expreffed his aftonifhment; but Perugino defired him, neither to torment his own mind, nor indulge a difhonourable opinion of artifts, who generally acted upon principles of honour; and then, pouring off the water gently, he reftored to him the ultra-marine which had fubfided; only reminding the Prior, that, notwithftanding all his fufpicious fagacity, he might be impofed on, if the artifts he employed were lefs actuated by motives of honour, than by the fear of detection.

Sixtus IV. engaged him to paint feveral defigns in his chapel, by which he gained great reputation; but at his return to Florence, where Mich. Angel. Buonaroti was at that time in the higheft efteem, he quarrelled with that great man, from an avaricious difpofition, and was fo feverely fatirized by the poets of that city, that he was conftrained to quit Florence, and retire to his native city Perufia.

This mafter had acquired from Verocchio, the habit of defigning his heads with a graceful air, and particularly thofe of his female figures. His pencil is light, and he finifhed his pictures highly; but his manner was dry and ftiff, and his outline very often had great incorrectnefs. His higheft honour confifted in his having been the inftructor of the inimitable Raphael Sanzio, who, with his father Giovanni Sanzio, affifted Perugino in a great number of his works.

He was not more memorable for his paintings, than he was infamous for his atheiftical and avaricious principles; and having accuftomed himfelf, after he grew extremely rich, to carry always along with him a box, in which he preferved a quantity of gold, the profpect of fuch a treafure induced a villain to rob him of it; and although, by the activity of his friends, the greateft part of it was recovered, yet the vexation he endured, was thought to have been the principal caufe of his death.

The moft capital work of Perugino, in oil colour, is in the church of St. Peter at Perufia. It is an altar-piece, of which the fubject is, the Afcenfion of Chrift, with the difciples in different attitudes, directing their eyes up to Heaven after their Lord. The defign is excellent, and the whole is well executed. And in a chapel belonging to the church of St. Giovanni in Monte, there is a picture of the Virgin attended by feveral Saints, which is efteemed one of the beft performances of Perugino. In many refpects it has abundance of merit; but it muft be confeffed that the compofition is very indifferent.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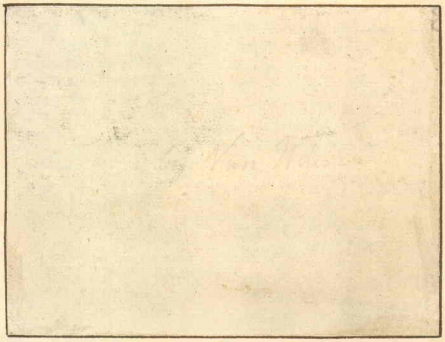
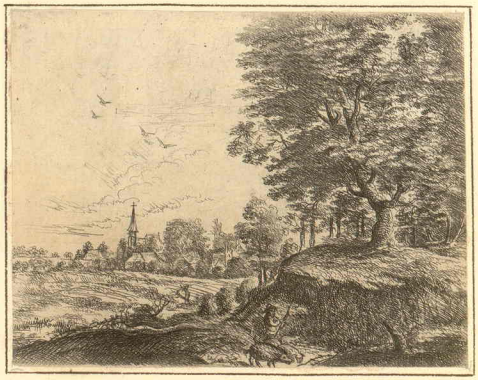




LUCAS VANUDEN.

Landſcape.

DIED 1660, AGED 65.

He was born at Antwerp, in 1595, and learned the art of painting from his father; but he derived his chief excellence from a diligent obſervation of nature. Every hour that was not employed at his eaſel was ſpent abroad in the fields, where he noticed, with curious exactneſs, the variety of appearances perpetually occurring from the dawn to the evening over the face of nature. He watched the different effects of light on different objects, nor ſuffered any incident that might heighten his ideas to eſcape his obſervation; not even thoſe inſtantaneous beauties perceptible in the forms and colours of vapours and clouds, which are loſt almoſt in the moment they are beheld with admiration. Thoſe he ſketched on the ſpot, and had ſuch a genius as enabled him to apply his obſervations happily in his works; but he was frequently ſo intent on his ſtudies, that he ſcarce allowed himſelf time to work for his maintenance.

He had a tender, ſoft, delicate manner of painting in ſmall, and had ſufficient power of his pencil to adapt his touch to thoſe of his largeſt ſize; though it is allowed that the exquiſite pencil of Vanuden is principally ſeen in his ſmalleſt performances. His trees are ſo happily managed, as to appear almoſt in motion; his skies are clear, and beautifully adapted to his ſcenes; and by his diſtances he ſhewed an immenſe extent of country, as often as his deſign would admit of it. His compoſition is always pleaſing; his moſt minute figures are correctly deſigned; and his tints are the colouring of nature.

He is conſidered as one of the moſt delicate painters of landſcape that appeared in the Low Countries; and it is the higheſt commendation that can poſſibly be given him, to ſay that Rubens not only approved, but admired his ſtyle of painting, and often employed him to paint the back-grounds of his pictures, which Vanuden adapted with ſo much judgment, that the whole ſeemed to be only the work of one maſter.

In the chapels belonging to the cathedral church at Ghent there are ſeveral noble paintings of this maſter, which are eſteemed his moſt capital landſcapes; and in the poſſeſſion of a private perſon in that city, there is an excellent picture, in which the figures are inſerted by David Teniers.

He had a brother,

JACQUES VANUDEN,

who was his diſciple, and painted entirely in his manner; but he was very far inferior to Lucas, though ſome of the paintings of Jacques are often paſſed on the unſkilful for the genuine works of his brother.

LOUIS DE VARGAS.

Hiſtory, Portrait.

DIED 1590, AGED 62.

He was a Spaniſh painter, born at Seville, in 1528, who being endowed with a very

 happy

happy genius, and being alſo ambitious to obtain all poſſible improvement in the art of painting, travelled to Italy, and ſpent ſeven years at Rome, particularly ſtudying the works of Pierino del Vaga. When he imagined himſelf ſufficiently qualified to commence artiſt, having by great application acquired ſomewhat of the elegance of taſte and compoſition of the Italian maſters, he returned to his own country, and began to follow his profeſſion at Seville. But it ſoon appeared that he had not imbibed the true taſte of the grand ſtyle, nor was he thoroughly ſkilled in the beſt principles of the art; for his paintings could not ſtand in competition with thoſe of ſome other artiſts who were at that time reſident at Seville.

It muſt undoubtedly have been an inexpreſſible mortification to Vargas, to find himſelf publicly accounted inferior to thoſe whom he expected to ſurpaſs; but he made a prudent uſe of that diſcouragement, and returned again to Italy, where he ſpent ſeven years more with intenſe application, more accurately examining the peculiar excellencies of his models, and endeavouring to imitate them with greater exactneſs. At length he was amply rewarded for his induſtry, by an improvement in his taſte, compoſition, and freedom of hand, as rendered him equal to the beſt of his own time, and ſuperior to moſt of his contemporaries.

He painted with equal ſucceſs in freſco and in oil, and on his return to Spain was immediately employed, and, preferably to all others, engaged in ſeveral grand works for the cathedral, the archiepiſcopal palace, and the convents; and he had the good fortune to eſtabliſh his reputation by two capital compoſitions, one of which repreſented Chriſt bearing the Croſs, and the other Adam and Eve; but the latter is accounted his maſterpiece, and very juſtly merited the applauſe it received.

He alſo painted a great number of portraits, though he did not appear ſo excellent in that ſtyle as in hiſtorical ſubjects. Nevertheleſs he is highly celebrated for the portrait of Donna Juana Cortez, Duchess of Alcala, which was eſteemed not much inferior to the pencil of Raphael. In the collection of the Duke of Orleans, is to be ſeen one picture by this maſter; the ſubject is St. John in a ſitting poſture, with a croſs in his hand, dreſſed in the garment of camel's hair, and the figure is larger than life.

DARIO VAROTARI.

Hiſtory.

DIED 1596, AGED 57.

He was born at Verona, in 1539, and was the diſciple of Paolo Veroneſe. He painted in the manner of the Venetian ſchool with extraordinary ſucceſs, and was allowed to have a lively and elevated genius; of which he afforded many inconteſtible proofs in thoſe noble deſigns which he executed in his native city, and in ſeveral churches and convents in Italy.

He was as much diſtinguiſhed for his piety, as for his ſingular merit in painting; and for both he was univerſally eſteemed.

ALESSANDRO

ALESSANDRO VAROTARI, called PADUANINO.

Hiſtory.

DIED 1650, AGED 60.

He was born at Verona, in 1590, the ſon of Dario Varotari. The firſt rudiments of the art were explained to him by his father; but he completed his ſtudies under another maſter, being ſo unhappy as to be deprived of his inſtructor while he was very young. He imitated the ſtyle of Veroneſe, as his father had done before; but his colouring was not comparable with that of Dario, though ſeveral of his pictures are to be ſeen in the churches and choiceſt collections of Italy.

In the church of St. Maria Maggiore, at Venice, is an excellent picture of this maſter's hand; it repreſents ſome legendary miracle of the Virgin, and is well compoſed; the figures are well grouped, and it is ingeniouſly deſigned, though incorrect. The heads are in a fine taſte, the tone of colour is in general very agreeable, and the broad maſſes of light and ſhadow have a noble effect. And in the Pembroke collection, at Wilton, is a picture painted by Aleſſandro Varotari, of which the ſubject is Herodias dancing before Herod.

GIORGIO VASARI.

Hiſtory, Portrait.

DIED 1578, AGED 64.

He was born at Arezzo, in the territory of Tuſcany, in 1514, and received his earlieſt inſtruction from a painter on glaſs, called William of Marſeilles; but by Cardinal Paſſerini he was afterwards taken to Florence, where he deſigned after the works of Michael Angelo Buonaroti, Andrea del Sarto, and other great maſters, for three years.

Some time after Cardinal Hippolito de Medici brought him to Rome; and as the mind of Vaſari was filled with an extreme fondneſs for the nobler arts, he dedicated his whole thoughts to the advancement of his knowledge; he ſtudied every thing worthy of his admiration, either in the antiques or the moderns, in ſculpture, painting, or architecture. It happened to prove of ſingular benefit to Vaſari, that Franceſco Salviati accompanied him to Rome in the train of the Cardinal, his patron; for thoſe artiſts aſſociated together in all their ſtudies, and when they ſpent whole days in deſigning after Raphael, Buonaroti, and Balthaſar of Siena, they, out of a cordial love to the art, devoted their evenings to copy each other's deſigns, and endeavoured by every method to promote their mutual improvement.

By ſuch a courſe of induſtry and attention Vaſari qualified himſelf for thoſe various undertakings in which he was afterwards engaged, and which he always executed with honour to himſelf and to the ſatisfaction of his employers. In deſign and invention he ſhewed himſelf to be a man of learning and genius; but by neglecting to make himſelf properly acquainted with the true principles of colouring, his works were never in any high degree of reputation. He is beſt known as the writer of the Lives of the Paint-

ers, from Cimabue to his own time, for which work the whole polite world is moſt deſervedly indebted to him.

He executed a great number of his compoſitions in freſco and in oil, for the churches, convents, and alſo for the Duke's palace at Florence, moſt of them being of a large ſize; and for the churches at Rome, Bologna, Piſa, Venice, and Naples; of which the figures were from ſix to eight cubits high. The works of Vaſari are particularly recited and deſcribed by Sandrart.

ANTONIO MARIA VASSALLO.

Hiſtory, Portrait, and Animals.

He was born at Genoa, and placed as a diſciple with Vincenzio Malo; by whoſe excellent precepts he acquired a good manner of deſign, and a charming tone of colouring. He was an univerſal painter, and equally ſucceſsful in every branch of his art; in hiſtory, portrait, landſcape, animals, birds, fruit, and flowers; all which ſubjects he repreſented with extraordinary ſweetneſs in his colour and handling, and with abundance of truth.

His pictures were in ſuch eſteem, that he was employed without intermiſſion by foreigners as well as his own countrymen; but by too cloſe an application to his profeſſion, and being alſo of a melancholy turn of mind, he died in the bloom of life, exceedingly lamented.

ANTONIO VASSILACCHI, called ALIENSE.

Hiſtory.

DIED 1629, AGED 73.

He was born in the Venetian territory, in 1556, and was the diſciple of Paolo Veroneſe. As he had the double advantage of a very good genius, and an admirable inſtructor, his progreſs was remarkable; and in a few years he acquired as extenſive a knowledge of the art as he could poſſibly derive from his maſter, and imitated the ſtyle of Veroneſe with general applauſe. However, having afterwards ſome juſt cauſe for reſentment againſt Paolo, he quitted his manner entirely, and aſſumed that of Tintoretto in its ſtead.

Philip II. King of Spain, and Sigiſmond, King of Poland, ſolicited him earneſtly to enter into their ſervice; but he declined the honours and emoluments propoſed to him by thoſe Monarchs, and continued at Venice, where the Doge and the principal Nobility reſpected and employed him as long as he lived.

The general character given to this artiſt is, that he had a wonderful readineſs in deſigning, that his colouring is excellent, and that he was remarkable for the freedom and ſpirit of his pencil. In the Sala dello Scrotinio, at Venice, there is a capital painting of Vaſſilacchi; the ſubject of it is the Taking of Tyre, and it has a noble effect, being finely coloured, and very judiciouſly diſpoſed. Alſo in the church of St. John the Evangeliſt, in the ſame city, is preſerved a picture of St. James, which is admirably deſigned and executed; approaching very near to the works of Paolo Veroneſe, in the air and turn of the figures, as well as in the colouring.

PAOLO

PAOLO UCCELLO, or MAZZOCHI.

Birds, Animals, Landſcape, Perſpective, and Portrait.

DIED 1432, AGED 83.

He was born at Florence, in 1349, and was the diſciple of Antonio Venetiano. Though he painted a variety ſubjects, yet he ſhewed a peculiar delight in painting birds, and for that reaſon introduced them whenever it was poſſible, in all his compoſitions; from which circumſtance he was called Paolo * Uccello, and by that appellation is generally known.

He ſtudied perſpective with infinite labour, till he found out a method of reducing it to practice; and for that purpoſe ſpent a great deal of time in making himſelf thoroughly acquainted with the Elements of Euclid, in which he was aſſiſted by Giovanni Manetti, an eminent mathematician. He is mentioned as one of the firſt of the old artiſts who painted perſpective.

As his principal power conſiſted in deſigning every ſpecies of animals, he always fixed on ſuch ſubjects as might afford him an opportunity to introduce the greateſt number, and the greateſt variety; ſuch as the Creation; the family of Noah entering the Ark, or quitting it; and the general Deluge: and thoſe ſubjects he deſigned with much truth and expreſſion, ſo as to render his works very eſtimable in that early age of painting.

He alſo deſcribed frequently the battles of fierce and venomous animals, ſuch as the engagements of lions with ſerpents; in which ſubjects he expreſſed the vehement rage and fury of thoſe creatures, with abundance of nature and ſpirit; and in the landſcape part he uſually repreſented peaſants, or ſhepherdeſſes, watching their cattle, and, with the appearance of fright or terror, beholding, or flying from the engagement.

He painted in diſtemper and freſco, but conſumed ſo much of his time in the ſtudy of perſpective, that the profits of his works could ſcarce preſerve him from poverty: yet he juſtly may be allowed to have had conſiderable merit, if we conſider that the art of painting was but in its infancy at the time in which he flouriſhed.

GIOVANNI DA UDINE. See NANNI.

JAKOB VANDER ULFT.

Italian Sea-Ports, Markets, and Perſpective Views.

He was born at Gorcum, about the year 1627; but the maſter by whom he was inſtructed is not mentioned. He painted excellently on glaſs, as well as in oil; and although he certainly never had been in Italy, yet, by his ſubjects, one would imagine he had ſpent a great part of his life at Rome; for he moſt frequently painted views of Rome and other cities of Italy, markets, proceſſions, and ſea-ports, which he repreſented with great appearance of truth and nature.

The deſigns of other maſters were his only models; he made ſketches from them of the nobleſt remains of antiquity; the columns, arches, trophies, and elegant buildings, with which

* Uccello ſignifies a bird.

which objects he enriched his own designs; and it is a matter of doubt whether he could have represented them better, if he had designed them after nature on the spot. He understood the principles of perspective thoroughly, and by that means gave to his own compositions an appearance of grandeur and truth. However, it cannot but be allowed, that whenever he had not the Italian designers for his guides, the Flemish taste prevailed in his pictures, as may be evident from observing his views of the cities in his own country, and his view of London bridge. And, although they are as well painted, and with as good figures, vessels, and boats, as are to be seen in any of his other works, yet have they nothing equal to the elegance or grandeur of those views of the sea-ports of Italy, which he had sketched from the designs of other artists, whose ideas were more elevated.

As the knowledge of Vander Ulst in architecture and perspective was very considerable, it enabled him to embellish such scenes as were naturally unpleasant and cold, with additional incidents that rendered them agreeable. He was remarkable for introducing a great number of figures in all his pictures, which he disposed judiciously, designed well, and dressed them according to the modes and customs of different nations.

In the town-hall at Amsterdam there is a picture of this master's painting, in which he has represented a vast crowd of people in several groupes; which single performance is sufficient to do honour to his memory. He also painted a very exact view of London bridge, with the adjacent buildings; the river being crowded with boats, and those filled with figures. The whole was well coloured, and neatly finished, with great transparence, and very exact perspective.

TIMOTEO DA URBINO. Vid. VITE.

ADRIAN VAN UTRECHT.

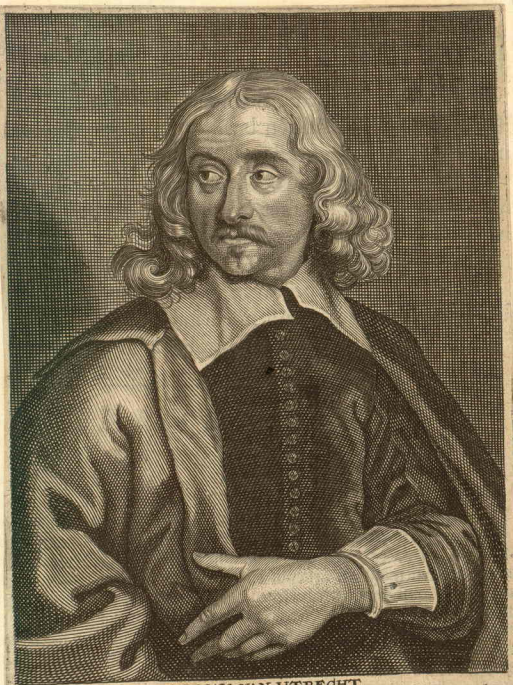
Birds, Fruit, Flowers, and Dead Game.

DIED 1651, AGED 52.

He was born at Antwerp, in 1599, and learned the art of painting in that city. For some time he painted peacocks, and other fowl, only for his amusement; but as soon as they were seen, they were so exceedingly admired, that he was encouraged and solicited to pursue that kind of painting as his profession.

His general subjects were fruit, birds, flowers, dead game, and objects of still life, in which he always imitated and copied nature; and he was not only correct in his drawing, but his colouring shewed all the truth, freshness, and force of nature itself. Next to Snyders, he was esteemed to be the best painter in that style, in the Low Countries; and although he was extremely industrious, yet he found it impossible to finish one half of the pictures which were earnestly requested of him.

This master had a most delicate and tender manner of penciling; and gave an unusual transparence to his colours. The King of Spain, who employed him for a considerable time, engrossed the greatest part of the works of Adrian, which hath occasioned their present scarcity, few of them being now offered to sale; and, when they are to be sold, they produce very large prices. Sometimes, indeed, he painted his favourite objects in the compositions



ADRIAN VAN UTRECHT

Ne en Anvers, lan 1699 le 12.me de Ianuier, il est un paintre fort renomé partout, son exercice est en fruicts, animaulx mortes, et vifs, admirablement, principalement les poulles, coqs d'Indes, et autres oiseaux, on voit de ses oeuures aupres l'Empereur, le Roy de Espaigne, et plusieurs autres grandes princes, et au pays d'Hollande il a été en France, Prouence, Italie, et en Almaigne, et il est inhumé en la Ville d'Anvers. Iean Meysens pinxit et excudit. Corn. Wouwans sculp.

compoſitions of other maſters; and thoſe pictures in which Van Utrecht had inſerted any thing, were always accounted abundantly more eſtimable.

PIETRO DA VECCHIA.

Hiſtory.

DIED 1678, AGED 73.

He was born at Vicenza, in 1605, and was the diſciple of Aleſſandro Varotari; but he quitted the manner of that maſter, and adhered to the ſtyle of Giorgione, which he preferred to all others. The figures in his compoſitions are of a large ſize, and he always painted with a ſtrong body of colour; ſo that his carnations have a remarkable force; and by his ſkill in the chiaro-ſcuro, every figure, and every limb, apparently projects from the canvas.

No artiſt could poſſibly imitate the work of another with more preciſion, than he did the paintings of Giorgione. The ſame ideas, the ſame ſtyle of invention and compoſition, the ſame ſtrength of colour and manner of penciling, are obſervable in both. So nicely and exactly ſimilar to the pictures of Giorgione, are thoſe of Vecchia, that even the moſt expert connoiſſeurs have been frequently puzzled, to determine between the performances of thoſe maſters; particularly as the pencil of Vecchia gave ſuch a look of originality to his imitations, that nothing like a copy appears in any part of them.

Sandrart, who was a great painter, and a good judge, freely confeſſes, that when the Count Palatine of the Rhine, Charles Guſtavus, ſhewed him the picture of a ſoldier, boldly painted, and finely relieved, and aſked him by what maſter it might have been painted, Sandrart, having ſurveyed it with all poſſible attention, and examined it critically, was juſt going to pronounce his opinion that it was the work of Giorgione, when he took notice of the canvas appearing more new than it could have done if the picture had really been painted by that maſter; and had juſt time enough to reſcue himſelf from giving a wrong judgment of the author.

The genius of this painter was, however, ſomewhat bold; and in the draperies of his figures he was apt too much to indulge his own fancy. He was fond of inventing dreſſes which had a mixture of the ancient and modern; and frequently the draperies were of ſilk, ſatin, and the richeſt materials. At Venice, where he ſpent the greateſt part of his life, the Doge and Senate employed him to paint in oil thoſe hiſtorical deſigns which were worked in Moſaic, in the church of St. Mark; and in that church are to be ſeen two very capital paintings of Vecchia; the one is a Crucifixion, and the other Chriſt driving the Money-Changers out of the Temple; both of them highly admired, and accounted very excellent performances.

TITIANO VECELLI Cavaliere, called TITIAN.

Hiſtory, Portrait, and Landſcape.

DIED 1576, AGED 96.

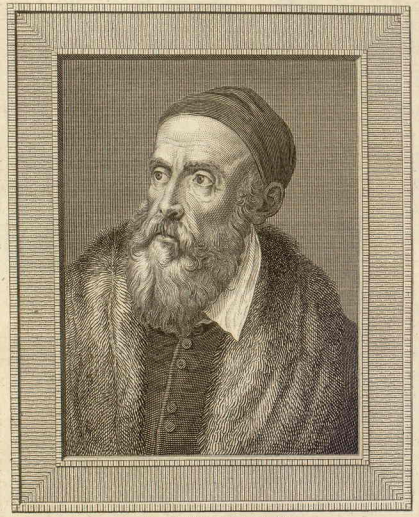
This illuſtrious painter was born at the caſtle of Cador, in Friuli, a province ſubject to the Venetians, in * 1480 (according to Vaſari and Sandrart); but at ten years of age he was conducted to Venice, and left under the care of an uncle, who was a perſon of ſome diſtinction in that city. That guardian ſoon obſerved the predominant inclination of his nephew to painting, and therefore placed him as a diſciple with Giovanni Bellini, who at that time was in the higheſt eſteem.

By the inſtructions of that maſter, and the ſtrength of his own genius, the proficiency of Titian was amazing; and as he continued in that ſchool for ſome years, he imitated the ſtyle and manner of his maſter ſo exactly, that his productions ſeemed aſtoniſhing to all who beheld them. But, as Bellini had never ſtudied the antique, and painted in a dry, ſtiff, and laboured ſtyle, Titian unavoidably adopted it; though even in that ſtyle he diſtinguiſhed himſelf extremely, in ſeveral portraits, landſcapes, and hiſtorical deſigns. However, he made nature his principal ſtudy, and imitated it faithfully and happily, not only in the tints of his carnations, when he painted figures, but even in the local colours of every inanimate object which he introduced in his compoſitions; and as he ſpent near ten years in that ſtudy, he by that means was enabled to give an uncommon character of truth to whatever he painted.

But as ſoon as Titian had ſeen the works of Giorgione, whoſe manner appeared to him abundantly more elegant, and leſs conſtrained than that of Bellini, he determined to quit the ſtyle to which he had ſo long been accuſtomed, and to purſue the other that recommended itſelf to him, by having more force, more relief, more nature, and more truth. Some authors affirm, that he placed himſelf as a diſciple with Giorgione; yet others only ſay, that he cultivated an intimacy with him; but it is undoubtedly certain, that he ſtudied with that great maſter; that he learned his method of blending and uniting the colours; and practiſed his manner ſo effectually, that ſeveral of the paintings of Titian were taken for the performances of Giorgione; and then his ſucceſs inſpired that artiſt with an invincible jealouſy to Titian, which broke off their connexion for ever after.

The reputation of Titian roſe continually; every new work contributed to extend his fame through all Europe; and he was conſidered as the principal ornament of the age in which he flouriſhed. And yet Sandrart obſerves, that amidſt all his applauſe, and conſtant employment at Venice, his income and fortune were inconſiderable; and he was more remarkable for the extenſiveneſs of his talents, than for the affluence of his circumſtances. But when his merit was made known to the Emperor Charles V. that Monarch knew how to ſet a juſt value on his ſuperior abilities; he enriched him by repeated bounties, allowed him a conſiderable penſion, conferred on him the honour of Knighthood, and, what was ſtill more, honoured him with his friendſhip. He painted the portrait of that benefactor ſeveral times; and it is recorded by Sandrart, that one day, while the Emperor

* De Piles, the Chronological Tables, and the authors of the Abrégé de la Vie des Peintres, fix the birth of Titian in 1477, and make him 99 at his death: but as Giorgione was confeſſedly older than Titian, and was born in 1478, I have preferred the joint authorities of Vaſari and Sandrart, who affirm that Titian was born in 1480.



Engraved by J. Baker, from an ancient Print.

TITIAN.

FERDINANDVS. I AVSTRIACVS ROMANVS IMPERATOR
FRATER ET SVCCESSOR CAROLI. V. obijt An.° 1564.

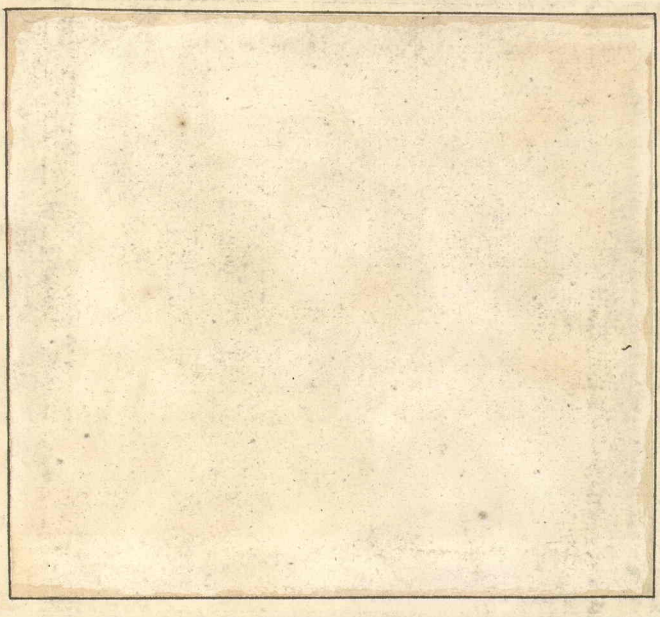
Titianus pinxit *P. de Iode excudit*

ne Vecellio

Peint par Tilien Vecelli. *Dessiné par Borel.* *Gravé par Bouillard.*

MERCURE ENSEIGNANT A LIRE A L'AMOUR.

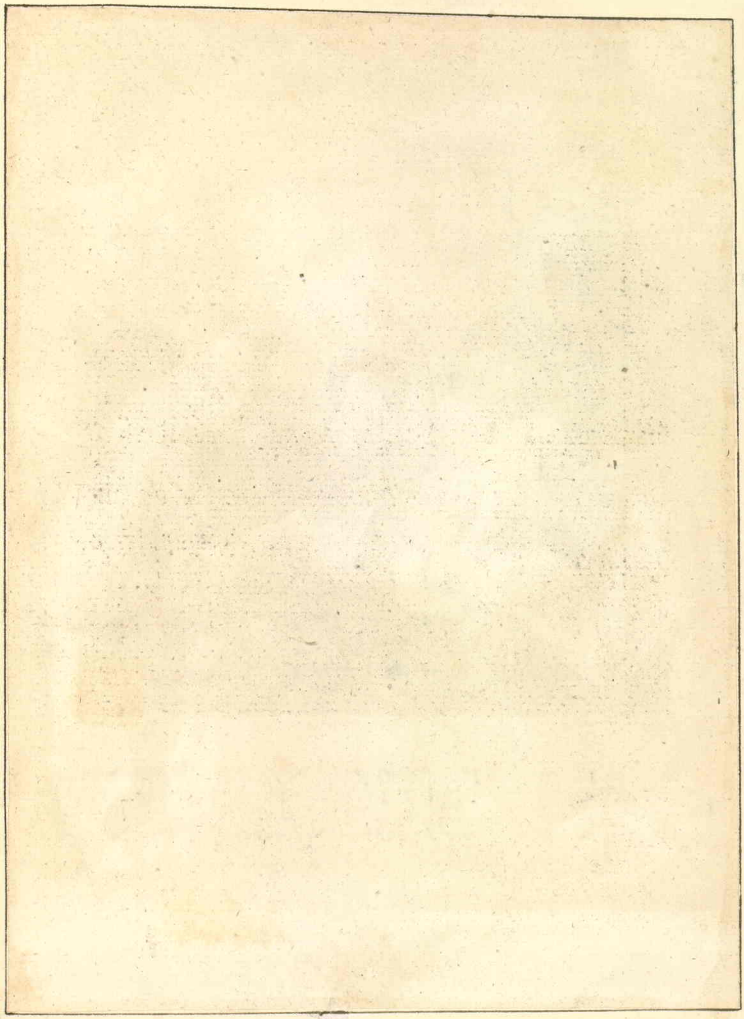
De la Galerie du Palais Royal.



N.° 559. TITIEN. Ecos.le Italie.

Dess.é par J. le Roy. Gra.vé à l'eau-forte par Chadeigne. Cor.é par Langlois, J.r

EX VOTO.




Peint par Titien Vecelli.
Dessiné par Borel.
Gravé par Schletterbeck,
Grav. du Duc reg.t de Würtemberg.
LA MAITRESSE DE TITIEN.
De la Galerie de S. A. S. Monseigneur le Duc d'Orléans
A. P.
D. R.

peror was ſitting for his picture, a pencil happening to drop from the painter, he ſtooped, took it up, and returned it, obligingly anſwering to the modeſt apology of the artiſt, (who bluſhed at the condeſcenſion of ſo great a Monarch) that the merit of a Titian was worthy of the attendance of an Emperor.

By the Cardinal Farneſe he was invited to Rome, where he painted an admirable portrait of the Pope, at full length; as alſo many hiſtorical ſubjects, taken from ſacred and fabulous hiſtory, and a great number of portraits; every Prince, and perſon of rank, exerting themſelves ambitiouſly to procure ſome of his works.

While he was engaged at the Pope's palace of Belvedere, Michael Angelo Buonaroti and Vaſari went to viſit him; and on ſeeing a picture of Danaë which Titian had juſt finiſhed, Buonaroti, having given the moſt deſerved commendation to the real perfections of that picture, lamented that the Venetian artiſts attended ſo little to deſigning; for, if Titian had ſtudied the antique, as accurately as he before had ſtudied nature, he muſt have been abſolutely inimitable; becauſe the perfection of colouring would have been rendered ſtill more lovely, by being united with perfection of deſign.

The excellence of Titian was not ſo remarkably apparent in the hiſtorical compoſitions which he painted, as in his portraits and landſcapes, which ſeem to be ſuperior to all competition; and even to this day many of them preſerve their original beauty, being as much the admiration of the preſent age as they have deſervedly been of the ages paſt.

It is obſerved of Titian, by moſt writers, that in the different periods of his life he had four different manners; one, reſembling his firſt inſtructor Bellini, which was ſomewhat ſtiff; another, in imitation of Giorgione, more bold, and full of force. His third manner was the reſult of experience, knowledge, and judgment, beautifully natural, and finiſhed with exquiſite care, which manner was peculiarly his own; and in thoſe pictures which he painted between the years of approaching old age, and his death, may be noticed his fourth manner. His portraits were very differently finiſhed in his early, and in his latter time, according to the teſtimony of Sandrart. At firſt he laboured his pictures highly, and gave them a poliſhed beauty and luſtre, ſo as to produce their effect full as well when they were examined cloſely, as when viewed at a diſtance; but afterwards, he ſo managed his penciling, that their greateſt force and beauty appeared at a more remote view, and they pleaſed leſs when they were beheld more nearly. So that many of thoſe artiſts who ſtudied to imitate him, being miſled by appearances which they did not ſufficiently conſider, have imagined that Titian executed his work with readineſs and a maſterly rapidity; and concluded that they ſhould imitate his manner moſt effectually, by a freedom of hand and a bold pencil. Whereas, in reality, Titian took abundance of pains to work up his pictures to ſo high a degree of perfection; and the freedom that appears in the handling was entirely effected by a ſkilful combination of labour and judgment.

It cannot be truly affirmed, that Titian equalled the great maſters of the Roman ſchool in deſign, but he always took care to diſpoſe his figures in ſuch attitudes as ſhewed the moſt beautiful parts of the body. His taſte in deſigning men was not generally ſo correct or elegant as it appeared in his boys and female figures; but his colouring had all the look of real fleſh; his figures breathe. He was not ſo bold as Giorgione, but in tenderneſs and delicacy he proved himſelf much ſuperior to him and all other artiſts. The expreſſion of the paſſions was not his excellence, though even in that reſpect many of his figures

figures merited the juſteſt commendation; but he always gave his figures an air of eaſe and dignity. His landſcapes are univerſally allowed to be unequalled, whether we conſider the forms of his trees, the grand ideas of nature which appear in his ſcenery, or his diſtances, which agreeably delude and delight the eye of every obſerver; and they are executed with a light, tender, and mellow pencil. He learned from nature the harmony of colours; and his tints ſeem aſtoniſhing, not only for their force, but their ſweetneſs; and in that reſpect, his colouring is accounted the ſtandard of excellence to all profeſſors of the art.

De Piles remarks, that as the colouring of draperies affords a painter an opportunity of ſhewing all his ſkill in the chiaro-ſcuro, Titian made uſe of that artifice in moſt of his pictures; becauſe he was at liberty to give his draperies what colour he thought moſt proper, either for making his ground, for ſpreading light, or for characteriſing objects by compariſon. It was the cuſtom of this great maſter frequently to repeat the ſame ſubject, ſometimes by his own pencil, and often by the hands of his diſciples, who carefully copied them; yet he always re-touched them, adding only a back-ground, or ſome trifling alteration, by which management they had the look of originals, and in all probability were very little, or perhaps in no degree inferior.

It would prove almoſt an endleſs taſk to enumerate the variety of works executed by this illuſtrious artiſt, at Rome, Venice, Bologna, and Florence, as well as thoſe which are to be ſeen in other cities of Italy, in England, Spain, Germany, and France; but there are two which are mentioned as being exceedingly capital. One is a Laſt Supper, preſerved in the Refectory at the Eſcurial in Spain, which is inimitably fine; the other is at Milan, repreſenting Chriſt crowned with Thorns. The principal figure in the latter has an attitude full of grace and dignity, more than mortal, and the countenance ſhews a benevolence and humility, combined with dignity and pain, which no pencil but that of Titian could ſo feelingly have deſcribed. It is admirably coloured, and tenderly and delicately penciled; the heads are wonderfully beautiful, the compoſition excellent, and the whole has a charming effect by the chiaro-ſcuro.†

FRANCESCO

† Tiziano Vecellio, the great maſter of colour, was born at the caſtle of Cador in Friuli, 1480. His education under Sebaſtiano Zuccati, of Trevigi, and afterwards under Giovanni Bellini, rendered him a diligent and ſubtle obſerver of every object that ſtrikes the ſenſes: ſo that when at a maturer age he entered into a competition of finiſh with Albert Durer, and painted at Ferrara the picture of Chriſt with the Tribute money, now at Dreſden; he excelled, in nicety of penciling, that maſter of minuteneſs; with this difference of reſult, that though the hairs on the heads and hands of his figures might be counted, though every pore of the fleſh was diſcriminated, and the objects reflected in the pupils of the eyes, the effect of the whole was not diminiſhed, but ſeemed to gain more breadth and grandeur by diſtance. To this work, however, he made no companion, and at an early period appears to have adopted that freer and leſs anxious method found by Giorgione, his fellow-ſcholar firſt, and then his rival. Some portraits painted by Tiziano during that ſhort period cannot be diſtinguiſhed from thoſe of Giorgione himſelf; but he ſoon found a new ſtyle perhaps leſs vapory, (ſfumato†) not ſo fiery nor ſo grand; but ſweeter—a ſtyle which raviſhes the beholder leſs by the novelty of its effect than by a genuine repreſentation of truth. The firſt work of this ſtyle all his own, is the Archangel Raphael, leading Tobiah in the ſacriſty of S. Marziale, painted in his thirtieth year; and the preſentation of the Virgin at the Carità, one of his richeſt and moſt numerous compoſitions remaining, for many periſhed by fire, is ſoid by Rodolfi to have followed it at a very ſhort interval.

To no colouriſt, before or after him, did nature unveil herſelf with that dignified familiarity in which ſhe appeared to Tiziano. His organ, univerſal, and equally fit for all her exhibitions, rendered her ſimpleſt to her moſt compound the

† 'Meno ſfumato'. Leſs ſoftened into maſſes; the tranſition of the parts to each other, and the outline more marked. The Italians call the ſoftening bruſh 'Sfumino.'

Titien pinxt. Alex. Massard sculp.

CHARLES V.

De la Galerie du Palais d'Orleans.

Titien pinx. Benoist sculp.

VÉNUS À LA COQUILLE.

De la Galerie du Palais d'Orleans.

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FRANCESCO VECELLI.

Hiſtory, Portrait.

He was born at Friuli, in 1483, the younger brother of the celebrated Titian, by whom he was inſtructed in the art of painting; but before he commenced artiſt, though extremely well qualified to appear with reputation in the profeſſion, he engaged in a military life, in which he continued till peace was reſtored in Italy. He then went to his brother Titian to Venice, and reſumed the pencil; and being employed to paint ſeveral altar-pieces for churches, and a few portraits for his friends, he proved himſelf worthy of being the diſciple, as well as the brother of Titian.

Such promiſing talents ſerved to ſow the ſeeds of jealouſy in the breaſt of his brother, while they promoted his own reputation; and Titian, dreading a powerful rival and competitor in Franceſco, contrived artfully to turn his thoughts from painting in the ſtyle which he himſelf purſued, and perſuaded him to employ himſelf in adorning the inſides of rich cabinets, with ſmall hiſtorical ſubjects, and pieces of architecture, for which at that time there was a great demand.

Some of thoſe cabinets have reached our time; and, being miſcalled the work of the famous Titian, they have been eſtimated at an incredible price, and often ſold for a large ſum; though the paintings are certainly only by Franceſco Vecelli, who in every reſpect was remarkably inferior to his brother.†

appearances with equal purity and truth. He penetrated the eſſence and the general principle of the ſubſtances before him, and on theſe eſtabliſhed his theory of colour. He invented that breadth of local tint which no imitation has attained; by taking the predominant quality of colour in an object, for the whole; by painting fleſh which abounded in demitints, entirely in demitints, and by depriving of all demitints, what had but few. He firſt expreſſed the negative nature of ſhade. Perfect maſter of contraſt, of warm and cold tints, he knew by their balance, diffuſion, recall to tone the whole. His are the charms of glazing, and the myſtery of reflexes, by which he detached, rounded, connected, or enriched his objects. He was the firſt who changed ſtuffs to drapery, gave it local value, and a place, ſubordination, and effect. His harmony is leſs indebted to the force of light and ſhade, than to true gradation of tone. His tone ſprings out of his ſubject, grave, ſolemn, gay, minacious, or ſoothing. His eye tinged nature with gold, without impairing her freſhneſs. She dictated his ſcenery. Landſcape, whether it be conſidered as the tranſcript of a ſpot, or the rich combination of congenial objects, or as the ſcene of a phenomenon, as ſubject and as background, dates, if not its origin, its real value from him. He is the father of portrait-painting; of reſemblance with form, character with dignity, grace with ſimplicity, and coſtume with taſte.

In deſign Tiziano had a ſtyle, and in compoſition and expreſſion, occaſionally excelled, though on the whole they were little more for him than vehicles of colour. That he poſſeſſed the theory of the human frame needs not to be proved from the doubtful deſigns which he is ſaid‡ to have furniſhed for the anatomical work of Veſalio; that he had familiarized himſelf with the line of Michaelangiolo, and burned with ambition to emulate it, is leſs evident from adopting ſome of his attitudes in the pictures of *Pietro Martire*, and the battle of *Ghiaradadda*, than from the elemental conceptions, the coloſſal ſtyle and daring foreſhortenings which aſtoniſh on the cieling of the *Salute*. In general, however, his male forms have leſs ſelection than ſanguine health, often too fleſhy for character, leſs elaſtic than muſcular, and vigorous without grandeur. His females are the fair, dimpled, Venetian race, ſoft without delicacy, too full for elegance, for action too plump. F.

‡ They were probably by the hand of John Calkar his pupil, who according to Sandrart, ſometimes not unſuccesſfully mimicked both Tiziano and Raffaello.

† The talents of Franceſco were ſufficiently great to provoke the jealouſy of his brother, who adviſed him to turn his thoughts to commerce, not to minute painting: this is proved by the various pictures which remain of him at *S. Salvatore* in Venice, the Annunciation at *Oriago* on the borders of the Brenta, and the Nativity at *S. Giuſeppe* of *Belluno*, which laſt had always been taken for one of Tiziano's maſter-pieces till Monſig. *Doglioni* diſcovered the real author by ſome authentic documents. F.

HORATIO VECELLI.

Portrait, Hiſtory.

DIED 1579.

He was the ſon and diſciple of Titian, born at Venice, and painted ſome portraits which might ſtand in competition with thoſe of his father's hand. He likewiſe painted hiſtory, in concurrence with Paolo Veroneſe and Tintoretto, in the palace of the Doge, at Venice; particularly the repreſentation of a battle, which for ſome time was aſcribed to Titian.

He travelled with his father to Rome and Germany, and was much eſteemed for his extraordinary merit; but after the death of Titian, finding himſelf in very ample circumſtances, he devoted more of his hours to pleaſure than to painting; and although he outlived his father but a few years, yet ſome time before his death which happened in the vigour of his years, he had conſumed the greateſt part of that wealth which had been honourably acquired by his father, in the ridiculous purſuit of the philoſopher's ſtone. ‡

DON DIEGO VELASQUEZ, DE SILVA.

Portrait, Hiſtory, Converſations, and Landſcapes.

DIED 1660, AGED 66.

He was born at Seville, in 1594, and at firſt was inſtructed by Franciſco Herrera, called the old; but afterwards became the diſciple of Franciſco Pacheco, an artiſt of conſiderable diſtinction in that city. As Velaſquez had received a polite education in moſt branches of literature, before he applied himſelf to painting, and as he alſo poſſeſſed a very happy genius, his progreſs in the ſchool of Pacheco was remarkable, and he ſoon gave manifeſt proofs of his abilities. He ſtudied diligently after nature, and painted birds, beaſts, fiſhes, and landſcapes, as they occurred, and deſigned them with ſuch truth and exactneſs, that his performances roſe into high eſteem.

His moſt favourite ſubjects, at firſt, were of the low kind, ſuch as taverns, kitchens, converſations, and perſons feaſting; and thoſe he executed with a bold pencil, and uncommon tints of colour, in a ſtyle peculiar to himſelf, having always nature for his director.

‡ Orazio Vecelli died in the ſame year with his father; and though he certainly waſted treaſure and time in the purſuits of Alchimy, the total diſſipation of Tiziano's wealth muſt be aſcribed to *Pomponio Vecelli* his ſecond ſon, of whom no mention is made as a painter. Tiziano's family derive more honour from *Marco Vecelli*, his nephew, ſcholar, and travelling companion. He poſſeſſed no inconſiderable ſhare of his maſter's method in compoſition and colour, but wanted animation and mind: the Ducal Palace contains, however, various hiſtoric pictures and portraits of his hand. He was the father of *Tizian Vecelli* called *Tizianello*, who painted in the beginning of the ſeventeenth century, when the better ſtyle of Venice began to give way to practice and manner; and his works in the patriarchal and other churches and ſites, prove the diſcrepance of his taſte from that of his anceſtors, in forms larger but leſs grand, and a bruſh as franc and full but vapid. To the pupils of *Tiziano*, not his own relatives, may be added *Domenico delle Greche*, by the Abecedario in one place called *Domenico Greco*, and in another *Domenico Teaſcopoli*: he engraved various deſigns of Tiziano, and among others the copious print of Pharao's Submerſion. Of his pictures none perhaps exiſt in Italy, but many in Spain, whither he was conducted by the maſter, and where he ſpent the remainder of his life. He there painted compoſitions and portraits which ſeemed, ſays *Palomino*, to be the work of Tiziano's own hand. He afterwards attempted a new ſtyle and completely failed. F.

director. But Pacheco having procured ſome pictures of the Italian maſters, the ſight of them inſpired Velaſquez with nobler ideas; and being particularly charmed with the colouring of Caravaggio, he made him his model, and his ſucceſs in that ſtyle anſwered his moſt ſanguine expectations.

Having ſpent five years under Pacheco, and finding himſelf ſufficiently qualified to ſet out as an artiſt, he went to Madrid, where he received great encouragement, and had an opportunity of improving himſelf ſtill more by viewing the paintings in the Eſcurial, and in the palaces of the Nobility. At length he had the good fortune to procure the patronage of the Duke D'Olivarez, favourite of Philip IV. and the portrait which he painted of that Grandee being ſhewn at Court, was ſo generally applauded, that it obtained him the royal favour, and he was appointed principal painter to the King of Spain, with an honourable penſion, and an apartment in the palace.

While he was in that ſtation, Rubens arrived in Spain; and having viſited Velaſquez, and conſidered his works, he conceived a moſt friendly affection for him on account of his talents; and, knowing that it would be of infinite advantage to that artiſt to have a more extenſive acquaintance with the Roman and Venetian taſte of deſign and colouring, he recommended it to him to ſpend ſome time in Italy. Velaſquez, convinced of the ſincerity and probity of Rubens, as well as of his judgment, followed his advice, and travelled to Venice and Rome: at the former he copied the works of Titian, Tintoretto, and P. Veroneſe; and at the latter ſtudied the antiques, the works of Raphael, Buonaroti, and the Caracci's; by which means he acquired ſuch an improvement of taſte, correctneſs, compoſition, and colouring, as placed him at the head of his profeſſion.

At his return to Spain, he was received with every mark of eſteem by the King, and applauſe by the public; and having finiſhed a noble deſign of the Crucifixion for the Convent of St. Placidia, the whole Court had an inconteſtable evidence of his merit, and the improvement he had obtained, by ſtudying the fineſt productions of art and genius in Italy.

As Philip IV. had determined to procure the beſt collection poſſible of antique ſtatues, and the works of the greateſt maſters of Italy, he commiſſioned Velaſquez to chooſe and purchaſe the moſt curious, and alſo to copy ſuch celebrated painting as he foundun purchaſeable. During that progreſs, he painted the portrait of Innocent X. and moſt of the Cardinals and Princes at Rome; and was treated with the utmoſt diſtinction and honour, as long as he continued in that city. He had the happineſs to enrich his own country with many admirable curioſities of ancient and modern artiſts; and adorned it alſo with a number of his own works, in portrait and hiſtory. The compoſitions of Velaſquez were remarkable for ſtrong expreſſion, for a freedom of pencil, for a ſpirited touch, and ſuch a tone of colour as almoſt equals nature itſelf. The moſt capital performance of this eminent maſter, is the hiſtorical repreſentation of the expulſion of the Moors by Philip III. which is in the grand ſalon at Madrid.

VENETIANO. Vid. SEBASTIAN DEL PIOMBO.

ANTONIO VENETIANO.

Hiſtory, Portrait.

DIED 1384, AGED 74.

He was born at Venice in 1310, and was a diſciple of Agnolo Gaddi; but ſurpaſſed him in many reſpects, being accounted one of the beſt painters of his time. At Florence and Piſa he performed ſeveral works which were univerſally admired, as he likewiſe did in his native city, and other parts of Italy; and rendered himſelf eſteemed not only for his ſingular merit in his profeſſion, but on account of his other accompliſhments.

He was correct in his deſign, and had a lively imagination; the attitudes of his figures were natural and becoming; the airs of his heads were graceful and full of variety; and his expreſſion was well adapted to the characters and actions of his figures. The moſt celebrated painting of this maſter is at Florence, repreſenting the miracle of the loaves and fiſhes, in which he has given a divine expreſſion to the air, countenance, and attitude of our Saviour, and a look that amiably ſhews the compaſſion he felt for the multitude around him.

DOMENICO VENETIANO.

Hiſtory.

DIED 1476, AGED 56.

He was born at Venice, in 1420, and was the diſciple of Antonello da Meſſina; from whom he learned the art of painting in oil, at that time known in Italy only by Antonello, as the ſecret had been communicated to him alone by John Van Eyck, the original diſcoverer.

He painted ſeveral pictures at Loretto and Florence, that were exceedingly admired; but at the latter city he connected himſelf unhappily with Andrea del Caſtagno, who invidiouſly and treacherouſly murdered him while he was ſerenading his miſtreſs, and accompanying the lute with his voice. That deteſtable action was committed by Andrea, partly that he might preſerve the ſecret of painting in oil from any other artiſts; but as much out of envy, on obſerving the works of Domenico abundantly more commended that his own.

OCTAVIUS, or OTHO VENIUS, or VAN VEEN.

Hiſtory, Portrait.

DIED 1634, AGED 78.

He was born at Leyden, in 1556; and his parents, who were perſons of diſtinction, had him carefully educated in every branch of polite literature; but he was inſtructed in deſign by Iſaac Nicholas, and in painting by John Van Winghen. Being compelled to leave his own country on account of the troubles, and retire to Liege to purſue his ſtudies, he gained the eſteem of Cardinal Groofbeck by his perſonal merit; and that prelate obſerving the appearance of excellent talents in Otho, particularly in regard to painting, encouraged him to perfect his ſtudies at Rome; and in ſo earneſt a manner recommended

OCTAVIO VAN VEEN

Es soit en son temps un de plus florissantes maistres de toute la païs bas, comm' on peult cognoistre par un tableau dans l'eglise de Nostre Dame en Anvers, sur l'autel dé la chappelle de S. Sacrâment, traitant la derniere cene de nostre Seigneur, avecq son apostres. il a été paintre du prince de Parma, et de l'Archiduc Albert, et à autres princes, il fut né à Leyden, en l'an 1558. et mouru à Bruxelles, l'an 1623. le 6. de may. Gerit van Veen pinxit. Egid Rochet sculpsit. Ioan Meyssens excudit.

commended him to ſeveral of his friends, that the Cardinal Maduccio entertained him in his palace.

On his arrival at Rome, he placed himſelf as a diſciple with Frederigo Zucchero, a maſter of very great eminence; and, under his guidance, not only practiſed in private, but applied himſelf to deſign after the antiques, and to copy the moſt admired paintings of the beſt artiſts. Having thus employed ſeven years in conſtant attention to his improvement, he acquired a delicate manner of penciling, an agreeable ſtyle of colouring, and ſuch a knowledge of the chiaro-ſcuro, as diſtinguiſhed him above all the painters of his time. For, by the ſolidity of his judgment, he penetrated into the true principles of that refined part of his art; he reduced thoſe principles to practice; and was the firſt who explained to the Flemiſh artiſts the doctrine of lights and ſhadows, which his diſciple Rubens afterwards ſo thoroughly comprehended, and carried to ſo great a degree of perfection.

He was extremely careſſed by the Emperor, the Duke of Bavaria, the Elector of Cologne, and the Prince of Parma, governor of the Netherlands; and having painted a portrait of the latter, it procured him the honour of being employed in the ſervice of that Prince, and eſtabliſhed his reputation through the Low Countries.

Venius had a lively and fertile invention; his drawing was generally correct, and particularly ſhewn in the extremities of his figures. The airs of his heads were not without grace; his draperies had an eaſy flow, and they were ſo well caſt as to give a certain dignity to his figures. The principal works of this maſter are to be ſeen in the churches of Flanders. In the cathedral at Antwerp is preſerved a Laſt Supper, eſteemed an excellent performance; in the pariſh church of St. Andrew is an altar-piece, repreſenting the Martyrdom of that Apoſtle; and in the refectory of the Abbey of St. Vinox is a picture of Mary Magdalen anointing the feet of our Saviour.

He had a daughter, named

GERTRUDE VENIUS, or VAN VEEN,

Who was born at Bruſſels, and painted portraits and hiſtory, in the ſtyle and manner of her father, with very great ſucceſs; her colouring being clear and lively, and her touch delicate.

MARCELLO VENUSTI, called MANTUANO.

Hiſtory.

DIED 1576, AGED 61.

He was born at Mantua, in 1515, and proved an honour to the ſchool of Pierino del Vaga, to whom he was a diſciple. His merit was ſo extraordinary that he aſſiſted his maſter in many of his moſt grand compoſitions at Rome and Florence; and his own works were exceedingly eſteemed by Michael Angelo Buonaroti. The Cardinal Farneſe employed him to copy the celebrated picture of the Laſt Judgment, allowed to be the nobleſt production of Buonaroti's genius; and that copy was greatly commended, even by the painter of the original.

Few of the churches or chapels at Rome were without ſome of the paintings of Venuſti, either in freſco or in oil; for he was exceedingly admired for the elegant taſte of his deſign,

ſign, for the grandeur of his compoſitions, for the beauty of his colouring, and the neatneſs of his finiſhing.

HENRY VERBRUGGEN, or TERBRUGGEN.

Hiſtory.

* DIED 1640, AGED 52.

He was born at Overyſſel, in 1588, and placed as a diſciple under Abraham Bloemart; but being deſirous to improve himſelf by ſtudying the works of thoſe who were confeſſedly moſt eminent in his profeſſion, he travelled through ſeveral parts of Italy, and reſided for ten years at Rome. His ſtudies in that city were attended with ſucceſs, and he painted many altar-pieces for the churches and convents, which are evident proofs of the noble taſte in which he compoſed his ſubjects, and the freedom and firmneſs of his execution.

In the principal church at Naples there is a large altar-piece, much admired for the goodneſs of the deſign, and alſo for the colouring; and, contrary to the rule of the Flemiſh maſters, he did not put his name to that picture, concluding that his ſtyle and pencil were at that time ſo generally known, that his name was unneceſſary. There is alſo at Middleburgh an extraordinary fine picture by this maſter, repreſenting an entertainment at dinner, with figures as large as life; which being ſhewn to Rubens, that great man, to the honour of Verbruggen, commended his works above all thoſe which he had ſeen in his progreſs through the Low Countries.

GASPARD PETER VERBRUGGEN.

Flowers.

DIED 1720, AGED 52.

He was born at Antwerp, in 1668, and, under the direction of Peter Verbruggen, became a conſiderable artiſt. He ſettled at the Hague, where his reputation procured him a favourable reception; and aſſociated in that city with Matthew Terweſten, a painter of hiſtory, whoſe works were in great eſteem. Terweſten painted the figures in ſeveral grand compoſitions, and Verbruggen painted the flowers and other decorations.

This painter had an unuſual readineſs of hand, and an expeditious manner of working, which contributed to enrich him; but when he returned to Antwerp, he devoted moſt of his time to company and amuſements, and painted moſtly at night. By that means his latter pictures have not the real merit of his earlier works, having nothing to recommend them but the freedom of penciling, and a tone of colour that had more of brilliancy than of truth and nature.

In his ſtyle he reſembled Baptiſt Monnoyer more than Van Huyſum. His manner of painting flowers in cielings and ſalons was truly grand; his colouring and grouping of the objects ſhewed extraordinary art and judgment; and his touch was eaſy, free, and well adapted to that kind of painting, as it ſhewed a lightneſs of hand without labour.

* Sandrart and other writers agree, that Verbruggen died in 1640, aged 52; and yet Deſcamps ſays he died in 1629, aged near 42, which ſeems to be a miſtake.

GIOVANNI

115 PETRVS VERBRVGGHEN

Sculpteur d'images tres-renomè demeurant en Anuers ville de sa naissance.

E. Quellinus pinxit. *Cesar Lauvers Sculpsit.*