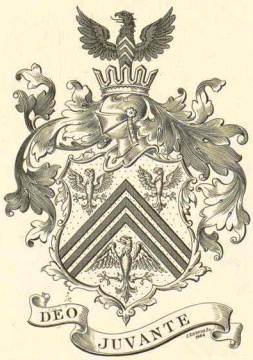
PILKINGTON'S

DICTIONARY

OF PAINTERS

VER * WHE

VOL. VII



Howard C. Levis.

105 cups

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

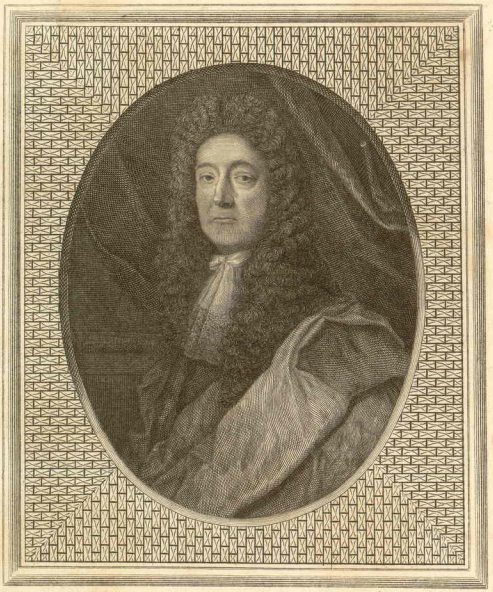
HENRY FUSELI, R.A.

VOL. VIII.

LONDON:

1801.

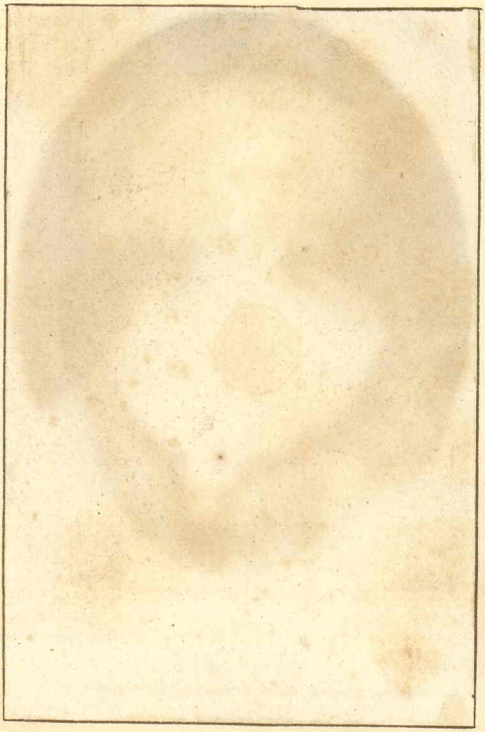
Herman Verelst



Painted by H. Verelst 1693. Engraved by James Fittler 1786.

Sir Edmund Turnor of Stoke Rochford Co: Lincoln Kn.t

born 1619. died 1707.



S Harding del.t Pub.d Nov.r 5. 1798. by E. & S. Harding, Pall Mall. F.W Tomkins sculp.

MISS JENNINGS.

From an Original Picture by Verelst in the Collection of

Lord Beaulieu, at Ditton Park.

GIOVANNI MARIO VERDIZZOTTO.

Landſcape.

DIED 1600, AGED 75.

He was born at Venice, in 1525, and was the diſciple of Titian; who, obſerving the genius and capacity of his pupil to be capable of any improvement, and alſo diſcerning the amiable qualities of his mind, acquired by an excellent education, loved him, and treated him as if he had been his own ſon. He explained to him every principle of the art that might conduce to his advantage, and took all poſſible pains to render him eminent in his profeſſion. Nor was Titian diſappointed in his expectations; for Verdizzotto ſhewed him every mark of reſpect and affection, as if he had been really his parent, and acted as his ſecretary whenever he had occaſion to correſpond with Princes or perſons of high nobility.

His favourite ſubjects were landſcapes, which he deſigned and painted in an admirable ſtyle, very much in the manner of his maſter. His pictures were uſually of a ſmall ſize, but they were excellently coloured, and enriched with figures that were delicately penciled.

SIMON VERELST.

Fruit, Flowers, Portraits.

DIED 1710, AGED 46.

He was born at Antwerp, in 1664, and ſtudied after nature all thoſe ſubjects which he choſe to paint, till he became very eminent, as well for the elegance of the objects which he ſelected, as for his exquiſite manner of finiſhing them.

He had already acquired conſiderable reputation in his own country, when the proſpect of advancing his fortune induced him to viſit England; and his ſucceſs was almoſt incredible. His works very ſoon came into vogue; they were exceedingly admired, and ſold for greater prices than had ever been given in London, for any compoſitions in that ſtyle of fruit and flowers. He had abundant vanity, and he found that vanity abundantly gratified, not only by the eſteem in which his paintings were held, but by the compliments of poets, particularly by thoſe lines which were written by Prior.

It is ſaid that the Duke of Buckingham propoſed to him a ſcheme for adding to his reputation and fortune, by painting portraits; though the advice was given by the Duke more out of an inclination to mortify Verelſt, than to afford him any new incentive to his pride, as he concluded that the vanity of the painter would influence him to undertake that branch of his profeſſion which was ſuperior to his ſkill. The Duke ſat to him to try the experiment, and Verelſt took pains to embelliſh the portrait with fruit and flowers; but as ſoon as it was exhibited, though it appeared to be highly laboured, the whole compoſition was very juſtly ridiculed. And yet that manner of Verelſt, which was at firſt ſo deſervedly decried, became in a ſhort time ſo faſhionable, as even to leſſen the number of the employers of Kneller; and he was paid for one half-length above an hundred pounds ſterling.

As to his flower and fruit ſubjects, he handled them in a charming manner, and gave them force and relief by a judicious management of the chiaro-ſcuro. He painted his objects with great truth and reſemblance of nature, and his colouring was freſh; but as to his portraits, they were not much to his honour; though he finiſhed them as highly as he did his flowers, which he always took care to introduce in every portrait.

HERMAN or HARMAN VERELST.

Hiſtory, Fruit, Flowers.

DIED 1700.

He was the elder brother of Simon Verelſt; and the ſubjects he choſe were painted in an agreeable manner, and well coloured. He ſtudied for ſome years at Rome, and reſided at the Emperor's Court at Vienna, till it was beſieged by the Turks, in 1683; and being on that occaſion under a neceſſity of leaving that country, he went to ſettle in England, where he ſpent the remainder of his life.

CORNELIUS VERELST.

Fruit, Flowers.

BORN IN 1667.

It is generally thought that he was a brother to Simon; and it is moſt probable that he was his diſciple, as he painted the ſame ſubjects, and his colouring and handling were very ſimilar. The ſucceſs of his brother in England was undoubtedly his inducement to ſettle in London, where he found great encouragement: but as the general taſte for ſuch ſubjects as he painted has for ſome years ſubſided, his pictures at this day are held in no great eſteem, and produce but low prices at public ſales.

MADEMOISELLE VERELST.

Hiſtory, Portrait.

BORN IN 1680.

This paintreſs was niece to Simon Verelſt, and was taught the art of painting by her father; but afterwards lived entirely with her uncle, who gave her the beſt inſtructions in his power for her improvement. She had an excellent education, was a fine performer on ſeveral inſtruments of muſic, and ſpoke and wrote the German, Italian, and Latin, the Engliſh and French languages, with fluency and elegance.

She painted portraits and hiſtory with genius and ſpirit, and was admired for the delicacy of her touch, and the neat manner of her finiſhing. Her portraits generally were of a ſmall ſize; and ſhe was accounted to deſign her figures with more correctneſs than any female artiſt of her time. She gave her portraits a fine expreſſion, not only in reſpect of the features, but alſo of the mind of her models; and thoſe who poſſeſs her works hold them in the higheſt eſteem.

ADRIAN VERDOEL.

Hiſtory.

DIED 1684, AGED 64.

This artiſt was born at a village on the Meuſe, about the year 1620, and became the diſciple of Rembrandt; in whoſe ſchool he made a conſiderable figure, and ſet out in his profeſſion with a great deal of credit.

He always endeavoured to imitate the ſtyle and taſte of his maſter, and aimed at ſomewhat grand in his compoſitions of hiſtorical ſubjects; but his works ſufficiently ſhew that he wanted an elevation of thought adequate to the deſigns he undertook to execute. He was accounted rather ſuperior to his maſter in invention, and in ſome reſpects to be a better deſigner; yet he was far inferior to him in his colouring and handling. Beſides, his figures are often incorrect, his manner of painting is generally too black; there is ſcarce any, even the ſmalleſt appearance of grace or elegance in his figures; and his expreſſion is very moderate. However, ſome of his pictures have a competent ſhare of merit in the diſpoſition, in the freedom and ſpirit of his pencil, and in the tranſparence of his colours.

For ſome years he painted with good ſucceſs; but in his advanced age he quitted the pencil entirely, and became a dealer in pictures. At this day his pictures are not in much eſteem.

. . . . VERENDAEL.

Fruit, Flowers.

He was born at Antwerp, in 1659, and in that city learned the art of painting; but the maſter by whom he was inſtructed is not aſcertained. He employed his talents in painting fruit and flowers, which he ſtudied after nature, and exerted himſelf alſo in obſerving the works of thoſe maſters who were moſt eminent in that ſtyle; by which means his reputation was very ſoon ſpread through the Netherlands, and from thence through moſt parts of Europe, as he ſhewed both genius and judgment in his compoſitions, and executed every ſubject in a maſterly and delicate manner.

Sometimes he introduced objects which he had imitated from Mignon, but uſually ſuch only as he copied from nature; yet wherever he collected his ſubjects, they were delicately choſen, repreſented with exact truth and nature, and exquiſitely finiſhed. By a noted Dutch* writer he was cenſured as being tedious and ſingular; but the ſingularity of which Verendael was accuſed, aroſe from his having his whole thought and attention totally occupied by the love of his profeſſion; and if he ſeemed tedious in finiſhing his works, it was no more than what ſeemed abſolutely requiſite to give them that luſtre and neatneſs for which they were remarkable.

While he was alive his pictures were extremely coveted, and carried abroad to moſt parts of Europe, and to this day they maintain their character and eſteem. He was ſo curious,

* Weyermans.

and apprehenſive of his paintings being injured by duſt or other accidents, that whenever he had finiſhed a flower, he guarded it carefully by a cover of paper. Next to Mignon and Van Huyſum, his merit renders him moſt worthy of commendation; nor in the neatneſs and delicacy of his pictures is he ſurpaſſed by any of the Flemiſh maſters.

TOBIAS VERHAECHT.

Landſcape, Architecture.

DIED 1631, AGED 65.

He was born at Antwerp, in 1566, and diſtinguiſhed himſelf as an excellent painter of landſcape; in which, though the ſtyle, the taſte of deſign, and the diſtribution of the parts, were very peculiar, yet were they exceedingly natural and pleaſing, as well as elegant; inſomuch that even Rubens, who was a moſt admirable painter of landſcape, uſed often to ſay that Verhaecht was his firſt and beſt inſtructor in that branch of his art.

His ſites were generally well choſen, his ſcenes agreeable; and, by a ſkilful method of managing the aërial perſpective, he opened a large extent of country, deluding the eye to a very remote diſtance, by interſperſed hills, rocks, mountains, and well broken grounds. The forms of his trees were looſe and natural; the ruins and pieces of architecture, which he always introduced, were in an elegant taſte; and a general harmony appeared through the whole compoſition.

The Grand Duke of Tuſcany careſſed him extremely, and for that Prince he painted ſeveral noble landſcapes. At Rome alſo he was much admired, and particularly on account of one picture repreſenting the Tower of Babel, which was an immenſe compoſition.

FRANCIS PETER VERHEYDEN.

Fowl, Huntings of Wild Beaſts.

DIED 1711, AGED 54.

He was born at the Hague, in 1657, and was originally bred a ſtatuary, in which profeſſion he proved a good artiſt, and was one of thoſe who were employed to model the figures and ornaments of the triumphal arch erected in 1691 at the Hague, for the public entry of King William III. But by aſſociating with ſome painters who were employed along with him at the king's palace at Breda, and obſerving their manner of working, he made ſome attempts to imitate them, and did it ſo ſucceſsfully as to occaſion the ſurpriſe of all who ſaw his firſt productions; and ſoon after he entirely laid aſide the profeſſion of a ſtatuary, and devoted himſelf wholly to painting.

His friends, who diſapproved of his conduct, endeavoured to diſſuade him, by repreſenting how indiſcreet it muſt appear for an artiſt who was eminent in one profeſſion to exchange it at the age of forty for another, in which he could only be a beginner; but their opinions had no influence on him to alter his reſolutions. He began with copying animals of different kinds, after Snyders, and very ſoon found himſelf capable of deſigning ſubjects in the ſame ſtyle, ſuch as huntings of the wild boar, ſtag, and other animals, in which he introduced a multitude of dogs in bold and natural actions, full of peculiar

peculiar ſpirit and fire. He likewiſe painted fowl in the manner of Hondekoeter, and touched the plumage with a lightneſs and tenderneſs almoſt equal to the maſter who was his model.

He had a good manner of colouring, and a great command of his pencil; and marked even the hairs of his animals with truth, and a ſtrong reſemblance of nature. His works in general had much harmony, and looked more like the performances of an experienced artiſt, than the efforts of one who had been ſo ſhort a time a practitioner; and it was imagined that he would have excelled moſt of the painters in that ſtyle, if from his youth he had made the art of painting his ſole profeſſion.

PETER CORNELIUS VERHOEK, or VERHUICK.

Landſcapes, Animals, and Battles.

He was born at Bodegrave, * in 1642, and became the diſciple of Abraham Hondius, whoſe manner he imitated while he continued in the Low Countries, and deſigned animals with a great deal of ſpirit and good action; but when he travelled to Rome, he was ſo affected by the ſight of Bourgognone's works, that he ſtudied them induſtriouſly and inceſſantly.

By a careful obſervation of the excellencies of that maſter, he acquired the ſkill to paint battles in his ſtyle, with a lively tint of colour, and a competent degree of force; and executed them in a large and ſmall ſize, with ſuch public approbation, that he found conſtant employment at Rome, Naples, and other cities of Italy through which he journied. His landſcapes were painted in a very pleaſing ſtyle, and ornamented with ſmall figures in the taſte of Callot, which were correctly deſigned, and touched with ſpirit.

GYSBERT VERHOEK.

Landſcapes, Battles, and Encampments.

DIED 1690, AGED 46.

He was the brother and diſciple of Peter Verhoek, born at Bodegrave, in 1644; but as ſoon as he was well eſtabliſhed in the rudiments of the art, he placed himſelf as a diſciple with Adam Pynaker, and copied ſome of the works of his maſter with ſucceſs. However, as he had formed his taſte by the paintings of his brother, he endeavoured like him to imitate the manner of Bourgognone; and his uſual ſubjects were battles, encampments, or ſkirmiſhes.

He was remarkably ſtudious to improve himſelf, and took uncommon pains to ſketch the different motions, actions, and attitudes of men and horſes, that he might have them ready whenever he had occaſion to introduce them in his compoſitions; and of thoſe kind of ſketches he left an incredible number, which were well deſigned, and marked with a great deal of freedom.

* According to Houbraken, Verhoek was born in 1648.

JAN VERKOLIE.

Hiſtory, Portraits, and Converſations.

DIED 1693, AGED 43.

He was born at Amſterdam, in 1650; and having ſpent ſome part of his youth in drawing and ſtudying perſpective, he choſe to imitate the ſtyle of Gerrit Peters Van Zyl, (generally called Gerrard) and arrived at ſuch a degree of expertneſs, as to make his works ſcarcely diſtinguiſhable from thoſe of that maſter. He was afterwards for a ſhort time the diſciple of Jan Lievens, and profited conſiderably under his direction; but when he had continued about ſix months in that ſchool, he perceived that he had gained as much knowledge as he could poſſibly obtain from his inſtructor, and therefore ſet up as a profeſſed painter.

Lievens, while Verkolie was his pupil, obſerving how ſtrong a reſemblance there was between his handling and colouring and that of Gerrard, employed him to finiſh ſeveral pictures which the latter had left imperfect; and even the moſt ſagacious connoiſſeurs could not remark any perceptible difference between thoſe maſters.

Verkolie for the moſt part painted portraits, and in an excellent manner; but he alſo painted hiſtorical ſubjects and converſations. His colouring was good, and his deſign in many reſpects correct, with a tender and neat manner of penciling; but he cannot be juſtly commended for grace or elegance.

NICHOLAS VERKOLIE.

Portrait, Hiſtory.

DIED 1746, AGED 73.

He was born at Delft, in 1673, and was at firſt inſtructed by his father Jan Verkolie, who died when Nicholas was only twenty years of age; yet even then he was far advanced in the knowledge of his art, and took pains to repair the loſs of ſo able an inſtructor, by a more diligent application to his ſtudies. At firſt he painted portraits with reaſonable ſucceſs, but afterwards he applied himſelf entirely to painting hiſtory, and by his taſte of deſign and compoſition, gave ſingular ſatisfaction to thoſe who were good judges of merit, and eſtabliſhed his reputation.

Beſide the merit of Verkolie in his oil paintings, he had a very peculiar excellence in drawing and deſigning with Indian ink; and he finiſhed thoſe drawings with ſuch accurate neatneſs, that they are ſold at a very high rate, and are exceedingly rare. In all his ſubjects whether of hiſtory or portrait, he was very correct in his deſign; his colouring is good, and in his eaſel-pictures it appears beautifully melting. His touch, though delicate, is firm; and his night-pieces, which have a ſurpriſing effect, are very much coveted, being eſteemed worthy of a place in the beſt collections.

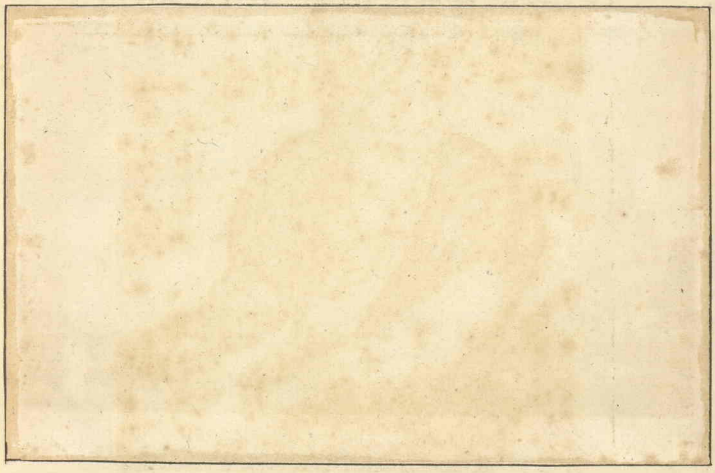
ANTONIUS A LEEUWENHOEK.

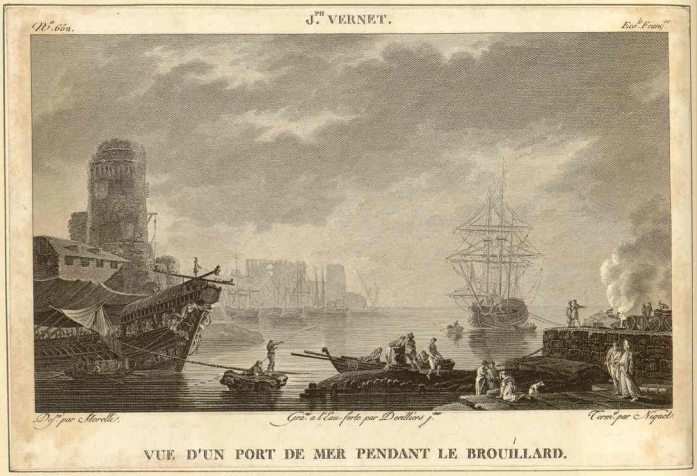
Regiæ Societatis Londinensis membrum.

J. Verkolje pinx. *A. de Bloïs fec.*

Jan Verholie fecit

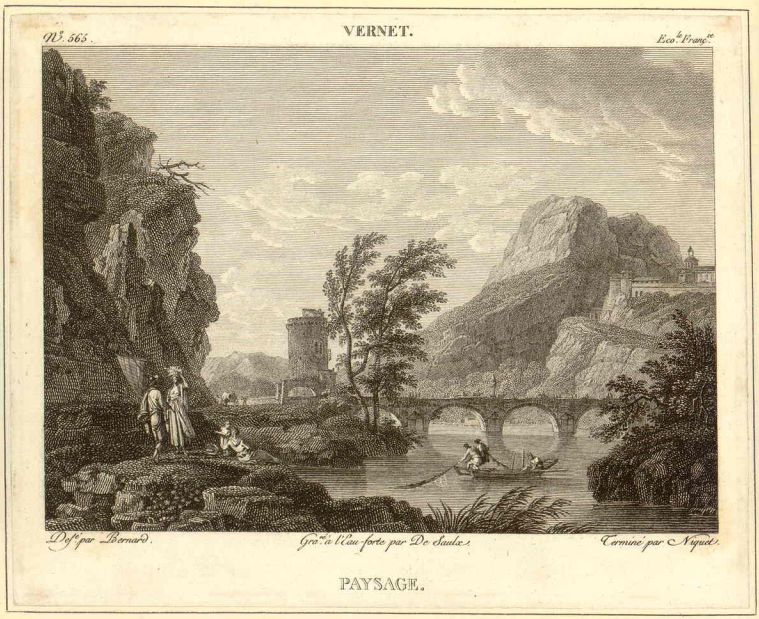
DE IOANNE MAIO PICTORE.





VUE D'UN PORT DE MER PENDANT LE BROUILLARD.


Eco. de Frans.
Cerm. par Nyout.


N°. 565.
VERNET.
Eco.le Franç.se
Dess.t par Bernard.
Grav.e à l'Eau-forte par De Saulx.
Terminé par Niquet.
PAYSAGE.

JOHN CORNELIUS VERMEYEN, or MAYO.

Hiſtory, Portrait.

DIED 1559, AGED 59.

He was born at the village of Beverwyck, in 1500, and became principal painter to the Emperor Charles V. who honoured him with many marks of particular eſteem. He attended that monarch at all his battles and ſieges, and deſigned on the ſpot views of all the fortified places which were attacked by the Emperor, as alſo the different encampments of his army, and every memorable action of the whole war, by ſea as well as by land; eſpecially the moſt material incidents of the ſiege of Tunis. From thoſe deſigns of Vermeyen the tapeſtries were made which adorn the *Eſcurial, and which will be an indiſputable proof of the genius, the talents, and the lively imagination of the deſigner.

He was remarkable for having a beard of ſuch an enormous length, that when he ſtood upright he could tread on it; from which circumſtance he was known through all Germany by the name of Johannes Barbatus.

ANDREA VEROCCHIO.

Hiſtory.

DIED 1488, AGED 56.

He was born at Florence, in 1432, and was at firſt a ſculptor of conſiderable eminence, having executed a great number of curious works in gold and other metals, as well as in marble; but, being eager to add to his reputation, he applied himſelf induſtriouſly to the ſtudy and practice of the art of painting. He proved himſelf very excellent in deſign, by ſeveral admirable compoſitions which he ſketched, with an intention of finiſhing them in colour; though, for ſome unknown cauſe, he never completed them. One of thoſe deſigns was a battle, in which the figures were naked; and in others he repreſented female figures, elegantly formed, with an air of peculiar grace in the heads and the diſpoſition of the hair, which Lionardo da Vinci always took pleaſure to imitate.

Yet, although Verocchio gained great credit by his manner of deſigning, his colouring was indifferent and unpleaſing, and his pencil dry and hard. And of that defect in his pictures he happened to be effectually convinced, by a performance of one of his own pupils; for, being aſſiſted by his diſciple Lionardo da Vinci, in an altar-piece repreſenting St. John baptizing Chriſt, Lionardo deſigned and coloured an Angel, in one part of the picture, ſo exceedingly fine, and ſo far ſuperior to his maſter, that it made the reſt of the picture look contemptible. The ſight of it ſtrongly affected Verocchio; and he was ſo thoroughly mortified to ſee himſelf far ſurpaſſed by ſo young an artiſt, that it made him determine to lay aſide the pencil for ever.

* According to De Piles, thoſe magnificent tapeſtries were executed for Philip II. who left them in Portugal, where they ſtill remain; but other writers affirm that they were made for the Eſcurial.

He

He had, however, the honour of being the maſter of Pietro Perugino, and Lionardo da Vinci; and was the firſt who invented and practiſed the method of taking off the features of any face in a mould of plaiſter.

PAOLO VERONESE. Vid. CAGLIARI.

ALEXANDER VERONESE. See TURCHI.

ANTONIO VERRIO.

Hiſtory.

DIED 1707, AGED 73.

He was born at Naples, in 1634; and having learned the art of painting in his own country, he at firſt ſettled in France, and was there employed to paint the high altar in the church of the Carmelites at Thouloufe; but being invited by King Charles II. to enter into his ſervice, he went to England, and by the royal command was engaged at Windſor, where he painted moſt of the cielings, the chapel, and one ſide of St. George's hall.

*In one of his compoſitions he introduced the portrait of Anthony Earl of Shafteſbury, in the character of Faction; and, from a private pique to Mrs. Marriott, the houſekeeper, he borrowed her face for one of the Furies. His invention was but indifferent, though he had a free and ready pencil, adapted to the particular kind of works which he undertook, and underſtood; but he wanted elegance. And as to the propriety of his taſte, it may be eaſily eſtimated, if it be only obſerved, that he introduced himſelf and Sir Godfrey Kneller, in long periwigs, as ſpectators of Chriſt healing the diſeaſed.

That performance which is accounted his beſt, is the altar-piece in the chapel at Chatſworth, repreſenting the incredulity of St. Thomas.

HENRY VERSCHURING.

Battles, Landſcapes, and Huntings.

DIED 1690, AGED 63.

He was born at Gorcum, in 1627, and at firſt was the diſciple of Dirk Goverts; but afterwards became the diſciple of the celebrated John Both, under whoſe direction he practiſed for ſix years.

When he had, under that maſter, gained ſuch a degree of knowledge as might enable him to purſue his ſtudies with advantage, he travelled to Rome, and attended regularly at the academy, to deſign after the naked; he ſtudied after the antiques, after the paintings alſo of thoſe artiſts who were the ornaments of the Roman ſchool, and deſigned the ruins and veſtiges of ſuperb architecture, which were not only in and near Rome, but through every part of Italy which he viſited; and, with great propriety, introduced ſuch pieces of Roman architecture into moſt of his compoſitions. His landſcapes were copied

* Vid. Anecdotes of Painting.

from

from nature, juſt as the beautiful ſituations and ſcenes occurred to him in his travels; and generally they ſhew a judicious and agreeable choice.

The peculiar talent of Verſchuring was for painting battles, and ſkirmiſhes of horſemen; and, to enable him to repreſent them with exactneſs and truth, he was exceedingly curious in obſerving the actions, movements, and attitudes of horſes, and the engagements, retreats, and encampments of armies, and even made a campaign in 1672, to deſign his ſubjects on the ſpot. His genius was fruitful and happy; there appears a great deal of fire in his ideas; and, as he always ſtudied after nature, he had nothing of the manneriſt. His ſcenery is beautiful, his figures are correctly deſigned, and are touched with ſpirit. He finiſhed his pictures with extraordinary neatneſs of pencil, and they are remarkably tranſparent.

One of his moſt capital performances (according to Houbraken) is at Dort; it repreſents the plundering of a country, and particularly of a caſtle. There is a view of the ſea-ſhore, to which a large herd of cattle are driven as a prey; the owner of the caſtle appears bound with cords, and his wife is on her knees, as if ſupplicating her enemies to accept of a ranſom for herſelf and her huſband. This picture is exquiſitely finiſhed, with a great number of figures well deſigned, correctly drawn, and with good expreſſion.

He was unfortunately drowned, by a ſudden ſquall of wind which overſet the veſſel in which he ſailed, a few leagues from Dort.

WILLIAM VERSCHURING.

Converſations, Portraits.

He was the ſon of Henry Verſchuring, born at Dort in 1657, and learned the principles of deſign from his father; yet he afterwards ſtudied for ſome time under Jan Verkolie.

The ſubjects which he ſeemed to be moſt fond of, were converſations, though he ſometimes painted portraits; and, by the works which he has left, it appears highly probable that if he had continued to practiſe his art, with the ſame aſſiduity that he exerted at the beginning of his ſtudies, he would have arrived at a high degree of eminence; but he gradually diſcontinued painting, being engaged in other lucrative employments.

DANIEL VERTANGEN.

Landſcapes, Nymphs.

BORN ABOUT 1599.

Very few particulars relative to the life of this artiſt have been recited by any of the writers on this ſubject, although his merit is ſo univerſally known and allowed.

He was born at the Hague, and proved one of the moſt eminent diſciples in the ſchool of Poelemburg. He imitated that maſter, not only in his handling and tone of colour, but in his taſte and ſtyle of compoſition; ſo that the deſcription of the manner of Poelemburg would be almoſt an exact and true deſcription of the manner of Vertangen.

His ſubjects were ſimilar to thoſe of his maſter; landſcapes, with nymphs bathing; caves, and bacchanals; which he finiſhed with great delicacy, and neatneſs of pencil;

 but

but they are in general far inferior to the paintings of Poelemburg, and, if compared with the genuine works of that mafter, they cannot fupport a competition. However, the beft defcription of the ftyle of Vertangen, as well as the beft teftimony of his real merit, is to fay, that very many of his paintings have been afcribed to his mafter Poelemburg.

ARY HUBERTZ VERVEER.

Hiftory, Portrait.

He was born at Dort, in 1646, and by many of his own countrymen was much efteemed for hiftorical compofitions, which he ufually furnifhed with naked figures.

He was a good defigner, but he painted in a rough manner, fo as to make it neceffary to view his pictures at a diftance. The greateft objection to his pictures was, that he coloured the flefh of his figures of too tawny a complexion; and that the bluifh tint, which is always perceptible in fine carnations, was not feen in any part of the naked which he painted; but he feemed to be fully fatisfied, if his pictures had a ftrong and bold effect.

It was remarked of him, that although he defigned and painted feveral fubjects, yet he rarely found fufficient refolution or application to finifh any of them as he ought.

FRANCIS VERWILT.

Landfcape.

He was born at Rotterdam, about 1598, and at firft was inftructed in landfcape-painting by an artift of no great reputation; but he afterwards became the difciple of Poelemburg.

His landfcapes were painted in an agreeable manner, generally clear, and adorned with pieces of architecture and ruins, which were defigned in a good tafte. He conftantly endeavoured to imitate his mafter Poelemburg, and in his figures he very much refembled him; but there is a very apparent difference in the ftyle of his landfcapes.

GIOVANNI VIANI.

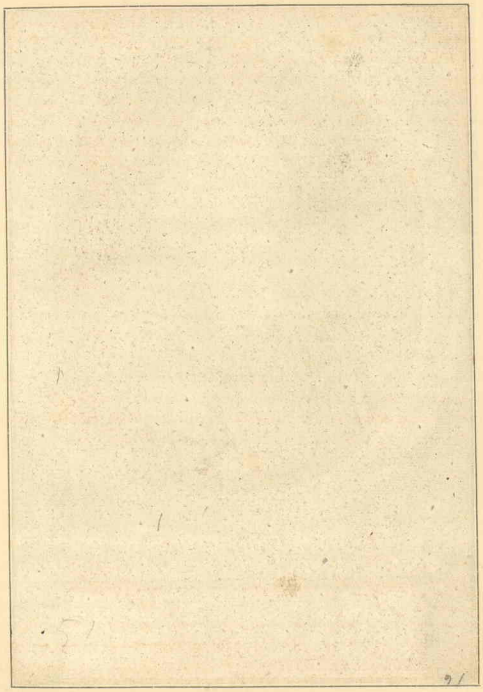
Hiftory.

DIED 1700, AGED 63.

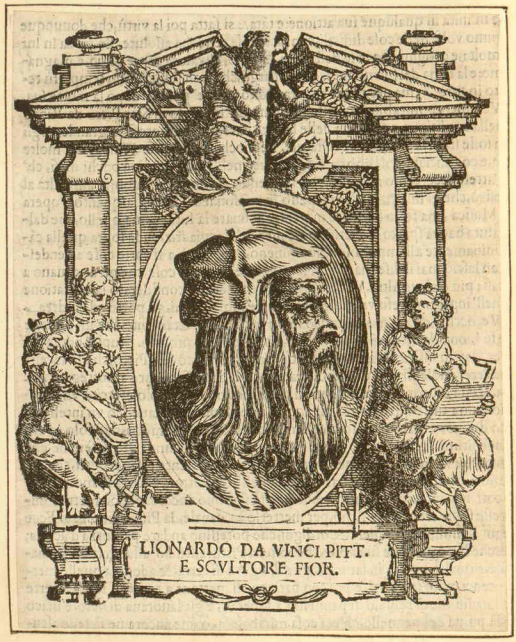
He was born at Bologna, in 1637, and was the difciple of Flaminio Torre. He formed his tafte of defign and compofition from the works of the moft famous mafters of the Lombard fchool, the Caracci, and Guido; and his own performances were admired for the airs of the heads, which were defigned much in the tafte of Guido, for a tint of colouring that was exceedingly pleafing, and for correctnefs in his outlines.

In the church at Bologna, called I Servi, there is a picture by this artift which reprefents a Saint carried up to heaven by angels; and it is extremely beautiful, as well in refpect of the defign, as of the fine effect of the whole.

DOMENICO



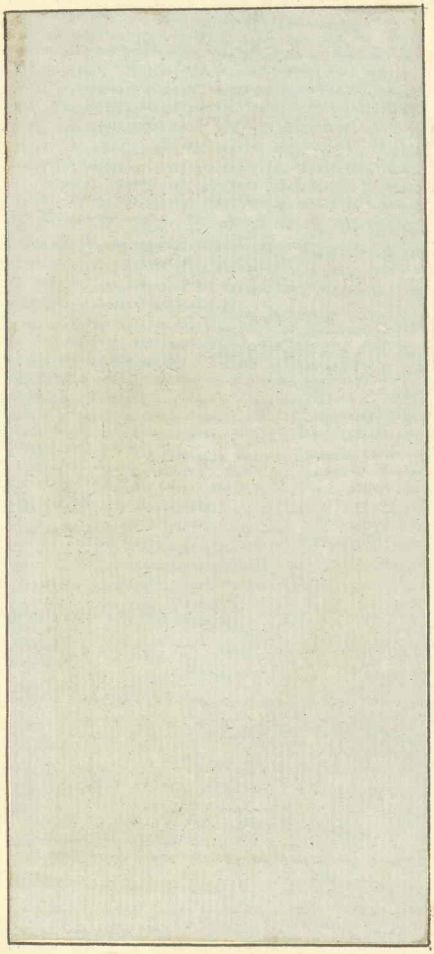

Me. LOUIS ELLIES DU PIN DOCTEUR EN THEOLOG. DE LA FACULTE DE PARIS & PROFESSEUR ROIAL
Peint par Phil. Vignon
graué par E. Desrochers 1698.
et se vend chez luy a Paris rue St. Jacques devant les Mathurins
Cet Illustre Docteur par sa plume feconde,
Et par sa Science profonde,
D'un immense travail delivre les Esprits;
Car sans autre Biblioteque,
On voit dans ses doctes Ecrits
L'Eglise Latine et la Grèque;
Et dans ce seul Auteur mille Auteurs sont compris.


LIONARDO DA VINCI PITT.
E SCVLTORE FIOR.

A YOUNG FEMALE.

1

Le da Vinci *12 by 9¾*



Leonardo da Vinci inv.e del: Mulinari inci.

DOMENICO MARIA VIANI.

Hiſtory.

DIED 1716, AGED 46.

He was the ſon and diſciple of Giovanni Viani, born at Bologna, in 1670. From the precepts of his father he learned deſign, but perfected himſelf in the knowledge of colouring by his ſtudies at Venice.

The manner of Domenico was bold, his colouring agreeable, and he ſhewed correctneſs and elegance in the contours of his figures. The grandeur of his taſte may be ſeen in that celebrated picture which he painted at Imola, compoſed in honour of ſome particular Saints, who were ſuppoſed to have driven away the peſtilence from that city; in which noble deſign fifty figures are repreſented, as large as life, extremely correct, and pleaſingly coloured; though, in general, his colouring is inferior to that of Giovanni, having rather too much of one tint of colour predominating through the whole. Alſo, in a chapel belonging to the church I Servi, in Bologna, there is a grand altar-piece painted by Domenico Viani. The ſubject is a legendary ſtory, of the miraculous healing of a ſore leg of ſome pilgrim by Chriſt; it is in many of its parts very beautiful; it is finely painted, in a broad free manner, with a bold pencil, and well deſigned, though too much of one colour.

VINCENTINO. Vid. VINCENTIO DI SAN GEMINIANO.

LIONARDO DA VINCI.*

Hiſtory, Portrait.

DIED 1520, AGED 75.

This maſter was deſcended from a noble family, and born at the caſtle of Vinci, near Florence, in 1445, and from his infancy had an education ſuitable to his birth; being carefully inſtructed in the ſciences, and every branch of polite literature. And having ſhewn a peculiar fondneſs for deſigning, he was placed as a diſciple with Andrea Verocchio, at that period of time when Pietro Perugino ſtudied in the ſchool of that maſter.

From the excellence of his genius, his proficiency was ſo rapid, that he ſurpaſſed his inſtructor in an eminent degree; and being appointed by Verocchio to paint the Angel, who was to be repreſented as bearing the garment of Chriſt when he was baptized by St. John; the deſign and the colouring of the diſciple, ſo far diſcountenanced the work of the maſter, and ſo much aſtoniſhed Verocchio, that it provoked him to quit the profeſſion entirely.

No artiſt before his time ever had ſuch comprehenſive talents, ſuch profound ſkill, or ſo diſcerning a judgment, to explore the depths of every art or ſcience, to which he

applied,

† Lionardo called da Vinci from the place of his nativity, a ſmall burgh or caſtle of *Valdarno di Sotto*, was the natural ſon of one *Piero*, a notary of the *Signoria* at Florence. That he was born ſeven years after the date adopted by our author, viz. 1452, has been authenticated by *Durazzini* in his *Elogi degl' illuſtri Toſcani*, tom. iii. n. xxv. againſt *Vaſari*, his annotators, and the reſt of the biographers of Lionardo, who fix his birth before that year. See *Lanzi*, tom. i. p. 105. F.

applied, as Lionardo; and the virtues of his mind were only equalled by the powers of his underſtanding. He ſtudied nature with a curious and critical obſervation; and it might have been wiſhed, that he had ſought even more than he did, to improve, correct, and refine nature, by a greater attention to the antique; yet, in all other reſpects, his thoughts were perpetually employed in ſearching out every principle, every circumſtance, that could enable him to arrive at excellence; and he had the happineſs to be at laſt ſucceſsful.

He was peculiarly attentive to mark the paſſions of the human mind diſtinctly, being convinced that a juſt expreſſion is not only the moſt difficult part of the painter's province, but alſo that part which will always afford to the judicious and the learned the moſt ſenſible ſatisfaction. To ſtrengthen his ideas in that point, he ſketched every countenance that appeared to have any ſingularity, and attended the proceſſions of criminals carried to execution, that he might impreſs on his memory the variety of paſſions which he noticed among the crowd, every individual being perhaps differently affected; and to trace, through the viſage of the ſufferers, thoſe ſtrong emotions of mind, which became viſible in every feature, from the near approach of a ſudden and violent death.

In the year * 1494 he went to Milan, where he was moſt affectionately received by the Duke Ludovico Sforza, on account of his many accompliſhments, in muſic, poetry, and architecture, as well as for his ſuperior merit in his profeſſion; and the fondneſs which that Prince afterwards expreſſed for Lionardo increaſed to a height that ſeemed ſcarcely credible. By order of the Duke he painted a Nativity for an altar-piece, which was preſented to the Emperor; and he likewiſe painted that incomparable picture of the Laſt Supper, in the church of the Dominicans at Milan, which will, to the end of time, diſplay the elevated genius of its author.

As that compoſition is a maſter-piece of Da Vinci, it ought not to be paſſed over without a particular obſervation on its allowed merit; and the reader will probably be more inſtructed and entertained, by reciting to him the opinion of Rubens on that ſubject than by any remarks of others, who muſt be confeſſedly his inferiors.

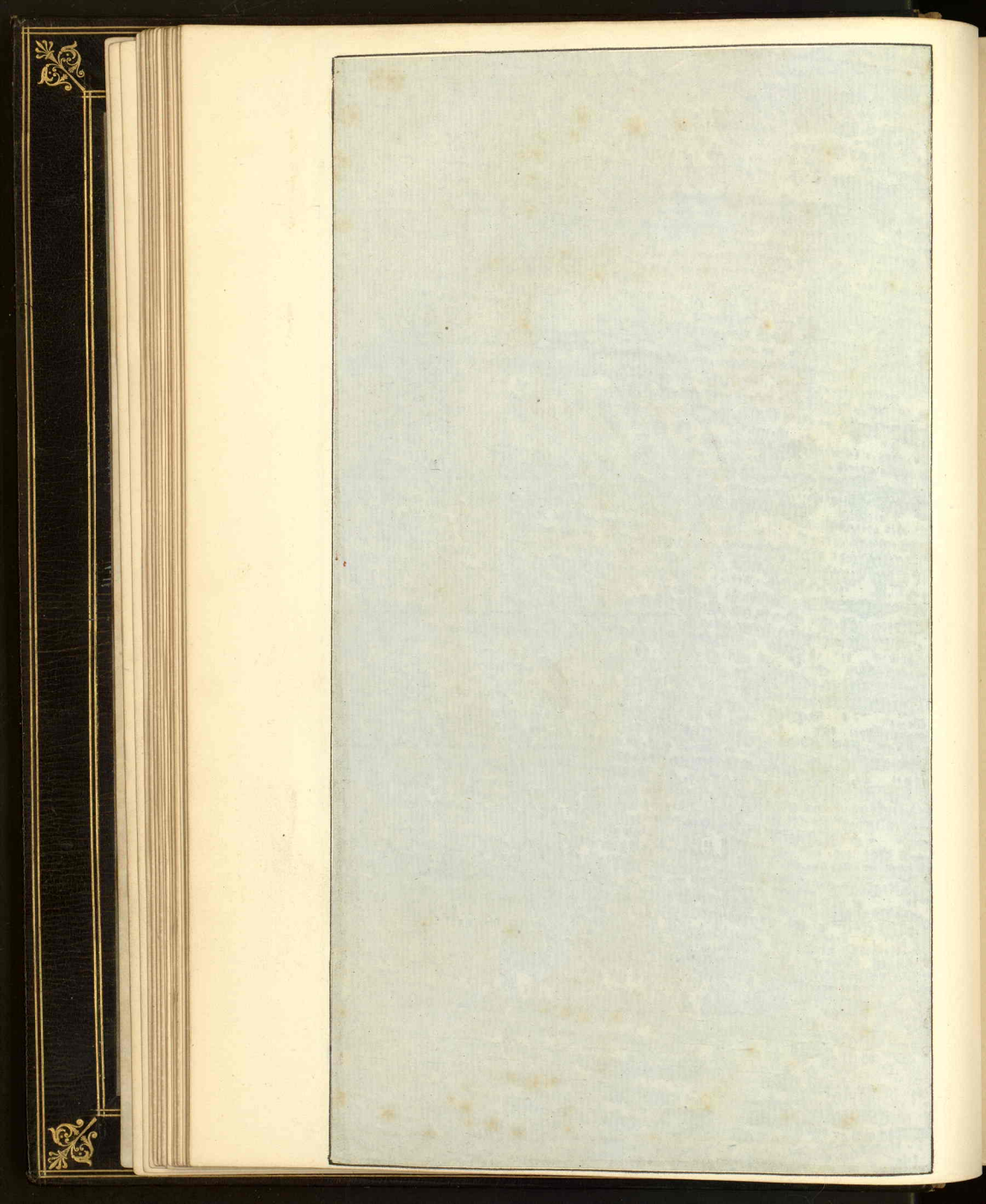
In a Latin manuſcript, part of which has been tranſlated by De Piles, Rubens obſerves, "that nothing eſcaped Lionardo that related to the expreſſion of his ſubject; and, by the "warmth of his imagination, as well as by the ſolidity of his judgment, he raiſed divine "things by human, and underſtood how to give men thoſe different degrees, that elevate "them to the character of heroes.

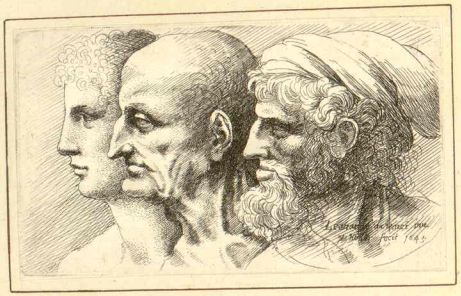
"The beſt of the examples that Lionardo has left us, is the Laſt Supper, in which he "has repreſented the Apoſtles in places ſuitable to them; but our Saviour is in the midſt "of all, in the moſt honourable, having no figure near enough to preſs or incommode "him. His attitude is grave, his arms are in a looſe free poſture, to ſhew the greater "grandeur, while the Apoſtles appear in agitation, by their vehement deſire to know "which of them ſhould betray their maſter; in which agitation, however, not any mean-"neſs, or indecent action can be obſerved. In ſhort, by his profound ſpeculations, he "arrived to ſuch a degree of perfection, that it ſeems impoſſible to ſpeak as highly of him "as he deſerves, and much more impoſſible to imitate him."

This

* Vaſari ſays, it was in the year 1494 Lionardo went to Milan; but by ſome unaccountable miſtake in Sandrart (if not by an incorrectneſs of the publiſher of his works) it is ſaid, in page 112 of his Academia Pictorum, that Lionardo went to Milan in 1434, which happens to be eleven years before that artiſt was born.

Leonardo da Vinci inv: e del: Mulinari inci.






Leonardo da Vinci inu.
Wenzelar fecit 1645

4

Leonard de Vinci Pinx.t Massard pere Sculp.t

PORTRAIT D'UNE FEMME INCONNUE.

De la Galerie du Palais d'Orléans.

* This picture was left unfinished for some time, in respect to the head of Christ, and to the face of Judas; the former was left imperfect, as the painter could not express that sublime idea which he had conceived in his mind, of the Redeemer of the World in a human form; and he delayed the latter, as he wanted to combine, in the features of one face, avarice, ingratitude, malice, treachery, and every malign disposition of the human heart. The first he never attempted to finish; but he amply answered his pupose in the head of Judas, by giving the intended figure a striking likeness of the Prior of the Dominican Convent.

He was remarkably slow in finishing his pictures; but whenever he did finish them, they were exquisite. He spent four years on one portrait, which was Mona Lisa, the wife of Francesco di Giocondo; in which it is astonishing to observe, how closely he has imitated nature: the eyes have all the lustre of life; the hairs of the eyebrows and lids seem real, and even the pores of the skin are perceptible.

In his composition he was careful to avoid incumbering it with a multitude of figures, and therefore never admitted a greater number into his design than what were absolutely necessary to illustrate his subject; and he had sufficient judgment and power of execution to give every figure its proper character. Yet, although he had so accomplished a genius, in every respect, to a very uncommon degree, he had also as uncommon a modest diffidence of his own abilities; and left several of his pictures imperfect, only because he apprehended that his execution could not sufficiently correspond with those ideas of excellence, of which he had a distinct conception in his mind.

He possessed a very enlarged genius, a lively imagination, a beautiful invention, and a solid judgment. His design was extremely correct, his disposition judicious, and his expression natural. But as to his colouring, it is not agreeable, as the violet tint predominates to an extreme degree. However, it may not be improbable that, when his colours were at first laid on, they might have had a very different appearance; nay, from the indisputable judgment ascribed to Lionardo, it seems more than probable, that as he made nature his constant study, his original colouring had all the look of nature and life. And, perhaps, the variety of varnishes which we are told he used, to add lustre to his colours, or his wanting a sufficient experience in the quality of oils, and their proper mixture to render his colours durable, may have, by length of time, occasioned that unpleasing tint, which is noticed in all the paintings of that great man.

When he went in the train of Giuliano da Medici to Rome, and was employed by Pope Leo X. his residence in that city was made so disagreeable, by the morose temper of Michael Angelo Buonaroti, that he retired to France, where he soon after ended his days, having had the honour to expire in the arms of the King.‡

DAVID

* Mr. Cochin, a late traveller, and ingenious writer, describing the picture of the Last Supper, which he saw at Milan in 1757, after giving a particular description of the beauty of the design, the fine airs of the heads, the noble cast of the draperies, and that in general it was extremely in the taste of Raphael, concludes, with observing a very singular impropriety in it, which is, that the hand of St. John has six fingers. Vid. Voyage d'Italie, tom. i. p. 42.

‡ The life of Lionardo may be nearly divided into four periods, the first of which is that of his youth when he lived at Florence. To this not only the Medusa and the few works mentioned by Vasari, but probably all those paintings of his belong that have less energy of shade, less complicated drapery and heads of forms rather delicate than exquisite, seemingly derived from the school of Verrocchio. Such are the Maddalenas of the Pitti at Florence and the Aldobrandini at Rome, the Madonnas of the Giustiniani and Borghese palaces, and some heads of the Saviour and his Baptist, though the multitude of his imitators must render all decision on their originality ambiguous.

The

DAVID VINCKENBOOMS, called VINKOBOON.

Landſcape.

He was born at Mechlin, in 1578, and inſtructed in deſign by his father, Philip Vinckenbooms, who painted only in diſtemper; and, while Philip lived, his ſon David practiſed

The ſecond period is that which he ſpent at Milan in the ſervice of Lodovico Sforza. There he ſtayed till 1499, with little exertion in painting, if we except the moſt capital as the moſt celebrated of his works, perhaps the compendium of his powers, the Laſt Supper in the Refectory of the Dominicans. Of this performance, which the whole hiſtory of painting agrees to claſs, among the firſt products of art, three heads only remain of Liornado's own hand, and thoſe rather delineated than coloured. Had he contented himſelf to paint it in diſtemper inſtead of oil, we ſhould now be in the poſſeſſion of a work, which was already found half decayed by Armenini, fifty years after it had been finiſhed, and is ſpoken of by Scannelli who examined it in 1642 as evaneſcent, and a thing that once was.

The third period dates from the return of Lionardo to Florence after the fall of Franceſco Sforza. The thirteen years of his ſtay there, produced ſome of his beſt works; the celebrated portrait of Mona Liſa, a labour of four years, though ſtill declared unfiniſhed; the Cartoon of St. Anna prepared for an altar-piece at the church A'Servi, which never was coloured; the other Cartoon of the battle of Niccolo Piccinino in competition with Michelagnolo, and likewiſe never made uſe of becauſe his tentatives of painting it in oil on the wall had failed. He employed perhaps another method in a Madonna with the child at St. Onofrio of Rome, a Raffaelleſque picture, but peeling in many places off the pannel. To this period probably belongs his own portrait in the Ducal Gallery, in an age which does not diſagree with theſe years, a head whoſe energy leaves all the reſt in that room far behind; and that other in a different cabinet which is called the portrait of Raffaello; and that half figure of a Young Nun in the Palace Niccolini ſo much celebrated by Bottari. Chriſt among the Doctors, formerly a picture of the Doria Palace; the ſuppoſed portrait of Queen Giovanna with Architecture; and Vertumnus with Pomona, commonly called Vanity and Modeſty, a work as often copied as inimitable, in the Barberini, ſeem to coincide with this epoch; and we may count with them the Madonna begging the lily of the infant Chriſt in the Albani, a picture full of graces, and conſidered by Mengs as the maſter-piece of the collection. It would however be too bold a conjecture to decide the date of every picture painted by an artiſt, whoſe life was ſpent in ſearch of new methods, and who too often dropt his work before it had received its finiſh.

The fourth period of this great man's life, terminates likewiſe the career of his art. Lionardo appears to have bid farewell to painting about his Sixty-third year. When in 1515 Francis I. had failed in the attempt of having the picture of the Laſt Supper ſawed from the walls of the Refectory, for its tranſportation to France, he attempted to poſſeſs himſelf of the author. He invited him to his court, and Vinci accepted the invitation without much regret at leaving Florence, where ſince his return from Rome, he had met in young Bonarruoti with a rival already preferred to him, in the diſpoſal of commiſſions, becauſe if we believe Vaſari, he gave works where Lionardo gave often only words. It is known that there was anger between them, and Vinci conſulting his own quiet, paſſed over to France, where before he had touched pencil, he died in the arms of Francis I. 1519.

Lionardo da Vinci broke forth with a ſplendour which eclipſed all his predeceſſors: made up of all the elements of genius, favoured by form, education, and circumſtances, all ear, all eye, all graſp; Painter, Poet, Sculptor, Anatomiſt, Architect, Engineer, Chemiſt, Machiniſt, Muſician, Philoſopher, and ſometimes Empiric; he laid hold of every beauty in the enchanted circle, but without excluſive attachment to one, diſmiſſed in her turn each. Fitter to ſcatter hints than to teach by example, he waſted life inſatiate in experiment. To a capacity which at once penetrated the principle and real aim of the art, he joined an inequality of fancy that at one moment lent him wings for the purſuit of beauty, and the next flung him on the ground to crawl after deformity. We owe to him chiaroſcuro with all its magic, but character was his favourite ſtudy, character he has often raiſed from an individual to a ſpecies, and as often depreſſed to a monſter from an individual. His notion of the moſt elaborate finiſh, and his want of perſeverance were at leaſt equal. Want of perſeverance alone could make him abandon his Cartoon deſigned for the great Council-chamber at Florence, of which the celebrated conteſt of horſemen was but one group; for to him who could organize that compoſition, Michaelagnolo himſelf might be an object of emulation, but could not be one of fear. His line was free from meagreneſs, and his forms preſented beauties, but he appears not to have ever been much acquainted, or to have ſeduloufly ſought much acquaintance with the antique. The ſtrength of his conception lay in the delineation of male heads; thoſe of his females owe nearly all their charms to chiaroſcuro, they are ſeldom more diſcriminated than the children they fondle, they are ſiſters of one family. F.

practised the same kind of painting with success; though he afterwards carefully studied the art of painting in oil; and all his subsequent works were painted in that way.

The general style of this master, was landscapes in a small size, which he usually crowded with figures, cattle, carriages, houses, and trees; and he shewed a good taste of design in his figures. His subjects were sometimes taken from sacred history, and sometimes conversations, rural feasts, weddings, fairs, or festivals, which for the most part he copied after nature; and in several of those compositions of mirthful subjects, there appeared humour and strong expression, but without the smallest traces of elegance or grace.

The peculiar genius and taste of Vinckenbooms may be judged of by that picture of his painting at Amsterdam, representing Christ carrying his Cross; and by another at Frankfort, of which the subject is Blind Bartimeus restored to his sight by our Saviour; and as engravings after those paintings, as also after several of his landscapes, have been published by Nicholas de Bruyn, they cannot but be known to all the lovers of the art. His landscapes, in respect to the touch and the colouring, have considerable merit; but the judicious eye will, in all his compositions, observe somewhat stiff and hard, that greatly diminishes their value. In many of his pictures Rothenamer inserted the figures; and yet those figures which he himself designed, are executed with spirit, and very correctly drawn.

VINCENT VANDER VINNE.

History, Portrait, Conversations, and Landscapes.

DIED 1702, AGED 73.

He was born at Haerlem, in 1629, and placed as a disciple with Francis Hals, by whose instruction he became very expert in imitating the touch and colouring of his master; and, by a proper application of his talents, might have rendered himself an artist of eminence.

He painted almost all kinds of subjects with equal readiness and ease, as well in a large size as in a small; but he was particularly successful in portraits, as he had derived from Hals the art of giving them an agreeable likeness and character; and he touched them with a free spirited pencil and bold handling. For Hals laid it down as a maxim to his pupils, to practise at first with boldness and freedom, alledging, that neatness and high finishing would afterwards be easily acquired.

Vander Vinne proved to be less attentive to his fame than to his fortune, and depreciated his talents so far, that he undertook every kind of subject that was bespoke, from which an immediate profit was to arise. He had a lively imagination, and a very fertile invention, which evidently appears in those emblematical pictures which he composed in the manner of Goltzius, and others; and as he had always made nature his particular study, he was remarkable for imitating it with exactness and truth.

LAWRENCE VANDER VINNE.

Flowers.

DIED 1724, AGED 66.

He was the ſon of Vincent Vander Vinne, born at Haerlem, in 1658, and after the example of his father, who was his only inſtructor, he painted a variety of ſubjects, but chiefly flower-pieces. Thoſe flowers which he uſually painted, were of thoſe kinds moſt admired by floriſts; and he worked as neatly in water-colours as in oil.

A friend of his, who was extremely curious, having procured a number of uncommon exotics from the Eaſt and Weſt Indies, employed him to paint them after nature; and he executed that work with great approbation. However, it muſt be allowed that he was in all reſpects very far inferior to his father.

GIOVANNI BATTISTA VIOLA.

Hiſtory, Landſcape.

DIED 1622, AGED 50.

He was was born at Bologna, in 1572, and was the diſciple of Annibal Carracci, with whom he ſtudied for ſeveral years; and, when he quitted that ſchool, was accounted an extraordinary good painter. His reputation was well eſtabliſhed at Rome and Florence, as well as in his native city; but his works are rarely to be met with in theſe kingdoms. Freſnoy, who undoubtedly was an able judge of the merit of a painter, allows the works of Viola to be wonderfully fine, and well coloured. He painted a grand landſcape for the Cardinal Montalto, in conjunction with Paul Bril, whoſe manner, as well as that of Brueghel, he ſtudied to imitate. He alſo executed ſeveral noble compoſitions in the Villa Aldobrandina, which rendered him deſervedly famous through all Italy.

GIOVANNI DELLA VITE. Vid. JAN MIEL.

TIMOTEO DELLA VITE DA URBINO.

Hiſtory, Portrait, and Landſcape.

DIED 1524, AGED 54.

He was born at Urbino, in 1470; and in the early part of his youth ſtudied deſign, to qualify himſelf for the occupation of a goldſmith, for which he was at firſt intended. With that view he went to Bologna to his elder brother, who was eminent for that kind of work; but the inclination of Timoteo ſoon directed him to prefer the knowledge of painting to all other arts; and he applied himſelf with inexpreſſible diligence and laborious pleaſure to deſign and copy the fineſt works of the great maſters which were to be ſeen at Bologna. He entered into converſations on the ſubject of painting with the beſt artiſts of that city, and gradually made ſuch a progreſs, as excited their admiration of his talents, as well as their ſurpriſe at his rapid proficiency. For, without having any particular director, he acquired an excellent taſte of compoſition, great correctneſs of outline,

line, and a ſweet manner of colouring, much reſembling that of Raphael; although at that time he had not ſeen any of the productions of that inimitable maſter.

When he had performed ſeveral works at Bologna, which procured him general applauſe, he returned to Urbino, where he proceeded in his profeſſion with equal ſucceſs, till the fame of his paintings, which was ſpread through all Italy, induced Raphael importunately to invite him to Rome to be his aſſiſtant; and on his arrival he met with ſo generous a reception, as was at once worthy of the benevolent ſpirit of Raphael, and the extraordinary merit of Timoteo.

Having thus an opportunity of obſerving the taſte, the ſtyle, the colouring, expreſſion, and execution of the greateſt painter that had appeared ſince the revival of the art, he ſoon improved to ſuch a degree, as to eſtabliſh his reputation on a moſt ſolid foundation; and while he advanced his fame, proportionably increaſed his fortune.

He painted ſome grand deſigns in conjunction with Raphael; and he alſo finiſhed many of his own compoſitions entirely with his own hand, at Siena, Forli, and his native city Urbino. His manner of deſigning was bold, but his colouring was ſweet and lovely; and his pictures were neatly and delicately finiſhed. From the time of his going to Rome, his taſte became more elegant; and as long as he lived, his principal attention was to endeavour at the imitation of Raphael.

An Holy Family, which is ſaid to be painted by Timoteo, is in the Pembroke collection at Wilton.†

OTTAVIO VIVIANI, called CODAZZO.

Perſpective, Architecture, and Ruins.

DIED 1674, AGED 75.

He was born at Breſcia, in 1599, and was the diſciple of Tomaſo Sandrino, an eminent painter of perſpective in that city; but afterwards he ſtudied under Agoſtino Taſſi, who had been the diſciple of Paul Bril, and was excellent in painting architecture.

By practiſing under ſuch excellent inſtructors, he became a moſt admirable painter in their ſtyle, and ſurpaſſed them both conſiderably. His ſubjects were the ruins of magnificent edifices, porticoes, convents, &c. which, for the truth of perſpective, for delicate handling, and for fine keeping, are ſuperior to moſt of thoſe who have diſtinguiſhed themſelves in that ſtyle; and his works are ſo univerſally admired, that they are aſſiduouſly ſought for through every part of Europe, and purchaſed at very large prices.

 Nothing

† Timoteo della Vite, of Urbino, after ſome years of ſtudy ſpent at Bologna, under Franceſco Francia, returned to his native place, and from thence went to Rome, and entered the Academy opened in the Vatican by Raffaello, his countryman and relation. He aſſiſted him at the *Pace* in the freſco of the Sibylls, and retained the cartoons made for them. What prompted him at no long interval afterwards to return to Urbino is not told. He paſſed there the remaining part of his life. His firſt method of painting at Rome, had much of the obſolete manner of the preceding century; this may be ſeen in ſome Madonna's of his at the palace *Bonaventura*, and the chapter of Urbino, and at the Conventuals of Peſaro, in the diſcovery of the Croſs. He improved his ſtyle under Raffaello, and acquired much of his grace, attitudes, and colour, though he always remained a limited inventor, with a certain timidity of pencil, and more exact than grand. The picture of the Conception at the *Oſſervanti* of Urbino, the *Noli me tangere*, in the church of *St. Angelo*, at Cagli, are the beſt remains of Timoteo.

Pietro della Vite, his ſuppoſed brother, emulated his ſtyle, but was inferior to him. This was perhaps, the *Prete di Urbino*, the parent and heir of Raffaello, mentioned by Baldinucci, Tom. v.

Nothing can be more exactly true than the perſpective paintings of Viviani; nothing more elegant and grand in the diſpoſition, nor more beautiful than his choice of objects. His figures are generally placed with peculiar judgment, and as ſkilfully proportioned to their ſituation, ſo as by their comparative height to make the magnificence of his buildings more ſtriking, even at the firſt view; and, by his thorough knowledge of the principles of the chiaro-ſcuro, as alſo by an excellent ſtyle of colouring, he gave to every column and elevation the look of real nature; and every ornament and member of his architecture, fills the eye and the imagination with uncommon ſatisfaction.

JOSEPH VIVIEN.

Portraits, in Oil and Crayon.

DIED 1735, AGED 78.

He was born at Lyons, in France, in 1657, and was the diſciple of Charles le Brun, with whom he was ſo indefatigable in his ſtudy and practice, that, during his continuance in the ſchool of le Brun, he gained conſiderable credit by ſome performances which he painted in oil.

The firſt finiſhed work which contributed to raiſe the reputation of Vivien, was a family picture, twelve feet long and ten in height; but another painting in crayon, which had all the force, beauty, and harmony of oil-painting, rendered him ſtill more the object of admiration. When he obſerved that his pictures began to be publicly approved, he undertook to paint portraits in the hiſtorical ſtyle, adorned with agreeable viſtas, or embelliſhed with fabulous, or allegorical figures, ſome of which were afterwards engraved.

From France he viſited Bruſſels and the Court of Bavaria; and, at the latter, painted the portrait of the Elector with crayons, in an exquiſite manner, which afforded that Prince ſo much ſatisfaction, that, to preſerve it from duſt, or damp air, he had it covered with a cryſtal forty-eight inches high, which was the dimenſion of the painting; and not only appointed him ſtate-painter, but honoured him alſo with ſeveral very valuable preſents. And, to ſhew how high an opinion he had conceived of the merit of Vivien, he ſent the portrait of that artiſt to Coſmo III. Duke of Tuſcany, which was placed in the Florentine gallery of artiſts.

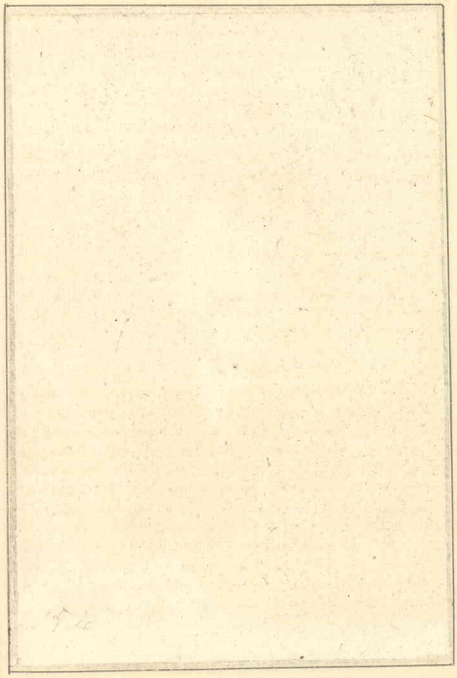
No painter in crayon could have more beauty in his tints than Vivien, nor more grace or elegance in the airs of his heads, and in his attitudes. He gave extraordinary ſoftneſs, relief, and plumpneſs, to his carnations; and for that reaſon he was called, by ſome of his own countrymen, the French Vandyck; his crayon-paintings being allowed to have ſuch a degree of force, as few of the painters in oil have ſurpaſſed.

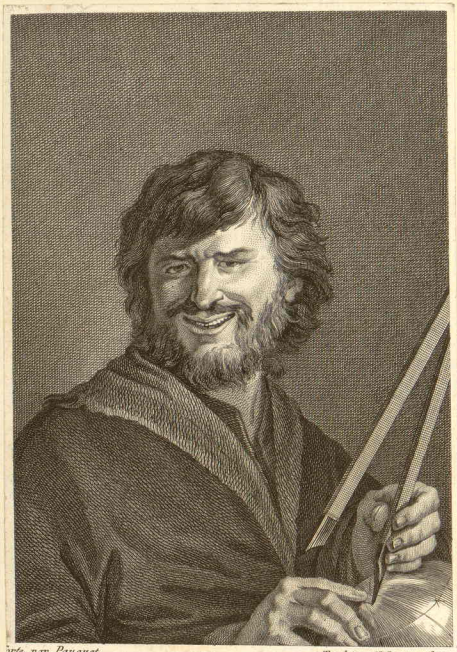
PETER VLERICK.

Hiſtory.

DIED 1581, AGED 42.

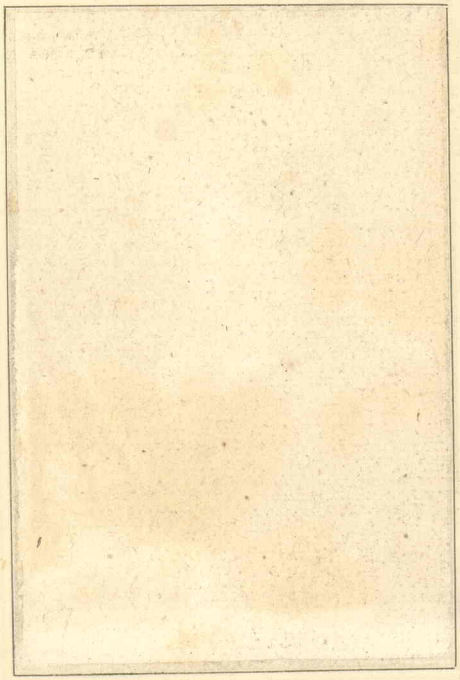
He was born at Courtray, in 1539, and at firſt was inſtructed by William Snellart, an artiſt who painted in diſtemper, with whom he continued for a long time; but afterwards he

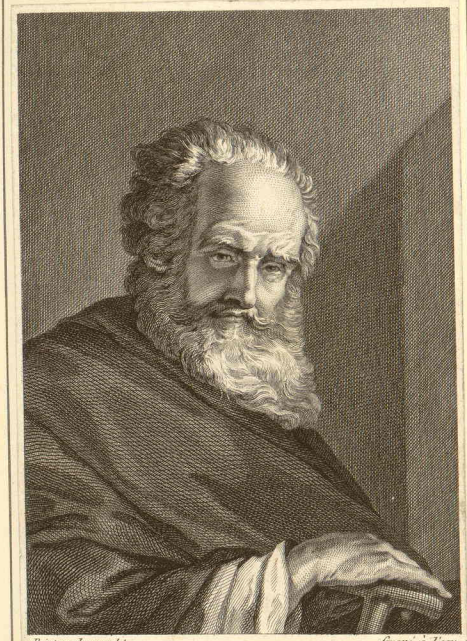




…rte par Pauquet. *Traduit par N. Ponce en 1807.*

DEMOCRITE.





Peint par Lagrenolet *Gravé à Vienne f.*

HERACLITE.

he improved himſelf in correctneſs of deſign, and in a better ſtyle of painting, under Charles D'Ypres; and if that maſter had not been of an odd and diſagreeable temper, he probably would have made a much greater progreſs under him. But he was conſtrained to quit him, and, being in very narrow circumſtances, was forced to ſeek his fortune out of his own country. After he had contended with many difficulties he arrived at Venice, where he had the good fortune to obtain the friendſhip of Tintoretto; and, by ſtudying the works of that excellent painter, and obſerving his inſtructions, he acquired a good ſtyle of colouring, as well as of compoſition.

To perfect himſelf ſtill farther, he travelled to Rome, not permitting any thing that was curious in that city to eſcape his obſervation. He deſigned after the antiques, and ſketched the beautiful views on the banks of the Tiber with great ſpirit and freedom of hand; and in the ſame manner deſigned the proſpects about Naples and Puteoli. During his reſidence at Rome he finiſhed ſeveral hiſtorical pictures in oil, as well as in diſtemper, which gained him conſiderable reputation; and, on his return to his own country, his compoſitions procured him the approbation of all the artiſts of his time. The ſubjects of ſome of thoſe compoſitions were, Judith with the head of Holophernes; the Brazen Serpent; the Four Evangeliſts; and a Crucifixion. In all his performances the manner of Tintoretto was obſervable, for he retained that manner to the laſt.

He was well ſkilled in perſpective and architecture; he diſpoſed his figures with propriety and judgment; and a very agreeable ſtyle of colouring. It was remarked that, in his picture of the Crucifixion, he repreſented the poſition of Chriſt on the Croſs contrary to the general practice of all other painters, and deſcribed him as hanging only by the hands, as they were nailed, without any other ſupport.

HENDRICK VAN VLIET.

Perſpective Views and Portraits.

He was born at Delft, in 1608, and learned the principles of painting from his uncle, William Van Vliet, who was accounted a very good painter; but, to eſtabliſh himſelf in the beſt ſtyle of portrait-painting, he placed himſelf as a diſciple with Mirevelt. However, although he ſhewed great merit in portrait, yet was he moſt ſucceſsful in painting perſpective views of the inſides of churches, which were uſually repreſented by candle-light; and he filled thoſe pictures with excellent figures, of a ſmall ſize, always contriving to diſpoſe his lights in ſuch a manner as to produce a very pleaſing effect.

CHARLES BOSSCHART VOET.

Birds, Flowers, and Insects.

DIED 1745, AGED 75.

He was born at Zwolle, in 1670, and inſtructed by his brother, who was burgomaſter of that city; and who, being an excellent painter of plants and flowers, gave his pupil a delicate taſte for deſigning the ſame ſubjects. He alſo practiſed under another flower-painter for ſome time; but his maſter being apprehenſive of being ſurpaſſed by Voet, ſeemed rather to conceal the ſecrets of the art of colouring from him, than to acquaint

him with the true principles of it. For that reaſon Voet quitted him, and applied himſelf with the greater induſtry to ſtudy accurately after nature.

His proficiency ſoon diſcovered the goodneſs of his genius; and when he was only nineteen years of age, his merit recommended him to the Duke of Portland, the favourite of King William III. who took him in his train to London, ſettled on him a conſiderable annuity, and bought all his works as ſoon as they were finiſhed.

As he painted his ſubjects entirely after nature, he had thoſe objects which he painted always ready for his uſe in his own garden; and he took care to ſupply that ſpot of ground with the moſt beautiful kinds of plants and flowers, ſome of them being curious exotics, and others natives of his own climate. His colouring was extremely natural, his pencil delicate, and ſome of his birds have been eſteemed ſcarcely inferior to thoſe of Hondekoeter.

JOHN VOLLEVENS.

Portrait.

DIED 1728, AGED 79.

He was born at Gertruydenberg, in 1649, and, according to ſome writers, was at firſt the diſciple of Netſcher, and afterwards of Nicholas Maas and John de Baan; but his greateſt improvement is aſcribed to his ſtudies under the direction of the latter, to whom he became almoſt equal before he left the ſchool of that maſter.

The Prince of Courland proved to be his firſt patron; and, out of a particular reſpect to his merit, procured him the advantage of painting the portraits of all the officers of his own regiment; and the Prince of Naſſau was painted by him at full length, as large as life, which effectually eſtabliſhed his reputation.

The colouring of Vollevens was natural, and ſhewed a remarkable freſhneſs; an eaſe and elegance of taſte appeared in his figures, which he always diſpoſed very judiciouſly, and produced a ſtriking reſemblance of the perſons who ſat to him; and the harmony obſervable in all his performances, is a ſufficient proof that he had profitably ſtudied the great maſters.

DANIEL DA VOLTERRA. See RICCIARELLI.

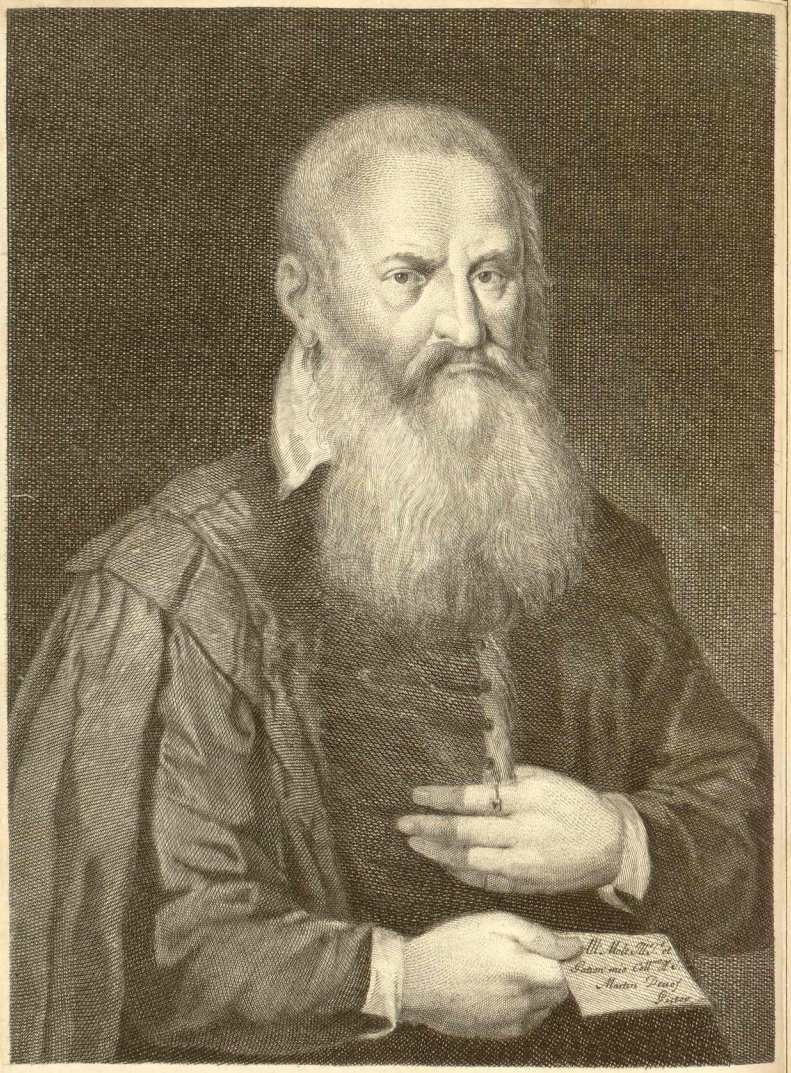
VOLTERRANO. Vid. BALDASSARE FRANCESCHINI.

JOHN VOORHOUT.

Hiſtory, Converſations.

He was born at Amſterdam, in 1647, and at firſt was the diſciple of Conſtantine Voorhout of Gouda, a good painter of converſations, with whom he continued for ſix years; and afterwards he placed himſelf as a diſciple with John Van Noort, a painter of portraits and hiſtory, at Amſterdam, and ſpent five years in completing his ſtudies under that maſter.

When he begun to practiſe independent of his inſtructors, he was very induſtrious to improve himſelf by ſtudying after nature, and made ſo great a proficiency, that in a few years his works roſe into much eſteem. By the troubles in the Low Countries he was compelled to retire; and he ſettled at Hambourg, where he might have made a large fortune,

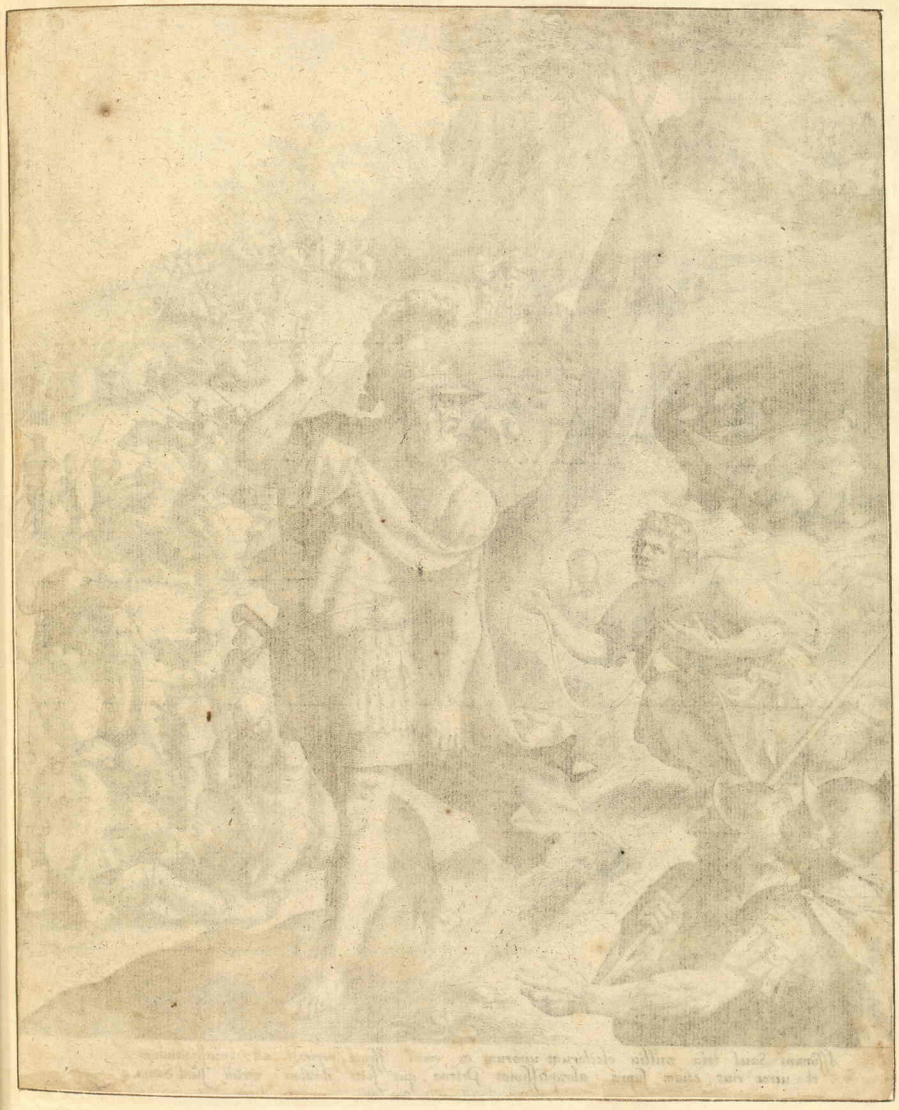


MARTINO DE VOS

Pittore di Figure, nacque in Anversa l'anno 1534. morì l'anno 1604.

Gio. Dom. Ferretti del. P. Ant. Pazzi sculp.

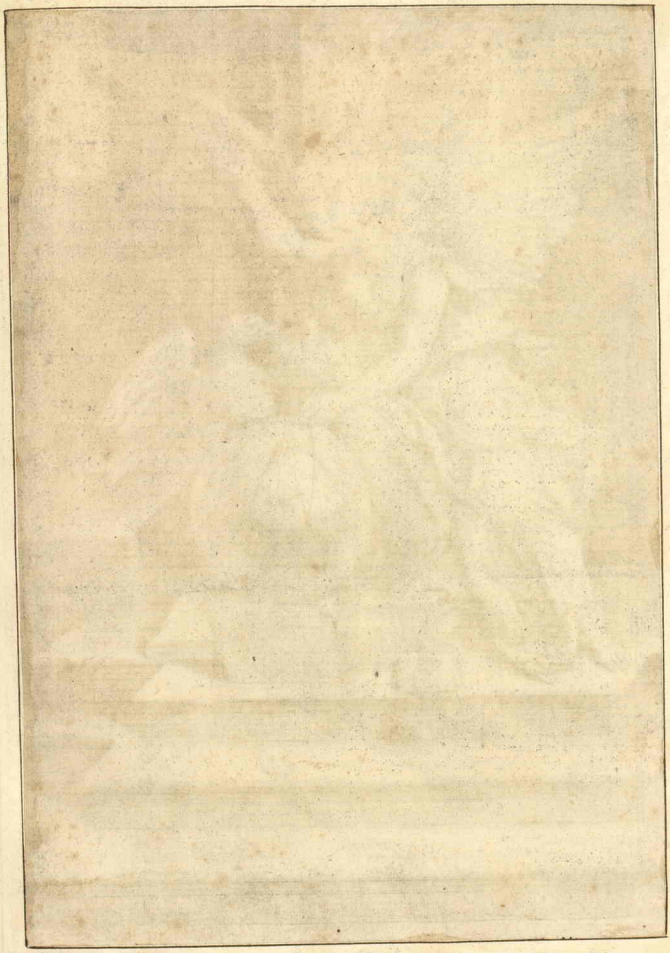
IVDITH.



Assumens Saul tria millia electorum uirorum ex omni Israel, perrexit ad inuestigandum Dauid et uiros eius, etiam supra abruptissimas Petras, que solis ibicibus peruie sunt Sam. 24

Martin, De Vos inuen.

Elias Iezabelem fugiens, & in deserto sub iunipero dormiens, per angelum, pane & aqua reficitur, ambulauitq; in fortitudine cibi illius quadraginta dieb. & noctib. usque ad montem Dei Horeb. III. Reg. XIX.




Martin de Vos in.

tune, as his paintings were exceedingly coveted, if the ſolicitations of his friends had not prevailed on him, contrary to his own inclination, to return to his own country. However, as ſoon as he arrived at Amſterdam, he found every encouragement he could wiſh, as well in regard to the high prices paid for his pictures, as to the prodigious demand there was for them; and as the freedom of his hand was remarkable, he painted ſuch a number as muſt have diminiſhed their price, if his pictures had not perpetually allured purchaſers by their intrinſic merit.

But, although the works of this maſter were much admired, yet, as to himſelf, there appeared ſomewhat ſo reſerved in his manner of addreſs, or rather ſo diſagreeable, that he did not meet with that countenance and favour from thoſe of rank and fortune, to which he was juſtly entitled by his eminence in his profeſſion.

One of his moſt capital paintings is the repreſentation of the Death of Sophoniſba, which is well deſigned, and the expreſſion is ſtrong. It is obſerved, in reference to the ſtyle of Voorhout, that the hiſtorical ſubjects which he choſe to paint were of the noble and elevated kind, and ſuch as were ſufficient to employ all the powers of genius to repreſent them with dignity and propriety.

MARTIN DE VOS.

Hiſtory, Landſcape, and Portrait

DIED 1604, AGED 84.

He was born at Antwerp, in * 1520, and had the happineſs of being at firſt carefully inſtructed by his father, Peter de Vos, a very able artiſt; but afterwards he was the diſciple of Francis Floris, with whom he gained great knowledge of deſign and colouring.

When he quitted the ſchool of Floris he travelled to Rome, where he continued for ſeveral years, improved himſelf by ſtudying after the beſt models; but being captivated with the lovely colouring of the Venetian ſchool, he went to Venice, and attached himſelf particularly to Tintoretto, who ſoon found him worthy of his eſteem, and employed him to paint the landſcapes in his pictures. He alſo explained to him thoſe principles and rules by which he had formed his own taſte; and generouſly diſcloſed to him every ſecret relative to colouring, which he had either derived from his maſter Titian, or had been the reſult of his own ſkill and experience.

Under the direction of ſo able an inſtructor, de Vos became an excellent maſter, his reputation ſpread through all Italy; and he was not only employed for hiſtorical compoſitions, but he painted may portraits for the illuſtrious family of the Medici; and when he returned to Antwerp, he finiſhed ſeveral grand altar-pieces, which were beheld with general approbation.

De Vos had a very fruitful invention, and compoſed his ſubjects with great readineſs; his manner reſembled that of Tintoretto, but his compoſition had leſs fire, and leſs variety in the contours of his figures. His deſign was correct, and his works had a very conſiderable degree of elevation. His colouring approached near to Tintoretto, and his pencil was

* In the Chronological Tables the birth of De Vos is fixed in the year 1531, by which account he could have been but 73 when he died, as all authentic writers affirm that he died in 1604; but according to thoſe Tables he died in 1630, which makes him 99 at his death, though by the beſt accounts he was only 84; and the authors of the Abrégé de la Vie des Peintres fix the birth of De Vos, full as improperly, in 1534, which makes him only 70 when he died, in the year 1604, though he certainly was 84 years old at his death.

was free; but his draperies appear too much broken in the folds; and although in many respects he had great merit, yet he seems to want grace and expression.

SIMON DE VOS.

History, Portraits, and Huntings.

He was born at Antwerp, in 1603, but the master by whom he was instructed is not mentioned. He occupied himself continually in studying every thing that might promote his knowledge in his profession, and was one of those masters who took pains to make the deepest researches into the true principles of the art.

He painted history equally well in large and in small sizes; his pencil is free; his touch light and firm; his colouring in general lively and agreeable, producing a good effect. His figures were well designed, although sometimes a little too much constrained in the attitudes; and he often wanted elegance and dignity in his ideas, as well as grace in the airs of his figures. But he shewed extraordinary force and nature in his pictures of the chace; and one of his compositions in that style is in the cabinet of the Elector Palatine. Houbraken observes that Simon de Vos was alive in the year 1662.

PAUL DE VOS.

Huntings, Battles.

He was born at Hulst, in Flanders; and having obtained a competent degree of skill in his own country, he travelled through several parts of Italy and Spain, and every where met with respect, on account of his merit, as well as in designing as colouring. His style of painting was battles, and huntings of the wild boar and other game; and as he always painted after nature, his animals of every kind were correctly drawn, and their actions and attitudes had abundance of spirit and fine expression.

As he usually painted in a large size, his pictures were mostly the ornaments of magnificent halls in the palaces of the great; and at present very few of them are to be met with, as the Emperor, the King of Spain, and the Duke of Arschot, purchased the greatest part of his works at very high prices.

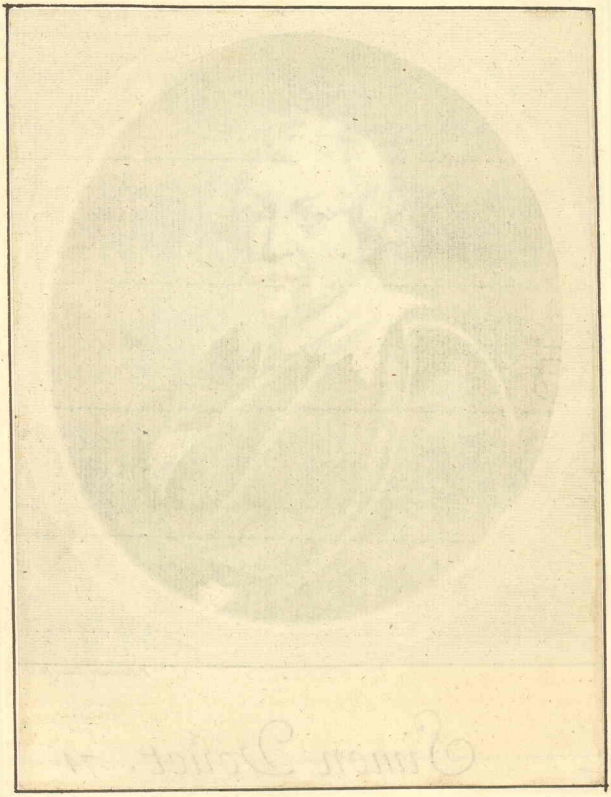
JOHN VOSTERMAN.

Landscape.

DIED 1693, AGED 50.

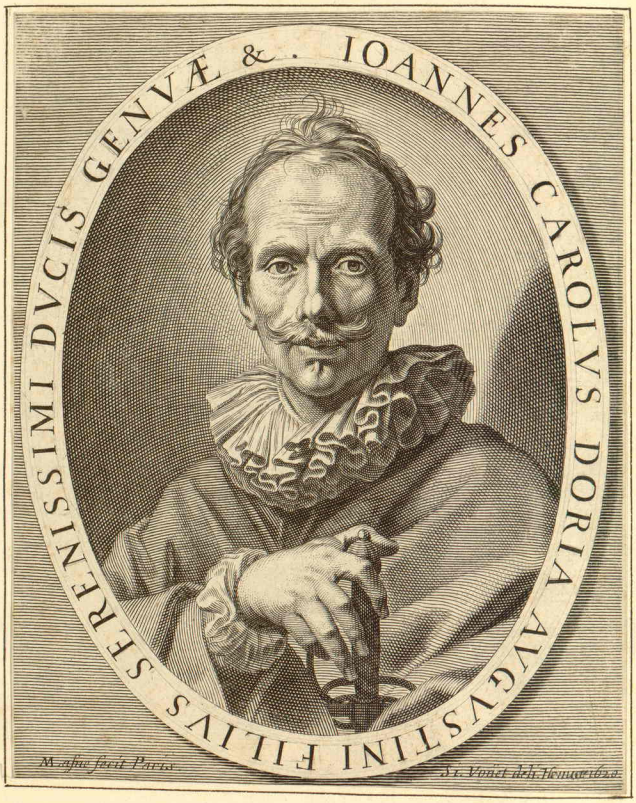
He was born at Bommel, in 1643, and learned the rudiments of the art from his father, who was a portrait-painter; but he obtained that excellence to which he afterwards arrived from Herman Sachtleven, with whom he studied as a disciple. Nor had he been very long in the school of that eminent artist, before he equalled his instructor; and as he advanced in practice, he proved himself superior not only to Sachtleven, but to all his contemporaries.

Though the merit of Vosterman was confessedly very great, yet, unhappily for himself, his vanity was still greater; and instead of pursuing his profession, by which he might have lived in honour and affluence, he consumed his time and his fortune, by assuming the



P. Boultats junior fecit

Simon Vouet. 74.


IOANNES CAROLVS DORIA AVGVSTINI FILIVS SERENISSIMI DVCIS GENVÆ &.
M. asse fecit Paris
S. Vouet del. Hemorsbro.

the appearance of a perſon of rank; being attended, while he reſided in France, by a great number of domeſtics in rich liveries, frequenting the houſes and aſſemblies of the great, and ſquandering his patrimony in many oſtentatious follies.

Reduced at laſt by ſo indiſcreet a courſe of life, he turned his attention to England; fame having deſervedly celebrated the natives of that kingdom for being, beyond all other nations, generous and liberal to diſtinguiſhed merit in any art or ſcience. He undertook the voyage, and his reception anſwered his warmeſt expectations, for he was ſoon made known to King Charles II. and employed by many of the principal Nobility. That beautiful view of Windſor, which is ſtill preſerved in the royal collection, is the moſt remarkable picture of his painting during his reſidence in England. The King and the whole Court where charmed with it, and the price expected by Voſterman for it was two hundred pounds. However it is affirmed that he received but a ſmall part of that ſum; and as he could not be influenced to diſcontinue his expenſive manner of living, what he earned was inſufficient to anſwer his demands, and he was thrown into priſon. Yet the King's neglect of Voſterman happened to be compenſated by the benevolent zeal of the Engliſh artiſts, who diſcharged his debts, and reſtored him to liberty.

He ſurpaſſed, by many degrees, all the landſcape-painters of his time in neatneſs of touch and delicacy of finiſhing. His taſte was Flemiſh; but he worked up his pictures in an exquiſite manner, and enriched them with ſmall figures, which had wonderful truth and exactneſs. His ſcenes are always well choſen, and generally are views of the Rhine, deſigned with all poſſible accuracy. In his views he conſtantly repreſents a large extent of country, diverſified with hills, lawns, and groves, and lovely windings of the river; and artfully compriſed the moſt extenſive ſcenes in a ſmall compaſs. His tone of colouring is extremely pleaſing, and like nature; his touch is tender, yet full of ſpirit; and the boats and veſſels which appear on the river, are not only drawn correctly, but they are ſo placed and proportioned as to delude the eye agreeably by their perſpective truth.

That the works of Voſterman are at preſent in the higheſt eſteem is ſufficiently evident, from their being bought up by the beſt judges of painting, almoſt at any price. He accompanied Sir William Soames, the Engliſh Ambaſſador, when he was ſent by James II. to the Ottoman Court; intending, as he travelled in the train of the Ambaſſador, to ſketch the moſt beautiful proſpects in that part of the world; but as Sir William died in the voyage, the noble ſcheme of Voſterman, and the curioſity as well as the entertainment of the public, were by that accident unluckily diſappointed.

SIMON VOUET.

Hiſtory, Portrait.

DIED 1641, AGED 59.

He was born at Paris, in 1582, and inſtructed in the principles of painting by his father Laurence Vouet, by profeſſion a painter, but one of very moderate abilities; yet Simon, by having a good natural genius, and having alſo opportunities of ſeeing many capital paintings of the beſt maſters, among the collections at Paris, obtained a conſiderable degree of improvement.

While he was but a youth he was made known to Cardinal Barberini, who was Nuncio at Paris; he had the good fortune to be patronized by him; and when that Cardinal was exalted

exalted to the Papacy, Vouet flattered himſelf with an expectation of deriving great advantages from his favour and protection, and on that account went directly to Rome. The Pope and his nephews careſſed Vouet exceedingly; they enabled him to purſue his ſtudies with ardour and ſatisfaction, and conferred on him many marks of real eſteem. Thus ſituated, he ſtudied induſtriouſly after nature, and endeavoured to imitate it with fidelity. He painted many portraits and hiſtorical compoſitions during his reſidence at Rome for fourteen years; and if we may rely on the teſtimony of Sandrart, no French painter before Vouet made ſo ſucceſsful a progreſs, or ſo reſpectable a figure at Rome.

At firſt he fixed on Caravaggio and Valentino as his models; but he afterwards quitted their manner and ſtyle for another which he formed, that was peculiar to himſelf, and which he found to be more expeditious, though it had much leſs force than the firſt. He had a ready invention, and having ſtudied nature, and alſo practiſed in the academy, he was generally correct in his drawing. His pencil was light and lively; and his attitudes had ſomewhat very pleaſing, and ſometimes they had a degree of elegance; but his colouring was bad, having abundantly too much of the white, or (as the painters term it) the mealy; and his figures ſhew no expreſſion of the paſſions of the ſoul. He ſeemed to content himſelf with giving a certain air to his heads, which he frequently painted in profile, and a turn which he intended for grace, though it had little or no meaning; ſo that he became a manneriſt in all his compoſitions, particularly in regard to the hands, the fingers, and the heads of his figures.

The taſte which Vouet introduced into France by his ſtyle of painting, although unnatural, is ſtill followed by the artiſts of that country; and it is ſtill doubted whether they will ever be able to diveſt themſelves of it. He was accuſtomed to employ his diſciples (of which he had a great number) to paint his deſigns, which he afterwards retouched; and that practice, though it increaſed the number of his works, diminiſhed their value. But thoſe pictures which were entirely of his own hand, have a different degree of merit, and are proportionably more eſteemed.

He had no genius for grand compoſitions, nor had he any great knowledge of perſpective; and as to the union of colours, or the true principles of light and ſhadow, his works evidently ſhew that he was not ſufficiently maſter of thoſe points.

ARY DE VOYS.

Hiſtory, Portrait.

He was born at Leyden, in 1641, and at firſt was the diſciple of Nicholas Knupfer, a good painter at Utrecht; but he ſtudied afterwards in the ſchool of Abraham Vanden Tempel. Yet although each of thoſe maſters had a conſiderable ſhare of merit, he aſſumed a manner of his own, different from both, which was very much commended and approved.

He was naturally ſtudious, and applied himſelf with uncommon diligence to his profeſſion, till he was diverted from it three whole years, by marrying a wife that was very rich; and being by that means enabled to indulge himſelf in a life of idleneſs, extravagance, and diſſipation. But when he reſumed his pencil, after ſo long an intermiſſion, there was not the leaſt perceptible alteration to his diſadvantage, either in his handling or colouring.

In


IACQVES BOYCEAV ESCVYER SIEVR DE LA BARAVDERIE.
HIC LABOR: INDE HONOS
NATVS HVMI POST OPVS ASTRA PETO
J'ay represente son Visage
Selon mon art & mon pouuoir
Mais son Esprit & son scauoir
Sont mieux depeints en son ouurage.
A. de Vris. pinxit.

In painting naked figures he particularly excelled, and enlivened his landſcapes with ſuch figures; chooſing generally ſome ſubject from fabulous hiſtory. He alſo painted ſubjects ſelected from the Greek and Roman hiſtorians, with great ſucceſs; his figures being well deſigned, and correctly drawn. The pictures of de Voys were ſold at a large price, and yet there was ſuch a demand for them, that his hand could not poſſibly furniſh the public with a ſufficient number; for they were admired by the ableſt judges of painting, as being well deſigned, well coloured, and ingeniouſly compoſed. He was naturally of an indolent temper; and it is much lamented, that, by ſuch a turn of mind, few of his works are now to be procured. Sometimes he imitated the manner of Poelemburg, ſometimes that of Brower, and frequently he painted in the ſtyle of Teniers.

The hiſtory of Dido and Æneas hunting, when they are overtaken by the ſtorm, is commended for being an excellent performance, both in reſpect of the deſign and the colouring, as alſo a picture of St. Cecilia performing on a muſical inſtrument; and Houbraken mentions his having ſeen a picture of a ſoldier, painted by de Voys in a ſmall ſize, which, for its merit in the handling, colouring and deſign, was worthy of being placed among the beſt works of the Flemiſh maſters.

VRANX. Vid. SEBASTIAN FRANKS.

JOHN FREDEMAN DE VRIES.

Perſpective.

This maſter was born at Leuewaerden in Friſeland in 1527, and for five years was the diſciple of Renier Gueritſen at Amſterdam; but afterwards he ſtudied under another maſter, with whom he practiſed perſpective and architecture. Having at length commenced artiſt, he proceeded to Antwerp, and in concurrence with other artiſts painted the triumphal arches erected in that city, for the entry of the Emperor Charles V. From thence he travelled to Mechlin, where he finiſhed ſeveral fine pictures in perſpective; and likewiſe corrected and improved ſome paintings in that ſtyle, which had been begun by Cornelius de Vianen, but were heavy and cold in the colouring. And the ſkill which de Vries manifeſted on that occaſion, gained him very great applauſe.

A very memorable painting by this maſter, was for Gilles Hofman at Antwerp. He repreſented, on a wall fronting the entrance, a viſta, through which appeared an elegant garden, laid out in noble parterres. That performance was ſo amazingly like nature, and the perſpective ſo exactly true, that by many it was taken for a real view; and the deception was ſo ſtrong, that it impoſed even on the Prince of Orange, who could ſcarce be perſuaded that it was not really what it appeared, till he was convinced by the neareſt approach to it.

In that ſtyle of painting de Vries was excellent; his lights and ſhadows were judiciouſly conducted, and every object which he introduced in the perſpective views of the inſides of rooms, halls, or galleries, was repreſented with all the truth of nature, and finely coloured, with remarkable tranſparence. His works are diſperſed through Germany, and the Low Countries, and ſeveral are to be ſeen in theſe kingdoms; they preſerve the ſame eſtimation in which they were originally held, and bring conſiderable prices in all parts of Europe, where they are to be purchaſed. What frequently adds a much higher value

to ſome of the pictures of de Vries, is, that other very celebrated maſters painted the figures in his compoſitions, which are always well adapted to the perſpective ſcenes deſigned by de Vries. However, it muſt be owned that the ſtyle of his architecture is quite German, heavy, and without elegance; being oftener an imitation of that nature with which he was converſant, than the reſult of his own invention or imagination.

One of the beſt pictures of de Vries (in this kingdom), repreſenting the inſide of a room, with figures delicately painted, deſcribing the Salutation of the Virgin, is in the poſſeſſion of Dr. Robinſon.

HENRY CORNELIUS VROOM.

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

He was born at Haerlem, in 1566, the ſon of a ſtatuary, who died when Cornelius was very young; and his mother having afterwards married Cornelius Henrickſen a painter, he learned the art of painting under his direction; till at laſt finding himſelf too harſhly treated by his ſtepfather, he quitted Haerlem, and went to Rotterdam, to obtain more ſkill in his profeſſion.

Either from a diſpoſition naturally reſtleſs, or perhaps from a deſire to improve himſelf, he went to Spain, where he ſpent ſome time with a Flemiſh painter of no great note, who reſided at Seville; and afterwards he travelled to Rome. There he had the good fortune to be taken into the ſervice of Cardinal de Medici, and for two years worked in his palace; having, in that time, finiſhed ſeveral large compoſitions. But, by his eſtabliſhment in the Cardinal's family, he had frequent opportunities of converſing with Paul Bril, and received ſignal advantage from his intercourſe with that eminent artiſt. From Rome he viſited Venice, Milan, Genoa, and other cities of Italy, and returned to Haerlem, where he very induſtriouſly followed his profeſſion; but intending to diſpoſe of ſome of his works at Spain, he was ſhipwrecked in the voyage, and by a ſucceſsful endeavour to repreſent the ſtorm in which he ſuffered, the picture of it ſold for ſo unexpected a price, that he no longer heſitated to make thoſe kind of ſubjects his entire ſtudy and employment.

This maſter was fixed on to draw the deſigns of the engagement between the Engliſh and the Spaniſh Armada, in 1588; and he executed that ſubject in ten pictures, intended as patterns for tapeſtries, each piece containing the deſcription of the particular incidents of each day. Thoſe deſigns were at that time much commended; though it muſt be allowed that he diſpoſed his veſſels injudiciouſly in moſt of his compoſitions; for his veſſels are deſigned without grace or elegance, as to their forms; and by his wanting a competent knowledge of perſpective, he placed the horizontal line ſo high, that it deſtroyed the diſtance which he wiſhed to expreſs; becauſe, the more any horizontal line is depreſſed, the more remote all objects muſt neceſſarily appear. His works are now in no great eſteem.


HENRICVS VROOM HARLEMENSIS
PICTOR
E de Boulonois sculp

*JOHN MARTIN VYTH, or VEYTH.

History.

DIED 1717, AGED 67.

J. Martin Veyth was born at Schafhaufen, in May 1650. He travelled and refided long at Rome and Venice. On his return he married Elizabeth Ott, and died in April 1717. This is nearly all the information which the attention and the tafte of his country has preferved of a man, who on the evidence of his few remaining works, commands a place among the beft artifts of his time. Some anecdotes indeed are told, relative to his circumftances, which were as ludicroufly penurious as Brauwer's. At Berne and Bafle, they ftill fhew his adieu and death of Adonis, and the Adultrefs in the Temple. Schafhaufen poffeffes the rape of the Sabines, the Judgment of Paris, Scipio and the Celtiberian Princefs, the Death of Cleopatra, and that of Cato; and at Geneva there are yet fome fubjects painted by him from the Metamorphofes of Ovid.

Veyths ftyle of defign is an imitation of the forms of Michaelangelo, but not a compilation from his figures. His method of drawing is wild and great: feldom he makes ufe of the pen; dafhes of white on ftained paper mark the lights, the paper the middle tints, and a little black the fhade. In compofition he fometimes facrificed the main fubject to the Epifodic part, if it happened to invite by picturefque allurements. In colour, though he followed the Venetian principle, efpecially Baffan, he had a characteriftic and varied tone drawn from the nature of the fubjects.

Here we may add another name, older than Vyth's, that of Cafpar Hurter, likewife a native of Schafhaufen, and whofe ftill greater neglect is an equal reproach to the tafte of his country. He was born 1623, of a Patrician family. Of Hurter only two pictures remain, a Maffacre of the Infants at Bethlem, and a St. Jerome. As a colourift he deferves little notice, his ftyle of defign is extravagant, and the action not always in unifon with the pofture, but his expreffion is admirable, and none perhaps in the choice and diftribution of the paffions approached the variety of nature nearer. F.

W.

LUCAS DE WAAL, or WAEL.

Battles, Landfcapes,

DIED 1676, AGED 85.

He was born at Antwerp, in 1591, and ftudied the art of painting under his father, John de Waal, who was an artift of confiderable note; but he afterwards became the difciple of John Brueghel, whofe manner he followed with great fuccefs, and his pictures contained a greater variety than thofe of his mafter. He fpent feveral years in Italy, and particularly at Genoa, with his brother Cornelius de Waal, where he finifhed many noble defigns in frefco as well as in oil. He painted battles in an excellent ftyle, and defigned

his figures with ſpirit and good expreſſion. But his particular merit was ſhewn in his landſcapes, in which he introduced great variety of ſteep precipices, craggy rocks, waterfalls, torrents, and other picturesque incidents, much in the manner of Brueghel, each object being very happily imitated, and extremely natural.

CORNELIUS DE WAAL, or WAEL.

Battles, Landſcapes.

DIED 1662, AGED 68.

He was the ſon of John, and brother to Lucas de Waal; born at Antwerp, in 1594, and learned the art of painting from his father. His landſcapes were highly eſteemed for the choice of his ſituations, for the judgment he ſhewed in conducting his diſtances, and for excellent keeping. But the ſubjects in which he appeared moſt eminent, were battles and ſea-fights, in which the joy and exultation of the victors, and the dejection and terror of the vanquiſhed, were ſtrongly expreſſed. He filled his deſigns with an abundance of figures, which he grouped and diſpoſed with great ſkill. His invention was lively and fruitful; his pencil free, and very maſterly; and an agreeable manner of colouring recommended his pictures to the beſt judges of his time. Though it muſt be confeſſed, that his taſte is entirely Flemiſh, in the airs and forms of his figures, in their habits, their characters and countenances, and alſo in his cattle.

However, from an eager deſire to improve himſelf, he travelled to Italy; and in ſome of the principal cities was employed by perſons of the firſt rank, and by his paintings acquired honour and riches. The Duke D'Arſchot appointed him his principal painter; and for Philip III. King of Spain he finiſhed ſeveral grand compoſitions of battles, extremely to the ſatisfaction of that Monarch, and his whole Court.

Houbraken mentions with great approbation one picture of de Waal, which he ſaw at Amſterdam. The ſubject of it is, the ſtorming of a fortification; with a vaſt number of figures, well deſigned, and with good expreſſion. He takes particular notice of a commanding officer in the front, mounted on a dappled grey horſe, and eſpecially notices a figure in black armour, at ſome diſtance, riding among a throng of foot ſoldiers, which he ſeems encouraging to ruſh on to the attack; and the whole had a good effect. According to Houbraken's deſcription, that very picture hath ſince his time been imported into this kingdom, and is at preſent in the poſſeſſion of Doctor Robinſon.

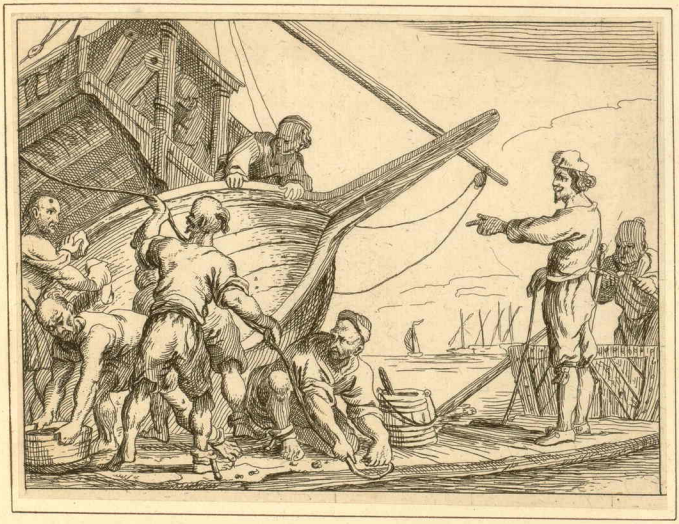
*HENRY WAEGMAN.

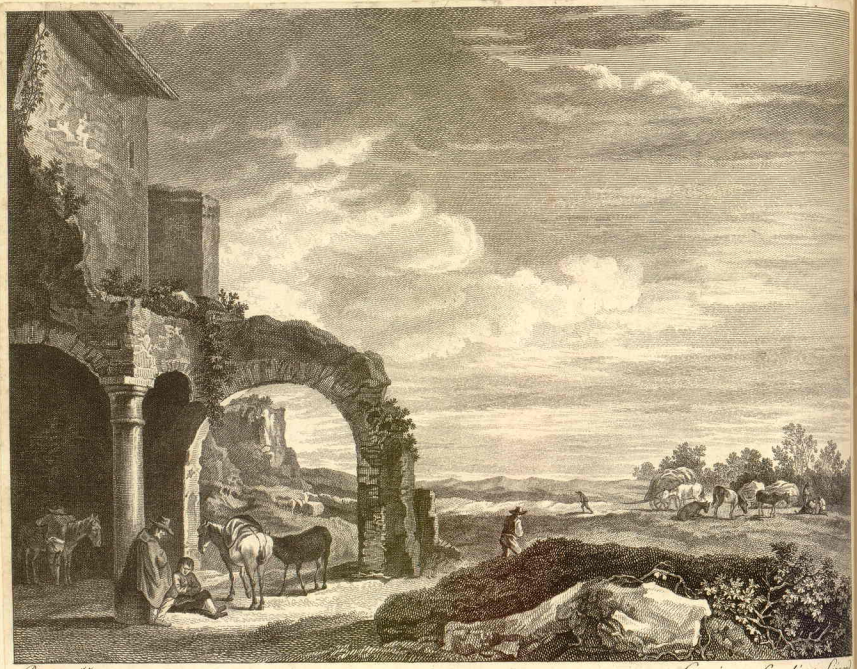
Hiſtory.

DIED —, AGED —.

Henry Wäegman, as he writes the name himſelf, was the ſon of Hans Wägman, a patrician and tribune of Zuric, and born in 1536. This, and that he left his native place and the proteſtant profeſſion of faith, became a catholic, and reſided at Lucern, is the whole of his hiſtory as a man, and for the merit of the painter, all we have to relie on is the authority of Conrad Meyer, who engraved his portrait, communicated it to Sandrart, and calls him a celebrated painter and able mathematician.

But





Peint par Vagner. *Gravé par Couché et Lienard*

LES VOYAGEURS.

De la Galerie du Palais d'Orléans.

63

Peint par Vagner *Gravé par Couché et Lienard*

LES RUINES.

De la Galerie du Palais d'Orléans.

But if it be out of our power to decide on Wägman's colour or method of painting, we have the beſt evidence of his excellence as a deſigner. There are in the collections of Zuric, drawings of his to be met with from hiſtoric ſubjects, treated with equal vigour of conception, compoſition, and ſtyle of line: perhaps the moſt conſiderable of thoſe, is the entombing of Chriſt, formerly in the poſſeſſion of Fuesſli, his biographer. It is on two ſheets of paper, compoſed of half figures boldly drawn with the pen, and waſhed in beech juice, or biſter. Thoſe who are acquainted with the deſigns of Paolo Farinato, may from them form an idea of the ſpirit and method of this: on the reverſe there is in his own hand-writing—'Hans Heinrich Wägman, mahler Zu Lucern, jedoch geburtig oder Herkommens von Zurich.' F.

ROBERT WALKER.

Portrait.

DIED 1658.

He was an Engliſh artiſt, who improved himſelf by ſtudying the works of Vandyck; and, during the uſurpation, was much eſteemed by the republican party, and painted the portraits of Oliver, and all the principal officers of his army. The moſt memorable circumſtance in the life of this maſter is, that one of his portraits of the Protector was accidentally ſold for five hundred pounds, to the Duke of Tuſcany's reſident in London; but whether he paid that immenſe price out of compliment to the pride and power of Oliver, or to the merit of the performance, may eaſily be conjectured, when it is conſidered that the tranſaction happened while the power of the uſurper ſubſiſted.

He painted the portraits of Lambert and Cromwell, in one picture, which was in the poſſeſſion of the Earl of Bradford; and the portrait of himſelf, painted by his own hand, is ſaid to be placed in the founder's gallery, near the public library at Oxford.

JOHN ABEL WASSENBERG.

Hiſtory, Portrait.

DIED 1750, AGED 61.

He was born at Groeningen, in 1689; and having ſpent ſome time in deſigning, he was placed as a diſciple with John Van Dieren. But his principle knowledge in the art of painting was derived from the precepts of Vander Werf, who taught him the beſt manner of penciling and colouring; and, by a cloſe application to his profeſſion, he ſoon qualified himſelf to appear with great credit in the world.

Having completed his ſtudies at Rotterdam, he returned to his native city, and was employed in ſeveral conſiderable works in the ſalons and grand apartments of the Nobility; for which he compoſed hiſtorical deſigns, and interſperſed them with portraits painted in a good ſtyle, well coloured, and with a ſtrong likeneſs. Thoſe works procured him great approbation, and recommended him to the notice of the Prince of Orange, who employed hime to paint the portraits of himſelf and his Princeſs, as alſo the chief ladies of his Court.

But, beſide the compoſitions which he finiſhed in a large ſize, he alſo painted eaſel pictures,

pictures, which he worked up with exquiſite neatneſs: and it ſeemed ſomewhat extraordinary that an artiſt, who was ſo generally accuſtomed to large works, whoſe effect on the eye muſt be at a diſtance from the painting, could adapt his touch, his tints, and his handling, to ſuch ſmall works as required the neareſt view to obſerve their beauties, and yet in each ſtyle to ſhew himſelf equally a maſter.

Among ſeveral of his ſmall-ſized pictures, a Nativity is particularly mentioned, which in every reſpect is charmingly executed.

ANNA WASER.

Portraits in Miniature, and Paſtoral Subjects.

DIED 1713, AGED 34.

She was born at Zurich, in Switzerland, in 1679, being the daughter of Rudolph Waſer, a perſon of conſiderable note in his own country. She had the advantage of receiving very early a polite education; and as ſhe ſhewed a lively genius, particularly in deſigning, ſhe was placed under the direction of Joſeph Werner, at Berne. At firſt he made her ſtudy after good models, and copy the beſt paintings he could procure, that he might form a true judgment of her talents; but after he had inſtructed her for ſome time, having ſeen a copy which ſhe had finiſhed of a Flora, after a picture of his own painting, it aſtoniſhed him to ſee ſuch correctneſs and colouring in ſo young an artiſt, as ſhe then was only thirteen years of age.

She painted at firſt in oil, with very promiſing appearances of ſucceſs; but afterwards ſhe applied herſelf entirely to miniature, for which indeed nature ſeemed to have furniſhed her with peculiar talents. Her work in that ſtyle ſoon procured her the favour of moſt of the Princes of Germany, and the Nobility of Holland; and the Duke of Wirtemberg, in particular, ſent the portraits of himſelf and his ſiſter in large, to be copied in miniature by her hand; in which performance ſhe ſucceeded ſo happily, that her reputation was effectually eſtabliſhed through all Germany.

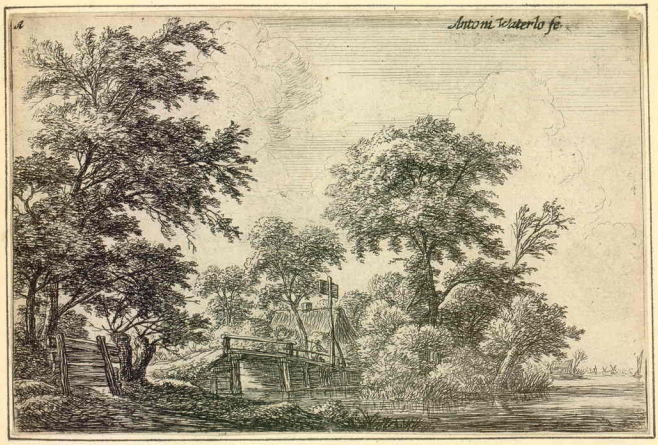
Though, by the influence of her father, ſhe was prevailed on to devote moſt of her time to portrait-painting, as thoſe kind of pictures produced a much greater, and a more immediate profit to his family, yet her favourite ſubjects were thoſe of the paſtoral kind, in which ſhe diſplayed the delicacy of her taſte, in invention and compoſition, in the elegance of her manner of deſigning, and in giving ſo much harmony to the whole as never failed to afford pleaſure to the moſt judicious beholders. But, in all her ſubjects, ſhe diſcovered a fine genius, an exceeding good taſte, and agreeable colouring.

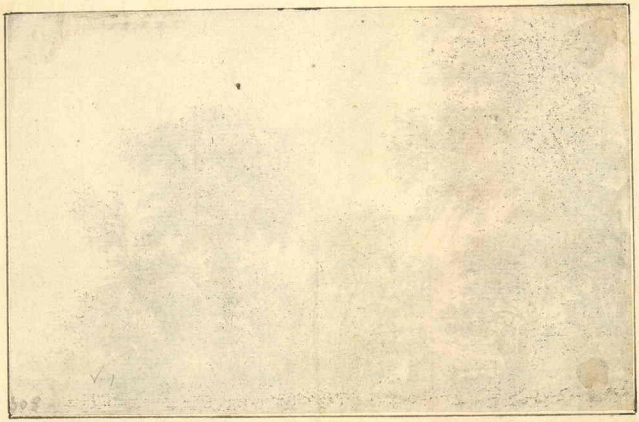
ANTHONY WATERLOO.

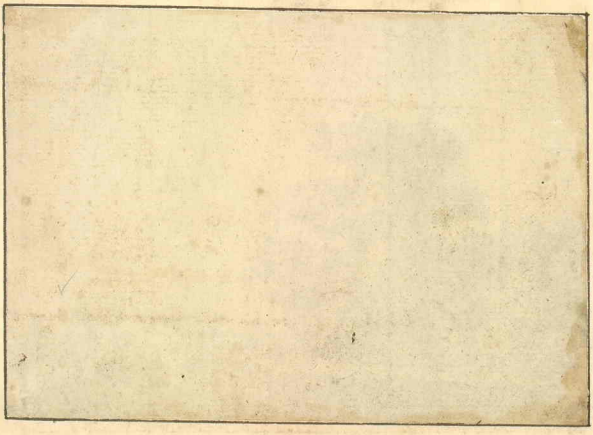
Landſcape.

Houbraken and Weyermans, the principal Dutch authors who write any thing relative to Waterloo, make no mention of the place or time of this artiſt's nativity, nor of the maſter by whom he was inſtructed in the art of painting; but they take notice, that by ſome it is ſaid he was born at Amſterdam; and as poſitively affirmed by others, that he was aorn at Utrecht, near which city, and in it, he ſpent the greateſt part of his life. However, his ſtyle ſufficiently diſtinguiſhes him from any of his contemporaries,


Anna Käser.


18
Antonii Waterlo fe.





W. Hibbart Sculp.

WATTEAU

Watteau del. Dr Misaubin the famous Venereal Doctor. R. fecit. 1735

Prenez des Pilules, prenez des Pilules.

36

peint par Vateau

contemporaries, and his merit entitles him to a place among the beſt painters of the Low Countries.

His ſcenes are agreeable repreſentations of ſimple nature, though he wanted ſkill to aſſiſt or improve it; he imitated juſtly what he ſaw, but wanted elegance in his choice of objects, as well as in the choice of his ſituations; yet truth and nature are viſible in all his performances. There is generally a great degree of clearneſs in his ſkies, and very good keeping in reſpect to his diſtances; he ſhews an extraordinary variety in the verdure of the trees and grounds which compoſe his ſubjects; and he adapted them very judiciouſly to the different hours of the day, as alſo to the different ſeaſons of the year. The trunks of his trees are particularly laboured, and the reflections of objects in the water are wonderfully tranſparent.

Several of the landſcapes of Waterloo have no figures, becauſe he was conſcious of his want of ability to execute them in ſuch a manner as to add any degree of honour to the reſt of the work; and therefore he procured Weeninx to inſert the figures and cattle in many of his landſcapes, which at preſent adds conſiderably to their value. In his own time his pictures were eagerly purchaſed, and at large prices; nor are they, even at this day, held in leſs eſtimation; but his paintings are now very rarely to be purchaſed, though he has left abundance of excellent drawings, and etched a great number of his deſigns, which have a great deal of ſpirit, and are true nature.

ANTHONY WATTEAU.

Converſations, Landſcapes, and Encampments of Armies.

DIED 1721, AGED 37.

He was born at Valenciennes, in 1684, and received ſome inſtructions from an indifferent painter, who reſided in that town. But Watteau, who neither wanted genius nor application, ſoon obtained ſufficient ſkill to perceive the incapacity of his inſtructor, and therefore quitted him, and placed himſelf with another, whoſe principal employment was deſigning theatrical decorations; and for a ſhort time he aſſiſted that maſter in the ornaments of the Opera-houſe at Paris. But, being afterwards left deſtitute and unknown in that great city, he laboured under ſuch difficulties, that, to procure an immediate maintenance he was compelled to work for the ſhops, and, with all his induſtry, could ſcarcely get even a poor ſubſiſtence.

While he was in that wretched ſituation, he accidentally became intimate with Claude Gillot, who was in good eſteem for his deſigns in the groteſque ſtyle, though in other reſpects he was accounted but an indifferent painter, and very incorrect. Gillot conceived ſuch a friendſhip for Watteau, that he freely communicated to him all the obſervations he had made in the art, and every precept by which he formed his own taſte, and in ſhort inſtructed him to the utmoſt of his ability; ſo that Watteau ſoon equalled his maſter in invention and readineſs of execution, till at laſt he exceedingly ſurpaſſed him. For, as he in a ſhort time had acceſs to the Luxembourg gallery, by being employed under Audran, he was ſtrongly affected with viewing the works of Rubens; he ſtudied them with attentive pleaſure; he acquired new ideas of light and ſhadow, and of the true beauty of colouring, to which before that time he had been totally a ſtranger. Immediately he quitted his

his former taſte of deſign derived from Gillot, and aſſumed another in its ſtead, peculiar to himſelf, that was more elegant, and more correct.

From that period the reputation of Watteau increaſed daily; though, as his manner of thinking, compoſing and colouring, was quite new, his performances were neither ſo much admired nor coveted, while he lived, as they have been ſince his death; and they ſeem to be ſtill increaſing in their value. He hoped to have added to his fortune and credit, by viſiting London: but the bad ſtate of his health during his continuance in that city, which was but for one year; the novelty of his ſtyle, which at firſt ſeemed rather to ſurpriſe agreeably than immediately to excite either admiration or applauſe; and perhaps his not being ſufficiently known to thoſe who were the beſt judges of the art; thoſe ſeveral circumſtances might have contributed to his not having experienced in England ſuch an encouragement as was proportioned to his merit.

He accuſtomed himſelf to copy the works of the beſt artiſts, and made the colouring of Rubens and Vandyck always his models. He was indefatigable in deſigning, never permitting his pencil to be unemployed; as may readily be conjectured, from the great quantity of works which he ſketched and finiſhed. His ſubjects are generally comic converſations, the marchings, haltings, or encampments of armies, landſcapes, and groteſques, all which he finiſhed with a free, flowing pencil, a pleaſing tone of colour, a neat and ſpirited touch, and they are alſo correctly deſigned. The figures which he introduces in his compoſitions, in whatever character he deſigns them, have a peculiar grace in the airs of the heads, and ſomewhat becoming in their attitudes; their actions are eaſy and natural, and they are always agreeably and ſkilfully diſpoſed. The colouring of his landſcapes is lively, his trees are touched with a ſingular freedom, and the whole together has a charming effect.

Although the compoſitions of Watteau cannot be juſtly conſidered as of the firſt rank, yet they have their particular merit; and, in their way, have a degree of excellence which no ſubſequent artiſt has yet equalled, and they ſeem to advance daily in the eſteem of the public.

ANSELME WEELING.

Portraits, Converſations, and Hiſtory.

DIED 1749, AGED 74.

He was born at Bois-le-duc, in 1675, and learned the art of painting from one Delang, a portrait-painter of very low rank, to whom in a ſhort time he ſhewed himſelf ſuperior; for it may be often obſerved, that many excellent painters have been diſciples to very indifferent maſters, and have owed their future eminence to the powers of their own genius, and their aſſiduity in ſtudying after nature.

Weeling ſoon quitted Delang, not without feeling a conſcious pride on obſerving the ſuperiority he had gained over his inſtructor; but going to Middleburg, and ſeeing ſome fine original paintings of different maſters, which were there in the poſſeſſion of a picture merchant, he was mortified to find himſelf ſo inferior in every reſpect to what might be expected from a good artiſt; it almoſt reduced him to a deſpair of ever ſucceeding in his profeſſion, and made him reſolve to fix his reſidence in the Eaſt-Indies. However, the merchant

merchant encouraged him, and recalled him from his despondency by offering him the opportunity of studying after the best paintings in his collection; and he kept him in his house for two years, copying the works of those great men who were the best models for the improvement of his taste, his colouring, or his handling.

From that time he became uncommonly industrious, and at last composed and finished several pictures, in the style of Vanderwerf and Schalcken, which were very highly commended, and immediately bought up at large prices. It was then in his power to have established his fortune and his reputation; but, by some unaccountable infatuation, he grew dissolute, and lost not only the esteem of the public, but forfeited also the favour of his best friends. His manner of life proved to have a great influence on all his latter productions; for they are by no means equal to those of his early time; and by a neglect of his practice, and a disregard to his moral character, he was reduced to the utmost wretchedness and want before he died.

His taste of design and colouring was very good, and his knowledge of the chiaro-scuro very extensive; for which reason many of his subjects represent figures by candle-light. His first and best works, after his studies at Middleburgh, are as much commended and coveted, as his latter works are disliked and contemned.

JOHN BAPTIST WEENINX, called the Old.

Landscapes, Portraits, Animals, and Flowers.

DIED 1660, AGED 39.

He was born at Amsterdam, in 1621, and placed as a disciple with Abraham Bloemart, who was excellently qualified to give him every necessary instruction; and his pupil received proportionable improvement. Weeninx laboured incessantly, and shewed a careful attention to the precepts of his master; but he daily increased his knowledge, by studying nature, and designing every object that appeared worthy of being inserted in his future compositions. Particularly he was fond of making sketches after elegant buildings that were entire, or of castles that were ruinous and decayed, as also ships and animals of all kinds, by which method of practice he rendered himself an universal painter.

After he left the school of Bloemart, he spent some time with Nicholas Moojart, and adopted his manner so effectually, that it was scarce possible to distinguish the work of the one from the work of the other. He also spent four years at Rome, where he was patronised by Cardinal Pamphilio, who wished to detain him in that city, and engaged him in the service of the Pope; but the importunity of his wife, and the joint solicitation of all his friends, induced him to return to his native country.

He excelled equally in history, portrait, animals, sea-ports, and landscapes; and every subject he painted was agreeably executed, with an excellent tone of colour; but his portraits, in particular, had force, freshness, and great resemblance. His pictures of the larger size are in general accounted better than those in a small; for he found it difficult to adapt his pencil to such different proportions, with such neat exactness as could be wished. And yet there are some small pictures of his hand, which appear as delicately finished as some of Gerard Douw, or Mieris; though, on a judicious inspection, they are

 found

found leſs ſpirited, and leſs exquiſite, than the works of either of thoſe maſters, and the figures want correctneſs and elegance.

He painted with a ſurpriſing and almoſt incredible expedition, having very often not only ſketched, but finiſhed a picture five or ſix feet high in the compaſs of one day; and particularly he finiſhed one, repreſenting a bull baited by dogs, painted after nature, in that ſpace of time. It is alſo aſſerted, that in one ſummer's day he begun and entirely finiſhed three portraits on canvas, of a three-quarter ſize, and the heads were full as large as life.

Houbraken mentions a very capital picture of this maſter, of which the ſubject was the Prodigal Son, which he deſcribes as being excellent in the invention and compoſition, and touched with a mellow and a charming pencil.

JOHN WEENINX, called the Young.

Landſcapes, Animals, Huntings, and Dead Fowl.

DIED 1719, AGED 75.

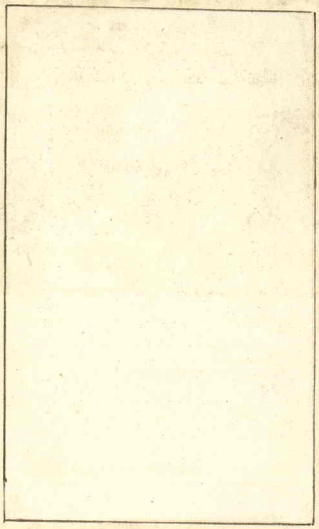
He was the ſon and diſciple of John Baptiſt Weeninx, born at Amſterdam in 1644; but although his father exerted all his induſtry to improve him in every branch of his profeſſion, yet the moſt eſſential part of his ſkill was derived from his inceſſant ſtudy of nature. He painted as great a variety of ſubjects as his father, and with great ſucceſs. The pictures of his firſt time can ſcarce be diſtinguiſhed from thoſe of John Baptiſt Weeninx; nor is it poſſible to find ſo ſtrong a reſemblance in the works of any two painters, as to their manner or merit. The younger Weeninx, however, avoided what was moſt exceptionable in the works of his father, which was a predominant grey or brown colour, obſervable in the paintings of that maſter. He alſo had a ſurpriſing power of his pencil, and finiſhed with an equal degree of excellence what he painted in a large and a ſmall ſize.

The Elector John William, Count Palatine of the Rhine, invited Weeninx to his Court; he allowed him a conſiderable penſion; and employed him to adorn the galleries at Benſberg, which he accompliſhed with very great applauſe; having in one gallery repreſented the hunting of the ſtag, and in the other the chace of the wild boar. The figures, landſcapes, and animals, were all executed by his own pencil, and equally well finiſhed.

Although the old Weeninx was juſtly very much eſteemed, yet was he far ſurpaſſed by his ſon, whoſe uſual ſubjects were, animals of every kind, landſcapes, and flowers, and thoſe he painted exactly after nature. His colouring was true; he had the ſkill to vary his touch according to every different ſubject, without adhering to the ſtyle of any particular maſter, either in his pencil or his colour; and his figures had as much merit in their deſign and diſpoſition, as any other part of his works.

One of the pictures of the younger Weeninx was ſold for three hundred florins, though the ſubject was only a pheaſant and other game.


John Rodolf Wardmeister.



643

Vr. Wolff pinx. C.f. Macret sculp.

Du Cabinet. de Mr. Poullain

Peint par Adrien Vander Werf. Gravé par De Launay, le jeune.

LA VENDEUSE DE MAREE.

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

A. P. D. R.

*RUDOLF WERDMÜLLER.

DIED 1668, AGED 29.

He was of a Patrician family at Zuric, the pupil of Conrad Meyer, and in design and colour had raised the greatest expectation of his powers, when he perished by accident in the river Sil. F.

ADRIAN VANDER WERF, Chevalier.

History, Portraits, and Conversations.

DIED 1727, AGED 68.

He was born near Rotterdam, in 1659, and received his first instruction from Picolet, a portrait-painter; but he was afterwards the disciple of Eglon Vanderneer, with whom he continued for four years, and made so happy a progress, that before he qoitted that master he copied a picture of Mieris's painting so exceedingly exact, that it afforded as much surprise as pleasure to all judges who examined the neatness of the penciling, and the truth of the imitation.

He took pains to improve himself, by designing after the best plaister figures he could procure, which were casts from the antique; and acquired a much better taste of the delicate turn of the limbs, and of the naked in general, than he had hitherto possessed; so that he was introduced into the world at a very early time of life, with all possible advantages. Before he was engaged in the service of the Elector Palatine, he employed himself in painting portraits in the manner, and also in the size of those of Netscher; but he was soon disgusted with that kind of painting, and applied himself entirely to paint historical subjects in a small size. The elector having accidentally seen some of his performances in that style, conceived such a friendship for the artist, and such a fondness for his paintings, that he engrossed the greatest part of his works, and those that were most capital.

That Prince shewed Vander Werf every mark of real esteem, and also of liberality and beneficence. He conferred on him the order of knighthood, enobled his descendants, honoured him with a present of a chain of gold and a medal, presented him with his portrait set with diamonds of great value, and allowed him a noble pension, besides paying him generously for his work. And being complimented with a picture of Diana and Calista, by the wife of Vander Werf, he gave Vander Werf, in return, six thousand florins, and to his wife a magnificent toilette of silver.

The genius of this master peculiarly directed him to the painting of history in small, which he finished in a most exquisite manner. His pencil is tender and sweet, his design correct, and the roundness and relief of his figures appear truly admirable; but his carnations are not lively, they have somewhat of a yellowish tint; and though in the polish of his finishing, he had no superior, yet in most of his works his colouring is cold, and hath more of the appearance of ivory than of animated flesh. He spent a great deal of time on his pictures, to give them the utmost transparence; but, by that intense labour, the spirit of his works seemed to be considerably diminished. The pictures

of this eminent mafter's hand are ftill purchafed at very high prices, and are rarely to be met with; but at this day his paintings do not excite fo great a degree of admiration as they feem to have done in the life-time of their author, though they are very highly prized.

PETER VANDER WERF.

Portraits, Converfations, Hiftory.

DIED 1718, AGED 53.

He was born near Rotterdam, in 1665, and was the difciple of his brother Adrian Vander Werf. At firft he copied the works of his brother, with the fame tone of colour, and the fame delicate manner of finifhing; but afterwards he painted from his own defigns, and thofe were generally retouched by Adrian, which entitles them to much greater efteem, than any other of his performances which were entirely of his own hand.

He painted portraits and converfations extremely well; and, without allowing him to be any way on an equality with his brother, yet he may be confidered as a very able artift; and a fmall picture of his painting was, in the year 1713, fold at Rotterdam for five hundred and fifty guilders. That picture reprefented three girls playing with flowers; and a copy after a painting of his brother Adrian, which reprefented a Holy Family, was, in the year 1731, fold for eight hundred guilders.

JOSEPH WERNER.

Hiftory and Portrait, in Oil, and Miniature, and Frefco.

DIED 1710, AGED 73.

He was born at Berne, in Switzerland, in 1637, and inftructed in the principles of painting, particularly in defign, by his father, who was an artift of good efteem; but he afterwards was placed as a difciple with Mathieu Merian, at Frankfort. Under that mafter he difcovered fo apt a genius, and made fo quick a progrefs, that Merian, defirous to have the talents of his pupil properly cultivated, advifed him to perfect himfelf in Italy, and procured for him a friend, with whom he travelled to Rome without any expence. There Werner applied himfelf induftrioufly to his ftudies, and not only examined every object by which he could be improved, but took pains to copy and defign the beft productions of ancient and modern art; and by that means acquired fuch a readinefs of hand, as enabled him to make an incredible number of fketches, and valuable defigns.

He painted as well in frefco as in oil; but having a predominant inclination to miniature, he indulged it, and ever after devoted his pencil entirely to that kind of painting; in which (according to the teftimony of Sandrart) he arrived at great excellence; and Sandrart, who had feen his works, was an indifputable judge of their merit.

He painted hiftorical fubjects in miniature with remarkable neatnefs and elegance; they were correctly defigned, and well coloured; his diftances receded happily; his figures were finely proportioned, and had good expreffion; and the whole had a great deal of harmony. But his chief pleafure confifted in painting portraits, which he finifhed

Roger Vander Weyde
called Roger of Bruges

ROGERO BRVXELLENSI PICTORI.

Non tibi sit lauda, quod multa, & pulchra, Rogere,
Pinxasti vt poterant tempora ferre tua,
Digna tamen, nostro quicunque est tempore Pictor
Ad quæ, si sapiat, respicere vsque velit:
Testes picturæ, quæ Bruxellense tribunal
De recto Themidis cedere calle vetant:
Quam, tua de partis pingendo extrema voluntas
Perpetua est inopum quod medicina fami.
Illa relinquisti terris iam proxima morti
Hæc monumenta polo non moritura micant.

finiſhed in an exquiſite manner, and gave his pictures a moſt exact reſemblance of his models.

For ſome years he was employed at the Court of France, where his performances procured him honour; and he afterwards painted the portrait of the Arch-Ducheſs at Inſpruck, for which he was liberally recompenſed, and received the diſtinction of a chain of gold and a medal. But notwithſtanding the happy ſituation of his affairs, while he lived at Auxbourg, where he was inceſſantly engaged by the Princes and prime Nobility of Germany, yet he was anxious to reviſit his native city, though, on his arrival there, he found himſelf much diſappointed in his expectations; and on that account he ſoon after accepted of the employment of Director of the Royal Academy of Painting at Berlin, to which he was appointed by a patent from Frederick III. King of Pruſſia, with a ſalary of fourteen hundred rix-dollars a year.

ROGER VANDER WEYDE, called ROGER of BRUGES.

Hiſtory, Portrait.

He was born at Bruges, about the year *1415, and was the diſciple of John Van Eyck, the diſcoverer of the art of painting in oil; but that maſter concealed the ſecret of the diſcovery from his diſciple till within a ſhort time of his death, and then fully acquainted him with every particular. From that period Roger began to make himſelf known by many grand compoſitions in a large ſize, his figures being very well deſigned, and he is conſidered as one of the firſt of the Flemiſh artiſts who improved the national taſte, and diveſted it of the gothic in ſome ſmall degree; for he ſhewed conſiderable grace in the airs of his heads, and was correct in his deſign. He was very attentive to the expreſſion of his figures, and in that reſpect was generally true. Several Princes, and many of the moſt eminent perſons of his time, had their portraits painted by him, and he obtained both fame and fortune by the variety of works in which he was employed.

He made himſelf very memorable by ſome paintings which are in the Town-hall at Bruges, and which have been exceedingly commended. The ſubject of one is the exemplary juſtice of Trajan executed on one of his ſoldiers, on the complaint of a mother whoſe ſon had been murdered by him: the ſubject of the other is, Archambrant, Prince of Brabant, ſtabbing his nephew, who was his next heir, when he himſelf was near dying, for having raviſhed a maid of that country. In both hiſtories the painter hath ſhewn great abilities and good expreſſion; and in the countenance of the Prince of Brabant there is ſomewhat ſtrikingly terrible, a mixture of grief and revenge, combined in the face of a dying perſon.

* Mr. Deſcamps is guilty of an extraordinary overſight in regard to Roger Vander Weyde, which, in ſo judicious a writer as Deſcamps, ſeems unaccountable; for, in page 7 of his firſt volume, he deſcribes Roger of Bruges as a painter who was correct in his manner of deſigning, and who gave a competent degree of grace to his figures; without mentioning the year of his death. And yet, in page 83 of the ſame volume, he deſcribes Vander Weyde in a more particular manner, as if he was a different maſter; fixes his death in 1529, which would make him 114 years of age at his death, ſuppoſing him to have been born (as moſt authors teſtify) in 1415; and he alſo enumerates ſeveral of his principal performances. From whence it appears that Mr. Deſcamps concluded Roger of Bruges and Vander Weyde to be different perſons.

But it is an indiſputable fact that they were only different names for one and the ſame perſon; that ancient maſter being diſtinguiſhed by the appellation of Roger of Bruges, on account of the city in which he followed his profeſſion, as it was alſo the place of his nativity; and his real name was Roger Vander Weyde.

GERARD

GERARD WIGMANA.

History.

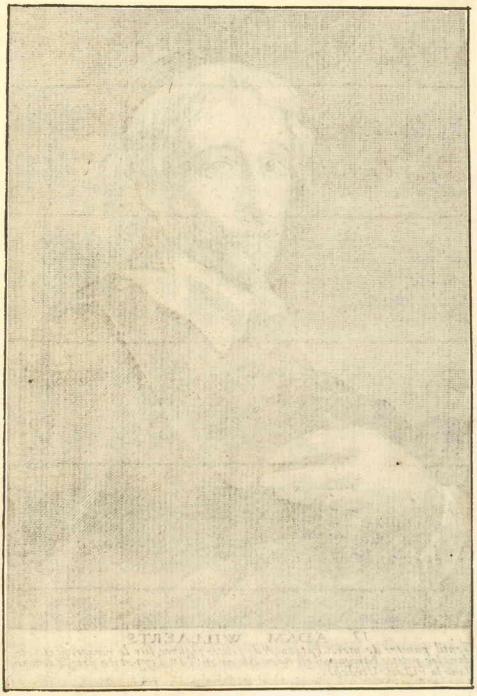
DIED 1741, AGED 68.

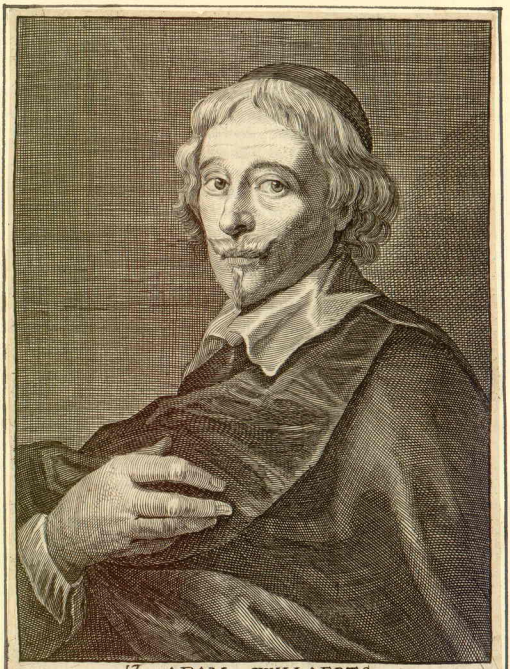
He was born at Worckum, in Friſeland, in 1673; and, as ſoon as he was qualified to travel, went to Italy, where he ſtudied the paintings of Titian, Raphael, and Julio Romano. Thoſe he made uſe of as his models, and for ſome time copied and deſigned the works of thoſe celebrated artiſts, with great attention and uncommon labour; ſo that, when he returned to Holland, he was enabled to compoſe his own ſubjects, which he uſually took from ſome paſſages of the Roman, Grecian, or fabulous hiſtorians; and he was ſo exceedingly diligent at his work, that though his pictures are finiſhed extremely high, yet by his unwearied perſeverance he finiſhed a great number of them.

He was not more remarkable for the delicacy of his pencil, than for his abundant vanity; he ſeemed ſo fond of laviſhing exorbitant praiſes on his own productions, that he neither afforded an opportunity to others to commend them, nor left them even an inclination to it; but, by his vain compliments to himſelf, diſcredited his work, and diſguſted his beſt friends, as well as the ableſt judges who viewed them. As an inſtance of his pride and preſumption, it is aſſerted that he demanded near three hundred pounds for one picture, of which the ſubject was the Death of Alexander. It had indeed great merit in ſeveral parts, but it was not correct in the drawing or deſign, and had many imperfections in regard to the diſpoſition and expreſſion; but the price demanded appearing too exorbitant for any judicious perſon to become a purchaſer, it was never ſold till after his death. He alſo painted the Parting of Hector and Andromache, and many other hiſtorical ſubjects; but the rates he expected prevented their being ſold, though his works were extremely coveted.

The diſappointments which he perpetually met with ſo effectually mortified him, that he was at laſt induced to viſit London, in hope of greater ſucceſs; but he found that the Engliſh nation, though always ready to encourage the appearance of merit, was equally apt to be diſguſted by conceit and vanity; he therefore met with no other reception in England, than he had before experienced in his own country. However, he certainly had very ſingular merit in ſome parts of his profeſſion, and deſerved a much better lot; but he fell a ſacrifice to his having too exalted an opinion of his own abilities.

His pictures are for the moſt part tolerably well compoſed; and his colouring, in which conſiſted his chiefeſt excellence, is remarkably brilliant and tranſparent, and is moſt highly finiſhed, with a light, neat, and delicate pencil. But his expreſſion is very indifferent; his figures are not elegantly grouped; the hiſtorical characters are never marked with ſufficient preciſion; and his drawing is frequently incorrect. And yet the clearneſs and ſweetneſs of his colouring pleaſingly attracts the eye, and may ſometimes miſlead the judgment. He imagined himſelf equal to Raphael, at leaſt in his colouring, and affected to be called the Raphael of Friſeland.





17 ADAM WILLAERTS

Gentil paintre de mers, bateaus, et de petites figures, sur le rivage, ports, et dans les petites barques. il est ne en Anvers en l'an 1577. et il a pris sa demeure dans la ville d'Utrecht.

Ad Willaerts delin. — Sc. vande Geen sculpsit. — I. Meyssens excudit.

ADAM WILLAERTS.

Storms, Calms, and Sea-ports.

DIED 1640, AGED 63.

He was born at Antwerp, in 1577, and was very much eſteemed for having a good knowledge of perſpective, a free, light pencil, and an agreeable manner of colouring, except that ſometimes it was a little too grey.

His uſual ſubjects were ſea-pieces, views of ports, havens, and ſhores, with fiſh-markets, proceſſions, or veſſels lading or unlading; and in all his compoſitions there are a great number of ſmall figures, which he generally ſketched after nature, and he gave them draperies ſuitable to the mode, and to their occupations. Sometimes he repreſented the burning of houſes, ſhips, and villages, in which ſubjects he was allowed to have abundance of merit; but at preſent his works are not as much eſteemed as they have been formerly, becauſe, although there is a competent ſhare of clearneſs and tranſparence in many of his pictures, there is alſo ſomewhat dry and ſtiff in his manner; his figures want grace and elegance; and though his ſcenes and veſſels, as well as his figures, were copied from nature, his choice was frequently not commendable. He had a ſon,

ABRAHAM WILLAERTS,

who was born at Utrecht, in 1613; and who ſucceſſively was the diſciple of his father, of John Bylert, and alſo of Vouet; and he continued for ſeveral years in the ſervice of Prince Maurice.

WILLEBORTS. Vid. BOSCHAERT.

JOHN WILDENS.

Landſcapes, Figures.

DIED 1644, AGED 60.

He was born at Antwerp, in 1584, but the maſter under whom he was inſtructed is not mentioned. He ſtudied every object after nature, and became an excellent painter of landſcape. His ſkies, trees, grounds, and waters, are all true imitations of what he had obſerved in his walks through the country; and every thing he painted was lightly and freely executed.

Wildens was very much eſteemed by the public, when Rubens, obſerving his merit, attached him to himſelf; and the approbation of ſo admirable an artiſt is more than a thouſand encomiums of other leſs able judges in favour of Wildens. Rubens employed him, as well as Van Uden, to paint the back-grounds of his grand compoſitions, where landſcape was neceſſary; and he commended him extremely for adapting his tone of colour to the reſt of the deſign, and to the neighbouring tints, with ſuch accuracy and judgment, that the work of Wildens aod Rubens harmonized as happily as if their combined labours had only been executed by one pencil.

He

He had a good genius, and his choice of nature was exceedingly agreeable; his execution was very ready, and in that respect he was superior to Van Uden; he had somewhat pleasing and natural in his colouring, and he designed and painted the figures in his landscapes in a good style. Two of the most capital paintings of Wildens are in the chapel of St. Joseph at Antwerp; the subject of one is, the Flight into Egypt, and of the other, the Repose of the Virgin, with angelic beings ministering to her. The landscape in those pictures appears superior to any of the works of Wildens; and the figures were painted by Lang Jan, but they have all the beauty, delicacy, and grace of Vandyck.

MICHAEL WILLEMANS.

History.

DIED 1697, AGED 67.

He was born at Lubeck, in 1630, but travelled to Holland to obtain a proper instructor in the art of painting, and for some time studied under Backer; yet afterwards he was the disciple of Rembrandt. Under the direction of that great master he applied himself industriously; and having by his own practice, as also by the precepts and example of Rembrandt, improved himself considerably, he returned to his native city, and gradually became very eminent.

One of his most celebrated pictures, is Vulcan forging the Arms of Mars, which he painted for the Elector of Bradenburg, at Breslau; but there are few of the churches, or palaces of the Nobility in Germany, which are not adorned with some of the paintings of Willemans.

RICHARD WILSON.

Landscape.

DIED 1782, AGED 68.

Wilson was a native of Wales, on which country he conferred honour by his extraordinary genius. It is said that he began his career as a portrait-painter, but with a mediocrity that afforded no luminous hopes of excellence. A small landscape, however, of this artist, executed with a considerable portion of freedom and spirit, casually meeting the eye of Zuccarelli, so pleased the Italian, that he strenuously advised him to follow that mode of painting, as most congenial to his powers, and therefore most likely to obtain for him fame as well as profit.

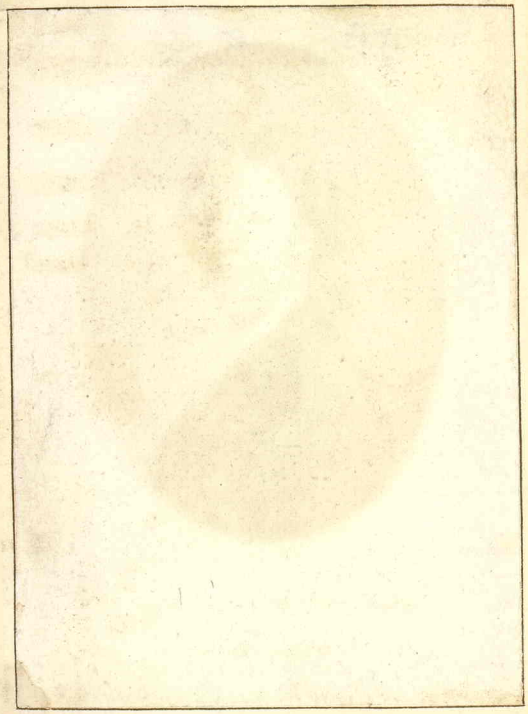
The flattering encomium from an artist of Zuccarelli's knowledge and established reputation, produced such an influence on Wilson, as to determine him at once to turn from portrait to landscape, which he pursued with vigour and success. To this fortunate accident is owing the splendor diffused by his genius over this country, and even over Italy itself, whose scenes have been the frequent subjects of his pencil. Sighing for classic ground (for Wilson possessed a cultivated taste), he visited Italy, where, uniting assiduity to enthusiasm, he improved himself, labouring for some time without observation, and consequently unattended by emolument. Conscious of abilities, and too proud to solicit patronage, he lived on a trifle, but on that trifle, with a philosophic happiness,

Bromley sculp.

RICHARD WILSON, Esqr.

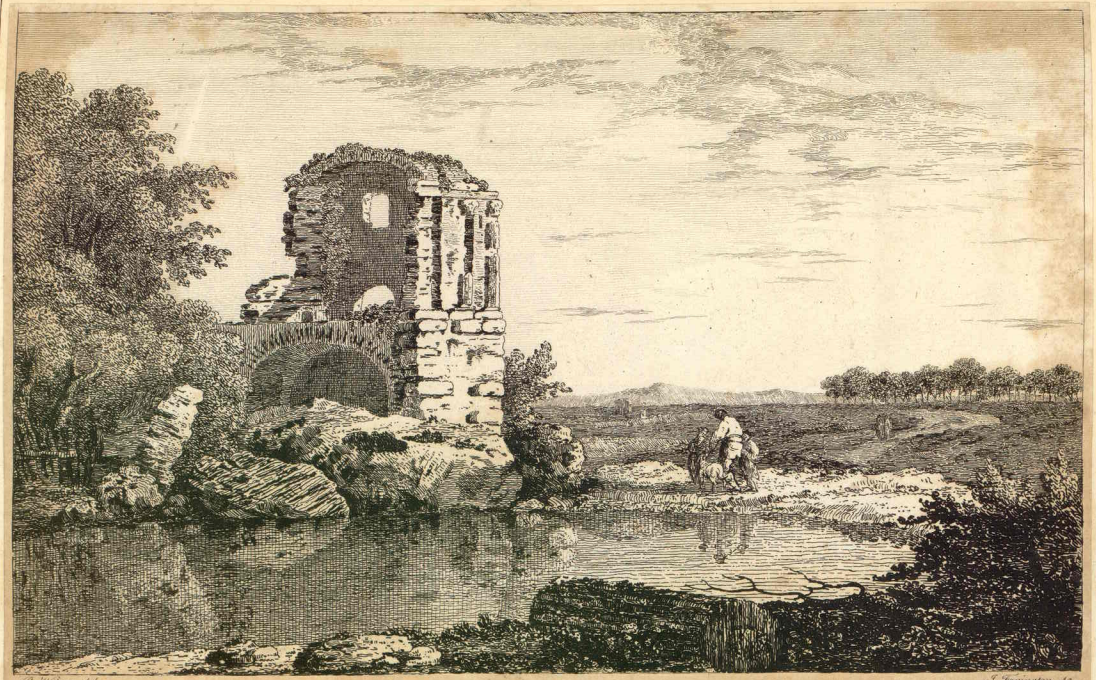
Landscape Painter.

From an Original Portrait by Mengs, Painted at Rome 1752.



R. Wilson del. M. Rocker Sc.

TEMPLE of PEACE.



R. Wilson del. J. Farington sc.

In the *STRADA NOMENTANA*.

happineſs, founded on the ſpirited idea of independence: thus, ſcorning to ſolicit a commiſſion for his pencil, he reſigned it entirely to its merits, to obtain from him his daily bread. It happened that Vernet (who was at the ſame time at Rome, and in the zenith of his reputation) viſited Wilſon's painting room, and ſmitten with the merits of one of his landſcapes, begged to have it in exchange for one of his own. Wilſon readily agreed to the flattering propoſal, and delivered his performance, which the French artiſt generouſly exhibited to his viſitors, and, what is extraordinary in the hiſtory of man, recommended arival to their favour.

It may be ſaid of this artiſt, with great truth, *nil molitur inepte*. His taſte was ſo exquiſite, and his eye ſo chaſte, that whatever came from his eaſel bore the ſtamp of elegance and truth. The ſubjects he choſe were ſuch as did a credit to his judgment. They were the ſelections of taſte; and whether of the ſimple, the elegant, or the ſublime, they were treated with an equal felicity. Indeed, he poſſeſſed that verſatility of power, as to be one minute an eagle ſweeping the heavens, and the next, a wren twittering a ſimple note on the humble thorn.

His colouring was in general vivid and natural; his touch, ſpirited and free; his compoſition, ſimple and elegant; his lights and ſhadows, broad and well diſtributed; his middle tints in perfect harmony, while his forms in general produced a pleaſing impreſſion. Wilſon has been called the Engliſh Claude; but how unjuſtly, ſo totally different their ſtyle!†

JODOCUS VAN WINGHEN, called the Old.

Hiſtory.

DIED 1603, AGED 61.

He was born at Bruſſels, in 1542, and went while he was yet very young to Rome, to purſue his ſtudies; and having ſpent four years in deſigning the greateſt curioſities of that city, and received a proportionable degree of improvement, he returned to his native city, where his remarkable talents procured him the favour of the Prince of Parma, who took him into his ſervice, and appointed him his principal painter.

 Among

† The writer of the article of Wilſon inſerted from the Supplement, after declaring all compariſon between two artiſts of ſtyles ſo different as Claude and Wilſon unjuſt, proceeds to the very thing he deprecates, and draws a parallel between the French and Engliſh painter, ſtill more abſurd than partial and inflated, which has been expunged.

Claude little above mediocrity in all other branches of landſcape-painting had one great prerogative, ſublimity, but his powers roſe and ſet with the ſun, he could only be ſerenely ſublime or romantic. Wilſon without ſo great a feature had a more varied and more proportionate power: he obſerved nature in all her appearances, and had a characteriſtic touch for all her forms. But though in effects of dewy freſhneſs and ſilent evening lights few equalled, and fewer excelled him; his grandeur is oftener allied to terrour, buſtle, and convulſion than to calmneſs and tranquillity. Figures, it is difficult to ſay, which of the two introduced or handled with greater infelicity: treated by Claude or Wilſon, St. Urſula with her Virgins, and Æneas Landing; Niobe with her Family, or Ceyx drawn on the Shore have an equal claim on our indifference or mirth.

Wilſon is now numbered with the claſſics of the art, though little more than the fifth part of a century elapſed ſince Death relieved him from the apathy of *Cognoſcenti*, the envy of rivals, and the neglect of a taſteleſs Public; for Wilſon, whoſe works will ſoon command prices as proud as thoſe of Claude, Pouſſin, or Elzheimer, reſembled the laſt moſt in his fate, lived and died nearer to indigence than eaſe, and as an aſylum from the ſevereſt wants incident to age and decay of powers was reduced to ſolicit the Librarian's place in the Academy, of which he was one of the brighteſt ornaments. F.

Among the beſt pictures of this maſter a Laſt Supper is mentioned, of which Van Mander writes in high terms; and there is, in the cabinet of the Emperor, a fine deſign by Van Winghen, repreſenting Apelles falling in love with Campaſpe while he painted her picture. But the work which contributed moſt to the advancement of his reputation, was a noble allegorical compoſition, in which appeared a ſkilful union of invention and art.

JEREMIAH VAN WINGHEN, called the Young.

Flowers, Portraits.

DIED 1648, AGED 70.

He was the ſon and diſciple of Joſeph Van Winghen, born at Bruſſels, in 1578, who ſhewed an early genius to painting; and, through the careful inſtruction of his father, being ſufficiently qualified to receive improvement by travelling, he viſited Rome and other parts of Italy, and obtained extraordinary applauſe through every city where his works were exhibited.

Although he principally ſtudied hiſtorical compoſition while he reſided in Italy, yet when he returned from that country to Frankfort, where he ſettled, he gave himſelf up entirely to the painting of portraits, in which he was truly excellent; as he not only finiſhed his pictures with great care, but gave them a ſtriking reſemblance, and the look of life.

GILES DE WINTER.

Converſations.

He was born at Leuwarden, in 1650, and was one of the beſt diſciples of Brackenburg. His ſubjects were the ſame with thoſe of his maſter, the amuſements and recreations of peaſants, their feaſts and dancings, which he repreſented in a lively and an agreeable manner.

He was remarkable for the clearneſs of his colouring, and his deſign was very correct. His imagination was ſo ſtrong that he never gave himſelf the trouble to ſketch his deſigns after nature, but compoſed them at once on the canvas, and finiſhed them, from his own ideas, with full as much truth as if every object had been placed before his view. He lived in the ſtricteſt intimacy with the old and young Griffier, and ſpent ſeveral years of his life entirely with the latter, by whom the compoſitions of De Winter were exceedingly admired.

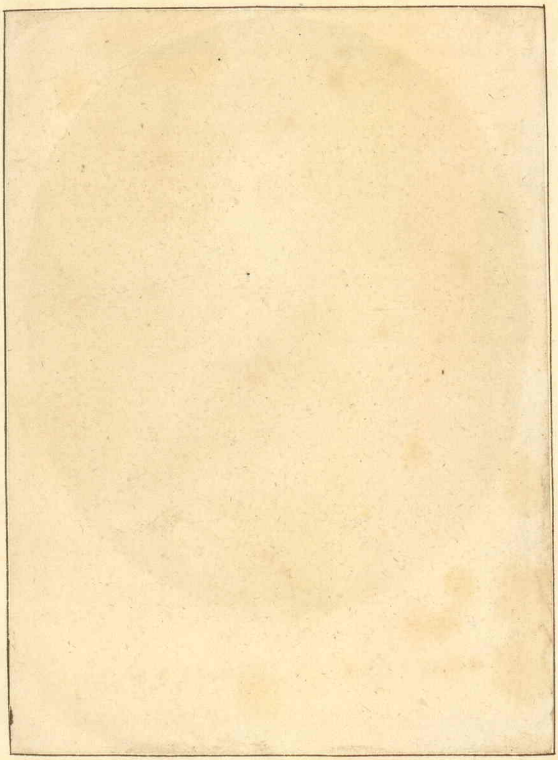
WILLIAM WISSING.

Portrait.

DIED 1687, AGED 31.

He was born at the Hague, in 1656, and learned the art of painting from William Dodoens, or Doudyns, a painter of hiſtory, with whom he ſtudied hiſtorical deſign as well as portrait; but his genius directed him to the latter. When he had ſpent ſome years under that maſter, he viſited England, and improved himſelf conſiderably by working

WILLIAM WISSING.



ing along with Sir Peter Lely. He imitated the ſtyle and colouring of that maſter with ſo much ſucceſs, that he ſoon roſe into reputation; and, by painting ſeveral portraits of the Duke of Monmouth, he obtained the favour of King Charles II. and was employed by the whole Court.

He had the honour to be competitor with Sir Godfrey Kneller, though the ſuperiority was allowed to the latter, on account of that dignity and air which Kneller generally gave to his portraits; however, the real merit of Wiſſing as an artiſt, as alſo the politneſs of his manners, ſecured to him the eſteem of the great, and provided him employment as long as he lived.

Houbraken ſays that Wiſſing was principal painter to James II. and ſent by that Monarch to the Hague, to paint the portraits of William and Mary, at that time Prince and Princeſs of Orange, by which performances Wiſſing gained extraordinary reputation.

MATTHEW or MATTHIAS WITHOOS.

Landſcape, Fruit, Flowers, and Inſects.

DIED 1703, AGED 76.

He was born at Amersfort, in 1627, and was the diſciple of Jacques Van Campen, with whom he continued for ſix years, and diſtinguiſhed himſelf above moſt of his contemporaries in thoſe particular ſubjects which he painted. When he quitted Van Campen, he wanted no farther improvement than what he was capable of obtaining by a careful obſervation of nature, and therefore he applied himſelf to that ſtudy with an equal degree of curioſity and induſtry; and, to furniſh himſelf with a greater variety of objects, he travelled along with Otho Maſſæus to Rome, where he ſtudied for two years.

His general ſubjects were fruits, flowers, inſects, landſcapes, ſtill life and reptiles, particularly ſerpents and venemous creatures, which he painted with a very uncommon degree of ſpirit. He finiſhed all his ſubjects of the latter kind exquiſitely, with great force, nature, and relief. He was much careſſed by Cardinal de Medici, and was principally employed in his ſervice during his continuance at Rome.

He received great prices for his pictures, which, at that time, they were thought juſtly to merit; and he for the moſt part introduced thiſtles and other plants, with ſnakes, adders, or vipers, among them, which he always painted after nature, with an extraordinary neatneſs of pencil. His pictures, even in his life-time, ſold for five or ſix hundred florins a piece; and yet the high finiſhing of them, and their lively imagination of nature, conſtitute their principal merit.

JOHN WITHOOS.

Landſcape.

DIED 1685, AGED 37.

He was the eldeſt ſon of Matthias, born at Amersfort, in 1648, and inſtructed by his father in the art of painting, but he completed his ſtudies at Rome, where he continued for ſeveral years. Generally he painted landſcapes in water-colours; and as he ſketched moſt of the beautiful views in the environs of Rome, having always accuſtomed himſelf to ſtudy after nature, he brought with him, when he returned from Italy, a great number

of drawings of the moſt pleaſing ſcenes which occurred to him, as materials for his landſcapes, which he finiſhed highly; and they received univerſal approbation, as his colouring appeared extremely natural, and his pictures had an unuſual force. He was retained in the Court of the Duke of Saxe-Lauwenburg, and died there.

PETER WITHOOS.

Flowers, Inſects.

DIED 1693.

He was the ſecond ſon of Matthias Withoos, born at Amersfort, and directed in his ſtudies by his father. His ſubjects were inſects, flowers, plants, and reptiles, which he painted in water-colours, in a moſt neat and delicate manner, after nature; and his pictures were highly applauded. Perſons of taſte and curioſity in Holland purchaſe the works of this maſter at very high prices, and preſerve them carefully in port-folios. There was alſo another ſon of Matthias, named

FRANCIS WITHOOS.

who painted in the ſame ſtyle and manner as his brothers; but he was in no degree comparable to either. He was engaged, by a Dutch commander, to undertake a voyage to Batavia, in the Eaſt-Indies, to paint the plants and inſects peculiar to that climate and country; but, when he returned to Holland, his latter performances were thought to be far inferior to thoſe of his earlier time. He died in the year 1705.

JACQUES DE WITT. Vid. DEWITT.

EMANUEL DE WITT.

Architecture, Portrait, and Hiſtory.

DIED 1692, AGED 85.

He was born at Alcmaer, in 1607, and was the diſciple of Evert Van Aelſt Willemſzon. He painted portraits with very great ſucceſs, and ſometimes compoſed hiſtorical ſubjects; but his principal excellence conſiſted in perſpective architecture. Thoſe ſubjects by which he gained the greateſt credit, were the views of the inſides of churches and magnificent buildings; for in thoſe he was accounted equal to the beſt of his contemporaries, not only in the exactneſs with which he deſigned every part of his ſubject, but in the happy choice of his lights, and his judicious manner of introducing and diſpoſing them, ſo as to produce an excellent effect.

His figures are well deſigned, well coloured, and touched with ſpirit; and as he ſpent the greateſt part of his life at Amſterdam, moſt of his ſubjects were the churches in that city, in which he deſcribed the organs, monuments, pulpits, and ſeats crowed with the audience; and his ſtyle of compoſition is ſo peculiar, that the pictures of his painting are eaſily known. In ſome of them he repreſents the miniſter performing divine ſervice; and in others, the congregation aſſembling to attend the public worſhip, in which he uſually diſtinguiſhes the different orders of the people by their dreſſes.

The

The picture, which was the moſt celebrated work of De Witt, was deſtroyed by himſelf in a ſudden fit of indignation. It was a view of the choir in the new church at Amſterdam, where the monument of the famous Dutch Admiral De Ruyter is erected. The picture was beſpoke by the Admiral's ſon, who agreed to pay a large ſum of money for it; but young De Ruyter dying, before the painting was finiſhed, the gentleman who married De Ruyter's daughter, intended to purchaſe it. But he having very little judgment in painting, and having offered De Witt a ſum far below the original ſtipulation, that painter was ſo highly enraged at the contemptuous offer, that he cut the picture in pieces, although at that time he had not one ſhilling in his purſe.

He was naturally of a rough, ill-bred, and moroſe diſpoſition, and too apt to depreciate the works of other artiſts, which procured him univerſal hatred and contempt, and occaſioned his being reduced to extreme poverty. From very ſtrong appearances, it was believed that he put an end to his own life through deſpair, by endeavouring to hang himſelf on Haerlem-ſluice; for his body was found there in the water, with a cord faſtened round his neck.

HENRIETTA WOLTERS.

Portraits in Miniature.

DIED 1741, AGED 49.

This paintreſs was born at Amſterdam, in 1692, and at firſt was inſtructed by her father, Theodore Van Pee; but afterwards ſhe was directed in her ſtudy and practice by the beſt artiſts in that city; for, as they obſerved the aptneſs of her genius, they took pleaſure in forming her hand, and improving her taſte of deſign. But, when ſhe had at laſt copied ſome of the works of Chriſtopher Le Bond, ſhe was deſirous to have him for an inſtructor, which with great difficulty ſhe obtained; his compliance being more owing to the extraordinary talents which he diſcerned in Henrietta, than to any proſpect of advantage to himſelf.

In the manner of Le Blond ſhe painted portraits in ſmall; and particularly copied a portrait and a St. Sebaſtian, after Vandyck, which exceedingly advanced her reputation, as her copies reſembled the originals to a degree that ſeemed aſtoniſhing; for there appeared the ſame correctneſs of outline, the ſame tone of colouring, and (allowing for the difference of penciling in large and ſmall works) the ſame freedom of touch in every part.

After ſuch a public proof of her ſkill, ſhe undertook to paint portraits from the life, and ſhe gradually roſe into ſo great reputation, that Peter the Great, Czar of Muſcovy, was very deſirous to engage her in his ſervice at Peterſbourg, and offered her a very large penſion; but he could not by any inducements allure her to leave her own country, where ſhe ſaw herſelf ſo generally careſſed. However, the Czar ſat to her for his picture; but he had not patience to have it finiſhed, as ſhe uſually required twenty ſittings for every portrait, and allowed two hours for each ſitting. She was alſo honoured with a viſit from the King of Pruſſia, who ſolicited her to reſide at his Court; but his generous propoſal was politely rejected, and ſhe ſpent the remainder of her life in her own country, reſpected by perſons of the higheſt diſtinction, and eſteemed by all the lovers of the art.

Her works in miniature are exquiſitely finiſhed; her deſign is correct; and her paintings have all the force of thoſe which are finiſhed in oil.

JOHN

JOHN WOOTTON.

Horſes, Dogs, and Landſcapes.

DIED 1765.

The artiſt was a ſcholar of Wyck, a very capital maſter in the branch of his profeſſion to which he principally devoted himſelf, and by which he was peculiarly qualified to pleaſe in this country; I mean, by painting horſes and dogs, which he both drew and coloured with conſummate ſkill, fire, and truth. He was firſt diſtinguiſhed by frequenting Newmarket, and drawing race-horſes. The prints from his hunting-pieces are well known. He afterwards applied to landſcape, approached towards Gaſpar Pouſſin, and ſometimes imitated happily the glow of Claude Lorraine. In his latter pieces the leafage of his trees, from the failure of his eyes, is hard, and too diſtinctly marked. He died at his houſe in Cavendiſh-ſquare, which he built, and had painted with much taſte and judgment. His prices were high; for a ſingle horſe he has been paid forty guineas, and twenty, when ſmaller than life.

THOMAS WORLIDGE.

Portrait.

DIED 1766.

This artiſt for the greater part of his life painted portraits in miniature: he afterwards, with worſe ſucceſs, performed them in oil; but at laſt acquired reputation and money by etchings, in the manner of Rembrandt, which proved to be a very eaſy taſk, by the numbers of men who have counterfeited that maſter ſo as to deceive all thoſe who did not know his works. Worlidge's imitations and his heads in black-lead have grown aſtoniſhingly into faſhion. His beſt piece is the whole length of Sir John Aſtley, copied from Rembrandt: his print of the theatre at Oxford and the act there, and his ſtatue of Lady Pomfret's Cicero, are very poor performances. His laſt work was a book of gems from the antique. He died at Hammerſmith, though latterly he chiefly reſided at Bath.

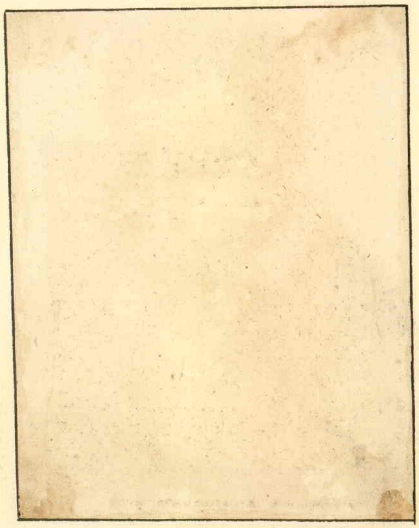
JAMES WORSDALE.

In Crayons.

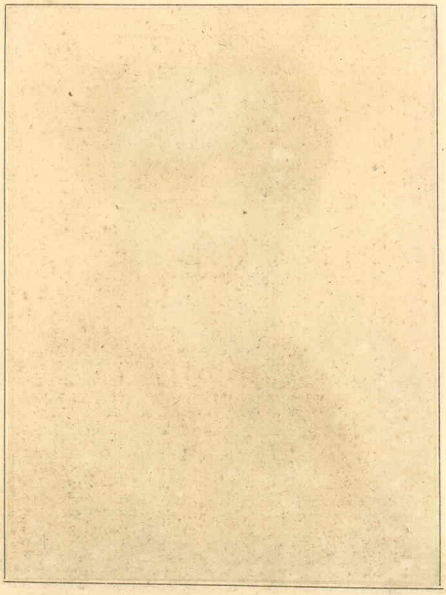
DIED 1767, AGED —.

This painter would have been little known, had he been diſtinguiſhed by no other talents but his pencil. He was apprentice to Sir Godfrey Kneller, but marrying his wife's niece without their conſent, was dimiſſed by his maſter. On the reputation however of that education, by his ſinging, excellent mimickry and facetious ſpirit, he gained many patrons and buſineſs, and was appointed maſter-painter to the Board of Ordnance.

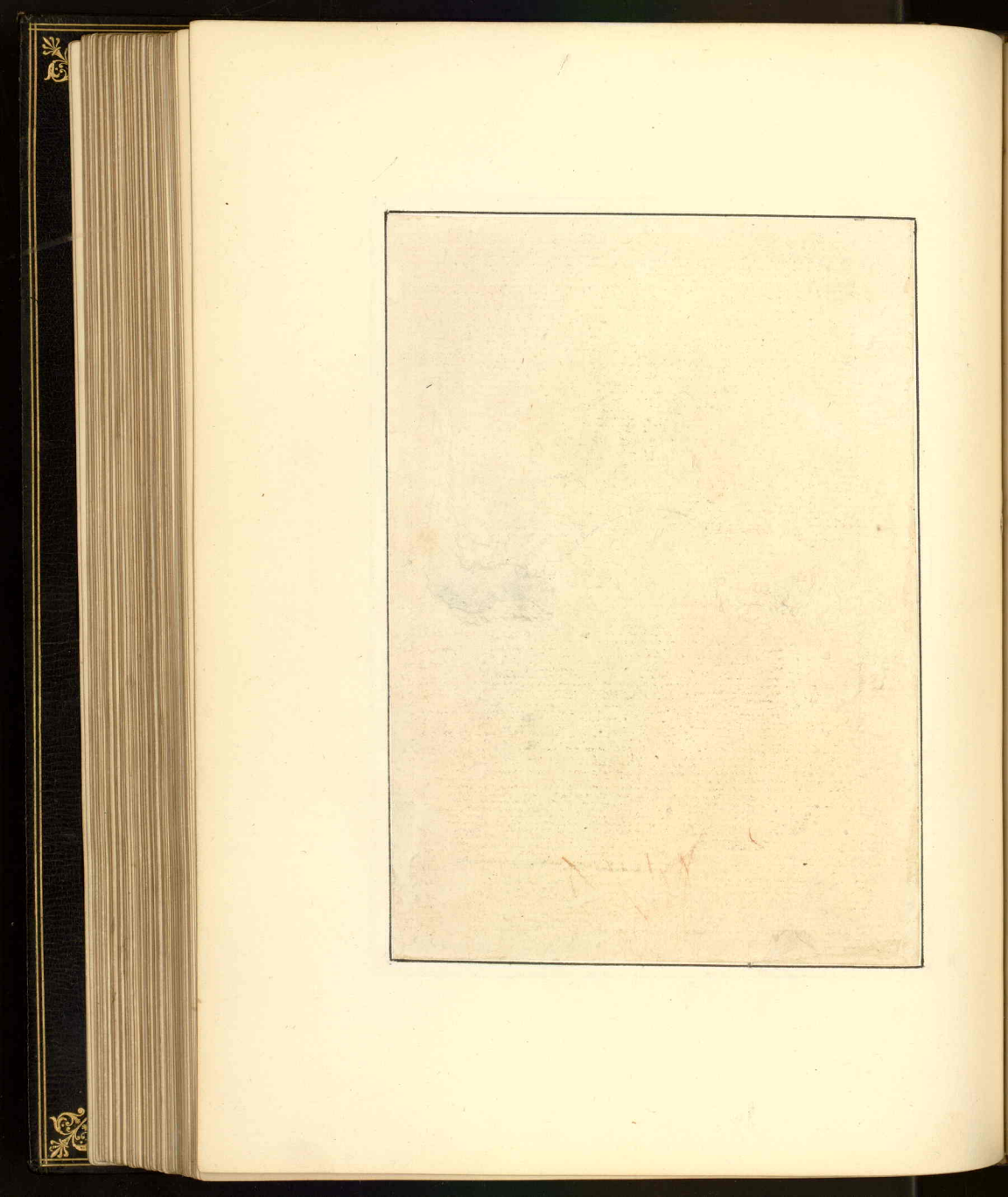
FRANCIS




1754

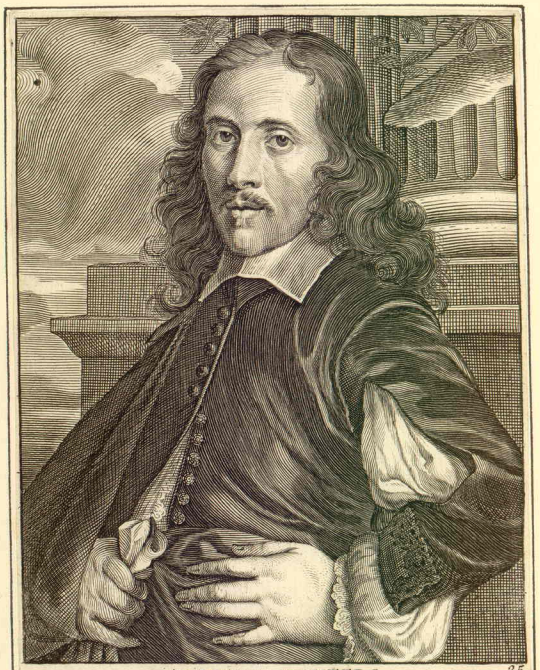



5




J. W.

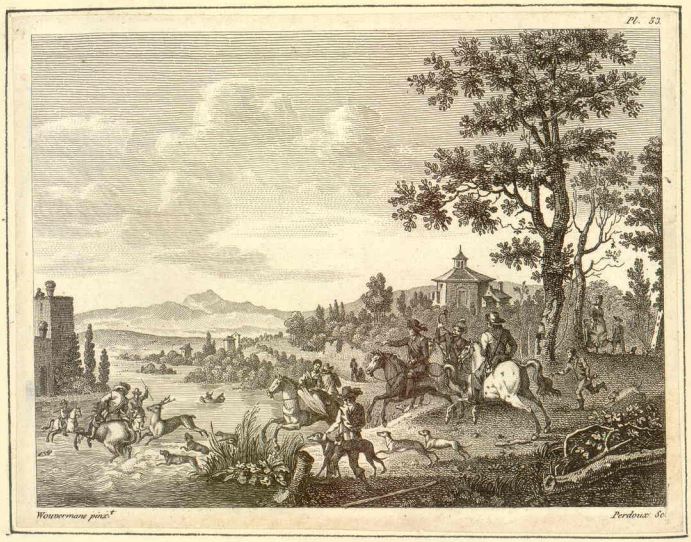

FRANCOIS MONTERS



FRANCOIS WOUTERS 35.

est né a Lyere l'an 1614. faict extremement bien les petites figures principalement nuées et aussi des paysages; il a esté disciple de Paul Rubens, et par son addres est faict peintre de l'Empereur d'Allemagne Ferdinand le 2.me volant estre avec son Ambassadeur en Angleterre, ou estant arrivé reçut la nouvelle que sa Mat.te s'estoit mort l'an 1637. en apres fut peintre et homme de Chambre du Prince de Galles ayant demeuré quelque temps a Londres, fut retourné a Anvers, y faisant valoir par son art. Fr. Wouters pinxit. Pet. de Iode sculp. Ex Bibliotheca Jonesiana.

Wouvermans


Pl. 52.
Wouwerman pinx.t
Perdoux Sc.

FRANCIS WOUTERS, or WAUTER.

Landſcape, Hiſtory.

DIED 1659, AGED 45.

He was born at Lier, in 1614, and learned the art of painting in the celebrated ſchool of Rubens, where he ſtudied principally to paint landſcape; but he alſo painted hiſtorical ſubjects, in large and in ſmall, with great credit.

The ſubjects of his landſcapes were uſually woodland ſcenes, with viſtas, through which the eye was agreeably deluded to an immenſe diſtance; and he frequently introduced ſome fabulous hiſtories, as of Pan and Syrinx, Venus and Adonis, or Venus attended by Cupids; his figures being generally naked, and very delicately penciled. His manner of colouring is agreeable; his nymphs and ſatyrs are well deſigned; and the hiſtorical pictures which he painted in ſmall, ſhew a competent degree of taſte and ſpirit; but his paintings in a larger ſize are not ſo commendable, as in thoſe the colouring is heavy, and too much of a yellowiſh tint.

The Emperor Ferdinand II. advanced him to the honour of being his principal painter, and permitted him afterwards to accompany the Imperial Ambaſſador to London, in 1637, where his works procured him eſteem; and on the death of the Emperor, he was appointed painter to Charles II. at that time Prince of Wales. But, although he poſſeſſed a conſiderable income by his penſion, and the ſale of his pictures, yet in a few years he quitted England, and retired to Antwerp, where he continued to follow his profeſſion, and had the honour to be appointed Director of the Academy.

PHILIP WOUWERMANS.

Landſcape, Cattle.

DIED 1668, AGED 48.

He was born at Haerlem, in 1620, the ſon of Paul Wouwermans, an hiſtory-painter of very mean talents; but Philip was placed as a diſciple with John Wynants, and arrived at ſuch a degree of perfection, as to be eſteemed ſuperior to all his contemporaries. From the inſtructions and excellent example of his maſter, the proficiency of Wouwermans was very remarkable; but to the knowledge of colouring and penciling which he acquired in the ſchool of Wynants, he added the ſtudy of nature, in which he employed himſelf with a curious and critical attention, ſo as to render himſelf ſuperior to his maſter in the choice of his ſcenes, in the excellence of his figures, and in the truth of his imitations of nature in every object.

The ſubjects which he ſeemed moſt particularly fond of painting, were huntings, hawkings, encampments of armies, farriers ſhops, and all kinds of ſcenes that afforded him a proper and natural opportunity of introducing horſes; as he painted thoſe animals to the greateſt perfection. And when we conſider the works of this inimitable artiſt, we find ourſelves at a loſs to determine what part is moſt worthy of our applauſe and admiration; whether the ſweetneſs of the colouring; the correctneſs of his deſign, his cattle, or his figures; the charming variety of attitudes in his horſes; the free, and yet delicate

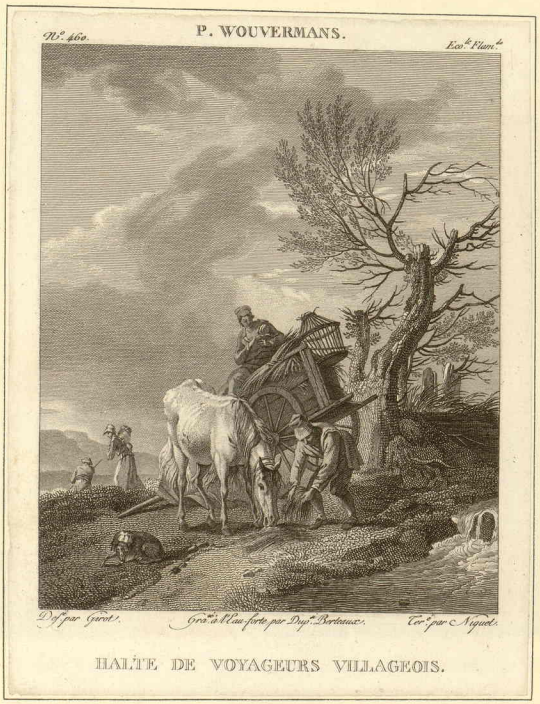
delicate touchings of his trees; the beautiful choice of his ſcenery; the judicious uſe he makes of the chiaro-ſcuro, or the ſpirit that animates the whole.

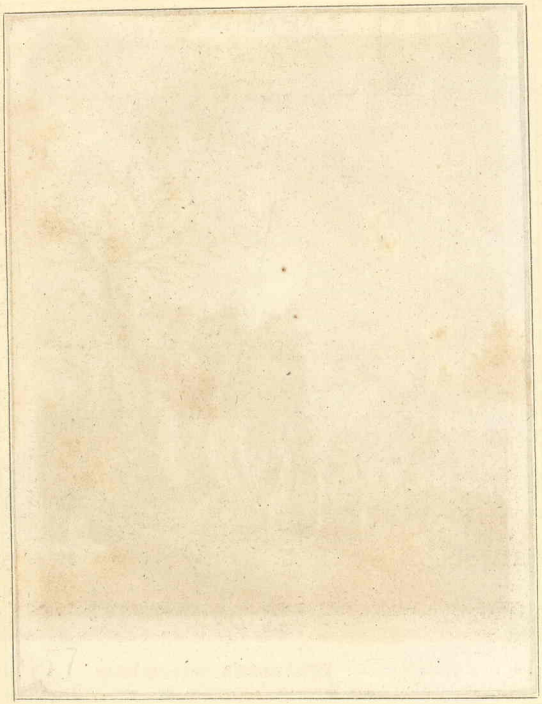
His genius and invention were ſo ſtrong and lively, that none of his pictures have the ſame grounds, or the ſame diſtances; for he varied them perpetually with inexpreſſible ſkill; in ſome, repreſenting ſimple, unembelliſhed nature; and in others, ſcenes enriched with architecture, fountains, or edifices of a picturesque conſtruction. His figures are always finely drawn, with ſuch expreſſions and attitudes as are ſuitable to the ſubject; and the attitudes he choſe were ſuch as appeared unconſtrained, natural, and moſt agreeable. He had an amazing command of his pencil, ſo that inſtantly and effectually he expreſſed every idea conceived in his mind; and gave to his pictures an aſtoniſhing force, by broad maſſes of light and ſhadow, by contraſting his lights and ſhadows with peculiar judgment, and giving an uncommon degree of tranſparence to the colouring of the whole. The pencil of Wouwermans was mellow, and his touch free, though his pictures were finiſhed moſt delicately: his diſtances recede with true perſpective beauty, and his ſkies, air, trees, and plants, are all exact and lovely imitations of nature.

It is obſerved by the Dutch writers on this ſubject, that in his latter time his pictures had rather too much of the greyiſh and blue tint; but, in his beſt time, he was not inferior, either in correctneſs, colouring, or force, to any of the artiſts of Italy. Yet, notwithſtanding his uncommon merit, he had not the good fortune, during his life, to meet with encouragement equal to his deſert; for, with all his aſſiduity, though he was extremely induſtrious, he found it difficult to maintain himſelf and his family. He ſeemed to be a ſtranger to the artifices of the picture-merchants, who therefore impoſed on him under the diſguiſe of zeal for his intereſt; and while they artfully enriched themſelves by his works, they contrived to keep him depreſſed, and very narrow in his circumſtances. But after the death of Wouwermans, the value of his pictures increaſed to an incredible degree; as they were not only univerſally coveted through every part of Europe, but the Dauphin of France, and the Elector of Bavaria, bought up every picture of Wouwermans that could be procured, and they purchaſed them at very large prices.

That unhappineſs of not being diſtinguiſhed in proportion to his merit (which has been the ſevere lot of many perſons of the beſt abilities in all profeſſions), affected him ſo ſtrongly, that a few hours before he died, he ordered a box, filled with his ſtudies and deſigns, to be burned; ſaying, "I have been ſo badly rewarded for all my labours, that I "would prevent my ſon from being allured by thoſe deſigns, to embrace ſo miſerable and "ſo uncertain a profeſſion as mine." However, different authors aſcribe the burning of his deſigns to different motives. Some ſay it proceeded from his diſlike to his brother Peter, being unwilling that he ſhould reap the product of his labours; others alledge, that he intended to compel his ſon (if he ſhould follow the profeſſion) to ſeek out the knowledge of nature from his own induſtry, and not indolently depend on copying thoſe deſigns; and other writers aſſign a leſs honourable motive, which ſeems to be unworthy of the genius of Wouwermans, and equally unworthy of being perpetuated.

Houbraken obſerves, that the works of Wouwermans and Bamboccio were continually placed in competition, by the ableſt judges of the art; and the latter having painted a picture which was exceedingly admired, John De Witt prevailed on Wouwermans to paint


N.° 460.
P. WOUVERMANS.
Ecole Flam.
Dess.é par Gérot.
Gravé à l'eau forte par Dep.t Bordeaux.
Ecr.t par Niquet.
HALTE DE VOYAGEURS VILLAGEOIS.

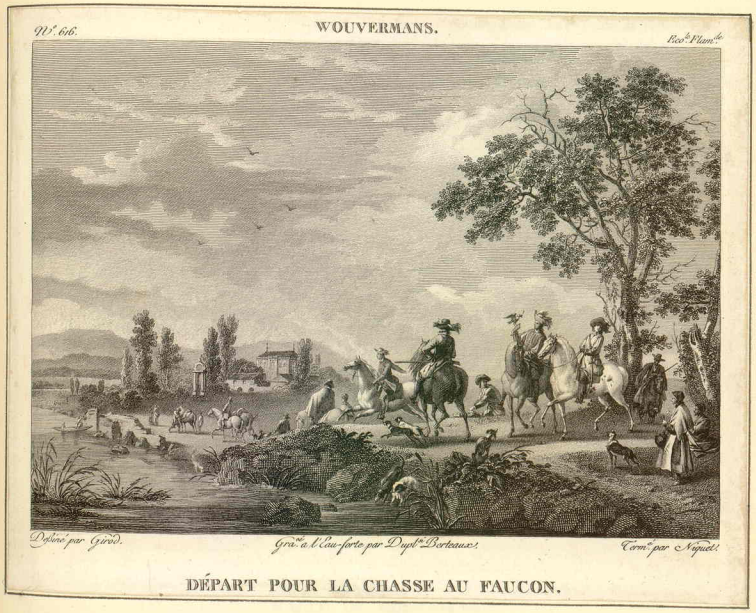


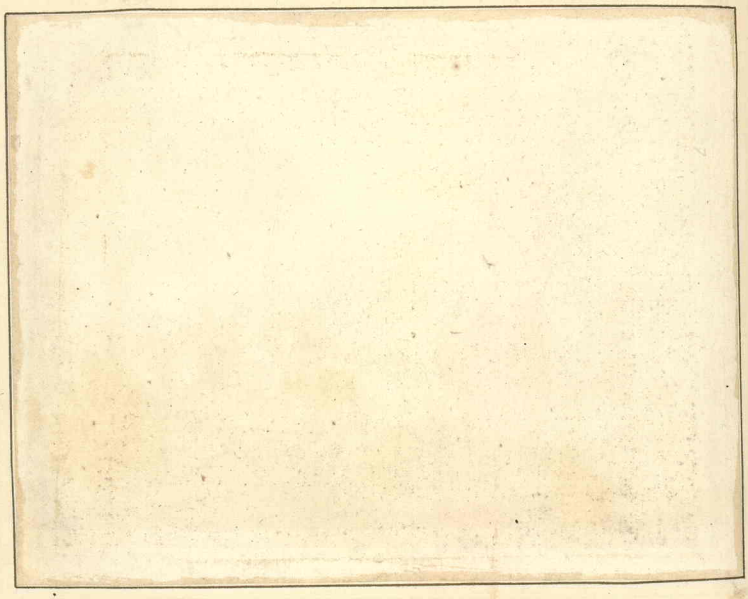
...nt par Philippes Wouwermans. Dessiné par Gareau. Gravé par J. Desplacements.

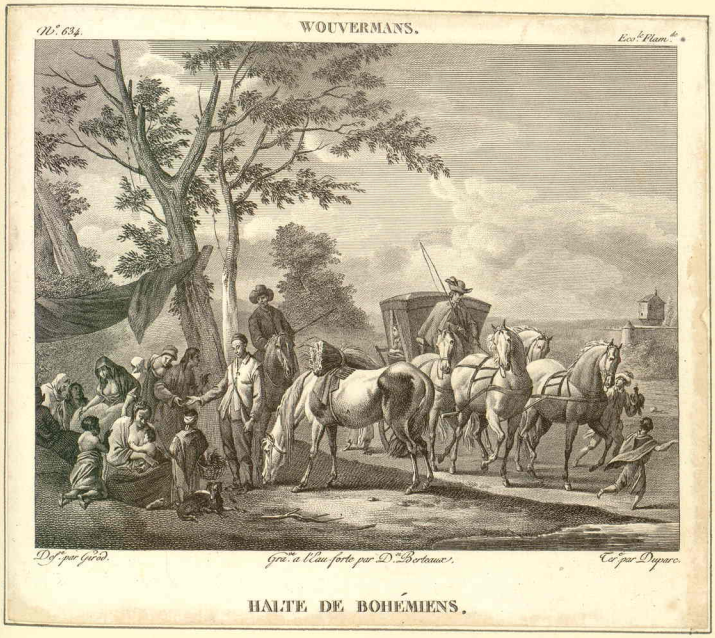
RETOUR DE CHASSE.

De la Galerie du Palais Royal.

A.P. D.R.


W.r 66.
WOUVERMANS.
Rec.d Plan.t
Dessiné par Girod.
Grav.e à l'Eau-forte par Dupt.e Bordeaux.
Term.e par Niquet.
DÉPART POUR LA CHASSE AU FAUCON.




N.° 634.
WOUVERMANS.
Ecs.le Plan.te
D.ssé par Girod.
Grné. à l'Eau forte par D.ne Bertaux.
Ecrit par Duparc.
HALTE DE BOHÉMIENS.

Phil. Wouwermans.

Apostel

paint the ſame ſubject, which he executed in his uſual elegant ſtyle. Thoſe pictures being afterwards exhibited together to the public, while both artiſts were preſent, De Witt ſaid (with a loud voice), "All our connoiſſeurs ſeem to prefer the works of thoſe painters "who have ſtudied at Rome; and obſerve only, how far the work of Wouwermans, who "never ſaw Rome, ſurpaſſes the work of him who reſided there for ſeveral years!" That obſervation, which was received with general applauſe, was thought to have had too violent an effect on the ſpirits of Bamboccio; and by many it was imagined, that it contributed to his untimely death.

PETER WOUWERMANS.

Landſcapes, Huntings.

He was brother to Philip, born at Haerlem, and at firſt was inſtructed by his father, but was afterwards the diſciple of Roland Roghman. He ſtudied and imitated the ſtyle of compoſition, and the colouring of his brother, with great ſucceſs; and was confeſſedly a good painter, although in no degree comparable with Philip.

His ſubjects in general reſembled thoſe of his brother, farriers ſhops, or figures on horſeback going abroad to hunt or to hawk, and particularly female figures; alſo different rural recreations, in which, like Philip, he was fond of introducing horſes, which he deſigned well. He had a neat pencil and agreeable colouring, and imitated the manner of Philip ſo happily in his taſte of deſign, in his figures and animals, that ſome of his paintings have been miſtaken for the work of his brother, by ſeveral who, in their own opinion, were competent judges. But, by thoſe of true taſte and judicious diſcernment, the work of Peter is eaſily diſtinguiſhed from that of Philip, by its not being ſo clear, ſo tranſparent, ſo ſweetly and freely touched, nor ſo well deſigned; nor are his figures drawn with ſuch correctneſs and expreſſion; and, in ſhort, in many other reſpects, he muſt appear to an able connoiſſeur, far inferior to his incomparable brother.

JOHN WOUWERMANS.

Landſcape.

DIED 1666.

He was the youngeſt brother of Philip, born at Haerlem, whoſe landſcapes were painted in a very pleaſing ſtyle, with an agreeable tone of colouring, and an excellent touch; but, as he died young, he left no great number of paintings to eſtabliſh a reputation.

Houbraken mentions is having ſeen a picture of this maſter's hand in the poſſeſſion of L. Vander Vinne. It was a landſcape, repreſenting a rocky mountainous country; the fore-ground was dark, with rough buſhes and trees; but the diſtant proſpect, which conveyed the eye through a low valley, appeared clear, and produced a good effect. The fore-ground was freely touched, with a great deal of ſpirit; it was well broken, and naturally coloured, reſembling the colouring of Philip in his early time, before he uſed that variety of tints, which are to be obſerved in all his beſt works.

MATHYS, or MATTHIAS WULFRAAT.

Hiſtory, Converſations, and Portraits.

DIED 1727, AGED 79.

He was born at Arnheim, in 1648, and became the diſciple of Diepraam; for that maſter having obſerved the efforts of Wulfraat's genius, even before he had any regular inſtructions, gave him ſome ſmall aſſiſtance in the knowledge of drawing; and when his parents found that he would not ſeriouſly apply himſelf to any other profeſſion but painting, they placed him entirely under the care and direction of Diepraam.

With that maſter he made a great proficiency; but he completed himſelf by a diligent ſtudy after nature, and gained a conſiderable reputation. He painted hiſtorical ſubjects with ſucceſs; but his principal merit was ſeen in his converſations, in which he introduced characters of diſtinction, and always perſons above the common rank. He alſo painted portraits in ſmall, for which he had a conſtant demand, and his performances are very much eſteemed through Germany and the Low Countries.

THOMAS WYCKE, called the Old.

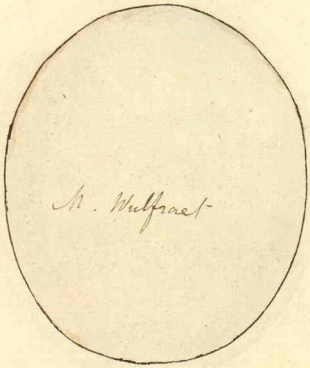
Sea-ports, and the Shops of Chymiſts.

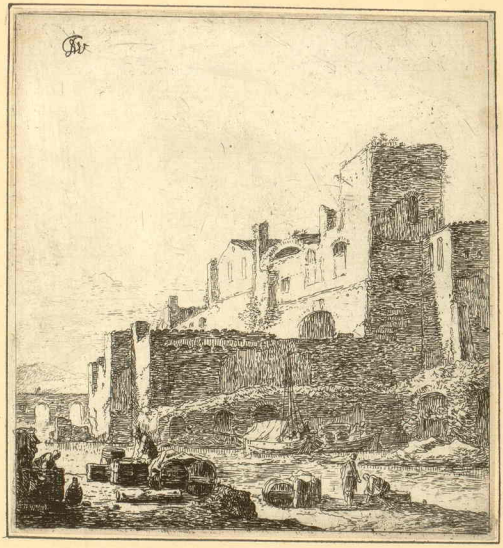
DIED 1686, AGED 70.

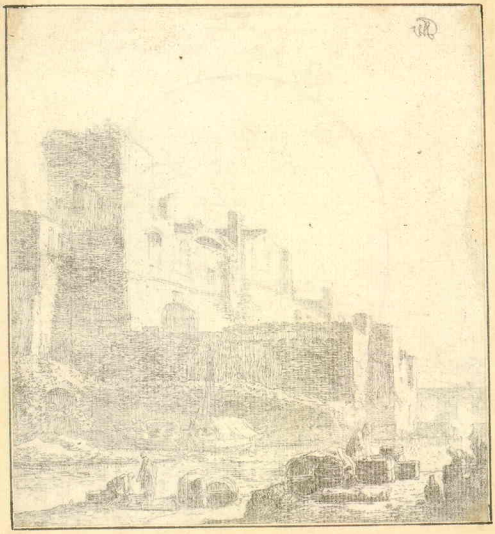
He was born at Haerlem, in 1616, and became one of the beſt painters of his time. He ſpent ſeveral years in Italy, and ſketched many of the havens and ſea-ports on the borders of the Mediterranean, particularly thoſe from Leghorn to Naples, and repreſented them with abundance of truth and nature. He alſo adorned his views with figures that were extremely well deſigned, habited in the dreſſes of different nations; but he rarely omitted the red habit of a Turk and the white turban.

The uſual ſubjects of Wycke were ſea-ports, with veſſels variouſly conſtructed, and a great number of figures of a ſmall ſize; Italian markets, fairs, and mountebanks; and he ſhewed extraordinary merit in his pictures of chymiſts in their laboratories, in which he was ſo exact, as to repreſent all their utenſils and furnaces. He ſtudied to imitate the ſtyle and manner of Bamboccio; and his paintings were ſo highly eſteemed, that even in his life time, he ſold them for great prices, many being purchaſed for forty, fifty, and ſixty guineas.

Wycke diſtinguiſhed himſelf by the freedom and delicacy of his penciling, as well as by a judicious manner of grouping his figures; his colouring is natural and very tranſparent; and, by a proper diſtribution of his maſſes of light and ſhadow, his diſtances ſhew a charming perſpective truth, and the eye is agreeably deluded to a very remote point of view. In all his compoſitions may be obſerved a fine underſtanding of the chiaro-ſcuro; abundance of exactneſs, in every ſcene and every object he deſcribes; and great harmony in the whole.


M. Wulfroet

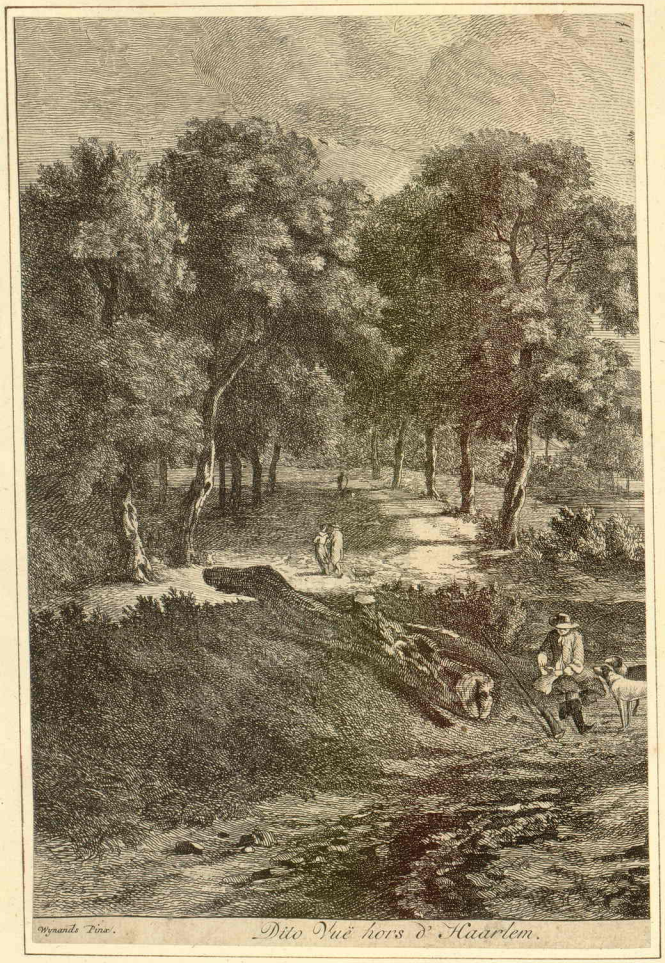




J. Westwood.

Published Nov. 1.1804.

Stratford



Wynandts Pinx.

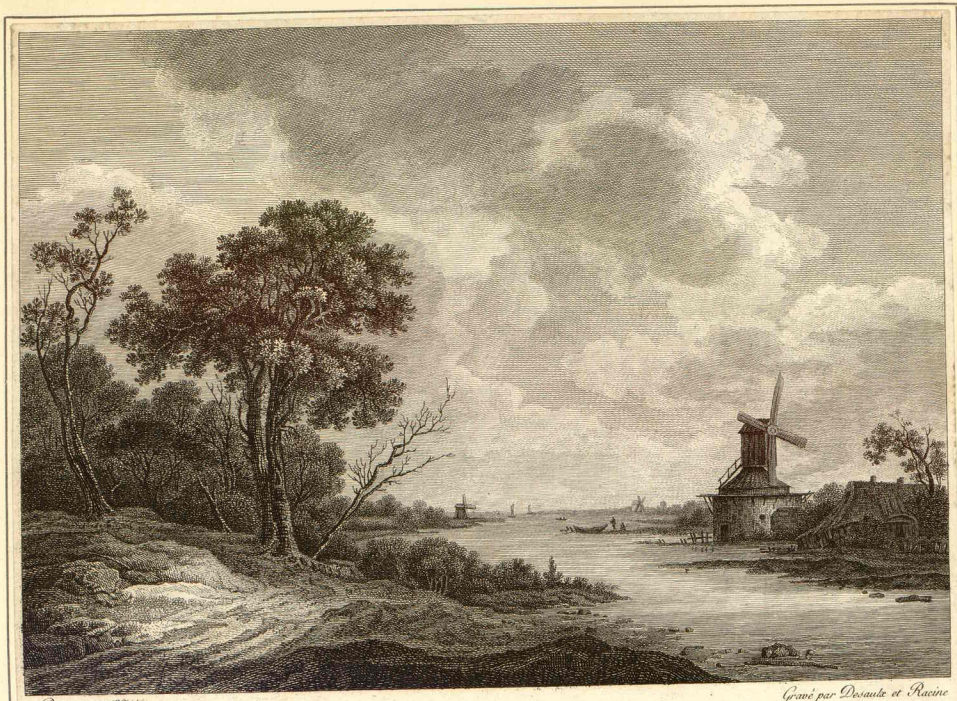
Dito Vuë hors d'Haarlem.

659

Wynants pinx.

Mlle Riollet Sculp. 1780.

Du Cabinet de Mr. Poullain



Peint par J.ᵗ Wynants — *Gravé par Desaulx et Racine*

LE MOULIN.

De la Galerie du Palais d'Orléans.

Wynants Pinx.

Mlle Riollet Sculp.

Du Cabinet de Mr. Poullain

JOHN WYCKE, called the Young.

Battles, Huntings.

DIED 1702.

He was the ſon and diſciple of Thomas Wycke, born at Haerlem, but he ſpent the greateſt part of his life in England; and, under the direction of his father, John proved an excellent painter of battles, and hunting of the deer and other animals. He ſeemed to make Wouwermans his model; and in his ſmall pictures, the horſes, figures, and landſcape, were touched with a great deal of fire and ſpirit; and the colouring of his landſcape is warm and cheerful. He frequently painted battles, ſieges, and huntings, in a large ſize; but, as well in reſpect of penciling as colouring, they were much inferior to those which he painted in ſmall.

He reſided for many years in London, and the neighbouring villages, where he never was without employment; and the moſt remarkable works of this maſter are, the repreſentation of the battle of the Boyne, between William III. and James II.; the ſiege of Namur; and the celebrated picture of Duke Schomberg on horſeback; Kneller having painted the portrait of that general, but the horſe and the battle in the back ground were painted by John Wycke.

JOHN WYNANTS.

Landſcape.

DIED 1670, AGED 70.

He was born at Haerlem, in 1660, and was a painter of very great merit; but what contributed moſt to his honour, was his having been the maſter of Philip Wouwermans.

The works of Wynants are deſervedly in great eſteem, for the lightneſs and freedom of his touch, for the clearneſs of his ſkies, and for the tranſparence of his colouring. His choice of nature in his ſituations is extremely agreeable, having ſomewhat peculiar in the breaking of his grounds, and the whole has a very pleaſing appearance. The figures in his landſcapes were not painted by himſelf, but by Oſtade, Wouwermans, Linglebach, Van Tulden, and others, which now give an additional value to the pictures of Wynants.

The works of this maſter are not common, as he miſapplied a great portion of his time in parties of pleaſure and diſſipation; but they are eagerly purchaſed, whenever they are offered to ſale, and bring large prices.

MATTHEW WYTMAN.

Converſations, Landſcapes, Fruit, and Flowers.

DIED 1689, AGED 39.

He was born at Gorcum, in 1650, and at firſt was a diſciple of Henry Verſchuring; but afterwards completed his ſtudies in the ſchool of John Bylaert. His ſubjects were landſcapes and converſations: the former he deſigned in a very pleaſing ſtyle; and the

latter he compoſed and finiſhed in the manner of Netſcher; though he differs from that maſter, by introducing very elegant landſcapes in his back-grounds, which he finiſhed highly, and with a tone of colour that appeared exceedingly natural.

In the latter part of his life he employed himſelf principally in painting fruit and flowers; in which ſubjects he ſeemed rather ſuperior to what he had painted in any other ſtyle; and made it probable, that if he had not died ſo young, he would have equalled the beſt artiſts of his time.

Z.

MARTIN ZAAGMOOLEN.

Hiſtory.

THIS maſter, though eſteemed by ſeveral of his own countrymen, cannot be juſtly mentioned with much honour, either to himſelf or to the place of his nativity. He had indeed a bold manner of colouring, and a free pencil; but his drawing and deſign were extremely incorrect, and his expreſſion even worſe than indifferent; yet he thought to compenſate for thoſe capital defects by ſtrong oppoſitions of light and ſhadow, although he made uſe of thoſe oppoſitions with remarkable inaccuracy.

Houbraken mentions a Laſt Judgment, painted by Zaagmoolen, in which the painter had adduced an abundance of figures, of all ages; but he obſerves that all of them were coloured ſo exceedingly pale, that they had in reality the appearance of ſpirits.

MATTEO ZACCOLINO.

Hiſtory, Perſpective.

DIED 1630, AGED 40.

He was born at Venice, in 1590, and became a very conſiderable artiſt in hiſtorical compoſitions; but his chief excellence appeared in thoſe paintings where he introduced perſpective; for he executed thoſe with the utmoſt preciſion, and therefore was conſtantly attentive to have ſomewhat of that kind in every one of his deſigns, to manifeſt his uncommon power in that particular part of painting.

ZACHTLEVEN. Vid. SACHTLEVEN.

DOMENICHINO, or DOMENICO ZAMPIERI.

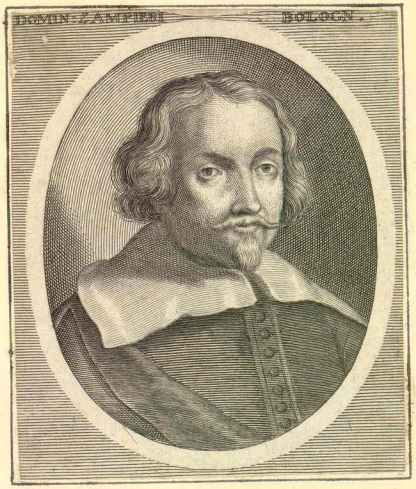
Hiſtory, Landſcape.

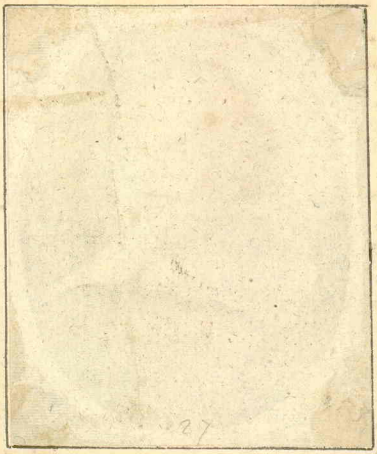
DIED 1641, AGED 60.

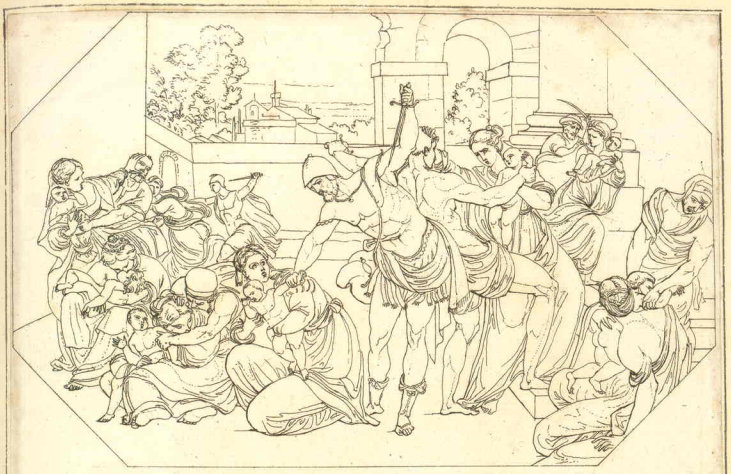
This admired maſter was born at Bologna, in *1581, and received his firſt inſtruction

* It ſeems very unaccountable, that De Piles ſets down the year of the birth of Domenichino in 1551, and his death in 1648, and then obſerves that he died at 60 years of age; whereas, according to thoſe very dates, he muſt have been at his death 97, inſtead of 60.

in

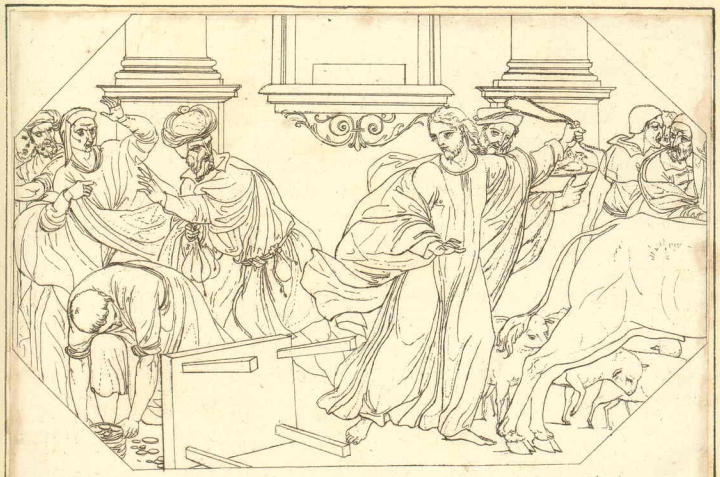

DOMIN. ZAMPIERI
BOLOGN.





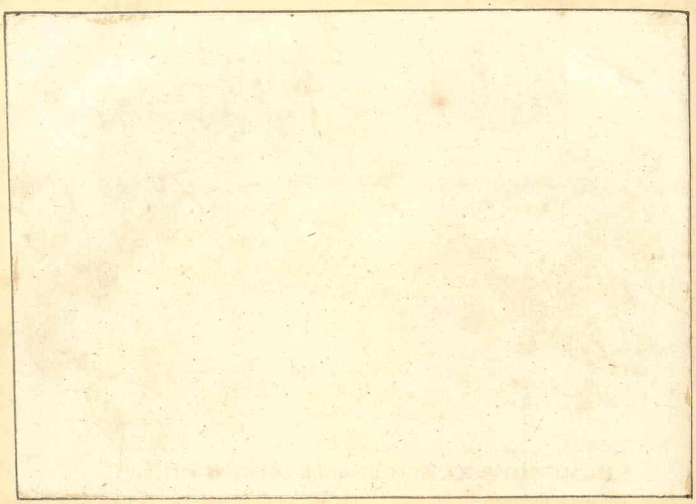
DOMINIQUE ZAMPIERI dit LE DOMINIQUIN, P.xit

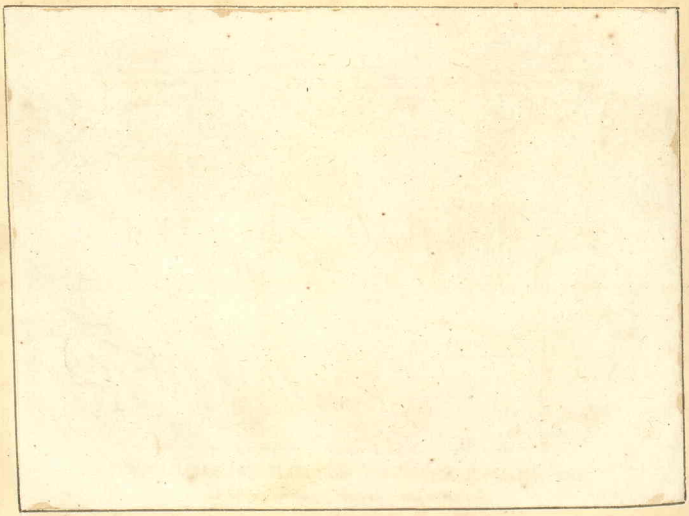
hauteur 40 pouces, largeur 55 pouces ½, sur Toile).



DOMINIQUE ZAMPIERI dit LE DOMINIQUIN, P.xit

hauteur 40 pouces, largeur 55 pouces ½, sur Toile).





Domenichino.

H. R. Cook sculp

The Good effects of early Piety

PSALM XCII. 13.14.


N°. 591.
DOMINIQUIN.
Ecole Italienne
Dessiné par S. le Roy.
Gravé à l'Eau forte par Chedaigne.
Terminé par Dambrun.
LE TRIOMPHE DE L'AMOUR.

in the art of painting from Denis Calvart; but afterwards he became a difciple of the Caracci, and continued in that fchool for a long time. The great talents of Domenichino did not unfold themfelves as early in him, as talents much inferior to his have difclofed themfelves in other painters; he was ftudious, thoughtful, and circumfpect; which by fome writers, as well as by his companions, was mifunderftood, and mifcalled dullnefs. But the intelligent Annibal Caracci, who obferved his faculties with more attention, and knew his abilities better, teftified of Domenichino, that his apparent flownefs of parts at prefent, would in time produce what would be an honour to the art of painting.

He perfevered in the ftudy of his art with incredible application and attention, and daily made fuch advances, as enabled him at laft to appear in an honourable light, even among the moft famous artifts that have ever appeared. It is acknowledged by all writers, that his thoughts were judicious from the beginning, and they were afterwards elevated, wanting but little of reaching the fublime; and whoever will confider the compofition, the defign, and the expreffion in his Adam and Eve, his Communion of St. Jerom, and in that admirable picture of the Death of St. Agnes at Bologna, will readily perceive that they muft have been the refult of genius, as well as of juft reflections; although Mr. De Piles fays, he is in doubt whether Domenichino had any genius or not.

That ingenious writer feems willing to attribute every degree of excellence in Domenichino's performances, to labour, or fatigue, or good fenfe, or any thing but genius; yet how any artift could (according to his own eftimate in the balance of painters) be on an equality with the Caracci, Nicolo Pouffin, and Lionardo da Vinci, in compofition and defign, and fuperior to them all by feveral degrees in expreffion, and alfo approach near to the fublime, without having a genius, or even without having an extraordinary good one, feems to me not eafily reconcileable. If the productions of an artift muft always be the beft evidence of his having, or wanting a genius, the compofitions of Domenichino muft ever afford fufficient proofs in his favour.

As to correctnefs of defign, expreffion of the paffions, and alfo the fimplicity and variety in the airs of his heads, he is allowed to be little inferior to Raphael; yet his attitudes are but moderate, his draperies rather ftiff, and his pencil heavy. However, as he advanced in years and experience, he advanced proportionably in merit, and the lateft of his compofitions are his beft. There is undoubtedly in the works of this eminent mafter, what will always claim attention and applaufe, what will for ever maintain his reputation, and place him among the number of the moft excellent in the art of painting.

One of the chief excellencies of Domenichino confifted in his painting landfcapes; and in that ftyle the beauty arifing from the natural and fimple elegance of his fcenery, his trees, his well broken grounds, and in particular the character and expreffion of his figures, gained him as much public admiration, as any of his other performances.

The Communion of St. Jerom, and the Adam and Eve, are too well known to need a defcription; and they are univerfally allowed to be capital works, efpecially in the expreffion. In the Palazzo della Torre, at Naples, thare is a picture by Domenichino, reprefenting a Dead Chrift on the knees of the Virgin, attended by Mary Magdalen and others. The compofition of this picture is very good, and the defign fimple and true; the head of the Magdalen is full of expreffion, the character excellent, and the colouring tolerable;

tolerable; but, in other reſpects, the penciling is dry, and there is more of coldneſs than of harmony in the tints. But in the church of St. Agnes, at Bologna, is an altar-piece, which is conſidered as one of the moſt accompliſhed performances of this maſter, and ſhews the taſte, judgment, and genius of this great artiſt in a true light. The ſubject is, the Martyrdom of St. Agnes; and the deſign is extremely correct, without any thing of manner. The head of the Saint hath an expreſſion of grief, mixed with hope, that is wonderfully noble; and he hath given her a beautiful character. There are three female figures grouped on the right, which are lovely, with an uncommon elegance in their forms, admirably deſigned, and with a tone of colour that is beautiful. Their dreſs, and particularly the attire of their heads, is ingenious and ſimple; one of this maſter's excellencies conſiſting in that part of contrivance. In ſhort, it is finely compoſed, and unuſually well penciled; though the general tone of the colouring partakes a little of the greeniſh caſt, and the ſhadows are rather too dark; yet that darkneſs may probably have been occaſioned, or increaſed, by time.†

† Expreſſion which had languiſhed after the demiſe of Raffaello, ſeemed to revive in Domenichino; but his ſenſibility was not ſupported by equal comprehenſion, elevation of mind or dignity of motive. His ſentiment wants propriety, he is a manneriſt in feeling, and tacks the imagery of Theocritus to the ſubjects of Homer. A detail of petty, though amiable conceptions is rather calculated to diminiſh than to inforce the energy of a pathetic whole. A lovely child taking refuge in the lap or boſom of a lovely mother, is an idea of nature, and pleaſing in a lowly, paſtoral, or domeſtic ſubject; but perpetually recurring becomes common place, and amid the terrours of martyrdom, it is a ſhred ſewed to a purple robe. In touching the characteriſtic circle that ſurrounds the Ananias of Raffaello you touch the electric chain, a genuine ſpark irreſiſtibly darts from the laſt as from the firſt, penetrates, ſubdues. At the martyrdom of St. Agnes by Domenichino, you ſaunter amid the adventitious mob of a lane, where the ſilly chat of neighbour goſſips announces a topic as ſilly, till you find with indignation that inſtead of a broken pot or a petty theft, you are to witneſs a ſcene for which heaven opens and angels deſcend.

It is however but juſtice to obſerve, that there is a ſubject in which Domenichino has not unſucceſsfully copied, and perhaps even excelled Raffaello, I mean that of the cure of the demoniac boy among the ſeries of freſcoes painted by him at *Grotto Ferrata*. That inſpired figure is evidently the organ of an internal preternatural agent, darted upward without contortion, and even conſidered without any connexion with the ſtory, never can be confounded with a mere tumultuary diſtorted maniac; which is not perhaps the caſe of the boy in the Tranſfiguration: the ſubject too, being within the range of Domenichino's powers, a domeſtic one, the whole of the perſons introduced is characteriſtic. Awe of the Saint who operates the miracle and terrour at the redoubled fury of the ſon at his approach, mark the ruſtic father, confidence, ſerene activity, and fervent prayer the Saint and his companion; nor could the agonizing female with the child as ſhe is the mother, be exchanged to advantage; ſhe here properly occupies that place which the fondling females in the pictures of S. Sebaſtian, St. Andrea, and St. Agnes only uſurp.

It has been ſaid that Domenichino's invention was inferiour to his other parts. The picture of the Roſario, now in the gallery of the Louvre, is adduced as a proof; an idea neither then nor now underſtood by the Public, diſapproved of by his moſt partial friends, and of which he repented himſelf; in the moſt celebrated of his works, the Communion of S. Jerome, he imitated Agoſtino, and in the alms ſcene of S. Cecilia the St. Rocco of Annibale Caracci. But from the triumph of the Roſary, the moſt brilliant fancy will elicit little more than ſplendid confuſion; in the St. Jerome, if the arrangement and the poſtures are imitated, the characters are invented; what he owes to Annibale in the charities of S. Cecilia is leſs than what Annibale owes to Raffaello in his *Genus unde Latinum*; and is amply compenſated by the original beauties of S. Cecilia before the Prætor.

Domenichino was what few men of genius are, a good maſter. The beſt of his Roman ſcholars were Antonio Barbalunga of Meſſina, and Andrea Camaſſei of Bevagna. The firſt copied and imitated his maſter with ſufficient ſucceſs, and ſometimes to a degree of deception. The ſecond, more timid and leſs ſelect, had nature and a grand ſtyle of colour. F.

FILIPPO

G. M. Jr.

DOMENICHINO.

FILIPPO ZANIMBERTI.

Hiſtory.

DIED 1636, AGED 51.

He was born at Breſcia, in 1585, and was a diſciple of Santo Peranda, under whoſe direction he continued for ten years, till, by the precepts of ſo accompliſhed a maſter, he proved very eminent in his profeſſion. His genius was very fertile, and his imagination lively; ſo that he compoſed his ſubjects with eaſe and readineſs, and generally filled his deſigns with a great number of ſmall figures, which he touched delicately, and gave them a graceful air, with an abundance of nature.

ZEGRES. Vid. SEGERS.

BATTISTA ZELOTTI, Cav.

Hiſtory.

DIED 1592, AGED 60.

He was born at Verona, in 1532, and at firſt was the diſciple of Antonio Badile; but afterwards he ſtudied under Titian, though he principally adhered to the manner of his maſter Badile. He was ſingularly excellent in deſign, had great readineſs of invention and freedom of hand, and his tone of colouring was truly beautiful. His merit in every branch of his profeſſion, was univerſally allowed; it recommended him to the favour of the moſt eminent perſons of his time, and procured him the honour of knighthood.

He aſſociated in ſeveral works with Paolo Veroneſe; and had the diſtinction of being his competitor at Venice, where he was one of the ſix painters appointed by Titian, to contend for a prize of a rich gold chain. The prize indeed was deſervedly given to Paolo; but Zelotti's compoſition was extremely admired, and he obtained credit by competition. Some charming paintings by this maſter are in the grand hall of the Council of Ten at Venice, which are inconteſtable proofs of the excellence of his colouring, of the grandeur of his taſte of deſign, and above all, of the fineneſs of his imagination; as moſt of the ſubjects of thoſe paintings are allegorical, and allude to the dignity and importance of the Council of Ten.

ZOON. Vid. SON.

MARCO ZOPPO.

Hiſtory, Portrait.

DIED 1517, AGED 66.

He was born at Bologna, in 1451, and was the diſciple of Andrea Mantegna. He imitated the ſtyle of his maſter with great ſucceſs, and excelled in portrait, as well as in hiſtory. Moſt of the works which he finiſhed are in his native city, where they are much eſteemed.

ZORGH. Vid. SORGH.

ZOUST. Vid. SOEST.

ZOUTERMANS. Vid. SUBTERMANS.

TADDEO ZUCCHERO.

History, Portraits.

DIED 1566, AGED 37.

He was born at San Agnolo in Vado, in the Duchy of Urbino, in 1529; and received his earlieſt inſtruction from his father Ottaviano Zucchero, who was but an indifferent painter, but a Taddeo advanced in years, and in ſome degree of knowledge, his natural genius enabled him ſoon to perceive that he could profit but little under ſuch a director; and therefore, when he arrived at the age of fourteen, he went to Rome, hoping to improve himſelf in that city.

As at that time he was very young, and totally unknown in Rome, he found himſelf in a moſt uncomfortable, or rather miſerable ſituation, for many months; frequently deſtitute of the common neceſſaries of life, and being reduced to the wretched neceſſity of ſleeping in the porticos of ſome of the palaces; though even then he had ſufficient fortitude of mind to preſerve him from deſpondency. He was compelled to ſupport himſelf by grinding colours for the ſhops at very ſmall wages, whenever he could procure work of that kind; and his diſengaged hours he ſpent induſtriouſly in deſigning after the antiques, or in ſtudying the works of Raphael; till at laſt he appropriated one half of the week to labour for his ſupport, and the remainder to the cultivation of his talents. However, after practiſing under Pietro Calavreſe, and receiving profitable inſtructions from Daniello of Parma (who had for ſome years reſided with Correggio, and alſo painted in conjunction with Parmigiano), he improved ſo conſiderably, as to be qualified to appear in his profeſſion with credit.

He ſoon diſtinguiſhed himſelf in Rome, Urbino, Verona, and other cities of Italy, by many noble compoſitions in freſco as well as in oil, which are particularly deſcribed by Vaſari; and he equally excelled in portrait and hiſtory. The Popes, Julius III. and Paul IV. employed him in the Vatican; and the Cardinal Farneſe patroniſed him ſo far, as to entruſt him with the entire decoration of his palace of Caprarola, and allowed him a conſiderable penſion.

His ſtyle of compoſition was grand, and he ſhewed great elevation in his ideas; his diſpoſition was judicious, and his pencil mellow and free; and by being competently ſkilled in anatomy, he deſigned naked figures ſufficiently correct, and was particularly excellent in the heads, the hair, and the extremities; but ſtill he was accounted a manneriſt, and not equal to his brother and diſciple Federigo Zucchero. His real merit conſiſted in the genteel manner of his deſign, and the elegance of his diſpoſition; but his colouring was not admired, becauſe it rather reſembled the colour of a marble ſtatue, than the warmth of nature and life.

FEDERIGO

Zuccheri inv; è del:

FEDERIGO ZUCCHERO, Cavaliére.

Hiſtory, Portrait.

*DIED 1609, AGED 66.

He was the brother of Taddeo Zucchero, born at San Agnolo in Vado, in the Duchy of Urbino, in † 1543, and derived his knowledge of drawing from his father, being at that time extremely young; but as he appeared to have extraordinary talents, his father conducted him to Rome, in the year of the Jubilee 1550, and left him under the care of his brother Taddeo, who was then in great reputation.

Taddeo took all poſſible care of his education, and alſo exerted himſelf to inſtruct and improve Federigo in deſign, and obſerved with pleaſure that his genius readily enabled him to make a happy uſe of every precept; ſo that, in a few years, he was qualified to aſſiſt his brother in ſeveral of his grand compoſitions, and to exhibit to the public ſome of his own compoſitions, which even then ſhewed the beginning of that excellence at which he afterwards arrived.

While Taddeo was engaged at Caprarola by the Cardinal Farneſe, Federigo was invited to Venice, and employed by the Patriarch Grimani, to finiſh a chapel which had been left imperfect by Battiſta Franco; and he executed ſeveral other works in freſco as well as in oil, which procured him extraordinary honour and applauſe; but after the death of Taddeo, he was employed at Caprarola to perfect thoſe works which had been left unfiniſhed by the unexpected death of his brother.

He was likewiſe engaged at Florence in ſome conſiderable deſigns, till Gregory XIII. invited him to Rome to work in the Vatican, which afforded him a noble opportunity to advance his reputation. But having received ſome indignity from the principal officers of the Pope, and on that account being determined to diſcontinue his work, and retire from Rome, he painted an allegorical picture of calumny to expoſe thoſe officers, in which he introduced the portraits of all thoſe who had given him offence, and repreſented them with aſſes ears. That picture he cauſed to be placed over the gate of St. Luke's church, on the feſtival of that Saint, in order to make it more public; and to avoid the reſentment of the Pope, he quitted his dominions, and viſited France and England.

In the latter of thoſe kingdoms, which may juſtly be called the Paradiſe of painters,‡ he received all poſſible marks of diſtinction and encouragement; and had the honour to paint the portrait of Queen Elizabeth and many of the Nobility, as well as the moſt memorable perſons of that illuſtrious age; by which he obtained the reputation of being the beſt portrait-painter of his time. He was not indeed ſo ſucceſsful in the deſigns which he

* De Piles ſays he died in 1602, at the age of 66; by which computation he muſt have been born in 1536, though others affirm that he was born in 1543.

† The author of the Chronological Tables ſays, that Zucchero was born in 1550; but Vaſari poſitively aſſures us, that he was brought to Rome, and left under the care of his brother Taddeo in that very year, which was remarkable by being the year of the Jubilee. But indeed the Chronological Tables are extremely inaccurate.

‡ Ireland may as juſtly diſpute the claim to that title. England has been called the Paradiſe of Women, and till ſome modern Eve forfeit poſſeſſion, will probably be content with that prerogative. *Riſum teneatis.*

he executed in Spain for Philip II. for although that Monarch rewarded him in a princely manner, and loaded him with preſents, yet, as ſoon as Zucchero had left that kingdom, his whole work was defaced by order of the King, and another artiſt was employed.

After an abſence of ſeveral years from Rome, during which time he had viſited moſt parts of Italy, he returned to that city, and erected an academy of painting at his own expence, of which he was declared prince by the Pope. He was ſuperior to his brother Taddeo in many reſpects; he poſſeſſed a very extenſive genius, and an invention that was ſurpriſingly ready and lively. His colouring had abundance of force, and his drawing is generally good; but, like his brother, he alſo is a manneriſt, and they both wanted a more thorough ſtudy of nature, and more grace in the airs of the heads, to render them highly excellent. Yet, notwithſtanding thoſe defects, the paintings of Federigo are exceedingly prized, and his portraits will for ever preſerve to him the reputation of being a very eminent maſter.

At Venice there is a picture by Zucchero, painted in oil, repreſenting the Adoration of the Magi, which for the compoſition and colouring deſerves the largeſt commendation; and it excited the envy of all the Venetian artiſts. He worked, in concurrence with Paolo Veroneſe, Tintoretto, Baſſan, and Palma, in the grand council-chamber at Venice; and his performance afforded ſo great ſatisfaction to the Senate, that the Doge, as a public teſtimony of his merit, conferred on him the honour of knighthood.

LAMBERT ZUSTRUS.

Hiſtory, Landſcape.

He was a diſciple of Titian, and imitated his manner, as well in reſpect of deſign as of colouring.

A very capital picture, of this maſter's hand, is in the cabinet of the King of France. It is a landſcape, in which he introduced the hiſtory of Chriſt baptized by St. John; it is very highly eſteemed, and may be accounted a ſufficient evidence of the merit of Zuſtrus.

Oh! dear heart! I didn't see you, Sir —

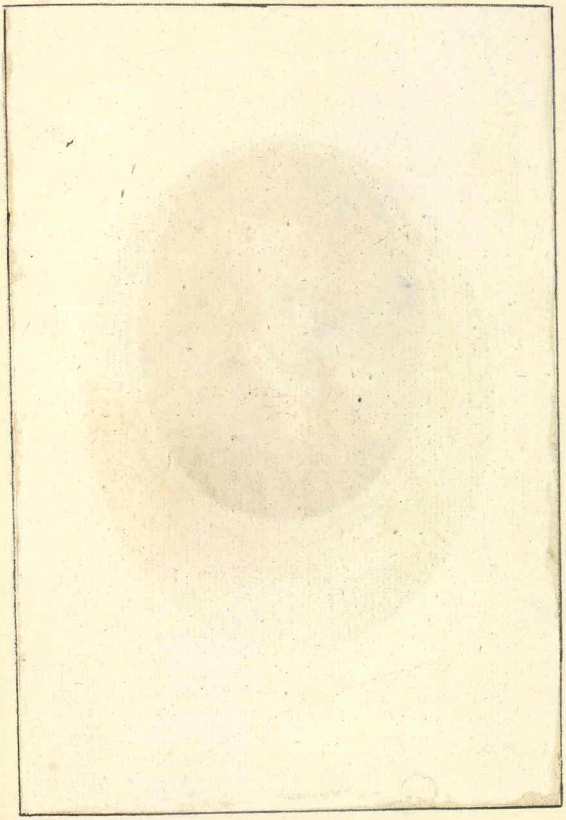
Act 3. Scene 2. Wife to Humour.

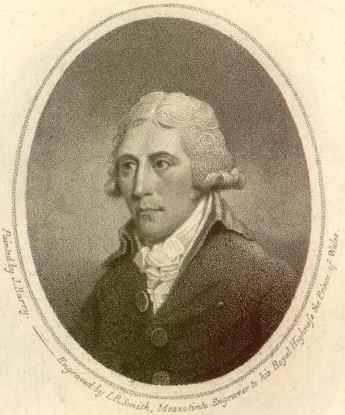
MISS DUNCAN

in the character of Letitia Hardy.

Engraved by A. Cardon, from a Miniature by J. T. Barber.

London, Published May 1st 1803, by John P. Thompson, 52 Newport Street, Printseller to his Majesty, and the Duke & Duchess of York.



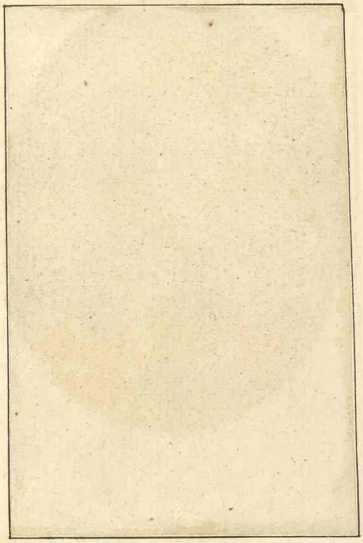


Wm GRANT ESQR.

Mr. HOLMAN.

Engraved by James Heath from an Enamel by Bone, painted in the year 1800.

Published July 1st 1812, by J.P. Thompson, Newport Street, London.




LBRANDENBERG

APPENDIX.

POMPONIO AMALTEO.

Hiſtory, Portrait.

BORN ABOUT 1505, DIED 1576——?

POMPONIO AMALTEO of S. Vito in Friuli, was the son in law of Pordenone, and his ſucceſſor in the Friuleſe ſchool. His pictures at Friuli and in its neighbourhood are decent. He is mentioned by Vaſari and Ridolfi, though they omit many of his works, and among others the five ſubjects from the Roman Hiſtory at Belluno in the Notary's-hall. His brother Geronimo would probably have ſurpaſſed him in fame as much as he ſurpaſſed him in talent, had he not been diverted from the purſuit of the art and turned to commerce, at an early age, by the jealous advice, it is ſaid, of Pomponio himſelf. His works are few and confined to his native place.

Such is the account which Lanzi gives of P. Amalteo, it cannot eaſily be reconciled with the following inſcription under an hiſtorical print publiſhed by Andrea Lucchi; viz. 'Pinxit cenetæ Pomponius Amalteus ætatis ſuæ anno undeviceſimo, nimirum ſeptimo ante mortem. Bernardus Treviſano miſertus tanti viri vicem, obſcuritatemque nominis qua immerito premebatur, æri incidendum curavit'——and it muſt be owned that the ſtyle of the maſter even in the print, which is below mediocrity, does not diſgrace the praiſe of the inſcription. F.

JOHAN BRANDENBERG.

Hiſtory.

DIED 1729, AGED 69.

John the ſon of Thomas Brandenberg a painter of Zug, was born in 1660. His talents diſcloſed themſelves at an early period, for we find him in 1680 copying the works of Giulio Romano at Mantua. There is a plafond of his in the Concert-Hall at Zuric which gives a favourable idea of his ſtyle of compoſition and powers in freſco. He

painted much in the churches and convents of Switzerland, and it was to anſwer the multiplicity of his commiſſions that he ſacrificed the accuracy and diligence which diſtinguiſh his earlieſt work, to that diſpatch of method and daſh of hand which ultimately marked his courſe. The collectors of epitaphs may add the following to their liſts, as preſerved by Fueſsli.

In tumulo latet pictoris dextra JOANNIS,
Quæ pinxit, nullo funere rapta manent.
Inſpice templa, tibi tabulata vel ipſa loquentur,
Picturæ ſcopum numinis eſſe ſcopum. F.

J. RODOLPH BYSS.

Hiſtory, Animals, Flowers.

DIED 1738, AGED 78.

This machiniſt, whom Fueſsli, his biographer, makes a deſcendant of the ancient Roman Byſones (de Byſonibus) was a native of Solothurn or Soleure. He formed his deſign on Laireſſe and his tone of colour on Vanderwerf, and with their defects and ſome of their beauties contrived to finiſh an immenſe quantity of work in oil and freſco for the Courts of Vienna and Maynz and to acquire a conſiderable fortune.

Allegory and mythology generally furniſhed Byſs with his ſubjects, which he oftener perhaps than occaſion required or propriety allowed, enriched with animals, flowers, and various products of nature and art. In flowers he is ſaid to have equalled Van Huyſum and Monnoyer. Landſcape he painted in the cold tone of Breughel though he compoſed it with a maſterhand. F.

LAZZARO CALVI.

Hiſtory.

DIED 1606, AGED 105.

Lazzaro Calvi of Genova, a ſon of Agoſtino Calvi one of the moſt tolerable painters and reformers of the old ſtyle was with Pantaleo Calvi his eldeſt brother among the firſt pupils of Perino del Vaga. Pantaleo was content to lend his aſſiſtance and his name to Lazzaro without pretending to ſhare the praiſe due to his numerous ornamental works at Genova, Monaco and Napoli; among which, none excels the facade of the palace Doria (now Spinola) with priſoners in various attitudes, and ſtories in colour and chiaro-ſcuro, conſidered as a ſchool of deſign and models of taſte. In the palace Pallavicini al Zerbino they repreſented the ſtory, commonly called the Continence of Scipio, and a variety of naked figures which in the opinion of Mengs himſelf might be adjudged to Perino. Whether or not he aſſiſted them with his hand, as he had with his cartoons, is matter of doubt, certain it is that Lazzaro giddy with ſelf-conceit fell into exceſſes unknown to other artiſts if we except Corenzio. At the leaſt appearance of rival merit jealouſy and avidity prompted him to have recourſe to the blackeſt arts. Of Giacomo Bargone he rid himſelf by poiſon, and others he depreſſed by the clamour of hired ruffians. Such were his cabals when he painted the birth of John the Baptiſt in the chapel Centurioni in concurrence

128

concurrence with Andrea Semini and Luca Cambiaſo, which, though one of his beſt works and moſt in the ſtile of his maſter, fell ſhort of the powers of Luca, to whom Prince Doria gave the preference in the ample commiſſion of the freſcoes for the church of S. Matteo. This ſo enraged Calvi that he turned ſailor, and touched no bruſh for twenty years—he returned at laſt to the art and continued in practice to his eighty-fifth year, but with diminiſhed powers, his works of that period are cold, laboured, and bear the ſtamp of age. The death of Pantaleo ſtill farther depreſſed him, and the only remaining mark of his vigour was to have protracted life to one hundred and five years.

F.

ANTONIO CANAL called CANALETTO.

Ruins, Perſpectives, Proſpects.

DIED 1768, AGED 71.

Antonio Canal commonly called Canaletto of Venice, the ſon of one Bernardo a ſcene-painter, followed the profeſſion of his father and acquired by that exerciſe a wildneſs of conception and a readineſs of hand which afterwards ſupplied him with ideas and diſpatch for his nearly numberless ſmaller works. Tired of the theatre, he went young to Rome and with great affiduity applied himſelf to paint views from nature and the ruins of antiquity. On his return to Venice he continued the ſame ſtudies from the proſpects of that city which the combination of nature and art has rendered one of the moſt magnificent and the moſt novel of Europe. Numbers of theſe are exact copies of the ſpots they repreſent, and hence highly intereſting to thoſe whoſe curioſity has not been gratified by reſidence in the metropolis of the Adriatic. Numbers are the compound of his own invention, graceful mixtures of modern and antique, of fancied and real beauties, ſuch he painted for Algarotti. The moſt inſtructive and the moſt novel of theſe appears to be that view of the grand canal, in which he adopted the idea of Palladio, by ſubſtituting the Rialto for its preſent bridge; with the baſilica of Vicenza riſing in the centre, the palace Chericato and other fabrics of that great architect, rounding the whole. Canaletto made uſe of the camera to obtain preciſion, but corrected its defects in the airtints; he was the firſt who ſhewed to artiſts its real uſe and limits. He produced great effects ſomewhat in the manner of Tiepolo, who ſometimes made his figures, and impreſſed a character of vigour on every object he touched, we ſee them in their moſt ſtriking aſpect. He takes pictureſque liberties without extravagance, and combines his objects ſo congenially, that the common ſpectator finds nature, and the man of knowledge the art.

Franceſco Guardi his ſcholar, has been of late conſidered as the rival of his fame, and his views of Venice have excited in Italy and on this ſide of the Alps, the admiration of thoſe whom the brilliancy of his effects and the taſte of his method prevented from perceiving how much he wants of the preciſion and ſolidity of the maſter. He died 1793, aged 81. See Lanzi T. 11. 224 Seq. F.

GIO. BATISTA CASTELLO, called IL BERGAMASCO.

History.

DIED 1570. Palomino 79, Soprani.

AGED 70, Soprani 80, Orlandi.

Gio. Batista Castelli, the companion of Luca Cambiaso, is commonly called il Bergamasco, in contradistinction of Gio. Bat. Castelli a Genouese, scholar of Cambiaso, and the most celebrated miniature-painter of his time. This, born at Bergamo, and conducted to Genova by Aurelio Buso of Crema†, was at his sudden departure left by him in that city. In this forlorn state, he found a Mecænas in the Pallavicini family, who assisted him, sent him to Rome, and received in him at his return an architect, sculptor and painter not inferior to Cambiaso. At Rome, Palomino numbers him with the scholars of Michaelangelo. Whatever master he may have had, his technic principles were those of Lucas which is evident on comparison in the church of S. Matteo, where they painted together. We discover the style of Raffaello verging already to practice, but not so mannered as that which prevailed at Rome under Gregory and Sixtus. We recognize in Cambiaso a greater genius and more elegance of design, in Castello more diligence, deeper knowledge, a better colour, a colour nearer allied to the Venetian than the Roman school. It may however be supposed, that in such fraternal harmony each assisted the other, even in those places where they acted as competitors, where each claimed his work, and distinguished it by his name. Thus at the Nunziata di Portoria, Luca on the pannels represented the final doom of the blessed and the rejected in the last judgment; whilst G. Batista on the ceiling, expressed the Judge in an angelic circle, receiving the elect. His attitude and semblance speak the celestial welcome with greater energy than the adjoined capitals of the words 'Venite Benedicti.' It is a picture studied in all its parts, of a vivacity, a composition and expression, which give to the pannels of Luca, the air of a work done by a man half asleep. Frequently he painted alone; such is the S. Jerome surrounded by monks frightened at a lion, in S. Francesco di Castello, and the crowning of St. Sebastian after martyrdom in his own church, a picture as rich in composition as studied in execution, and superior to all my praise. That a man of such powers should have been so little known in Italy, rouses equal indignation and pity, unless we suppose that his numerous works in fresco at Genoa prevented him from painting for galleries.

This artist passed the last years of his life at Madrid, as painter to the court. After his death Luca Cambiaso was sent for to finish the larger historic subjects; but the ornamental parts and the grotesques interspersed with figures remained to his two sons, Fabrizio and Granello ‡ whom he had carried with him to Spain as his assistants. Palomino and the writers on the Escurial, enumerate these works, with praise of their variety, singularity, and beauty of colour. F.

† Aurelio Buso, was a scholar of Polidoro and his assistant at Rome. He worked in his style, and is mentioned by the Genovese writers and Ridolfi, who says, that notwithstanding his merit, he died in misery. F.

‡ It is the opinion of Ratti, the editor and continuator of Soprani, that Granello was the son of Nicolosio Granello, a skilful Frescante from the school of Semini, whose widow, married to Castello, made him adopt the son of her first husband. F.

BARTOLOMEO

BARTOLOMMEO CESI.

Hiſtory.

BORN 1556, DIED 1627.

Bartolommeo Ceſi was one of the maſters whoſe principles were reſpected by the ſchool of the Caraçci. From him Tiarini learnt the practice of freſco; his works contain the germ of Guido's elegance. Indeed they are not eaſily diſtinguiſhed from Guido's earlier performances. He ſeldom dares, follows nature, fond of her beſt forms, and as ſhy to ſupply her with ideal ones; his draperies are broad, his attitudes conſiderate; his tints have more ſuavity than ſtrength. Such are the altarpieces at S. Jacopo, and at S. Martino, works which Guido is ſaid to have often ſpent whole hours in contemplating. In freſco he is more vigorous, and treats copious ſubjects with equal judgment, variety and power of execution: thus he treated the hiſtory of Æneas in the palace Favi, and with ſtill greater felicity the tranſactions of Clemente VIII. on the arch of Forli, which though expoſed to the air for ſo many years, retains all the vivacity of its tints. He was eſteemed by the Caracci, and generally loved by the profeſſors for his honeſty of character and attachment to the art. To his exertions chiefly is aſcribed the ſeceſſion of the painters in 1595, from cutlers, chaſers, ſaddlers, with whom they had been incorporated for ſome centuries. And though at the formation of their new ſociety, he could not rid them of the cotton-worker's body *(Bambagiai)* he eſtabliſhed their precedence and ſuperiority of rank. F.

BOCCACCIO BOCCACCINO.

Hiſtory.

FLOURISHED ABOUT 1496, DIED 1518, AGED 58. Vaſari.

B. Boccaccino is, among the Cremoneſe, what Grillandajo, Mantegna, Vannucci, Francia, are in their reſpective ſchools; the beſt modern among the antients, and the beſt antient among the moderns. He was the maſter of Garofalo before his journey to Rome in 1500. The birth of the Madonna with other hiſtories of her life, and that of the Saviour in the frieze of the Duomo at Cremona, are works of Boccaccio. The ſtyle is partly original, partly approaches that of Pietro Perugino; leſs co-ordinate in compoſition, leſs agreeable in the airs of the heads, weaker in chiaroſcuro; but richer in drapery, more varied in colour, more ſpirited in attitudes, and perhaps not leſs harmonious or pleaſing in landſcape and architecture. His great defect is the ſhort and ſtumpy appearance which an immoderate load of drapery often gives to his figures. It is probable that he was at Rome, as Vaſari pretends; that he there reviled the works of Michelangelo and what followed, as related by the ſame hiſtorian, admits of too much doubt to deſerve attention. He was the Father of Camillo Boccaccino.

F.

GIROLAMO COLLEONI.

Hiſtory.

DIED ——, AGED ——.

Of this excellent artiſt little more remains in Italy than what is neceſſary to eſtabliſh his merit, and to call forth our indignation at his want of ſucceſs: ſome freſco at Bergamo, his native city, and a picture in oil in the gallery Carrara. It repreſents the marriage of St. Catharine, a performance which, by the beſt informed eyes, was taken for a work of Tiziano, till the diſcovery of the inſcription *Hieronymus Colleo* 1555, reſtored it to its author. This great character meeting, inſtead of the applauſe he deſerved, neglect, and ſet aſide in a public work in favour of foreign and inferior painters, conſcious of his own worth, ſought and found fortune in the R. Court of Madrid. But before his departure for Spain, he painted on the façade of a houſe a horſe, whoſe excellencies we can eſtimate only from the praiſes laviſhed on it in many a book, and wrote under it the motto: *Nemo Propheta in Patria.* F.

ASCANIO CONDIVI.

Hiſtory.

LIVED 1553.

Aſcanio Condivi, of Ripa Tranſona, the moſt obſcure of modern artiſts, though a biographer of ſome celebrity, owes that and a place here to his connexion with Michael-angelo Bonaruoti, whoſe life he publiſhed in 1553. If we believe Vaſari, his imbecility was at leaſt equal to his aſſiduity in ſtudy and deſire of excelling, which were extreme. No work of his exiſts in painting or in ſculpture. Hence Gori the modern editor of his book is at a loſs to decide on his claim to either, though from the qualities of the writer and the familiarity of M. Angelo, he ſurmiſes that Condivi muſt have had merit as an artiſt. From the laſt no concluſion can be formed; the attachment of M. Angelo, ſeldom founded in congeniality, was the attachment of the ſtrong to the weak, it was protection; it extended to Antonio Mini of Florence another obſcure ſcholar of his, to Giuliano Bugiardini, to Jacopo L'Indaco: all men unable to penetrate the grand motives of his art, and more aſtoniſhed at the excreſcences of his learning in deſign, than elevated by his genius. Condivi intended to publiſh a ſyſtem of rules and precepts on deſign, dictated by Michael Angelo †, a work, if ever he did compoſe, now perhaps irretrievably loſt; from that, had deſtiny granted it to us, we might probably have formed a better notion of his powers as an artiſt, than we can from a biographic account of which ſimplicity and truth conſtitute the principal merit. F.

† '*I precetti e le Regole del Diſegno riczvate dall' Oracolo e viva voce di Michelagnolo.*' *Gori Prefuz. a' Lettori.* It may not be ſuperfluous to notice a miſtake of this editor concerning the print prefixed to the life. It is by Julio Bonaſone, the portrait of Michael Angelo in his 72d year, with the date M,D,XLVI. This portrait, miſled by ſome ambiguity in the B annexed to Julio at the bottom of the page, Gori believes to have been deſigned by Giulio Romano, who died at Mantoua, the very year of the date on the print. Condivi publiſhed his life 1553, ten years ſeven months and two days before the death of Bonaruoti; this defect Gori ſupplied in his edition by an appendix, containing the remainder, written by Girolamo Ticciati. Condivi's original edition is extremely ſcarce; that of Gori is printed in ſmall folio at Florence, 1746. F.

BELLISARIO CORENZIO.

History.

BORN ABOUT 1558, DIED 1643.

Bellisario Corenzio, a native Greek, was a pupil of Tintoretto, and after five years study in the school of that master, about 1590, fixed himself at Naples. He had received from nature a fertility of ideas and a celerity of hand, which made him perhaps equal to his master in the dispatch of works as numerous as complicated; he alone performed the task of four industrious painters. When he chose to bridle his enthusiasm, he may be compared with Tintoretto; he is inferior to few in design, and has inventions, motions, airs of heads, which the Venetians themselves, though they were perpetually before their eyes, could never equal. His powers of imitation he proved by the large picture of the crowd miraculously fed, painted in forty days for the refectory of the Benedictines. In general his method resembles that of Cesaré d'Arpino, and when he conforms to the Venetian manner, he still preserves a character of his own, especially in his glories, which he hems in with showery clouds and darkness. Little he painted in oil, though possessed of great energy and union of colour. The rage of gain carried him to large works in fresco, which he arranged with much felicity of the whole; copious, various, resolute, and even finished in the parts, and correct, if roused by the concurrence of some able rival. Such he was at the Certosa in the chapel of St. Gennaro, when he had Caracciolo † for his competitor. For other churches he sometimes painted sacred subjects in small proportions, much commended by Dominici. F.

BASTIANO FILIPPI, called BASTIANINO.

History.

DIED 1602, AGED 70.

Bastiano Filippi, of Ferrara, called Bastiano, was nicknamed *Gratella* by his countrymen, because he was the first who introduced the method of squaring ‡ large pictures, in order to reduce them with exactness to smaller proportions; a method which he had learned from Michael Angelo, whose scholar he was at Rome, though unknown to Vasari, at least not mentioned in his life. He was the son of Camillo Filippi §, an artist of uncertain school, but who painted in a neat and limpid manner, and if we may judge

SSSS from

† Giambatista Caracciolo, called Batistiello of Naples, first a follower of Francesco Imparato, and afterwards of Caravaggio, became a man before he was known as an artist. At that time roused by the fame of Annibale Caracci, and the general sensation caused by one of his pictures, he set out for Rome, where by pertinacious study in the Farnese gallery which he copied with great attention, he formed a Caracchesque style of design; this he displayed on his return to Naples, in competition with others, on more than one occasion. Such is his Madonna at St. Anna dè Lombardi, and S. Carlo in the church of S. Agnello, and a Christ under the Cross at the Incurabili. The rest of his works however, by the fierce effects of the chiaroscuro, betray the scholar of Caravaggio. He was a finished and by no means hasty painter, hence the weakness of some of his works makes Dominici conclude that they were left so in spite to those who would not pay his price, or committed to the hand of Mercurio d'Aversa, an indifferent artist, and his scholar. F.

‡ This the Italians call 'graticolare.'

§ Camillo the father of Bastiano, died 1574.

from a half figure of S. Paul, in an annunziata of his in S. Maria in Vado, not without ſome aim at the ſtyle of Michelangiolo. From him therefore Baſtiano probably derived that ardent deſire for it which made him ſecretly leave his father's houſe and journey to Rome, where he became one of the moſt indefatigable copyiſts and deareſt pupils of Bonaruoti. What powers he acquired is evident from the Univerſal Judgment, which he painted in three years, in the choir of the Metropolitan. A work nearer to Michael Angelo than what can be produced by the whole Florentine ſchool. It poſſeſſes grandeur of deſign with great variety of imagery, well diſpoſed groups and repoſe for the eye. It appears incredible that in a ſubject pre-occupied by Bonaruoti, Filippi ſhould have been able to appear ſo novel and ſo grand. He imitated the genius, but diſdained to tranſcribe the figures of his model. He too, like Dante and Michaelangelo, made uſe of that opportunity to gratify his affections or animoſities, by placing his friends among the elect, and his enemies with the rejected. In that hapleſs hoſt he painted the faithleſs miſtreſs who had renounced his nuptials, and drew among the bleſſed another whom he had married in her place, caſting a look of inſult on her rival. At preſent it is not eaſy to decide on the propriety or intemperance of Baruffaldi and other Ferrareſe writers, who prefer this painting to that of the Siſtina, for decorum and colour, becauſe it has been long retouched; and already made Barotti in his deſcription of Ferrareſe pictures, lament 'that the figures which formerly appeared living fleſh, now ſeem to be of wood.' Of Filippi's powers however as a colouriſt, other proofs exiſt at Ferrara in many an untouched picture: they appear to advantage, though his fleſh-tints are too aduſt and bronzed, and his colours too often united into a miſty maſs.

In the nudities of thoſe pictures, eſpecially in thoſe of the coloſſal figure of S. Criſtophano, Filippi adopted the line of Michael Angelo; in the draped figures he followed other models, as is evident in the circumciſion on an altar of the Duomo, which reſembles more the ſtyle of his father than his own. Want of patience in invention and practice made him often repeat himſelf, ſuch are his Nunziatas reproduced at leaſt ſeven times on the ſame idea. The worſt is, that if the Laſt Judgment, the large altarpiece of S. Catherine in her church, and a few other public works be excepted, he more or leſs hurried on the reſt; content to leave in each ſome maſter trait, and leſs ſolicitous to obtain the praiſe of diligence than of power, from poſterity. What he painted for galleries is not much, but conducted with more care: without recurring to what may be ſeen at Ferrara, the Baptiſm of Chriſt in the houſe Acqua at Oſimo, and ſome of his copies from Michael Angelo at Rome are of that number. In his earlieſt time he painted groteſques, a branch which he afterwards left entirely to his younger brother Ceſare Filippi, who was as eminent in the ornamental ſtyle, as weak in large figures and hiſtory.

F.

GAVIN HAMILTON.

Hiſtory, Portrait.

DIED 179—, AGED ——.

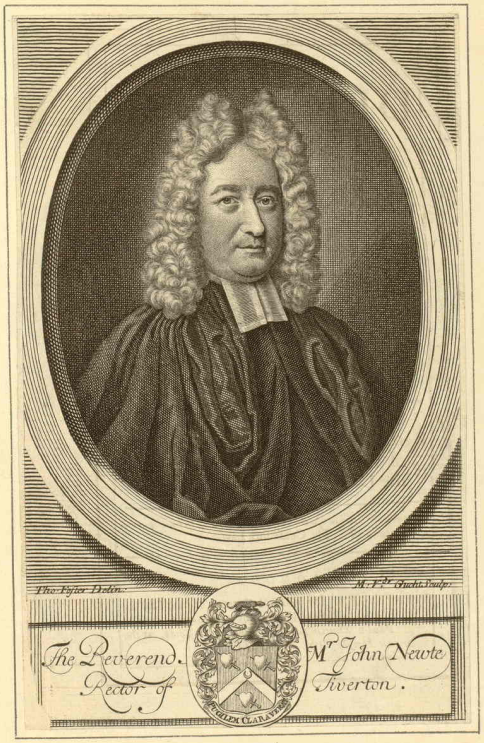
Gavin Hamilton, deſcended from a branch of a noble family in Scotland, reſided for the greater part of his life at Rome. He had not perhaps the genius of an inventor, but

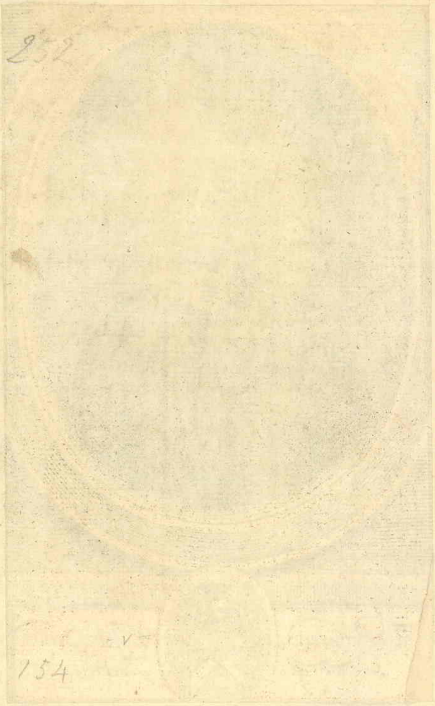
Mr. AICKIN

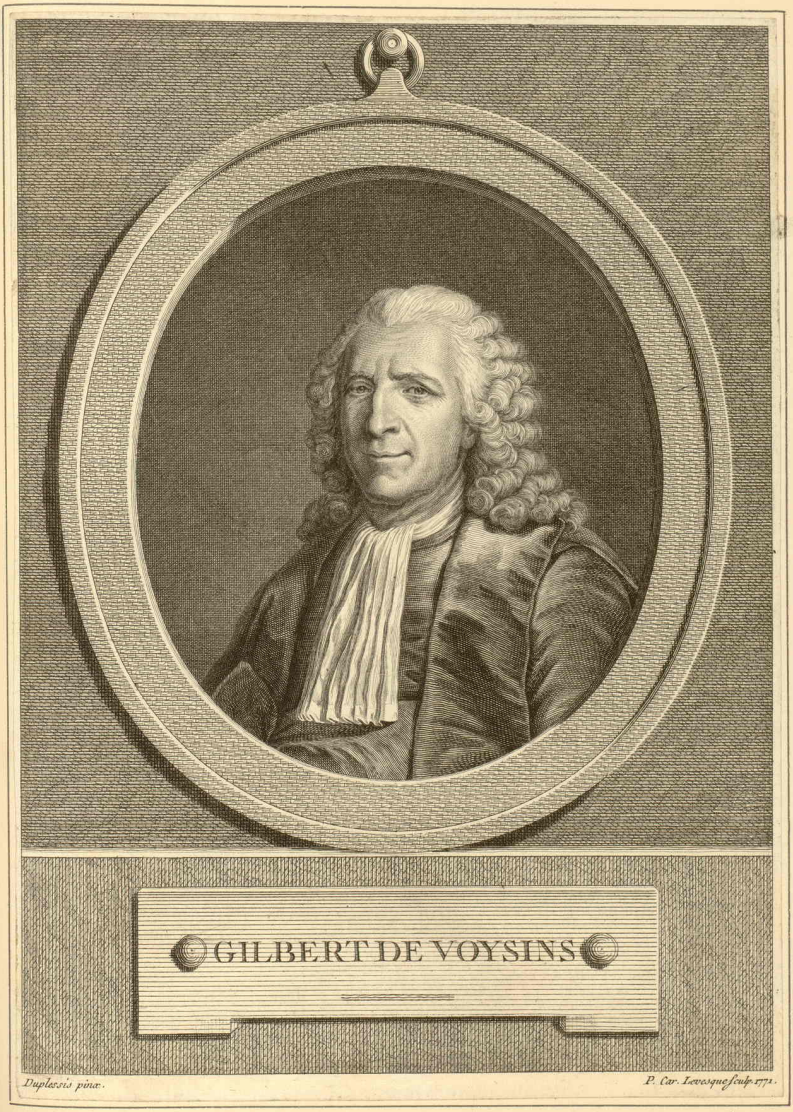
of Drury Lane Theatre

Engraved by Jas. Heath from a Picture by A. Devis

Pub. Aug.t 1.1810 by J. Heath, No. 15 Russell Place, Fitzroy Square, & J. Thompson, Great Newport Street, Long Acre


Thos Pyne Delin.
M. Fr. Richt. Sculp.
The Reverend.
Rector of
Mr John Newte
Tiverton.
PRAELEM CLARAVERE


257
154


GILBERT DE VOYSINS
Duplessis pinx.
P. Car. Levesque sculp. 1771.

184

but the advantages of liberal education, and of a claſſic taſte in the choice of his ſubjects, and the ſtyle at which he always, and often ſucceſsfully, aimed, made him at leaſt equal to his moſt celebrated contemporaries. Some of the ſubjects which he painted from the Ilias, bear ample evidence of this. Achilles graſping the body of Patroclus and rejecting the conſolation of the Grecian chiefs, and Hector tied to his chariot, have ſomething of Homeric ſublimity and pathos; the moment choſen is the criſis of the fact, and the teſt of the hero's character. But in this laſt he is not always happy, as in Achilles diſmiſſing Briſeis, where the geſticulation of an actor ſupplants the expreſſion of the man.

Of his women the Briſeis in the ſame ſubject is the moſt attractive. Neither his Andromache mourning over Hector, nor the Helen in the ſame, or the ſcene with Paris, reach our ideas of the former's dignity and anguiſh, or the form and graces of the latter. Indeed, what idea can be ſuppoſed to reach that beauty, which in the confeſſion of age itſelf, deſerved the ten years ſtruggle of two nations? And yet, in the ſubject of Paris, thoſe graces and that form are to be ſubordinate to the ſuperior ones of Venus. He would rank with the firſt names in art, who from ſuch a combination, ſhould eſcape without having provoked the indignation, contempt, or pity of diſappointed expectation.

Though he was familiar with the antique, the forms of Hamilton have neither its correctneſs nor characteriſtic purity, ſomething of the modern eccleſtic principle prevails in his works, and his compoſition is not ſeldom, as much beholden to common place ornamental conceits and habits, as to propriety. Though ſolicitous about colour, he was no colouriſt; he ſhould have diſdained what the grandeur of his ſubjects rejected, and contented himſelf with negative hues, and grave and ſimple tones, inſtead of the clammy grays, harſh blues, and ſordid reds, the refuſe of the Roman and Bolognefe ſchools, that cut his breadth and dim his chiaroſcuro.

A conſiderable part of the latter periods of this artiſt's life was dedicated to the diſcovery of antique monuments. He opened Scavos in various places of the Roman State, at Centumcellæ, Velletri, Oſtia, and above all, at Tivoli, among the ruins of Adrians Villa: and it muſt be owned, that the ſucceſs which attended moſt of his reſearches made amply up to art in general, for the loſs which painting perhaps may have ſuffered by the intermiſſion of his practice and example. In the collection of the Muſeo Clementino, next to the treaſures of Belvedere, the contributions of Hamilton in ſtatues, buſts, baſſo relievos, were by far the moſt important to the progreſs of art and claſſic learning; and the beſt collections ſcattered over Ruſſia, Germany, and this Country, owe many of their principal ornaments to his diſcoveries. Nor was he leſs attentive to modern art—he publiſhed his *Schola Italica Picturæ* to trace the progreſs of its ſtyles from Lionardo da Vinci, to the ſucceſſors of the Caracci.

It yet remains to be ſaid of Hamilton, that however eminent his talents or other qualities were, they were excelled by the liberality, benevolence, and humanity of his character. F.

WILLIAM HAMILTON.

Hiſtory, Ornament.

DIED 1801, AGED 50.

W. Hamilton, of Scotch extraction, but probably born in London, went, ſcarcely a youth, with Zucchi the painter of ornaments, to Rome, and at his return ſoon acquired general employment by the verſatility of his talent, the amenity of his method, his knowledge of colours, affiduity and expedition. He was employed in all the public works which the ſpeculations of commerce had contrived, to form a new branch of emolument from the works of living artiſts, the Shakſpeare, the Poet's, and Biblical Galleries, and that of National Hiſtory—and in each of theſe obtained the praiſe of the employers and the applauſe of the Public. He excelled in ornament, to which he gave propriety, richneſs, and a claſſic air. His coloured drawings imitate the juice of his oil tints with more freſhneſs, and without much labour are finiſhed with taſte.

Hamilton was a man of affability and gentle manners; his politeneſs covered no insincerity, nor his emulation envy. He died in the vigour though not in the bloom of life, deeply lamented by his more familiar friends and regretted by the Public. He was a member of the Royal Academy. F.

DONATO† LAZZARI, called BRAMANTE di Urbino.

Architecture, Hiſtory, Portrait.

DIED 1514, AGED 70.

Donato Lazzari, celebrated under the name of Bramante, was born at Caſtel Durante, in the territory of Urbino 1444, and at Urbino ſtudied the works of Fra Carnevale, or Corradini. His fame as an architect has nearly obliterated his memory as a painter, though many of his works remain at Milan and its diſtrict; and are repeatedly mentioned by Ceſariani and Lomazzo, who obſerve that his ſtyle on the whole reſembled that of Andrea Mantegna. He painted portraits, ſacred and profane hiſtory, in diſtemper and in freſco. He too, like Mantegna ſtudied much after caſts, thence perhaps the too ſalient lights of his fleſh. Like him he draped models in paper or glued linen to avoid ſtiffneſs. Lomazzo, who cleaned one of his pictures in diſtemper, found, that like Mantegna, he made uſe of a viſcous liquid. The public freſcoes of Bramante at Milan, mentioned by Lomazzo and Scaramuccia, are either no more or ſpoiled; but a conſiderable number of private ones ſtill remain in certain apartments of the palaces Borri and Caſtiglioni. In the Certoſa of Pavia there is likewiſe a chapel ſaid to have been painted by him: the proportions are ſquare, and rather heavy; the faces full, the aged heads grand; the colour vivid and ſalient, not without ſome crudity. The ſame ſtyle prevails in a picture of his belonging to the Melzi family, repreſenting ſeveral

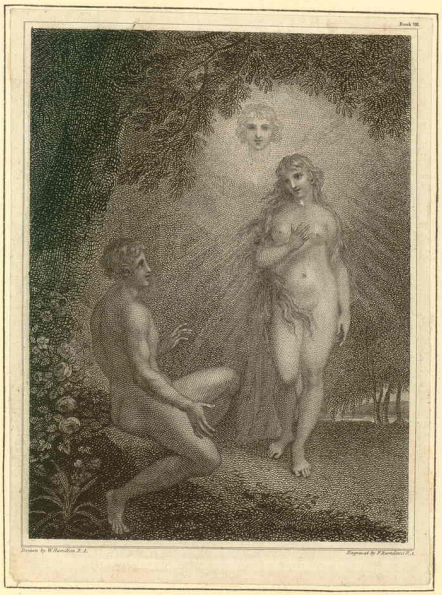
† Such is the real name of Bramante tranſmitted to us by Ceſariani his ſcholar, and commentator of Vitruvius. See Lanzi T. 11. p. 1. p. 398. where he corrects the ſuperficial and detracting account which Vaſari gives of this great man. F.

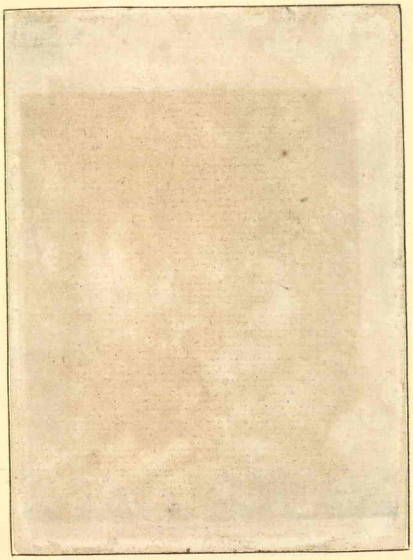
BAZIL LAURETTA & LUZY.

See said he to his daughter how groveling is vice
and how great the shame of it. since it obliges
a man to crouch at the feet of his fellow creature
and to sustain his contempt.

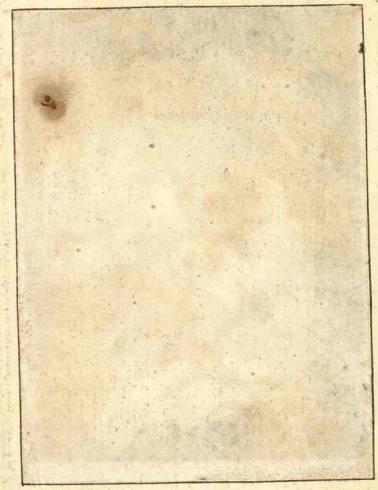
Vide Marmontels Moral Tale of Lauretta.

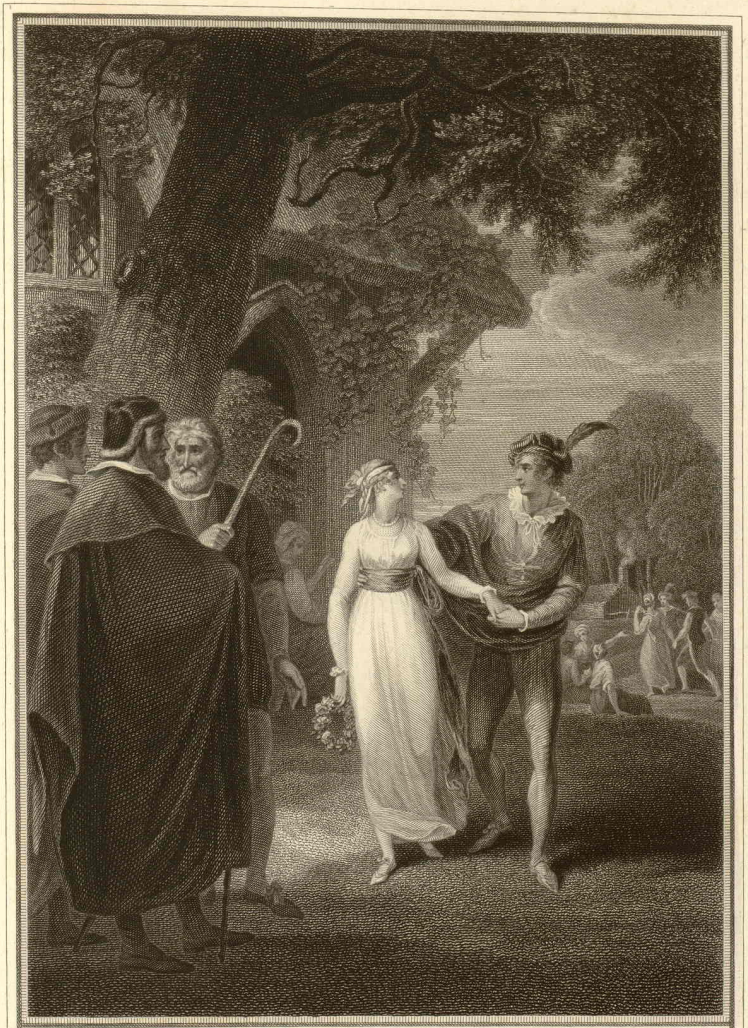
London Pub.d June 1 1788 by I. Birchall N.o 473 Strand.


Book III.
Drawn by W. Hamilton R.A.
Engraved by F. Bartolozzi R.A.




Page 3.
Wm Hamilton R.A. delin.
J.C. Varrle sculp.



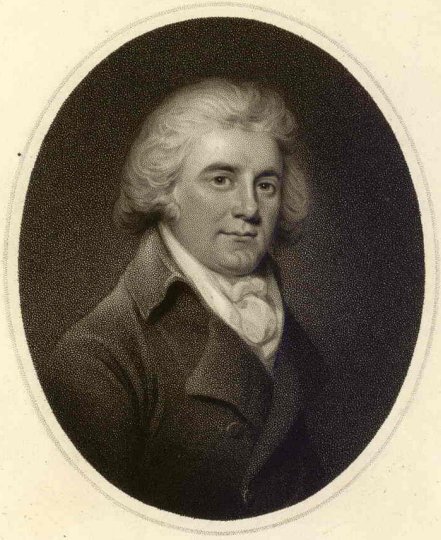


Painted by W. Hamilton. *Engraved by T. Collyer.*

WINTER'S TALE.

ACT V. SCENE III.

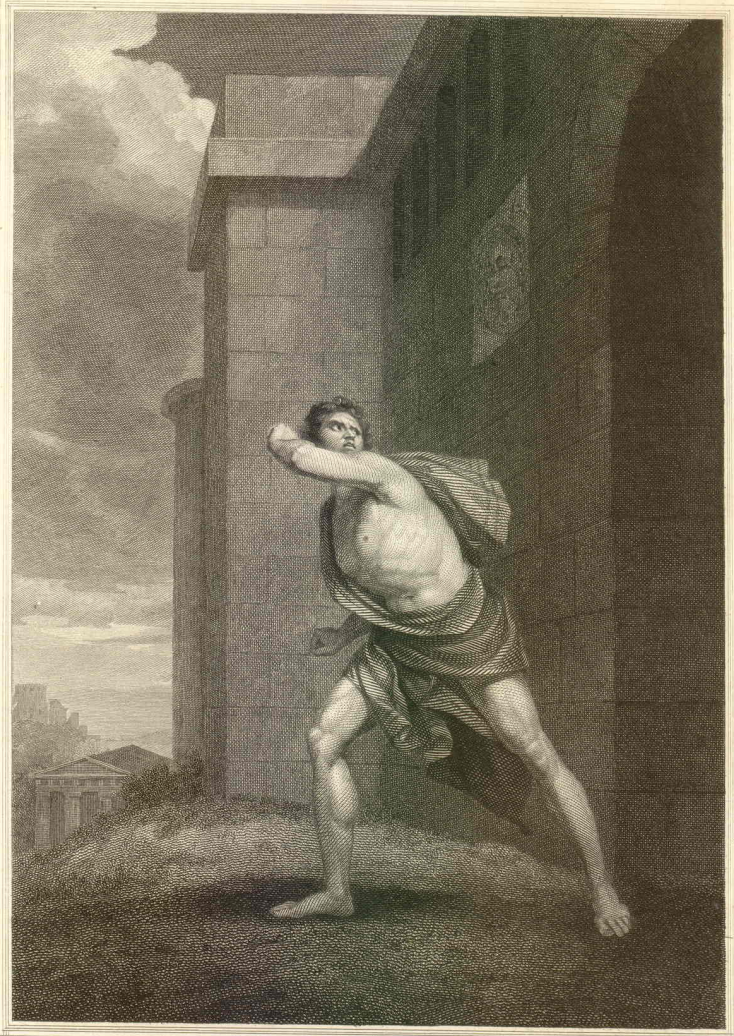
Published June 1, 1792, by J. & S. Boydell, at the Shakspeare Gallery Pall Mall & Cheapside.



Mr. BARRYMORE.

Engraved by Benj.n Smith from a Picture by Tho.s Hardy.

Published Nov.r 2, 1796 by Benj.n Smith No. 1, Judd Place, New Road, and John P. Thompson, St. Newport's Street, and No. 31, Dean Street, Soho.



Painted by H. Howard. Engraved by Jos. Taylor.

TIMON OF ATHENS.

Act 4. Scene 1.

Without the Walls of Athens — Timon.

Pub. June 4. 1803. by J. & J. Boydell, at the Shakspeare Gallery, Pall Mall, & No. 90, Cheapside, London.

ſeveral ſaints and a beautiful perſpective; it recurs again in an altarpiece of the Incoronata at Lodi, a charming temple built from the deſign of Bramante, by Gio. Bataggio, a native of the place; but his maſterpiece at Milan is at the church of S. Sebaſtian the patron ſaint, in whoſe ſtyle no trace of Quattrocento appears. F.

FRANCESCO† MELOZZO.

Hiſtory.

FLOURISHED ABOUT 1471.

Melozzo of Forli, was probably the ſcholar of Anſovino da Forli, a pupil of Squarcione. The memory of Melozzo is venerated by artiſts as the inventors of perſpective repreſentation and true foreſhortening on arched roofs and cielings, of what the Italians ſtyle 'di Sotto in Sú;' the moſt difficult and moſt rigorous branch of execution. A tolerable progreſs had been made in perſpective after Paolo Vccello, by means of Piero della Franceſca an eminent geometrician, and ſome Lombards; but the praiſe of painting roofs with that charming illuſion which we witneſs, belongs to Melozzo. Scannelli and Orlandi relate that, to learn the art he ſtudied the beſt antiques and though born to affluence, let himſelf as ſervant and colour-grinder to the maſters of his time. Some make him a ſcholar of Piero della Franceſca: it is at leaſt not improbable, that Melozzo knew him and Agoſtino di Bramantino, when they painted in Rome for Nicolo V. towards 1455. Whatever be the fact, Melozzo painted on the vault of the largeſt chapel in S. S. Apoſtoli an Aſcenſion, in which, ſays Vaſari, the figure of Chriſt is ſo well foreſhortened that it ſeems to pierce the roof. That picture was painted for Cardinal Riario nephew of Sixto IV. about 1472; and at the rebuilding of that chapel, was cut out and placed in the palace of the Quirinal, 1711, where it is ſtill ſeen with this epigraphe: *Opus Melotii Forolivienſis, qui ſummos fornices pingendi artem vel primus invenit vel illuſtravit.* Some heads of the Apoſtles were likewiſe ſawed out and placed in the Vatican. His taſte on the whole reſembles that of Mantegna, and the Padouan ſchool more than any other. The heads are well formed, well coloured, well turned, and almoſt always foreſhortened; the lights duly toned and opportunely relieved by ſhadows which give ambience and almoſt motion to his figures on that ſpace; there is grandeur and dignity in the principal figure, and the lightſome drapery that ſurrounds him; with finiſh of pencil, diligence and grace in every part. It is to be lamented, that ſo uncommon a genius has not met with an exact hiſtorian, of whom we might have learned his travels and labours previous to this great work painted for Riario. At Forli, they ſhew as his work, the front of an apothecary's ſhop, painted in arabeſque, of exquiſite ſtyle, with a half length figure over the door pounding drugs, very well executed. We are informed by Vaſari, that *Franceſco di Mirozzo da Forli* painted before Doſſo, in the Villa of the Dukes of Urbino, called L'Imperiale—; we ought probably to read Melozzo, and to correct the word in the text, as one of that writer's uſual negligences, of which Vaſari gives another inſtance in Marco Palmegiani of Forli, whom he transforms to Parmegiano; a good and almoſt unknown artiſt, though many of his works ſurvive, and he himſelf ſeems to have taken every precaution not to be forgotten by poſterity, inſcribing

† Lanzi conjectures his name to have been Franceſco.

inſcribing moſt of his altarpieces and oil pictures with *Marcus Pictor Foroliviensis;* or, *Marcus Palmasanus P. Foroliviensis pinsebat.* Seldom he adds the year, as in two belonging to Prince Ercolani 1513 and 1537. In thoſe and in his works at Forli, we recognize two ſtyles. The firſt differs little from the common one of Quattrocentiſt's, in the extreme ſimplicity of attitude, in the gilding, in minute attention, and even in anatomy, which extended its reſearches at that time ſeldom beyond a S. Sebaſtian, or a S. Jerome. Of his ſecond ſtyle the groups are more artificial, the outline larger, the proportions grander, but the heads perhaps leſs varied and more mannered. He uſed to admit into his principal ſubject others that do not belong to it: thus in the Crucifix at St. Agoſtino in Forli, he placed two or three groups in different ſpots; in one of which, is S. Paul viſited by S. Anthony; in another, S. Auguſtine convinced by an angel of the abſurdity of his attempt to fathom the myſtery of the Trinity; and in thoſe ſmall figures he is finiſhed and graceful beyond belief. Nor is his landſcape or his architecture deſtitute of charms. His works abound in Romſagna, and are met with even in Venetian galleries; at Vicenza there is, in the palace Vicentini, a Chriſt of his between Nicodemus and Joſeph; an exquiſite performance, in which to speak with Dante, *il morto par morto e vivi i vivi.* F.

GEORGE MORLAND.

Low Life, Rural Scenery, Landſcape.

DIED 1804, AGED 40.†

George Morland was the ſon of an artiſt, whoſe talents, though reſpectable, were not of the firſt order in his profeſſion: this gentleman made, in the early part of his life, what is commonly called a great figure; but, having loſt much property, by engaging in ſchemes that were not prudently conducted, ſhrunk from the world in diſguſt during the latter part of his time, and educated his family in that obſcurity to which the narrowneſs of his circumſtances confined him.

Whether George ſhewed, in the earlieſt part of his life, that inclination for the art which frequently indicates genius, or whether the practice was forced upon him by his father, who might feel that it was the only art in which *he* could educate him, I know not; but I do know, that in the exhibitions of the original Society of Artiſts, to which the father belonged, were ſhewn drawings by George Morland, at the age of four, five, or ſix years, which would have done credit to youths who were learning the art as their profeſſion; and, from this time, his father forced him to ſtudy, unremittingly, the *practice* of every department of the art, till he entered the world upon his own account.

The whole of this time, he was confined in an upper room, copying drawings, drawing from the plaſter caſts, or copying pictures. Reſtricted from ſociety almoſt entirely, what opportunities he had for amuſement were obtained by ſtealth; his aſſociates were a few boys in the neighbourhood, and the means of enjoyment were obtained by working ſo hard when at his ſtudies, as to produce a few drawings or pictures more than his father

† Of this too long extract from a prolix account, nothing belongs to the editor but theſe dates, which the author after all appears to have been ignorant of. F.


Engraved by W. Ward Messrs. Engravers to H.R.H. the Duke of York
GEORGE MORLAND

George Morland

father imagined he could do in a given time; theſe he has been known to lower, by a ſtring, from the window of his apartment to his aſſociates, who were appointed to receive them; by them they were turned into money, which was ſpent by them in common when opportunities offered.

In this manner paſſed the firſt ſeventeen years of the life of George Morland, and to this he is indebted for the immenſe power he had over the implements of his art, for it is notorious, that whether it was the pencils and pallet, or the crayon he was called upon to uſe, no one has had more command of his materials than this eminent artiſt.

Avarice was the ruling paſſion of the father, who ſold the drawings, &c. made by his ſon, for ſmall ſums; and as his paſſion was inſatiable, kept him continually at work, and gave him little, if any other, education. He probably intended, by this means, to keep him in his power; but in this caſe, as in many others, the ſorts of avarice defeated their own purpoſe.

George Morland's firſt original compoſitions were dictated by his father; they were ſmall pictures, of two or three figures, taken from the common ballads of the day, ſuch as "Young Roger came tapping at Dolly's Window," &c. Theſe the old gentleman put into frames, and ſold at different prices, from one guinea to three, according to the pockets of his cuſtomers: theſe, though infinitely inferior to Morland's ſubſequent works, were admired as the productions of a youth, and a great number were done; many got into the hands of engravers, and the prints that were made from them, firſt brought Morland into notice.

A gentleman, who was going to ſpend the ſummer at Margate, adviſed the father to ſend his ſon thither to paint ſmall portraits. The plan was a good one; it was adopted: and George Morland, with his picture of Garrick, and ſome others, took lodgings for the ſeaſon. Company flocked round him; his portraits pleaſed, and a very great number of them were begun: but his unfortunate *mauvaiſe honte* rendered the undertaking unprofitable. The ſociety of elegant women, or rational men, made him feel his own ignorance and inſignificance: hence every ſitter was an object of diſguſt. The pig races, and ſuch *elegant* amuſements as are projected for the lower order of viſitors to Margate, obtained all his attention; and the portraits which a careful man would have finiſhed on the ſpot, and got paid for before the parties had quitted the place, were left to be completed in town. Inſtead of returning home with his pockets full of money, he only brought a large cargo of unfiniſhed canvaſſes; and as the engagements of the watering place are forgotten in the capital, very few of them were afterwards finiſhed.

But though in this expedition he got but little money, he gained ſeveral points that were of much, and might have gained others that would have been of more conſequence to him: he was talked of as an artiſt of conſiderable talents; he was emancipated from paternal authority, and now, inſtead of handing a ſketch ſlyly out of the window, to get a few ſhillings, he did whatever he pleaſed and fixed what price he thought proper upon his own work: he made many acquaintances too, who, unfortunately, contributed to fix his character for life.

The younger part of ſuch men now became the companions of George Morland; with them he was equal in intellect, and ſuperior to them in talent; he was ſuperior to them too,

too, in a circumſtance that will always obtain from ſuch beings what ignorant men covet, the adulation of their aſſociates. A ride into the country to a ſmock-race, or a grinning-match, a jolly dinner and drinking bout after it, a mad ſcamper home, with a flounce into the mud, and two or three other *et ceteras*, formed the ſum of their enjoyments; of theſe Morland had as much as he deſired; and, as he was the richeſt of the ſet, by the community of property eſtabliſhed among ſuch jolly dogs, he commonly paid for them more than his ſhare.

About this time he married, and became acquainted with I. R. Smith, the engraver, who then dealt largely in prints: for him he painted many pictures of ſubjects from the familiar ſcenes of life. The ſubjects were known to, and the ſentiments they conveyed were felt by all, and the prints which Smith made from them had a ſale, rapid beyond example, and ſpread the fame of Morland all over the kingdom. His own talent, as it now burſt forth in full ſplendour, was landſcape, ſuch as it exiſts in ſequeſtered ſituations, and with appropriate animals and figures. He was extremely fond of viſiting the Iſle of Wight in the ſummer ſeaſon, and there is ſcarcely an object to be met with along the ſhore, at the back of the iſland, that his pencil has not delineated. His beſt pictures are replete with ſcenes drawn from this ſpot. A fine rocky ſhore, with fiſhermen mending their nets, careening their boats, or ſending off their fiſh to the neighbouring market-towns, were ſcenes he moſt delighted in, when he attempted ſea-ſhore pieces; and the Iſle of Wight afforded abundant opportunities to gratify his taſte and fancy. He was once recognized in this his conſtant ſummer excurſion, at a place called Freſh-water Gate, in a low public-houſe, known by the name of The Cabin. A number of fiſhermen, a few ſailors, and three or four ruſtics, formed the homely groupe: he was in the midſt of them, contributing his joke, and partaking of their noiſy merriment, when his friend called him aſide, and intreated an hour of his converſation. Morland, with ſome reluctance, withdrew from the Cabin, and on his friend's remonſtrating with him the next day for keeping ſuch company, he drew from his pocket a ſketch-book, and aſked him where he was to find ſo true a picture of humble life, unleſs it was in ſuch a place as that from whence his friend had withdrawn him. The ſketch was a correct delineation of every thing in the Cabin tap-room, even to a countenance, a ſtool, a ſettee, or the poſition of a figure. This repreſentation his remembrance had ſupplied, after leaving the houſe, and one of his beſt pictures is that very ſcene he then ſketched; a proof that his mind was ſtill intent on its favourite purſuit—that of nature in her homelieſt attire—though his manners at the moment betrayed nothing farther than an eagerneſs to partake in the vulgar ſenſualities of his ſurrounding companions. The manner in which he painted rural ſubjects obtained ſo much notice, that his fortune might now have been made; purchaſers appeared who would have taken any number of pictures he would have painted, and paid any price for them he could have demanded; but here the low-bred dealers in pictures ſtepped in, and completed that ruin which low-bred artiſts had begun.

His unfortunate peculiarities aſſiſted them much in this plan; the averſion he naturally, or at leaſt originally, had for the ſociety of gentlemen made him averſe to ſpeak to a gentleman who only wiſhed to purchaſe his pictures; this peculiarity his *friends the dealers* took care to encourage to ſuch a degree, that men of rank, and fortune, were often denied admittance to ſee him, when he was ſurrounded with a gang of harpies, who

Morland pinxt. Fittler sculp.

THE TURNPIKE

Published by J. Hill, 32 Tiptoe Court, St. Giles Rabbit Office Place, Jan. 1806.

Morland pinx.t

Fittler Sculp.

THE BELL

Published by J. Walker & Tyson Charlotte Street Rathbone Place. Jan.y 1.st 1806.

who pushed the glass and the joke about, *nominally* at the *quiz* who was refused admittance, but in *reality* at the fool who was the dupe of their artifices; *they*, in the character of friends, purchased all his pictures from him, which they afterwards sold at very advanced prices.

For this reason all were anxious to join in his country excursions, his drinking-parties, and haunt his painting room in the morning, glass in hand, to obtain his friendship: thus his original failing increased, his health, his talents injured: and, by the united efforts of his crew, his gross debauchery produced idleness, and a consequent embarrassment of his circumstances, when he was sure to become a prey to *some of this honest set*. It frequently happened, when a picture had been bespoke by one of his friends who advanced some of the money to induce him to work, if the purchaser did not stand by to see it finished, and carry it away with him, some other person, who was lurking within sight for that purpose, and knew the state of Morland's pocket, by the temptation of a few guineas laid upon the table, carried off the picture, and left the intended purchaser to lament his loss, and seek his remedy by getting Morland to paint him another picture; *i. e.* when he was in the humour to work for money which he had already spent; and in making this satisfaction he certainly was not very alert: thus all were served in their turn, and though each exulted in *the success of the trick*, when *he* was so lucky as to get a picture in this way, they all joined in exclaiming against Morland's want of honesty, in not keeping his promises to them.

The consequences of this conduct were frequently distress, the spunging-house, and the jail; except when he had the good-fortune to escape into a retirement unknown to all but some trusty dealer, who for the time took all his works, and paid him a stipulated sum for his support. On one occasion, to avoid his creditors, he retired from public sight, and lived very obscurely near Hackney: some of the neighbours, from his extreme privacy and other circumstances, entertained a notion that he was either a coiner or a fabricator of forged bank notes; which suspicion being communicated at the Bank, the Directors sent some police officers to search the house, and if guilt should appear, to take the offender into custody. Upon their arrival, they were soon observed by Morland, who, understanding them to be a bailiff and his followers, come in quest of himself, immediately retreated into the garden, went out at a back door, and ran over the brick fields towards Hoxton, and then to London. Mrs. Morland, trembling with surprise, opened the front door, when the police officers entered, and began to search the house; but upon explanation taking place, and upon her assuring them, with an unaffected simplicity (so very evidently the natural result of truth) that they were mistaken, and likewise informing them of the cause of his flight, and on their discovering little more in the house than some very excellent unfinished pictures, which even in these men excited sentiments of admiration and respect, they said they were convinced of the mistake, and retired. Upon communicating the result of their search to the Directors of the Bank, that they had made no discovery of bank-notes, but that it was Morland the painter's retreat from his creditors they had chanced to discover, and an account of his flight to avoid them as bailiffs, the Directors of the Bank commiserated the pecuniary embarrassment of this unfortunate genius, and also on account of the trouble they had unintentionally given him, generously sent him, as a voluntary present, two bank-notes of twenty pounds each.

He was found at another time in a lodging in Somer's Town, in the following moſt extraordinary circumſtances: his infant child, that had been dead nearly three weeks, lay in its coffin, in the one corner of the room; an aſs and foal ſtood munching barley-ſtraw out of the cradle; a ſow and pigs were ſolacing themſelves in the receſs of an old cupboard; and himſelf whiſtling over a beautiful picture that he was finiſhing at his eaſel, with a bottle of gin hung up on one ſide, and a live mouſe ſitting for its portrait, on the other.

Morland's garret ſerved him for all the purpoſes of life, and of this he has left a moſt admirable picture, as a companion to Sir Joſhua Reynold's kitchen, in Leiceſter-ſquare, the houſe that once belonged to his father. A great number of his pictures were loſt a few years ago, in a ſhip that foundered on its paſſage to Ruſſia.

When in confinement, and even ſometimes when he was at liberty, it was common for him to have four guineas per day *and his drink;* an object of no ſmall conſequence, as he began to drink before he began to paint, and continued to do both alternately, till he had painted as much as he pleaſed, or till the liquor compleatly got the better, when he claimed his money, and buſineſs was at an end for the day. This laid his employer under the neceſſity of paſſing his whole time with him, to keep him in a ſtate fit for work; and to carry off the day's work when it was done; if he did not, ſome eves-dropper got the picture, and he was to get what redreſs he could.

By this conduct, ſteadily purſued for many years, he ruined his conſtitution, diminiſhed his powers, and ſunk himſelf into general contempt. He had no ſociety, nor did he wiſh for any other but the loweſt of thoſe beings whoſe only enjoyment is gin and ribaldry, and from which he was taken, a ſhort time ſince, by a marſhalſea writ, for a ſmall ſum of money: when taken to a place of confinement, he drank a large quantity of ſpirits, and was ſoon afterwards taken ill. The man in whoſe cuſtody he was, being alarmed at his ſituation, applied to ſeveral of his friends for relief; but that relief, if it was afforded, came too late. The powers of life were exhauſted, and he died before he had attained the age of forty years. His wife, whoſe life had been like his own, died a day or two after him.

His command over every implement of his art was ſo great, that the uſe of them ſeemed to be nearly as natural to him, as the uſe of their native language to other men: hence he had no claim to the merit of that patient induſtry by which other artiſts produce works of merit indeed, but very inferior to his. With him to ſee, to determine—was to do; and then pictures flowed from his pencil, as words from other men. All the talent that he poſſeſſed, beſides the above-mentioned, may certainly be deſcribed by the word *obſervation.* Knowledge, or rather learning, he had none; he was deſtitute of imagination; for there is no picture painted by him, after his talents had arrived at maturity, that can be called a work of imagination. Every thing in his works was either what he ſaw at the time he painted, or what he had ſeen and ſettled in his mind, before he ſat down to paint; and the peculiar talent he poſſeſſed, was the power of diſcriminating thoſe circumſtances, upon which depended the eſſential character of the object he imitated, delineating it truly with the leaſt poſſible trouble, and combining a number of theſe objects into one intereſting whole.

As

As all his pictures are founded on a correct obſervation of nature; they owe their value to that circumſtance, and are curious, as ſhewing the progreſs of his powers from his youth to the laſt ſtage of his life. His pictures from ballads, &c. are trifling, conſidered as works of art; but curious, as the productions of a youth deſigning from the ideas of others. In his picture of Garrick, he ſeized the true character of every object he copied, and produced a picture of conſiderable merit, all circumſtances conſidered, though not an exact copy of the original. What few portraits he painted, had the merit of ſtrong reſemblance; and there is no doubt that, if he had followed that branch of the art, he would have attained to great eminence in it. His pictures of familiar ſubjects had conſiderable merit in point of compoſition; and as he painted all his figures from nature, their merit was great in that reſpect: but, as theſe figures were taken from one or two women and children who were much about him, they have too much ſimilarity in that reſpect.

But he ſhines forth in all his glory in pictureſque landſcape. In his beſt pictures of this kind, every intereſting circumſtance is combined and repreſented with an accuracy and ſpirit that left nothing to deſire or reprehend: upon theſe pictures his reputation will ſtand firm and ſecure. For about ſeven years that he painted ſuch ſubjects, he was in his prime; and though the figures he introduced were of the lower order, they were conſiſtent with the ſcenes, and had nothing to give diſguſt; but when his increaſing irregularities led him from the wood-ſide to the ale-houſe, his ſubjects aſſumed a meaner caſt, as they partook of the meanneſs of his ſociety: for he ſtill painted what he ſaw. Stage-coachmen, poſtillions, and drovers, drinking, were honoured by his pencil; his ſheep were changed for pigs; and, at laſt, he forſook the pictureſque cottage and the wood ſide, and never ſeemed happy but in a pig-ſtye. I have ſaid, that his excellence conſiſted in marking the true character of what he ſaw, which is ſomething different from repreſenting objects with pure correctneſs and truth: hence his pictures afford the fineſt ſpecimens of the *pictureſque*, but nothing that is elegant or beautiful in point of form. Of animals, the aſs, the ſheep, and the hog, were his favourites; their *character* may be truly repreſented by a few ſtrokes: but to do this, it is not neceſſary to give an accurate delineation of their *forms*. The horſe he has given, too, with much effect, when old, ragged, and miſerable; but a beautiful horſe he never could draw. The women, in his early pictures, have much prettyneſs, becauſe they were painted from women who were pretty; but there is nothing in his works that induces us to believe that he felt what an elegant woman was, much leſs, that he had the leaſt knowledge of beauty combined with elegance and dignity of character.

The Memoirs of this diſtinguiſhed artiſt afford another ſtriking inſtance of the impoſſibility of ſerving genius when debaſed by vice, or perverted by eccentricity. He would accept of no patronage, unleſs afforded in a mode agreeable to himſelf: and if aſſiſted by the hand of diſintereſted benevolence, againſt his own will, the ſervice beſtowed was always rendered ſubſervient to the vice which deſtroyed both his body and mind.

FREDERIC

FREDERIC OESER.

History.

DIED ——, AGED ——.

Frederic Oeſer, born 1717, at Preſsburg, became a ſtudent in the Academy of Painting at Vienna, and obtained the prize of deſign in his eighteenth year. He learnt modelling of Raphael Donner, the ſculptor. In 1739, he migrated to Dreſden, and acquired ſome celebrity by his hiſtoric pictures. Had he ſeen Italy, ſtudied the antique with greater aſſiduity, and ſubmitted leſs to the daſtard-taſte of the age, he probably would have more than rivaled Mengs, whom he excelled in invention and fire.

Oeſer has etched ſome of his own compoſitions in a free and picturesque manner. F.

FRANCESCO PRIMATICCIO.

See the Articles of NICOLO ABBATI, page 2, and of FR. PRIMATICCIO, page 419.

In addition to the ſuccinct account given of their joint performances at Fontainbleau, the following deſcription of the Ceiling of the Great Gallery, has been tranſlated from the French of Mr. Pierre Mariette, who before its deſtruction, had examined the whole on the ſpot, and communicated it to Giampietro Zanotti, editor of the works of Nicolo Abbati, and Pellegrino Tibaldi, at the Inſtitute of Bologna. Nothing can be ſuperfluous in matters of art, that may tend to rouſe the ſpirit of the preſent age to emulate the paſt.

‘ The pictures of the Cieling at the time of their deſtruction had all their original freſhneſs and brilliancy. In a length of ſeventy-ſix *toiſes*,† ran a ſeries of Tableaux, of various ſizes, arranged in compartments outvying each other in richneſs, and incloſed in ornaments of ſtucco gilt, and ſurrounded by groteſques. To deſcribe this Cieling more diſtinctly, I ſhall follow its diviſion into fifteen compartments.

‘ In the firſt, the Gods were ſeen aſſembled on Olympus, and this piece which was ſquare and occupied the centre of the Cieling, was flanked by four others, of an oblong ſquare form, repreſenting Diana and Ceres, Mercury and Bacchus, Juno and Cybele, Mars and Hercules, with their attributes.

‘ An Octogone Picture occupied the middle of the ſecond compartment, which repreſented with admirable compoſition, Neptune appeaſing a Tempeſt. It was accompanied by four oblong ones of Pallas, Mercury, Vulcan, and Æolus, Impriſoning the Winds.

‘ In the third compartment, the Riſing and Setting of the Moon, a moſt poetic performance made the centre of four inverted ovals filled with Gods and Goddeſſes; engraved by Georgio Mantovano.‡

‘ The central ſubject of the fourth compartment, was Venus, and the three Parcæ, with

† *Toiſe*, a meaſure equal to ſix feet; fathom.

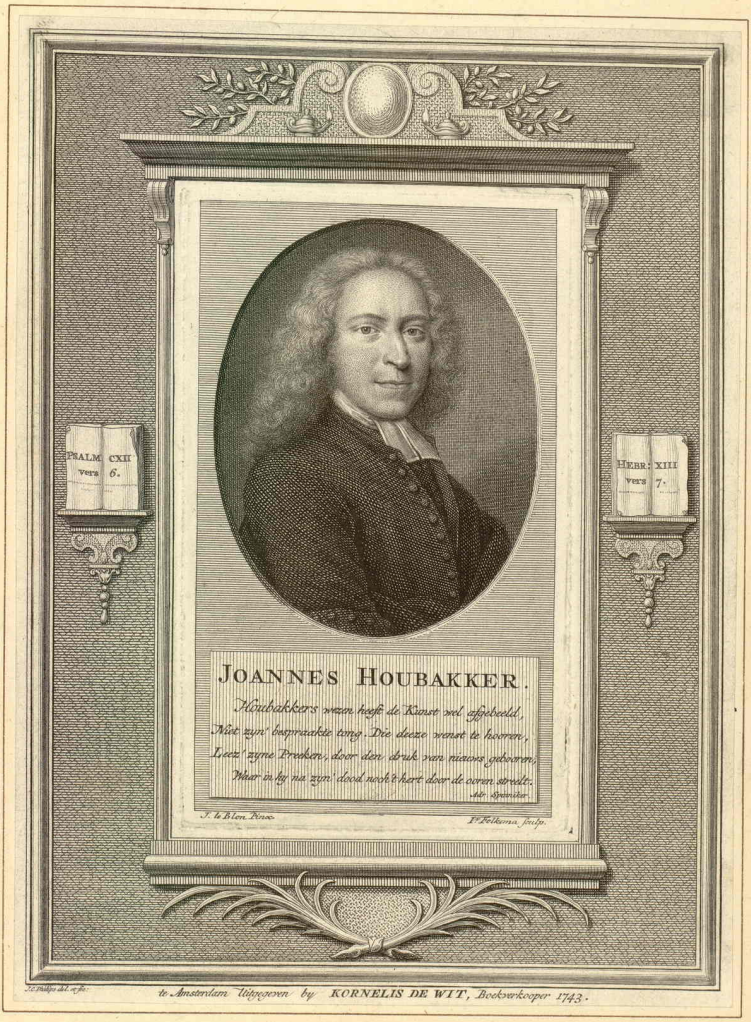
‡ There is a print of the centrepiece too.

Lieut.t General

SIR JOHN MOORE, K.B.

&c. &c. &c.

London Pub.d Feb.y 5.th 1809 by & Sold by Auth.r Cardon 27 Leicester Street Piccadilly Square.



J. C. Philips del. et fc.

te Amsterdam Uitgegeven by KORNELIS DE WIT, Boekverkooper 1743.

with the ſign of the Bull in the middle. It was rounded by four pendants of Pan, Apollo, and the Muſes; engraved likewiſe by George of Mantova.

‘ Diana and Apollo, Minerva and Amor, were the ſubject of a large pictures which filled nearly the whole ſpace of the fifth compartment; the four Seaſons in Baſſo relievoes, of ſtucco, filled the corners.

‘ Another large piece, with Jupiter, Neptune, and Pluto, filled the centre of the ſixth compartment, accompanied by Venus, Diana, Mercury, and another divinity, Saturn probably, in four ſeparate pictures.

‘ At the key of the arch, a Hexagon of Apollo, as the Sun in the ſign of the Lion, occupied the ſeventh, mythologic alluſions were diſpoſed round the principal ſubjects in medallions, imitating ſtucco and coloured pictures.

‘ The middle of the gallery was diſtinguiſhed by two large and magnificent compoſitions, which Corregio might have claimed, and which here extended to all the length of the Cieling. The Feaſt of the Gods was to the right, and oppoſite to it, Apollo, with the Muſes on Parnaſſus; between both, a ſky encircled by the dancing hours; the foreſhortening of the figures had a ſurpriſing effect. Of the Parnaſſus there is a print, by Antoine Garnier.

‘ The compartments deſcribed reaching from the entrance of the gallery to its middle, were followed by a ſimilar ſeries, which extended to its extremity, but in retrograde directions.

‘ The Hexagon which occupied the middle of the ninth compartment, repreſented the Triumph of Minerva, or of Wiſdom, and aſſociate Virtues were expreſſed in its eight pendants; four of which were medallions of ſtucco.

‘ A large picture ſimilar in form to that of the ſixth, occupied the centre of the tenth compartment. Its ſubject was the Chariot of the Sun, with the Hours attending, and Aurora preceding it. This picture was accompanied by four others, repreſenting the principal Rivers. One of them, the Nile, has been engraved in ſmall, by Etienne de Laulne

‘ The Creation of the Horſe, by Neptune ſtriking the earth with his trident, occupied the centre of the eleventh compartment. In four ſeparate pictures at its angles, were the Deities that preſide over the ſeaſons.

‘ The twelfth compartment ſhewed in a central picture, Bellona borne in the Air. Round this were: a Roman charity; a warrior converſing with a naked woman attended by Amor; a man ſitting, and by him a woman overturned, and under aſſaſſination; a king on his throne, looking with terror at ſomething ſhewn to him by one who has his hands tied behind him.

‘ The central ſubject of the thirteenth compartment, was Jupiter, ſeated by Juno, receiving the viſit of Minerva; Nymphs and Naïads, occupied four oval tableaux about it.

‘ The middle of the fourteenth was filled by a large Octagon, repreſenting Apollo, the Muſes, and the Graces ſeated on Olympus. Four ſacrifices of oblong ſquare forms encloſed it.

‘ Flora was the central ſubject of the fifteenth and laſt compartment; round this large picture, there were four others of women and children.

‘ Over

'Over the door of the gallery, in a lunette, was Charles IX. receiving the Keys of the town of Havre from the Engliſh, who had long been in poſſeſſion of it. The date on this picture, 1563, is that of the time at which the town was ſurrendered; for it appears from the accounts of the building, that the picture was not painted before 1570, and that it was the laſt work of the gallery.

'Another room in the Caſtle of Fontainbleau ſtill ſubſiſts. It is called the apartment of Madame d'Eſtampes, becauſe ſhe inhabited it. Its walls were painted 1570, by Nicolo Abbati, from the deſigns of Primaticcio, on the hiſtory of Alexander. Some of theſe pictures, ſuch as the Interview of Alexander and Thaleſtris the Amazon, have been engraved. The engraver of that, according to Malvaſia, was Guido Ruggieri. Domenico Barbieri, a Florentine, engraved the feaſt, and other diſciples of Primaticcio, the Marriage of Alexander with Campaſpe, a Maſcarade, Alexander taming Bucephalus, and ceding his Miſtreſs to Apelles.' F.

ALEXANDER RUNCIMAN.

Hiſtory.

DIED 17—, AGED ——.

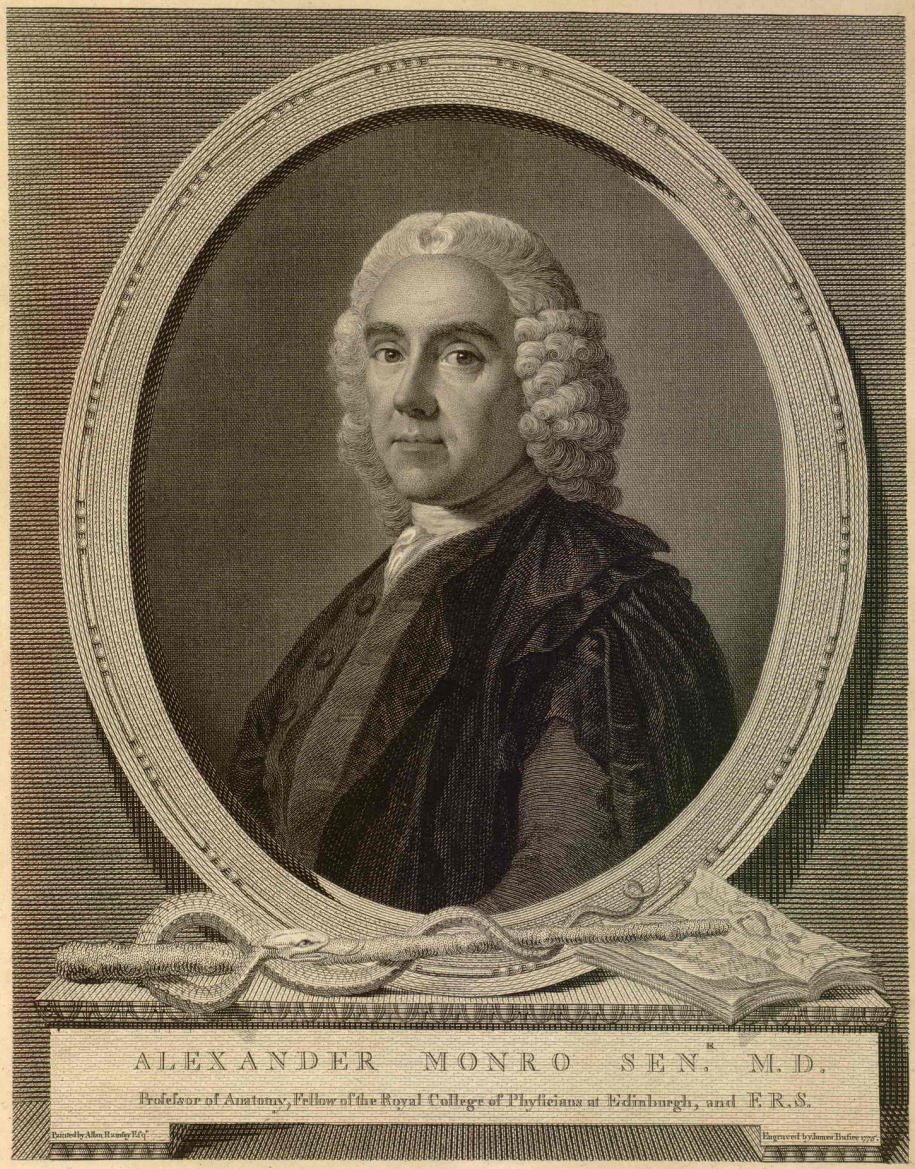
Alexander Runciman a Scottiſh painter was probably a native of Edinburgh, where he ſerved an apprenticeſhip to a coach painter, and acquired a practice of bruſh, a facility of pencilling, and much mechanic knowledge of colour, before he had attained any correct notions of deſign. He accompanied or ſoon followed his younger brother John, who had excited much livelier expectations of his abilities as an artiſt, to Rome; where John, who was of a delicate and conſumptive habit, ſoon fell a victim to the climate and his obſtinate exertions in art. Alexander continued his ſtudies under the patronage and with the ſupport of Sir James Clark a Scottiſh Baronet, and gave a ſpecimen of his abilities before his departure, in a picture of conſiderable ſize, repreſenting Ulyſſes ſurpriſing Nauſicaa at play with her Maids: it exhibited with the defects and manner of Guilio Romano in ſtyle, deſign and expreſſion, a tone a juice and breadth of colour reſembling Tintoretto. At his return to Scotland, Runciman was employed by his patron to decorate the hall of his place, with a ſeries of ſubjects from Oſſian; in the courſe of ſome years, he was made maſter of a public inſtitution for promoting deſign, and not long after, died. Jacob More the landſcape painter, who died at Rome, was his pupil; and John Brown celebrated for deſign, his friend. F.

ANDREA SABBATINI.

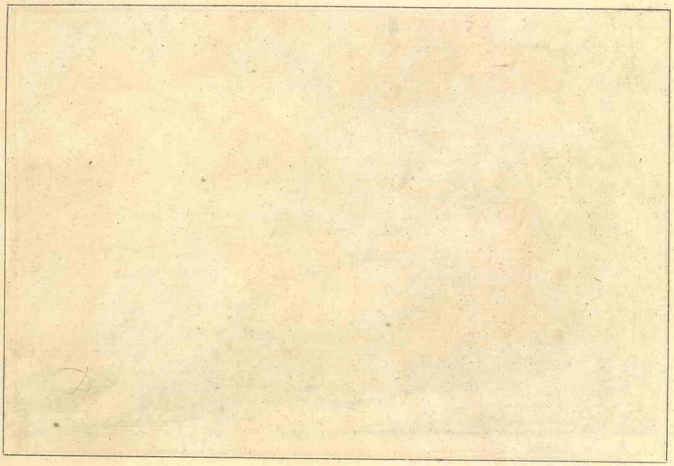
Hiſtory.

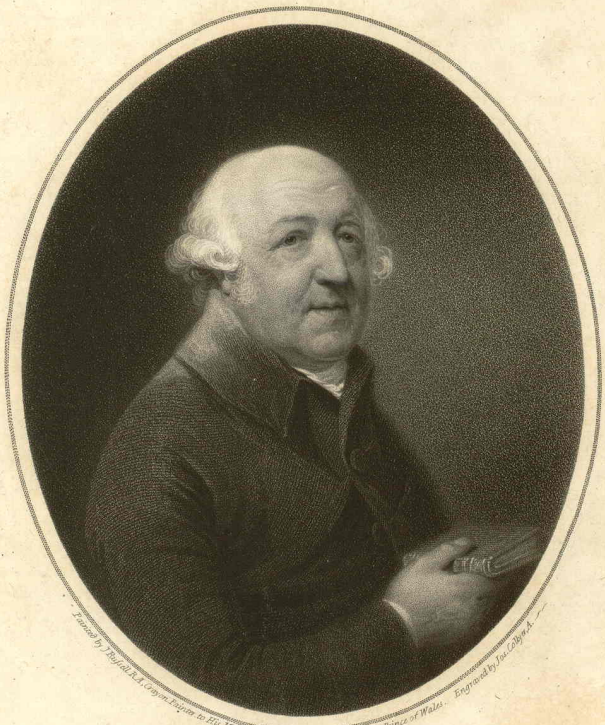
DIED ABOUT 1545, AGED 65.?

Andrea Sabbatini, known likewiſe by the name of Andrea da Salerno, is the firſt artiſt that deſerves notice of the Neapolitan ſchool. Enamoured of the ſtyle of Pietro Perugino, who had painted an aſſumption of the Virgin in the Dome of Naples, he ſet out for Perugia to become his pupil, but hearing at an inn on the road ſome painters extol the


ALEXANDER MONRO SEN.R M.D.
Professor of Anatomy, Fellow of the Royal College of Physicians at Edinburgh, and F.R.S.
Painted by Allan Ramsay R.P.A.
Engraved by James Basire 1776.


A. Runciman fecit





Dr. WILLIS.

Engraved from the Original Picture,

in His MAJESTY's Possession.

4/*

4/*

the works of Raffaello for Guilio II. in the Vatican, he altered his mind, went to Rome, and entered that maſter's ſchool. His ſtay there was ſhort, for the death of his father obliged him to return home againſt his will in 1513; he returned however, a new man. It is ſaid that he painted with Raffaello at the Pace, and in the Vatican, and that he copied his pictures well, he certainly emulated his manner with ſucceſs. Compared with his fellow ſcholars, if he falls ſhort of Giulio, he ſoars above Raffaello del Colle and the reſt of that ſphere. He had correctneſs and ſelection of attitude and features, depth of ſhade, perhaps too much ſharpneſs in the marking of the muſcles, a broad ſtyle of folding in his draperies, and a colour which even now maintains its freſhneſs. Of his numerous works at Naples mentioned in the catalogue of his pictures, the altarpieces at S. Maria delle Grazie deſerve perhaps preference, for his freſcos there and elſewhere, extolled by the writers as miracles of art, are now, the greater part, deſtroyed. He painted likewiſe at Salerno, Gaeta, and other places of the kingdom, for churches and private collections, where his Madonna's often rival thoſe of Raffaello. F.

LORENZO SABBATINI.

Hiſtory.

DIED 1577, AGED —.

Lorenzo Sabbatini, called Lorenzin di Bologna, was one of the moſt genteel and moſt delicate painters of his age. He has been often miſtaken for a ſcholar of Raffaello, from the reſemblance of his Holy Families in ſtyle of deſign and colour to thoſe of that maſter, though the colour be always weaker. He likewiſe painted Madonnas and Angels in cabinet pictures, which ſeem of Parmigiano; nor are his altarpieces different: the moſt celebrated is that of S. Michele at S. Giacomo, engraved by Agoſtino Caracci, and recommended to his ſchool as a model of graceful elegance. He excelled in freſco, correct in deſign, copious in invention, equal to every ſubject, and yet, what ſurpriſes, rapid. Such were the talents that procured him employ, not only in many Patrician families of his own province, but a call to Rome under the pontificate of Gregorio XIII. where according to Baglioni he pleaſed much, eſpecially in his naked figures, a branch he had not much cultivated at Bologna. The ſtories of S. Paolo in the Capella Paolina, Faith triumphant over Infidelity in the Sala regia, various other ſubjects in the galleries and Loggie of the Vatican, are the works of Sabbatini, always done in competition with the beſt maſters and always with applauſe: hence among the great concourſe of maſters who at that time thronged for precedence in Rome, he was ſelected to ſuperintend the different departments of the Vatican; in which office he died in the vigour of life 1577. F.

ORAZIO SAMACCHINI.

Hiſtory.

DIED 1577, AGED 45.

Orazio Samacchini, called Fumaccini by Vaſari, and Somachino by Lomazzo, the intimate friend of Sabbatini his fellow in age, and almoſt companion in death, began his

his courſe of ſtudy from the imitation of Pellegrino Tibaldi and the Lombards: but at Rome where he was employed in the pictures of the Sala regia under Pio IV., he painted with ſucceſs in the Roman ſtyle, and is praiſed for it by Vaſari, Lomazzo and Borghini. This new ſtyle however, though reliſhed by others, obtained ſo little of his own approbation, that he returned to Bologna repenting ever to have quitted Upper Italy in ſearch of a new manner, inſtead of carrying his former one to greater perfection at home; what the ſucceſs might have been cannot be decided, ſo much is certain, that the foreign materials which he had compiled did not overpower his own, and that he remained original: this is ſeen in the exquiſite compoſition of the purification at S. Jacopo, of which the principal figures enchant us with airs of piety as tender as majeſtic—where the children at the altar, and the expreſſion of curioſity in the Maiden holding the Doves, raviſh with equal ſimplicity and grace. A picture without a flaw, did it appear leſs laboured. It was however engraved by Agoſtino Caracci, as one of the maſterpieces of his ſchool, and imitated by Guido in his altarpiece of the Preſentation for the Duomo at Modena, now in the Louvre.

Poliſhed to exceſs in ſoft or ſentimental ſubjects Sammachini had vigour of conception and touch for calls of grandeur; without recurring to the chapel in the Duomo of Parma, where Corregio was before his eye, the Cupola of St. Abbondio in Cremona, ſuffices to prove his nerve. The grand and the terrible reign in the figures of the Prophets, in geſtures and attitudes as difficult from the narrowneſs of the place as happily imagined. Such is the knowledge in their foreſhortening, and the truth with which they meet the eye below, that obſtacles ſeem to have been accumulated to ſhew the triumph of art: the whole bears the ſtamp of a vaſt, a reſolute, an ardent ſpirit without a trace of the *pentimenti*, and the repeated touches with which he tormented his pictures in oil.

Giambatiſta Tinti of Parma, was his pupil at Bologna, and like him took Pellegrino Tibaldi for his model, but proved himſelf rather a plagiary than an imitator. F.

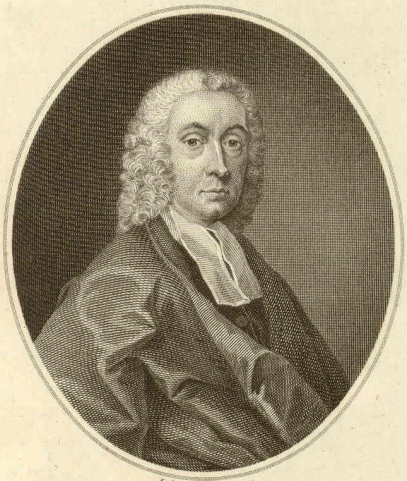
ANDREA and OTTAVIO SEMINI.

Hiſtory.

DIED; Andrea, 1578, AGED 68.

——— Ottavio, 1604, AGED —.

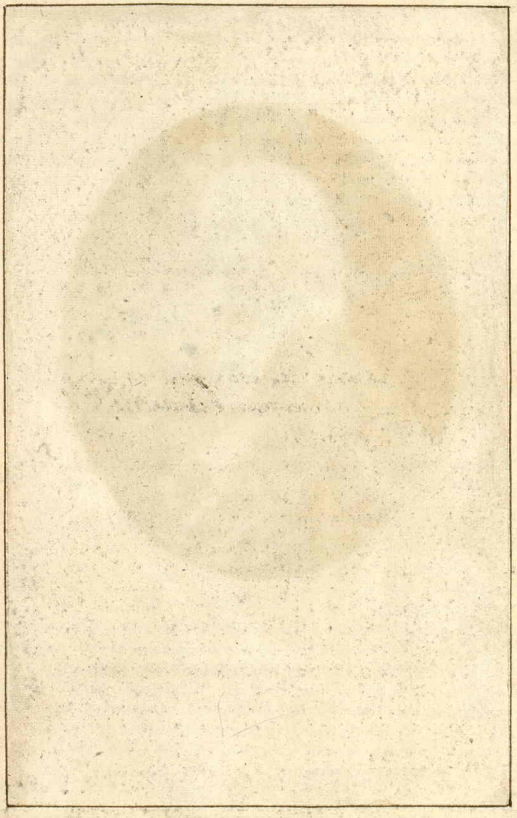
Andrea and Ottavio were the ſons of Antonio Semino or Semini, a Genoeſe painter, of conſiderable powers, who flouriſhed in the firſt epoch of that ſchool. Some of his works indeed, eſpecially the Nativity at S. Doménico di Savona, rival Pietro Perugino, and Raffaello himſelf. He appears to have been the ſole maſter of his ſons, though both ſhewed great deference to the advice of Perino del Vaga, till deſirous of profiting themſelves by the maſter who had reared him, they ſet out for Rome, and ſtudied Raffaello and the antique. On their return to Genova, and when called to Milan, in partnerſhip and ſeparate, they proved their attachment to the Roman ſchool in every work they left; though of the two, Andrea who had leſs of his own than Ottavio, adhered alſo with leſs variation to the method of Raffaello, eſpecially in the facial lines of his heads. Sometimes he wants fleſhineſs *(morbidezza)* as in a Crucifix of the Tuſcan gallery

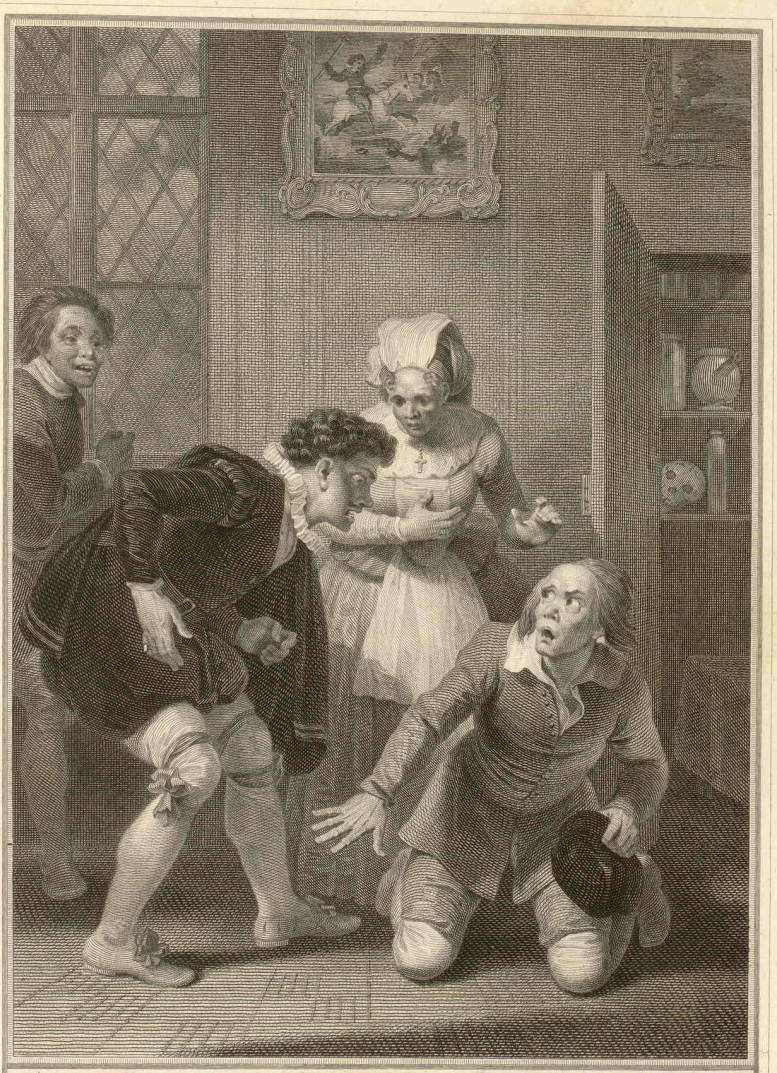


Alex.r Baker sculp. Islington

PHILIP DODDRIDGE. D.D.

A Soldi junior





Painted by R. Smirke. *Engrav'd by A. Smith.*

MERRY WIVES OF WINDSOR.

ACT I. SCENE IV.

Publish'd Dec.ber 20. 1795. by J. & A. Boydell at the Shakspeare Gallery Pall Mall & Cheapside.

L Spada

gallery, and ſometimes correctneſs, as in ſome parts of the Preſepio at St. Franceſco, in Genova, though on the whole it be Raffaelleſque in its ſtyle, and one of his beſt works. Ottavio a bad man in the ſequel,† was a great artiſt, and imitated the ſtyle of Raffaello in a degree almoſt incredible to thoſe who have not ſeen his works. He painted the front of the palace Doria now Invrea, and decorated it with architecture of ſo much taſte, buſts and figures of ſuch relief, and above all with a Rape of the Sabines of ſuch effect, that Giulio Ceſare Procaccini took it for a performance of Raffaello, and aſked if there were any other works of that maſter at Genova. Some other freſcoes of his painted in that city for the great, were conſidered as of nearly equal merit; till, according to the general habit of freſco-painters, he terminated his courſe in a freer but leſs finiſhed ſtyle; in that he left various ſpecimens at Milan, where he paſſed the laſt years of his life. There the whole of the chapel of S. Girolamo in S. Angelo, is painted by his hand, and the beſt piece of it is the ceremony of the Patrons funeral: if its deſign be not great, it abounds at leaſt in ideas, in ſpirit, in a ſtrong and delightful colour. A part which he poſſeſſed eminently in freſco: for in oil he either could or would not paint. F.

LIONELLO SPADA.

Hiſtory.

DIED 1622, AGED 46.

Lionello Spada a Bologneſe of low origin and colour-grinder to the Caracci became one of their moſt conſpicuous ſcholars. Their diſcourſe and practice inſpired him with the will to attempt the art himſelf, and his ſucceſs was equal to his efforts. The Caracci were at firſt his only model; he made ſome farther progreſs under Baglioni, and acquired quadrature by his familiarity with Dentone. Stung by a ſarcaſm of Guido, he in revenge aimed at oppoſing that artiſt's delicate manner by one of greater energy, and for that purpoſe put himſelf under Caravaggio at Rome and Malta, and returned to Bologna maſter of a new ſtyle, which held a middle between the lowneſs of Carravaggio and the elevation of the Caracci: his forms are ſtudied though not ſelect; his colour is true; his chiaroſcuro of great effect, but often mannered by a recurrence of reddiſh hues in the ſhades. The moſt unequivocal characteriſtic of his ſtyle is a daring conceit, an oddity that becomes him, becauſe drawn from his own character, which was as agreeable for its gaiety, as dreaded for its inſolence. He often was the competitor of Tiarini, always as ſuperior in what depends on ſpirit and vigour of colour, as inferior in the reſt: thus he proved himſelf in the beſt of his altarpieces at Bologna, the S. Dominic burning the proſcribed Books; thus at S. Michele, in Boſco, in that miracle of S. Benedetto, known to ſtudents by the name of Lionello's Stonecutter, *(il Scarpellino di Lionello)* a picture as ſtriking for its whim as excellence of execution, and as ſuch conſidered by Andrea Sacchi; thus laſtly, at the Madonna of Reggio, where in freſco, and in oil, both he and Tiarini exerted their utmoſt powers. In private galleries he is not ſcarce. We find his Holy Families, his evangelical ſtories in half-figures, reſembling thoſe of

 Caravaggio

† Reo Uomo' thus he is called by Lanzi on the authority of Raffaello Soprani, who wrote 'Vite de' Pittori Scultori, e Architetti Genoveſi, Genova 1674. F.

MARCO UGGIONE.

Hiſtory.

DIED 1530, AGED —.

Marco Uggione or Uglone, or Marco of Oggione in the Milaneſe, muſt be numbered with the beſt ſcholars of Lionardo da Vinci. He did not confine himſelf to eaſel-pictures, like the greater part of that maſter's pupils, trained to ſlow and high finiſh, but became a great freſco painter, and his works in the Pace at Milan ſtill maintain their lines and colour unimpaired: ſome of theſe are in the body of the church itſelf, the Crucifixion a moſt copious compoſition is in the Refectory; a work which ſurpriſes by its variety, beauty and ſpirit: few Lombards have reached that degree of expreſſion which ſtrikes here, few the art of its compoſition, and the fancy of its draperies. His human figures are *ſuelt* and light, in his horſes we diſcover the pupil of Vinci—for the Refectory of the Certoſa at Pavia, he copied the Laſt Supper of Lionardo; in a manner which in ſome degree ſupplies the loſs of the original. Milan poſſeſſes two precious pictures of his in that ſtyle, one at St. Paolo in Compito, the other at St. Eufemia; but his freſcoes ſlow with a more genial touch and fuller bruſh. F.

JOHN WEBBER.

Landſcape, Figures.

DIED 1793, AGED 42.

John Webber was born in London, in 1752. His father was a native of Berne in Switzerland. In his youth he was ſent to Paris, where he learnt the elements of drawing. On his return to London, he became a ſtudent in the Royal Academy. His ſtudies having been particularly directed to landſcape, he was engaged to accompany Captain Cook, on his third voyage to the South Seas, for the purpoſe of taking views of ſuch places as they might viſit; and drawing ſuch national characters, animals, dreſſes, inſtruments, &c. as might ſtrike European curioſity. From his drawings a ſeries of prints were engraved by Bartolozzi and others, and publiſhed by authority, with the narration of that voyage. After having accompliſhed this object, he devoted his attention to landſcape painting, executed many pictures, and made many deſigns of ſcenes and ſubjects collected during his tour, and every ſubſequent navigator has confirmed the accuracy of his repreſentations.

In 1791, he was elected a Royal Academician; but he was in the vigour of life aſſailed by a diſorder which after a long and painful ſtruggle cauſed his death, on the 29th of April, 1793.

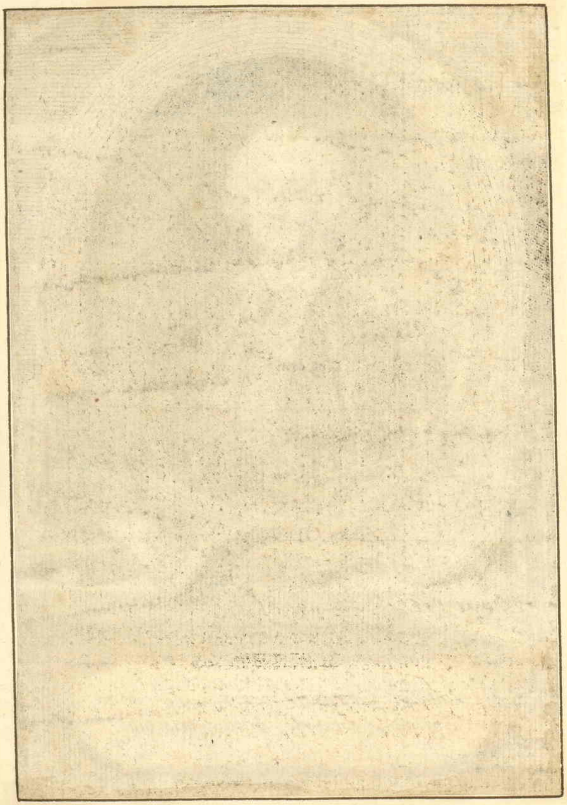
FRANCIS WHEATLEY.

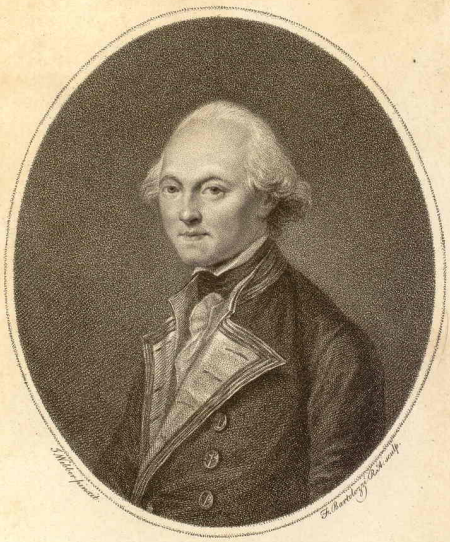
Portrait, Landſcape, Rural and Domeſtic Scenes.

DIED 1801, AGED 54.

Francis Wheatley, was born in London in 1747; the only regular inſtruction which he received, was at a drawing ſchool. He acquired his knowledge of painting without a maſter;


En tibi me sculptum; Si sculptum poscis in ære,
Insculpas cordi me, præcor, ipse tuo.
Peint par L. Tocqué.
Et Grave par J.G. Will en 1748.



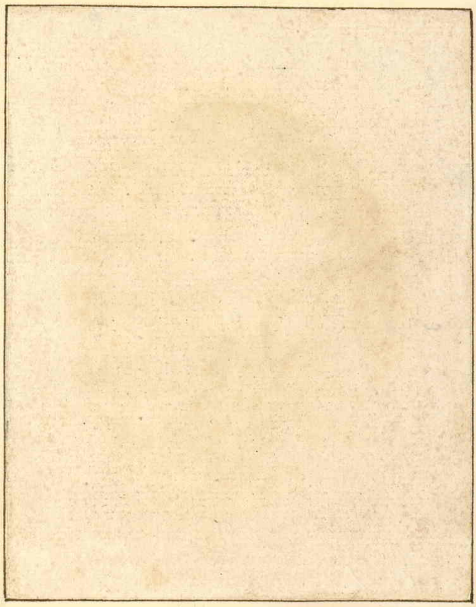


Capt.n James King L.L.D. F.R.S.

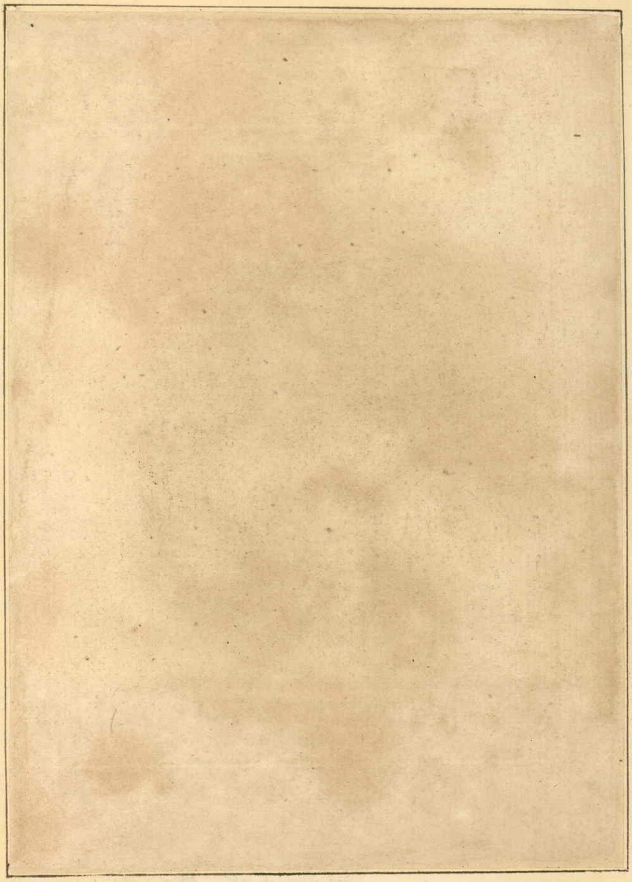
Published as the Act directs June 4th. 1784 by J. Webber, N.o 312, Oxford Street.

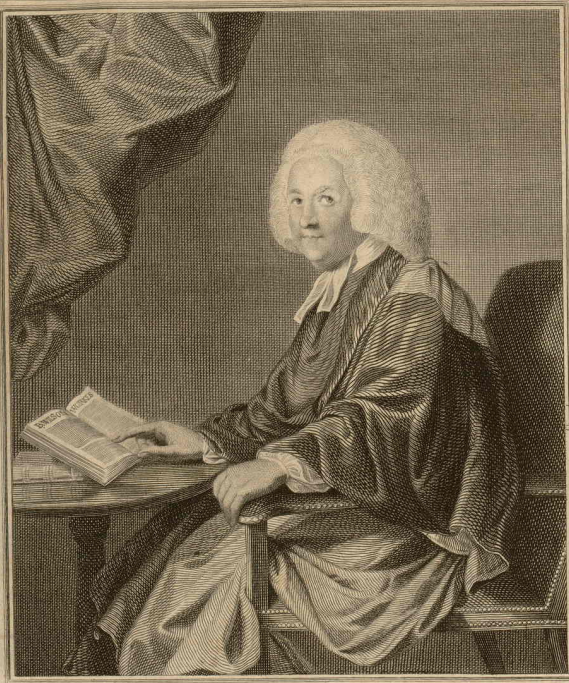
T. Whately del. H. Angus sculp.

Broome *in Kent, the* Seat *of* Sir Henry Oxenden.




JOHN WHITEHURST F.R.S.
J. Heath sculp.





Painted by Wright of Derby. Drawn by T. Lawrence. Engraved by John & Charles Sherwin

a maſter; but he had the advantage of ſeeing much of what was then practiſed in the art, by aſſociating with young men who were or had been under the tuition of the moſt eminent artiſts of that period. His inclination appeared to lead him equally to figures and to landſcape, but the profit likely to be derived from the former, cauſed him to make that his particular purſuit. In the early part of his life, he had conſiderable employ in painting ſmall whole length portraits. After practiſing ſeveral years in London, he was induced to remove to Ireland, and was much employed in Dublin, where he painted a large picture repreſenting the Iriſh Houſe of Commons aſſembled, in which portraits of many of the moſt remarkable political characters were introduced. From Dublin he returned to London, where he continued to paint portraits, but he was chiefly engaged in painting rural and domeſtic ſcenes, for which he appeared to have a peculiar talent, and his works of that kind became very popular. At an early period of life, he was attacked by the gout, which gradually deprived him of the uſe of his limbs, and of which he died, June 28th 1801, at fifty-four years of age.

He was elected a Royal Academician in the year 1791. His ſtyle and merit as a compoſer and colouriſt, may be beſt eſtimated from thoſe pictures of his, which were exhibited to the Public in the Shakſpeare Gallery.

INDEX.

INDEX.

A

B

Baldi

INDEX.

Bogdane

INDEX.

C

Cleef

INDEX.

Foreſt

INDEX.

Gherard

Philip

INDEX.

Koogen

INDEX.

Madderſteg

INDEX.

N

O.

Oliver

INDEX.

Rietſchoof

INDEX.

Schut

T

INDEX.

Vandermeere

INDEX.

z z z z

FINIS.

Printed by J. Crowder, Warwick-ſquare.

ERRATA.

Page 30 line 6 read ferruginous.
31 line 17 read Ludovifi.
30 Giov. Fran. Barbieri. Take away the afterifk.
29 Giorgio Barbarelli. Take away the afterifk.
62 Michael Angelo. Take away the afterifk.
95 line 33 read give.—Move, &c.
199 Art. Francucci line 1 for Smola read Imola.
223 line 4 read Navicella.
222 Giorgione read da Caftel, &c.
315 Article Manuel line 10 read Wilhelm.
390 Note, read Pellegrino.
437 Note, line 9 for this read his.
455 line 4 read foundation.
——— 23 for his read Fuefsli's.
586 Article Tommafo di Stefano line 3 read St. Remigi.
535 Article Stefano line 3 place a full ftop after Caterina. With a talent which fearched for every difficulty, and a will determined to furmount it, he was, &c.
532 for Adrian Stalbeme read Stalbert, blunder of the former edition.
590 note, line 6, read heroic.
597 P. Uccello fhould have been placed in letter M. Mazzochi.
——— take away the word, the, under the 17th line.
602 note, line 15 read *Ridolfi*.
622 note, line 13 read *Raffaelefque*.
619 Put a † inftead of an * to the title of Leonardo da Vinci.
625 bottom, put an F. to the note.

Pilkington, Mattew