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BIOGRAPHICAL DICTIONARY

OF

PAINTERS, SCULPTORS,

ENGRAVERS, AND ARCHITECTS,

FROM THE EARLIEST AGES TO THE PRESENT TIME ;

INTERSPERSED WITH ORIGINAL ANECDOTES.

To which is added an Introduction, containing a brief Account of various Schools of Art and an Explanation of the Technical Terms used by Painters.

BY JOHN GOULD.

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A NEW EDITION IN TWO VOLUMES,  
WITH AN APPENDIX AND REMINISCENCES OF EMINENT PAINTERS,  
BY C. J. NIEUWENHUYS.

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VOL. I.

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L O N D O N :

G. AND A. GREENLAND, POULTRY.

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TO

SIR MARTIN ARCHER SHEE, KNT.,

President of the Royal Academy,

F.R.S., &c. &c. &c.

THESE

BRIEF SKETCHES

OF

EMINENT ARTISTS,

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P R E F A C E.

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IN presenting to the public a DICTIONARY OF EMINENT ARTISTS, I need not expatiate on the interesting nature of its contents, or on the utility of such a performance.

In estimating the degrees of success or failure, in an attempt, whether relating to works of science, literature, or art, I submit that it is first requisite to know distinctly what a man has aimed to perform. He should be judged by this standard only, and not by that of any other individual, whose superior attainments might qualify him for higher purposes. If it be not customary with talented critics to found their strictures on these grounds, I yet venture to hope that an exception may be made in favour of one who, unaffectedly and unequivocally, confesses himself no regular author, either by profession or practice.

What I have laboured to perform may be stated in a few words. Without presuming to any artistical skill,

or arrogating to myself any powers of original and recondite disquisitions, I have sought to produce sketches of the lives and works of eminent artists of ancient and modern times, the materials being carefully selected from the best authorities in biography and criticism. I have done this for the purpose of compiling a concise book of reference, that should condense into a small compass all the best parts of many voluminous works ; and with the ambition of rendering it so faithful and complete, as to merit a corner in the libraries of public institutions, as well as in private collections.

To effect this object, I have spared no pains—and considerable pains were requisite, nor have I hastily obtruded my labours on the public (first published in 1810), having been employed many years in collecting the materials. I declare it to be a sincere work ; and, if it be little else, that I hope is something. Of the literary execution I would speak humbly ; the criticisms I would refer, with proper deference, to real judges ; but as to the truth of the biographies, and the unprejudiced selection of all other materials, I may and do speak with that confidence which becomes every man who feels his own honesty and independence.

I owe an explanation to the public for offering the new edition in two volumes, with some increase of

price. I am sure the change of form originated in no knack at book-making; for I am not author enough to understand the finesse of such cookeries, and am too old, as well as too straight-forward, to learn. The plain fact is, that I have found it necessary to add a mass of matter; and though it has been compressed as much as possible, the work, nevertheless, assumed too robust a shape for a single pocket volume, and therefore, craving indulgence for the dilemma, I have made it into two.

To the lovers of the works of art, if they would also know something of the private lives of those whose immortal names they reverence,—and no less to artists themselves, who must often worship where they cannot rival, or feel proud of the sympathy which gives them some justified hope of arriving at equal excellence,—I here make my final appeal; believing that the most talented among all classes will find, in these brief memorials of true glory, the record of lives and works which are the finest types of their own spirits, and the noblest models for their devoted studies and aspirations.

J. G.



## INTRODUCTION.

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ARTS are commonly divided into *useful* or *mechanic*, *liberal* or *polite*. The former are those wherein the *hand* and *body* are more concerned than the mind ; of which kind are most of those which furnish us with the *necessaries* of life, and are popularly known by the name of *trades* ; as baking, brewing, carpentry, smithery, weaving, &c. The latter are such as depend more on the labour of the mind than that of the hand ; they are the produce of the *imagination*, their essence consist in *expression*, and their end is *pleasure*. Of this kind are poetry, painting, music, sculpture, &c.

In taking a slight sketch of the various branches of the *fine arts*, we shall not by a slow and tedious process attempt to conduct our readers through the long and rugged path, by which alone even a moderate degree of excellence may be attained : we shall rather, by a short inquiry into the fundamental principles of the art, and a reference to the examples of the greatest masters, endeavour to draw their attention to the proper application of that mechanical skill, by which have been produced such admirable specimens of the genius of the human mind.

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## PAINTING.

THE art of Painting gives the most direct and expressive representation of objects ; and it was doubtless for this reason

employed by many nations, before the art of writing was invented, to communicate their thoughts, and to convey intelligence to distant places. The pencil may be said to write a universal language ; for every one can instantly understand the meaning of a painter, provided he be faithful to the rules of his art. His skill enables him to display the various scenes of nature at one view ; and by his delineation of the striking effects of passion, he instantaneously affects the soul of the spectator. Silent and uniform as is the address which a picture makes to us, yet does it penetrate so deeply into our affections, that it seems often to exceed the power of eloquence. Its effects are sometimes truly wonderful. It is said that Alexander the Great trembled and grew pale on seeing a picture of Palamedes betrayed to death by his friends, as it brought to his mind an acute recollection of his treatment of Aristonicus. Portia could bear with unshaken constancy her final separation from Brutus, but when she saw, some hours after, a picture of the parting of Hector and Andromache, she burst into tears. The influence of the pencil, indeed, is so great and extensive, that its productions have constantly been the delight of all countries of the world, and of all seasons of life. Poetry and Painting are sister arts : if the latter borrow many subjects from the former, the obligation is repaid by the glowing metaphors and striking illustrations with which Painting requites Poetry. The Grecian painters caught many of their finest ideas from poets and historians. The imagination of Phidias was aided in forming his Olympian Jupiter, by the sublime descriptions of Homer. The horrid story of Count Ugolino and his family, as described in the expressive strains of Dante, in his *Inferno*, gave a noble subject to the bas-relief of Michel Angelo, and was afterwards as affectingly represented by the masterly pencil of Reynolds.

A good picture produces a momentary enchantment, carries us beyond ourselves, and either transports us into the midst of its most delightful scenery, or places us by the side of saints, martyrs, and heroes. It brings before us the most eminent persons, either living or dead, charms the imagination with their ideal presence, and assists us while we contemplate their persons and examine the

expression of their features, to recal the memory of their virtues. It amuses the eye with the views of nature, however remote the original scenes may be from the spectator, and gives to the Swede or the Russian the fair portrait of Circassian beauty, or the bright and smiling objects of Italian scenery. The landscapes of Claude Lorraine delight the eye with the rich selection of palaces, extensive prospects, and glowing skies. The sea-views of Vandervelde are justly admired for truth and accuracy. The portraits of Vandyck charm by the lively expression of character, or grace of design, and delicacy of colouring. But of all pictures, none are so interesting in the display of figures, none so powerful in effect, as the historical. This branch of the art maintains the same superiority over all others, which tragedy has acquired over epigrams, pastorals, and satires. In such pictures there must be dignity of subject, combined with propriety of expression; but *unity of design*, that is, the connexion of the subordinate figures with the principal one, forms their great excellence. This unity of design is displayed in many celebrated pictures, such as the Tent of Darius, by Le Brun; St. Paul preaching before Felix, by Raffaele; the Presentation in the Temple, and the Taking down Christ from the Cross, by Rubens; and the Last Supper, by Poussin. The Death of General Wolfe, and the Resurrection of Lazarus, by West, possess similar merit.

Invention in painting consists principally in three things: first, the choice of a subject properly within the scope of the art; secondly, the seizure of the most striking and energetic moment of time for representation; and lastly, the discovery and selection of such objects, and such probable incidental circumstances as, combined together, may best tend to develop the story, or augment the interest of the piece. The cartoons of Raffaele, at Hampton-court, furnish us with an example of genius and sagacity in this part of the art, too much to our present purpose to be omitted. We shall describe it in the words of Mr. Webbe. "When the inhabitants of Lystra are about to sacrifice to Paul and Barnabas, it was necessary to let us into the cause of all the

motion and hurry before us ; accordingly, the cripple, whom they had miraculously healed, appears in the crowd ; observe the means which the painter has used to distinguish this object, and of course to open the subject of his piece. His crutches, now useless, are thrown to the ground ; his attitude is that of one accustomed to such a support, and still doubtful of his limbs ; the eagerness, the impetuosity, with which he solicits his benefactors to accept the honours destined for them, point out his gratitude, and the occasion of it : during the time that he is thus busied, an elderly citizen of some consequence, by his appearance, draws near, and lifting up the corner of his vest, surveys with astonishment the limb newly restored ; whilst a man of middle age, and a youth, looking over the shoulder of the cripple, are intent on the same object. The wit of man could not devise means more certain of the end proposed ; such a train of circumstances is equal to a narration ; and I cannot but think, that the whole would have been an example of invention and conduct, even in the happiest age of antiquity."

The judicious disposal of the materials furnished by the imagination, or invention, in such a manner as best to contribute to the beauty, the expression, and the effect of the picture, constitutes what is termed composition in painting. And here we must observe, that the different parts of the art before mentioned, are so intimately connected with, and so dependent on each other, that the separate discussion of them must ever be attended with great difficulty, and necessarily occasion a frequent recurrence to similar arguments and principles. It were in vain to prescribe any other general rule for the distribution of the figures of a picture, except such as are distinguished by the peculiar circumstances and character of the story to be represented. Much has been said of the pyramidal group, the serpentine line, the artificial contrast ; and, upon doctrines like these, Lanfranco, Cortona, Giordano, Maratti, and many others, their predecessors as well as followers, formed a style better calculated to amuse the eye than to satisfy the judgment. An inordinate but ill-directed thirst of variety is the basis of this artificial system ;



contrast is succeeded by contrast, opposition by opposition ; but as this principle pervades all their works the result is no variety at all, and their conduct may be compared to that of the voluptuary, who, grasping at every enjoyment that presents itself, acquires satiety instead of pleasure.

If Raffaelle can be said to have regulated his compositions by any particular rule or maxim, it was that of making each as unlike the other as possible, consistent with propriety of expression. Thus, in the cartoon of Christ giving the keys to Peter, the Apostles all crowding together to be witnesses of the action, occupy the principal part of the picture, and form a group in profile ; the Saviour, although in the corner of the picture, being, nevertheless, rendered evidently the principal figure, by the insulated situation given to him, as well as by the actions of the Apostles, who all press forward towards him, as to the centre of attraction.

In the process of painting, design may properly be said to follow next after composition ; for although this part of the art is, in a certain degree, requisite, even in making the first rough sketch, it is not until afterwards that the artist exerts his utmost powers to give that exact proportion, that beauty of contour, and that grace and dignity of action and deportment to his figures, which constitute the perfection of design. That which was first only hinted at is now to be defined : a few rude and careless lines were sufficient in the sketch to indicate the general attitude and expression of the figure ; now the utmost precision is required, not only in the outline of the naked parts, but even in the delineation of a lock of hair, or the intricate folds of a drapery. A very high degree of excellence in design is, perhaps, considered the greatest difficulty of painting. Many of the works of Raffaelle, and his school, leave nothing to be desired on the score of composition and expression. Colouring was carried to the highest pitch by Giorgione, Rubens, Rembrandt, and others of the Dutch school ; but any thing approaching to perfection of design, if we except some of the figures of the great Michel Angelo, is rarely to be witnessed in the productions of modern art. The noble

works of Grecian sculpture still remaining, sufficiently declare the superiority of the ancients in this particular; a superiority indeed which the most enlightened judges have never ventured to dispute.

The most perfect knowledge of form, however, only constitutes a part of that branch of painting which we term design: the art of fore-shortening, by which a line, or a figure, although only occupying a diminished space on the canvass, is rendered in appearance of its full length and magnitude, is an equally indispensable object of the artist's attainment. The sculptor, when he has chiselled or modelled his group, with its just proportions, has finished his work, which is rather the simple transcript than the imitation of the image previously formed in his mind: his art is undisguised, and without illusion: it presents, as well to our touch as to our sight, the bodies and shapes of things without the colour. The distinguished prerogative of painting, on the other hand, and that from which arises its decided advantage over every other artificial mode of representation, is its power to give upon a limited plane the appearance of boundless space. Michel Angelo has evinced such consummate skill in his frescos in the Sistine chapel at Rome, that they can never be sufficiently contemplated. The works of Correggio, and in particular his two cupolas at Parma, may likewise be studied with advantage, and sufficiently prove that even the boldest fore-shortening may on many occasions be resorted to without detriment to the beauty the grace, or expression of the figures.

Clair-obscur, or *chiaro-scuro*, is the art of distributing the lights and darks in a picture, in such a manner as to give at once proper relief to the figures, the best effect to the whole composition, and the greatest delight to the eye. We have said the lights and darks in a picture, because the word *chiaro-scuro*, properly speaking, denotes not only light and shade, but light and dark of what kind soever, and in this sense it is nearly allied to colouring, if not inseparable from it. A thorough conception and knowledge of the *chiaro-scuro* is of the greatest importance to a painter, as it is chiefly by the proper application of this branch

of the art, that he is enabled to make the various objects in his picture appear to project or recede, according to their relative situations or distances ; and thus far, indeed, the principles of it are necessary to the artist, ere he can hope to render his imitation just or intelligible. But it is required in works of fine art, not only that truth should be told, or that beauty should be represented, but likewise that the one and the other should be made to appear to every possible advantage ; it has, therefore, ever been the study of great painters, not only to give the due appearance of roundness or projection to the objects in their pictures, by proper lights and shadows, but likewise to unite or contrast the masses of light and dark in such a manner as to give at once the most forcible impression to the imagination, and the most pleasing effect to the eye.

Leonardo da Vinci was the first artist of modern times who treated the subject of *chiaro-scuro* scientifically ; but although he gave great force and softness to his pictures, yet the system which he recommended, and generally adopted, of relieving the dark side of the figures by a light back-ground, and the light parts by a dark one, prevented that expansion and breadth of effect which Correggio soon after discovered could only be attained by a contrary mode of conduct,—that of relieving one shadow by another still darker, and of uniting several light objects into one great mass. The figures, as well as the other objects in the pictures of Correggio, are at all times so disposed as naturally to receive the light exactly in those parts where it is most wanted, and best suits the effect of the whole ; and yet this is done so skilfully, that neither propriety nor grace of action seems in any respect to be sacrificed in the astonishing combination.

The principal painters of the Venetian school, Giorgione, Titian, Bassano, Tintoret, and Paolo Veronese, were masters of effect ; but with them this effect is more frequently the result of accordance or opposition of the local colours of the different objects composing their pictures, than of any very studied or skilful disposition of the masses of light and shadow. Rubens, the great genius of the Flemish school, united the wide expansive

effect of Correggio, the richly contrasted tints of the Venetians, and the force of Caravaggio, and has only left us to regret that his magnificent and bold inventions were not designed with the purity of Raffaello, or the correctness of Buonarrotti. From the scanty introduction of light in the works of Rembrandt, we might be led to suppose that this surprising artist considered the illuminated parts of his pictures as gems, acquiring increased lustre from their rarity ; while the striking effects he has thereby produced, happily teach us, how vain the attempt to limit or restrain by rules the workings of genius in the human mind. From an attentive study of the works of these great masters, the student will derive the true principles of chiaro-scuro, and be the better qualified to seize and avail himself of those transient, but beautiful effects, which nature, the great master of all, every day presents to his eyes. It remains for us to say a few words on colouring.

Colouring is the art of giving to every object in a picture its true and proper hue, as it appears under all the various circumstances or combinations of light, middle-tint, and shadow ; and of so blending and contrasting the colours, as to make each appear with the greatest advantage and beauty, at the same time that it contributes to the richness, the brilliancy, and the harmony of the whole. "Should the most able master in design," says Mr. Webbe, "attempt, by that alone, a rose or grape, we should have but a faint and imperfect image ; let him add to each its proper colours, we no longer doubt, we smell the rose, we touch the grape."

Colouring, though a subject greatly inferior to many others which the painter must study, is yet of sufficient importance to employ a considerable share of his attention ; and, to excel in it, he must be well acquainted with that part of optics which has the nature of light and colours for its object. Light, however simple and uncompounded it may appear, is nevertheless made up, as it were, of several distinct substances ; and the number and quantity of component parts have been happily discovered by the moderns. Every undivided ray, let it be ever so fine, is

a little bundle of blue, red, and yellow rays, which, while combined, are not to be distinguished one from another, and form that kind of light called *white* ; so that white is not a colour *per se*, as the learned Da Vinci (so far, it seems, the precursor of Newton), expressly affirms, but an assemblage of colours. Now, these colours, which compose light, although immutable in themselves, and endued with various qualities, are continually, however, separating from each other in their reflection from, and passage through other substances, and thus become manifest to the eye. Grass, for example, reflects only green rays, or rather reflects green rays in greater number than it does those of any other colour ; one kind of wine transmits red rays, and another yellowish rays ; and from this kind of separation arises that variety of colours with which nature has diversified her various productions. Man, too, has contrived to separate the rays of light, by making a portion of the sun's beams pass through a glass prism ; for, after passing through it they appear divided into three pure and primitive colours, placed in succession one by the other, like so many colours on a painter's pallet.

Although a knowledge of the science of optics may be of great service to a painter, yet the pictures of the best colourists are, it is universally allowed, the books in which a young painter must chiefly look for the rules of colouring ; that is, of that branch of painting which contributes so much to express the beauty of objects, and is so requisite to represent them as what they really are. Giorgione and Titian seem to have discovered circumstances in nature which others have entirely overlooked ; and the last in particular has been happy enough to express them with a pencil as delicate as his eye was quick and piercing. In his works we behold that sweetness of colouring which is produced by union ; that beauty which is consistent with truth ; and all the insensible transmutations, all the soft transitions, in a word all the pleasing modulations of tints and colours. When a young painter has, by close application, acquired from Titian, whom he can never sufficiently dwell upon, that art which, of all painters, he has best contrived to hide, he would do well to turn to Bassano and Paolo, on account of the beauty, boldness, and

elegance of their touches. That richness, softness, and freshness of colouring, for which the Lombard school is so justly celebrated, may likewise be of great service to him ; nor will he reap less benefit by studying the principles and practice of the Flemish school, which, chiefly by means of her varnishes, has contrived to give a most enchanting lustre and transparency to her colours.

But from whatever pictures a young painter may choose to study the art of colouring, he must take care that they are well preserved. There are very few pieces which have not suffered more or less by the length, not to say the injuries, of time ; and perhaps that precious *patina*, which years alone can impart to paintings, is in some measure akin to that other kind which ages alone impart to medals ; inasmuch, as by giving testimony to their antiquity, it renders them proportionably beautiful in the superstitious eyes of the learned. It must indeed be allowed that if, on the one hand, this patina bestows, as it really does, an extraordinary degree of harmony upon the colours of a picture, and destroys, or at least greatly lessens, their original rawness, it, on the other hand, equally impairs the freshness and life of them. A piece seen many years after it has been painted, appears much as it would do, immediately after painting, behind a dull glass. It is no idle opinion, that Paolo Veronese, attentive above all things to the beauty of his colours, and what is called *strepito*, left entirely to time the care of harmonising them perfectly, and (as we may say) mellowing them. But most of the old masters took that task upon themselves ; and never exposed their works to the eyes of the public, until they had ripened and finished them with their own hands. And who can say whether the *Christ* of Moneta, or the *Nativity* of Bassano, have been more improved or injured (if we may so speak) by the touchings and retouchings of time, in the course of more than two centuries ? It is indeed impossible to be determined ; but the studious pupil may make himself ample amends for any injuries which his originals may have received from the hands of time, by turning to truth, and to nature, which never grows old, but constantly retains its primitive flower of youth, and was itself the model of the

models before him. As soon, therefore, as a young painter has laid a proper foundation for good colouring, by studying the best masters, he should turn all his thoughts to truth and nature. And it would perhaps be well worth while to have, in the academies of painting, models for colouring as well as designing ; that as from the one the pupils learn to give their due proportion to the several members and muscles, they may learn from the other to make their carnations rich and warm, and faithfully copy the different local hues which appear quite distinct in the different parts of a fine body. To illustrate still farther the use of such a model, let us suppose it placed in different lights ; now in that of the sun, now in that of the sky, and now again in that of a lamp or candle ; one time placed in the shade, and another in a reflected light : hence the pupil may learn all the different effects of the complexion in different circumstances, whether the livid, the lucid, or transparent ; and, above all, that variety of tints and half-tints, occasioned in the colour of the skin by the *epidermis* having the bones immediately under it in some places, and in others a greater or less number of blood-vessels or quantity of fat. An artist, who had long studied such a model, would run no risk of degrading the beauties of nature, by any particularity of style, or of giving into that preposterous fulness and floridness of colouring, which is at present so much the taste ; he would not feed his figures with roses, as an ancient painter of Greece shrewdly expressed it. What statues are in design, nature is in colouring ; the fountain head of that perfection to which every artist, ambitious to excel, should constantly aspire : and, accordingly, the Flemish painters, in consequence of their aiming solely to copy nature, are in colouring as excellent as they are commonly awkward in design. A good model for the tone of colours, and the gradation of shades, is furnished by means of the *camera-obscura*.

We may form a general idea of the various effects of reflections from the following examples. If a blue be reflected on a yellow, the latter becomes greenish ; if on a red, the red becomes purple ; and so on through a variety of combinations. As the white is of a nature to receive all the colours, and to be tinged with that

of each reflection, the painter must be careful how his carnations may be affected by the several reflections.

In the present inquiry it has been our chief aim to enforce such arguments as are calculated to draw the attention of the reader to the legitimate end of the art. That, whilst the eye is charmed with beautiful forms, the magic of *chiaro-scuro*, and the richness and harmony of colours, the due expression of the subject of a piece may be attained, it were folly to deny : this union, indeed, constitutes the perfection of painting, which should convey, like fine writing, truths to the mind, in language at once the most forcible and beautiful ; but an attempt to point out the means by which this delight may be conveyed to the sight, would necessarily require a minute investigation of all the different modes which it is in the power of the painter to adopt in the executive departments of his art ; and consequently lead us, with perhaps, after all, little prospect of success, far beyond the limits we are obliged to prescribe to ourselves.

Simplicity with variety, inequality of parts with union in the whole, are, perhaps, the basis of all those effects in painting, which give pleasure to the sight. As in a composition one group, or one figure, should strike the eye with superiority over the secondary groups, or other objects in the picture ; so there should be in a picture one principal mass of light, which, however connected with others, should still predominate ; and for the same reason no two colours should have equal sway in the same picture : as we are at liberty to give the chief group or figure of the composition that situation which we judge most appropriate ; so there is no rule by which we are obliged to place the principal light in any one given part of the picture. In *clair-obscur*, an inequality of parts, a subordination of several small masses to one large one, never fails to produce richness and beauty of effect ; and thus, in composition, a similar richness and beauty are the result of an opposition of several small bodies or parts, to one large and simple ; and in the same manner, from an arrangement of several small masses of colour in the vicinity of one large mass, the latter seems enriched, and to acquire additional consequence and beauty.



As by the addition of smaller masses of light, connected with the principal mass, that mass acquires at once greater breadth and influence, so the unity of action in a composition is in many cases powerfully augmented by a repetition of nearly the same action in two or three of the accessorial figures arranged together, one nevertheless being principal : this was the frequent custom of Raffaëlle, has its foundation in nature, where similar sentiments most frequently excite similar outward demonstrations, and never fails, if judiciously managed, to produce its effect.

The doctrine of contrasts is equally applicable to composition, to clair-obscur, and to colouring. As in composition the too frequent contrast of lines, or of back to front figures, is destructive of simplicity and force of expression ; so the inordinate and frequent introduction of strong oppositions of lights and shadows, or of colours, produces a spotty and confused appearance, wholly subversive of breadth and grandeur of effect : the moderate and judicious use of contrasts is of the greatest use ; it gives a zest to the picture, and is like the discord in music, which sheds additional sweetness on the full harmony which succeeds it.

It will be easily perceived, that to accomplish all these objects, is by no means an easy task.

In some an inclination to pursue the arts appears at a very early period of life, and it is often difficult to ascertain the circumstance which gave that particular impulse to the mind ; though there must always be some accidental circumstance, not depending upon ourselves, that creates in us that desire.

When a boy is possessed of good talents, and has so strong a passion for the arts, that scarcely anything can restrain him, there can be little fear of his doing well, if suffered to follow the bent of his inclination ; but without this nothing should induce him to engage in a profession of so arduous a nature, and which requires such unwearied application. He may learn to draw the correct outlines of buildings, and other regular objects by the rules of

perspective ; but the forming fine pictures, so as to affect the mind, is an art not reducible to rule ; and though much may be taught, yet much more will ever depend upon the mind of the artist. Here it is that the existence of a quality which distinguishes one man from another, is so obvious. This has been denominated by various appellations, none of which are capable of being correctly defined. It has been called *genius*, *taste*, *soul*, *mind*, and a variety of other terms, all of which are indefinite, and prove that we know but little of our own nature. Some even deny the existence of this distinction altogether, and maintain that men are mere machines, acted upon only by external circumstances, and capable of being trained to any purpose.

It will be foreign to our plan to enter into any discussion on this subject ; but we shall add a passage relating to it, from the Lectures of the late Sir Joshua Reynolds. “ There is one precept,” he observes, “ in which I shall be opposed only by the vain, the ignorant, and the idle. I am not afraid that I shall repeat it too often. You must have no dependence on your own genius. If you have great talents, industry will improve them ; if you have moderate abilities, industry will supply their deficiency. Nothing is denied to well-directed labour ; nothing is to be obtained without it. Not to enter into metaphysical discussions on the nature or essence of genius, I will venture to assert, that assiduity, unabated by difficulties, and a disposition eagerly directed to the object of its pursuit, will produce effects similar to those which some call the result of *natural powers*. Though a man cannot at all times, and in all places, paint or draw, yet the mind can prepare itself by laying in proper materials, at all times and in all places.

“ I cannot help imagining that I see a promising young painter, equally vigilant, whether at home or abroad, in the streets or in the fields. Every object that presents itself is to him a lesson. He regards all nature with a view to his profession, and combines her beauties or corrects her defects. He examines the countenances of men under the influence of passion, and often catches

the most pleasing hints from subjects of turbulence or deformity. Even bad pictures themselves supply him with useful documents; and as Leonardo da Vinci has observed, he improves upon the fanciful images that are sometimes seen in the fire, or are accidentally sketched upon a discoloured wall.

“The artist who has his mind thus filled with ideas, and his hand made expert by practice, works with ease and readiness; whilst he who would have you believe that he is waiting for the inspirations of genius, is in reality at a loss how to begin, and is at last delivered of his monsters with difficulty and pain.”

“What then,” exclaims the inimitable Gessner, who possessed such true feeling for the sublimer parts of the art, “must be the fate of those who do not join an inflexible labour to an habitual meditation? Let the artist who despises or neglects these important means, make no pretension to the recompense due to active and sensible minds. There is no reputation for him to whom the hours he employs in its cultivation are not the most delicious of his life; to whom the study of it does not constitute his real existence and his primary happiness; to whom the society of artists is not, of all others, the most pleasing; to him whose watchings, or dreams in the night, are not occupied with the ideas of his art; who in the morning does not fly with fresh transport to his painting-room. But, of all others, unhappy is he who descends to flatter the corrupt taste of the age in which he lives, who delights himself with applauded trifles, who does not labour for true glory, and the admiration of posterity. Never will he be admired by it; his name will never be repeated; his works will never fire the imagination, nor touch the heart of those fortunate mortals who cherish the arts, who honour their favourites, and search after their works.”

## OF THE SCHOOLS OF PAINTING.

A SCHOOL, in the fine arts, denominates a class of artists who have learned their art from a certain master, either by receiving his instructions, or by studying his works; and who of consequence discover more or less of his manner, from the desire of imitation, or from the habit of adopting his principles.

All the painters which Europe has produced since the renovation of the arts are classed under the following schools: the school of Florence, the school of Rome, the school of Venice, the Lombard school, the French school, the German school, the Flemish school, the Dutch school, and the English school.

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THE SCHOOL OF FLORENCE.

This school is remarkable for greatness; for attitudes seemingly in motion; for a certain dark severity; for an expression of strength, by which grace perhaps is excluded; and for a character of design approaching to the gigantic. The productions of this school may be considered as overcharged; but it cannot be denied that they possess an ideal majesty, which elevates human nature above mortality. The Tuscan artists, satisfied with commanding the admiration, seem to consider the art of pleasing as beneath their notice.

This school has an indisputable title to the veneration of all the lovers of the arts, as the first in Italy which cultivated them.

Painting, which had languished from the destruction of the Roman empire, was revived by Cimabue, born of a noble family in Florence in the year 1240. This painter translated the poor remains of the art from a Greek artist or two into his own country. His works, as may easily be imagined, were in a very ordinary style, but they received the applause and admiration of his fellow-

citizens ; and if Cimabue had not found admirers, Florence would not in all probability have been honoured with Michel Angelo. The number of painters became soon so considerable in Florence, that in the year 1350 they established a society under the protection of St. Luke.

Of the three great artists, whose genius was to bring to maturity all that was excellent in painting, and to expound and simplify the rules of art to their successors,

### LEONARDO DA VINCI

*Appeared the first.*

He was born at the castle of Vinci, near Florence, in the year 1445, and died in 1520, aged 75. He was descended from a noble family, 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 showed 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 surprised 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, as Leonardo ; 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 become 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 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 that prince afterwards expressed to Leonardo, 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 Leonardo 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 Leonardo has left us, is the Last Supper, in which he has represented the Apostles in places suited 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 show 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 meanness or indiscreet 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 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 malignant disposition of the human heart. The first he never attempted to finish; but he amply answered his purpose 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 eye-brows and lids seem real, and even the pores of the skin are perceptible. In his composition he was careful to avoid encumbering it with a multitude of figures, and therefore never admitted a greater number into his designation than what were absolutely necessary to illustrate his subject. 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 first laid on, they might have had a very different appearance; nay, from the indisputable judgment ascribed to Leonardo, it seems more than probable that, as he made nature his constant study, his original colouring had all the look of nature and life.

His biographers concur in representing him as “endowed by nature with a genius uncommonly elevated and penetrating, eager after discovery, and diligent in the pursuit not only of what related to the three arts dependent on design, but to mathematics, mechanics, hydrostatics, music, and poetry. He was versed also in the accomplishments of horsemanship, fencing, and dancing. His manners were polished and affable, fitting him for the society of the great, with whom he lived on a footing of familiarity and friendship.”

In addition to his great attainments as an artist, he was distinguished as a scientific writer; he was a discoverer in optics and mechanics; his hydraulic works on the Adda, which he rendered navigable for two hundred miles, continue to the present day monuments of his mechanical science.

His mode of painting may be divided into two styles,—one abounding in shadow, which gives admirable brilliancy to the contrasting lights; the other more quiet, and managed by merely having recourse to middle tints. In each, the grace of his design, the expression of his mental affections, and the delicacy of his pencil, have not yet been surpassed, or perhaps equalled. He appears, however, to have been more solicitous to advance his art than to multiply his pictures; a kind of timidity and fastidiousness—a longing after an excellence which he considered he could not attain—appear often to have induced him to leave his works unfinished, not being able to arrive at that truth which he considered necessary to perfection. In addition to his merit as a painter, he was eminent as a sculptor.

His life is usually divided into four periods; the first during the



time he remained at Florence. The second was whilst he was at Milan, where he was invited by Ludovico Sforza, and where he is represented to have delighted every one by performing on a silver lyre (a new instrument of his own construction), no less than by his eloquence and his poetry. The seven years he spent at Milan, were after he attained the maturity both of his age and fame, as he did not leave Florence before he was thirty. Whilst there, however, he painted little, except his celebrated picture of the Last Supper.

Francis I., who had seen the painting of the Last Supper at Milan, became desirous of possessing so eminent an artist; and although Da Vinci was then an old man, he invited him to his court. The rivalry which existed between Da Vinci and Michel Angelo, and the fact that the latter was preferred to him both at Rome and at Florence, probably induced him to quit his native country with little regret, particularly as, by withdrawing from all cause of excitement and irritation, he was enabled to consult his own ease and happiness. He accordingly went to France, where, however, he expired in 1520, in the arms of his royal patron, before he had employed his pencil in his service.

#### MICHEL ANGELO BUONAROTTI.

*(The second of the great triumvirate.)*

HE was born at the Castle of Capressa, in Arezzo, Tuscany, in 1474, and died in 1564, aged 90. He was descended from a noble family, and at an early age became the disciple of Domenico Ghirlandaio, some of whose designs he copied, and afterwards entered the school opened by Lorenzo de Medici, for students of design and sculpture. Sculpture was his primary pursuit, and at the age of fifteen he executed the head of a faun, which still exists, and may enter into competition with the finest pieces of antiquity. In the palace of Lorenzo, he executed a fine bas-relief of the battle of the Centaurs. So great was his attachment to sculpture, that it was with great reluctance he entered on the enterprise of those immortal works which he has left in painting.

He resided for some time in the convent of St. Spirito. His first great work in painting, on which the result and application of his anatomical labours are displayed, was the design so much celebrated under the name of the Cartoon of Pisa; begun in competition with Leonardo da Vinci, for the great saloon of the public palace at Florence. This work represents a number of soldiers bathing, and on a sudden attack leaping, or rushing forward, to arm and defend themselves. At Rome he distinguished himself by some beautiful works of sculpture: Julio II. employed him to make his monument, and a bronze statue in the act of distributing alms; and also employed him to paint the dome of a chapel. By the command of Julio II., he proceeded to paint the series of frescoes which occupy the ceiling and arches of the chapel of Sixtus IV. Their subjects in various historic compartments, and single figures, is Theocracy, or the Empire of Religion; the Origin of the Human Race, and its progress to Society. Leo X. employed him in several architectural works, in which he displayed the same elegance of taste and design. He was engaged in fortifying Florence, and after the place was taken, went to Venice, where he gave a design for the Rialto.— On the death of the architect of St. Peter's, at Rome, the direction of that work was intrusted to him; and he devoted seventeen years to it without a salary. He built a front to the Capitol, and restored it to its ancient splendour. Among others of his most celebrated works at Rome, he continued the building of the Farnese-palace, which was begun by Bramante; the Studo Pubblico della Suprenza, &c. By order of Leo X., the second chapel in the church of St. Andrea della Valle; part of the Campidoglio; the superb deposito, in S. Pietro in Vincoli; the chapel of Sig. Sforza, in the Basilica of Santa Maggiore; some alterations, particularly to the form of the Greek cross, to the church of Santa Maria del Angeli, near the bath of Dioclesian, &c.

Clemente had conceived the idea of employing him in two large pictures, the Fall of the Angels, over the door, and the Last Judgment, on the opposite side, over the altar of the Sistine Chapel. The times prevented, and death intercepted, the execution of the plan. It was resumed in part by Paul III., who,

soon after his succession, in a visit which he paid the artist in person, attended by ten cardinals, prevailed on him to undertake the altar-piece, or rather to fill up the enormous façade of the chapel above the altar with the immense composition of the Last Judgment. This, if we follow Vasari, he must have accomplished in seven years. He indulged in this a satirical humour, by introducing, among the damned, a cardinal who was his enemy. His last public work was in the opposite chapel, called the Paulina. The subjects which he chose were the Conversion of St. Paul, and the Crucifixion of St. Peter.

Michel Angelo called oil-painting the art of females and of idlers; and that he never practised it, is now reduced to the solitary evidence of one picture. He is the inventor of epic painting, in the sublime compartments of the Sistine Chapel. He has personified motion in the groups of the Cartoon of Pisa; embodied sentiment on the monuments of Lorenzo; unravelled the features of meditation in his Prophets and Sibyls; and in the Last Judgment, with every attitude that varies the human body, and traced the master-trait of every passion that sways the human heart.

The following extracts from the lectures of Sir Joshua Reynolds, contain his opinions on the merits of Michel Angelo, as a painter.

“ When we consider that Michel Angelo was the great archetype to whom Parmegiano was indebted for that grandeur which we find in his works, and from whom all his contemporaries and successors have derived whatever they have possessed of the dignified and the majestic; that he was the bright luminary, from whom painting has borrowed a new lustre; that under his hands it assumed a new appearance, and is become another and superior art. I may be excused if I take this opportunity, as I have hitherto taken on every occasion, to turn your attention to this exalted founder and father of modern art, of which he was not only the inventor, but which, by the divine energy of his own mind, he carried at once to its highest point of possible perfection.

“ The sudden maturity to which Michel Angelo brought our art, and the comparative feebleness of his followers and imitators, might, perhaps, be reasonably, at least plausibly explained, if we had time for such an examination. At present I shall only observe, that the subordinate parts of our art, and perhaps of other arts, expand themselves by a slow and progressive growth ; but those which depend on a native vigour of imagination burst forth at once into fulness and beauty. Of this, Homer, probably, and Shakspeare more assuredly, are signal examples. Michel Angelo possessed the poetical part of our art in a most eminent degree ; and the same daring spirit, which urged him first to explore the unknown regions of the imagination, delighted with the novelty, and animated by the success of his discoveries, could not have failed to stimulate and impel him forward in his career beyond those limits, which his followers, destitute of the same incentives, had not strength to pass.

“ To distinguish between correctness of drawing, and that part which respects the imagination, we may say the one approaches to the mechanical (which, in its way too, may make just pretensions to genius) and the other to the poetical. To encourage a solid and vigorous course of study, it may not be amiss to suggest that, perhaps a confidence in the mechanical produces a boldness in the poetic. He that is sure of his ship and tackle, puts out fearlessly from the shore ; and he that knows that his hand can execute whatever his fancy can suggest, sports with more freedom in embodying the visionary forms of his own creation. I will not say Michel Angelo was eminently poetical, only because he was greatly mechanical ; but I am sure that mechanical excellence invigorated and emboldened his mind to carry painting into the regions of poetry, and to stimulate that art in its most adventurous flights. Michel Angelo equally possessed both qualifications. Yet, of mechanical excellences, there were certainly great examples to be found in ancient sculpture, and particularly in the fragment known by the name of the Torso of Michel Angelo ; but of that grandeur of character, air, and attitude which he drew into all his figures, and which so well corresponds with the grandeur of his outline, there was no

example; it could, therefore, proceed only from the most poetical and sublime imagination.

“ It is impossible not to express some surprise, that the race of painters who preceded Michel Angelo, men of acknowledged great abilities, should never have thought of transferring a little of that grandeur of outline which they could not but see and admire in the ancient sculpture, into their own works; but they appear to have considered sculpture as the later schools of artists look at the inventions of Michel Angelo—as something to be admired, but with which they have nothing to do: *quod super nos, nihil ad nos*. The artists of that age, even Raffaëlle himself, seemed to be going on very contentedly in the dry manner of Pietro Perugino; and if Michel Angelo had never appeared, the art might still have continued in the same style.

“ This grandeur of style has been, in different degrees, disseminated over all Europe. Some caught it by living at the time, and coming into contact with the original author, whilst others received it at second hand; and being every where adopted, it has totally changed the whole taste and style of design, if there could be said to be any style before his time. Our art, in consequence, now assumes a rank to which it could never have dared to aspire, if Michel Angelo had not discovered to the world the hidden powers which it possessed—without his assistance we never could have been convinced that painting was capable of producing an adequate representation of the persons and actions of the heroes of the Iliad.

“ I would ask any man, qualified to judge of such works, whether he can look with indifference at the personification of the Supreme Being in the centre of the Capella Sistina, or the figures of the sybils which surround that chapel, to which we may add the statue of Moses; and whether the same sensations are not excited by those works, as what he may remember to have felt from the most sublime passages of Homer? I mention those figures more particularly, as they come nearer to a comparison with his Jupiter, his demigods, and heroes,—those sybils

and prophets being a kind of intermediate beings between men and angels. Though instances may be produced in the works of other painters which may justly stand in competition with those I have mentioned, such as the Isaiah and the Vision of Ezekiel, by Raffaele; the St. Mark of Frate Bartolommeo, and many others; yet these, it must be allowed, are inventions so much in Michel Angelo's manner of thinking, that it may be truly considered as so many rays, which discover manifestly the centre from whence they emanated.

“The sublime in painting, as in poetry, so overpowers and takes such a possession of the whole mind, that no room is left for attention to minute criticism. The little elegancies of art in the presence of these great ideas thus greatly expressed, lose all their value, and are, for the instant, at least, felt to be unworthy of our notice. The correct judgment, the purity of taste, which characterises Raffaele; the exquisite grace of Correggio and Parmegiano, all disappear before them. \* \* \* \* \*

“I feel a self-gratulation in knowing myself capable of such sensations as he intended to excite. I reflect, not without vanity, that these discourses bear testimony to my admiration of that truly divine man; and I should desire that the last words which I should pronounce in this academy, and from this place, might be the name of Michel Angelo.”—*Sir J. Reynolds's Discourses.*

“Michel Angelo,” says Fuseli, “did for painting what Homer had planned for poetry, the epic part of which, with the utmost simplicity of a whole, should unite magnificence of plan and endless variety of subordinate parts. He in time became *generic*, perhaps too uniformly grand: character and beauty were admitted only as far as they could be made subservient to grandeur. The child, the female, meanness, deformity, were by him indiscriminately stamped with grandeur. A beggar rose from his band a patriarch of poverty; the hump of his dwarf is expressed with dignity; his women are moulds of generation; his infants teem with the man; his men are giants.”—*Fuseli's Discourses.*

Flaxman, speaking of Michel Angelo, says, "His name was great and venerable, without an equal in the three sister arts; one which became the wonder and example of his own and succeeding ages;" and in his tenth lecture, speaking of his sculpture, he observes;—"The character of Michel Angelo's sculpture is too lofty and original to be dismissed without further notice; although we must acknowledge it has been criticised with severity, because it rarely possesses the chaste simplicity of the Grecian art. True, but although Michel Angelo lived long, he did not live long enough to give absolute perfection to all his works; yet the pensive sitting figure of M. de Medici, in the Medici chapel, is not without this charm; and the Madonna and Child, on the north side of the same chapel, is simple, and has a sentiment of maternal affection never found in Greek sculpture, but frequently in the works of this artist, particularly in his paintings, and that of the most tender kind. The recumbent statues in the monument of Julian de Medici, in the same chapel, of Day-break, or Dawn, and Night, are grand and mysterious: the characters and forms bespeak the same mighty mind and hand evident throughout the whole ceiling of the Sistine Chapel, and the Last Judgment."—*Flaxman's Lectures*.

Sir Thomas Lawrence observes, in a letter from Rome, "It often happens that first impressions are the truest;—we change, and change, and then return to them again. I try to bring my mind to all the humility of truth, when estimating to myself the powers of Michel Angelo, and Raffaele; and again and again, the former 'bears down upon it with the compacted force of lightning.' The diffusion of truth and elegance, and often grandeur, cannot support itself against the compression of the sublime. There is something in that lofty abstraction, in those deities of intellect, that people the Sistine Chapel, that converts the noblest personages of Raffaele's drama into the audience of Michel Angelo, before whom you know that, equally with yourself, they would stand silent and awe-struck. Raffaele never produced figures equal to the Adam and Eve of Michel Angelo."

In estimating the character of Michel Angelo, we must judge of him, like Bacon, by his times, and must consider what progress had been made since the revival of the arts; how few ancient statues had been discovered, and how little of the principles of art had been then defined. It is not so much his works that remain; those of his pencil have long lost all their freshness, and most are fast fading to decay; but it is the great and universal change which his genius effected that will make him always illustrious. The graceful, the elegant, and the refined style of the ancients could not perhaps be surpassed; but the grand and terrific seems to have been his peculiar province. In invention, vigour, energy of mind, and knowledge of form, he led the way.

It has been objected, and with some truth, that his statues are most of them rather pictures than statues, to be seen in one view only; and indeed most of them were executed for monuments, and not to be seen isolated. It may fairly be inferred, from the excellence of his Moses and other figures, that, had he confined himself through life to sculpture alone, he would have attained the highest reach of the art.

The character of this great artist, who has obtained from the admiration of his countrymen, the distinguished appellation of the "Angelic Painter," is thus ably defined by Fuseli:—"In painting, in sculpture, and in architecture, this great artist rose above all competition, and has remained unrivalled. In painting (for which he was most valued), sublimity of conception, grandeur of form, and breadth of manner, are the elements of Michel Angelo's style: by these principles he selected or rejected the objects of imitation. As a painter, as a sculptor, and as an architect, he attempted, and above all other men succeeded in, uniting magnificence of plan, and endless variety of subordinate parts, with the utmost simplicity and dignity. To give the most perfect ease to the most perplexing difficulty, was the exclusive province of this great artist."



## THE ROMAN SCHOOL.

ANCIENT Rome, rich with the works brought from Greece, or finished in its own bosom by Grecian artists, handed down in its ruins the remains of that glory to which it had been elevated. It was by the study of these remains that the modern artists were formed: they derived from them the knowledge of design, the beauty of exquisite form, greatness of style, and justness of expression, carried to that length only which did not affect the beauty of the figure. From them also they derived the principles of the art of drapery; and they followed these principles even while they made the drapery of modern paintings more large and flowing than what was practised by the ancient sculptors. The Roman school was altogether devoted to the principal parts of the art—to those which require genius and vast conceptions; and was no farther occupied with colours than what was necessary to establish a difference between painting and sculpture, or rather between painting varied with colours and in chiaro-scuro.

At the head of this school is placed

RAFFAELLE, OR RAPHAEL, SANZIO DA URBINO

*(The third and last of the great triumvirate.)*

HE was born at Urbino in 1483, and died in 1520, aged 37. He was the son of Giovanni Sanzio, a painter of no extraordinary eminence, who, observing the early inclination of his son to the art of painting, instructed him in the rudiments of it while he was extremely young; and Raffaelle showed such a wonderful capacity and genius, that in a few years he was enabled to assist his father in some of those works in which he was employed at Urbino. But Giovanni, desirous to give his son the best opportunity of improving his talents, placed him as a disciple under Pietro Perugino, who was then in his highest reputation. The genius of Raffacelle soon displayed itself under that artist, and in a short time he imitated the style of his master in so exact a manner, that the work of the one could hardly be distinguished from that of the other; and, as a proof of this, a picture of the Crucifixion is cited, which by all the ablest judges and artists would have been accounted the performance of Perugino, if it had not been inscribed with the name of Raffaelle. However, he soon perceived

that by adhering to the manner of his master he should never attain that perfection to which he aspired ; and therefore he devoted himself to the study of the antiques, and made himself thoroughly acquainted with all their beauties, in order to diffuse them through his own compositions. The more he studied them, the more he was enamoured of their excellencies ; and not content with the persual of those wonderful sculptures of the ancient artists to which he had access, he employed at his own expense several good painters to design every object that was curious at Puteoli, Baiæ, and the different cities of Greece, either in statuary or architecture, of which he made a charming and judicious use in his subsequent compositions. As the works of Leonardo da Vinci and Michel Angelo, at Florence, were at that time universally admired, he went thither, and having obtained the style of each of those famous painters with the utmost accuracy, he saw sufficient merit in both to improve his own taste and design, and altered that manner which he had acquired in the school of Perugino. He also considerably advanced his knowledge of colouring, by observing the manner of Masaccio at Florence ; and gained additional skill in perspective, as well as in the management of an union of colours, by his intimacy with Bartolomeo Baccio. Every accomplishment and qualification necessary to form an illustrious painter was combined in Raffaelle, a sublimity of thought, a fruitful invention, remarkable correctness in drawing and design, and a wonderful disposition and expression. His attitudes are noble, natural, and graceful, and contrasted without the smallest appearance of affection or constraint, and to the elegance and grandeur of the antique he added the simplicity of nature ; for, though he admired the antique statues as highly as he ought, yet he studied nature with equal assiduity ; from which combined attention to both resulted that amazing variety and elegance in the forms, actions, and attitudes of his figures, and those delicate and graceful airs of the heads, which distinguish his compositions from all others, and in which he surpassed the greatest masters who have flourished since the revival of the art of painting. It has been objected to Raffaelle that, by too nice a regard to the purity and correctness of his outline, his outline often became hard ; but what-

ever small imperfections may be imputed to that inimitable artist, he is allowed to have diffused more grace through all his works—more truth, nature, and sublimity, than any painter that has yet appeared. Correggio alone could enter even into a competition with him for grace; but he was unequal to Raffaele in every other branch of his art. At different periods of his life Raffaele had very different manners. His first was derived from the school of Perugino, which he retained for a long time; and it is the opinion of some writers, that he never entirely abandoned it. But as soon as he had contemplated the cartoons of Michel Angelo, and Leonardo da Vinci, he, in a great measure, divested himself of the dryness of his first master, and, blending the boldness of Michel Angelo with his own graceful ideas, he formed a style of design more perfect than his model; and at last struck out a manner peculiar to himself, and superior to all others, full of grace, dignity, ease, and elegance, which he retained as long as he lived. Every new composition added to his fame, and his latest work of the Transfiguration is accounted his best. He excelled in portrait as well as in history, and by his pencil immortalised Pope Julius II. and Leo. X. with many of the cardinals of his time, representing them with such life and nature, such dignity of character, and such expression, as surpasses the power of description. He finished his pictures, especially his easel pictures, exquisitely, and took all possible care to give them the utmost perfection; and yet it is said he was expeditious in his manner of working. From the time he shook off the dry taste of Perugino, his draperies were cast in a most noble style, disposed with an excellent mixture of simplicity and grandeur, and always so placed, that the finer parts of the naked, particularly about the joints, were discernible in every figure. It is remarkable, that the most capital fresco paintings of Raffaele, in the Vatican, do not strike one with the surprise which undoubtedly is expected from the fame of that illustrious master; and a story is related, that a person of acknowledged taste and judgment, who also was an idoliser of Raffaele, visited the Vatican, with an eager desire to study his works, passed by those very compositions with indifference which were the objects of his inquiry and curiosity,

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

The prodigious number of works in which Raffaele was engaged loaded him with riches and honour, and constrained him to procure young artists to assist him in the execution of his designs ; and by that means many eminent painters were formed under his direction. But he was so particularly careful, that he corrected with his own hand whatever he found imperfectly executed by his disciples, and gave those finishing touches to the whole which have rendered those works the admiration of the world. Though, in several of his paintings, the colouring may not seem to equal the perfection of the other parts, yet most of his portraits, and many of his easel pictures, for their high finishing, and exquisite colouring, are not surpassed by the pencil of the greatest painter, not even by Titian. His portraits of Pope Julius, Leo X., and Alexander Farnese, who was afterwards Paul III., as also the St. Michael, and the Holy Family, which

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

In the royal collection of King George the Third are those celebrated cartoons, which have been for so many years the glory of England, and the envy of all other polite nations. And his Majesty, who was so eminently distinguished as an encourager of the fine arts, must merit the applause of posterity, as well as of the present age, for expressing such a judicious attention to those precious treasures, as to order them to be removed from Hampton Court, where they were evidently in danger of perishing, to place them under his own royal care and inspection. In France are the pictures of St. Margaret and St. George ; the latter of which (according to Sandrart), was formerly in the possession of King Charles I. ; as also the remarkable and lovely pictures of St. John in the Desert, and that Holy Family mentioned by Sandrart, in which an Angel is represented shedding flowers round the Virgin. In the treasury of Loretto is one of Raffaelle's pictures, amazingly fine, representing the Virgin with Christ on her lap ; which cannot be looked on without feeling a veneration and awe, as well as admiration ; the grandeur of the object excluding all idea of the painter, for it appears more of a reality than a picture. There appears in the face of the Virgin somewhat that looks more than mortal ; and the Infant, though in the innocent posture of throwing up the legs and arms, though all the air of infancy is in the face, has yet something that is divine in every part. The look is sweeter than that of a human face, and yet, with all the grace that is diffused through it, there is an air

that is awful. The disposition in this picture has an inimitable dignity and ease; the drapery of the Virgin has a noble simplicity, and the attitude of the head hath such an inconceivable grace and softness, as not only charms, but astonishes every beholder. The original design for the famous picture of the School of Athens, is preserved in the Ambrosian Library at Milan.

In the early part of his life he had accustomed himself to copy nature with great exactness, but without being solicitous about the choice, or perhaps ignorant that any choice was necessary. When he saw the works of Leonardo da Vinci and Michel Angelo, they gave to his genius a new direction; he perceived that there was something more in the art of painting than a simple imitation of truth. It was at Rome, in the works of the ancients, that he found models of ideal beauty, which he afterwards imitated. His design is admirable, he excelled in representing the character of philosophers, apostles, and other figures of that kind. The Greeks were superior to him in ideal figures, but if he did not succeed in embellishing nature in the same high degree, he saw, at least, and imitated her in whatever was expressive and beautiful. The Greeks (says Mengs) sailed with majesty between earth and heaven; Raffaele walked with propriety on the earth.

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#### THE VENETIAN SCHOOL.

THE School of Venice is the child of nature. The Venetian painters, not having under their eyes, like the Romans, the remains of antiquity, were destitute of the means of forming a just idea of the beauty of forms and of expressions; they copied, without choice, the forms of nature, but were chiefly delighted with the beauties which presented themselves in the mixture and variety of colours. Colouring was their chief object; and they endeavoured, by the agreement and opposition of colours, and by the contrast of light and shade, to produce a vigorous effect, to demand and fix the attention. In this they succeeded.

Domenico, who was the second Italian artist who painted in oil, had educated, before he quitted Venice, Giacomo Bellino, who had two sons, Gentile and Giovanni, both of whom were painters; the latter contributed much to the progress of his art, in painting constantly in oil after nature. Giorgione and Titian, his scholars, are considered as the founders of the Venetian school.

Giorgione distinguished himself by a better taste in designing than his master; but he chiefly surpassed him in colouring. He died in his 32nd year.

Tiziano Vecelli, better known by the name of Titian, was instructed in the school of Bellino, to copy nature in the most servile manner; but when he had seen the works of Giorgione, he began to study the ideal in colouring. The truth of history is not to be expected in his paintings, or in those of the artists of the same school. He paid little attention to the consistence of scene, to the costume, to expression adapted to the subject, or, finally, to the accommodation of parts which characterise the works of those who have studied the ancients.

The artists of the Florentine and Roman schools painted most commonly in water colours, or in fresco; and, instead of nature they finished their works from their first sketches. Titian painted in oil, and finished from the objects in nature; and this practice, joined to exquisite talents, gave the greatest truth to his colours. His being a portrait painter was also of advantage to him as a colourist. In this department he was accustomed to the colours of nature in carnations and draperies.

He was a landscape painter; and here he also took the colours from nature.

Titian has, in general, little expression in his pictures; and he sometimes introduces figures which augment the coldness of the piece; for if it be true that heads, even in historical painting, ought to be studied from nature, it is true also that individual nature should not be presented, but one general and ideal. The

painter fails in the effect which he ought to produce, if, when he represents Achilles, Hector, and Cæsar, his personages are familiar to our observation.

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#### THE LOMBARD SCHOOL

THE distinguishing characteristics of this school are grace ; an agreeable taste for design, without great correctness ; a mellowness of pencil ; and a beautiful mixture of colours.

Antonio Allegri, called Correggio, was the father and greatest ornament of this school ; he began by imitating nature alone, but as he was chiefly delighted with the graceful, he was careful to purify his design ;—he made his figures elegant and large, and varied his outlines by frequent undulations ; but was not always pure and correct, though bold in his conceptions.

Correggio painted in oil, a kind of painting susceptible of the greatest delicacy and sweetness ; and as his character led him to cultivate the agreeable, he gave a pleasing captivating tone to all his pictures. He sought transparent colours to represent shades conformable to nature, and adopted a manner of glazing which actually rendered his shadows more obscure. Obscurity in painting cannot be fully obtained without transparent colours ; for these absorb the rays of light, and of consequence give less reflection. He laid his colours very thick on the brightest parts of his pictures, to make them capable of receiving, by a proper touch, the greatest degree of light. He perceived that the reflections of light correspond with the colour of the body from which they are reflected ; and on these principles he founded his theory of colours with respect to light and shade and reflection. But it is chiefly in the colour of his shades that he deserves to be imitated ; for his lights are too clear, and somewhat heavy ; and his fleshy parts are not sufficiently transparent.

Harmony and grace are connected together ; and on this account Correggio excelled also in harmony. As the delicacy of his taste suffered him not to employ strong oppositions, he



naturally became a great master in this part, which chiefly consists of easy gradations from one extreme to another. He was harmonious in his design, by making the lines which formed the angles of the contour arched and undulated. Both in the lights and shades, he placed always between the two extremes a space which served to unite them, and to form a passage from the one to the other. The delicacy of his organs made him perceive, better than any other artist, what relief was necessary to the eye after a violent exertion; and he was therefore careful to follow a bold and prevailing colour with a demi-tint, and to conduct the eye of the spectator, by an invisible gradation, to its ordinary state of tension. In the same manner (says Mengs) does agreeable and melting music pull one so gently out of sleep, that the awakening resembles enchantment more than the disturbing of repose. A delicate taste in colours, a perfect knowledge of the chiaro-scuro, the art of uniting light to light and shade to shade, together with that of detaching the objects from the ground, inimitable, grave, and perfect harmony, were the qualities which distinguished Correggio from all the painters, and placed him near the head of his profession.

The Carracci, Lewis, Augustin, and Annibale, formed what is called the second Lombard School, which is frequently distinguished by the name of the School of Bologna.

Lewis was the master of the other two; he had studied the works of Titian and Paolo Veronese at Venice, those of Andrea del Sarto at Florence, those of Correggio at Parma, and those of Julio Romano at Mantua; but he chiefly endeavoured to imitate the manner of Correggio. Annibale fluctuated between Correggio and Titian. Augustin, their rival in painting, had his mind cultivated by learning, and devoted part of his time to poetry and music, to dancing, and to other manly exercises.

They established an academy at Bologna, which their zeal for the advancement of their art made them call *l'Academia degli Desiderosi*; but it was afterwards called the Academy of the Carracci. In this school were taught the art of constructing

models, perspective, and anatomy; lessons were given on the beautiful proportions of nature, on the best manner of using colours, and on the principle of light and shade. They held frequent conferences, in which not only artists, but men of general knowledge, were permitted to elucidate points relative to the art of painting: but they were separated upon Annibale's going to Rome to adorn the gallery of the cardinal Farnese.

The works of the Carracci are often, from the resemblance of manner, confounded together; especially those which were finished previous to the residence of Annibale at Rome. Meanwhile each of them has a decided character distinct from the other two. Lewis had less fire, but more of gracefulness and grandeur: Augustin had more spirit in his conception, and more pleasantness in his execution: Annibale is characterised by boldness, by a design more profound, by an expression more pleasing, and by an execution more solid.

Lodovico Carracci (says Sir Joshua Reynolds) appears to me to approach the nearest to perfection. His unaffected breadth of light and shadow, the simplicity of colouring, which, holding its proper rank, does not draw aside the least part of the attention from the subject, and the solemn effect of that twilight which seems diffused over his pictures, appears to me to correspond with grave and dignified subjects better than the more artificial brilliancy of sunshine which enlightens the pictures of Titian.

Annibale is esteemed by the best judges as a model for beauty and design. Those who blame him for becoming less a colourist at Rome than he was at Bologna, ought to recollect it is his performances at Rome which have chiefly secured his reputation. Severe critics have maintained that his design is too little varied in his figures; that he excels only in male beauty; that in imitating ancient statues, he excites some resemblance, but without arriving at the sublimity of ideas and of style which characterise the ancients.

The success of Annibale, and the reputation which he acquired,

have been pernicious to the art. His successors, deluded by these considerations, have made him the object of their imitation, without ascending to the sources from which he derived his knowledge, and which they never could equal. The result has been, that instead of becoming equal to Annibale, they have often copied his imperfections.

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#### THE FRENCH SCHOOL.

THIS school has been so different under different masters, that it is difficult to characterise it. Some of its artists have been formed on the Florentine and Lombard manner, others on the Roman, others on the Venetian, and a few of them have distinguished themselves by a manner which may be called their own. In speaking in general terms of this school, it appears to have no peculiar character; and it can only be distinguished by its aptitude to imitate easily any impression; and it may be added, speaking still in general terms, that it unites in a moderate degree the different parts of the art, without excelling in any one of them.

It is equally difficult to determine the progress of painting in France. Miniature painting, and painting on glass, were early cultivated in that country; and in these two kinds, the Italians had often recourse to the French artists.

Cousin, a painter on glass, and portrait painter, was the first who established any kind of reputation in France; he was correct, but possessed very little elegance of design. Painting, for some time encouraged by Francis I., fell into a state of languor, from which it was not recovered till the reign of Louis XIII. Jaques Blanchard, formed in the Venetian school, and called the French Titian, flourished about this period; but as he left no pupils to perpetuate his manner, he must be regarded as a single good artist, and not as a founder of the French school.

In the same manner Poussin, whom they call the Raffaele of

France, educated no pupils, and formed no school. His style and manner of painting are described by Sir Joshua Reynolds as simple, careful, pure, and correct. No works of any modern have so much the air of antique painting, as those of Poussin. His best performances have a certain dryness of manner, which seems perfectly correspondent to the ancient simplicity that distinguishes his style. In the latter part of his life he changed from this manner into one much softer and richer, where there is a greater union between the figures and the ground. His favourite subjects were ancient fables; and no painter was ever better qualified to paint such subjects, not only from his being eminently skilled in the knowledge of the ceremonies, customs, and habits of the ancients, but from his being so well acquainted with the different characters which those who invented them gave their allegorical figures.

Poussin, more admired than imitated, had no manner of influence in forming the French school. Simon Vouet, his enemy and persecutor, had this honour, because his pupils, in the happy age of the arts in France, conferred on it the greatest splendour. Vouet was a man of distinguished abilities; but the school which he erected would have had no continuance if his scholars had pursued his manner of painting. He had a kind of grandeur and facility; but his design was false with regard to colours, and without any idea of expression. It was said of him, that he only needed to take the pencil in his hand to finish with one stroke the subject which he had conceived; and on this account one is tempted to be pleased, because he astonished. He had the merit of destroying the insipid manner which reigned in France, and of pointing the way to a better taste.

He had a noble conception and a fruitful imagination. He was on no occasion inferior to the vast compositions which he undertook, and he chiefly excelled in rigorous costume and exact likenesses.

Few painters have united so great a number of essential qualities and accessories of the art; and if he had superiors, it con-

sisted in this, that they possessed some particular quality in a more eminent degree. He was a good drawer, but his design was far from being so elegant as that of Raffaelle, or so pure as that of Domenichino, and it was less lively than that of Annibale Carracci, whom he had taken for a model. In drapery he followed the Roman school: the clothes which he gave to his figures were not, like those of the Venetian school, of such and such a stuff; they were draperies, and nothing more, and this manner agreed with the heroic style of his works; but in this part he was not equal to the painter of Urbino. He had studied the expression of the affections of the soul; but after observing the general characters, and establishing the principal strokes of expression, he thought he reached the whole extent of this subject, which is so infinitely extended. He loved and possessed in a high degree the grand machine of the art: he was delighted with great compositions, and he gave them life, and animation, and variety; but he wanted the vigour and inspiration of Raffaelle. His compositions are formed on philosophical principles, but those of Raffaelle are created. Le Brun thought well; Raffaelle, Poussin, Le Sueur, thought most profoundly. Le Brun had elevation, but he was not elevated, like Raffaelle, to the sublime.

In colouring, Le Brun did not follow the painters of the Venetian school. The sweet attractions, and strong and solid colours of the schools of Rome and Lombardy, seem rather to have been the object of his imitation; and from them also he learned an easy, agreeable, and bold management of the pencil.

Eustach le Sueur was the cotemporary and rival of Le Brun, and no painter approached nearer to Raffaelle in the art of drapery, or in disposing the folds in the most artful and the noblest manner. His design was in general more slender than that of Raffaelle, but, like his, it was formed on the model of the ancients. Like Raffaelle, he represented with art and precision the affections of the soul; like him, he varied the hair of the head according to the condition, the age, and the character of his personages; and like him, he made the different parts of every

figure contribute to the general effect. His intention in composing was to express his subject, not to make shining contrasts or beautiful groups of figures, not to astonish and bewitch the spectator by the deceitful pomp of a theatrical scene, or the splendour of the great machine. His tones are delicate, his tints harmonious, and his colours, though not so attractive as those of the schools of Venice and Flanders, are yet engaging. They steal peaceably on the soul, and fix it, without distraction, on the parts of the art superior to that of colouring.

If Le Sueur had lived longer, or if, like Le Brun, he had been employed under a court fond of the arts and of learning, to execute the great works of the age, the French school would have adopted a different and a better manner. The noble beauty of his heads, the simple majesty of his draperies, the lightness of his design, the propriety of his expression and attitudes, and the simplicity of his general disposition would have formed the character of this school. The deceitful pomp of theatrical decoration would have been more lately introduced, or perhaps would never have appeared, and Paris might have been the counterpart of Rome.

But as Le Brun, by an accidental concurrence of favourable circumstances, was the fashionable painter, to be employed or rewarded, it was necessary to imitate his manner; and as his imitators possessed not his genius, his faults became not only current but more deformed.

The French school not long ago changed its principles; and, if they follow the road which they have marked out for themselves, they have the chance of becoming the most rigid observers of the law imposed on the Greek artists.

The Count de Caylus, pupil of Bucharion, who by his rank and fortune had the means of encouraging the imitators of the ancients, and of the masters of the 15th century, first formed the design of restoring a pure taste to the art of painting. He was seconded by the talents of M. Vien, an artist who had only occasion to have his lessons and his examples laid before him.

In this manner commenced a revolution, so much the more wonderful, as it was scarcely ever known that any nation substituted a system of simple and rigid excellence in place of false and glittering taste. The history of all nations, on the contrary, discovers a gradual progress from a rude beginning to perfection, and afterwards to an irremediable decay. The French have the prospect of stopping short in this ordinary course. They have begun in a manner which promised success, and the best consequences may be expected from the study of those master-pieces of ancient art with which the capital of France was enriched during the reign of the Emperor Napoleon, and which, to the honour of his government, were open to the inspection of every one. It is almost needless to mention that these invaluable works were the most capital productions of art, collected by the Emperor from Florence, Rome, Turin, Naples, and the cities in the Austrian Netherlands.

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#### THE GERMAN SCHOOL.

IN Germany there can hardly be said to be a school, as it is a continuation of single artists, who derived their manner from different sources of originality and imitation. There were some German painters of eminence, when the art, emerging from its barbarous state, first began to be cultivated in Europe. As they were totally unacquainted with the ancients, and had scarcely access to the works of their contemporaries in Italy, they copied nature alone, with the exception of somewhat of that stiffness which forms the Gothic manner. But this is by no means the case with their successors, part of whom were educated in Flanders, and part in Italy. But if Mengs or Deitrich were comprehended in this school, there would be nothing peculiar to its manner discovered in their works. It is therefore necessary to confine our observations to the most ancient German painters, in whom the Gothic style is conspicuous.

Albert Durer was the first German who corrected the bad taste of his countrymen. He excelled in engraving as well as painting. His genius was fertile, his compositions varied, his thoughts ingenious, and his colours brilliant. His works, though numerous,

were finished with great exactness ; but as he owed every thing to his genius, and as works of inferior merit were by the false taste of the times preferred to his, it was impossible for him altogether to avoid the faults of his predecessors. He is blamed for stiffness and aridity in his outlines, for little taste or grandeur in his expression, for ignorance of the costume, of aërial perspective, and of gradation of colours ; but he had studied linear perspective, architecture, and fortification.

John Holbein, nearly contemporary with Albert Durer, painted in oil and water-colours. He excelled chiefly in history, and in portrait painting. His colours are fresh and brilliant, and his works highly finished ; but in his historical subjects his draperies are not in so good taste as those of Albert Durer.

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#### THE FLEMISH SCHOOL.

THE Flemish school is recommended to the lovers of the art by the discovery, or at least the first practice, of oil in painting. It has been generally attributed to John Van Eyek, who was accustomed to varnish his distemper pictures with a composition of oils, which was pleasing on account of the lustre it gave them. In the course of his practice, he came to mix his colours in oil, instead of water, which he found rendered them brilliant without the trouble of varnishing. From this and subsequent experiments, arose the art of painting in oil, of which wonderful discovery Van Mander gives a particular account ; but the truth of it is now very much questioned ; and it is even proved that this method of painting was discovered long before the time of John Van Eyek. It is admitted that John and his brother Eubert were the first who brought it into general practice, by showing the excellence of which it was susceptible ; their own paintings having acquired, all over Europe, great reputation for the softness and delicacy of their colours. The attention of the Italian painters was soon excited ; and Antonio de Massiny performed a journey into Flanders for the express purpose of acquiring the confidence of John Van Eyek, and of discovering the secret.



John of Bruges was the founder of painting as a profession in Flanders. Peter Paul Rubens was the founder of the art. This extraordinary person produced an immense number of works. He excelled equally in historical, portrait, and landscape painting; in fruits, flowers, and in animals. He invented, and executed with the greatest facility. The works of Rubens were destitute of that soft inspiration, productive of sweet and pleasant effects, so conspicuous in the works of Raffaele; but he possessed that sprightliness of genius and strength of mind which are ever ready to burst forth in wonderful and astonishing effects. His figures appear to be the exact counterpart of his conceptions, and their creation nothing more than a simple act of the will. His chief merit consists in colouring; though in this branch of the art he has not equalled Titian. He is the first among painters eminent for pomp and majesty; the first among those who speak to the eye; and the power of the art is often by him carried almost to enchantment.

Rubens (says Sir Joshua Reynolds) is a remarkable instance of the same mind being seen in all the various parts of the art. The whole is so much of a piece, that one can scarce be brought to believe but that if any one of them had been more correct and perfect, his works would not be so complete as they appear. If we should allow a greater purity and correctness of drawing, his want of simplicity in composition, colouring, and drapery, would appear more gross.

The Flemish school, of which Rubens is the great master, is remarkable for great brilliancy of colours, and the magic of the chiaro-scuro. To these may be joined a profound design, which is not yet founded on the most beautiful forms; a composition possessed of grandeur, a certain air of nobleness in the figures, strong and natural expressions; in short, a kind of national beauty, which is neither copied from the ancients, nor from the Roman or Lombard schools; but which deserves to please, and is capable of pleasing.

## THE DUTCH SCHOOL.

To speak in general terms, and without regarding a great number of exceptions, the Dutch school carries none of the above qualities to great perfection, except that of colouring. Far from excelling in the beauty of heads and forms, they seem to delight in the exact imitation of the lowest and most ignoble. Their subjects are derived from the tavern, the smith's shop, and from the vulgar amusement of the rudest peasants. The expressions are sufficiently marked; but it is the expression of passions which debase instead of ennobling human nature.

It must be acknowledged, at the same time, that the Dutch painters have succeeded in several branches of the art. If they have chosen low subjects of imitation, they have represented them with great exactness; and truth must always please. If they have not succeeded in the most difficult parts of the *chiaro-scuro*, they at least excel in the most striking, such as in light confined in a narrow space, night illuminated by the moon, or by torches, and the light of a smith's forge. The Dutch understand the gradations of colours. They have no rivals in landscape-painting, considered as the faithful representation of a particular scene; but they are far from equalling Titian, Poussin, Claude Lorrain, &c., who have carried to the greatest perfection the ideal landscape; and whose pictures, instead of being the topographical representation of certain places, are the combined result of every thing beautiful in their imagination or in nature. The Dutch distinguish themselves by their perspective, by their clouds, sea scenes, animals, fruits, flowers, and insects; and they excel in miniature-painting: in short, every thing which requires a faithful imitation, colour, and a nice pencil, is well executed by the Dutch painters.

Holland has also produced historical painters, as Octavius Van Been, and Vander Hilst, the rival of Vandyck; but in the works of these artists we do not find the character of the Dutch school.

Neither is the origin of their style to be derived from the works of Lucas of Leyden; though from the time he flourished, viz. about the end of the fifteenth century, he may be considered as the patriarch of the Dutch school. Lucas painted in oil, in water-colours, and on glass; and the productions of his pencil were history, landscape, and portrait.

If miniature painting be considered as a character of the Dutch school, Cornelius Pollemburg may be regarded as the father of it. He possessed the colour, delicacy of touch, and disposition of the *chiaro-scuro*, which chiefly distinguish this school; and if any thing is to be added, it is want of correctness in his design.

But if the choice of low figures is its chief characteristic, this is to be found in the greatest perfection in the works of the celebrated Rembrandt Van Ryn; and it is the more offensive in this artist, as his compositions frequently required an opposite choice of figures. As his father was a miller, near Leyden, his education must altogether have depended on the exertion of great talents, and the study of nature. He copied the grotesque figure of a Dutch peasant, or the servant of an inn, with as much application as the greatest masters of Italy would have studied the Apollo of Belvidere, or the Venus de Medicis. This was not the manner of elevating himself to the noble conceptions of Raffaello; but it was acquiring the imitation of truth in vulgar painting.

Rembrandt (says Mr. Descamps) may be compared to the great artists for colour, delicacy of touch, and *chiaro-scuro*. He delighted in great oppositions of light and shade; and he seems to be particularly attentive to this branch of the art. His workshop was occasionally made dark, and he received the light by a hole, which fell as he chose to direct to the place which he desired to be enlightened. His painting is a kind of magic; no artist knew better the effects of different colours mingled together, nor could better distinguish those which did not agree from those which did. He placed every tone in its situation with so much exactness and harmony, that he needed not to mix them, and so destroy what may be called the flower and freshness of the colours.

Such is the power of genius, that Rembrandt, with all his faults, (and they are numerous,) is placed among the greatest artists by M. Descamps, who attentively examined his works, and was himself an artist.

John de Laer, a miniature painter, and who made choice of his subjects from common life, deserves a distinguished place in the Dutch school. He painted hunting-scenes, the attacks of robbers, public festivals, landscapes, and sea views. He had a correct design, and employed vigorous and lively colouring.

Van Ostade, although born at Lubeck, Gerard Dow, Metz, Meris, Wowermans, Berghem, and the celebrated painter of flowers, Van Huysum, belong to the Dutch school.

The greater part of the schools of which we have treated have no longer any existence. Italy alone had four schools, and there only remain at present a very few Italian artists known to foreigners. The school of Rubens is in vain sought for in Flanders. If the Dutch school still exists, it is not known beyond the precincts of Holland. Mengs, a German artist, has rendered himself famous in our days; but it was in Italy that he chiefly improved his talents, and exercised his art. M. Dietrich, another German, has made himself known to strangers; but two solitary artists do not form a school.

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#### THE ENGLISH SCHOOL.

THIS school has been formed in our time. It is connected with the Royal Academy, in London, instituted in 1766; but although as a school it did not exist before that time, yet ever since the revival of the arts, and consequent encouragement given to them by the sovereigns of Europe, England has possessed portrait-painters of ability; and perhaps it has been owing only to the remarkable partiality of the nation for this branch of the art, that the more noble one of historical painting has been neglected.

Hans Holbein is ranked by De Piles among the German painters, yet he painted his most celebrated works in England. He was the first painter of eminence encouraged by Henry VIII., who, excited by the fame which his contemporaries Francis I. and Charles V. had gained as patrons of the arts, employed him, and invited Titian to England; but merely as a portrait painter—whether the reward offered was not thought adequate to his merit, or for some other cause, perhaps the knowledge that his talents for historical design would be depreciated, he firmly rejected the overture. The public works of Holbein, in England, are four only, as enumerated by Mr. Walpole, which are rather groups of portraits than history.

Nothing could be more unfavourable to female beauty than the dress of those times: Holbein's men are therefore much more characteristic than his ladies; even his Anna Bullen is deficient in loveliness, as he portrayed her. In his likeness of Anne of Cleves he is said to have sacrificed truth to flattery; yet the original, which is in the possession of Mr. Barrett, of Lee, in Kent, is below mediocrity. There are in his late Majesty's collection, a series of portraits of persons of quality in the reign of Henry VIII., sketched upon paper, with crayons, probably taken at a single sitting. They have lately been engraved by Bartolozzi, with all the strength and spirit of the originals.

Holbein was as celebrated in miniature, as in oil colours. He made a great number of designs, for engravers, sculptors, and jewellers. He died at his residence at Whitehall, in those lodgings which were afterwards the paper-offices.

The fame of Isaac Oliver, who flourished about the latter end of the reign of Elizabeth, as a miniature painter, is well-known:—he received some instructions from Frederico Zuccherò, who was in England at that time, where, among other portraits, he painted that of the unfortunate Mary, Queen of Scots. Oliver drew well, and made some admirable copies from the Italian masters. Greatly as Isaac was celebrated, he was afterwards exceeded by his son

Peter, who drew portraits of King James I., Prince Henry, Prince Charles, and most of the court.

About this period Cornelius Jansens, a skilful portrait painter came to England from Amsterdam, and painted the king, and many of the nobility ; but his merits being eclipsed by Vandyck, of whom he was jealous, and the civil war breaking out, he fled from England. Cornelius Jansens was remarkable for high finishing in his draperies ; many of which are black, which seems to add roundness, relief, and spirit, to his figures and carnations. He is said to have used ultramarine in the black colours, as well as in the carnations, to which may be attributed their lustre even at this day. The duke of Beaufort has a capital portrait of Jansens by himself ; but one of his best performances is the Rushout family, at Northwick, in Worcestershire.

Daniel Mytens was a popular painter in the reigns of James and Charles I. He had studied under Rubens, and was for some time principal painter to Charles, but was deprived of his place when Vandyck arrived in England. Charles, however, continued his pension during life.

Vandyck had his first instructions from Vanbalen, of Antwerp, but he soon found in Rubens a master every way more suited to direct his genius, and to mature that consummate taste, which he very early showed marks of possessing. Under the instructions of Rubens, he acquired such skill in his art, that the portrait of his master's wife, which he painted while he was yet a disciple, is esteemed one of the best pictures in the Low Countries. He painted for his master two admirable pieces, one representing Christ seized in the garden, and the other the crowning him with thorns. When he left Rubens, he travelled into Italy ; and on his return, having established his reputation as one of the first painters of the age, he was invited to England, where he was knighted by Charles I., and married one of the handsomest ladies of the court, the daughter of lord Ruthven, earl of Gowry. Towards the latter end of his life he went to France, in hopes of

being employed in the great gallery of the Louvre ; but not succeeding, he returned to England, and proposed to the king to make cartoons for the banquet-house at Whitehall ; but his demand of 80,000*l.* being judged unreasonable, whilst the king was treating with him for a less sum, the gout, and other distempers, put an end to his life.

Dobson had merited from Charles I. the title of the English Tintoret, before his premature death, in 1646, at the age of only 36 years. He was the father of the English school of portrait painting ; and though sometimes unequal, had much the manner of his master, Vandyck. He resided much at Oxford, and left there the portraits of himself and wife, and of Sir Tradescant and his friend Zythepsa, the quaker, in the staircase of the Ashmolean Museum. Dobson sometimes painted history. His decollation of St. John, at Wilton, and the astronomer and his family, at Blenheim, are amongst those which are most known and admired.

Lely was, in the former part of his life, a landscape-painter, but was induced to practise portrait-painting, perhaps from the reputation and emolument which its professors obtained in England. Lely was chiefly celebrated for painting females ; and it is sometimes objected to him that his fancies have too great a similarity of expression. The languishing air, the drowsy sweetness peculiar to himself,

“ The sleepy eye that spoke the melting soul.”

is found in nearly all the pictures of females by this painter.

His crayon drawings are admirable. He drew the portrait of Charles I. when a prisoner at Hampton-court. Charles II. knighted him, and made him his principal painter.

Kneller was the fashionable artist in the reigns of James II. and William :—among an infinity of portraits, there are some which bear the marks of excellence. Dr. Wallis, the mathematician, and lord Crew, both for colouring and expression, are in a

great style. The latter was admired by Sir Joshua Réynolds for the air of nobility it possesses. Kneller is said to have drawn ten crowned heads, viz. four kings of England, and three queens; the Czar of Muscovy, the Emperor Charles, and Louis XIV. Notwithstanding the negligence which is manifest in most of his works, which arose from the desire of gain, his genius is very apparent.

Thornhill's pencil has produced several great works; those in fresco in the dome of St. Paul's, and the painted hall at Greenwich, are too well known to need describing. The works of his son-in-law, Hogarth, are also known to every one conversant with the art. As a painter of natural humour he stands unrivalled, nor can it be expected that his more serious moral works will ever be equalled, still less surpassed, by any future artist.

Richardson was a portrait painter of eminence: to his treatise on painting we are indebted for the greatest ornament to the art, Sir Joshua Reynolds, who fixed the destination of his mind on the profession by the accidental reading of that work.—Hudson was the best pupil of Richardson.

The merit of Sir Joshua Reynolds, as a portrait painter, cannot be attributed to Hudson's instructions, since his manner seems entirely his own. Sir Joshua was born at Plimpton, in Devonshire, in the year 1723: his relations still preserve some frontispieces to the lives of Plutarch, as specimens of his early predilection for his art, and the promise he gave of becoming eminent in it. He became pupil to Hudson about 1743; who, amongst other advice, recommended him to copy Guerschino's drawings, which he did with such skill, that many of them are preserved in the cabinets of collectors as the originals of that master. About the year 1750 he went to Rome to prosecute his studies, where he remained nearly two years, and employed himself in rather making studies from, than in copying the works of the great painters: he amused himself with painting caricatures, particularly one of all the English then at Rome, in the different attitudes of Raphael's celebrated school at Athens.



An ingenious critic thus delineates Sir Joshua's professional character: "Sir Joshua Reynolds was, most assuredly, the best portrait painter that this age has produced: he possessed something original in his manner, which distinguished him from those painters who preceded him. His colouring was excellent; and his distribution of light and shadow so generally judicious and varied, that it most clearly showed that it was not a mere trick of practice, but the result of principle. In history painting his abilities were very respectable; and his invention and judgment were sufficient to have enabled him to have made a very distinguished figure in that very arduous branch of his profession, if the exclusive taste of his country for portraits had not discouraged him from cultivating a talent so very unproductive and neglected. His drawing, though incorrect, had always something of grandeur in it."

To his own pictures might well be applied what he used to say respecting those of Rubens: "They resemble," said he, "a well-chosen nosegay, in which, though the colours are splendid and vivid, they are never glaring or oppressive to the eye." Sir Joshua was a great experimentalist, with respect to the composition of his colours; at first he used preparations from vegetables, which he relinquished for minerals: he is known to have purchased pictures by Titian, or his scholars, and to have scraped off the several layers of colouring, in order to ascertain it, and discover his secret.

The English school of painting must acknowledge Sir Joshua Reynolds as its great founder, under royal auspices, in the establishment of the Academy. The pure precepts which he laid down in his annual orations were exemplified in his own works: his most favourite paintings are:—1. Garrick between Tragedy and Comedy. 2. The Ugolino in prison, in which he has imitated Michel Angelo in his "terribil via," as it is called by Agostino Caracci, in his sonnet on painting. It is Sir Joshua's triumph in the art. 3. The Nativity. 4. The Infant Hercules. 5. The death of Cardinal Beaufort, in which are united the local colouring of Titian, with the chiaro-scuro of

Rembrandt. 6. Mrs. Siddons. 7. Mrs. Billington. 8. Robin Goodfellow. 9. Cimon and Iphigene. 10. Holy Family, which displays a novel and beautiful manner of treating that very frequent subject.

To speak generally of the English school, their colouring is less glaring than that of the Flemish or Venetian masters. Their talents are more admirable in portrait than in history, particularly in those of females. "Examine (says a French writer) a picture of a French woman, painted by an artist of that nation, and you will generally find, in place of expression, a forced grin, in which the eyes and forehead do not partake, and which indicates no affection of the soul. Examine the picture of an English woman done by one of their painters, and you observe an elegant and simple expression, which makes you at once acquainted with the person represented."

Perhaps it might be difficult to assign to the English school, as exhibited in the Royal Academy, any perfect discrimination; as each painter either implicitly follows his own genius, or attaches himself to that particular manner of the foreign schools which approaches nearest to his own ideas of excellence: but there are other exhibitions in which the best painters of the age have exerted a successful competition. Alderman Boydell's Shakspeare Gallery; Macklin's Gallery of Subjects taken from the English poets; Boyer's Gallery of those illustrative of English history; and Fuseli's, from Milton, all by his own pencil, are very honourable testimonies of the spirit of private individuals in the cause of the arts.

Mr. Fuseli's boundless imagination has attempted, with surprising effect, to embody several metaphysical ideas which occur in the *Paradise Lost*. He has gained a free and uncontrolled admission into the richest regions of fancy; but appears not to be solicitous about how few of his spectators can partially follow him there, or how many are totally excluded.

The excellence of Mr. West in historical and scriptural sub-

jects is universally allowed. The Institution of the Order of the Garter is his grand work, both for composition, correctness, and finishing. His Death of the Stag; the Battles of La Hogue and the Boyne; and his Death of General Wolfe, are all in an excellent style of composition: the latter is esteemed by an eminent critic a perfect model of historical composition; as the pictures by Barry, late professor of painting in the Royal Academy, (in the rooms of the Society for the Encouragement of the Arts,) are of the poetic style.

In the course of the last twenty years some of the most able artists this country ever produced have flourished and died. The great landscape painters of Italy have scarcely exceeded the Smiths of Chichester, Gainsborough, and Wilson, in truth and nature, and the accuracy of their native scenery. It would be injustice not to mention Wilson's pictures of Niobe, Phaeton, and Cicero at his Villa; which last rivals even Claude himself.

Mortimer, who died prematurely, in the freedom of his pencil, and the savage air of his banditti, his favourite subject, approached nearly to the boldest efforts of Salvator Rosa.

Of living artists we decline speaking, with the exception of those whose eminence, as men of genius, has placed them beyond competition. In the works of Northcote and Lawrence, we hail the continuance of an English school, and the happy application of those classical precepts which its founder, Sir Joshua Reynolds, delivered with so much dignity and effect; and while the artists of this country are influenced by such rules, their improvement must be unrivalled, as by such a local advantage they will reach a degree of perfection to which the other modern schools of painting in Europe will in vain attempt to aspire.

## SCULPTURE

Is the art of carving wood, or hewing stone into images. It is an art of the most remote antiquity, being practised, as there is reason to suppose, before the general deluge. We are induced to assign to it this early origin, by considering the expedients by which, in the first stages of society, men have every where supplied the place of alphabetic characters. These, it is universally known, have been picture-writing; such as that of the Mexicans, which, in the progress of refinement and knowledge, were gradually improved into the hieroglyphics of the Egyptians and other ancient nations.

It is generally thought that sculpture had its origin from idolatry, as it was found necessary to place before the people the images of their gods, to enliven the fervour of their devotion: but this is probably a mistake. The worship of the heavenly bodies, as the only gods of the heathen nations, prevailed so long before the deification of dead men was thought of, that we cannot suppose mankind to have been, during all that time, ignorant of the art of hieroglyphical writing. But the deification of departed heroes undoubtedly gave rise to the almost universal practice of representing the gods by images of a human form; and, therefore, we must conclude, that the elements of sculpture were known before that art was employed to enliven the devotion of idolatrous worshippers. The pyramids and obelisks of Egypt, which were probably temples, or rather altars, dedicated to the sun, were covered from top to bottom with hieroglyphical emblems of men, beasts, birds, fishes, and reptiles, at a former period, prior to that in which there is any unexceptionable evidence, that mere statue-worship prevailed even in that nursery of idolatry.

But though it appears thus evident, that picture-writing was the first employment of the sculptor, we are far from imagining that idolatrous worship did not contribute to carry this art to that perfection which it attained in some of the nations of antiquity.

Even in the dark ages of Europe, when the other fine arts were almost extinguished, the mummery of the church of Rome, and the veneration which she taught for her saints and martyrs, preserved among the Italians some vestiges of the sister-arts of sculpture and painting; and therefore, as human nature is every where the same, it is reasonable to believe that a similar veneration for heroes and demi-gods would, among the ancient nations, have a similar effect. But if this be so, the presumption is, that the Chaldeans were the first who invented the art of hewing blocks of wood and stone into the figures of men and other animals; for the Chaldeans were unquestionably the first idolaters, and their early progress in sculpture is confirmed by the united testimonies of Berosus, Alexander Polyhistor, Apollodorus, and Pliny; not to mention the eastern tradition that the father of Abraham was a statuary.

To proceed methodically on this subject, it becomes necessary to make a distinction between carving and sculpture; the former belonging exclusively to wood, and the latter to stone. It is extremely probable that every essay at imitating animated objects was in each nation made in wood originally, and it is in vain to suppose that the tools were any other at first than the sharp edges of broken stones or flints: a visit to the British Museum will afford the curious spectator a competent idea of what the nearest descendants of Adam accomplished, in the art of carving with instruments of the above description, in the figures of the South-sea idols. The least enlightened nations possess individuals of superior observation, who see the defects of their neighbours, and by instruction or ridicule produce an attempt at reformation: this has evidently been the case amongst the Egyptians and Greeks, who, of all the people of antiquity, made the earliest and greatest progress in the art of sculpture. If the former commenced their imitation of nature in wood, it is probable they soon discovered that it was incapable of a durability commensurate with their wishes; they therefore adopted a closer grained and beautiful granite, which not only required tools of iron, but those of the most perfectly tempered steel, to cut it; and with such they have left us at this very distant time vast numbers of exca-

vated figures, as complete and as little injured as if executed within our own memory.

In examining the various sculptures of the Egyptians, we find that a general character prevails throughout their outlines, which demonstrate that the sculptors were natives of Egypt, and that they rigidly copied the expression and character of their countrymen. Had the persons employed in decorating the numerous magnificent works, the ruins of which still surprise the spectator, been invited from other countries, a variation of style in the drawing would have been readily discovered. The circumstance of their figures, both male and female, strongly resembling each other in every instance, proves that this people were not deficient in genius; and their spirited imitations of animals add to our conviction, that had nature been more kind to the Egyptians in their forms and features, their sculptors were fully competent to give an accurate representation of personal grace. Their limited and absurd ideas of religion were a decided bar to improvement, and led them to debase rather than improve the human form: hence we sometimes find the heads of animals attached to the bodies of men, and the ridiculous imputed acts of their idols are represented in strange and unnatural positions, and those frequently repeated; hence the idea of grouping their figures was decidedly banished, except in a few cases, when the same outline occurs to the depth of four and five persons, each performing the same act, with the uniformity of a set of recruits, under the care of a drill-serjeant.

The errors of the Egyptians on this head cannot be more forcibly illustrated than by mentioning their manner of expressing a general punishment; a gigantic figure wields a weapon with one hand, and with the other grasps the hair of a group of kneeling figures, placed in a circle, with three ranges of heads appearing above each other, the hands, knees, bodies, and profiles exactly parallel. A second mistake in their sculpture was the disproportion of their figures to the object decorated with them, as it frequently happens that the same building contains hieroglyphics not three inches in length, which in an another

part of the structure are extended to several feet; indeed, all their productions in this art were a compound of littleness and vastness. Thus the temple of Apollinopolis Magna at Etfu, has its side covered with figures half the height of the building, and the front with others not a sixth part of their size.

Very few of the detached figures of statues sculptured by the Egyptians deserve notice, otherwise than as objects of curiosity; indeed, to examine them critically would be mere waste of time, as they are too frequently wilfully distorted to suit mythological conceptions: it is therefore impossible to select a subject deserving of examination, by which to judge of their skill in delineating the swells of the muscles in various positions. Denon has given several valuable specimens of their remains, amongst which are a species of caryatides, or naked figures, standing erect with their arms crossed on their breasts: these, however, are very little calculated to raise our opinion of the merit of the artists who made them; and, indeed, the only instances we recollect of correctness and propriety, are the sphynx, and the enormous clenched hand, now in the British Museum. Of the former, Denon speaks with enthusiasm: "I had only time to view the sphynx, which deserves to be drawn with a more scrupulous attention than has ever yet been bestowed upon it. Though its proportions are colossal, the outline is pure and graceful; the expression of the head is mild, graceful, and tranquil; the character is African; but the mouth, the lips of which are thick, has a softness and delicacy of execution truly admirable; it seems real life and flesh. Art must have been at a high pitch when this monument was executed; for, if the head wants what is called style, that is to say, the straight and bold lines which give expression to the figures under which the Greeks have designated their deities, yet sufficient justice has been rendered to the fine simplicity and character of nature which is displayed in this figure."

These observations corroborate what we have already advanced of the capability of the Egyptians to execute, had their conceptions been equally correct; but as those were limited, their genius for excellent sculpture can only be collected from detached

objects, where a ray has accidentally emanated, and meeting with apathy from the public, perhaps another has never been excited in the mind of the artist: hence it is that we must look for elegance in their representations of animals, foliage, and flowers, which being admired by all, and not subject to the changes and varieties exhibited in the human frame and countenance, are more readily copied. In this part of our pursuit we are again assisted by Denon, who has presented us with many traces of simplicity in the capitals of their pillars, some of which are of about the same degree of excellence with the best specimens of Saxon sculpture, and in some cases strongly remind us of the works of that people; and it may be worthy of observation, that the shape of the Egyptian capital differs very little from those invented by the Greeks: one in particular might be supposed to be the work of the latter, as it is surrounded by a range of beautiful full-grown leaves of the palm, disposed as the acanthus leaf afterwards was; another, formed of a collection of palm stalks, before the branches and leaves are fully developed, shows that a very little taste, added to the disposition, would have raised the reputation of Egyptian sculpture to a level with that of their more polished imitators, as there can be no doubt that they have afforded hints to the Greeks. The frieze of the great temple at Tentyra also shows that the ideas of the Egyptians, when confined to objects intended merely for ornament, approached very near perfection; in this instance, the sculptures of the wings of birds, variously and tastefully disposed, deserve the approbation of the enlightened observer.

The great superiority of the Greeks in the art of sculpture may be ascribed to a variety of causes. The influence of climate over the human body is so striking, that it must have fixed the attention of every thinking man who has reflected on the subject. The violent heats of the torrid zone, and the excessive cold of the polar regions, are unfavourable to beauty. It is only in the mild climates of the temperate regions that it appears in its most attractive charms. Perhaps no country in the world enjoys a more serene air, less tainted with mists and vapours, or possesses, in a higher degree, that mild and genial warmth which can unfold



and expand the human body into all the symmetry of muscular strength, and all the delicacies of female beauty in greater perfection, than the happy climate of Greece; and never was there any people that had a greater taste for beauty, or were more anxious to improve it. Of the four wishes of Simonides, the second was to have a handsome figure. The love of beauty was so great among the Lacedemonian women, that they kept in their chambers the statues of Nereus, of Narcissus, of Hyacinthus, and of Castor and Pollux; hoping that by often contemplating them, they might have beautiful children.

There was a variety of circumstances in the noble and virtuous freedom of the Grecian manners that rendered these models of beauty peculiarly subservient to the cultivation of the fine arts. There were no tyrannical laws, as among the Egyptians, to check their progress. They had the best opportunities to study them in the public places, where the youth, who needed no other veil than chastity and purity of manners, performed their various exercises quite naked. They had the strongest motives to cultivate sculpture, for a statue was the highest honour which public merit could attain. It was an honour ambitiously sought, and granted only to those who had distinguished themselves in the eyes of their fellow citizens. As the Greeks preferred natural qualities to acquired accomplishments, they decreed the first rewards to those who excelled in agility and strength of body. Statues were often raised to wrestlers; even the most eminent men of Greece, in their youth, sought renown in their gymnastic exercises. Chrysippus and Cleanthes distinguished themselves in the public games before they were known as philosophers. Plato appeared as a wrestler both at the Isthmian and Pythian games; and Pythagoras carried off the prize at Elis. The passion by which they were inspired was the ambition of having their statues erected in the most sacred place of Greece, to be seen and admired by the whole people. The number of statues erected on different occasions was immense; of course the number of artists must have been great, their emulation ardent, and their progress rapid.

The high estimation in which sculptors were held was very favourable to their art. Socrates declared the artists the only wise men. An artist could be a legislator, a commander of armies, and might hope to have his statue placed beside those of Miltiades and Themistocles, or those of the gods themselves. Besides, the honour and success of an artist did not depend on the caprice of pride or of ignorance. The productions of art were estimated and rewarded by the greatest sages in the general assembly of Greece, and the sculptor who had executed his work with ability and taste was confident of obtaining immortality.

Clay was the first material which was employed in statuary. An instance of this may be seen in a figure of Alcamenus, in bas-relief, in Villa Albani. The ancients used their fingers, and especially their nails, to render certain parts more delicate and lively; hence arose the phrase *ad ungueum factus homo*—"an accomplished man." It was the opinion of Count Caylus that the ancients did not use models in forming their statues. But to disprove this, it is only necessary to mention an engraving on a stone in the cabinet of Hosch, which represents Prometheus engraving the figure of a man, with a plummet in his hand to measure the proportions of his model. The ancients, as well as the moderns, made works in plaster; but no specimens remain except some figures in bas-relief, of which the most beautiful were found at Baia.

The works made of ivory and silver were generally of a small size. Sometimes, however, statues of a prodigious size were formed of gold and ivory. The colossal Minerva of Phidias, which was composed of these materials, was twenty-six cubits high. It is indeed scarcely possible to believe that statues of such a size could entirely consist of gold and ivory. The quantity of ivory necessary to a colossal statue is beyond conception. M. de Paw calculates that the statue of Jupiter Olympus, which was fifty-four feet high, would consume the teeth of 300 elephants.

The Greeks generally hewed their marble statues out of one

block, though they afterwards worked the heads separately, and sometimes the arms. The heads of the famous group of Niobe and her daughters have been adapted to their bodies, after being separately finished. It is proved, by a large figure, representing a river, which is preserved in Villa Albani, that the ancients hewed their statues roughly before they attempted to finish any part. When the statue had received its perfect figure, they next proceeded to polish it with pumice-stone, and again retouched every part with the chisel.

The ancients, when they employed porphyry, usually made the head and extremities of marble. It is true, that at Venice there are four figures entirely composed of porphyry; but these are the productions of the Greeks of the middle age. They also made statues of basalt and alabaster.

Without expression, gesture, and attitude, no figure can be beautiful, because in these the graces always reside. It was for this reason that the Graces are always represented as the companions of Venus. The expression of tranquillity was frequently in Grecian statues because, according to Plato, that was considered as the middle state of the soul between pleasure and pain. Experience, too, shows that, in general, the most beautiful persons are endowed with the sweetest and most engaging manner. Without a sedate tranquillity, dignified beauty could not exist. It is in this tranquillity, therefore, that we must look for the complete display of genius. The most elevated species of tranquillity and repose was studied in the figures of the gods. The father of the gods, and even inferior divinities, are represented without emotion or resentment. It is thus that Homer paints Jupiter shaking Olympus by the motion of his hair and eyebrows.

Shakes his ambrosial curls, and gives the nod,  
The stamp of Fate and sanction of the god.

Jupiter is not always exhibited in this tranquil state. In a bas-relief, belonging to the Marquis Rondini, he appears seated on an arm-chair with a melancholy aspect. The Apollo of the Vatican represents the god in a fit of rage against the serpent

Python, which he kills at a blow. The artist, adopting the opinion of the poets, has made the nose the seat of anger, and the lips the seat of disdain.

The Romans were fully sensible of the superior excellence of the Greeks in sculpture, and although we cannot approve of their motives in plundering them of their best works, yet we involuntarily feel satisfied that it is through their rapacity that we now possess those fascinating models for imitation, which has formed the taste of the Italian sculptors, and excited that emulation which enabled artists to rouse the public mind to a state of enthusiasm sufficiently powerful to crowd churches and palaces with mementos of the great and the good. Besides this superior branch of the art, we are not less indebted to the ancient Grecians for the invention and distribution of the most refined taste in the inferior parts of sculpture; under this head we need only remind the reader of the grand conceptions distributed from the base to the summit of Grecian buildings, in reliefs of various rich ornaments.

It appears almost superfluous to mention the Laocoon, the Venus di Medicis, the Apollo Belvidere, the Melcager, the Antinöus, the Niobe, &c. &c. of the Grecian school, as efforts never to be exceeded, or perhaps equalled. How does this fact exalt the character of the people thus favoured, and how does it humble the pride of the moderns! And yet the knowledge of infinite superiority attached to them should not depress the efforts of the student, but rather rouse him to increased exertion; at all events recollecting, that Phidias, Praxiteles, Agesander, Polydore, and Amenodorus studied models far beyond the reach of perfect imitation, even the animated human form.

Our limits will not permit us to enlarge, or enter into an inquiry as to the comparative merits of the different modern schools of Europe, of which Italy bears away the unrivalled palm through several concurrent circumstances, and of those it is immediately obvious, that piety and superstition are the principal. The legends of their saints produce an incredible variety for illustrating the

violent emotions of the soul in ardent devotion and the pangs of martyrdom, and it cannot be disputed, that they have in many instances very nearly approached the expression and excellence of their masters: of those Michel Angelo Buonarotti has been honoured by his countrymen with the title of divine, nor was Bernini much less deserving of this honour.

The French, although favoured with a climate little inferior to that of Italy, and situated upon its borders, have less distinguished themselves in sculpture than might have been expected, but the national character is too volatile for the productions of tedious and incessant exertion, absolutely necessary in the sculptor; hence it is that very few French names are celebrated as statuary. It would, however, be unjust not to mention Roubiliac, who honoured England with his works, which deserve every praise for just conception; and perhaps there is no modern instance of more beautiful contrast than in his monument to the memory of Lady Nightingale in Westminster Abbey, on which the lifeless figure of the dying lady, and the eager and terrified husband, have and ever will be greatly admired. The skeleton, wrapped in sepulchral drapery, aiming a dart at the breast of the female, needs no other encomium than that of the celebrated anatomist, John Hunter, who pronounced it a most perfect representation. François Girardon should also be mentioned as doing honour to the French nation by his numerous works, and by none more than his tomb of Cardinal Richelieu, originally placed in the college of the Sorbonne at Paris.

The Germans and Dutch have distinguished themselves greatly in painting; but taking the subject in an enlarged point of view, they have done next to nothing in sculpture; neither has the Spanish nation any very strong claim to distinction on this head. The sculpture of Great Britain is almost entirely confined to the interiors and exteriors of churches, and the statues which adorn them, are all, without exception, ancient. When the religion of our ancestors was the same as that of the greatest part of the continent of Europe, they gave large sums for the production of shrines and saints without number, but they seem to have had no

idea of encouraging the noblest part of the art, by selecting men of superior genius, and employing them on groups or single figures in white marble, the only substance calculated to give due effect to the skill of the statuary. This parsimonious conduct, and probably very indifferent rewards, was the cause that all our old statues are made of coarse and perishable stone, and that they are in truth little better than copies of each other; which circumstance may be partly accounted for, besides, by the situations they occupied on the walls of the sacred edifices, and their being invariably placed in niches, and those in the pointed style of architecture, whence it became a matter of necessity to introduce but one figure, and that in an upright position; yet, under all these disadvantages, a competent judge may discover in the majority of the works of our ancient sculptors a freedom and correctness that would, with due encouragement, have produced works little, if at all, inferior to those of the Italian school. If we examine the turns or lines of the faces of the kings and saints, scattered over the surfaces of our cathedrals and some parish churches, it will be found that the artists who made them were capable of expressing dignity and piety, and their drapery is generally correspondent to the position of the limbs, and in large graceful folds. The admirer of this art cannot fail of being highly gratified by tracing the progress of English sculpture in that vast field for observation, Westminster Abbey; where, in the cloisters, they will find the rude figures of abbots coeval with the time of William of Normandy, from which period down to the present moment there is almost an annual succession of figures, ornamental and monumental.

This Abbey having been partly rebuilt by Henry III., the structure was continued as the abbots could obtain the means, consequently there is an equal gradation in the excellence of the sculpture down to the reign of Henry VII. The latter monarch determined to excel all his predecessors, and his chapel, or burial-place, is one blaze of rich decoration in every possible direction. Having thus directed the attention of the reader to the place where a perfect knowledge of this subject may be obtained, we shall proceed to notice another branch of the art, which has been

continued in Great Britain from the time of the Reformation, at which period sculpture received its fiat as far as relates to the use of it for pious purposes. We know but little of the statues which were placed about the altars and shrines of old times in this country, as they were destroyed without mercy, but vast numbers of tombs remain uninjured in every county: in speaking of those, we must premise that very little opportunity was given the artist to expand and improve his ideas, as a slavish custom prevailed of placing all the statues on them in a posture, of all others, the most rigid and ungraceful, which was on their backs, and with the hands joined in prayer: under this obvious disadvantage our ancient sculptors contrived to make many excellent and interesting figures in beautiful transparent alabaster, although almost all the males are represented in armour. As the effigies of persons were frequently accompanied by that of their consort, more scope for genius and variety prevailed in the latter, and consequently we find females in the habits of their times, and represented in the rich ornaments of the sex; and making due allowance for the stiffness of their cumbent position, the drapery is frequently placed in true and well-conceived folds; as to expression in the features beyond a mere state of quiet, as it would not have been proper, it is not to be discovered in any instance. Some of the tombs under consideration are divided into compartments, in each of which small bas-reliefs are introduced of the children of the deceased, or monks or nuns telling their beads; these are frequently well executed, and so far so as to make us wish the artist had been indulged to the full extent of his abilities.

It appears, upon an attentive comparison, that the figures, executed between the reigns of Henry III. and Henry VII., are infinitely superior to those placed on tombs during and after the time of Henry VIII.; as in his, and the two preceding reigns, the effigies were generally exhibited either kneeling at prayer, or cumbent, in a most miserable taste indeed, which was made still more disgusting by the custom of painting and gilding the drapery. In the period of the Interregnum, nothing was done in the art of sculpture, as, unfortunately, the era alluded to com-

pleted the destruction begun at the Reformation, by the application of a blind principle of dislike, which prevented the preservation of the statues of saints, not as objects to excite devotion, but as the only mementos that existed that the art had ever been encouraged in England.

As might have been anticipated, sculpture sunk into a state of total neglect, if not of contempt ; but after the Restoration, the ancient habits of the people recurring, statues of the dethroned king, and of his son and successor, were erected in every direction, and in some instances they are tolerable figures ; but the monumental of the same date are wretched indeed, as they are clad in Roman armour, and their heads and shoulders sustain enormous wigs. Encouragement increasing, the art began to rouse from its torpid state, and at length Cibber flourished, to whom we are indebted for many very excellent statues, and some rich embellishments at St. Paul's cathedral. Without invidiously mentioning names and making comparisons, it would be impossible to enter more fully into the progress of sculpture since the date just mentioned ; we shall therefore merely say, that numerous proofs exist that the modern English possess a genius for sculpture equal to the inhabitants of any nation, but unfortunately it seems to be nearly confined to the execution of monuments, on which a routine of genii, ancient gods and goddesses, and virtues, are constantly introduced, to the total extinction of taste, as they must each possess their attributes to point out their names.

Little need be said of the mechanical part of this art, as various chisels, a mallet, compasses, and materials for polishing marble, are all that is required ; the essential is seated in the mind, and as Roubiliac used to say, "the figure is in the substance of the marble, I only extricate it from the enclosure, or pick it out."



## ENGRAVING.

THIS term is at present confined to the art of excavating copper and wood in lines, in so judicious a manner as to produce imitations of paintings and drawings when printed on paper. It is certain that engraving, for the production of prints, was unknown long after the practice of painting in oil had arrived to great perfection; but good prints are common from plates engraved in the fifteenth century, many of which are landscapes most laboriously, and even excellently performed by the graver: although it is well known that the instrument just mentioned cannot freely express those serrated and serpentine lines necessary for foliage and short grass intermixed with plants, since so admirably delineated in etchings.

The art of engraving and working off from plates of copper, (says Mr. Evelyn,) did not appear till about about the year 1490; that is, it was not brought to perfection from the hints gathered from typography. Yet it is certain that, in 1460, Maso Finiguerra, a goldsmith of Florence, by an accident that might have given birth to the rolling-press, without the antecedent discovery of printing, did actually light upon the method of taking off stamps from an engraved plate. Casting a piece of such plate into melted brimstone, he observed that the exact impression of the engraving was left upon the surface of the cold brimstone, marked by lines of black. He repeated the experiment on moistened paper, rolling it gently with a roller; it succeeded. He communicated the discovery to Baccio Baldino, of his own profession and city. The latter pursued the invention with success, and engraved several plates from the drawings of Sandro Boticello, which being seen by Andrea Mantegna, he not only assisted Baldini with designs, but cultivated the new art himself. It had not long been in vogue before Hugo da Carpi tried the same experiment with wood, and even added a variety of tints by using different stamps for the gradations of lights and shades; a

method revived here some years ago with much success by Kirkall, and since at Venice by Jackson, though very imperfectly.

From Italy engraving soon travelled to Flanders, where it was first practised by one Martin of Antwerp. He was followed by Albert Durer, who carried the art to considerable perfection considering the badness of the taste of the age and country in which he lived. His fidelity to what he saw was at once his fame and misfortune; he was happy in copying nature, but it was nature disguised and hid under disgraceful forms, with neither choice of subjects nor beauty, his industry gave merit even to ugliness and absurdity. Confining his labours almost wholly to religious and legendary histories, he turned the Testament into the history of a Flemish village; the habits of Herod, Pilate, Joseph, &c., their dwellings, their utensils, and their customs, were all Gothic and European; his Virgin Mary was the heroine of a kermis. Lucas of Leyden imitated him in all his faults, and was still more burlesque in his representations. It was not till Raffaele had formed Marc Antonio, that engraving placed itself with dignity by the side of painting.

When the art reached England does not appear. But it is a notorious blunder in Chambers to say that it was first brought from Antwerp by Speed, in the reign of James I. In some degree we had it almost as soon as printing; the printers themselves using small plates for their devices and rebuses. Caxton's *Golden Legend* (says Ames, p. 35) has in the beginning a group of saints, and many other cuts dispersed through the body of the work. It was printed in 1483. The second edition of his *Game at Chess* had cuts likewise; so has his *Le Morte Arthur*. Wynkyn de Worde, Caxton's successor, prefixed to his edition of the *Statutes*, in the sixth year of Henry VII., a plate with the king's arms, crests, &c., a copy of which is given in the life of Wynkyn, by Mr. Ames, in his *Typographical Antiquities*, p. 79.

The subsequent printers continued to ornament their books with wooden cuts. One considerable work, published by John

Rastell, was distinguished by prints of uncommon merit for that age. It was called *The Pastyme of the People*, and by Bishop Nicholson, in his Historical Library, *Rastelle's Chronicle*. The first book that appeared with cuts from copper-plates, was, "The Birth of Mankind, otherwyse called, The Woman's Book," dedicated to Queen Catherine, and published by Thomas Raynalde in 1540, with many small copper cuts, but to those no name was affixed. The earliest engraver that occurs was Thomas Geminus, or Geminic; from which period Mr. Vertue commenced his selection of Engravers.

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## ARCHITECTURE.

THE origin of this art, like that of most others, is totally unknown. We are informed by Moses that Cain built a city, and called it after the name of his son Enoch: but concerning the mode of constructing the houses, or the quality of the materials, he is quite silent. The same author also informs us that Jabal was the father of such as dwell in tents. In the days of Noah architecture must have arrived at great perfection: to construct the ark of sufficient strength to withstand the tempests raging over the surface of the watery element, would require considerable skill in the art of carpentry. Ashur built the cities of Nineveh, Rehoboth Calah, and Resen. The city and tower of Babel were built of well-burnt brick, and slime for mortar. Brick-making must have been well understood then, and perhaps at a period much anterior. Moses does not say what either the dimensions or figure of the tower was, but that it was the intention of the people to make its top reach unto heaven: this vain design being frustrated by the intervention of the Almighty, the building was left unfinished. Whether this city and tower be the same Babylon and tower as described by Herodotus and Strabo, is uncertain: the former says it is a square building each side of which at the base was a furlong, consequently half a mile in circumference; from a winding stair, or rather an inclined

plane, which went around the exterior, making eight revolutions, the building appeared as if eight stories had been placed the one upon the other ; each such story was 75 feet high, and consequently the whole height 600 feet : the inclined plane was so broad as to allow carriages to pass each other.

From very remote antiquity the Egyptians have been celebrated for their cultivation of architecture among other arts ; the ruins of their ancient structures astonish the traveller of the present day, as may be seen in their huge pyramids and proud tombs, which have long outlived the memory of the mighty kings whose ashes they contain ; granite temples as extensive as towns, which inclose in their courts, or support upon their roofs, villages of the modern inhabitants, long avenues of sphynxes, colossal statues, and obelisks. Yet the art of building among them consisted of but few principles, for they did not seem to understand the use of the arch ; all the apertures and intercolumns of their walls were linteled with solid stone ; the roofs of the chambers of their temples were generally covered with massy slabs, for lintels ; the ceiling or roof of the passage within the great pyramids is formed of stones in horizontal course, projecting equally over each other from the two opposite walls to the summit, like inverted flights of steps ; the roofs of some of their tombs are indeed arch formed, but these are only excavations cut out of the solid rock. Their walls were built of stones of an enormous size, without cement. The removal and placing of these huge materials would, even at this day, almost bid defiance to the boldest and best constructed of our mechanical inventions, though constructed with all the science of modern times. The stones of their edifices are squared and jointed with the utmost accuracy ; the hieroglyphic carvings, with which their walls and ceilings are charged, are all recessed, but projecting in relief from the bottoms or backs of the recesses. The forms of Egyptian temples and gates are generally truncated rectangular pyramids, crowned with a cove and fillet, or cavetto, as a cornice around the four angles of the sides, and under the cornice project tori from each face. The entrance front of the temples has generally a large rectangular opening, in which are placed columns for supporting the architrave and cornice ; over the middle of the

door, and upon the linteling architrave, is carved a winged globe ; the height of the columns, according to Denon's representation is from five to six diameters. The columns have in general little or no diminution, and are frequently placed upon a plinth, from which they sometimes rise in a convexity, forming what is called by workmen a quirk above the plinth. The shafts of the columns are generally divided into two or more compartments, and sometimes charged with hieroglyphics, as well as the walls and ceilings; the compartments are sometimes also ornamented with vertical reeds, representing a bundle of rods, and separated from each other by annular incisions and beads, which seem as bandages for tying the rods together. The whole of the compartments are not always reeded ; sometimes there are only one or two, and the rest carved with hieroglyphics. The capitals sometimes swell out at the bottom from the upper part of the shaft, and diminish to the top, which is covered with a square projecting abacus ; sometimes capitals have vases like the Corinthian order, which rise with a small convexity from the shaft, and change into a large concavity upwards, which as it approaches the top has more and more curvature, until it terminates ; above the termination it recedes with a convexity to the abacus, which is also recessed within the face of the linteling architrave. Sometimes the capitals are formed by the head of Isis, with a temple in miniature placed over it, and then crowned with the square abacus recessed ; the lower parts of the intervals between the columns are shut by a kind of parapet, reaching from two to three and a half diameters from the ground. This parapet is sometimes flush with the columns ; but is not extended so as to hide their convexity on the front, which shows nearly a quarter of the circumference.

Architecture has also been carried to a wonderful extent among the ancient inhabitants of India, who have not only rivalled the Egyptians, but have been supposed to be even anterior to them in the knowledge of the art ; their exertions were, however, directed almost exclusively to excavation.

The Assyrians have been much reputed for their knowledge in

the art of building ; the walls of Nineveh and Babylon were of wonderful magnitude. Those of the latter were double, and surrounded with a ditch ; the outer wall was regularly fortified ; it was fifteen miles square, or sixty in circumference, 200 royal cubits high, and 50 thick ; in the circumference were placed 100 massy gates of brass ; and on the top watch-towers, corresponding to each other. The materials used in the construction of these works were square bricks, baked in a furnace, and heated bitumen mixed with the tops of reeds ; this composition was placed between every thirteen courses of bricks ; from this circumstance it is probable, that the method of reducing calcareous stones into lime, for mortar, was unknown at this time. The walls of Babylon are described to be one of the seven wonders of the world ; they were first built by queen Semiramis, in the time of her regency, during the minority of her son Ninus ; and it would seem that they were afterwards improved by the great Nebuchadnezzar. Of these mighty works there are no remains, nor hardly any trace of the ancient city.

In the ruins of Persepolis, though the columns are of a character somewhat different from those of Egypt, yet the Egyptian style of building may be traced in various parts of these ruins. Diodorus Siculus says, that the famous palaces of Susa and Persepolis were not built till after the conquest of Egypt by Cambyses, and that they were both conducted by Egyptian architects ; it therefore seems probable that the Persians received the art of building in the unwrought stone from the Egyptians.

The Phœnicians were also very celebrated for their arts of design, but few or none of their works have reached the present time.

In the vast structures of Asia and Africa, greatness of design, ponderosity of parts, and stones of immense magnitude, seem to have been more regarded than elegance or utility : in all those great works there is no trace of an arch, but what is excavated out of the solid rock, or may be made of a single stone. The Greeks profess to have derived the knowledge of architecture

from the Egyptians, but the art of building has been so much improved by transplanting, that scarcely any trace of the original remains : their edifices were at first constructed of wood and clay, but they soon began to imitate the wooden posts and beams of the original hut in stone and marble : from this imitation arose the first order in architecture, which also gave birth to two others. This ingenious people, favoured by nature with marble and other building materials, and, like the Egyptians, being anxious to make their works durable, employed very weighty stones in the construction, which, although laid without cement, as was the practice of all ancient nations, yet they were jointed with the utmost accuracy, which is the reason of the perfect state of their edifices at this day. There is little doubt but that the Greeks were the inventors of the arch, though they never considered it as an ornament ; it is only to be found in the theatres and gymnasia ; the aperture of walls and intercolumns being linteled.

Greece, though a mild climate, is sometimes liable to rain ; the architects of this country, therefore, found it necessary to raise the roofs of their edifices to a ridge in the middle, the section being that of a rectilinear isosceles triangle ; the base being the span or distance between the opposite walls. This form of roof, called a pediment roof, was frequently covered with marble tiles.

The Grecians surpassed all contemporary nations in the arts of design ; the remains of their ancient structures are models of imitation, and confessed standards of excellence. They were the inventors of three orders of architecture, of which we have already hinted, and which we shall detail in a subsequent part of this article. The remains of their sculptures far exceed that of any other people, and are, even at this day, most perfect models. Modern artists have no means so certain, in attaining a just knowledge of their profession, as in the study of those exquisite masterpieces.

The progress of Grecian architecture appears to have occupied a period of about three centuries, from the age of Solon to the death of Alexander ; and in this period it advanced rapidly, particularly from the defeat of Xerxes to the death of Pericles, at

which time it attained its utmost degree of excellence, and continued to flourish till the time it became a Roman province.

Prior to the Macedonian conquest all the temples of Greece, and its colonies in Sicily and Italy, appear to have been of the Doric order, and of one general form, though slightly varied in particular parts, as occasional circumstances might require : their plan was an oblong, having one column more on the front than the number of those in the back front.

The ancient Etrurians have left many excellent monuments of taste, and to them is generally ascribed the method of building with small stone, and mortar made of calcareous stone ; and this seems probable, as the most ancient vestiges of cementitious buildings are to be found in the country which the present Tuscans inhabit.

They were employed by the Romans in many public works ; the walls of the city of Rome were made of hewn stone, the capitol and the cloaca maxima are of their construction ; the last of these is esteemed a very extraordinary piece of architecture, as is sufficiently proved by its remains. To these people is attributed the invention of one of the orders of architecture, called after them the Tuscan.

We are told by Vitruvius, that the intercolumns of their temples were wide, and that they were linteled with wooden architraves.

The Romans appear to have had their first knowledge of architecture from the Etrurians ; but it was not till after the conquest of Greece that they acquired a just relish for its beauties.

It seems to have attained to its highest degree of excellence in the reign of Augustus, and continued to flourish till the seat of empire was removed to Byzantium. The works of the Romans were much more numerous than those of any other people. The remains of their palaces, theatres, amphitheatres, baths, mauso-



leums, and other works, excite at this day the admiration and astonishment of every judicious beholder. Their first temples were round and vaulted, and hence they are accounted the inventors of the dome. The plans of their buildings were more varied than those of the Greeks, who, excepting but in a few instances of small, but beautiful specimens, such as the Tower of the Winds, and the monument of Lysicrates, erected their principal edifices upon rectangular plans. The Romans constructed circular temples crowned with domes, amphitheatres upon elliptic plans, and their theatres, and many other buildings, upon mixt-lined plans. By this variety they formed a style that was both elegant and magnificent. But let it be remembered, that notwithstanding the grandeur, the magnitude, and number of their works, their style was never so pure as in the flourishing ages of Greece. Among the Romans, entablatures were frequently omitted, columns were made to support arches and groined vaults; arcades were substituted for colonnades, and vaults for ceilings. In several of their most magnificent public buildings we find stories of arcades upon each other, or in the same front with the solid parts of the masonry, decorated with the orders, which, instead of forming an essential part in the construction, are degraded into idle and ostentatious ornaments. This is very conspicuous in the theatre of Marcellus, and in the Coliseum.

It is probable that the arch was invented in Greece, but was almost constantly employed by the Romans, who not only considered it necessary in the construction, but as an ornament, which they lavishly employed in the apertures of walls, and in the ceilings over passages and apartments of their buildings. Particularly in the decline of the empire, from the reign of Constantine, and upon the establishment of Christianity, external magnificence was every where sacrificed to internal decoration. The purity of taste in the arts of design declined rapidly, and finally perished with the extinction of the empire. The most beautiful edifices, erected in the preceding reigns, were divested of their ornaments, to decorate their churches. In this age of spoliation, architects, deficient in the knowledge of their profession, adopted the most ready modes of construction: to accom-

plish this many beautiful structures were deprived of their columns, and placed at wide intervals in the new buildings ; and over the capitals were thrown arches for the support of the superstructure : most of the ornamental parts were taken from other buildings, which were spoiled for the purpose. The edifices of Italy now assumed the same general features as those which characterised the middle ages. This disposition is the plan of the Roman basilicas, but is more nearly allied, in the elevation, to the opposite sides of the Egyptian oeci, which has also the same plan as the basilica, and which was of similar construction to the churches in after times, excepting in the want of arches : both had a nave, with an aisle upon each flank, separated from the nave by a range of columns, which supported a wall, pierced with windows for lighting the nave : against this wall, and over the columns, were placed other attached columns. This, when roofed over with a groined ceiling, such as that of the Temple of Peace, will form the interior of a building, similar to that of the Saxon churches.

The Romans carried the method of cementitious buildings to the utmost degree of perfection. Their most considerable edifices had the facings of their walls, and the arches and angles of brick, or small rubble stones squared ; the cores built with pebble and rubble stones grouted, or run with liquid mortar ; and at regular intervals were strengthened with courses of bond stones. This construction of walls was frequently stuccoed, or incrusted with marble. It is much more expeditious and economical than that built of wrought stone, which occasions a greater waste of materials and loss of time. The durability and solidity of the Roman cementitious buildings is such, that mortar has acquired a hardness superior to the stones which are connected by it. This, when compared with the fragility and crumbling nature of the mortar used by modern builders, had led some to suppose that the ancients possessed processes in the making of cements, which have, from the lapse of time, been lost to the present day. But the information and experiments of ingenious men have exploded this opinion ; and there is no doubt, that if proper attention be paid to the choice of lime-stone and sand, to the

burning of lime, and above all, that care be taken in the mixing and tempering these materials, workmen will be enabled to rival those of Rome. This has been tried in some instances, though the lapse of ages may be necessary to make the comparison complete ; however, it will appear, from the following account of Vitruvius, that the method of making lime by the Romans was not very different from what it is at the present day. Lime (says he) should be burnt from white stone, or flint, of which the thick and hard sort are more proper for building of walls, as those which are porous are for plastering. When the lime is burnt, the ingredients are thus to be mixed : with three parts of pit sand, one part of lime is to be mingled : but if river or sea sand is used, two parts of sand, and one of lime must be united : for in these proportions the mortar will have a proper consistence : if bricks, or tiles, pounded and sifted, be joined with river or pit sand, to the quantity of a third part, it will make the mortar stronger and fitter for use.

The works of wrought stone of the Romans, as well as those of the Greeks, were constructed without cement ; but cramps and ligatures of iron and bronze were used in great abundance. The use of metal was not confined to cramps and bolts, for they even constructed roofs of bronze, which was also used in magnificent profusion in the decorations of buildings. It excites regret to reflect, that the means employed by the ancients to increase the beauty, and ensure the duration of their edifices, have only, in many instances, served to accelerate their destruction.

These valuable materials have caused much dilapidation, and more buildings have been ruined by rapine than by the injuries of time. In the works of the Greeks and the Romans, of hewn stone, they appear to have wrought only the beds of the stones before they were placed in the building, leaving the faces to be worked after the completion of the edifice. By this means, the arisses and the mouldings were preserved from injury, and the faces made exactly in the same plane, or surface, which is not generally the case in the facings of our modern works. Our

workmen pass them over in the most slovenly manner, with the greatest indifference, by rounding the stones which happen to project at the joints, which gives them a false and irregular appearance in sunshine. By this means, also, the ancients diminished and fluted their columns, which could not be done with the same accuracy any other way.

After the fall of the Roman empire, the Goths having now the dominion over those places formerly the seat of the arts, and having soon become converts to Christianity, but having no established rules of their own, in the principles of architecture, either built their churches in the form of the Roman basilica, or converted the basilica into churches. Architecture continued during their government with little alteration in the general forms, from that which had been practised at the decline of the Roman empire ; but ignorance in proportion, and a depraved taste in the ornamental department, at last deprived their edifices of that symmetry and beauty which were so conspicuous in the works of the ancients. However, the knowledge of architectural elements was still preserved among them, and of the various forms of vaulting used by the Greeks and Romans, they adopted that of groins or cross arching.

From what has been said, it will be easy to show, that the Goths had no share in the invention of that style of building which still bears their name. The architecture of Italy, at the time they ceased to be a nation, was nothing but debased Roman, which was the archetype for the first Saxon churches erected in this country. The term Gothic seems to have originated in Italy, with the restorers of the Grecian style, and was applied by the followers of Palladio and Inigo Jones, to all the structures erected in the interval between the beginning of the twelfth and end of the fifteenth centuries, probably with a view to stigmatise those beautiful edifices, and to recover the ancient manner. This term is therefore of modern application : it was not used in Italy till the pointed style had gained the summit of perfection, nor yet in England, when this species of architecture ceased to be in use, and the Grecian restored. This manner of building, like most

other arts, required a succession of ages to bring it to maturity, and the principal cause which seems to have effected this, was that desire of novelty so inherent in the mind of man to produce something new, and a total disregard to the proportions of ancient edifices. Having now traced the Grecian style from the place of its invention to its decline in Italy, we shall follow the steps by which this corrupted ill-proportioned Italian style at last assumed a character so different from the original, as to become in a few centuries a distinct species of architecture, which not only exhibited beautiful proportions and elegant decorations, but also majestic grandeur and sublimity in its fabrication. To do this, it will not be necessary to seek abroad for those successive changes, as the different gradations can be distinctly traced at home. The first Saxon churches here were either constructed, with however rude imitation, after models of Roman temples, which we may presume then remained in Britain, or by foreigners brought from Rome and France. The manner of building at this time was called Roman, the term of Gothic not being applied till the end of several centuries.

It has been observed, that a quadrangular wall inclosure divided in the breadth into three parts by two colonnaded arcades, supporting on the impost of the arches two other opposite higher walls, through which the light descended into the middle part and upon which the roof rested, was known to the Romans before the Goths appeared in Italy. Now this construction is the general outline of the Saxon, Norman, and the pointed styles of building churches, and is also that form of structure most advantageous for lighting the interior, upon the same plan; for though the roof might have been equally well supported by columns, instead of the interior walls, and extending those of the exterior to the whole height, the intensity of light produced from the same number of windows on the sides, thus far removed from the middle of the edifice, would have been greatly diminished. It may also be farther observed, that no other form of building was so favourable for vaulting: for a vaulted roof could neither have been thrown to the whole breadth, nor in the three compartments, without walls of enormous thickness, which would not only have

added to the breadth, but would have been attended with prodigious additional expenses.

The Saxon style is easily recognised by its massive columns and semicircular arches, which usually spring from capitals without the intervention of the entablature. In the first Saxon buildings the mouldings were extremely simple, the greater part consisting of fillets and plat-bands, at right angles to each other and to the façade. The archivolts and imposts were similar to those found in Roman edifices. The general plan and disposition of the latter Saxon churches were as follow : the chief entrance was at the west end into the nave, at the upper end of which was a cross, with the arms of it extending north and south ; the east end, containing the choir, terminated in a semicircular form. A tower was erected over the centre of the cross, and to contain the bells another was frequently added, and sometimes two.

The large churches contained a nave and two side aisles, one on each side of the nave, and were divided into three tiers or stories, the lower consisting of a range of arcades on each side, the middle, a range of galleries between the roof and vaulting of the aisles, and the uppermost, a range of windows. The pillars were either square, polygonal, or circular. Such was the thickness of the walls and pillars, that buttresses were not necessary, neither were they in use. The apertures are splayed from the mullions on both sides. The dressings are generally placed on the sides of the splayed jambs and heads of the arches, and but seldom against the face of the walls ; and when this is the case, the projectures are not very prominent. The dressings of the jambs frequently consist of one, or several engaged columns upon each side. The imposts, particularly those of the windows, have frequently the appearance of being a part of the wall itself. The doors in general are formed in deep recession, and a series of equidistant engaged columns placed upon each jamb, and were such, that two horizontal straight lines would pass through the axis of each series, and would, if produced, terminate in a point. Each column is attached to a recess formed by two planes, constituting an interior right angle. The angle

at the meeting of every two of these recesses formed an exterior right angle, which was sometimes obtunded, and frequently hollowed. The archivolts, resting on the capitals of the columns, are formed on the soffit shelving, like the jambs below. The ornaments of columns and mouldings are of very simple forms. The rudely sculptured figures which often occur in door-cases, when the head of the door itself is square, indicate a Roman original, and are mostly referable to an æra immediately preceding the conquest.

After the Norman conquest, the general forms of the parts remained the same, though the extent and dimensions of the churches were greatly enlarged; the vaultings became much more lofty, the pillars of greater diameter, the ornaments more frequent and elaborately finished; towers of very large dimensions and great height were placed either in the centre, or at the west end of the cathedral and conventual churches. These were often ornamented with arcades in tiers of small intersecting arches on the outside. About the end of the reign of Henry I., circular arches, thick walls without prominent buttresses, and massive pillars with a kind of regular base and capital, generally prevailed; the capitals of the pillars were often left plain, though there were a few instances of sculptured capitals, foliage and animals. The shafts of the pillars were usually plain cylinders, or had semicolumns attached to them. The first transition of the arch appears to have taken place towards the close of the reign of Stephen; its figure, which had hitherto been circular, becoming slightly pointed, and the heavy single pillar made into a pilastered cluster, which was at first ill formed, but gradually assumed a more elegant figure and graceful proportion, the archivolts still retaining many of the Saxon ornaments. It may here be observed, that antecedent to this period, neither tabernacles nor niches with canopies, statues in whole relief, pinnacles, pediments, or spires, nor any tracery in the vaultings were used; but at this time, or soon after, these began to obtain. Towards the close of the 13th century, the pillars, then supporting sharply pointed arches, were much more slender; the ceilings were seemingly sustained by groined ribs resting on the capitals of the pillars, and the windows were lighted by several openings in place of one.

After the reign of Stephen, the circular and pointed arches were frequently employed in the same building ; but the pointed style gaining more and more upon the circular, prevailed ultimately at the close of the reign of Henry III., and prevented all farther confusion of mixture. The architecture of this age now exhibited uniformity of parts, justness of proportions, and elegance of decorations ; the arcades and pillars became numerous, the single shafts were divided into a multiplicity of equal, slender, distinct shafts, constructed of Purbeck marble, and collected under one capital, luxuriantly decorated with leaves of the palm tree. The east and west windows began to be widely expanded ; these required a number of mullions, which, as well as the ribs and transoms of the vaulting, began to ramify from the springing of the arches into a variety of tracery, which was uniformly ornamented with rosettes or polyfoil, cuspidated figures forming trefoils, quatrefoils, &c. Canopies were introduced over the arches, and in rich work were decorated with crockets and creeping foliage, and terminated in a flower. The buttresses were made in several diminished stages towards the top, and mostly terminated with puffed pinnacles.

In the reign of Edward II. detached columns were laid aside, and pillars nearly of the same proportion as formerly, with vertical or columnar mouldings wrought out of the solid, were adopted. The east and west windows were so enlarged as to take up nearly the whole breadth of the nave, and carried up almost as high as the vaulting, and were beautifully ornamented with lively colours on stained glass.

In the early part of the reign of Edward III. arcades with low arches and sharp points prevailed ; over the arcades was generally placed a row of open galleries, originally introduced in Saxon churches.

About the end of the reign of Richard II., A. D. 1399, the pillars became more tall and slender, forming still more lofty and open arcades, the columns which formed the cluster were of



different diameters, the capitals more complicated, the vaults at the intersection of the ribs were studded with knots of foliage, the canopies of the arches were universally puffed, and terminated with a rich knot of flowers: the pilastered buttresses flanking the sides were crowned with elaborate finials, the flying buttresses were formed on segments of circles in order to give them lightness, and strength at the same time.

From the close of the fourteenth century no remarkable change appears to have taken place; the grander members continued their original dimensions and form, and the ornamental parts became distinguished by greater richness and exuberance.

Another change took place in the reign of Edward IV.; its leading features are principally to be seen in the vaultings, the horizontal sections of which had been generally projecting right angles, but were now arches of circles—the surface of the vaults being such as might be generated by a concave curve revolving round a vertical line, as an axis which was immediately over the pillars. This species of groining, unknown in preceding ages, was favourable for a beautiful display of tracery. Equidistant concave ribs, in vertical planes, were intersected by horizontal convex circular ribs, and the included pannels were beautifully ornamented with cusps, forming an infinite variety of the most elegant tracery, which from its appearance has been denominated fan-work.

From the commencement of the reign of King Henry VIII. a mixed or debased style began to take place, from our intercourse with the Italians. The ingenious Mr. Britton, in his valuable *Architectural Antiquities of Great Britain*, has classed the various styles in the following order, which we shall adopt, and shall be happy to find the same appropriate terms adopted also in future publications, wherever ideas of the objects represented by them are the subjects of inquiry. We are sensible this is the only means of facilitating a knowledge of this study, by removing equivocal words, and thereby making architectural language intelligible.

*First Style.* Anglo-Saxon: this will embrace all buildings that were erected between the times of the conversion of the Saxons and the Norman conquest, from A. D. 599, to A. D. 1066.

*Second Style.* Anglo-Norman, by which will be meant that style which prevailed from 1066 to 1189, including the reigns of William I. and II., Henry I., Stephen, and Henry II.

*Third Style.* English, from 1189 to 1272, embracing the reigns of Richard I., John, and Henry III.

*Fourth Style.* Decorated English, from 1272 to 1461, including the reigns of Edwards I., II., III., Richard II., Henry IV., V., and VI.

*Fifth Style.* Highly decorated florid English, from 1461 to 1509, including the reigns of Edwards IV. and V., Richard III., and Henry VII.

From this æra we lose all sight of congruity ; and the public buildings erected during the reigns of Henry VIII., Elizabeth, and James I., may be characterised by the terms of debased English, or Anglo-Italian. Mr. Britton observes that, “during the intermediate time when one style was growing into repute and the other sinking in favour, there will be found a mixture of both in one building, which is not referable to either, and which has constituted the greatest problem in antiquarian science.”

After having thus discussed the several styles of building which have been generally and unmeaningly classed under the appellation of Gothic, we must now make a retrogression to Italy, where the Grecian style had been revived for a considerable time, and was flourishing in great purity. Let us, therefore, retrace the steps by which it again arose to its ancient splendour and magnificence.

Fillipo Brunelleschi, born 1377, may be looked upon as the restorer of ancient architecture, and the founder of the modern style.

After having prepared his mind by the study of the writings of the ancient authors, and the ruins of Roman edifices which he carefully measured, he discovered the orders, and recognised the simple forms and constructions of the ancients; and having thus formed a system upon unshaken principles, he was enabled to construct works with beauty, solidity, and durability.

Leo Battista Alberta, born A. D. 1398, was the first modern author who published a learned treatise on architecture, from which he has acquired great reputation, and is justly styled the modern Vitruvius. Following the steps of Brunelleschi, he reformed by his precepts and designs many of the abuses and barbarous practices which then prevailed among his countrymen.

Bramante had a considerable share in the restoration of ancient art, and built many magnificent edifices. Pope Julius II. having projected the rebuilding of St. Peter's upon a scale of unequalled magnificence, intrusted the execution of the design, 1513, to Bramante, who conceived the idea of erecting the lofty cupola upon that immense structure. This vast undertaking was carried on successively by Raffaello, San Gallo, and Michel Angelo, to whom the final design and completion of the work is principally due.

Architecture continued to flourish in the sixteenth century, under the great architects Vignola, Serlio, Palladio, and Scamozzi. To the unremitting assiduity of these distinguished artists in the study of the Roman edifices, and to their invaluable publications, the world has been much indebted for the elucidation of the principles of ancient art.

The list of the celebrated Italian artists closes with Bernini, who flourished in the seventeenth century.

The Grecian style of building was revived in France in the beginning of the sixteenth century, and afterwards flourished under several architects of distinguished merit. Their principal works are the palace of Versailles, St. Cyr, the church of

the Invalids, the façade of the Louvre, a most beautiful modern structure, the Porte St. Denis, and the church of Genevieve, the present Pantheon.

Grecian architecture was restored in England under the celebrated Inigo Jones, born 1572. His distinguished works at Greenwich, Whitehall, and Covent Garden, will ever secure him a name among the architects of the highest reputation.

Sir Christopher Wren, an eminent mathematician and philosopher, as well as an architect of the first rank, has executed many of the finest buildings in London and other parts of England, and in the modern style. St. Paul's cathedral, inferior to none but St. Peter's in point of magnitude, but perhaps superior both in skilful construction and figuration, will perpetuate his name to the latest posterity. The exterior dome of St. Paul's is constructed of wood, and sustained by a cone of 18-inch brick-work, which also supports the lantern above.

The interior dome is also constructed of 18-inch brick-work, which had a course the whole thickness for every five feet, and the intermediate parts had two bricks in length in the thickness. This dome was turned upon a centre which supported itself without any standards from below. From the inclined position of its supporting walls, it had little or no transverse pressure; yet, for the greater security, it was hooped with iron at the bottom.

AN  
EXPLANATION  
OF THE  
TECHNICAL TERMS

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

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

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

tion, as they continue still to be the objects of our wonder and astonishment.

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

**BENTVOGEL SOCIETY.** The Flemish painters who resided at Rome formed themselves into a society, into which they received all those of their own nation who, after their arrival at Rome, desired to be admitted as members. The introduction was appointed to be at a tavern in the city, at the expense of the person introduced; and after some whimsical and droll ceremonies, a name was given to the new brother, which expressed either the perfections or the defects in the form or countenance of his person; any remarkable peculiarity in the style of his colouring or composition; or any thing very singular in his character, conduct, or manner of living. That ceremony was continued for one entire night; and the next morning they walked in procession to a place some distance from Rome, called the Tomb of Bacchus, where the whole ceremony concluded. By this society, Peter Van Laer was named Bamboccio; Philip Roos, Rosa da Tivoli; Herman Swanefeld, the Hermit of Italy; Francis Van Bloemen, Orizonti; Peter Van Lint, Studio, &c.

**CASTING OF DRAPERIES.** By this term is implied, the distribution of the folds; and draperies are said to be well cast, when the folds are distributed in such a manner as to appear

rather the result of mere chance, than of art, study, or labour. In that manner or style of painting, which is called the Grand, the folds of the draperies should be great, and as few as possible, because their rich simplicity is more susceptible of great lights. But it is an error to design draperies that are too heavy and cumbersome; for they ought to be suitable to the figures, with a combination of ease and grandeur. Order, contrast, and a variety of stuffs and folds, constitute the elegance of draperies; and diversity of colours in those stuffs, contributes extremely to the harmony of the whole in historic pieces.

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

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

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

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

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

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



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

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

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

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

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

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

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

**GRACE**, principally consists in the turn that a painter gives to his objects, to render them agreeable, even those that are inanimate. It is more seldom found in the face than in the manner; for our manner is produced every moment, and can create surprise. In a word, a woman can be beautiful but one way,

yet she can be graceful a thousand. Grace is neither found in constrained, nor in affected manners, but in a certain freedom and ease between the two extremes.

**GROTESQUE.** This term, which is now familiar among all the lovers of the art of painting, was by the Italians appropriated to that peculiar manner of composition and invention, observed among the antique monumental paintings which were discovered in the subterraneous chambers, that had been decorated in the times of the ancient Romans. And as the Italians apply the word *Grotto* to express every kind of cave or grot, all paintings which were in imitation of the antique designs, discovered in those subterraneous chambers, which for ages had been covered with ruins, are now called *grottesca* or *grotesque*; implying a style, in which the imagination, and the wildness of inventive fancy, are principally exerted, without any strict adherence to nature, truth, or probability.

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

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

**LINEAR PERSPECTIVE,** is that which describes, or represents the position, magnitude, form, &c., of the several lines or con-

tours of objects, and expresses their diminution, in proportion to their distance from the eye.

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

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

**OUTLINE**, is that which traces the circumferences of objects in a picture. The outline is to be drawn as thin and fine as possible, so as scarcely to be discerned by the eye; and it ought to be observed, that a correct outline may excite pleasure, but no colouring can afford equal satisfaction to a judicious eye, if the outline be incorrect; for no composition, no colouring, can merit praise, where the outline is defective.

**PASSION**, in painting, implies an emotion of the body, attended

with certain expressive lines in the face, denoting an agitation of soul.

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

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



# BIOGRAPHICAL SKETCHES

OF

## PAINTERS, SCULPTORS, ENGRAVERS, AND ARCHITECTS.



A.

**AALAST**, or **AELAST** (Evd. Van), a celebrated painter of the Dutch school, born at Delft in 1602, and died in 1658, aged 56. He principally excelled in fruit pieces and other subjects of still life; particularly dead game, helmets with plumes of feathers, vases of gold and silver, disposed with elegance and transparency of colour, giving an extraordinary lustre to the gold, silver and steel. There are some fine specimens of this master's works in the possession of the Elector, now King, of Bavaria, at Munich.—*Houbraken, Pilkington.*

**AALAST** or **AELAST** (William Van), born at Delft in 1620, and died in 1679, aged 59. He was a painter of the same school, and nephew to the above, but more celebrated, and better known in Italy by the name of *Gulielmo*. He practised some years in France and Italy with great success, and after visiting his native city, Delft, settled at Amsterdam, where he received considerable encouragement, and his works sold for a very high price. During his stay at Florence

he was employed by the Grand Duke, who publicly presented him with a gold chain and medal, as a testimony of his approbation and an acknowledgment of his talents.—*Pilk.*

**AARSENS**, **AERTSEN**, or *Aersens* (Peter), a celebrated historical and portrait painter of the Flemish school, born at Amsterdam in 1519, and died in 1585, aged 66. He was the disciple of *Alaert Glæssen*, a portrait painter of eminence. *Aarsens* principally excelled in scripture subjects, but his principal and most celebrated work was a very fine altar-piece which he painted at Antwerp, representing the Crucifixion, which was unfortunately destroyed in an insurrection in 1566. Another of his works is an altar-piece representing the Death of the Virgin, which is in a good style and warm tone of colouring. At Delft he painted a Nativity, and the offering of the Wise Men; which are accounted excellent performances. He was well skilled in perspective and architecture, and drew the figure correctly. He possessed great ver-

satirity of power, and painted low subjects in an exquisite style of humour, yet in his great works nothing of the boorish painter is perceptible.—*Houb. Pilk.*

AARTGEN (or Aertgen), an eminent painter, born at Leyden in 1498, and drowned in a drunken frolic in 1564. He was at first a woolcomber, but turning his mind to painting he at length became so distinguished an artist, that Francis Floris, an eminent painter and critic, who had studied the works of Michael Angelo with much success in Italy, was attracted by his fame, and went to Leyden on purpose to see him, and finding him in a mean habitation offered him a handsome maintenance if he would settle at Antwerp, which he refused, not liking to leave his pot companions.—*Pilk.*

ABARCA (Maria de), a Spanish lady, who distinguished herself in the middle of the seventeenth century, by the portraits which she painted, in a style of peculiar excellence. She was cotemporary with Rubens and Velasquez, by whom she was much respected; the time of her death is not recorded.—*Pilk.*

ABBATE (Andrea), a painter of fruit and still life, born at Naples. He was much employed by the King of Spain at the Escorial, along with Luca Giordano; his grouping was excellent, and his colouring bold, with a peculiarly fine relief.—*Pilk.*

ABBATE (—), was of Italian extraction, though but little known; a fine picture of a Carita by this artist is in the palace Zambecari at Bologna.—*Fuseli.*

ABBATI (Nicolo del), an historical painter of considerable eminence, born at Modena in 1512. He was a pupil of Antonio Bagarelli, who

was a Modenese sculptor. His style, colouring, and composition were grand and expressive, and the drawing and character of his figures much in the manner of Parmegiano, whom he appears to have taken as his model. His works are but little known in England, but one of the best specimens of his skill is in the Cleveland house Gallery, belonging to the Duke of Sutherland, formerly in the collection of the Duke of Orleans. The subject is the Rape of Proserpine, in which he has manifested great taste and judgment.—*De Piles, Britton.*

ABBATI (Filippo), an historical painter of the Italian school, born at Milan in 1640, and died in 1715, aged 75. He was ready and fertile in invention, and tolerably correct in his design; he had an uncommon freedom of hand and delicacy of touch; was expeditious in his execution, and painted with equal facility both in oil and in fresco.—*Pilk.*

ABBOTT (L. F.) an eminent portrait painter of the English school, born about 1762, and died in 1803. The heroic Nelson sat to this artist several times, and the picture of this noble admiral, as well as his portraits in general, are much esteemed as faithful likenesses, and in a good style.—*Edwards.*

ACH, VAN, or ACHEN (John), an eminent historical and portrait painter, born at Cologne in 1566, and died in 1621, aged 55. He was first a pupil of Jerrigh, with whom he continued six years.—After much practice he travelled to Venice, and adopted the Venetian style of colouring; from whence he went to Rome, where he improved in design. He painted a Nativity for the Jesuits' church, and a portrait of a celebrated lute player of the name of Venusta, which is



reckoned one of his best performances.—His talents and polite accomplishments recommended him to the notice of the emperor Rodolpho; and he was employed by the court of Bavaria to paint the portraits of the electoral family as large as life, and a grand picture of the discovery of the cross by Helena, the mother of Constantine, for which the emperor presented him with a chain and medal of gold. At Prague he executed several much-esteemed pictures, particularly a Venus and Adonis, which so much pleased the emperor, that he employed Van Ach as long as he lived. His style was a mixture of the principles of the Venetian and Florentine schools.—*Pilk.*

ADAM (Lambert Sigisbert), a French sculptor, born at Nancy, in 1705, and died in 1759. His principal works are scattered over France, and are greatly admired.—*D'Argenville.*

ADAM (Nicholas), brother of the above, and a sculptor of considerable eminence; he was also born at Nancy in 1705, and died at an advanced age in 1778, having lost his eyesight some years before. He executed the mausoleum of the Queen of Poland at Bonsecours, and there are several other fine specimens of his skill.—*Ibid.*

ADAM (Francis Gaspard), younger brother of the foregoing, born at the same place in 1710, and died at Paris in 1759, aged 49, much respected and valued as a sculptor. He was principally employed in Prussia, where he obtained a considerable reputation.—*Ibid.*

ADAM (Robert), a British architect of considerable eminence, born at Kirkaldy in Fifeshire, Scotland, died in 1792, and was buried in Westminster abbey. He received his education at the university of

Edinburgh, and afterwards went to Italy, and on his return was made architect to the king, which office he resigned in 1768, on being chosen member of parliament for the county of Kinross. He gave a new character to the architecture of his country, and was one of the first who reformed the abuses that were creeping in from the blunders of Ripley and Benson, and brought considerable stores of science from the learned schools of Italy; but his style was too diffuse and ornamental for exterior grandeur; yet he was an architect of great taste and science, and procured much fame by the number and elegance of his designs. The new University of Edinburgh, and other public works, were erected according to his plans.

ADAM (James), brother of the former, who was also architect to his Majesty. The Adelphi buildings, and Portland Place, in London, are specimens of his taste and abilities. He died 1794.

ADAMS (Robert), an English architect, who died about 1595. He was appointed surveyor of the board of works and architect to Queen Elizabeth. It will not be found easy to specify his works in architecture, but there are two plans extant that he published; the one is a large print of Middleburgh, dated 1588, the other, of the same date, is a small roll, drawn with the pen, and intitled "Tamesis Descriptio," showing by lines across the river how far and from whence cannon-balls may obstruct the passage of any ship upon an invasion, from Tilbury to London, with proper distances marked for placing the guns. Adams was buried in the north aisle of the church of Greenwich, with this inscription; "Egregio viro, Roberto Adams, operum regionum

rum supervisor, architecturæ peritissimo, ob. 1595.”

ADAMS (Robert), an English engraver who died about 1605. He drew and engraved representations of the several actions while the Spanish Armada was on the British coasts. These prints were published by Augustine Ryther in 1589.

ADRIANO (—), a Spanish monk, of the order of the Barefooted Carmelites, was born at Cordova, in which city he resided all his life, and died there in 1650. He amused himself in his convent by painting religious subjects. His chief composition is a Crucifixion, in which he has introduced the Virgin, St. John, and Magdalen, with other figures, in half length, after the manner of Raffaello Sadeler, to whom he was greatly attached. This picture is in the convent of Carmelites, to which Adriano belonged. This artist was so diffident of himself, that he used to deface or destroy his pictures as soon as he had executed them; in consequence of this practice his best compositions are extremely scarce and valuable.—*Fuseli*.

ADRIANSON (Alexander), a painter of fruit, flowers, fish, &c. born at Antwerp about the year 1625, but of whom few particulars are known. He is said to have been a good painter in the line he followed; particularly marble vases, and ornamental basso relievos; his subjects are well coloured, the chiaro-oscuro well managed, and with remarkable transparence.—*Pilk*.

ÆTION, a Grecian painter, who having shown his picture of the nuptials of Alexander and Roxana, at the Olympic games, unknown as he was, according to Pliny, the president gave the painter his daughter in marriage.—*Plin. Nat. Hist.*

AGAR (Jaques d'), a portrait painter, born at Paris in 1640, and died at Copenhagen in 1716, aged 76. His first master was S. Vouet. He was principally employed by the court of Denmark, but was some time in England. He was esteemed a good painter, and some of his works were in the Florentine Gallery.—*Fuseli*.

AGGAS (Ralph), an English engraver, who died about 1617. Ralph published, in 1578, a map of Oxford, under the title of “*Celeberrimæ Oxoniensis Academiæ, &c. elegans simul & accurata descriptio.*” Ames says it was three feet by four; and he adds that Cambridge was *done* about the same time. Aggas executed a map of Dunwich in 1589, and a large plan and view of London, which was re-engraved by Vertue, and of which in one of his MSS. he gives the following account;

“A plan and view of London, with the River Thames and adjacent parts, being the most ancient prospect in print.”

AGGAS, or AUGUS (Robert), a landscape painter, much employed in England by Charles II., and died in London in 1679.—*Walpole*.

AGRESTI (Livio), an eminent historical painter of the Roman school, birth unknown, died in 1580. He painted both in fresco and oil, and his works are much esteemed. Pope Gregory XIII. employed him in the Vatican, where there are several of his pieces; as well as many altar-pieces at Rome. He was a pupil of Pierino del Vaga; his colouring was good, his invention fertile, and his drawing particularly correct.—*Pilk*.

AIKMAN (William), a Scotch painter, born in 1682, and died in 1731, aged 49. This painter was the only son of William Aikman, Esq. of Cairnie, in Aberdeenshire. Young

Aikman was designed for the bar, but being a youth of brilliant intellect he abandoned that profession, and applied himself to painting, which was more congenial to his inclinations. After studying three years in Italy, he went to Turkey, and taking Rome in his way, came to England, where he was patronised by the Duke of Argyle. He excelled chiefly in portraits.—*Gen. Biog. Dict.*

ALBANO, or ALBINI (Francesco), an Italian painter, born at Bologna in 1578, and died at the same place in 1660, aged 82. Although this painter's chief excellence lay in history, yet he occasionally exercised his pencil in landscape, in which he attained considerable eminence. His first master was Denys Calvart, who left him to the care and instructions of his disciple Guido Reni, whom he accompanied to the school of the Caracci. Having finished his studies at Bologna, Albano went to Rome, where he married. His second wife was a very beautiful woman, who brought him several fine boys, and Albano painted several pictures, in which his wife and children served as models for Venus and Cupids. He was fond of representing the fair sex; and his compositions on love subjects are held in high esteem, as are all his genuine and perfect pictures, which are distinguished by a peculiar delicacy of touch, and softness of colouring, with a laboured and minute style of finishing. The late Duke of Sutherland had two very fine pictures of this master, in his magnificent gallery at Cleveland-house, one of which is Salmacis and Hermaphrodite, taken from Ovid's *Metamorphoses*, and formerly in the Orleans Gallery; it is a very good specimen of this master; the other is a Virgin and Child with angels, and an upright landscape, which

probably (from the afore-mentioned anecdote on the authority of *De Piles*), are portraits of his wife and children. There is also a picture of this master in the Corsham-house collection (the seat of Paul Cobb Methuen, Esq.) of the Deity, with several angels in the clouds, which formerly belonged to Pope Innocent X., whose arms are on the back; and the frame, which is of silver, was made by the celebrated sculptor Alessandro Algardi. The works of this celebrated master are now almost exclusively collected in the Napoleon Museum at Paris.—*De Piles*.

ALBANO (Giovanni Battista), brother and disciple of the foregoing. He painted much in the style of his brother, and was an admirable painter, but not so eminent or so well known.—*Ibid.*

ALBERTI (Andra), an artist, but in what line is not certainly known, who wrote a treatise on perspective in Latin, printed at Nuremberg in 1678.—*Gen. Biog. Dict.*

ALBERTI (Aristotile), an architect and mechanist, born at Bologna, and flourished in the sixteenth century. He is said to have removed a steeple to the distance of thirty-five paces. He went to Hungary, where he built several works, and obtained the title of Chevalier.—*Ibid.*

ALBERTI (Giovanni), an historical painter of the Italian school, was born near Florence in 1558, and died in 1601, aged 43. His particular excellence lay in perspective and historical subjects, a demonstrative proof of which is in one of the Pope's palaces, where he painted designs in perspective, which procured him much applause.—*Pilk.*

ALBERTI (Cherubino), an eminent historical painter and engraver of the same school, and brother of the above, born in 1552, and died

in 1615, aged 63. He painted in fresco and in oil, and engraved many subjects after Michael Angelo, Zuccherò, Polidoro, &c. with considerable ability.—*Pilk.*

ALBERTI (Leoni Battista), an eminent architect, and writer on architecture, painting, sculpture, morality, and arithmetic; born at Florence in 1398, and died in 1485, aged 87. He was principally employed by pope Nicholas V., and was considered an able architect and learned man; he was one of the celebrated party of refined wits, who were chosen by Lorenzo di Medici with Marsilio Ficino, Christofero Landino, and others, to entertain his academic retirement and solitude, at Camaldoli. His best works are still extant in Florence, Mantua, Rimini, and other cities of Italy; of which there is an ample catalogue, as well as of his writings, at the end of his life by Raffaello du Fresne.—*Du Fresne.*

ALDERGRAFF (Albert), an eminent historical painter and engraver; he was a native of Zoust, in Westphalia, where he died poor about the middle of the sixteenth century. He is now chiefly known by his engravings, which have procured him an eminent rank among the masters of that school, and much resemble Albert Durer. De Piles says he was no inconsiderable painter; the principal part of his works, which are numerous, are in the churches and convents of Germany, and he mentions a nativity by him with much approbation.—*De Piles.*

ALDRICH (Reverend Henry), an eminent architect, he was born at Westminster in 1647, and died at Oxford in 1710, aged 63. From Westminster school he went to Christ Church, where he was elected student in 1681; he was installed canon of Christ Church, and in the

same year took the degree of D.D. He wrote in the reign of James II. two able tracts "On the Adoration of our Saviour in the Eucharist." At the revolution he was made Dean of Christ Church, in which station he behaved in the most exemplary manner, and every year gave a Greek classic, or part of one, by way of present to the students of the college. Dean Aldrich was one of the persons intrusted with the publication of Lord Clarendon's history. Besides these various acquirements, the dean had a great knowledge of architecture and music, as will appear by the magnificent quadrangle called Peckwater-square, in Oxford; the chapel of Trinity college, and the church of All Saints, in the same university, designed by him; and the numerous church services and anthems which he composed, all bearing marks of an indefatigable mind, guided by real taste and judgment. The Dean was also composer of two favourite catches, "Hark, the bonny Christ Church Bells," and the other called "A Smoking catch." He held the rectory of Wem in Shropshire, and sat as prolocutor in the convocation of 1702. Besides the above works, he published "Artis Logicæ Compendium," and a series of lectures called the Elements of Architecture, in Latin, which evince rather a comprehensive and indefatigable industry of compilation from the best authorities of the Roman school, than that novelty of invention, corrected by a pure taste and great practice, that indicates a master in the science.—*Biog. Brit.*

ALDROVANDINI (Tommaso), a Bolognese artist; born in 1653, and died in 1736. He studied under his uncle, who was an architect; but a man well skilled in the principles and practice of painting. Tom-

maso excelled in representing architectural subjects, and landscape scenery enriched with buildings; but the figures were inserted by Franceschini and Cignani. His principal performance is in the grand council chamber at Genoa.—*Barry's Edit. of Pilk.*

ALEN, or OOLEN (John Van), an eminent Dutch painter, born at Amsterdam in 1651, and died in 1693, aged 47. He painted landscapes, birds, and still life, in a masterly manner, but had no great powers of invention. Being a good pictorial mimic in any style, he engaged himself much in the nefarious practice of manufacturing counterfeits of those masters which were most in request, for which he procured more money from injudicious connoisseurs than if he had called them, as they really were, his own performances.—*Houb. Pilk.*

ALEOTTI (Jean Baptiste), an eminent architect, who died about 1630. He was at first a common labourer, but applying himself with great diligence to the study of geometry and architecture, he became one of the greatest architects of his time; he wrote several books on architecture and geometry.—*Moreri.*

ALESSI (Galeas), an architect of great celebrity, born at Perugia, in 1500, and died in 1572, aged 72. Various places are adorned with buildings of his construction, but he acquired his greatest reputation by the plan of the monastery and church of the Escorial.—*Nouv. Dict. Hist.*

ALESSO (Matt. Perez d'), a celebrated painter and engraver, born at Rome about 1550. His most celebrated performance is the colossal figure of St. Christopher, painted in the great church of Seville. The calf of each leg measures an ell in width, and all the other parts are in proportion.—*Ibid.*

ALEXANDER (John), a Scotch historical painter, who died about 1733. He visited Italy, and in 1718 etched some plates after Raphael. His principal work is the Rape of Proserpine, which he painted at the castle of Gordon, in Scotland.

ALFARO Y GAMON (Don Juan de), a Spanish painter, born at Cordova, in 1640, and died in 1680, aged 40. His first master was Castillo; on leaving whom he studied under Velasquez, to whose style he adhered, but in his portraits he adopted the manner of Vandyck. Two of his finest pieces are a picture of the Nativity, and another of the Guardian Angel.—*D'Argenville.*

ALGARDI (Alessandro), a painter and sculptor of Bologna, of considerable talents, born at Bologna, 1602, and died at Rome in 1654, aged 52. He studied at first under Ludovico Caracci, and then applied himself to the study of sculpture. There is in the church of St. Peter's of the Vatican, at Rome, a fine bass relievo by him, representing St. Leo appearing before Attila; and at Bologna there is a fine group from his chisel of the beheading of St. Paul. His works on painting are not very generally known.—*Moreri, D'Argenville.*

ALLAN (David), a Scotch portrait and historical painter, born in 1744, and died in 1796, aged 62. He received the rudiments of his art in the Academy of Painting, instituted, and carried on for a considerable time, by Messrs. Foulis, in Glasgow. Thence he went to Italy, where he spent many years in unremitting application to the study of the great models of antiquity, at Rome. In 1773, he gained the prize medal, given by the Academy of St. Luke, for the best specimen of historical composition; and it is believed he was the only Scotchman

(Gavin Hamilton excepted) who had then attained that honour. After his return, in 1777, he resided a few years in London. In 1780, he went to Edinburgh, and was appointed director and master of the academy established in that metropolis. He was much admired for his talents in composition, the truth with which he delineated nature, and the characteristic humour that distinguished his pictures, drawings, and etchings. There are several engravings from his pictures, one, "The Corinthian Maid, drawing the shadow of her Lover;" and four in aqua tinta, by Paul Sandby, from drawings made by Allen when at Rome, representing the sports during the carnival. Several of the figures introduced in them are portraits of persons well known to the English who visited Rome between 1770 and 1780.—*Gen. Biog. Dict.*

ALLEGRAIN (Christopher Gabriel), an eminent sculptor. His best works are the figure of a young man, for which he was admitted into the French academy, and a Venus and a Diana. His father and grandfather were both members of the Academy of Painting, but enough is not known of them to make separate articles. Christopher was a man much esteemed; his manners were simple, and his temper exceedingly modest.—*D'Argenville.*

ALLOISI (Baldassare, called GALANIO), an eminent historical and portrait painter, of the celebrated school of the Caracci, born at Bologna in 1578, and died in 1638, aged 60. He was the most celebrated portrait painter of his day, and the Italian writers place him in the same rank of merit with Vandyck.—*Pilk.*

ALLORI (Alessandro, called BRONZINO), a painter of history and portraits, born at Florence in 1535, and died in 1607, aged 72.

Having been deprived of his father in early infancy, he was taken under the care of Agnolo Bronzino, a distinguished painter, who educated him with all the tenderness of a parent. His most celebrated works are a crucifixion, intended for an altar-piece; a picture of the last judgment, after the manner of Michael Angelo Buonarrotti, whose works he studied, and which is still preserved at Rome; and several very fine portraits of the nobility and great men of his time.—*Moreri.*

ALLORI (Christophano, called also BRONZINO), the son and disciple of the above master, born at Florence in 1577, and died in 1621, aged 44. He followed the style of his father for some time, but afterwards studied design from the works of Santi di Titi, and colouring from the fresh and glowing tints of Cigoli; he formed a style of his own, very different from that of his father. His principal works were of the same description as those of Alessandro, and were several large designs for altars, of delicate touch and correct drawing, and portraits of his cotemporaries, executed with nature and truth, and with proper and becoming attitudes.—*Ibid.*

ALTORFER (Albrecht), a painter, designer, and engraver, born at Ratisbon in Germany, about 1480. He acquired some fame in his day, and was a senator of his native city. His principal works are of a diminutive size, and are mostly engravings on wood and copper, from his own designs, and show a boldness of conception and energy of mind that few of his cotemporaries equalled; the best of them are from scripture subjects, and are to be found in many German Bibles.—*Fuseli.*

AMALTEO (Pomponio), a painter of some skill, of St. Veto in Friuli, born about 1505, and died

in 1576. This painter is principally known by some pictures at Friuli and its neighbourhood, which Fuseli says are decent. He was the son-in-law of Pordenone, and his successor in the Friulense school. He is mentioned by Visari 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.—*Fuseli*.

AMALTEO (Geronimo), brother of the foregoing. It is probable, says Lanzi, that he would have surpassed him in fame as much as he surpassed him in talent, had he not been diverted from the pursuit of the arts 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.—*Fuseli*.

AMBERGER (Christopher), an historical and portrait painter of considerable eminence, born at Nuremberg in 1498, and died in 1550, aged 52. He is supposed to have been a disciple of Hans Holbein, whose style his much resembles. His principal works are twelve pictures of the history of Joseph, a portrait of the Emperor Charles V. which Sandraart says was equal to any of Titian's; to express his great approbation of which, the emperor, with a truly royal liberality, not only paid Amberger three times the sum he expected for his portrait, but honoured him with a chain and medal of gold.—*Sandraart*.

AMICONI (Giacomo, or Jacopo), an historical, grotesque, and portrait painter, who died in Spain about 1752. The compositions of this master are well known in England, few noble collections being without one or more; yet few particulars of his life are known. He is supposed to have been born in the Venetian territories, where he studied the

principles of his art, and afterwards completed himself at Rome. Amiconi came to England in 1729, and painted many fine pictures for the principal nobility; his excellent qualities, both as a man and as a painter, soon recommended him to public esteem, and he found encouragement in most of the courts of Europe; and when at that of Madrid, he was appointed principal portrait painter to the King of Spain, in whose service he ended his days.—*Pilk*.

AMIGONI (Octavio), an Italian painter of much celebrity, born at Brescia, in 1605, and died in 1661, aged 56. His pictures are mostly of a large size, noble in their composition, and much admired for justness of expression and elegance of design. They are executed with a free, firm, and masterly touch.—*Pilk*.

AMMAN (John), a German engraver, who lived at Hanau, about the year 1640. He engraved a set of small wooden cuts, representing the Passion of our Saviour. They are executed in a neat and spirited style, and possess considerable merit. They were published at Amsterdam, in 1623, with Latin verses.—*Pilk*.

AMMAN (Justus Jobot), an artist of great versatility of powers, born at Zurich in 1539, and died in 1591, aged 52. His public career began about 1560, at Nuremberg, whence, with incessant and persevering exertion, he overspread all Germany with his designs on wood, paper, and copper. History, allegory, emblem, science, trade, arts, professions, rural sports, heraldry, portraits, fashions, &c., equally served in their turns, and possess great variety and ingenuity of invention. He also painted with great brilliancy on glass, and his drawings etched with a pen and tinted, have characteristics of style

and execution, that would not disgrace the Italian school.—*Fuseli*.

AMMANATI (Bartolomeo), a Florentine sculptor and architect of considerable eminence, born 1511, and died in 1592, aged 81. He decorated his native country with many elegant palaces and villas, and exercised his skill in both professions to much advantage at Rome. He married the daughter of John Antonio Baltiferi, of Urbino. She was an elegant and accomplished woman; her poems, which were published at Florence in 1560, and at Naples in 1659, are held in great esteem. She was elected a member of the academy of Itronati at Sienna, and died at Florence in 1589.—*Nouv. Dict.*

ANDERTON (Henry), an English painter of history and portraits. He studied under Streater, and improved himself by a residence in Italy. On his return, he obtained the patronage of Charles II., but died young, about the year 1665.—*Walpole's Ann. of Painting.*

ANDREW (of Pisa), a sculptor and architect, born in 1270, and died in 1345, aged 75. He was also a painter, poet, and musician, of considerable skill. He designed and erected several fine structures at Florence; the arsenal at Venice is said to have been designed by him.—*Nouv. Dict.*

ANDRONICUS (Cyrestes), an Athenian architect, and the first who applied himself to the study of the winds. According to Aulus Gellius he built the famous octagonal temple of the winds at Athens, and was the inventor of weathercocks. For an interesting detail of this temple, with excellent graphic illustrations, see *Stewart's Antiquities of Athens*.

ANDROUET DU CIRCEAU (Jaques), a celebrated French architect of the 16th century, who flourished about 1585. He designed the

grand gallery of the Louvre, the Pont-Neuf, and many other noble edifices. He was a good practical architect, but did not possess a just taste and discrimination in ornamental architecture; he was too frivolous and florid for the noble aim of grand composition. He wrote several treatises on architecture and perspective that have been much admired.—*D'Argenville*.

ANGELI (Filippo d'), an excellent painter of battles and landscapes, born at Rome in 1600, and died in 1640, aged 40. This painter was called Napoletano, because he was taken to Naples when very young. At his return to Rome he studied the antique with much diligence, but forsook that noble school of instruction before he had made a sufficient progress, and adopted in its stead the manner of a Flemish painter, called Mozzo (or Stump), because, having lost his right hand, he used his pencil with his left. His best pictures are battles, which are always crowded with figures, grouped and disposed with judgment. He also painted landscapes, views of public buildings, porticos, &c., crowded with people at different sports or entertainments.—*Pilk*.

ANGELICO (Fra. Giovanni, called DA FIESOLE), an historical and miniature painter of great versatility of talent, born at Fiesole in 1387, and died in 1445, aged 58. He was at first placed as a disciple with the painter Giotto, and afterwards became a Dominican friar, and was as much respected for his humility and piety as for his painting, as it procured him the appellation of Angelico, "the angelic painter." He was much employed by Pope Nicholas V. to paint historical subjects in large, he also decorated several books with paintings in miniature, extremely well designed, and neatly



handled. He was a painter of considerable talents, and produced many disciples. His subjects are always religious; and he was so remarkably humble, that he refused to accept the archbishopric of Florence.—*Pilk.*

ANGELIS (Peter), a Flemish painter of landscapes and conversations, born 1685, and died in 1734, aged 49. He visited England about 1712, and soon became a favourite painter. Before his departure for Italy in 1728, he made an auction of his pictures, amongst which were copies of the Four Markets, then at Houghton, painted by Rubens and Snyder.

ANGIOLO (Michael di Campidoglio), a painter of fruit, flowers, and still life, born at Rome in 1610, and died in 1670, aged 60. He derived his appellative of Campidoglio from a situation he held in the capitol at Rome; and was a disciple of Fioravante. He had an admirable style for the subjects he chose, which he designed and finished superior to any artist of his time. The pictures by this master now remaining have much force and relief.—*Pilk.*

ANGUIER (Francis), a celebrated French sculptor, born at Eu in Normandy, about 1605. He was made keeper of the royal cabinet of antiquities, and executed several great works, particularly the tomb of James Souvre, in the church of St. Giovanni Laterano, and the mausoleum of the Duke de Montmorency.—*D'Argenville.*

ANGUIER (Michael), brother of the above, and of the same profession. He is reckoned a sculptor of great abilities, and executed greater works than Francis. His last piece was a crucifix over the altar of the church of the Sorbonne at Paris.—*Ibid.*

ANGUSCIOLA (Sophonisba),

better known by the name of Sophonisba, an Italian paintress of great eminence, both in portrait and in history, born at Cremona in 1533, and died in 1626, aged 93. Sophonisba was of a very distinguished family, and was first under the tuition of Bernardini Campo of Cremona, and afterwards learned perspective and colouring from Bernardo Gatti, called Soiaro. Her principal works are portraits, which engrossed the greatest part of her time, yet she executed several historical subjects with great spirit; the attitudes of her figures are easy, natural, and graceful. She became blind through over application to her profession, but she enjoyed the friendship of the greatest characters of the day. Vandyck, it is said, acknowledged himself to have been more benefited by her than by all his other studies. Among some of the principal works by this artist are the marriage of St. Catherine, now in the Pembroke collection at Wilton; a portrait of herself playing on the harpsichord, and an old female attendant in waiting.—*Pilk.*

ANGUSCIOLA (Lucia), sister of the foregoing, and a paintress of considerable skill; she obtained by her portraits a reputation not inferior to Sophonisba, as well for truth and delicacy of colouring, as correctness of resemblance, and easiness of attitude.—*Pilk.*

ANICINI (Lewis), a gem sculptor and medalist. His most celebrated work is a medal which he designed for Pope Paul III., on which was represented the interview between Alexander the Great and the High Priest, at Jerusalem, so exquisitely finished, that Michael Angelo, on viewing it, exclaimed, "Anicini had carried the art to the height of perfection."—*Moreri.*

ANRAAT (Peter Van), an his-

torical painter, born about 1635. The native city of this master is not known, which is more to be wondered at, considering his deserved celebrity; for Houbraken mentions a very grand picture by Van Anraat, of the Last Judgment, containing a multitude of figures, well designed, correctly outlined, and pencilled in a free and bold manner.—*Houb.*

ANTHEMUS, a celebrated architect. His principal work is the famous church of St. Sophia, at Constantinople, which he was employed to build by the Emperor Justinian, for whom he also erected several other structures. He was a good mathematician, and well skilled in experimental philosophy: from a knowledge of which he succeeded so well in imitating an earthquake, that he alarmed many people in its vicinity, and particularly frightened a man of the name of Zeno out of his house. He also made many experiments in optics, and constructed a lens.—*Moreri.*

ANTIPIHILUS, an ancient painter, who flourished in the time of Apelles, to whom he was a rival; he was celebrated for several fine pictures, the principal of which was the representation of a youth blowing a spark of fire; from which it should appear that the ancients were not unacquainted with the magical effects of chiaro-oscuro.—*Plin. Nat. Hist.*

ANTIQUIS (John), an historical painter in oil and on glass, born at Groeningen, in 1702, and died in 1750, aged 48. He was at first instructed in the art of painting on glass, which he practised till he was about twenty years of age. But wishing to learn the art of painting in oil, he placed himself under the direction of John Wassenburgh, with whom he continued two years, and then went to Italy through France,

and remained at Florence in the employ of the Grand Duke, for six years, during which period he painted a large picture of the Fall of the Giants, his sketch for which is still preserved in the Florentine Academy. He made several visits to Rome, and became intimate with Trevisani, Bianchi, and Sebastian Conca. His style of drawing is good, and his manner of painting easy; he acquired an elegance of taste and science in composition through his intimacy with the Roman school.

ANTONELLO, a painter of history and portraits, commonly called Antonio du Messina, from Messina, where he was born, in 1426, and died in 1475, aged 49. He was one of the first masters of the Italian school who practised the art of painting in oil, which he acquired from John Van Eyck, of Bruges. He communicated the secret to two painters of the names of Bellini and Domenico, from which last Andrea del Castagno obtained the knowledge of it, and from the desire of being sole possessors of the secret, basely assassinated him; by which incident the art of painting in oil became progressively known, and generally practised through all Italy.—*Pilk. De Piles.*

APELLES, an ancient Greek painter, born in the Isle of Cos, and lived in the time of Alexander the Great. He is called the prince of painters, and was so highly esteemed by Alexander that he would not permit any other person to paint his portrait, and gave him Campaspe, one of his mistresses, with whom Apelles fell in love while taking her likeness, for a wife. The following reply of the painter to Alexander, or according to some authors, to a Persian nobleman who often visited his study, contains a senti-

ment so apposite as to deserve transcribing. The great man endeavouring to display his taste on the subject of Apelles' art, and talking very absurdly on the subject, the indignant painter replied, "Whilst you were silent, the boys in my study were lost in admiration of your magnificence, but the moment you began to talk of what you did not understand they laughed."—*Plin. Nat. Hist.*

APOLLODORUS, a celebrated architect, born at Damascus, who flourished under Trajan and Hadrian, and built the great stone bridge over the Danube, about the year 101, which is reckoned the most magnificent of all the sumptuous works of that emperor; the celebrated pillar called Trajan's column at Rome, and several other edifices for the former; and would have been much employed by the latter, (for whom, however, he built some structures,) but for his bluntness, which proved his ruin, and cost him his life; for when Hadrian sent him a copy of the design of a temple of Venus he had just built, the architect found that it was too small for the size of the statues, and said, "That if the goddesses should have a mind to rise and go out, they could not."—*Plin. Nat. Hist.*

APOLLODORUS, a famous painter of Athens, who flourished about 400 years before the Christian æra. He was a poet of some celebrity, as appears by a poem which has been well spoken of, although not now extant, which he wrote as lamenting his being out-shone in art by his successful rival Zeuxis.

APPEL (Jacob), a painter of landscape, portrait, and history, born at Amsterdam in 1680, and died in 1751, aged 71. This painter was at first a pupil of Timothy de Gnaaf, and afterwards of Vander

Plaas, by whose instruction he became a good landscape painter. He formed his style after the works of Tempesta, whose manner he much admired; he seemed fond of introducing statues in his works, which he designed well, and coloured much like marble. His portraits are much celebrated.—*Pilk.*

APPELLMAN (Barent), a portrait and landscape painter, born at the Hague in 1640, and died in 1686, aged 46. His landscapes, which are much prized, are principally the charming scenes about Rome, Frascati, and other parts of Italy. In the large hall of the palace of Soesdyk, formerly a residence of the Prince of Orange, are some fine landscapes, which he painted for that prince, and several portraits. He often assisted John de Baan in his portraits, and always painted the back grounds when they were landscapes.—*Pilk.*

AQUILA (Francesco Faraone). This eminent designer and engraver was born at Palermo, in 1676. He established himself at Rome about the year 1700. His engravings are numerous, and some of them highly esteemed. He sometimes worked with the graver only, but his plates in that way are cold, and wanting in effect; by no means equal to those in which he called in the assistance of the point. Some of his prints are after designs of his own composition. His works are a set of twenty-two large plates, entitled, *Pictura Raphaelis Urbinate ex Aulâ et Conclavibus Palatii Vaticanæ, &c.* 1722.—*Bryan's Dict. of Painters, &c.*

ARCHER (—), an English architect, who died about 1728. He built St. Philip's church at Birmingham, Clifden-house, and a house at Roehampton; but the chef-d'œuvre of his absurdity, was the

church of St. John, with four bell-towers, at Westminster.

**ARETUSI** (Cætare), an historical and portrait painter, who flourished about the year 1590. He was born at Bologna, where he learned and studied the art of painting, and distinguished himself much as an able copyist. He painted portraits in an excellent style, at most of the Italian courts, particularly those of the Dukes of Parma and Ferrara, where he obtained many considerable honours and emoluments. His style was good, and nearly approaching Correggio's, which he admired and imitated with so much success, that copies of Correggio by Aretusi, have been taken for originals of that celebrated master, by critics of discernment.—*Pilk.*

**ARISTIDES**, a painter of Thebes, who flourished about 340 years before Christ, was the pupil of Euxeridas, cotemporary of Pampilus, and lived long enough to witness the great success of Apelles. He was the first, according to Pliny, who painted the affections and emotions of the soul. His most celebrated pictures which have been recorded by ancient writers, are the Sacking of a City taken by Storm, in which he represented a child creeping to the mangled breast of its dying mother, who appears to feel the most expressive anxiety lest the child should suck her blood instead of her milk. Alexander the Great was the possessor of this celebrated picture. He painted also a Battle with the Persians, which contained a hundred figures; he sold it to the tyrant Mnason, of Eleatea, for the price of a thousand drachms for each figure. Among the rest of his works were Quadrigæ in the Course; a Suppliant, of which, says an ancient writer, you may fancy you hear the voice; Hunters with

their Game; a portrait of the painter Leontion; Biblis dying with love for her brother Caunus; Bacchus and Ariadne, which was removed to the temple of Ceres at Rome; a Tragerian accompanying a youth, which was in the Temple of Apollo, but was spoiled by the ignorance of a painter, to whom Marcus Junius, the priest had given it to clean, about the epoch of the Apollinarian games. Rome was also in possession of an Old Man instructing a Youth to play the Lyre, which was in the Temple of Fidelity, near the capitol; and his Sick Man, which is the panegyric of many of the ancient writers.—*Pliny.*

**ARLAUD** (James Antony), a portrait and miniature painter, born at Geneva in 1668, and died in 1743, aged 75. He went early to Paris, where he obtained the patronage of the Duke of Orleans, who received instructions in the art from him; gave him apartments at St. Cloud, that he might visit him more frequently; and procured for him the encouragement of the king. He was also much encouraged by the Princess Palatine, the Duke's mother, who presented him with her own picture set with diamonds, and gave him recommendatory letters to the court of Great Britain, particularly to the Princess of Wales, afterwards Queen Caroline. Her portrait, which he painted, was universally admired, and celebrated by several of the poets. When in England he painted his master-piece, the celebrated Leda, a copy of which, according to Moreri, he sold in London for 600*l.*; but he would never part with the original, which, in a fit of enthusiasm, he destroyed by cutting it to pieces; whereas Pilkington says, he sold it to the Duke de la Force for twelve thousand livres, though it was afterwards sold

for a less sum. He returned to Paris loaded with honours, presents, and medals of gold.—*Moreri, Pith.*

ARPINO (Giuseppe d', or GIOSEPPINO Cav.), a celebrated historical painter, born at the castle of Arpino, in Naples, in 1560, and died at Rome in 1640, aged 80. This artist, when a boy, was placed under some painters employed in the Vatican, at the time of Gregory XIII., who, observing his genius, allowed him a crown of gold a day. Giuseppe was a pupil of Raffaele di Reggio, and became very earnest in his profession, and was knighted. The principal works of this master are as follows: a Sampson, in chiaro-oscuro, in the Vatican; the ornaments in the loggia of the new palace of the Vatican, painted by d'Arpino; Tempesta and Antonia Varese; the great Altar-piece of St. Francesco; a Virgin and Child, in the church of St. Chrisogono, where there was also a fine portrait of the Saint, by Gucreino; a Series from the Life of the Virgin Mary, in the first right-hand chapel in the church of San Giovanni Calibrita; an Assumption of the Virgin, in St. Valentino and Sebastino; four pictures on different subjects, in the church of San Carloalli Catinari; a St. Francis, in the noble church of St. Finita de Peregrini Convalescenti; a Glory of the Angels, over the organ in the Collegiata di San Lorenzo, in Damaxa; a Coronation of the Virgin, in the church of St. Maria and St. Vallicella; a St. John the Evangelist, in the church of St. Maria della Pace; a dead Christ with Virgin and St. Andrew, in St. Maria della Vittoria; some figures and other ornaments, in the Palazzo Pontifice di Monte Cavallo; an Annunciation, in the Aldobrandini chapel; the Canonisation of St. Francisco, in San

Trinita de Monti; several subjects from the Roman History, in the Campidoglio; a Romulus and Remus found by Faustulus; Romulus founding the city; the Rape of the Sabines; the Battle of the Horatii and the Curiatii; the Victory of Tullus Hostilius, &c., which are highly spoken of: some of the pictures in St. Giovanni Evangelista in Fonte, and in the Basilica of San Giovanni Lateranense; a Bambino and St. Agostino; and the Eternal Father, in the monastery of St. Lucia, in Selci; the pictures in the dome of St. Prassede; the picture over the grand altar; four Angels, in fresco, in the cupola of the Basilico di Santa Maria Maggiore; part of the paintings in St. Silvestro, in Monte Cavallo, where he assisted Raffaele di Reggio, and Caravaggio; many of the paintings and ornaments in the Villa Aldobrandini, at Frascati; and, in short, assisted in almost every grand work that was executed in his time, that a ready pencil and a long life could afford him. The late Duke of Sutherland had a very highly finished picture of the Cavalier d'Arpino's, from the circumstances of the Fall of the Angels, which is thus described in St. Jude's Epistle, "And the angels which kept not their first estate, but left their own habitations, he hath reserved in everlasting chains, under darkness, unto the judgment of the great day." It represents several naked figures falling in all the terror of complete discomfiture, and one above them, clad in armour and drapery, as if in the act of driving them before him. All the faces and bodies are highly finished, and finely fore-shortened.—*Moreri, Britton's Catalogue Raisonné.*

ARTEMISIA, the Queen of Caria, wife of Mausolus, who built the celebrated and stately tomb for her husband, that was accounted one of the

seven wonders of the world, and which has given a name to all structures of that description.

ARTOIS (Jaques d'), an admired Flemish landscape painter, born at Brussels in 1613, and died in 1665, aged 52. He received his instruction from Wildens, but perfected himself by a studious observation of nature. His landscapes have an agreeable solemnity by the disposition of the trees, and the touching of the grounds; the distances are well observed, and die away into a blueish range of remote hills; and the figures are judiciously placed. The pencil of this artist is soft, his touch light and free, particularly in the leafing of his trees, and there is generally a pleasing harmony in the whole. He ornamented the trunks of his trees with moss, ivy, or other plants, the extremities of which are often loosely hanging down.—*Pilk.*

ASHFIELD (Edmund), an English portrait painter, who flourished about 1680. He was a pupil of Wright, and painted both in oil and crayons. Vertue mentions a small portrait of a Lady Herbert, painted by Ashfield, which was highly finished.

ASPER (Hans), a painter of portraits and still life, born at Zurich, in Switzerland, in 1499, and died in 1571, aged 72. He was a painter of much reputation, and his portraits are reckoned scarcely inferior in truth and character to Holbein's. His drawings of flowers, fish, birds, &c., are executed with great freedom and truth of representation. The designs for the *Historia Animalium* of Conrad Gessner, are said to have been designed by this artist, and many of Rodolph Meyer's etchings for Murer's *Helvetia Sancta*, were from his originals. Yet though this artist was held in such great esteem before his death, as to have a medal struck to record

his merit, yet he was unaccountably suffered to live and die in indigence.—*Fuseli.*

ASTLEY (John), a portrait painter, born at Wemm, in Shropshire, and died at his father's house, Duckenfield Lodge, Cheshire, in 1787. This artist received his first instruction in art from Mr. Hudson, with whom he was placed as a pupil; he afterwards went to Rome, and was there about the time of Sir Joshua Reynolds. His talents were of a superior order, but estimating his profession by his gains, he was no sooner removed from want, than he relinquished it; practising in Dublin for about three years, in which time he acquired three thousand pounds by his pencil. He acquired a great fortune by his marriage with Lady Daniel, a widow lady, whom he captivated at the Nutsford assembly, and who sent for him to paint her portrait, and shortly after offered him her hand, which he prudently accepted.—*Edwards's Anecdotes of Painting.*

ATHENIS, of Chio, a sculptor mentioned by Vitruvius with approbation, who flourished about 300 years before Christ.

ATHENODORUS, a celebrated sculptor, whose work, conjointly with Agesander and Polydorus, was the celebrated group of Laocoon at Rome.

AUBIN (Augustus de St.), a French engraver, born in Paris in 1720. He was a member of the Academy of Painting, and a very ingenious artist. He was taught the art of engraving by Laurent Cars, and his style is similar to that of his instructor. He engraved a considerable number of plates, of historical subjects, portraits, frontispieces, vignettes, and other ornaments for books, as well as the collection of gems for the Duke of Orleans, and

the collection of medals, amounting to near three thousand, belonging to M. Pellerin.—*Pilk.*

AUDEBERT (Jean Baptiste), a French engraver and naturalist, born at Rochefort, in 1759, and died in 1800, aged 41. This artist is reckoned one of the most able engravers of natural history, particularly of animals, which are reckoned the most valuable of their kind. His first work was *L'Histoire Naturel des Singes, des Makis, et des Galco-pitheques*, one vol. fol. and published in 1800. He was engaged upon other works of equal splendour and interest, when death finally stopped his earthly career.—*Nov. Dict. Hist.*

AUDENAERD or OUDENAERD (Robert Van), an eminent Flemish painter and engraver, born at Ghent, in 1663, and died in 1743, aged 80. He studied painting under Francis Van Mierhop, and afterwards under Hans Van Cleef; but on visiting Rome he took instructions from Carlo Maratti. By this means he became a good painter of history; but having etched some prints, which he showed to Maratti, that great artist advised him to adhere to the burin rather than the pencil, and employed him to engrave a number of his pictures. After his return to Ghent, he continued to engrave, but occasionally produced some pictures for the churches, one of the best of which is an altar-piece, in the Carthusian Monastery at Ghent, St. Peter attended by the monks of that order.—*Pilk.*

AUDRAN (Claude), a painter of the French school, born at Lyons in 1639, and died at Paris in 1684, aged 45. He was nephew of the above mentioned engraver, and at first studied under his uncle, but preferring painting, he left the other art, and after acquiring some skill, was employed by Le Bruin in painting

part of the pictures of Alexander the Great's battles. He afterwards acquired considerable eminence, and was appointed professor of painting in the Royal Academy at Paris, which situation he held with much credit till his death.—*Nov. Dict. Hist.*

AUDRAN (Girard), an engraver, born at Lyons in 1640, and died at Paris in 1703, aged 63. He is considered one of the ablest engravers that ever existed, and one of those artists who, in his department, contributed the most to embellish the age of Louis XIV. by spreading over Europe the principal productions of the art, executed in France during that memorable age. He received the elements of his art from Claude Audran, his father, who is noticed in the preceding article; but convinced that without a profound study of drawing, no engraver can hope to attain eminence, he went to Rome; where, during three years, he was engaged in copying after the antique, the works of Raphael and other great masters, who have rendered the Italian school so celebrated. The characteristics of this great engraver's works, are spirited and correct drawing, a free and bold style of etching, an easy and vigorous burin, a masterly touch or stroke, always that of the master he copies, which rank him above all that have preceded him, and render him the best model for all young artists who enter the profession of engraving. Audran has treated historical subjects with a nobleness and dignity peculiarly his own; his works, without having the precise finish, so much the boast of mediocrity, are far, however, from the looseness which those who, unable to do better, are desirous of explaining, as the result of taste and genius. Under him the needle and the burin have acquired the suavity

and breadth of the pencil. In his masterly career, the artist is always seen inspired by a natural sentiment, that shows him to be one who knows profoundly the secrets and resources of his profession. Girard Audran was employed by Louis XIV. to engrave the series of the battles of Alexander; this work spread his reputation, and at the same time that of Le Brun, over all Europe. Among other celebrated works of this master are, the Martyrdom of St. Lawrence, after Le Sueur; Time raising Truth; the Adulterous Woman; Pyrrhus; Coriolanus; and the Baptism of the Pharisees, from Ponsin; the ceiling of the Val-de-grace, after Mignard; the Martyrdom of St. Agnes, after Domenichino; which, with many other well-known productions, are proofs of the sublimity of

his genius.—*Nouv. Dict. Hist., Galerie des Hommes Illustres.*

AUDRAN (Claude), a painter, and nephew of Girard, born at Lyons in 1685, and died in 1734, aged 49. The particular branch of art for which this master was celebrated, was designing and painting ornaments. He held the appointment of king's painter.—*Moreri. Ibid.*

AUDRAN (Jean), an engraver of the same family, brother of the preceding, born in 1667, died at Paris in 1756, aged 89. He studied engraving under his uncle Girard, but never acquired his abilities.—*Ibid.*

AUTREAU (Jaques d'), a French painter. He possessed but little merit as an artist, but wrote several dramatic pieces, which were collected and published together in 1749, in 4 vols. 12mo.—*Moreri.*

## B.

**B**AAN (John de), a Dutch portrait painter, born at Haarlem in 1633, died in 1702, aged 69. This artist received his first instructions from his uncle Picmans, who was an able painter in the style of Velvet Breughel. After leaving his uncle, he went to Amsterdam, and studied with undeviating perseverance under Bakker. Vandyck and Rembrandt were, at this time, in the zenith of their fame, and after duly examining and practising both them, he gave the preference to the former. His works soon became generally known and admired; and, according to Houbraken, he received the personal invitation of Charles II. to visit England, and was fetched in one of the king's ships. He met with much encouragement in this country, and painted the portraits of Charles II., the queen, and the nobility of the first

rank in his court, which were much admired for the elegance of their attitudes, and for a brilliant and natural tone of colour. After practising in England for some time, he returned to the Hague, where he painted a fine portrait for the Duke of Zell, who paid him a thousand Hungarian ducats, which is nearly 500*l.* sterling. The Grand Duke of Tuscany esteemed his abilities so highly, as to have his portrait placed in the gallery of celebrated painters of Florence, and he received valuable presents from that prince in return for the picture. De Baan's best and highly finished performance is a portrait of the Prince Maurice of Nassau, who had sufficient patience to sit to him as long as he required; which, from the artist's slow manner of finishing, was tolerably often.—*Houb. Pilk. Moreri.*



**BAAN** (James or Jacob de), son of the foregoing, and a young artist of considerable promise, born in 1673, and died in 1700, aged 27. He came over to England with William, Prince of Orange, where the reputation of his father procured him a favourable reception and great encouragement from the nobility and gentry of the first rank; particularly the Duke of Gloucester, whose portrait he painted; which was so much admired, that he was earnestly requested to stop in England; but no inducement could prevail on him to delay his intended journey to Rome. On his way to that emporium of the arts, he visited Florence, to examine the grand works of art in that city, where he was favourably received by the duke. On his arrival at Rome, he attended with great assiduity to his studies, painted many portraits and conversation pieces, and acquired a considerable sum of money, which he squandered in excesses, which probably terminated his life and prospects (which were of a higher rank than his father's) at such an early period of his life.—*Moreri, Pilk.*

**BABEUR**, or **BABUREN** (Theodore Dirk), a Dutch painter of history, conversations, and musical performers. This artist generally painted his pictures as large as life, but mostly only of half length. His pictures are characteristic of the school he belonged to, low vulgar nature, representing card-players, musicians, philosophers, &c.—*Pilk.*

**BACCARINI** (Jacobo), an Italian artist, born at Reggio in 1630, died in 1682, aged 52. He received his first instructions from Orazio Talami, to whose style he constantly adhered through life. Among his best works are two pictures at his native place, one representing the Flight into Egypt, and the other the death of St. Alessio.—*Pilk.*

**BACCIO** (Fran. Bartolomeo), an historical and portrait painter, born near Florence in 1649, and died in 1717, aged 68. He was an artist of considerable talent, his figures possessing much grace and nature, and his colouring excellent.—*Watkins.*

**BATCHELIER** (Nicholas), a French sculptor and architect, born at Toulouse in 1496, and died in 1554, aged 58. Early in life Batchelier was placed under the guidance of Michael Angelo, whose instructions he does not disgrace, although he does not equal his master.—*Moreri.*

**BACKER**, or **BAKKER** (Jaques), a Dutch painter of history, born at Antwerp in 1530, and died in 1560, aged 30. This artist was instructed in the principles of the art by his father, who was by no means eminent as a painter. After the death of his father, Backer got into the clutches of one of those vipers in art, a picture dealer, of the name of Jacopo Palermo, who took care to keep him incessantly employed, sending his pictures to Paris, where they were much admired, and eagerly purchased at a great price; yet the poor artist was defrauded of his talents, and kept in the same depressed and obscure situation. His merit was well known and acknowledged, but his name and circumstances as universally unknown.—*Pilk.*

**BACHER** (Jacob), a Dutch portrait and historical painter, born at Harlingen in 1609, and died in 1661, aged 52. The abilities of this master, in the different branches of his art, were of a high rank. His drawing of academy figures, both in outline and effect, were so excellent, that he obtained the prize from his competitors. His facility of execution was so surprising, that he painted a half-length portrait of a lady from

Haarlem, although adorned with rich drapery and jewels, in one day. His historical pictures were of as high rank as his other works, all of which are still in high request among the connoisseurs. In the collection of the late Elector Palatine was an excellent head of Brouwer, and in the church of the Carmelites, at Antwerp, is a capital picture of the Last Judgment, well designed, and excellently coloured, by this master.—*Pilk. Decamps.*

**BACKARELL** (William), sometimes called Bacquerelli, an historical painter. He was a pupil of Rubens at the same time with Vandyck. In the commencement of his career he was reckoned equal to Vandyck, but turning his attention to poetry, he was banished his country by the persecuting spirit of the Jesuits, whom he had freely satirised. He had a brother Giles, whom Decamps mentions as a good landscape painter; and Sandraart says, there were seven or eight painters of eminence of his name at this time.—*Pilk.*

**BACKHUYSEN** (Ludolph), a very celebrated marine painter, born at Emden in 1631, and died in 1709, aged 78. He received his first instructions in the art from Albert Van Everdingen, and benefited much by visiting different painters, and analysing their style and processes, but received most information and benefit from the instructions of Henry Doubles, whose knowledge was extensive, and temper communicative. He studied Nature (the artist's surest guide) in all her guises, with that attention that has raised his name as a painter of gales, storms, clouds, rocks, skies, and other remarkable phenomena of nature, with such fidelity and effect as places him above all the artists of his time in that style, except the younger Vandewelde. To store his mind with

images fitting for his pencil, he often went to sea in storms that would have dismayed a less ardent pursuer of the art, and immediately on his return impatiently flew to his palette, to note down in various sketches the impressions the grand and solemn scenes had impressed on his mind. His chiaro-oscuro is perfectly natural, his perspective, both lineal and aerial, truly correct; his touch possesses freedom and neatness, and all his accessories, whether ships, buildings, or figures, consonant and exactly proportioned. One of his largest and best figures was painted for the burgomasters of Amsterdam, of a number of large vessels, and a view of the city in the distance, for which they gave him thirteen hundred guilders, and a considerable present. This picture they afterwards presented to the King of France, who placed it in the Louvre. Backhuysen was visited by more kings and princes than any artist of his time; of which number was the King of Prussia, and Peter the Great of Russia, who was particularly delighted to see him paint.—*Pilk.*

**BACON** (Nathaniel), an amateur painter of landscape and still life. This gentleman was half-brother to the celebrated Lord Chancellor Bacon; his talents for painting were considerable; some fine productions of his pencil are at Culford, where he lived, and at Gorhambury, his father's seat.—*Granger.*

**BACON** (Sir Nathaniel). It is to be regretted that no particulars are mentioned of the birth and death of this accomplished gentleman and artist. Peachem on Limning (p. 126) says, "But none, in my opinion, deserveth more respect and admiration for his skill and practice in painting, than Master Nathaniel Bacon, of Broome, in Suffolk, youngest son of the most honourable

and bountiful-minded Sir Nicholas Bacon, not inferior in my judgment, to our skilfullest masters." At Gorhambury, his father's seat, is a large picture in oil, by him, of a Cook-maid, with Dead Fowls, admirably painted, with great nature, neatness, and lustre of colouring. In the same house is a whole length of him, painted by himself, in which he is represented painting on a paper; his sword and pallet hung up; and a half length of his mother by him. At Redgrave-hall, in Suffolk, were two more pieces; the one, Ceres with Fruit and Flowers; the other, Hercules and the Hydra. In Tradescant's Museum was a small landscape, painted and given to him by Sir Nathaniel Bacon.

BACON (John), an eminent English sculptor, born at Southwark in 1740, and died in 1799, aged 59. The history of this able artist is a singular illustration of the triumph of native talent over uncultivated youth. In the year 1755 he was bound an apprentice to a china manufacturer in Lambeth, where he was first employed in painting on the ware, and afterwards in modelling shepherds, shepherdesses, &c., so much to his own improvement, that in less than two years he modelled all the principal figures for the manufactory. Many sculptors were in the habit of sending their models to this pottery to be burnt, and from the sight of them his ardent mind determined on its future occupation. His progress after this was so rapid, that he received nine premiums from the Society for the Encouragement of Arts, &c.; the first in 1758, for a figure of Peace. Several of his early productions, a Mars, a Venus, a Narcissus, &c., are now in the great room of that useful society. During his apprenticeship he formed the idea of making statues in artificial stone,

which he afterwards perfected, and which is still carried on at Lambeth. About the year 1768 he began to work in marble, and invented an instrument now in general use, for transferring the form of the model (with a correctness till then unknown), to the marble, thereby rendering the executive part more of a mechanical operation, and leaving his mind more at leisure to design and modelling. In the year 1766, the year after the foundation of the Royal Academy, he received the first gold medal ever given by that body; and in 1770 he was elected an associate. The celebrity that he acquired by his admirable statue of Mars, before-mentioned, induced Dr. Markham, since archbishop of York, to commission him to execute a bust of his Majesty, for the hall of Christ College, Oxford, where it is now placed. While modelling this bust, his majesty asked him if he had ever been out of the kingdom? and on being answered in the negative, the king said, he was glad of it, as he would be the greater ornament to it. The admirable execution of this bust gained him the royal patronage, and shortly after a commission to execute another for the University of Gottingen. In 1777 he was engaged to prepare a monument to the memory of Guy, the founder of Guy's Hospital; which led to his engagement with the city of London, for the execution of the monument to the memory of the Earl of Chatham. In 1778 he was elected a Royal Academician, and completed the beautiful monument to the memory of Mrs. Draper, in the cathedral church of Bristol. Among the principal of his other works are two groups on the top of the front of Somerset-place; a statue of Judge Blackstone, for All Souls' College, Oxford; a statue of Henry VI., for

Eton College; the monument of Lord Chatham, in Westminster Abbey; the statues of Dr. Johnson, Mr. Howard, and Sir William Jones, in St. Paul's Cathedral, &c., &c.—*Cecil's Life of Bacon*, 1801.

**BADENS** (Francis) an historical and portrait painter, born at Antwerp in 1751, and died in 1603, aged 32. This artist was the son of a painter of ordinary talents, from whom he received the elements of the art, and afterwards visited Rome, and several parts of Italy, where he much improved his taste in design and style of colouring. He received from his countrymen every public testimony of applause, and is reckoned the first who introduced a true style of colouring among them.—*Pilk.*

**BADENS** (John), a younger brother of the preceding, born at Antwerp, in 1576, and died in 1613, aged 37. He received instructions from his father, after which he went to Italy, where he resided several years. From whence he passed into Germany, and was honourably entertained in the courts of several princes; but on his return towards his native place, he was robbed and wounded by banditti, of which ill treatment he died.—*Vasari.*

**BADILE** (Antonio), an historical and portrait painter, born at Verona in 1480, and died in 1560, aged 80. His knowledge of the principles of painting were more extensive, and his study and application greater than any of his predecessors. He had the two celebrated painters, Paolo Veronese and Baptista Zelotti, among the number of his disciples.—*Pilk.*

**BADOLOCCHI** (Sisto), an eminent historical painter and engraver. He was educated in the celebrated school of Annibale Caracci, and was

one of the most noble artists of his co-disciples. His imagination was lively, and his execution rapid. He etched, in conjunction with Lanfranchi, the series of pieces from the Bible, in the loggia of the Vatican, by Raphael, and dedicated his work to his former master.—*Pilk.*

**BAERSTRAT.** Although the works of this master, consisting of views of sea-ports, fish, &c. &c. are much admired, yet his birth and place of nativity are unknown. He died in 1687. His drawing was correct, perspective true, and his colouring transparent, bright, and natural; and the disposition of his subjects judicious and effective.—*Houb. Pilk.*

**BAGOTTI** (—), is mentioned by Vertue, but not with much justice, for the admirable execution of a ceiling in stucco, at Cashiobury, Lord Essex's seat. It represents Flora, and other Figures, and Boys, in alto-relievo, supporting festoons.

**BAILLIE** (Captain William). This ingenious amateur acquired a distinguished reputation, as an engraver. He was a native of Ireland, born about the year 1750, and passed the early part of his life in the army, from which he retired with the rank of captain of cavalry. On leaving the army, Captain Baillie devoted his life entirely to the arts, and was for many years considered as one of the most enlightened connoisseurs of his time. This gentleman engraved several plates in various manners; but his most admired productions are those he executed in the style of Rembrandt, and his charming copies after the prints of that master.—*Pilk.*

**BAILLI** (David), a painter of portraits and perspective views of buildings, &c., born at Leyden in 1584, and died in 1633, aged 54. He learned drawing from his father,

who afterwards placed him under De Geyen, an engraver. He afterwards studied under Adrian Verburg, and afterwards with Cornelius Vandervoot, with whom he studied with much advantage for more than six years. He visited several parts of Italy, and resided a few years at Rome, and in 1613 he settled at Leyden, where he resided till his death. His perspectives are reckoned scarcely inferior to Stencoyeks, and his portraits are much esteemed for correct likenesses and excellent finishing. He also distinguished himself as a writer, and in the latter part of his life discontinued painting, and drew portraits on vellum with a pen, which he heightened with black-lead.—*Houb. Pilk.*

BAKER (John, R. A.), a flower painter. This artist was one of the earliest members of the Royal Academy of London, and was a pupil of the same master as Catton. He was much employed in painting the decorations to the arms, &c. of carriages, before that branch of business was taken into the hands of journey-men herald painters. A good specimen of his abilities is in the council chamber of the Royal Academy.—*Edwards.*

BALASSI (Mario), an historical and portrait painter, born at Florence in 1604, and died in 1667, aged 63; or, according to the chronological tables, in 1670. He was successively the disciple of Jacopo, Ligozzi, Roselli, and Possignano, whom he accompanied to Rome, to assist in the works the latter had undertaken by command of Urban VIII., where he much improved his taste, by the grand works of art which were then in that city. During his residence there, he pleased Don Taddeo Barberini so much by his precision in imitating the touch and expression of his master and other painters,

that he employed Balassi's wonderfully imitative powers in copying the transfiguration of Raphael, which he executed with such fidelity as astonished the most skilful judges. He afterwards painted the portrait of the Emperor Ferdinand, to whom he was recommended by Piccolomini, and by whom he was honourably received, and nobly rewarded. His inventive powers were by no means despicable, but not on an equal scale with his imitative talents.—*Pilk.*

BALDI (Lazaro), an historical painter, pupil of Pietro da Cortona, born at Pistoia in Tuscany, in 1623, and died in 1703, aged 80. He was employed by Pope Alexander VII. to paint the Gallery of Monte Cavallo, and a chapel in the church of San Giovanni Lateranense. Among other celebrated works of this master at Rome, are the new altar in the church of St. Luke, a fine fresco of St. John the Evangelist, and another figure in the church of St. Giovanni Lateranense.—*Pilk. Descrizione di Roma Moderna, &c.*

BALDINUCCI (Filippo), an Italian artist, born at Florence in 1634, and died in 1696. He is more known by his writings on art than by his works: among the former are *Notizie dei Professori del Disegno, &c.*; a *Vocabulary of Designs*; and an *Account of the Progress of Engraving on Copper.*—*Tiraboschi.*

BALECHOU (Nicholas), a French engraver, born at Arles in 1710, and died in 1765, aged 55. His engravings were held in much estimation. He was expelled the Academy of Painters, of which he was a member, for disobeying the orders of the dauphiness, in taking impressions from a plate he was engraving of Frederic Augustus, Elector of Saxony, and King of Poland.—*D'Arconville.*

**BALECHIOU** (John James), a celebrated French engraver, born at Arles in 1715, and died in 1764, aged 49. This artist carried the handling of the graver, as far as concerns the clearness of the strokes and brilliancy of colour, to a higher perfection than any engraver of his country that had practised the art before him; and if neatness of execution was the greatest merit of a print, few artists would have an equal claim to distinction. Notwithstanding the fascination of his execution, it will be admitted by every judicious observer, that his flesh appears like marble, and that the deficiency of his drawing incapacitates him from giving the free effect of the style and character of the painter.—*Bryan*.

**BALEN** (Hendrick Van), a Flemish historical painter, born at Antwerp in 1560, and died in 1632, aged 72. He was a disciple of Adam Van Oort, but quitted that master to acquire a better taste of design and composition at Rome. On his return home, a visible improvement of taste recommended him to the favour and esteem of the best judges. He distinguished himself by a good manner of designing, and his works were admitted into the cabinets of the principal painters. He particularly excelled in the naked figures, and gave them so much truth, roundness, and correctness of outline, that few of his cotemporaries could enter into competition with him. All the historical subjects painted by Van Balen have great merit. His designs of the Deluge, of Moses striking the Rock, and the Drowning of Pharaoh, are noble compositions. Houbraken observes, that Van Balen, with great judgment, has introduced the Israelites in a clear light in the back ground, but the Egyptians in a strong shadow in the fore-ground, which has a fine effect; the figures being

well designed, their attitudes and draperies well chosen, and the number of them considerable. Of this master's hand, also, the Judgment of Paris is accounted a master-piece, in which the figure of Venus is so elegantly designed, so full of life, and so rounded, that it seems to stand forth from the surface. The landscapes and back-grounds of the pictures of Van Balen were generally painted by Velvet Brueghel.—*Houbraken*.

**BALESTRA** (Antonio), an historical painter, born at Verona in 1666, and died in 1720, aged 54. This artist went to Venice to improve himself in the art, at the age of 21, and entered himself in the school of Antonio Belucci, with whom he continued for three years. From thence he went to Bologna and Rome, where he became the pupil of Carlo Maratti, under whose tuition he made great proficiency. By which, and an industrious application in studying and copying after the antique, Raphael, Correggio, Annibale Caracci, and other celebrated painters, he obtained that taste and freedom of execution, that, in 1694, when only 28 years of age, he obtained the prize of merit in the Academy of St. Luke. Among his best works are a Nativity, in the church of Santa Maria Mater Domini, at Venice; a Dead Christ in the arms of the Virgin, in a chapel belonging to the church of Santa Germano, in the same city.—*Pilk*.

**BALTEN** (Peter), a Dutch landscape and historical painter, born about the year 1540, and died in 1611, aged 71. His most usual subjects were fairs, wakes, conversations, &c. of a small size, but finished with spirit and correctness. One of his most celebrated pictures was a St. John preaching in the Desert, in which he introduced a multitude of

auditors, all with one expression, that of looking attentively at the preacher, instead of that variety of feeling and expression a convicted and converting auditory would express. On seeing which the emperor, for whom it was painted, ordered the saint to be expunged, and an elephant to be painted in his place, which gave the effect of astonishment at the novelty and bulk of the animal, in the spectators. The ecclesiastics of the day converted this piece of humour in the emperor to a contempt for religion, when, perhaps, if contempt was intended, it was only for the artist.—*Descamps, Pikh.*

**BANDINELLI** (Bartolomeo), an eminent sculptor and painter, born at Florence in 1487, and died in 1559, aged 72. This artist, who aimed at being painter, sculptor, and architect, because Michael Angelo excelled in each, was, after that extraordinary genius, the greatest sculptor of his time; but his works in painting and architecture are of that inferior class, that, in spite of his reiterated endeavours to rival Michael Angelo's versatility of talent, only serve to record his miscarriage in those arts. Bartolomeo, or, as he is better known by the abbreviation Baccio Bandinelli, was the son of Michael Angelo di Viviano da Gaiuolo, a celebrated goldsmith of Florence, who taught him drawing, and afterwards placed him in the school of Gio. Francesco Rustici, one of the first sculptors of his time. The preference of Baccio for sculpture was soon apparent, and his biographers relate, as a phenomenon, a colossal statue, which, when a boy, he formed in snow, and which for some days attracted the attention of the *cognoscenti*. He afterwards became acquainted with Leonardo da Vinci, and profited much by the friendly advice of that painter; he was also

the intimate of Andrea del Sarto. His first great work, a group in marble, of Hercules vanquishing Cacus, established his reputation as a sculptor of the first rank in Italy; but his jealous and envious temper rendered him the enemy of all his rivals, as he was perpetually decrying their works. He is distinguished for his implacable hatred of Michael Angelo, whom, however, he esteemed his inferior, and showed his ill temper in every possible instance, particularly in that circumstance which covers his name with infamy, when by means of a false key he entered the apartments where the cartoons were deposited which that great painter had designed, by order of Pietro Soderrini, for the Grand Council room, and cut them all to pieces. His life was a tissue of intrigue and new projects, abandoned with inconstancy: alike avaricious and presumptuous, he undertook, for the illustrious families of Italy, particularly the Medici, such multitudes of work, that they were mostly left unfinished, or sent home imperfect. Among those works which he did finish, and which embellished the first cities of Italy, and deserve the highest encomiums, are a Mercury playing upon a Flute; which was purchased, in 1539, by Giovanni Battista della Palla, and sent as a present to the King of France; a colossal Hercules, for his native city; a St. Jerome; an Orpheus; Christ taken from the Cross; a St. Peter; a Flagellation of Christ; a fine statue of Cosmo di Medici; some fine works in the church of Santa Maria sopra Minerva, at Rome; and other works in marble or bronze, and the finest copy ever made of the celebrated Laocoon. His last finished work was a Dead Christ. Many that he had begun were finished by different artists. Bandinelli died in a

very advanced period of life, leaving an immense fortune to his children. He was buried in a splendid tomb of his own workmanship and design, which he intended for the remains of his father, but a depression of spirits, occasioned by this circumstance, terminated his life, so valuable as an artist, but so deplorable as a man. There is a fine picture of Bandinelli in the Napoleon Museum at Paris, by Sebastian del Piombo, where he is represented holding a small bronze statue in his hand, and dressed in black.—*D'Argenville, Cours Historique, &c. Galerie des Hommes Illustres.*

**BANKS** (Thomas, R. A.), an English sculptor, born at Lambeth in Surrey, December 22, 1738, and died February 2, 1805, aged 67. Mr. Banks was originally apprenticed to a wood carver, with whom he served seven years, but on the Society for the Encouragement of Arts offering premiums for models in sculpture, he turned his mind to the study of that art, and having honourably obtained several premiums from the Society, he was afterwards admitted a student of the Royal Academy, received their gold medal in 1770, and went to Rome as their travelling student for three years; and was, on his return, elected an associate, and afterwards an academician. The several admirable works which he executed are well known, and much admired, particularly some fine specimens in Russia; a monument to Sir Eyre Coote, in Westminster Abbey; the monuments of Captain Westcott and Falconer, in St. Paul's Cathedral; the alto-relievo in the front of the house that was formerly Alderman Boydell's Shakspeare Gallery; the Death of a Giant, in the Council-room of the Royal Academy; which is reckoned one of the finest

works of modern sculpture, and of which the original model is in the possession of Mr. Bubb, the sculptor.

**BAPTIST** (John Monnoyer). This artist was born at Lisle in 1635, died 1699, aged 64. He received his education at Antwerp, and was intended for a painter of history; but observing that his genius more strongly inclined him to the representation of flowers, he applied his talents to those subjects, and in that style became one of the greatest masters. His flowers have a remarkable freedom and looseness, as well in the disposition as in pencilling; with a tone of colouring almost as lively as nature itself. The disposition of his objects is surprisingly elegant and beautiful; and in that respect his compositions are easily known and distinguished from the works of others. The Duke of Montague invited him to England, and employed him in conjunction with La Fosse and Rousseau to embellish his house, which is now the British Museum; and where are some of the finest performances of Baptist. A celebrated work of this artist is a looking-glass in the royal palace at Kensington, which he decorated with a garland of flowers for Queen Mary II. For the Duke of Ormond he painted six pictures of East Indian birds, after nature, which were in that nobleman's collection at Kilkenny, in Ireland. They are painted in water-colours, on vellum; and nothing can be more delicate in the colouring, pencilling, or spirited expression of every species.—*Pilk.*

**BARBARELLI** (Giorgio), called Giorgione di Castel Franco, a very eminent historical and portrait painter, born at Castel Franco, in Frioul, in 1477, and died in 1511, aged 34. Giorgione, the name he is best



known by, became at first the scholar of Giovanni Bellini, but soon dismissed the minutiae of style of his master, and substituted that freedom of execution which distinguished the works of his master. His style is forcibly marked with vigour, and consists of ample outlines, bold foreshortening, dignity, breadth, and richness of tint, colour and chiaro-scuro. Giorgione has been accused by Vasari of being indebted to Leonardo da Vinci for his chiaro-scuro, from which Fuseli has ably defended him. His greatest works were in fresco, of which little but the ruins now remain; his numerous oil pictures still retain their beauty. The most considerable of his compositions were the *Tempest allayed*, that was in the school of St. Marco, at Venice; *Moses taken from the Nile*, and presented to Pharaoh's Daughter, in the archiepiscopal palace at Milan, which is considered by critics as his masterpiece; and two pictures, each representing a Concert, now in the Napoleon Museum; a *Holy Family*, and *St. John*, formerly in the Orleans gallery, but now in the Duke of Sutherland's collection; a portrait of the satirist Berni, who was called the Scarron of Italy; *Fortune Tellers*; a half length portrait of Scanderbeg, in armour, in the collection of Mr. Methuen.—*Pilk. Fus. Brit.*

BARBARO (Daniel), an architectural critic and writer, born in 1513, and died in 1570. His works relative to art are, the *Practice of Perspective*, folio, 1588; and a translation of Vitruvius, with a learned commentary.—*Tiraboschi.*

BARBATELLI (Bernardino), called POCETTI, a painter of animals, fruit, and flowers, born at Florence in 1542, and died in 1612, aged 70. He was the disciple of

Rhidolfo Ghirlandaio, of Florence, from whom he went to Rome, where he studied with such attention, that he was seized with such fits of abstraction as to forget the refreshments of food and sleep. He was an artist of great talent, and painted in fresco as well as in oil; his execution was free, light, and delicate, and colour highly natural; and his works on every subject were much esteemed and admired.—*Pilk.*

BARBIERI (Giovanni Francesco), a celebrated historical painter, born at Cento, in Ferrara, in 1590, and died in 1666, aged 76. Barbieri Guercino da Cento, or Guercino, as he is mostly called, learned the elements of his art from Cremonini and Benedetti Genari. Some assert him, among whom is D'Argenville, to have been a pupil of the Caracci; but Fuseli asserts, that neither his age, his habits, nor his style make it probable that he ever belonged to that school. His styles are divided into three manners; the first, which he soon abandoned, is an imitation of Caravaggio, flesh of a yellow cast, and but little amenity of colour; his second, and most valued manner, is defined by the same able critic as a style whose basis was still Caravaggio's, as sweetly united and magically relieved, with bold contrast of light and shade; like Caravaggio, he obliterates the outline, but leaves him far behind in elegance and dignity of nature; his last style was in a gayer or more open manner, which is inferior to that style which is so much admired. The finest specimens of Guercino's works are, of his first style, at Bologna and Cento; the second are in general all that he painted at Rome, either in fresco or in oil; the *Aurora*, a fine fresco in the villa Loudivisia; the *St. Petronilla*, formerly in the Vatican; *Mars* and

Venus; Circe, in the Napoleon Museum, at Paris; the Dido, in the Spado collection; the Cupola at Piacenza; the Circumcision of Christ, formerly at Bologna; St. Chrisogono, in the church of that name at Rome; the altar-piece in the church of St. Augustin; a similar work in the church of Santa Maria della Vittoria, in the same city; a Madalena Penitente, in the church of Santa Maria Madelina del Carso; a St. Margarita, in one of the chapels of St. Pietro in Vincoli, at Rome; and a St. Agostino, in another chapel of the same church; Christ and Nicodemus; Christ and the Woman of Samaria; the Marriage of St. Catherine; and a St. James, in Mr. Methuen's collection. The late Alderman Boydell published a collection of engravings from the works of Guercino.—*D'Argenville, Fuseli, &c.*

**BARBIERI** (Paulo Antonio), a painter of animals and still life, born at Cento in 1596, and died in 1640, aged 44. He was the brother of the foregoing, and painted fruit, flowers, insects, &c., after nature, with a strong character of life and truth.—*Ibid.*

**BARDWELL** (Thomas), an English portrait painter, who died about 1773. Besides several portraits of the leading characters of the day, he wrote, "The Practice of Painting and Perspective made easy."—*Edwards.*

**BARENT**, or **BARENTZEN** (Dieterick), a Dutch historical and portrait painter, born at Amsterdam in 1534, and died in 1582, aged 48. He received his first instructions in the art from his father, and afterwards went to Vienna, where he was admitted into the school of Titian, and became his favourite disciple. He stayed with this inimitable colourist for some years, whose por-

trait he painted, and imitated his style and execution with that success which procured him honour, riches and reputation, on his return to his native country. His greatest work was a Fall of Lucifer, which possessed great merit in anatomical expression, design, execution, and colouring.—*De Piles, Pilk.*

**BARETTI**, an architect of Turin, and father of the celebrated Joseph Baretti, the friend and companion of Dr. Johnson. He was the author of several celebrated works.

**BARKER** (Robert), an artist of considerable ingenuity, who was the inventor of the well-known species of exhibition called a Panorama, by which bird's-eye views of large cities and other interesting scenery, taken from some elevated situation, and painted in distemper round the wall of a circular building, produce a striking effect, and a greater resemblance to reality than was ever before discovered; a strong light being thrown on the painting, whilst the place from whence it proceeds is concealed. The first picture of this kind was a View of Edinburgh, exhibited in that city by Mr. Barker in 1788, and in London the following year, where, at first, it did not attract much attention. The next performance was a View of London, from the top of the Albion Mills, which was exhibited at a house in Castle Street, Leicester Square. This picture was much praised by Sir Joshua Reynolds, and other eminent artists. Soon after he was enabled to build a commodious house in Leicester Square, calculated to give his exhibitions every advantage. Success now crowned his efforts, and many views have been since exhibited of Dublin, Constantinople, and other cities, with representations of battles, &c. Mr. Barker died in 1806. The same description of ex-

hibition is continued by his son.—*Pilk.*

**BARKER** (Samuel), an English painter of fruit and flowers, who died at an early age in 1727. He was instructed in the art by John Vandebank; but he imitated the style and manner of Baptist, and would probably have arrived at great excellence, had he not been cut off in the vigour of his youth.

**BARLOW** (Francis), an English painter born in Lincolnshire, and died in 1702. He studied under Shepherd, a portrait-painter. His principal forte was birds, beasts, fish, &c., which he drew correctly, but was indifferent in his colouring.—*Pilk.*

**BAROCCIO**, or **BAROCCI** (Federico), an historical and portrait painter, born at Urbino, in 1528, and died in 1612, aged 84. He was a disciple of Battista Venetiano, of whom he learned the elements of painting, but he derived his knowledge of perspective from his uncle Bartolomeo Genga. After practising with these able masters till his twentieth year, he visited Rome, and proved an able painter. After some time he returned to his native city, and painted several pictures, which much increased his reputation, particularly a St. Margaret, which induced Pope Pius IV. to invite him to Rome, where he employed him, in conjunction with Federico Zuccheri, to paint the decorations of his palace of Belvidere. His style of colouring resembles Correggio's, but inferior; except in his outline, and his manner of design, he imitated the grandeur of Raphael. Among the greatest works of this master are, 'The Magicians' Rods turned into Serpents, painted for Pope Pius IV., as a companion to Moses before Pharaoh by Federico Zuccheri; the representation of the Virgin in

the church of St. Maria et St. Gregorio, in Vallicella; a Last Supper, in the church of St. Maria Sophia, Minerva, at Rome—*De Piles, Pilk. Descrizione di Roma Moderna.*

**BARON** (B.), a French engraver, who died in England in 1762. This artist was brought to England by Dubosc, with whom he broke, and a lawsuit commenced respecting the plates for the history of Ulysses, engraved from the designs of Rubens, in the collection of Dr. Meade; but they were afterwards reconciled and went to Paris together in 1729, where Baron engraved a plate from Watteau, and engaged to do another from Titian in the king's collection, for Monsieur Crozat, for which he was to receive 60*l.* sterling. Baron has executed a great number of works, a few portraits, and some considerable pictures after the best masters; as the family of Cornaro at Northumberland-house; Vandyck's family of the Earl of Pembroke at Wilton; Henry VIII. giving the charter to the Company of Surgeons; the equestrian figure of Charles I. by Vandyck, at Kensington; its companion, the king, queen, and two children; and king William on horseback, at Hampton-court. His last considerable work was the family of Nassau, by Vandyck, at the earl of Cowper's.

**BARRETT** (Ranelagh) an English copyist, who died in 1768. He was patronised by Sir Robert Walpole, and copied several of his collection, and others of the Duke of Devonshire and Dr. Meade. He succeeded greatly in copying Rubens.

**BARRETT** (George, R. A.), a celebrated landscape painter, born at or near Dublin, Ireland, in 1732, and died at Westbourne-green, Paddington, in 1784, aged 52. At a very early period in life this artist manifested a love for his art, and

began in the humble line of print colouring in Dublin. Nature was his favourite study, although his friend and patron, Edmund Burke, advised him to study pictures. The sublime and beautiful scenery of the Dargles, Powerscourt Park, the seat of another of his friends and patrons, Earl Powerscourt, attracted his attention, and which he studied with the most unremitting attention. Shortly after this, he obtained the fifty pound premium for the best landscape, from the Dublin Society. In 1762 he visited London, and in the second year after his arrival he gained the fifty pound premium for the best landscape in oil, from the Society for the Encouragement of Arts. The establishment of the Royal Society was much assisted by Mr. Barrett, who formed the plan, and he was elected one of its first members. His landscapes were in a bold and natural style, and have no manner but that of English scenery. His best pictures (in England) are in the houses of the Dukes of Portland and Buccleugh, Mr. Lock, Norbury Park, Surrey, &c. He painted much in water colours, drew well in chalks, Indian ink, and black-lead, and etched with some spirit. Of the latter, the following are the best—A View of the Dargles, near Dublin; six Views of Cottages, near London; a large Landscape with Cottages; a View of Hawarden Castle, published by Boydell, 1773. The plates of all but the latter were in the possession of the late Paul Sandby, Esq. R. A.—*Pilk., Edwards.*

**BARRON** (Hugh) an English painter, born in London about 1746, and died in 1791, aged 45. This artist was the son of a respectable medical practitioner in London, and when a youth gave considerable promise of future excellence in the art.

He received the first rudiments of art in the school of Fournier, who kept a drawing academy, and taught perspective; and was afterwards a disciple of Sir Joshua Reynolds. On leaving Sir Joshua, Barron practised in London for some time as a portrait painter, after which, about 1773, he went to Lisbon, where he painted a few portraits, and in 1776 was in Rome; but in about two years afterwards he settled in Leicester-fields. His portraits were but feeble imitations of his master's, but being a man of considerable talents, (he was reckoned the best amateur performer on the violin of his time,) he was more encouraged for them than for his merits as a painter.—*Edwards.*

**BARRON** (William Augustin), an English landscape painter, and younger brother of the preceding. His principal works are a set of views of castles, &c. in Essex; and a set of six compositions in landscape; also a view of Wanstead House, Essex, engraved by Picot, and dedicated to Sir Joshua Reynolds, dated 1775. He taught drawing, &c. and, as well as his brother, was a good musical performer.

**BARRY** (James R. A.), a celebrated historical painter of the British school, born at Cork, in Ireland, Oct. 11, 1741, and died in London 1806, aged 65. This artist was the son of John Barry, a descendant of the same family as the Earls of Barrymore, and a coasting trader between England and Ireland. For this business his father intended him, but after making two or three voyages with disgust, and exhibiting considerable talents in drawing, he was permitted to follow his inclinations, and to receive such education as the schools of Cork afforded. He afterwards received instructions in the school of West, of Dublin, an

artist, who had studied under Boucher and Vanloo, and was reckoned a very able draftsman of the human figure. As early as the age of 17, it is supposed he had attempted paintings in oil; at least it was between that age and 22, that he painted that extraordinary picture, founded on that tradition of the first arrival of St. Patrick on the shore of Cashel; who in baptizing the sovereign of that district had planted the sharp end of his crozier through the foot of the monarch, unperceived by himself, and unnoticed by his convert, who will not suffer the pain to interrupt the ceremony. One of the guards is elevating his battle-axe to revenge the injury, while he is restrained by another, who points to the unchanged aspect and demeanor of the sovereign, whose blood is flowing copiously from the wound. This picture procured him the acquaintance, patronage, and friendship of the patriotic Edmund Burke, with whom he came to England, and was introduced to Mr. Barrett, his countryman, who was then acquiring fame and honour in London. Under the protection, and with the assistance of Mr. Burke, Barry went to Italy in the autumn of 1766, first stopping at Paris, viewing and criticising with great ability, the works of Le Sueur, Poussin, Raphael, and others, in the Luxemburg and other collections; which patronage he handsomely acknowledges in his account of a series of pictures in the great room of the Society of Arts, Manufactures, and Commerce, at the Adelphi, published in 1773. During his stay in Paris, he made an excellent copy of Le Sueur's admirable picture of Alexander drinking the Potion, and looking on his physician reading the letter wherein he is accused of an intention of poisoning his master, which he sent over

to Mr. Burke, and which Sir Joshua Reynolds, on seeing, said he did not wish it other than it was, its excellence being so great. In the latter part of the year 1770 he returned to London, visiting Florence, Turin, Bologna, &c. On his way to the latter city he was made a member of their academy, and describes with a painter's pen the works of art he saw, in a letter to his friends; and in 1771 exhibited in the Royal Academy, for the first time, a picture of Adam and Eve, which he began at Rome shortly after his arrival, the figures rather smaller than life; and the next year produced his much admired whole length picture of Venus rising from the Sea. At the suggestion of Mr. Burke, to show his skill and talents in the beautiful, his next work was an attempt at the grand style, in a picture of Jupiter and Juno, in which he fully succeeded. About this time the Death of General Wolfe becoming a popular subject, it was represented by Messrs. West, Penny, Romney, Mortimer, and others; and in 1776 he also exhibited a picture from this melancholy though glorious national subject. This picture was not favourably received, for, probably to demonstrate his knowledge of the human form, he represented the human figures as nudities, and never afterwards exhibited with the Academy. Fresh, ardent, and undismayed in the cause of the art, he projected that patriotic and memorable scheme, in which he was warmly and cordially seconded by Sir Joshua Reynolds, Angelica Kauffman, Nathaniel Dance (now Sir Nathaniel Dance Holland), and Mr. West, of painting a set of pictures gratuitously, for the decoration of St. Paul's Cathedral, and thereby place the arts on a higher footing than they had ever been before in Eng-

land. But strange to relate, Dr. Terrick (a name that will be immortal as that of Erostratus, and for a similar reason), rejected this offer, and thus rendered one of the most liberal and patriotic schemes ever made in any country abortive. The subjects chosen were, Barry, the Jews rejecting Christ; Reynolds, the Virgin and Child; Dance, the Raising of Lazarus; West, Christ raising the Young Man from the Dead. The two others are not known. This led, in 1774, the Society of Arts, &c. to make a proposal to the Academy, that a certain number of them (Sir Joshua Reynolds, Angelica Kauffman, Messrs. Barry, West, Cipriani, N. Dance, Mortimer, Wright, Romney, and Penny), should paint a suite of pictures to decorate their new room, in John-street, Adelphi; proposing, that when the pictures were finished a public exhibition should be made, the profits of which should remunerate the artists who painted the pictures; but this not being approved of (probably because they felt the difference between presenting a series of works to the country, in a public building, being the property of the public, and giving away, for a begging and uncertain remuneration, a similar suite to a private society,) they declined the proposal; which much mortified the mind of Barry, who burned to exhibit himself before that public whose taste and genius he had defended by his pen, in a large and grand work of his pencil. Barry possessed an ardent, an inquiring, a philosophical, and a patriotic mind, and was disgusted at the false philosophy and partial criticism of the Abbé Winckelmann's endeavours to prove that the English are incapable of attaining any great excellence in art, both from their natural deficiency in genius, as also from the

unfavourable temperature of their native climate; he therefore took up the pen in defence of his country, and in his "Enquiry into the real and imaginary Obstruction to the Acquisition of Arts in England, by James Barry, Royal Academician, and Member of the Clementine Academy at Bologna. London, T. Becket, 1775," as well as by the exertion of his pencil, he combated with vigour and success the abbé's futile remarks. In about three years after this unsuccessful proposal, Barry offered the society, through the means of Mr. Valentine Green, the celebrated mezzotinto scraper, and Keeper of the British Institution, to paint a series of pictures for their great room on condition the society provided him with canvas, colours, and models, proper to carry it into execution. This liberal and disinterested offer (for it should be considered that Barry was too poor to buy even those trivial appendages to the work, although his Creator had blessed him with the mind, the hand, and the enthusiasm of a painter), the society accepted. He therefore began the work, and, unassisted, he alone finished the whole nearly as they now stand, in about three years. At the completion of this noble work, an extraordinary meeting of the society was held, to view the pictures; and they published in the newspapers their resolutions, "That the series of pictures illustrating in their design the Progress of Human Knowledge, and the Advancement of useful and elegant Arts, from a very early period to the present, is a work of great execution and classical information, and must be deemed a national ornament, as well as a monument of the talents and ingenuity of the artist." The society therefore desirous of giving the most ample testimony of

his abilities, unanimously voted him their thanks, and permitted the pictures to be publicly exhibited for his benefit, by which he obtained the sum of 50*l.* 2*s.*—*Vide*, A Letter to the Honourable the President, Vice Presidents, and the rest of the Noblemen and Gentlemen of the Society for the Encouragement of Arts, Manufactures, and Commerce, John-street, Adelphi, by James Barry, R.A. Professor of Painting to the Royal Academy. London, printed for the Author, 1693. Dr. Johnson also observes, “there is a grasp of mind there you will find no where else.” During the time of this exhibition, he published an account of the pictures, in an octavo pamphlet, which was sold in the room, and of which a number of them bound now lie for reference on the tables; the title is, “An Account of a Series of Pictures in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi; by James Barry, R.A., Professor of Painting to the Royal Academy, London, Cadell, I. Walter, 1783.” At the same time he offered proposals for engraving and publishing by subscription, a set of prints from these pictures: and in his usual independent method, he boldly undertook and completed the work without any assistance, even to the writing and printing on copper, and finished them about the year 1793. The print of Elysium somewhat differs from the picture, which he explained in his letter to the Society of Arts, &c. in the Adelphi. During the period in which he was engaged in this great work, Mr. Penny, then Professor of Painting in the Royal Academy, resigned his chair, and Barry, who was made Academician in 1777, was elected to the situation in 1782, and in the intermediate time painted two pic-

tures for Boydell’s Shakspeare Gallery; but the length of time he took in preparing his lectures, the first being given in 1784, occasioned a dispute between him and Sir Joshua Reynolds, which afterwards, with other causes, as disputes with the members, a natural turbulent disposition, and intemperance in his language, particularly in his lectures, led to his removal from the office of Professor of Painting, and his expulsion from the Academy, which was communicated to him in a letter dated April 24, 1799. A short time before this event he published a letter to the Dilletante Society, on improvement of taste, and for accomplishing the original views of the Royal Academy of Great Britain; and a little while after produced a second edition, with an appendix relative to that unpleasant event. His next and last literary work was a letter and petition, addressed to his Majesty, and published in the Morning Herald, Dec. 3, 1799. In 1805 some friends of Barry, particularly the generous earl of Buchan, supposing his circumstances uneasy, procured a subscription in the Society of Arts, for an annuity for his life, which was quickly raised; but he did not live to receive even the first payment of it. The last illness of this great artist was short, he was taken ill at a tavern where he usually dined, and was taken to the house of the late Mr. Bonomi, the architect, where he languished fifteen days, and expired on the 22nd of Feb. 1806. After his death the body was laid in state in the great room at the Adelphi, which is surrounded by his grand series of pictures; it may be truly applied to him as to another great and neglected man, (Sir Christopher Wren), “*Si Monumentum requiris, circumspice.*” His remains were interred in a vault in

the substructure of St. Paul's Cathedral, near those of Sir Christopher Wren and Sir Joshua Reynolds, covered with a flat stone, with the following inscription :

The  
Great Historical Painter,  
JAMES BARRY,  
Died 22 February, 1806,  
Aged 65.

The funeral was attended from the Society's rooms to the Cathedral by the following gentlemen : Dr. Fryer and Dr. Coombe, chief mourners ; Sir Robert Peel, Bart., Richard Clark, Esq. Chamberlain of London, and one of the Vice-Presidents of the Society ; General Watson, Caleb Whiteford, Esq., Dr. Powel ; also a Vice-President, and Dr. Taylor, Secretary to the Society, as pall-bearers.

The principal works of this great artist, in addition to the before-mentioned literary productions, are an edition of Pilkington's Dictionary of Painters. His great pictures are in the great room at the Adelphi, which he terms a series of pictures on the Human Culture, the first of which is the Story of Orpheus ; the second, a Harvest Home, or Thanksgiving to Ceres and Bacchus ; the third, The Victors at Olympia ; the fourth, Navigation, or the Triumph of the Thames ; the fifth, The Distribution of Premiums in the Society of Arts ; and the sixth, The Elysium, or the State of final Retribution ; making three of the subjects poetical, the other historical. The Elysium, and Victors at Olympia are forty-two feet in length ; the other four, fifteen feet six inches long, and their heights equal, eleven feet six inches. These pictures are best illustrated in the author's own words, in a descriptive pamphlet published by him, to which

the reader is referred, and to a view of them without which it is impossible to conceive their grandeur of conception. His other best works are, Job reproved by his Friends, engraved by himself, and dedicated to Mr. Burke ; The Conversion of Palemon, dedicated to Mr. Fox ; an engraving from the Jonah of Michael Angelo, dedicated to the late Duke of Bridgewater ; King Lear, for the Shakspeare Gallery ; George III. delivering the patent to the judges of their office for life ; and the queen and princesses patronising education at Windsor ; both intended as additional paintings in the great room of the Society of Arts, &c. Philoctetes in the Isle of Lemnos, engraved by himself ; and another plate by Rasaspina, from his picture, executed at Bologna in 1770, and presented to the Clementine Academy, in that city, for the honour of electing him a member ; The Birth of Venus ; The head of the late Earl of Chatham ; Jupiter and Juno, from his own paintings ; Rise of America, and Decline of Europe, etched by himself ; The Archangel triumphing over Satan ; Satan rising from the fiery Gulf, and hurling defiance at the vault of Heaven ; Battle of Satan and Death, Sin interfering ; Temptation of Adam ; Adam and Eve after their fall ; Milton dictating to Alwood the quaker ; and many small prints from the old masters ; heads, &c. besides his series of characteristic engravings from his great works at the Society of Arts, before-mentioned. His Jupiter and Juno have been engraved by R. Smith, and his Venus by Valentine Green.

We cannot close our account of this most excellent artist, without presenting our readers with the following extract from one of his letters to his admirable friends the Burkes ; it is so strongly characteristic of his



lofty mind, that it should be read and remembered by all who would reach a high degree of perfection in art.

“From Rome, in 1769 or 70.

“Oh! I could be happy on my going home, to find some corner where I could sit down in the middle of my studies, books, and casts after the antique, to paint this work, (the Pandora) and others, where I might have models of nature when necessary, bread and soup, and a coat to cover me, I should not care what became of my work when it was done; but I reflect with horror upon such a fellow as I am, and with such a kind of art in London, with house-rent to pay, duns to follow me, and employers to look for. Had I studied art in another manner, (meaning more accommodated to the low state of taste then in England,) there would be no dread of this, but Hussey's fate is before me.” *Life of Barry, London, Cadell and Davis, 1809. Edwards, British Public Characters, vol. 4, and European Magazine.*

BARTOLOZZI (Francesco).

This ingenious and celebrated designer and engraver was born at Florence in 1730. He was instructed in drawing by Hugfort Ferretti, at Florence, and learned the art of engraving from Joseph Wagner at Venice. His first productions were some plates after Marco Ricci, F. Zuccarelli, and others, engraved whilst he was in the employment of Wagner. But the theatre destined for the display of his talents was England, where he arrived in 1764. Few artists have arrived at such distinguished a rank in their profession as M. Bartolozzi, and that in every species of engraving. His etchings in imitation of the drawings of the most eminent painters, represent admirably the fire and spirit of

the originals, and he was not less successful in the exquisitely finished plates he has produced in the various styles he practised. Indefatigable in the exercise of his art, M. Bartolozzi has left a prodigious number of plates, and the only embarrassment we experience is in selecting as copious a list of his works as our limits will permit, without omitting many objects truly worthy of notice.—*Strutt's History of Engravers.*

PLATES WITHOUT THE NAME OF THE  
PAINTER.

Abraham and the Angels.  
The Miracle of the Manna.  
Job abandoned by his Friends:  
Charity, an oval, inscribed *ipse fecit*.  
The Origin of Painting, 1787.  
The Virgin and Infant; circular.

PLATES AFTER VARIOUS MASTERS.

St. Francis of Sales triumphing over Heresy.  
Rebecca hiding the Idols of her Father.  
Laocoon attacked by the Serpents.  
St. Luke painting the portrait of the Virgin.  
The Bust of Michael Angelo.  
Portrait of Annibale Caracci.  
Roland and Olympia.  
Clytic; circular.  
The Adulteress before Christ.  
Prometheus devoured by the Vulture.  
The parting of Achilles and Briseis.  
Uector taking leave of Andromache.  
Briseis restored to her Father.  
The Death of Dido.  
Jupiter and Juno on Mount Ida.  
Venus presenting the Cestus to Juno.  
Venus attired by the Graces.  
Tancred and Herminia.  
Tancred and Clorinde.  
Shakspeare crowned by Immortality.  
The Virgin and Infant.  
Socrates in Prison.  
Penelope lamenting Ulysses.

Telemachus and Mentor in the Isle of Calypso

Paulus Æmilius educating his children.

Coriolanus appeased by his family.

The Interview of Edgar and Elfrida.

King John ratifying Magna Charta.

The Portrait of Carlo Cignani.

The Portrait of Pietro de Cortona.

Cornelia, the Mother of the Gracchi.

Mary, Queen of Scots, and her Son.

A collection of Gems, designed by various artists, engraved by *Bartolozzi*.

A set of eight subjects.

A set of thirteen plates.

Twenty-three plates, making a part of eighty-one, in the King's collection.

A set of Portraits of illustrious Persons of the time of Henry VIII.

Two Portraits of Henry and Charles Brandon, sons of the Duke of Suffolk, after two miniatures, by Holbein, executed in colours, very fine.

A set of six plates, in the King's collection, in imitation of the drawings.

A large Plate of the Death of Lord Chatham.

*Strutt's Engravers.*

BAS (Le), an eminent French engraver, who died about 1765. His principal forte was engraving landscapes and sea pieces, in which he was very eminent.—*Nouv. Dict. Hist.*

BASSANO (Giacomo), an Italian landscape painter, born at Venice in 1510, and died in 1592, aged 82. He was esteemed an artist of great talents, and his pictures are held in much estimation.—*De Piles*.

BASSANO (Francesco), son of the above, and also an eminent artist; but who unfortunately died by his own hands.—*De Piles*.

BASSANO (Jerome), another

son of the preceding, who was originally educated a physician, but left it for the profession of a painter, in which he distinguished himself.—*De Piles*.

BASSANO (Giovanni Battista), also a son of the preceding, who imitated the manner of his father.—*De Piles*.

BASSANO (Leandro Cavalier), another son of Giacomo, who became eminent in art, and received the honour of knighthood.—*De Piles*.

BATTONI (Pompeo), an historical and portrait painter, of the Florentine school, born in 1702, and died in 1787, aged 85. His works are in much estimation, and are well known throughout Europe; he procured by them both fame and riches; the emperor Joseph presented him with a patent of nobility. One of his most admired pictures is that of Sinon, the Magician, contending with Saint Peter.—*Pilk*.

BAUR (John William), a painter and engraver, born at Strasburg in 1610, and died in 1640, aged 30. This artist was at first a disciple of Frederick Brendel, he afterwards went to Rome, and other cities of Italy, where applying himself to architecture, he decorated his landscapes with buildings, and painted much after the rich views of Frescati and Tivoli. His best work in engraving is a series of designs from the Metamorphoses of Ovid, which he etched from his own designs.—*De Piles, Pilk*.

BEALE (Mary), an English portrait painter, born in Suffolk, 1632, and died in 1697, aged 65. This lady was the daughter of the Rev. Mr. Cradock, minister of Walton-upon-Thames, and received instruction in the art of painting from Sir Peter Lely, whose works, and those of Vandyck, she studied with much precision and care. Her style was

formed on the best models of the Italian school, and her colouring was clear, strong, and natural. She was amiable in her manners, assiduous in her profession, and had a poetical mind, which evinced itself in a paraphrase of some of the Psalms of David; her husband was also an artist, as well as two of her sons, but of whom not sufficient is known to make separate articles.—*Biog. Brit., Walpole, Pilk.*

**BEAULIEU** (Sebastian Pontaulet De), a celebrated French military architect and engineer, who died about 1674. This gentleman was also a field marshal under Louis XIV. He published plans, views, and details of all the sieges, battles, &c., of that monarch, to which he annexed lectures on the art.—*Nouv. Dict. Hist.*

**BECCAFUMI** (Dominico), an historical painter, born at Sienna in 1484, and died in 1549, aged 65. After perceiving that sufficient improvement in the art was not to be obtained at his native place, he went to Rome, and eagerly studied the works of Raphael and Michel Angelo Buonarrotti; from which he received such benefit as made him much admired, and procured him a great name. His principal works are in oil, distemper, and fresco; his invention was ready, his drawing correct, his expression good, and colouring beautiful, but rather too red. Vasari gives a detailed catalogue of his principal works.—*Vasari, De Piles, Pilk.*

**BECERRA** (Gaspar), a Spanish sculptor and painter, born at Baiza, in Andalusia, (time unknown,) and died at Madrid in 1570. This artist was a pupil of Raphael, whose works, as well as Michel Angelo's, he attentively studied, and whose forms he introduced to the Spanish school with a suitable tone of colour. He also

painted well in fresco, and was reckoned eminent as a sculptor. His chief work is a Statue of the Virgin, made by order of his patroness, Isabella de Valois.—*Nouv. Dict. Hist., Fuseli.*

**BECKET** (Isaac), an English engraver, born in Kent in 1653, and died in 1719, aged 66. He was first an apprentice to a calico printer; but getting acquainted with Vansomer, he learned the process of executing mezzotinto. Becket, having married a woman of fortune, set up for himself, and Lutterel executed several heads for him, being more expeditious and drawing better than Becket, but they were after finished by the latter. One of Becket's best prints is a Lady Williams, a whole length.

**BEEK** (David), a portrait painter, born at Arnheim, in Guelderland, in 1621, and died in 1656, aged 35. This artist was a pupil of Vandyck, from whom he acquired that excellent manner of pencilling and sweetness of colouring, that distinguish the works of Vandyck, and those of his school. He possessed, besides, that freedom of hand and readiness, or rather rapidity, of execution, for which Vandyck was so remarkably famous; and King Charles I. of England, when he observed the expeditious manner of Beek's painting, was so exceedingly surprised, that he told him it was his opinion he could paint if he were riding post. He was appointed portrait painter and chamberlain to Queen Christina of Sweden, and by her recommendation most of the illustrious persons of Europe sat to him for their pictures. He was agreeable, handsome, and polite, and lived in the highest favour with his royal mistress; but having an earnest desire to visit his friends in Holland, and leaving the court of Sweden much against the queen's inclination, she apprehended he intended never

to return; and as he died shortly after at the Hague, it was strongly suspected he was poisoned. A very singular adventure happened to this painter as he travelled, which seems not unworthy of being recited. He was suddenly taken ill at the inn where he lodged, and was laid out as a corpse, seeming to all appearance quite dead; his valets expressed the strongest marks of grief for the loss of their master, and while they sat beside his bed, they drank very freely by way of consolation. At last one of them grew quite intoxicated, and said to his companions—"Our master was very fond of his glass while he was alive; and out of gratitude, let us give him a glass now he is dead." As the rest of the servants assented to the proposal, he raised up the head of his master, and endeavoured to pour some of the liquor down his throat. By the fragrance of the wine, or probably by a small quantity of it, that imperceptibly got down his throat, Beek opened his eyes; and the servant being excessively drunk, and forgetting his master was considered dead, compelled him to swallow what wine remained in the glass. The painter gradually revived, and by proper management and care recovered perfectly, and escaped interment. How highly the works of this master were esteemed, may appear from the many marks of distinction and honour which were shown him; for he received from different princes, as an acknowledgment of his singular merit, nine gold chains, and several medals of gold, of a large size.—*Pilk., Houb., Moreri.*

**BEGA** (Cornelius), a Dutch painter of landscapes, cattle, conversations, &c., born at Haerlem in 1620, and died of the plague in 1664, aged 44. He was a disciple of Adrian Ostade, whose manner he

adopted with success, although he never equalled him. He had a fine pencil, a transparent colour, and his works are held in high esteem.—*Houb., Pilk.*

**BEGEGYN** (Abraham), a landscape painter, born in Holland about the year 1650. He was a painter of considerable reputation in his day: his instructor is not mentioned either by Houbraken or Sandraart. His abilities procured him an invitation to the court of Prussia, where he received the appointment of principal painter to the king, and painted many large pictures of architecture, perspective, and landscapes, for the grand saloon and galleries at Berlin.—*Houb., Pilk.*

**BEHAM** (Hans, or John), a distinguished German engraver, born at Nuremberg in 1500. He received his instructions from his brother, Bartel Beham. He possessed considerable genius, and a ready invention. His drawing of the figure is generally correct; and the airs of his heads and turns of his fingers, though rather Gothic, have great merit. His copperplates are executed entirely with the graver, in an uncommonly neat and delicate manner; and his wooden cuts are remarkably free and spirited. His works on copper are very numerous.—*Sandraart.*

**BEICH**, or **BEISCH** (Joachim), a painter of landscapes and battle pieces, born at Ravensburgh, in Swabia, in 1665, and died in 1748, aged 83. He was the son of an eminent amateur painter, who taught him the first rudiments of his art; by assiduity and attention he became a good artist, and was employed at the court of Munich, to paint the battles which the Elector Maximilian Emanuel had fought in Hungary. During the absence of the elector, Beich took the opportunity of visiting Italy. His first manner, before visit-

ing Italy, was natural, but sombrous; his second or best style, after his return, clear and more natural; and his last still clearer, but weak. His scenes are agreeable and picturesque, his touch light and spirited, and his style of composition partaking of those of Gaspar Poussin, and Salvatore Rosa.—*Nouv. Dict. Hist., Pilk.*

**BELCAMP** (John Van), a Dutch painter (birth unknown), who died in 1653. His principal employ was, after he came to England and had acquired the elements of his art, in copying paintings in the royal collection, which he executed with great care and exactness.—*Houb.*

**BELIDOR** (Bernard Forest De), a celebrated architect, mathematician, and engineer, born in Catalonia in 1695, and died in 1765, aged 70. He was an engineer in the service of France, Member of the Academies of Sciences at Paris and Berlin, and of the Royal Society of London. Besides his several erections and designs, he is well known, and best in this country, by his excellent *Dictionnaire portatif de l'Ingénieur*; his works on mathematics, hydraulics, architecture, &c.—*Nouv. Dict. Hist.*

**BELL** (William), an English portrait and historical painter, born in the north of England about the year 1740, and died in or about the year 1800. He came to London about the time of the first establishment of the Royal Academy, and was one of its earliest students: in 1771, he obtained the gold medal of that academy, for a picture of Venus soliciting Vulcan to forge Arms for her Son. He was much patronised by the late Lord Delaval, and exhibited, at the Royal Academy's annual exhibition, two views of his patron's seat near Tynemouth, a mansion built by Sir John Vanbrugh, where

there are several of his works. In the latter part of his life he resided at Newcastle-upon-Tyne, where he died.—*Edwards.*

**BELLE** (Stephen De la), an Italian engraver, born at Florence in 1610, and died in 1664, aged 54. His works, which are numerous, and after the best masters, are held in much estimation.—*Nouv. Dict. Hist.*

**BELLE** (Alexis Simon), a French portrait painter, born in 1674, and died in 1734, aged 60. He was a disciple of Francis de Troy; and was held in much estimation in his day. He was employed by the king of France, and several other sovereigns.—*Ibid.*

**BELLEVOIS**, a painter of sea-pieces, whose works are well known and much admired, although no particulars relative to his birth, education, or country, are known.—*Pilk.*

**BELLINI** (Gentile), an historical and portrait painter, born at Venice in 1421, and died in 1501, aged 80. He was the eldest son of Giacopo Bellini, from whom he received instructions in the art of painting in distemper, as well as in oil. He was employed by the republic of Venice to paint the principal pictures which adorned the council-hall, and he also executed many other fine works for the principal people of Venice, which procured him so high and general a reputation, that Mahomet II., emperor of the Turks, wrote to the republic, to request that they would send him to Constantinople, that he might employ his pencil for the gratification of that court. Bellini accordingly went, and painted many excellent pieces; among the rest was the Decollation of St. John the Baptist, who is revered as a great prophet by the Turks. Mahomet admired the proportion and shadow-

ing of the work ; but he remarked one defect in the execution of the skin of the neck, from which the head was separated. In order to prove the truth of this observation, the royal monster sent for one of his slaves, and ordered his head to be struck off in the painter's presence. This sight so shocked the less critical feelings of the artist, that he could not be easy till he obtained his dismissal from such a den of despotism and barbarity. This request was at length granted, and Mahomet conferred on him a gold chain, and wrote to the senate in his favour, which procured him a pension for life, and the honourable distinction of the order of St. Mark. On his return to the more humane confines of his native country, he lived upon the pension liberally bestowed upon him by the republic, till he attained his eightieth year.—*Pilk., &c.*

BELLINI (Giovanni), a portrait and historical painter, and brother of the preceding, born at Venice in 1422, and died in 1512, aged 90. This artist assisted his brother in painting the pictures in the council-chamber at Venice, but much surpassed him in every branch of the art, and is accounted the founder of the Venetian school, by introducing the practice of painting in oil, and teaching his disciples to paint after nature. Among the disciples of his school are numbered the two celebrated painters Titian and Giorgione, who brought the art of colouring to its highest perfection, and from whom Giovanni himself much improved his latter style of colouring, by observing the works of these eminent artists.—*Ibid.*

BELLOTTI (Pietro), a portrait painter, born at Venice in 1625, and died in 1700, aged 75. He was a pupil of Michel Foraboseo, of that city, from whom he learned the art

of colouring. He sometimes painted historical subjects, but inferior to his portraits, which were painted with nature and precision.—*Pilk., Fus.*

BELLUCCI (Antonio), a portrait and historical painter, born at Venice in 1654. He was a pupil of Domenico Difinico, and was afterwards appointed principal painter to the emperor Joseph, whose service he left for that of the emperor Palatine. Among his principal works is a Nativity, in the church Della Ascensione, at Venice ; and the figures in the works of Tempesta are frequently by his hand. He died in 1721.—*Ibid.*

BENEFIALI (Marco Cav.), an historical painter, born at Rome in 1684, and died in 1764. His principal works are a Flagellation of Christ, painted in competition with Muratori, which Fuseli says combines Caracciesque forms and colours ; a St. Lorenzo, and St. Stephano, which the same learned critic says resembles the style of Domenichino. He was an artist of great talents, but perversely unequal in his performances.—*Fus.*

BENWELL (Mary), an English portrait paintress. Her principal works, which were in crayons, oil, and miniature, were known to the public in the Artist's and Royal Academy's Exhibitions from 1762 till 1783.—*Edwards.*

BENWELL (J. H.), an English painter in crayons and water-colours, born in 1761, and died of a consumption in 1785, aged 24. He received his first instructions in art from Mr. Saunders, a portrait painter. Among his best productions are the Children in the Wood, engraved by Sharp, and a Venus and Cupid, in the possession of Benjamin West, Esq. P. R. A.—*Ibid.*

BERCHET (Peter), a French historical painter, born in 1659, and

died in 1720, aged 61. This artist was a disciple of La Fosse, and was afterwards employed in one of the royal palaces in France. In 1681 he visited England, and painted under Rambour, an architectural painter. Among his best known works are his Ascension, on the ceiling of Trinity College chapel, Oxford, which is in a good style; the staircase of the Duke of Schomberg, in London; the summer-house at Ranelagh; and several other works for the English nobility.—*Oxford Guide, Pilk.*

BERG (Nicholas Vander), a Flemish engraver, supposed to be a native of Antwerp. He etched some plates after Rubens, which he marked *P. V. D. Berg*; among others,—The Portrait of Justus Lipsius; and the Portrait of a Devout Person, with a Crucifix.—*Strutt.*

BERGE (P. Vander), a Dutch engraver, of no considerable celebrity. His principal work was a set of plates for a folio volume of prints, published at Amsterdam, entitled, *Theatrum Hispaniæ*, or views of the towns, palaces, &c. of Spain. He also engraved some portraits, one of which is a Jew Rabbi, with a Hebrew inscription.—*Sandraart.*

BERGHEM (Nicholas), a celebrated Dutch landscape painter, born at Haerlem in 1624, and died in 1683, aged 59. He was taught the first principles of painting by his father, Peter Van Haerlem, an artist of mean abilities, whose subjects were fish, confectionary, vases of silver, and other objects of still life; but he afterwards had the good fortune to have some of the best masters of that time for his instructors, and successively was the disciple of Grebber, Van Goyen, Majaart, Jan Wils, and Weenix. He had an easy expeditious manner of painting, and an inexpressible variety and beauty in the choice of his land-

scapes, executing them with a surprising degree of neatness and truth. He possessed a clearness and strength of judgment, with a wonderful power and ease in expressing his ideas; and although his subjects were of the lower kind, yet his choice of nature was judicious, and he gave to every subject as much beauty and elegance as it would admit; the foliage of his trees is exquisitely and freely touched, his skies are clear, and his clouds float lightly. The distinguishing characters of the pictures of Berghem are, the breadth and just distribution of the lights; the grandeur of his masses of light and shadow; the natural ease and simplicity of the attitudes of his figures; the just proportion of his distances; the brilliancy and harmony of his colourings; the elegance of his composition, and correctness of his drawing and perspective. His works are numerous and excellent; they are eagerly sought after by the best judges, and fetch high prices. There are five fine pictures of Berghem's in the collection of the late Duke of Sutherland, mostly landscapes, and figures of great merit; and three of a large size, one a brilliant view in the environs of Nice, in the Napoleon Museum.—*Pilk., Britton's Catalogue Raisonné of the Cleveland-house Gallery.*

BERKHEYDEN (Job), a Dutch landscape and portrait painter, born at Haerlem in 1637, and died in 1698, aged 61. His works are mostly beautiful picturesque scenes on the banks of the Rhine, conversations, dances, &c., after the manner of Teniers.—*Houb., Pilk.*

BERKHEYDEN (Gerard), a Dutch painter of landscapes, picturesque views of churches, &c., brother of the foregoing; he was born at Haerlem in 1645, and accidentally drowned in a canal in 1693,

aged 48. His principal works, which were much esteemed, were views of palaces, churches, and other magnificent structures.—*Houb., Pilk.*

BERNAERT (Nicasius), a painter of animals, born in 1593, and died in 1663, aged 70. He was a pupil of Snyders, whose style he imitated with success, and was not much inferior to that eminent painter.—*Pilk.*

BERNARD (of Brussels), a painter of animals, hunting pieces, and portraits (birth unknown), and died 1540. He was patronised and much employed by Margaret, Governess of the Netherlands, and afterwards by Charles V., for whom he painted several hunting pieces, containing portraits of that emperor and his court.—*Sandraart, Pilk., Nouv. Dict. Hist.*

BERNARD (Samuel), a French painter and engraver (birth unknown), and died in 1687. He was a professor in the Royal Academy of Painting at Paris. He painted miniatures in a fine style, and some historical pieces, and engraved a fine print after the painting of Attila, by Raphael, in the Vatican.—*Nouv. Dict. Hist.*

BERNARD (Theodore), a Dutch painter, born at Amsterdam. He afterwards came to England, where he painted the two large historical pictures in Chichester cathedral, representing Henry VIII. granting some immunities to Sherburn, bishop of that diocese, and the ceremony of removing these from Selsea to Chichester by Edward; the series of Kings of England, down to Henry VIII., which are continued to George II. by other hands; and the series of Bishops of Chichester in that cathedral.

BERNARD (Solomon, or Little Bernard), a French engraver, born at Lyons in 1512. He acquired the

name of Little Bernard, according to Sandraart, from his diminutive size, but with more probability, it was given him on account of the small size of his prints. He executed a number of wooden cuts for the booksellers, which are well designed, and cut with great spirit and neatness. His best prints are those he executed for the Bible, which was published at Lyons, at different times, from 1550 to 1580.—*Sandraart.*

BERNARDI (Giovanni), an engraver and architect, died in 1555.—*Moreri.*

BERNASCHI (Giovanni Battista, Cav.), an Italian historical painter, born at Piedmont in 1634, and died in 1688, aged 54. He studied at Rome under Pietro del Po, or Lanfranc. He was an excellent artist, and excelled in foreshortening; his design was correct, and his invention fruitful and lively. His works are numerous in the cupola ceilings of Naples. Mr. Methuen has a fine example of Bernaschi's "Flight into Egypt."—*Pilk., Britton's Corsham house Guide.*

BERNAZZANO, an Italian painter of landscapes, animals, and fruit. He was born at Milan, and flourished about the year 1536. He was esteemed an elegant colourist, but as he did not excel in figures, he was generally associated with Cesare da Sesto, who had been a disciple of Leonardo da Vinci.—*Nouv. Dict. Hist., Pilk.*

BERNINI (Giovanni Lorenzo), a sculptor and architect, born at Naples in 1598, and died in 1680, aged 82. He received the rudiments of his art from his father, a Florentine painter and sculptor, and went with him to Rome to prosecute his studies. He appears to have been designed by nature for a sculptor, for when he was only ten



years of age, he executed a head in marble, of considerable merit; and when seventeen, he had ornamented Rome with several of his works, of which the most distinguished is a group of Apollo and Daphne. Gregory XV. created him a Knight of the Order of Christ; and Urban VIII. employed him in considerable works, which have immortalised both their names. The versatility of his powers embraced the arts of painting, sculpture, and architecture. He executed the baldachin, or great altar of St. Peter's, in bronze and gilt, which is placed under the centre of the dome; and the four large niches under the pendentives, which he ornamented with colossal statues. He built several palaces and public buildings in Rome, and ornamented some of its palaces with fountains, without neglecting the general direction of the works at St. Peter's, which were intrusted to him. This artist refused appointments of 60,000 livres, which were offered to him by Cardinal Mazarine, to settle in France. The great Colbert made many pressing solicitations to him on the part of Louis XIV. to direct the works of the Louvre; and extraordinary honours were paid him when he at last consented, having obtained, with much difficulty, permission from the Pope. He was received at every stage of his journey with all the honours that could have been paid a prince. He remained eight months in France, and executed a bust of Louis XIV., but his plans for the Louvre were not executed. He returned to Rome loaded with considerable pensions and presents for himself and his son, where he died, full of years, riches, and honours. Among the principal of his other works, was an equestrian statue in marble of Curtius, which he sent to Louis XIV.

as an acknowledgment of gratitude, and which was placed by that monarch at Versailles. Clement IX. was a no less zealous patron of Bernini than his predecessors, and employed him in decorating the bridge of St. Angelo, at Rome. In the earlier part of his life he built, by order of Innocent X., the foundation of the Piazza Navona, which has a very fine Neptune, several Tritons, &c. By Alexander VII. the celebrated colonnade of St. Peter; the magnificent tribunal at the bottom of the church; the grand staircase of the Vatican; and a great number of mausoleums, figures, and busts, for foreign courts as well as Rome. His last work was a colossal half-length of Christ, which he bequeathed to Christina, Queen of Sweden. He also executed a bust of Charles I. of England, from sketches in profile and portraits, by Vandyck; and he is said to have observed, on viewing it, that it was the most unfortunate face he had ever beheld. Bernini had also some skill in painting, and some of his pictures were formerly in the Florentine collection. The principal theatre of Bernini's genius was Rome, where, among others, some of which are before mentioned, he executed the following works:—A fine basso-relievo in the portico of the church of St. Peter, representing Christ saying to Peter, "Feed my Sheep;" the great altar at the end of St. Peter's, containing four immense statues in bronze of St. Chrysostom, St. Athanasius, St. Augustin, and St. Ambrose, which were cast in bronze by Giovanni Piscina, from Bernini's designs; some fine statues in the church of St. Francesco; the sumptuous chapel in the church of S. Maria della Vittoria, dedicated to S. Teresa, with a fine statue in marble of the

Saint; some statues in the chapel of the B. V. M. di Loretto; the church and grand altar of St. Bibiano. He built great part of the church of Anastasia; a beautiful canopy over the statue of the Virgin Mary, in the church of S. Augustino; the principal front of the Barberini palace; some additions to the Pontifical palace of Monte Cavallo; the celebrated Chigi palace, built for the Cardinal Flavio Chigi, the nephew of Pope Alexander VII.; the Collegio Urbano di propaganda Fide; a noble fountain near the Piazza di Spagna; part of the church of St. Andrea del Noviziato; and many other architectural and sculptural ornaments of Rome.—*D'Argenville, Galerie Historique, Description de Roma Moderna.*

BERRETINI (Pietro), better known by the name of PIETRO DA CORTONA, from the place of his nativity), a celebrated historical and landscape painter, born at Cortona in 1596, and died in 1669, aged 73. He was, according to some authors, successively the disciple of Andrea Commodi, and Baccio Ciarpi. He went to Rome when young, and attentively studied the antique, the works of Raffaello, Buonarroti, and other eminent artists. He worked with considerable ease, grouped and distributed his figures with effect and elegance; his chiaro-scuro is judicious and well managed, and where he introduced landscape it was in a very superior style. Among the best works of this artist are, The Rape of the Sabines, and the Battles of Alexander the Great, which he painted in the Palazzo Sacchetti, when very young; yet for invention, disposition, elevation of thought, and tone of colour, they are thought, by many judicious critics, to be equal to the performances of the best masters. He also

painted the altar-piece of Ananias restoring the Sight of St. Paul, in the church of the Concezione, at Rome; a Holy Trinity, in the third chapel of the Vatican, and the design for the mosaic paintings in the cupola, which were executed by Guido Urbalde Abbadini; a picture of a *Pieta* in the chapel of Urban VIII. in the Vatican; a St. Michael Archangelo in the same palace; a St. Stephen, the protomartyr, in the first chapel of the monastery of St. Ambrozio della Massima, at Rome; a picture on the altar of St. Carlo alli Catinari, in the same city; the Miraculous Conception; several paintings in the cupola, ceilings, &c., of the churches of St. Maria and St. Gregorio, in Vallicella; the celebrated gallery, which he painted in fresco, in the Palazzo Pamfilio; some cartoons and frescoes, which he painted in competition with Andrea Sacchi; a Martyrdom of St. Lorenzo, in Miranda; a Martyrdom of a Saint, in the church of St. Bibiana, at Rome; and many other celebrated pieces both in oil and fresco. Among the best works of this artist in England are, a Female Saint, with Two Children, in the collection of Corsham-house; Tancred and Erminia, from Tasso; the Continnence of Scipio, in the same collection; and the Wise Men's Offering to the Infant Christ, in the Cleveland Gallery.—*Pilk., Descrizione di Roma, Corsham-house Guide, Cleveland Gallery Catalogue.*

BERRETONI (Nicolo), an eminent historical painter, born at Macerata in 1617, and died in 1682, aged 65. He was a disciple of Carlo Maratti, whom he nearly approached in excellence. After leaving this master, he adopted the style and manner of Guido Reni.—*Pilk.*

BERTAUD (Maria Rosalie), a French female engraver, born at

Paris about 1760. She was instructed in the art by St. Aubin and Choffard, and has engraved several plates, the best of which are those after the pictures of Vernet.

**BERTIN** (Nicolas), an historical painter, born at Paris, in 1667, and died in 1736, aged 69. He was from his infancy strongly attached to the art of painting, and was so indefatigable in his studies, that at the age of eighteen he obtained the prize of merit from the Academy, of which he afterwards became a member. He was successively the disciple of Vernausel, Jouvenet, and Boullogne, and afterwards studied composition at Rome, and colouring in Lombardy. One of his best works was a Baptism of the Eunuch of Queen Candace by St. Philip.—*D'Argenville, Pilk., Nouv. Dict. Hist.*

**BETTES** (John), an English engraver, who flourished in the reign of queen Elizabeth. He executed some vineats (vignettes) for Hall's Chronicle, about the year 1576.

**BETTES** (John and Thomas). All that is mentioned of those two brothers is, that they were excellent painters in miniature. They were patronised by queen Elizabeth, whose portrait was executed in miniature by John.

**BETTINI** (Dominico), an Italian painter of still life, animals, and fruit, born at Florence in 1664, and died in 1705, aged 61. He was instructed in the art by Jacopo Vignali, and afterwards studied at Rome the works of Mario da Fiori, and thereby arrived at great excellence; his works being skilfully arranged, well grouped, and coloured with truth.—*D'Argenville, Pilk., Nouv. Dict. Hist.*

**BEURS** (William), a Dutch painter of portraits, landscapes, and flowers, born at Dort in 1656,

(death unknown.) He gave early signs of proficiency in the art, and was placed at the age of eighteen, under Drillenburgh, whom he soon surpassed. His works are deservedly held in much estimation.—*Houb., Pilk.*

**BEZZI** (Giovanni Francesco, called MOSADELLA), an historical painter (birth unknown). He was a pupil of Pellegrino Tibaldi, whose traces he followed, but neglected his principles; exaggerated Tibaldi's, and reduced his style to practice and manner. He was a prolific artist, but did not equal his master in diligence of study.—*Fus.*

**BIANCHI** (Francisco), an historical painter, born at Modena (time unknown), and died, according to Fuseli, in 1510, or, according to De Piles, in 1520. Whatever degree of merit he may have possessed in his art, his having been the master and instructor of Correggio is sufficient to rescue his name from oblivion.—*De Piles, Fus.*

**BIANCHI** (Pietro), an Italian painter of history, landscapes, portraits, sea-pieces, and animals, born at Rome in 1694, and died in 1739, aged 45.—*Nouv. Dict. Hist.*

**BIARD** (Pierre), a French sculptor, born at Paris in 1559, and died in 1609, aged 50. Among other excellent works of this artist, is the equestrian statue of Henry IV.—*Nouv. Dict. Hist.*

**BIBIENA** (Ferdinando Galli), an eminent painter and architect, born at Bologna, in 1657, and died in 1743, aged 86. He was employed by the emperor of Germany and the duke of Parma, to both of whom he was appointed first painter; he also designed and executed several magnificent structures, which exhibit much taste.—*D'Argenville.*

**BICKAM** (George), an English engraver, who died about 1769. He

executed two excellent heads, one of bishop Newton, and the other of bishop Blackall. He likewise published a folio sheet of six eminent writing-masters, one of whom, George Shelly, he engraved from the life, in 1709, and many other works.

**BIRAGUE** (Clement), a gem sculptor, born at Milan, and flourished about the year 1580. He is said to have been the discoverer of the art of cutting and engraving on diamonds; and the first work he executed of this kind was a portrait of Don Carlos, Prince of Spain; Birague was patronised by Philip II., in whose court he mostly resided.—*Moreri, Nouv. Dict. Hist.*

**BIRD** (Edward), R. A. This artist was born at Wolverhampton in Warwickshire, in 1772, and died in 1819, aged 47. His father put him apprentice, at an early age, to a maker of tea-trays, and it became Bird's business to ornament and embellish them; which required not only skill, but good taste, to finish. He was soon distinguished above his fellow workmen for the neatness and beauty of his embellishments. When Bird's indentures expired, advantageous offers were made to induce him to continue, but he refused them all. Upon Bird's removal to Bristol, he commenced a drawing school. During the intervals of instruction, he sketched, designed, and painted, with all his early ardour. He by and by thought so well of his works that he was induced to show some of them to his friends, amongst others, to Mr. Murphy, an artist of taste and feeling, who liked them so much that he advised them to be exhibited. To this Bird was averse for some time, but he at last consented to send two to the Bath exhibition. It was necessary that a price should be named; the painter wrote down ten

guineas each; his friend, with a better sense of their merit, wrote down thirty; and they found ready purchasers. His sketch book, says Mr. Murphy, was filled with subjects fit to expand into paintings, and contained scenes of all kinds, serious and comic. They were marked by an original spirit, and showed a natural skill in grouping. The Interior of a Volunteer's Cottage was the subject of one of his works; and Clowns dancing in an Alehouse another. Bird's first successful work was called Good News. This was followed by The Choristers Rehearsing, and The Will;—they received equal praise, and found purchasers of high distinction. His late Majesty bought the first;—another was purchased by the late Marquis of Hastings. The Royal Academy soon afterwards enrolled Bird among their number. His next work, says his biographer, was his most poetical, and decidedly his best one. This is a representation of the Field of Chevy Chase on the day after the battle. It is painted in the mournful spirit with which the glorious old battle concludes, and cannot well be looked on without tears. Lady Percy is, with perfect propriety, made a visiter of the fatal field; she appears in deep agony beside the body of her lord. This exquisite piece, which should have been purchased by some wealthy Douglas or Percy, was bought for three hundred guineas, by the Duke of Sutherland; and the late Sir Walter Scott acquired the original sketch. On his return to Bristol, after paying a visit to his native place, he recommenced his studies. He produced, in rapid succession, Good News; The Blacksmith's Shop; The Country Auction;—the colouring of the whole is mellow and harmonious. "He

could," says one of his admirers, "extract delight and joy out of anything; I mean personally, as well as with his pencil. The Gipsy Boy, — The Young Recruit, — Meg Merrilies, — Game at Put, — and various other paintings, are all instances of his skill in adapting living life to the purposes of art. One of Bird's latest productions, The Surrender of Calais, he presented to the princess Charlotte of Wales, who had lately appointed him her painter.

BIRD (Francis), an English sculptor, born in 1697, and died in 1761, aged 64. He was sent to Brussels at eleven years of age, where he learned the rudiments of his art from Cozins, who had been in England. From Flanders he went to Rome, and studied under Le Gros. At nineteen years of age he returned, and first worked for Gibbons, and then for Cibber. He took another short journey to Italy, and at his return set up for himself. The performance that raised his reputation, was the monument of Dr. Busby. The latter had never permitted his picture to be drawn: the moment he was dead, his friends had a cast in plaster taken of his face, and thence a drawing in crayons, from which White engraved his print, and Bird carved his image. The following are his principal works: — The Conversion of St. Paul, in the pediment of that cathedral; the bas-reliefs under the portico; the statue of Queen Anne, and the four figures round the pedestal, before the same cathedral; the statue of Cardinal Wolsey, at Christ-church; the brazen figure of Henry VI. at Eton-college; a magnificent monument in Fulham-church, for the lord viscount Mordaunt; and the sumptuous monument for the late duke of Newcastle,

in Westminster-abbey, which was erected by the countess of Oxford, his daughter.

BISCAINO (Bartolomeo), an historical painter, born at Genoa in 1632, and died in 1657, aged 25. He was instructed by his father, from whom he learned the principles of design; and from Valerio Castelli he acquired the knowledge of colouring. His designs were of such excellence as to afford a promise of his becoming one of the greatest painters of his country, but he died in the flower of his age.—*Pilk.*

BISCHOP (John de), a Dutch designer and engraver, born at the Hague, in 1646. He was brought up to the law; and, according to Houbraken, practised in the courts of Holland. His favourite amusement was drawing, and his performance excited the admiration of artists themselves. He excelled in copying the pictures of the most esteemed masters in small coloured drawings, very well drawn, and highly finished. As an engraver, he is more deserving notice, and he has left a great number of plates, principally etched, and harmonised with the graver, in a free and pleasing manner. There is great relief and richness of effect in his prints. His most important work was a set of prints for a book, entitled *Paradigmata graphices variorum Artiphicum, tabulis æneis*. The first edition, published by the artist, contains one hundred and two plates. The second, published by Nic. Visscher, the same year, contains one hundred and thirteen plates. This engraver, with a whimsical affectation, latinised his name, and assumed that of Episcopus for Bishop, on which account he marked his plates with a cipher composed of the letters I. B.—*Houbraken.*

BISSET (Charles Emanuel), an

historical and conversation painter, born at Mechlin in 1633, (death unknown). His subjects in general were conversations, balls, concerts, and assemblies of persons, which he introduced in great numbers and varieties.—*Pilk.*

BISI (Bonaventura), an historical and miniature painter, who flourished about 1662. He was a disciple of Lucio Massarra. His principal works are miniature copies of Guido, Correggio, Titian, and other great masters, which he executed with fidelity, neatness, and beauty. A considerable number of them are in the Grand Duke's Gallery at Modena.—*Ibid.*

BIZELLI (Giovanni), an historical and portrait painter, born in 1556, and died in 1612, aged 56. He was instructed by Bronzino, and afterwards studied at Rome, but never reached above mediocrity.—*Ibid.*

BLACK (—), an English portrait paintress, who flourished about the year 1760, and was a member of the Academy in St. Martin's Lane.—*Edwards.*

BLACK (—), an English portrait paintress, in oils and crayons, daughter of the preceding. She acquired much reputation in teaching painting in both the ways she practised, particularly among her sex. Her name is not mentioned in the exhibition catalogues after the year 1768.—*Ibid.*

BLACKBOURN (William), an English architect, born in Southwark in 1750. After serving a clerkship with a surveyor, he was admitted a student of the Royal Academy; in 1773, he obtained the silver prize medal, for a drawing of the inside of St. Stephen's Church, Walbrook. In 1782, he obtained the premium of one hundred guineas for the best plan of peniten-

tiary houses, which occasioned him to be employed in various parts of the kingdom to erect prisons. He died on a journey to Scotland, on the same business, 1790.—*Gen. Biog. Diet.*

BLAKE (William), an English painter, engraver, and poet, born in 1759, and died in 1827, aged 68. This excellent but eccentric artist was a pupil of Basire, and among his earliest productions, were eight beautiful plates in the Novelist Magazine. In 1793, he published in 12mo., *The Gates of Paradise*,—a small book for children, containing fifteen emblems; also, *Songs of Experience*, with plates;—*America*, a Prophecy, folio;—and *Europe*, a Prophecy, 1794, folio. In 1797, he commenced, in large folio, an edition of *Young's Night Thoughts*, of which every page was a design; but only one number was published. In 1805, were produced in 8vo. numbers, containing five engravings by Blake, some Ballads by Mr. Hayley, but which also were abruptly discontinued. Few persons of taste are unacquainted with the designs by Blake, engraved by Schiavonetti, as illustrations to a 4to. edition of *Blair's Grave*. They are twelve in number, and an excellent portrait of Blake, engraved from a picture by T. Philips, R. A., is prefixed: it was borne forth into the world on the warmest praises of all our prominent artists; and doubly assured with a preface by the learned and severe Fuseli. In 1809 was published in 12mo., *A Descriptive Catalogue of (Sixteen) Pictures, Poetical and Historical Inventions*, by Wm. Blake, in water colours, being the ancient Method of Fresco Painting restored, and Drawing for Public Inspection, and for Sale by Private Contract. Among these

was a design of Chaucer's Pilgrimage to Canterbury, from which an etching had been published. Blake's last work was a set of engravings to illustrate the Book of Job. To Fuseli's testimonial of his merit, it is sufficient to add, that he has been employed by that truly admirable judge of art, sir Thomas Lawrence; and that the pure minded Flaxman pointed him out as a melancholy instance of English apathy towards the grand, the philosophic, or the enthusiastically devotional painter.—*Gen. Biog. Dict.*

BLAKEY (—), an English artist of some celebrity, who flourished about 1750. He resided much in Paris, and is supposed to have received his education as an artist in that city; he designed some of the decorations to Pope's Works, and to Jonas Hanway's Travels. He also painted, in conjunction with Hayman, some designs from English history. Blakey did the Landing of Julius Cæsar, Vortigern and Rowena, and Alfred receiving News of a Victory over the Danes; the rest were Hayman's. They were published by subscription, by J. and P. Knapton.—*Edwards.*

BLANCHARD (Jaques), an historical, portrait, and perspective painter, born at Paris, in 1600, and died in 1638, aged 38. He received the first elements of painting from his uncle, Nicholas Bollerri, and spending some time with Horace le Blanc, at Lyons, he travelled to Italy, and spent two years at Rome and Venice. He studied the works of Titian and Tintoretto, whose style of colouring he entirely followed. The force and clearness of his colouring, which were then new to the French artists, procured him the flattering appellation of the Modern Titian. One of his best works is a picture of the Descent of the Holy Spirit

on the Apostles, in the church of Notre Dame, at Paris.—*Du Fresnoy, Pilk.*

BLANCHET (Thomas), an historical and portrait painter, born at Paris in 1617, and died in 1689, aged 72. He at first intended to follow sculpture, but was dissuaded from it on account of the weakness of his constitution; he therefore applied himself to painting, and after studying some time at Paris, he travelled to Italy, and studied at Rome, under Nicolo Poussin and Andrea Sacchi, and returned to France an able artist. His manner was good, his design correct, his composition rich, and his colouring excellent. He held the honourable situation of Professor of Painting in the Academy at Paris.—*Nouv. Dict. Hist., Pilk.*

BLANKHOF (John Teunisz), a Dutch painter of landscapes and sea-pieces, born at Alkmar, in 1628, and died in 1670, aged 42. He was successively the disciple of Arrent Tierling, Peter Scheyenburg, and Cæsar Van Everdingen. After which he went to Rome, and studiously copied and analysed the works of the best masters; he was admitted into the Bentivoglio Society, and received the name of John Maat, by which name he is generally known. His best works are views of Italian sea-ports, with vessels lying before them, although he painted landscapes with a light and free pencil. Honbraken speaks highly of a capital picture of Blankhof's representing the waves retiring from the shore at ebb tide.—*Houb., Pilk.*

BLECK (Peter Van), a Flemish engraver, who came to England about the year 1730. He is supposed to have been the son of Richard Bleck, a painter of portraits. He engraved several plates in mez-

zotinto, which, without any superior excellence, are clearly scraped, and have considerable merit.

**BLEKERS** (—), an historical and portrait painter, born at Haerlem, about the year 1635, (death unknown). He was held in high estimation throughout the Netherlands, and was patronised by the Prince of Orange, in whose employment he continued some years. Among the principal paintings which he executed for his patron, is a Triumph of Beauty, in which the figure of Venus was well coloured.—*Pilk.*

**BLESS** (Henry), an historical and landscape painter, born at Boves, near Dinant, in 1480, and died in 1550, aged 70. He was a self-taught painter, having no instructor but the strength of his genius, assisted by a study of the works of Patenier. He acquired considerable eminence; painted in a delicate and finished style, but was sometimes guilty of the absurdity of representing two or three actions of the same person in one picture. His landscapes are much esteemed and in high request; and may be known, as well as all his works, by the mark of an owl being upon them. His best works are in Vienna, being purchased by the emperor Rodolph.—*Ibid.*

**BLOCK** (Daniel), a portrait painter, born at Stettin, in Pomerania, in 1580, and died in 1661, aged 81. He was a disciple of Jacob Scherer, under whose instructions he became eminent in his profession. His principal works are portraits, which he executed with fidelity of likeness, agreeable colouring, and easy attitudes. He was in the service of the prince of Mecklenburg for forty years, during which time he painted the portraits of his whole family at full length, as large as life. Chris-

tian IV., King of Denmark, and Gustavus Adolphus, King of Sweden, also sat to him.—*Pilk.*

**BLOCK** (Benjamin), an historical and portrait painter, son of the preceding, born at Lubeck, in 1631. He received instructions from his father, and the first specimen of his abilities was a pen and ink drawing of the Duke of Mecklenburgh, which was equal to a fine engraving. To improve his talents he for some time resided at Rome, Venice, and Florence; where he became so accomplished an artist that he was invited to the court of Saxony, and employed to paint the portraits of the Elector and his family, and all the principal nobility in that part of Germany. He likewise painted several altar-pieces for the churches and convents of the kingdom of Hungary. His most admired portrait is that of Kircher the jesuit, which was much celebrated even at Rome.—*Ibid.*

**BLOCK** (Jacob Roger), an architectural and perspective painter, born at Gonda, where he learned the art of painting. He passed many years in Italy, where he imbibed that taste and elegance which raised him above all his contemporaries. On his return to his native country he was appointed principal painter to the archduke Leopold, and being skilful in military architecture, he attended that prince in all his campaigns; but was unfortunately drowned in a rivulet by falling from his horse, in passing over a temporary wooden bridge, on a reconnoitring party. It was the opinion of Rubens, who visited Block at Gonda, that he had not seen any painter in the Netherlands equal to him.—*Ibid.*

**BLOCKLAND** (Antonio de Montford), an historical and portrait painter, born at Montford in



1532, and died in 1583, aged 51. He was of a noble family, and acquired his art in the school of Francis Floris, whose manner he always followed. He understood perspective thoroughly, as is evident from his works; the disposition of his figures are judicious, his colouring agreeable, and his style grand and imposing. His principal works were at Delft and Utrecht. His manner resembled Parmegiano's, and his style that of the Florentine school.—*Houb., Pilk.*

BLOCKLAND (Peter), a painter of battles, markets, &c. and brother to the foregoing.—*Houb.*

BLOCKLAND (Herbert), a portrait and conversation painter, and brother of the preceding.—*Houb.*

BLOEMAERT (Abraham), a Dutch painter of history, portrait, landscape, and cattle, born at Gorcum, in 1567, and died in 1647, aged 80. He received a few instructions in his youth from some artists of no great repute, and studied the works of Francis Floris. His manner was peculiarly his own, and nature was his model; his invention was ready, his compositions good, and his touch free and spirited. His principal work was a Death of Niobe and her Children, which gained him much credit. It was purchased by the Emperor Rodolph.—*Vies des Peintres, De Piles, Pilk.*

BLOEMAERT (Henry), a painter, and a son of Abraham Bloemaert. He was instructed by his father, but never equalled him; his conceptions were dull, his colouring disagreeable, and altogether unworthy of the son and disciple of such an artist as his father.—*Ibid.*

BLOEMAERT (Adrian), an historical painter, and second son of the before-mentioned Abraham. He also was a disciple of his father;

upon finishing his studies under that able instructor, he went to Italy, and considerably improved himself. On his return from Rome he settled at Saltzburgh; several of his performances are at the Convent of Benedictines in that city, by which his reputation as a painter is firmly established.—*Ibid.*

BLOEMAERT (Cornelius). This very eminent engraver was the youngest son of Abraham Bloemaert, born at Utrecht in 1603. He was instructed by his father in the first principles of design, and from a natural inclination for engraving, he devoted himself entirely to that art. His first master was Crispin de Passe, and it was not long before he surpassed his instructor. In 1630, he went to Paris, where he distinguished himself by some plates he engraved for the Temple of the Muses. From Paris he went to Rome, where he fixed his residence, and where he lived the greatest part of his life. This esteemed artist signalised himself not only by the beauty of his graver, but by a talent, unknown before him, of effecting an insensible gradation from his lights to his shadows, and introducing a delicate variety of tints, in the different distances in his subject. Previous to his time there was a great inattention to harmony, by leaving the lights indiscriminately clear, by which the effect was rendered spotty and incongruous. By this essential improvement he has established his claim to originality, and may be said to have given birth to that admirable style which was afterwards so successfully followed by the great engravers of the French school, Audran, Baudet, Picart, and Poilly. His works are universally admired: they are numerous, and several of them are become very scarce.—*De Piles.*

**BLOEMEN** (Peter Van, called Standard,) a Flemish painter, born at Antwerp, about 1659. — The name of Standard was given him by his countrymen at Rome, from his painting sometimes attacks of cavalry. After passing some years in Italy, he returned to Flanders with the studies he had made from the objects worthy of notice in the neighbourhood of Rome. The pictures of this master represent battles, the march of caravans, horses, fairs, &c., ingeniously composed, with a number of figures, horses and animals, extremely well drawn, and painted with uncommon freedom and spirit. He decorated his landscapes with ruins of architecture and statues, from the studies he had made in Italy; and his figures are designed in a superior style to the usual taste of his country. His best works are universally admired. — *Houbraken*.

**BLOEMEN** (Norbert Van), a Flemish painter, born at Antwerp in 1665. This painter was a younger brother of the preceding. He painted conversation and portraits; but dying young, did not arrive at any considerable eminence in the art. — *Ibid*.

**BLONDEL** (François), a French architect and mathematician, born in 1618, and died, according to Du Fresnoy, in 1686, aged 68; or, according to d'Argenville, in 1680. He obtained several distinguished situations in the army and navy, and instructed the dauphin in the mathematics. He was a director in the Academy of Architecture, and member of the Academy of Sciences. Besides some works on architecture, he wrote the Art of Throwing Bombs; History of the Roman Calendar; and a New Method of Fortifying Places. — *D'Argenville, Du Fresnoy*.

**BLONDEL** (Jean François), a French architect, and of the same family with the preceding, born at Rouen in 1705, and died in 1774, aged 69. He became eminent in his profession, and was elected professor of architecture at Paris. His works are, Cours d'Architecture, 6 vols. 8vo; on the Decoration of Edifices, 2 vols. 4to; Discourse on Architecture, in the Encyclopædia. — *Nouv. Hist. Dict.*

**BLOOT** (Peter), a Flemish painter of conversations, who died about 1667. His favourite subjects were taken from low life, such as boors drinking, feasting, quarrelling, &c. His defects are owing to the taste of his time, and his merits for lightness of touch, neatness of execution, and transparency of colour, equal to the best of his time. His works are highly esteemed. — *Pilk*.

**BLOOTELING** (Abraham), a very eminent Dutch designer and engraver, born at Amsterdam, in 1634. From the style of his etchings it is not unlikely that he was brought up under the Disschers. On the inroad of the French into Holland in 1672, he came to England, but did not reside here longer than two or three years. This laborious artist produced a great number of etchings, some plates executed with the graver, and several in mezzotinto. In 1685 he published the collection of gems of Leonardo Agostini, etched by himself. — *Houbraken*.

**BLON** (James Christopher le), a French engraver, who died about 1740. This artist was little known in England as an engraver; but he discovered a method of giving colour to mezzotinto, and perfected some large pictures, which may be allowed tolerable copies of the best masters. He distributed them by a kind of lottery, but the subscribers did not find their prizes much valued. In

1732 he published a treatise on Ideal Beauty, or *Le Beau Ideal*, dedicated to Lady Walpole. It was translated from the original French of Lambert Hermanson. He afterwards set up a project for copying the Cartoons of Raphael in tapestry, and made some fine drawings for that purpose. Houses were built, and looms erected in the Mulberry-gardens at Chelsea, but either the expense was too great, or contributions did not arrive fast enough; the bubble burst, several suffered, and *Le Blon* disappeared.

**BOCCACI**, or **BOCCACCINO** (Camillo), an historical painter, born at Cremona, in 1511, and died in 1546, aged 35. He was a disciple of his father, who was an indifferent painter. He afterwards abandoned the hard manner of his instructor, and adopted a style of colour of great suavity and strength. His best works are the Four Evangelists, in the dome of St. Sigismondo, at Cremona; the figure of St. John is bent upwards in contrast with the arched vaults, with a boldness and truth of foreshortening, that emulates the style of Correggio.—*Vasari, Pilk.*

**BOCCIARDO**, or **BOCCIARDI** (Clemente), an historical and portrait painter, born in Genoa, in 1620, and died in 1658, aged 38; called from his great size *Clementone*; the best of his works is in the *Cestosa* at Pisa.—*D'Argenville.*

**BODEKKER** (—), a portrait painter, born in 1669, and died in 1727, aged 58. He was born in the county of Cleve; and was bred a musician by his father, but quitting that profession for painting, he became a disciple of John de Baan, at the Hague. He practised his profession with great success, first at Bois le Duc and Breda; he then visited the Hague, and afterwards

returned to Amsterdam, where he spent the remainder of his life.—*Pilk.*

**BOEL** (Peter), a painter of still life and animals, born at Antwerp in 1625, and died in 1680, aged 55. He studied first under his uncle, Cornelius de Waal, and afterwards at Rome. He finished his subjects with great spirit, and with a natural and beautiful colour, always copying his subjects from nature.—*Pilk.*

**BOEL** (Cornelius), a Flemish engraver, born at Antwerp, about the year 1580. He worked chiefly with the graver, in the style of Sadclers, in whose school it is probable he was instructed. His plates are executed in a clear neat style, and possess considerable merit. He engraved a set of oval plates for the Fables of Othovænius, published at Antwerp in 1608. His most considerable works were eight large plates of the battles of Charles V. and Francis II. He was probably in England, as appears from one of his plates, the frontispiece to a Bible, published by the royal authority in 1611, very neatly engraved, which is signed *C. Boel fecit, in Richmond*, 1611. We have also by him a portrait of Henry, prince of Wales; an oval plate, with an ornamented border; and another plate of the Last Judgment, *Cornelius Boel, fecit*, without the name of the painter.—*Houbraken.*

**BOFFRAND** (Germain), an architect, born at Nantes in 1667, and died at Paris in 1750, aged 83. He built several grand edifices, and executed a number of bridges, canals, &c. He also wrote on the principles of architecture.—*D'Argenville, Du Fresnoy.*

**BOGDANE** (James), a painter of birds, fruit, and flowers. The progress of this artist in painting must be attributed only to the force

of his abilities, as he was never regularly bred to the profession. He was employed by Queen Anne, and some of his paintings are still to be seen in the royal palaces. He coloured naturally, but often erred in drawing his birds, which were his favourite subjects, by making them too large. He died of a violent disorder, and in great distress, having lost all his property.—*Pilk.*

BOIT (—), a celebrated painter of portraits in enamel, who died in 1726. He was the son of a Frenchman, who placed him with a Jeweller, which profession he intended to follow upon his arrival in England; but turning his attention to painting, he at length became so eminent, as to be employed by Queen Anne, and the principal nobility of her court.

BOITARD (*L.*), a French engraver, who died in England about 1718. He engraved chiefly for books, and was employed by Dr. Woodward and Dr. Douglas, on anatomic figures; as likewise by Dr. Meade. He engraved a large print of the Rotunda, after Paolo Panini, and the plates for Spence's Polymetis. He married an Englishwoman, and had a son and a daughter.

BOL (Ferdinand), an historical and portrait painter, born at Dort in 1611, and died in 1681, aged 70. This artist was educated at Amsterdam, and placed as a disciple under Rembrandt, whose manner he always adhered to. His principal style was portrait, which he painted in a free bold style. As a painter of history, he showed a good style of composition, but often wanted delicacy and grace. In the council-chamber at Dort, there are two of his pictures, which are extremely well designed and executed; the subjects are, The Appointment of the Seventy

Elders, in the Camp of the Israelites; and Moses Breaking the Tables of Stone. And there is another in the chamber of the Burgomasters, which is much admired.—*Houb.*

BOL (John), a painter of landscapes, history, and animals, born at Mechlin in 1534, and died in 1593, aged 59. He studied for two years under a master of no great note, and afterwards at Heidelberg, copying the works of some eminent masters, by which, without the assistance of any other master, he became a good painter. His subjects were generally views of several cities and towns in the Low Countries, particularly different views of the city of Amsterdam, in which pictures the vessels and their reflection in the water were admirably executed.—*Vies des Peintres.*

BOLANGER (John), an historical painter, born in 1606, and died in 1660, aged 54. This artist was a disciple of Guido, and became eminent by imitating the style of composition and colouring of his master. He was appointed principal painter to the Duke of Modena.—*D'Argenville, Pilk.*

BOLSWERT, or BOLSUER (Scheltius A.) This very distinguished engraver was born at Bolswert, in Friesland, in 1586. He settled at Antwerp, where he became one of the most celebrated engravers of his country. The plates of this excellent artist are worked with the graver, and it does not appear that he made any use of the point. He engraved many plates after the most eminent of the Flemish masters; but he has particularly distinguished himself by the admirable performances he has left us, after some of the finest pictures of Rubens and Vandyck, which he represented with a judgment and ability that give them more effect

than can well be expected in a print, and appear to exhibit the very character and colour of the paintings. He engraved with equal success historical subjects, hunting, landscapes, and portraits; and the number of his prints is very considerable.—*Houb.*, *Vasari*.

**BOMBELLI** (Sebastian), an historical and portrait painter, born at Bologna in 1635, and died in 1685, aged 50. He was a pupil of Guercino, and perfected himself in the manner of his master; but quitting this school he went to Venice, to observe the style of the Venetian artists, but was so affected by the beauties and compositions of Paolo Veronese, and Tintoretto, that he preferred them to all others. He was allured from painting historical subjects, by the universal approbation of his portraits. He was invited to Vienna, by the emperor, where he painted the portraits of the imperial family, and was honoured and employed by several princes in every part of Europe.—*Pilk*.

**BOEBERG** (Daniel), a painter, who died about the year 1549. He gained great reputation by his Hebrew Bibles; his Bible, 4 vols. Venice, 1725, and Talmud, 11 vols. are much esteemed. He resided at Venice.—*Moreri*.

**BONANNO**, an architect, who flourished about 1174. He built the famous tower of Pisa, in conjunction with Guillaume, a German.—*Felebién*.

**BONASONE** (Giulio), a painter and engraver. He is more known as an engraver than a painter, and is reported to have been a scholar of Sabatini. There is a purgatory of his in the church of St. Stefano, at Bologna, which has great beauties; but it is suspected that Sabbatini assisted him. He engraved from the antique, the best masters, and his

own designs. The date of his prints is as early as 1544. He died about 1570.—*Fuseli*.

**BOND** (Daniel), an English landscape painter, (birth unknown,) and died in 1804. He obtained premiums given by the Society for the Encouragement of Arts, for the best painting in landscape, in the years 1764 and 1765. He resided chiefly at Birmingham, where he conducted the ornamental department of a manufactory.—*Edwards*.

**BONIFAZIO**, called **VENEZIANO**, an historical painter, born in 1491, and died in 1553, aged 62. Ridolfi believes him to have been a scholar of Palma; Boschini numbers him among the disciples of Titian, whose manner he often imitated. There are several of his pictures in the public offices at Venice, and in the Ducal Palace is an Expulsion of the Publicans from the Temple, which alone would ensure him a lasting reputation.—*Fuseli*.

**BONINGTON** (Richard Parkes), an English painter of marine subjects, born in 1801, and died in 1829, aged 28. At the early age of three years, young Bonington discovered a very extraordinary attachment to the fine arts, which was principally evinced by his sketching almost every object that presented itself to his observation. But he went even farther, and not unfrequently ventured upon designs, some specimens of which precocious efforts are still in the possession of his parents. We ought also to notice, that his sketches of marine subjects (in which he afterwards shone so conspicuously) were, beyond description, wonderful both for correctness and neatness. These productions completely confirmed his father's desire to take every opportunity of leading him to the arts as a profession; and he accordingly directed his attention to the works

of the best masters, but, above all, to *Nature*—the mother, nurse, and guide of true genius. Thus cherished, when Richard was not above eight years of age, he made some drawings from old buildings situated at Nottingham, which surpassed every thing he had before done; and, about the same time, he took a more decided turn for marine subjects, which bent of mind appears never afterwards to have forsaken him. At the age of fifteen, his parents journeyed to Paris, feeling assured that the facilities afforded by that capital were much more important than any which could elsewhere be attained. Upon his arrival there, application was made for permission to draw in the Louvre; and the gentleman who conducted that department, astonished beyond measure at the young English painter's skill, instantly, and in the most flattering manner, granted the boon required. And, while thus engaged, he met with many encouraging circumstances to cheer him in his labours: strangers, for instance, who, on visiting the Louvre, and being struck with his performances, purchased them at the prices demanded. It was about this period, when not occupied at the Institute, that he made many extraordinary drawings of coast scenery, particularly some representing fish markets, with groups of figures, and for which he at all times found a ready sale. We should not omit to mention, that his study from the figure was exceedingly good; though, were it requisite to define his forte, we should certainly say, that, amid all the diversity of his unbounded talents, marine pieces were at once his favourites and *chefs-d'œuvre*; with one exception, we allude to his Henry the Third of France, in which he admirably displayed his knowledge of colour and composition, and his great

attention to costume. The first time Bonington exhibited in Paris, his drawing was sold the moment the exhibition opened; and for the next (a marine subject) he received the gold medal. He subsequently visited Italy, from which country he brought back some splendid specimens of his abilities—his studies from nature literally breathing the atmosphere of the scenes so faithfully and beautifully represented. It was his intention, had his life been spared, to have painted a series of pictures similar to the Ducal Palace—exhibited a few years since at the British Gallery, Pall Mall. It is unnecessary to particularise his works, which have been from time to time seen in the London exhibitions, and which are now in the possession of the Duke of Bedford, the Marquis of Lansdowne, Countess de Grey, Mr. Vernon, and Mr. Carpenter, the latter of whom has two of his greatest works of the Canaletti School.—*Gen. Biog. Dict.*

**BONNE** (—). Very few particulars are known of this artist. He executed (in conjunction with Lathan) the monument of archbishop Sheldon, in the reign of Charles II.—*See Life of Barry.*

**BONOMI** (Joseph), an architect, born in Italy, and died in 1808. He was an associate of the Royal Academy of London; he built several mansions and villas, and was esteemed an artist of superior abilities.

**BONONE** (Carlo), an historical painter, born at Ferrara in 1569, and died in 1632. He was the scholar of Bastarnolo, and rival of Scarsellino. He studied the works of different masters, and in his composition of a few figures, resembles Ludovico Caracci, but in works of numerous grouping he rivals, in abundance and arrangement, the

ornamental style of Paolo Veronese.  
—*Fuseli*.

**BONVICINO**, called **IL MORETTO** (Alessandro), an historical and portrait painter, born at Brescia in 1514, and died in 1564, aged 50. He was a disciple of Titian, and studied under him for some years, but afterwards gave himself up entirely to the study of Raphael's works, and became an exceeding good painter; his works were highly valued. He also excelled in portraits, and was considered by many equal to Titian.—*Pilk*.

**BONZI**, called **IL GOBBO**, (Pietro Paolo), a painter of fruit, history, and landscape, born at Cortona in 1588, and died in 1648, aged 60. This artist is called by Baglioni, *Il Gobbo di Cortona*, because he was a native of that place; by others, *Il Gobbo de' Caracci*, because a disciple of that school; and by the vulgar, *Il Gobbo da Fretti*, from his excellence in fruit painting, in which he certainly is unrivalled, though weak in his historical designs, and hardly superior in landscape; but whenever he introduces fruit he is sure to charm with the graces of nature, and the glow and freshness of his colouring. Such are his festoons in the frescoes of the Palace Mattei, and various pieces in oil of fruit disposed in dishes and baskets.—*Fuseli*.

**BOON** (Daniel), a Dutch painter of conversations, &c. who died in England in 1698. His subjects were always taken from the lowest and meanest situations of life; and it appears to have been his only ambition to excite laughter by deformity and grimace; however, there is in many of his characters much droll humour and low pleasantry.—*Pilk*.

**BOONEN** (Arnold), a portrait painter, born at Dort in 1669, and

died in 1729, aged 60. He was first a disciple of Arnold Verbnis, but afterwards placed himself with Godfrey Schaleken, with whom he remained six years, when Schaleken recommended him to study nature only, by following which advice he acquired the reputation of being a great master at the age of 25. His portraits were much admired, and he had the honour of painting the Czar of Muscovy, Frederick I. King of Prussia, the Duke of Marlborough, and many princes of Germany. He painted much in the style of his master, particularly subjects by candle-light; and from the style of colouring, dispositions of his figures, and handling, was justly ranked among the ablest artists of his time.  
—*Pilk*.

**BORCHT** (Henry Vander), a painter of fruit and flowers, born at Brussels in 1583, and died at Antwerp in 1660, aged 77. He was a disciple of Giles Valkenburgh, but completed his studies in Italy. He had a thorough knowledge, and was remarkably fond, of antique ornaments, and received a commission to collect them in Italy, for the Earl of Arundel. He resided several years in England, and was employed by Charles II. His paintings were much esteemed.

**BORDIER** (P.), this artist is only known as having worked in conjunction with Petitot; he executed some fine portraits in enamel.

**BORDONE** (Paris), an historical, architectural, and portrait painter, born at Trevigna, in 1613, and died in 1588, aged 75; but, according to Felibien and others, 65. He was a disciple of Titian, but did not continue with him many years, and particularly studied the works of Giorgione, and soon rose to such reputation, that he was appointed at the age of eighteen to paint a picture in

the church of St. Nicholas. He engaged, some time afterwards, in painting part of a gallery, which had already been enriched by Titian, nor were his works less esteemed than those of his master. In the year 1538, he entered into the service of Francis I., and added continually to his reputation by every subject he painted. On quitting France he visited the principal cities of Italy, where he executed a number of memorable works; several of his portraits are still preserved in the Palazzo Pitti, at Florence, which are greatly admired.—*De Piles, Vies des Peintres, Pilk.*

**BOREKENS** (Matthew), a Flemish engraver, born at Antwerp about the year 1655. He was chiefly employed in copying the plates of the eminent engravers, particularly Bolswert, and others, for Martin Van Enden, and other printsellers. He worked entirely with the graver, and appears to have imitated the style of Pontius. There are also some original plates executed by him of portraits, and other subjects.—*Houb.*

**BORGHESE** (Paul Guidotto), an Italian painter, born at Lucca, and died through want in 1626, aged 60.—*Tiraboschi.*

**BORGIANNI** (Orazio), an historical and portrait painter, born at Rome in 1580, and died in 1636, aged 56. He first learned design from his brother Giulio Borgianni, but improved himself by studying the works of the ancient and modern masters; but travelling with a nobleman in a tour through Europe, he was induced to settle in Spain, and was accounted one of the best painters in that country. He afterwards, on the death of his wife, returned to Rome, where he was engaged in painting portraits and some great works of the chapels and

convents, and historical subjects larger than life, which in some parts showed a want of correctness. He died through grief and melancholy, from the villainy and envy of one Celio, a painter, a most malicious competitor, to whom Borgianni had often been preferred by the best judges of painting in Rome.—*Pilk.*

**BORROMINI** (Francis), an architect, born in 1599, and stabbed himself in a fit of madness in 1667, aged 68. He built a number of edifices at Rome, which deviate in style from the rigid simplicity of the antique, but are grand and imposing in their appearance. Among the principal of them are an Oratory in the church of Santa Maria and Santa Gregoria, in Valicella, which was designed by Martino Lunghi; the cupola, façade, and sacristy of the Church of Sta. Agnese, in the Piazza Navona; some additions to the Library and College of the Avvocati, the Basilica of St. Giovanni Lateranense; the Church of St. Carlo alle detto Fontane. The reputation and fame of Borromini caused a derangement of his intellects, and was eventually the cause of his death.—*Nouv. Dict. Hist.*

**BORZONE** (Luciano), an historical and portrait painter, born at Geneva in 1590, and died in 1645, aged 55. The early style of this master was faulty and incorrect; but he afterwards acquired good expression, with strong and natural colouring.—*D'Argenville, Pilk.*

**BORZONE** (John Baptist), a painter of perspective and history, who died about 1654, son of the preceding, and was instructed by his father; he painted historical subjects in the same style, with figures as large as life; he also painted perspective views of palaces, public buildings, &c., which were much esteemed.—*Ibid.*



**BORZONE** (Carlo), a portrait painter, another son of Luciano, who died in 1657. He painted portraits in the manner of his father, and gained great reputation.—*D'Argenville*.

**BORZONE** (Francisco Maria), a landscape painter, born at Geneva in 1625, and died in 1679, aged 54. He was the youngest son of Luciano, and received instructions from him; but his genius particularly led him to landscape, in which he became eminent. He generally introduced views of the sea and shipwrecks, and imitated the styles of Claude Lorraine and Gaspar Poussin with success; his pictures possess great merit, and have a truly fine effect. He was for several years employed by the French court.—*D'Argenville*.

**BOS** (Jerom), a painter of devils, witches, temptations of St. Anthony, &c., who died in 1500. He appears to have had a peculiar pleasure in the subjects in which he excelled; but though there is much merit in their execution, they are calculated rather to excite horror than delight. His manner was superior to that of most painters of his time; and though his subjects are disagreeable, his pictures are always much esteemed, and are sold at considerable prices. Among the singular subjects which he chose, there is one which represents Christ delivering the Patriarchs from Hell; Judas, who attempts slyly to escape with the saints, is seized in the neck by the devils, who are going to suspend him in the air; and there is in the Escorial, an Allegory of the Pleasures of the Flesh, in which the principal figure is represented in a carriage drawn by monstrous imaginary forms, preceded by demons, and followed by death.—*D'Argenville, Pilk.*

**BOS** (Edward Jansen), a flower and portrait painter, who died about 1507. He was first instructed by

the artists of his native city, Bois le Duc, but applied himself afterwards to the study of nature. His favourite subjects were flowers and curious plants, generally represented as grouped in glasses, or crystal vases half filled with water; he often painted drops of dew on the leaves of his objects with great transparency of colour, and embellished them with butterflies, bees, and other insects; he also painted portraits with great success, in which style he shows equal merit with his compositions of still life.—*Pilk.*

**BOSS** (Gaspar Vander), a painter of ships, sea views, calms, and storms, born at Hoorn in 1634, and died in 1666, aged 32. This artist showed an early inclination to painting, and at length distinguished himself by the goodness of his composition and excellent execution. He probably impaired his health by his application, for he died in the prime of life.—*Ibid.*

**BOSC** (Claude du), a French engraver, who came to England about the year 1712, by the invitation of N. Dorigny, to assist him in engraving the cartoons of Raffaele; but on account of some dispute, he left Dorigny, and engaged to engrave the cartoons for the printsellers. He also undertook the Duke of Marlborough's Battles, and sent to Paris for Baron and Beauvais, to assist him in that undertaking, which occupied him two years. He published an English translation of *Picart's Religious Ceremonies*, in which part of the plates were engraved by himself, and the others by Scotin and Gravelot.—*Horace Walpole's Ann. of Painting in England.*

**BOSCH** (Balthasar Vander), a painter of conversations and portraits, born at Antwerp in 1675, and died in 1715, aged 40. He at first studied under one Thomas, but his friends advised him to apply his pencil to

more elevated subjects than those of his master: Bosch followed their advice, and acquired a different style of design and elegance in his compositions. His paintings rose to a most extravagant price, and were at that time more esteemed than those of Teniers or Ostade; but though they cannot enter into competition with the works of those masters, many of them have great merit, both with regard to composition and colouring. His subjects, for the most part, were sculptors or painters surrounded with pictures or busts, to which he gave abundance of variety and great truth. He also painted portraits with great reputation, particularly one of the Duke of Marlborough on Horseback, of which the horse was painted by Van Bloemen.—*Pilk. Houb.*

BOSCH (Jacob Vander), a painter of still life, born at Amsterdam in 1636, and died in 1676, aged 40. His subjects were generally summer fruits of various kinds, which he painted with extraordinary neatness. He painted all his objects from nature, imitating them with great truth and delicacy.—*Pilk.*

BOSSCHART (Thomas Willeborts), an historical and portrait painter, born at Bergen-op-Zoom in 1613, and died in 1667, aged 54. This artist was at first instructed by an ordinary artist of his native city, but he quitted him and went to Rome, where he became the disciple of Gerard Segers, with whom he studied four years, till his works were generally approved. He was very correct, and showed a fine taste of design, and his colouring was so good that he was thought equal to Vandyck in portraits and history. His merit recommended him to the Prince of Orange, who engaged him in his service several years, and bought up all his paintings that he could procure. His picture at the

great church at the Hague, of the Martyrdom of St. George, and another large one, emblematically representing War and Peace, are highly commended.—*De Piles, Vies des Peintres, Pilk.*

BOSCOLI (Andrea), an historical painter, born at Florence in 1553, and died in 1606, aged 53. He was a disciple of Santi Titi, and rendered himself famous by a clear understanding and successful use of the chiaro-oscuro, which before his time had not been well understood. He had great freedom, and a surprising force of colour, and the grandeur of his design resembled that of the master; he constantly carried a sketch book with him, for the purpose of preserving the ideas of any objects that gave him pleasure.—*Pilk.*

BOSSE (Abraham), a French engraver, who died about 1660. He gave the first lessons of perspective in the Academy of Painting at Paris. He wrote *Traits of Drawing*; *The Orders of Architecture*, fol.; *On the Art of Engraving*, 8vo; *on Perspective*, 8vo, and representations of divers Human Figures, taken from the *Antiques of Rome*, 1656.—*Moreri.*

BOTH (John), a landscape painter, born at Utrecht in 1610, and died in 1650, aged 40. He was a disciple of Abraham Bloemart, who also instructed his brother Andrew, but to perfect themselves in design they went together to Rome, where they resided for several years. The genius of John led him to the study of landscape, in which he so much excelled, that his works are mentioned by some in competition with those of Claude Lorraine, whose style he made his model. These brothers had different talents, but each admirable in his way. Andrew designed figures in the manner of Bamboccio, which he used to insert in his brother's landscapes, and they are always so

well adapted, that every picture appears only the work of one master. The works of these associate brothers are justly admired, and universally sought for through all Europe, and are purchased at very high prices. Most of his pictures are between two and five feet long, but in the smaller ones there is exquisite neatness. In his landscapes the different times of the day are perceptible from the propriety of the tints which he uses.—Houbraken mentions a picture of this master in the possession of M. De Jade, at the Hague, which is six feet high, and esteemed his masterpiece; the subject is the story of Mercury and Argos, the figures large, and the whole admirably handled. The beauty of his colouring obtained for him the distinction which he still possesses, of being called "Both of Italy." It is said he was drowned in a canal at Venice.—*D'Argenville, Houbraken, De Piles, Descamps, Pilk. &c.*

**BOTH** (Andrew), a figure, landscape, and portrait painter; his birth is not accurately known, but he died in 1556. He was brother of the preceding, with whom he painted conjointly until the death of John, after which he retired from Italy and settled at Utrecht, where he continued to paint, sometimes landscapes, and sometimes portraits, in the manner of his brother; and conversations, and players at cards, in the style of Bamboccio. Andrew, during the remainder of his life, had as much employment as he could possibly execute, but was so affected by the death of his brother that he survived him only a few years.—*Ibid.*

**BOTICELLO** (Sandro or Alessandro), an historical and portrait painter, born at Florence in 1437, and died in 1515, aged 78. He was a disciple of Filippo Lippi, whom he imitated in his design and colouring.

He painted both at Florence and Rome; at the former, a Venus rising from the Sea, and a Venus adorning the Graces; and at Rome, some sacred subjects from the New Testament, which were much commended. He obtained great honour by his performances in the chapel of Sixtus IV., for which he was amply rewarded; and he painted several historical compositions and portraits for the family of the Medici. He was accustomed to introduce a number of figures in his compositions.—*De Piles, Pilk.*

**BOTT** (Jean de), a French architect, who died at Dresden about 1745. He was a Protestant, and accompanied William, Prince of Orange, to England: after whose death he went to Brandenburg, where he was made captain of the guards, and built several structures, particularly the celebrated arsenals at Berlin. He was afterwards made major-general, and showed his military skill in the fortifications of Wessel. In 1728, he entered into the service of the King of Poland, as lieutenant-general and chief of the engineers.—*Nouv. Dict. Hist.*

**BOUCHARDON** (Edmond), a French architect and sculptor, born in 1698, and died in 1762, aged 64. He erected several fine buildings in Paris, a list of which is given in his life, by Count Caylus.—*Ibid.*

**BOUCHIER** (Francis), a French painter, who died in 1770. His landscapes are rich and natural, and his figures graceful and elegant. He was called, in his own country, the Anacreon of Painting.—*Gent. Mag.*

**BOUJAS** (Don Juan Antonio), a Spanish painter, born at Santiago, about the year 1672. He was a scholar of Luca Giordano, at Madrid, and proved a very promising artist. The troubles occasioned by the war of the succession obliged him to with-

draw himself from Madrid, and he returned to his native city. His principal works are in the churches of Santiago. In the cathedral is a picture of St. Paul and St. Andrew, and in the convent of the Dominicans are two altar-pieces by him.—*Cumberland.*

**BOULANGER** (Nicholas Anthony), an architect, born at Paris in 1722, and died in 1759, aged 37. He became so eminent in architecture and the mathematics, though entirely by his own study, that he was made engineer to the baron of Thiers, and afterwards appointed superintendant of the highways and bridges. He was author of *Traité du Despotisme Orientale*, 2 vols. 12mo; *L'Antiquité devoit être par ses Usages*, 3 vols. 12mo; *A Dissertation on Elisha and Enoch*, and some articles in the *Encyclopædia*.—*Nouv. Dict. Hist.*

**BOULLOGNE** (Louis, the elder), an historical painter, born at Paris in 1609, and died in 1674, aged 65. The principal accomplishment of this master consisted in his ability in copying the works of the most celebrated ancient painters. The similitude between his pictures and the originals almost exceeded belief, and has puzzled the best judges. He also painted historical subjects of his own design. In the church of Notre Dame are three of his compositions, St. Paul at Ephesus, the Martyrdom of St. Paul, and the Presentation of Christ in the Temple.—*D'Argenville, Nouv. Dict. Hist., Pilk.*

**BOULLOGNE** (Bon), an historical, portrait, and landscape painter, born at Paris in 1649, and died in 1717, aged 68. He was a disciple of Louis, and painted history and landscape with much effect; but, like his father, he was eminent for his success in imitating the works of the greatest masters, and succeeded

in it so far as to give his own pictures the appearance of ancient paintings. He copied a picture of Guido's, which even Mignard peremptorily asserted to be Guido's; and another from Perino del Vaga, which it is impossible to distinguish from the original.—*D'Argenville, Nouv. Dict. Hist., Pilk.*

**BOULLOGNE** (Louis Chevalier), an historical painter, born at Paris in 1654, and died in 1734, aged 80. He was the younger brother of Bon, and received instructions from his father in painting. He gave early proofs of his abilities, and at the early age of eighteen obtained the first prize of the academy, on which account he was sent to Rome, where he studied five years, copying the works of the greatest masters, particularly Raphael; several of these copies, after his return to France, were executed in tapestry. He was employed by Louis XIV. at Fontainebleau and Trianon, who allowed him a considerable pension; conferred on him the order of St. Michael; and, after the death of Anthony Coypel, appointed him principal painter, and ennobled him and all his descendants. Two of his historical paintings are particularly distinguished, which are both in the church of Notre Dame, at Paris. The subject of one is Christ and the Centurion, and the other The Good Samaritan. In all his works it may easily be discovered that he studied the greatest masters with ease and success.—*Ibid.*

**BOUNIEU** (Nicholas), a modern French painter and engraver, born at Marseilles in 1744. He was a pupil of M. Pierre, and was made a member of the Academy at Paris in 1775. As an engraver, he scraped the following mezzotintos:—Adam and Eve, driven from Paradise; Magdalen, penitent; Love led by Folly;

the Punishment of a Vestal; an Allegory on the Birth of the Dauphin; the Green-house of the Tuilleries; the Amusement of the Sultan. — *Pilk.*

BOURDON (Sebastian), an historical, portrait, and landscape painter, born at Montpellier in 1616, and died in 1671, aged 55. His father, a calvinist, and painter on glass, sent him at seven years of age to study at Paris, under an artist of mediocrity. Bourdon may be said to have formed himself in his studies; at eighteen, wanting employment, he enlisted himself as a private soldier; his captain seeing some of his drawings, and perceiving his merit, gave him his discharge and pecuniary assistance. He then set out for Rome, where he painted several pictures; among others, one of the three chef-d'œuvres of the French school, in the church of St. Peter. Here he quarrelled with a painter, who threatened to report him to the Inquisition. Bourdon, frightened at this, took flight, without having time to complete those studies which were necessary to acquire correctness of drawing, which he always wanted. Upon his return to Paris, he painted, for the church of Notre Dame, the Martyrdom of St. Peter, which is considered as his master-piece. Several considerable works were intrusted to him for St. Gervais and St. Protais; but, admitting some drolleries in the subjects, the principal governors of the church, fearing a calvinist would fill their church with impieties, took away the principal part of the work from him. Seeing the arts neglected during the civil wars of the minority of Louis XIV., and fearing persecution on account of his religion, he set out for Sweden, where the famous Christina gave him a gracious reception. Bourdon, not being in easy circumstances, she was desirous of

enriching him, and made him a present of a collection of pictures by the most excellent masters, obtained by the victories of Gustavus Adolphus; but Bourdon, with an uncommon delicacy and disinterestedness, informed the queen of the value of what she would give him, and which would have been an immense fortune to him. More respected, but less employed in Sweden, he returned to his own country, and found encouragement to exercise his abilities in Paris and other principal towns. After being shut up for several weeks in a garret, which served him for a workshop, he could hardly be prevailed upon to leave it; making the practice of his art his most pleasant occupation, he forgot the cares of a life already too much agitated, and the embarrassments always caused by a want of fortune. He died rector of the academy, as much regretted on account of his virtues as his talents. Bourdon had neither the knowledge of Poussin, nor the grace of Sneur; but the originality and fecundity of his genius, the vivacity of his thoughts, his easy and spirited execution, justify the reputation he has gained as an historical painter. As a landscape painter, he ranks next to Claude Lorraine and Poussin. He succeeded in every kind of painting, and could imitate every style with perfect ease, particularly those of Claude Lorraine, Andrea Sacchi, Correggio, and even the delicate finishing of Bamboccio; he also etched several esteemed pieces in a free and masterly manner.—*De Piles, Pilk., Galerie des Hommes Célèbres, D'Argenville.*

BOUTATS (Frederick), a Flemish engraver, born at Antwerp about the year 1620. He engraved several plates after his own designs, principally portraits, and some after other masters. They are worked with the graver, in a neat style,

and are not without merit.—*Houbraken*.

BOYDELL (John), an English engraver, born 19th of January, 1719, at Dorrington, and died in 1804, aged 85. His grandfather was vicar of that place, and afterwards of Ashbourne in Derbyshire. His father, who was a land-surveyor, intended his son John for his own profession; and had it not been for one of those little accidents which determine "the path that men are destined to walk," he had wasted that life, which has been so honourable to himself and beneficial to his country, in measuring and valuing the acres of Shropshire squires, and the manors of Welsh baronets. Fortunately for himself and the arts, a trifling incident gave a different direction to his mind. While he was yet very young, chance threw in his way Baddeley's Views of different Country Seats, amongst which was one of Hawarden Castle, Flintshire, which being the seat of Sir John Glynn, by whom he was then employed in his professional capacity, and in the parish of which his father was an inhabitant, naturally attracted his attention. An exact delineation of a building he had so often contemplated afforded him pleasure, and excited an astonishment easier to be conceived than described. Considering it as an engraving, and naturally reflecting that from the same copper might be taken an almost indefinite number of impressions, he determined to quit the pen, and take up the graver, as an instrument which would enable him to disseminate whatever work he could produce in so much wider a circle. This resolution was no sooner made than it was put in execution; for with that spirit and perseverance which he manifested in every succeeding scene of life, he at twenty-one years

of age, walked up to the metropolis, and bound himself apprentice to Mr. Thoms, the engraver of the print which had so forcibly attracted his attention. These, and accidents equally trifling, sometimes attract men of strong minds into the path that leads directly to fame, and have been generally considered as proving that they were born with some peculiar genius for some particular study; though, after all, genius is perhaps little more than a great moralist has defined it—"A mind with strong powers accidentally directed to some particular object." For it is not easy to conceive that a man who can run a given distance in a short space of time, with his face to the east, could not do the same thing if he turned his face to the west. His conduct during his apprenticeship was eminently assiduous; eager to attain all possible knowledge of an art on which his mind was bent, and of every thing that could be useful to him, and impelled by industry that seemed inherent in his nature, he, whenever he could, attended the academy in St. Martin's-lane, to perfect himself in drawing. His leisure hours in the evening were devoted to the study of perspective, and learning French without the aid of a master. To improve himself in the pronunciation of the language he had thus acquired, he regularly attended the French chapel. After steadily pursuing his business for six years, finding himself a better artist than his teacher, he bought from Mr. Thoms the last year of his apprenticeship, and became his own master; and the first use he made of his freedom was to return into his own country, where he married a deserving young woman of a respectable family, to whom he had an early attachment. In the year 1745, he became his own

master, and immediately after he was out of his time published six small prints, designed and engraved by himself. These, from his having in most of his views chosen a situation in which a bridge formed part of the scenery, were entitled the *Bridge-book*, and sold at a shilling. Small as this sum was, he sometimes spoke with apparent pleasure of a silversmith in *Duke's-court*, *St. Martin's-lane*, having sold so many, that when he settled his annual account, he thought it would be civil to take a silver pint mug in part of payment; and this cup he retained until his death. He afterwards designed and engraved many other views, generally of places in and about London, and published the greatest part of them at the low price of one shilling each. But even at this early period of his life, he was so much alive to fame, that after having passed several months in copying an historical picture of *Coriolanus*, by *Sebastian Concha*, he so much disliked his own engraving that he destroyed the plate. Besides these, he engraved many prints from *Brooking*, *Berghem*, *Salvator Rosa*, &c. The manner in which many of them are executed is highly respectable, and being executed at a time when the artist had an overflow of business to attend to, display an industry rarely to be paralleled, and proves that, had he devoted all his time to engraving, he would have ranked still higher in the profession. His facility of execution, and unconquerable perseverance, having thus enabled him to complete a great number of prints, he collected the whole in one portfolio, and published it at five guineas. He modestly remarks, that it was by the profit of these prints that the engraver of them was first enabled to hold out encouragement to young artists in this line; and thereby he

flatters himself he has somewhat contributed to improve the art in this country; and adds, it is the first book that ever made a lord mayor of London; and that when the smallness of his work is compared with what has followed, he hopes it will impress all young men with the truth of what he has often held out to them, that industry, patience, and perseverance, if united to moderate talents, are certain to surmount all difficulties. The arts were, at the time he began, at a very low ebb in this country. *Wotton's* portraits of hounds and horses, grooms, squires, with the distant view of the dog-kennel and stable; and *Judson's* portraits of gentlemen in great coats and jockey-caps, were in high repute. Inferior prints from poor originals were almost the only works our English artists were thought capable of performing; and, mortifying as it must be to acknowledge it, yet it must be admitted, that, with the exception of the inimitable *Hogarth*, and two or three others, the generality of them were not qualified for much better things. The powers of the artists were, however, equal to the taste of the majority of their customers; and the few people of the higher order, who had taste for better productions, indulged it in the purchase of Italian and Flemish pictures and French prints, for which, even at that time, the empire was drained of immense sums of money. To check this destructive fashion, *Boydell* sought for an English engraver, who could equal, if not excel them, and in *Wollet* he found one. The *Temple of Apollo*, from *Claude*, and two premium pictures from the *Smiths of Chichester*, were amongst the first large works which this excellent artist engraved; but the *Niobe* and *Phaeton*, from *Wilson*, established his fame. For the first of

them, he agreed to give the engraver fifty guineas, and when it was completed gave him a hundred; the second, the artist agreed to engrave for fifty guineas, and he paid him one hundred and twenty. The two prints were published by subscription, at five shillings each. Proof prints were not at this period considered as having any particular value; the few that were taken off to examine the progress of the plate, were delivered to such subscribers as chose to have them at the subscription price. Several of these have since that time been sold at public auctions, at ten and eleven guineas each. By these and similar publications, he had the satisfaction to see, in his own time, the beneficial effects of his exertions. In the year 1774, he was elected alderman of his ward; and served the important office of lord mayor, in 1791, with great ability. It has been before observed, that previous to his establishing a continental correspondence for the exportation of prints, immense sums were annually sent out of the country for the purchase of those prints that were engraved abroad; but he changed the course of the current, and for many of the latter years of his life the balance of the print trade with the Continent was very much in favour of Great Britain. But not content with having formed a school for engraving in this country, so far superior to that of any other, he resolved to direct his efforts to the encouragement of painting in this country. To effect this, he projected the splendid establishment of the Shakspeare Gallery, Pall Mall—a plan which, considered in all its bearings, is of a much greater magnitude than any ever attempted in any age by a private individual; and, mentally considered, he was a painter, and a painter of the first order. To expect

that those who delineated his characters should exhibit the full force of their great original, is demanding more than is the lot of any man to perform: but considered on the whole, the Shakspeare Gallery in a degree proves that the former low state of the arts did not wholly arise from the want of power in the painters, but from the want of proper encouragement from the public. During the progress of the work, the alderman sometimes received prosaic and poetic compliments from anonymous correspondents. The following little *jeu d'esprit*, allusive to the manner in which he secured immortality to his own name, has some point:—

*On Alderman Boydell's Shakspeare.*

Old Father Time, as Ovid sings,  
Is a great eater-up of things;  
And, without salt or mustard,  
Will gulp you down a castle-wall,  
As clean as ever at Guildhall  
An alderman ate custard.

But Boydell, careful of his fame,  
By grafting it on Shakspeare's name,  
Shall beat his neighbours hollow:  
For, to the Bard of Avon's stream,  
Old Time has said (like Polypheme),  
"You'll be the last I swallow."

It will naturally be asked, how any one man, however industrious, attentive, and persevering, could attend to this and so many other great objects; for however active and enterprising the spirit, human powers have certain limits, beyond which nature peremptorily declares they shall not go. Added to this, the alderman had long before his death arrived at that period of life which demands additional repose; and certain it is, he could not have carried on his business in the manner it was carried on, without the active and unremitting exertions of his nephew and partner, Mr. Josiah Boydell, whose professional qualities



enabled him to appreciate the value and merits of the different works submitted to his inspection, and to point out the errors which ought to be corrected, and whose own productions (even at the very early period when he made a great number of drawings from the Oxford collection) proved, to those who could judge, the value of his remarks, and gave weight to his remonstrances. On his uncle's death, this gentleman was unanimously chosen to be his successor in his city honours, and had, during many years, the principal direction of that great concern. The necessity of this assistance will appear still more absolute, if we consider the public situations in which he stood, to the city, where he has filled the offices of an alderman, sheriff, and Lord Mayor, with the highest respectability, and very sedulously and conscientiously fulfilled the duties of both; and frequently, when it was not in his rotation, supplied the place of a brother alderman. In his magisterial capacity, though inflexibly just, he was constitutionally merciful; and whatever complaints were brought before him, he always attempted, and very often successfully, to accommodate their differences; and, when he could with propriety, usually recommended the complaining party to amend their own conduct, as examples to those whom they accused. He resided formerly at the west corner of Queen-street, Cheapside; but for several years past, where he transacted the chief of his business, at the corner of Ironmonger-lane, Cheapside, nearly opposite the City Coffee-house, to which place he went every morning by seven or eight o'clock, to look over the newspapers, till within a few days of his death. Wishing to disseminate a taste for the fine arts, he had, within these few years, liberally

presented to the corporation of the City of London several valuable pictures, which now ornament the Council-Chamber at Guildhall. Some of them commemorate the actions of our military and naval commanders, and others are calculated to impress upon the minds of the rising generation the sentiments of industry, prudence, and virtue. Several of these well-imagined allegorical delineations by Rigaud, Smirke, Westall, &c. he has had engraved; and in the dissemination of either prints or books which had a moral tendency, he always appeared to take great pleasure. When he published an *Illustration of the Works of Hogarth*, by John Ireland, he frequently said that if the public knew the incitements to industry, prudence, and humanity, in the works here explained, few families would be without the volumes. Few that are conversant with the arts are unacquainted with the lottery by which the Shakspeare Gallery, &c. were disposed of. The reasons he gave for asking a parliamentary sanction to it, are related with a plainness and simplicity that must interest every reader, in a letter to Sir William Anderson. He there acknowledges, that in pursuing his favourite object, the extension and improvement of the fine arts, he met with every encouragement; but the growing produce was expended in the advancement of that object, to the amount of 350,000*l*. He farther states, that he had hopes of being able to bequeath the Shakspeare Gallery to the public, who had so generously supported him in all his undertakings; but the French revolution, and its consequences, occasioned his soliciting parliamentary permission to dispose of it by lottery. He had the gratification of living to see every ticket disposed of, but did not live to see the

prizes drawn, and the whole terminated. His death was occasioned by a too eager attention to his official duties. The week before his death, he went to attend in his capacity as a magistrate, at the Sessions-house in the Old Bailey; and as he was always early in his attention to business, he arrived there before any of the other magistrates, and before the fires were lighted. Standing before one of the grates while this was done, the damps were drawn out, and he took a cold, which produced an inflammation of the lungs, by which the life of this excellent and useful man, and upright magistrate, was terminated, on the 11th of December, 1804, in the 86th year of his age. He was interred on the 19th of December, in a most respectable manner; his remains being attended by the lord mayor, many of the aldermen, the city-marshals, and a numerous train of relatives and friends.—*Gleanings of a Bee.*

**BOYER** (John Baptist, Marquis d'Aiguilles), a French nobleman, who was procureur-general of the parliament of Aix, in Provence. His love of the arts led him into an intimacy with the principal artists of his time, particularly with Puget, the celebrated sculptor; with whom he went to Italy, and formed a large collection of pictures, sculpture, &c. of which he published the prints in two volumes; six of the plates were engraved by himself. He also amused himself with painting, for which he is said to have had an excellent taste. Some of his plates are executed with the graver, the others scraped in mezzotinto.—*Pilk.*

**BOYLE** (Richard), Earl of Burlington. Never were protection and great wealth more generously, and more judiciously diffused than by this great person, who had every

quality of a genius and artist, except envy. He spent great sums in contributing to public works, and was known to choose that the expense should fall on himself, rather than that his country should be deprived of some beautiful edifices. His enthusiasm for the works of Inigo Jones was so active, that he repaired the church of Covent-garden, because it was the production of that great master. With the same zeal for pure architecture, he assisted Kent in publishing the designs for Whitehall, and gave a beautiful edition of the public baths from the drawings of Palladio, whose papers he procured with great cost. Besides his works on his own estate at Lonsborough, in Yorkshire, he new-fronted his house in Piccadilly, built by his father, and added the grand colonnade within the court. The other works designed by Lord Burlington were, the Dormitory at Westminster-school; the Assembly-room, at York; Lord Harrington's, at Petersham; the Duke of Richmond's House, at Whitehall; and General Wade's, in Cork-street.

**BRAKENBURG** (Roger Rainier), a painter of landscapes and conversations, born at Haerlem in 1649, and became a disciple of Mommers, but afterwards studied under Bernard Schendel. His subjects were like those of Brouwer, whom he resembled, not only in style of composition, but in manners of life; yet in some of his pictures, it seems as if he had been desirous of imitating Ostade. His subjects were the feasts of boors, the amusements of villagers, dancing, and conversations. His compositions are ingenious and full of variety, though the forms of his men and women are always the same, and generally copied from low nature, without elegance of choice; his colouring is strong and natural, though the pictures of his later time are not

so carefully executed, particularly in the extremities.—*Houb., Pilk.*

**BRAMMANTE DI URBINO** (Lazaris), an architect, born in 1444, and died in 1514, aged 70. He began the church of St. Peter's, at Rome, and at his death left the finishing of it to Michel Angelo Buonarotti. He also executed several considerable works for the Popes, particularly that of joining the Belvidere to the Vatican. Brammante was also a musician and man of letters; among his other works are the *Infermeira de poveri Sacerdoti*, by order of Cardinal Alessandro Campeggio; the *Ospizio degl' Eretici convertiti*; the *Palazzo Salviati*; one of the chapels in St. Pietro Montoris; the Church of St. Eligio de l'Orefici, &c.: the *Palazzo Farnese*, the *Palazzo Cancellaria*, at Rome, and many other fine edifices in the same city.—*Tiraboschi, Felibien, &c. &c.*

**BRAMER** (Leonard), a painter of ornaments and history, born at Delft, in 1596. He was a disciple of Rembrandt, whom he imitated in a small degree, and went at the age of eighteen to study at Rome. His designing is well executed, his expression in general good, and sometimes elevated; his colouring is peculiar, being so very thin in some parts as barely to cover the pannel, yet, by great skill in the *chiaro-oscuro*, his pictures have a bright, bold, and transparent effect. One of his most admired paintings is the *Raising of Lazarus*, and another, the *Denial of St. Peter*, both in his best manner. There are several valuable paintings of his in the palace of Ryswick; but the most admired is a small picture on copper, representing the story of *Pyramus and Thisbe*.—*Ibid.*

**BRANDEL** (Peter), a portrait and historical painter, born at Prague in 1660, and died in 1739, aged 79.

When fifteen years old, he became a disciple of John Schreter, with whom he remained four years, and then separated. He designed with great ease, but avoided loading his compositions. His pencil was broad, easy, and very free, and his colouring natural, except that sometimes his shadows are too black. Most of the churches of Prague and Breslaw are embellished with his works, and the Prince of Harfeldt gave him a hundred ducats for one half-length picture of St. Jerome. He resided during the greatest part of his life at Prague, but owing to his irregular manner of living he died very poor.—*Pilk.*

**BRANDENBERG** (John), an historical painter, born at Zug, in 1660, and died in 1729, aged 69. He was the son of Thomas Brandenburg, a painter of Zug. 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 ceiling by him in the concert hall at Zurich, which gives a favourable idea of his style of composition and powers in fresco. He painted much for the churches and convents of Switzerland; and it was to answer the multiplicity of his commissions, that he sacrificed the accuracy which distinguished his early works.—*Fuseli.*

**BRANDI** (Giacinto), an historical painter, born at Poli in 1623, and died in 1691, aged 68. He was a pupil of Lanfranco, and the best of his Roman scholars. He at first adopted the manner of his master; but from a desire of acquiring wealth, he dismissed those principles, and the pictures which he afterwards painted have little correctness, and less grandeur than what distinguishes the style of Lanfranco. His power is however proved by the picture of *St. Rocco*, in the church of the Ripetta

and by that of the Holy Martyrs, in the Stigmata.—*D'Argenville*.

**BRANDMULLER** (Gregory), an historical and portrait painter, born at Basle in 1661, and died in 1691, aged 30. He was first a disciple of Caspar Meyer; but quitting Basle, he went to Paris, where he was received into the school of Le Brun, whom he pleased exceedingly by the progress he made; but the respect and preference he received from him exciting the jealousy and envy of others, he retired to his own country, but not before he had obtained the prize given by the Royal Academy of Paris. He excelled in history, and was fond of painting his portraits in an historical style; his genius resembled that of Le Brun. His design is correct, and his expression animated and just, and he practised a good method of colouring.—*Pilk.*

**BRAY** (Sir Reginald), an English architect, who died about 1501. He was also an eminent statesman, and assisted in placing Henry VII. upon the throne. He built Henry VII.'s Chapel, Westminster, and one at Windsor, called by his name, in which he was buried.—*Gen. Biog. Diet*

**BRAY** (Solomon de), a portrait painter, born at Haerlem, in 1597, died in 1664, aged 67. He was reckoned amongst the first artists of his time. He painted a great many portraits, in a small and large size, for persons of the greatest distinction in the Netherlands.—*Pilk.*

**BRAY** (Jacob de), an historical painter, who flourished in 1640. He was son and disciple of the preceding, and was also born at Haerlem. He showed uncommon skill in designing and drawing naked figures, but his drawings on vellum and paper are extremely fine and highly valued. There is a picture of his

at Amsterdam, representing David Playing before the Ark, which has received the highest commendations.—*Pilk.*

**BREBIETTE** (Peter), a French painter and engraver, born at Mante, on the Seine, in 1596. He is said to have been a painter of some celebrity, but his works in painting are but little known in this country. As an engraver he is entitled to a more particular notice.—He was possessed of an inventive genius, and has engraved several plates from his own designs, which are composed in a very agreeable style, and etched in a spirited and masterly manner; he also engraved several plates after other masters.—*Ibid.*

**BREENBURG**, called **BARTOLOMEO** (Bartholomew), a landscape, historical, and conversation painter, born at Utrecht in 1620, and died in 1660, aged 40. He went at an early age to Rome, where he studied nature in the environs of that city, which afford so many fine subjects for the landscape painter. He mostly painted in a small size, and the figures and animals which he introduced into such pictures were always well executed; but whenever he attempted a larger size, the incorrectness of his drawings is more palpable. His touch is light and spirited, his colouring pleasing, his taste entirely of the Roman school, and his pictures have both force and delicacy. He embellished his landscapes with historical subjects, and his works are always distinguished by elegant architecture or ruins. The works of this master are very scarce and valuable.

**BRESANG** (Hans or John), a German engraver, who flourished about the year 1513. He was a contemporary of Hans Balding, as appears from a comparative examination of their style, which bears the nearest

resemblance—so much so, as to have occasioned a suspicion that they were the productions of the same hand. They are chiefly wooden cuts, although there are some copperplates attributed to him.—*Strutt*.

**BREYDELL** (Charles), called Cavalier, a landscape painter, born at Antwerp in 1677, and died in 1744, aged 67. He was at first a disciple of old Rysbrack, the landscape painter; he afterwards copied at Amsterdam several views of the Rhine, from the designs of Griffier. At last he settled at Ghent, where his productions were much sought after; but from a desire of hastily enriching himself, he often painted slight and inconsiderable pictures, which appear unworthy the pencil which had painted others so greatly superior. His works appear to have two different manners; one during the time Griffier was his model, and afterwards when he changed to imitate Velvet Brueghel. The pictures of his last time are full of spirit, his design and execution correct; and if he had been more exact in imitating and consulting nature, would have been truly valuable.—*Pilk*.

**BREYDELL** (Francis), a portrait and conversation painter, born at Antwerp in 1679, died in 1750, aged 71. It is generally supposed he was a disciple of old Rysbrack, as well as his brother Charles; but he chose very different subjects, for at an early age he painted portraits with such success, that he was appointed painter to the Court of Hesse Cassel. He also painted conversations, feasts, assemblies, and carnivals. He afterwards came to England with his friend Vandermynd, and continued for several years. His conversations and other compositions are much admired, where he has given a proper variety to his figures.—*Ibid*.

**BRIE** (Theodore de), a German engraver, who died about 1598. He engraved the plates to Boissard's Roman Antiquities, in which he was assisted by his sons, Theodore and Israel, whom he brought up to his own business. His own head and Boissard's he has prefixed to some of the volumes. The first English work to which his name is attached was the Funeral of Sir Philip Sydney, and which was expressly engraved in London. The next was a title-page, with the arms of the lord-keeper Hatton at large, to Wagenar's Mariner's Mirror in 1588; the last does great honour to De Brie. He cut the curious plates, describing the manners and fashions of the Virginians, which were published by Thomas Hariot, serjeant to Sir Walter Raleigh, and employed by him in the discovery. This work was printed at Frankfort by J. Wechelins in 1590. The cuts were done at De Brie's own expense, from drawings by J. White, who was sent thither for that purpose. Picart has copied them in his Religious Ceremonies of all Nations. He engraved the plates to the Latin Narrative of the Cruelties of the Spaniards in America, published in 1598. About the same time appeared De Brie's great work, intitled, "Descriptio Indiæ Orientalis, & Occidentalis, 19 parts, 5 vels. folio." His son Theodore engraved the heads for Boissard's Collection of Eminent Persons.

**BRIIL** (Matthew), an historical and landscape painter, born at Antwerp in 1550, and died in 1584, aged 34. He learned the rudiments of his art in his native city, and afterwards went to Rome, where in a few years he displayed so much merit in landscape and history, that Pope Gregory XIII. employed him to work in the Vatican, and allowed

him an honourable pension as long as he lived.—*D'Argenville, De Piles, Pilk.*

BRIL (Paul), a landscape painter, born at Antwerp in 1554, and died in 1626, aged 72. He was brother to the preceding, and a disciple of Daniel Voltelman's. He afterwards visited his brother Matthew at Rome, where he saw the works of Titian and the Caracci, and altered his Flemish manner entirely, by fixing upon a style and colouring that were far more pleasing. The pension and employ at the Vatican, enjoyed by his brother, was conferred upon him. His manner of painting is true, sweet, and tender; his scenery, situations, and distances, are admirable. In the latter part of his life, his landscapes were always small, but beautifully and exquisitely finished; he frequently painted them on copper. Annibale Caracci generally painted the figures on his landscapes, which greatly increased their value. His works are at present seldom to be met with.—*Ibid.*

BRINKMAN (Philip Jerome), a German painter and engraver, born at Spire in 1709. He was a pupil of J. G. Dathan. His favourite subjects were landscapes, but he also painted history and portraits; in some of the latter he imitated the force and colouring of Rembrandt. He was painter to the court, and keeper of the gallery at Mentz.—*Houbraken.*

BRIZE (Cornelius), a painter of still life and musical instruments. The subjects of this painter's pencil are bas-reliefs, armour, shields, weapons, and volumes lying open, which he finished in a curious manner, grouping them with all the art, elegance, and judgment, the nature of the subject would admit. There is a painting in the Old Man's Hospital, at Amsterdam, of Old Age

Persecuted by Poverty, the figures by Grebber, and the still life by Brize, in which he has shown extraordinary merit.—*Pilk.*

BRIZIO (Francesco), a painter of architecture and landscape, born at Bologna in 1574, and died in 1623, aged 49. He received his first instructions from the school of Passeroti, but afterwards was a disciple of Ludovico Caracci. He studied the principles of architecture and perspective with indefatigable application, and his compositions in that style are greatly admired, not only for the truth of the perspective and beauty of colouring, but also for the grandeur of his ideas, the majestic style of his architecture, the elegance of the ornaments, and the noble style of landscape which he introduced in them.—*Ibid.*

BROERS (—), a painter of conversations, fairs, and markets. This master executed his subjects, which were of the lowest kind, with great truth, liveliness, and humour. He had a light clean touch, and a free manner of handling, and he always grouped his figures with singular skill. His keeping was remarkably good in the back grounds, and his compositions produce an agreeable effect.—*Ibid.*

BROMPTON (Robert), a portrait painter. He was a pupil of Benjamin Wilson, and afterwards went to Rome, and received instructions from Raphael Mengs. He was patronised by the earl of Northampton, who was at that time ambassador at Venice. He afterwards returned to England, and by his vanity became embarrassed, and imprisoned in the King's Bench, from whence he was liberated by the empress of Russia, to whom he had been recommended; upon which he went to Russia, where he did not survive many years, but died at Petersburg; at what

time was uncertain, but certainly before 1790. He painted two whole lengths of the Prince of Wales, and Duke of York; and was employed to repaint the famous picture of Vandyck, at Wilton-house, which has in consequence considerably suffered.—*Edwards*.

**BRONCKHORST (Peter)**, a perspective and historical painter, born at Delft in 1588, died in 1661, aged 73. His subjects were views of ancient and modern churches, filled with historical figures, executed with great success. There are two productions of his in the council-chamber at Delft: The Judgment of Solomon, and Christ driving the Money-Changers out of the Temple: which are described as being very fine performances.—*Houb., Pilk.*

**BRONCKHORST (John)**, an historical and landscape painter, born at Utrecht in 1603. He was first a disciple of John Verburg, and afterwards went to Brabant, and continued some time with Peter Mattys, a painter on glass, whom he assisted in several capital works. On his return to his own country, he was much employed, and devoted himself to the study and imitations of Cornelius Poelenberg, and by the neatness and high finishing of his work, and the elegant choice of his subjects, he obtained a lasting reputation. He painted on glass till his thirty-sixth year, afterwards in oil, in the manner of Poelenberg. There are three of his paintings on glass, which are shown as curiosities; and in the same church, on the folding-doors of the organ, are three historical paintings in oil—the Triumph of David over Goliath; the Anointing of Saul; the Attempt of Saul to kill David while he was playing on the Harp; all admirably executed.—*Pilk.*

**BRONCKHORST (John)**, a pain-

ter of birds and animals in water-colours, born at Leyden in 1648, and died in 1723, aged 75. This artist had no particular master, being intended for a much inferior profession; but his own genius, love of the arts, and incessant application, enabled him to distinguish himself as one of the most eminent painters in water colours of his time. His subjects were birds and animals of all kinds, wild and tame, which he copied after nature with uncommon life, exactness, and expression.—*Houb., Pilk.*

**BRONZINO (Agnolo)**, an historical and portrait painter, born at Florence in 1511, and died in 1580, aged 69. He was a scholar of Pontorno, though at the same time an imitator of Michel Angelo. His fresco in the Palazzo Vecchio, and Purgatory in the church of Santa Croce, are among the pictures generally admired at Florence. His portraits are numerous in the Italian collections. The ruling tone of his pictures is yellow, and their greatest fault want of relief.—*Fuseli.*

**BROSAMER (John Hans)**, a German engraver, born at Fulda about the year 1506. On account of the small size of his prints, he is ranked among what are called the little masters. He worked both on wood and copper, and his style resembles that of Aldigrever, though much inferior.—*Strutt.*

**BROUWER, or BRAUWER, (Adrian)**, a painter of drolls and conversations, born of poor parents at Haerlem, in 1608, and died in 1640, aged 32. He was a disciple of Francis Hals, under whom he became an inimitable artist, and one of the most celebrated painters of the Low Countries. His subjects were taken from low life, and always copied from nature; such as drolls, conversations,

feasts, taverns, drunken quarrels, boors playing and disputing at cards, or surgeons dressing the wounded; but from the various excellencies of the execution they are more highly prized than the works of the most eminent masters. He resided some time with Rubens, who had released him from imprisonment; but from the levity of his disposition, he was induced to quit Rubens, and his death was shortly after hastened by his intemperate mode of living.—*Houb., Pilk.*

**BROWN (John)**, a painter, born at Edinburgh, and died about 1787. He travelled in Italy for improvement, and was esteemed an artist of considerable talents and acquirements. His letters on the poetry and music of the Italian Opera, 1 vol. 12mo., were published by Lord Monboddo in 1789.

**BROWN (John)**, he was serjeant painter to Henry VIII.; and if he threw no great lustre upon his profession, he was at least a benefactor to its professors. In the 24th of Henry, he built Painters'-hall for the company, where his portrait is still preserved, among other pictures given by artists to the society.

**BROWN (Robert)**, an English historical painter, born in 1726. He was a disciple of Thornhill, and assisted him in the cupola of St. Paul's. Commencing business for himself, he was much employed in decorating several churches in the city. He was much admired in painting crimson curtains, apostles, and stories out of the New Testament. He painted the altar-piece of St. Andrew's Undershaft, and the spaces between the Gothic arches in chiaro-scuro. He likewise executed several altar-pieces for the other churches and chapels in London.

**BRUCE (William)**, a Scotch architect. In 1702 he built Hopetoun House, Scotland. The ground story

contains a portico, hall, and four beautiful apartments. In the centre is an octagonal staircase, which leads to the state-rooms. The façade is rusticated, and of fine stone. The windows are well proportioned and arranged; at the top is a balustrade, with vases and statues, and in the centre rises a stone cupola, which covers the staircase. Bruce was considered one of the best British architects of his day.—*Walpole.*

**BRUEGHEL (Peter)**, called the Old, a painter of landscapes and droll subjects, born at Brueghel, a village near Breda, in 1510, and died at Antwerp in 1570, aged 60. He was a scholar of Peter Coek (or Kouc), but afterwards travelled and studied in Italy. He painted almost every kind of subject, often those full of whim and drollery, in the manner of Jerome Bos, but was generally fond of those representing the marching of armies, robberies, skirmishes, sports, dances, weddings, and drunken quarrels; and, to observe more exactly their different humours and actions, often contrived to mix in crowds of the meaner boors in the disguise of a peasant. In whatever style or manner he painted, his figures were correct, and draperies well chosen. A picture, representing the building of the Tower of Babel, is in the collection of the emperor of Germany at Vienna, by whom, as well as the Grand Duke, he was employed, in which he has introduced a number of figures delicately handled; it is considered his best performance. He repeated the same subject several times, large and small, and finished them with equal skill.—*Houbraken, D'Argenville, Pilk.*

**BRUEGHEL (Peter Petersz)**, called the Young, born at Brussels in 1582, and died in 1642, aged 60. His subjects were plundering, mas-



sacres, towns on fire, and devils. He was the son of the preceding, and a disciple of Gilles Coningsloo, and universally known by the name of Brueghel d'Enfers, from the subjects he delighted in painting. He scarcely ever designed any historical subjects, except those that would admit of introducing witches and devils, such as Orpheus charming Pluto and Proserpine to procure the Deliverance of Eurydice, surrounded with horrible shapes and appearances; Saul and the Witch of Endor; and St. Anthony's Temptations.—*Houbraken, D'Argenville, Pilk.*

BRUEGHEL (John), called from his dress VELVET BRUEGHEL, a flower, fruit, and landscape painter, born at Brussels in 1560, and died in 1625, aged 65. Authors differ as to his instructors, though all may be founded in fact; some say, he learned the principles of painting from his father; others, that he was taught painting in miniature by Peter Van Aalst, and afterwards oil-painting by Peter Gockindt. In every part of painting and colouring, design and pencilling, he proved far superior to his father, and indeed to all his contemporaries, in his peculiar style. His inclination first led him to paint fruit and flowers from nature, which he executed with great neatness and delicacy; afterwards landscapes, seaports, and markets, with a number of figures, exactly and correctly drawn, though exceedingly small. Sometimes he painted flowers in garlands or festoons, and landscapes, in which Rubens and other eminent masters inserted the figures; and at other times was employed by Steenwyck, Mompert, Rothenamer, and Van Balen, to adorn their pictures with his figures. There is a fine landscape of his greatly admired, three feet high, and four feet broad,

with figures of Vertumnus and Pomona, by Rubens. Also another, beautifully finished, representing a Desert, in which Giovanni Batista Crespi painted the figure of St. Jerome; and an oval picture of the Virgin, painted by Rubens, encompassed by a garland of flowers, admirably painted by Brueghel. There is also one in the Napoleon Museum, of Adam and Eve in Paradise, of which Rubens painted the figures, and Brueghel the accessories: it is considered his master-piece, and the most valuable production of the Flemish school; and another entirely by his own hand, of the same collection, of a Repose in Egypt. His works are admirable in every respect: the only fault which is generally found with them is his distances being too blue.—*Houbraken, D'Argenville, Pilk.*

BRUEGHEL (Abraham), called NEAPOLITAN, a fruit and flower painter, born at Antwerp in 1692. He travelled to Italy when very young, and constantly made nature his model. His objects were represented with truth and elegance, a warm and natural colouring, and with a broad fine touch. His works are ranked among those of the most admired masters.—*Pilk.*

BRUNELLESCHI (Philip), an architect, born at Florence in 1377, and died in 1446, aged 69. He was originally a goldsmith and watchmaker, but afterwards studied architecture and perspective, in which he made a wonderful progress. He was patronised by the Medici family, for whom he built some fine structures. He erected the dome of the cathedral at Florence, which Michel Angelo highly praised. He also understood military architecture, and was an excellent engineer, as well as an agreeable poet.—*Felibien, D'Argenville.*

BRUNI (Orazio), an Italian engraver, born at Sienna about the year 1630. He was one of the few Italians who worked entirely with the graver, and appears to have imitated the style of F. de Poilly. He engraved some plates from his own designs, and others from Rutilio Manetti, &c.—*Strutt*.

BRUNIAS (Augustine), an Italian painter. He resided some time in England, and painted decorative subjects for panels and ceilings, both in colours and chiaro-seuro. He exhibited at the Royal Academy in 1777 and 1779. He afterwards went to the West Indies, and resided chiefly at Dominica.—*Edwards*.

BRUYN, or BRUEN (Abraham), a Flemish engraver, born at Antwerp about the year 1540. He is ranked among the little masters, on account of the general size of his plates being very small. They are executed entirely with the graver, in a neat formal style, and his drawing is far from correct. His works are, however, esteemed for their neatness. His best prints are his portraits, and his small friezes of hunting, hawking, &c.—*Strutt*.

BRUYN, or BRUEN (Nicholas de). He was the son of the artist mentioned in the preceding article, born at Antwerp about 1570. Although he was instructed by his father in engraving, he did not follow his example, either in the style of his execution, or in the size of his plates. He appears to have studied and to have formed his manner from the works of Lucas of Leyden. His compositions are abundant, but he wanted taste in the selection of his forms. He finished his plates very neatly with the graver; but there is not much effect in his prints, from his ignorance of the management of the chiaro-seuro. Notwithstanding

this defect, which was very general at the time in which he lived, his works possess considerable merit.—*Strutt*.

BRUYN (Cornelius), a Dutch painter in the 17th century. He travelled through Russia, Persia, and the East Indies, an account of which he published.—*Nouv. Dict. Hist.*

BRY, or BRIE (Theodore de), an eminent German engraver, born at Liege in 1528. He resided chiefly at Frankfort, where he carried on the business of a print and bookseller. It is not known by whom he was instructed in the art of engraving, but from his style he appears to have paid particular attention to the works of Sebald Beham. This laborious artist worked almost wholly with the graver, in a neat free style, well adapted to the subjects he made choice of: such as public processions and parades, where a great number of figures are introduced, which he drew correctly, and gave great spirit and expression to his heads. He engraved the plates for the first four volumes of Boissard's Roman Antiquities; the two last volumes were completed by his sons, John Theodore and John Israel.—*Strutt*.

BRY, or BRIE (John Theodore de). He was the eldest son of the preceding artist, born at Liege in 1561. He greatly assisted his father in the considerable works in which he was engaged; and, with the assistance of his brother John Israel, completed the two volumes of Boissard's Roman Antiquities, which were left unfinished at his father's death. He also added considerably to the collection of Portraits of Illustrious Persons, begun by Theodore de Bry.—*Ibid*.

BUCKSHORN (Joseph), a Dutch painter of portraits, &c., who died

about 1709. He came early to England, and was a disciple of sir Peter Lely, whose works he copied in great perfection. He likewise copied some of Vandyck's, particularly the earl of Stafford.

**BUDD** (George), a portrait and landscape painter. He was originally a hosier; but having studied painting, he pursued it, and taught drawing for several years. He painted a portrait of Timothy Burnet, a shoemaker, famed for supporting an action against the Princess Amelia, as ranger of Bushy-Park, which has been engraved.—*Edwards*.

**BUFFALMACCO** (Buonamico), an historical painter, born at Florence in 1262, and died in 1340, aged 78. He was for some years a disciple of Andrea Taffi, and was allowed to be ingenious in his compositions. He had a talent for droll humour, and was the first that advised the introduction of a label from the mouth of the figure to represent it as speaking. This advice was given ludicrously to a painter, but seriously introduced and followed, from whence the custom arose.—*Pilk*.

**BUGIARDINI** (Giuliano), an historical and portrait painter, born at Florence in 1481, and died in 1556, aged 75. He at first received instructions from Bertoldo, a sculptor; but being a great friend of Michel Angelo Buonarotti, he received further instructions from him. Some of his works were esteemed, but his design and composition were imperfect, and his drawing incorrect.—*Ibid*.

**BUNEL** (Jacques), a French historical painter, born at Blois in 1588. He was a disciple of Frederick Zucchero, and painted with great reputation at Rome and Paris. At the latter he painted a Descent of the Holy Ghost, which Nicolo Poussin preferred to all the other paintings in that city.—*D'Argenville, Pilk*.

**BUNK** (James), a portrait painter of no great powers, who died about the year 1780. His favourite productions were candle-light pieces, but his works were mostly copies from prints. He exhibited with the Free Society of Artists, from 1766 to 1769.—*Edwards*.

**BUONACCORSI**, called **PIERINO DEL VAGA** (Pierino), an historical and ornamental painter, born in Tuscany in 1500, and died in 1547, aged 47. He is celebrated as one of the most distinguished scholars and assistants of Raffaele in the Vatican. The Immolation of Isaac, in the Stanze, the Taking of Jericho, Joseph sold by his Brethren, Jacob with the Vision, the Drowning of Pharaoh, with others among the frescos of the Loggie, are his. That he had much of the Florentine style, may be seen by many of his works. But the real theatre of Pierino's art is Genoa, where he arrived in 1528, to preside over the embellishments and decorations of the palace of Prince Doria; here every thing, whether executed by Pierino himself, or from his cartoons, breathes the spirit of the school of Raffaele. It is to his style and principles Genoa owes the foundation of its school.—*D'Argenville, Fuseli*.

**BUONAROTTI** (Michel Angelo). See Introduction.

**BUONTALENTI** (Bernardo), called **GIRANDOLE**, an historical, miniature, and portrait painter, architect and sculptor, born at Florence in 1547, and died in 1608, aged 61. He learned correctness of design, and knowledge of colouring, from Salviati, Bronzino, and Vasari; but the art of painting in miniature he acquired from Ginlio Clovio. His works, as a painter, were soon the objects of public admiration, from a certain dignity in his portraits and

Madonnas, as well as his colouring. He fortified several places in Tuscany, and built several superb edifices. He invented several hydraulic machines, and was well skilled in mathematics. — *Nouv. Dict. Hist., Pilk.*

BUPALUS, a celebrated Greek sculptor, who lived in the 60th Olympiad, who, in conjunction with Anthermus, made the bust of the poet Hipponax. — *Pliny.*

BURGHERS (Michael), a Dutch engraver, who died about 1693. He came to England soon after Louis XIV. took Utrecht, and settled at Oxford, where, besides several other works, he engraved the almanacks: the first appeared in 1676, without his name. He executed several small views of the new buildings at Queen's-college, and drew an exact plan of the old chapel before it was pulled down. His other works were, sir Thomas Bodley; at the corners were heads of William earl of Pembroke, archbishop Laud, sir Kenelm Digby, and John Selden; William Somer, the antiquary; Francisus Junius, from Vandyek; John Barefoot, letter doctor to the university, 1681; head of James II. in an almanack, 1686; small head of sir Thomas Wyat; Anthony à Wood, in a niche; king Alfred, from a MSS. in the Bodleian-library; archbishop Chicheley; John Baliol; Devorguilla, his wife; Timothy Halton, from the life; Dr. Wallace, in 1690; two of Dr. Rateliffe; a large face of Christ, done with one stroke, in the manner of Mellan; several frontispieces for the Classics published at Oxford; and he likewise executed several for the English translation of Plutarch's Lives.

BURGMAIR (Hans or John), a German painter and engraver, born at Augsburg, in 1474. He was the disciple and friend of Albert Durer. In his native city are preserved sev-

eral of his pictures, which are much in the style of his master, and possess considerable merit. His prints are principally, if not entirely, wooden cuts, and are executed with a spirit and fire that approaches his master. His cut in chiaro-scuro of the emperor Maximilian I. on horseback, is dated 1508; and it has been very probably supposed by Professor Christ, that the fine wooden cuts marked I. B., dated 1510, in the old collection of the works of Geyler de Keyserberg, are by this engraver. — *Strutt.*

BURNET (James), a Scotch landscape painter, born in 1788, and died in 1816, aged 28. He discovered an early taste for drawing, and, with his brother John, received instructions in the studio of Scot, the landscape painter. He afterwards studied at the Trustees' Academy, under Graham, and was noticed for the natural truth of his delineations. In 1810 Burnet arrived in London, and, to use the words of his biographer, "He had sought what he wanted in the academy, but found it not; he therefore determined, like Gainsborough, to make nature his academy; and with a pencil and sketch-book he might be seen wandering about the fields around London, noting down scenes which caught his fancy, and peopling them with men pursuing their avocations, and with cattle of all colours, and in all positions." Burnet produced his first picture of Cattle going out in the Morning. This was soon followed by another, Cattle returning Home in a Shower. This latter picture placed him in the first rank as a pastoral painter. Others followed of equal truth and beauty:—1. Key of the Byre; 2. Crossing the Brook; 3. Cowboys and Cattle; 4. Breaking the Ice; 5. Milking; 6. Crossing the Bridge; 7. Inside of a Cowhouse;

8. Going to Market; 9. Cattle by a Pool in Summer; 10. Boy with Cows. Several of those pictures were eagerly sought after, and purchased by different noblemen at high prices: others were reserved for his relations and friends. "But while this promising young artist," says his biographer, "was watching the shifting colours of the sky, and the changing hues of nature, he was sensible that a disease, which flatters while it destroys, was gradually gaining upon him, as ice upon the stream, and robbing him of his vigour, bodily and mental. He still continued his excursions among the fields: the consumption, from which he was a sufferer, made him feel the beauty more deeply of solitary places: he was to be found often in secluded nooks; and the beautiful church-yard of Lee, in Kent, near which he in his latter days resided, was a place where he frequently wandered. But change of air and scene brought no improvement to his health. He died on the 27th of July, 1816, aged 28 years."—*Allan Cunningham*.

**BUSCHETTO** (Da Dulichio), a Greek architect of the 11th century, was born in the isle of Dulichio. He built the cathedral of Pisa, where he died.—*Felbien*.

**BUSHNELL** (John), an English sculptor, who died about 1701. He was an admired sculptor in his own time, but only memorable to us by a capricious character. He travelled to Italy, and resided some time at Rome and Venice; in the last city he executed a magnificent monument for a Procuratore di San Marco, representing the siege of Candia, and a naval engagement between the Venetians and Turks. Upon his return to England, he executed the statues of Charles I. and II. at the Royal Exchange, and sir Thomas Gresham above stairs. His most esteemed

work was the kings at Temple-bar. He carved several marble monuments, particularly one for Lord Ashburnham, in Sussex; one for Dr. Grew's wife, in Christ-church, London; and Cowley's and sir Palmer Fairbourn's, in Westminster-abbey. He had agreed to complete a set of kings at the Royal-exchange, but hearing that another artist (Cibber) had made interest to carve some of them, Bushnell would not proceed, though he had begun six or seven. Some of his profession asserting that though he was skilful in drapery, he could not execute a naked figure, he engaged in an Alexander the Great, which served to prove that his rivals were in the right, at least in what he could *not* do. His next whim was to demonstrate the possibility of the Trojan horse, which he had heard treated as a fable that could not have been put in execution. He undertook such a wooden receptacle, and had the dimensions made in timber, intending to cover it with stucco. The head was capable of holding twelve men sitting round a table; the eyes served for windows. Before it was half completed, a storm of wind overset and demolished it; and though two vintners, who had contracted with him to use his horse as a drinking booth, offered to be at the expense of erecting it again, he was too much disappointed to recommence.

**BUSOLEN**, a Dutch portrait and historical painter, who resided in England in the reign of Charles II. He was much esteemed for his portraits of several noblemen of that prince's court; but of whom few particulars are known.—*Dict. Poligraphicum*.

**BYEN** (Nicholas), an historical and portrait painter, born at Drontheim, in Norway, and died about

1692. He was much employed by the late sir Wm. Temple, at his house at Sheen, near Richmond, in Surrey, where he died young, from the effects of an intemperate life. He was the first man buried in the church of St. Clements Danes, after it was rebuilt. This church was first built by his countrymen.—*Dict. Poligraphicum.*

BYRNE (William), an English engraver, born in London in 1743, and died in 1805, aged 62. He studied under his uncle, an artist little known, and after some time went to Paris, where he became a pupil of Aliamet, and afterwards of

J. G. Wille. He may be justly ranked among our eminent engravers of landscape. His works are considerable, of which the following are most deserving of notice:—Antiquities of Britain, the Views of the Lakes of Cumberland, Scenery of Italy, Apollo watching the Flocks of king Admetus, the Flight into Egypt; Evening, a fine landscape, after Claude Lorraine; Abraham and Lot quitting Egypt; a Sea-piece; Evening, after Roth; two Views of Leuben, in Saxony; the Death of Captain Cook; the Waterfalls of Niagara.

## C

CABEL (Adrian Vander), an eminent painter, was born at Ryswick, in 1631, and died in 1695. His landscapes and cattle are very fine.—*Houb.*

CABEZALERO (Juan Martinde), a Spanish painter, born, according to Palomino, at Almenden, near Cordova, in 1633. He was a disciple of Don Juan Carenno, and painted history with great reputation. His principal works are at Madrid, of which two of the most esteemed are in the church of San Nicolo, representing the Assumption of the Virgin, and a picture of St. Ildelfonso. He also painted in the church of the Franciscans, an Ecce Homo, and the Crucifixion.

CACCIA (Guglielmo, called il Moncalvo), a Piedmontese painter, born at Montabone, 1568, and died in 1625, aged 57. He was called *il Moncalvo*, from his long residence in that place. He first settled at Milan, where he painted some pictures for the churches. He afterwards resided some time at Pavia,

and was elected a citizen. His style has something of the energy of the Caracci; but it has been observed by Lanzi, his biographer, that if he had been educated in the school of the Caracci, it is probable he would have left some of his works at Bologna, and that in his landscapes he would have shown more of the taste of Annibale than of Paul Brill. His manner partakes altogether more of the Roman than the Bolognese school. As a fresco painter, his abilities are considerable. In the church of St. Antonio Abate, at Milan, he painted in fresco the tutelar Saint, with St. Paul, the first hermit, a work which sustains itself in the perilous comparison with some of the best productions of the Carloni. Another distinguished performance in fresco, by Caccia, is the cupola of St. Paolo, of Novara. Of his oil paintings, the most effective are, his St. Pietro in the Chiesa della Croce; his St. Teresa, in the church of that name; and the Taking Down from the Cross, in the church of St.

Gaudenzio, at Novara, which is by many considered his *chef d'œuvre*. At Moncalvo, the church of the Conventuali may be considered as a gallery of his works. At Chieri are two fine pictures by this master, of the Raising of Lazarus, and the Miracle of the Loaves, admirably composed, and of the finest expression.—*Lanzi*.

CAFFA (Melchior), a sculptor and designer, born at Malta in 1631, and died at Rome in 1687, aged 56. This artist has been compared to Bernini. Several of the churches at Rome are ornamented with his productions.—*D'Argenville*.

CAFFIERI (Philip), a sculptor, born at Rome in 1634. He went to France, by invitation from Cardinal Mazarine, and the minister of finance, Colbert, who appointed him inspector of the marine at Dunkirk, in 1616.—*Nouv. Dict. Hist.*

CAFFIERI (James), a sculptor, and son of the preceding, who died about 1755. He executed some fine busts in bronze.—*Ibid.*

CAFFIERI (John James), also a son of Philip, and followed his father's profession.—*Ibid.*

CAGLIARI (Paolo), called PAOLO VERONESE, an historical painter, born at Verona in 1530, and died in 1588, aged 58. He was a disciple of Antonio Badile, and when young painted in the cathedral of Mantua, where he displayed his superiority over his competitors. He went to Venice, and afterwards to Rome, where, from the frescoes of Michel Angelo and Raffaele, he acquired the idea of that breadth which distinguishes him in his allegorical and mythological pictures. The Apotheosis of Venice, in the ducal palace, for magnificence of combination, loftiness, splendour, and variety, offers in one picture the principles of the elemental beauties

of his style. It was, however, less to this work than to his convivial compositions that Paolo owes his celebrity. He painted four at Venice, for four refectories of convents, all of enormous dimensions. Light grounds, and virgin tints, have contributed to preserve the freshness of his pictures; of which, the family of Darius presented to Alexander, and a St. Giorgio, are examples; they have received from that period that mellowness time alone can give.—*De Piles, D'Argenville*.

CAGLIARI (Carletto), an historical painter, born at Venice in 1570, and died in 1596, aged 26. He was a son of Paolo, and by his instructions produced some extraordinary performances when only eighteen years of age, and had he not been cut off by an early death, would, it is imagined, have equalled his father.—*De Piles, Pilk., D'Argenville*.

CAGLIARI (Gabriele), an historical and portrait painter, also a son of Paolo, born at Venice in 1568, and died in 1631, aged 63. The attention of this artist was principally directed to commerce, and only at intervals to painting, when he painted some historical subjects, but principally portraits.—*Ibid.*

CAGLIARI (Benedetto), a sculptor and painter of architecture, born at Verona in 1538, and died at Venice in 1598, aged 60. He was the brother of Paolo Veronese, and painted in his style and manner, but he chiefly excelled in painting architecture, with which he enriched the compositions of his brother. The St. Agatha, at Muranu, his best performance, has been attributed to his brother, and engraved under his name.—*Ibid.*

CAGNACCI (Guido), also called GAULASSI, an historical painter, born, according to some, at Castel

Durante, and to others at Archangel, in 1600, and died in 1681, aged 81. He is better known in Germany than Italy, being patronised by the court of the emperor Leopold. He painted chiefly pictures for princely or private apartments. His *Lucretia* in the palace of Isolani, and his *David* in the Colonna, have been repeatedly copied by the Bolognese and Roman schools, and the latter oftener than even the *David* of Guido.—*Fuseli, Nouv. Dict. Hist.*

CAIRO (Ferdinando), an Italian painter, born at Casal Monferrato in 1656, and died in 1682, aged 26. He received the first rudiments of design from his father, an unknown artist. He was afterwards placed under the tuition of M. Antonio Franceschini, at Bologna. He painted history, and, in conjunction with Giacinto Garofalino, was employed to paint the ceiling of the church of St. Antonio, at Brescia, which is favourably spoken of by Averoldi.—*Vasari.*

CAIRO (Francesco), called CAVALLIERE DEL CAIRO, an historical and portrait painter, born at Milan in 1598, and died in 1674, aged 76. He was a disciple of Morazzone, whose style he at first adopted, but altered it when he had perfected his studies at Rome; and afterwards by studying the works of the famous masters of the Venetian school, he acquired such a strong and lively manner of colouring as to have his pictures ascribed to Titian, or Paolo Veronese. The Duke of Savoy, Victor Amadeus I., invited him to his court, conferred on him the order of knighthood, and allowed him an honourable pension. There is a picture of St. Theresa, by this master, at Venice, which is much admired; and one at Pavia, representing the Virgin, St. Catherine of Sienna, and another saint, excellently

designed and coloured, in a style resembling Rubens.—*Pilk.*

CALABRESE (Mathias). The real name of this painter was PRETI; he was born at Calabria in 1613, and died in 1699, aged 86. He studied under Lanfranc, and his works are in much estimation.—*Moreri.*

CALANDRUCCI (Giacinto), an historical and portrait painter, born at Palermo, in 1646, and died in 1707, aged 61. He was a disciple of Carlo Maratti, whose manner and style of composition he imitated. He became an artist of considerable eminence, and executed several noble works for the churches, convents, and chapels at Rome.—*Pilk.*

CALCAR (John de), an historical and portrait painter, born at Calcar, a city of Cleves, in 1499, and died at Naples, in 1546, aged 47. He was the principal disciple of Titian, and some of his designs and paintings have been accounted, by good judges, the works of Titian himself. And it has also been affirmed that several of his pictures have been mistaken for the works of Raffaele. He designed all the heads for the works of Vasari, and the anatomical figures in the works of Vesalius. Rubens was in possession of a *Nativity* by this master, in which the light proceeded from the infant.—*Pilk, De Piles.*

CALCIA (Giuseppe). This painter was a Piedmontese, and according to Lanzi, was called Genovesino, which has occasioned him to be confounded with Marco Genovesino, a Milanese, who is noticed in his place. G. Calcia painted some altar-pieces for the churches at Turin and Alessandria. In the church of the P. P. Predicatori, in the former city, is a picture of St. Dominic, and another of St. Thomas; but he distinguished himself more by his cabinet historical pictures, which were gracefully de-



signed and well coloured, one of which is particularly noticed by Lanzi in the collection of the Marchesi Ambrogio Ghilini, of Christ praying in the Garden. He flourished about the year 1675.—*Pilk.*

**CALDARA DA CARAVAGGIO** (Polidoro), an historical and ornamental painter, born in 1495, and died in 1543, aged 48. This master, from a labourer, became an assistant of Raffaello, in the works of the Vatican. He acquired great celebrity for his unrivalled power of imitating the antique-relievs, which he did little, if at all, inferior to the ancients themselves. These admirable works he executed in chiaro-seuro. He was the inventor of a style which rose and perished with him. His design was correct, and without mannerism. He had a faculty of transposing himself into the times of which he represented the transaction, the costume, and rites. Of all the works in friezes, façades, and supraportes, executed by him and Maturino, of Florence, his companion, scarcely a fragment remains. When the Duke of Bourbon stormed and pillaged Rome, in 1527, Polidoro fled to Naples, where he received numerous commissions, and had begun to form a school, but soon after determined to pass over to Sicily. He now changed chiaro-seuro for colour, and painted at Migrina a large composition of Christ led to Calvary, which has been highly extolled.—*De Pilis, Pilk., D'Argenville.*

**CALENDARIO** (Philip), an architect and sculptor, who resided at Venice in 1354. He erected the porticos that surround the place of St Mark.—*Moreri.*

**CALIAVARI** (Luca), a painter of seaports, landscapes, and views of Rome, born at Udino in 1665, and died in 1715, aged 50. He acquired

his whole skill by studying and copying the works of several eminent painters. His subjects were generally seaports and landscapes, embellished with a variety of elegant figures, especially views about Rome and Venice, which have much merit. He published a volume of perspective views of Venice, etched with aquafortis.—*Pilk.*

**CALLESTRUSA** (Giovanni Battista), a Roman engraver and painter, who flourished about 1652.—*Dict. Polygraphicum.*

**CALLIMACHUS** (of Corinth), a Greek architect, who flourished about 540 years before Christ. He was the inventor of the Corinthian order, which is said to have originated by seeing the leaves of the acanthus gracefully spreading over the basket upon a lady's tomb.—*Pliny, Moreri.*

**CALLOT** (James), a celebrated designer and engraver, was born at Nancy, in Lorraine, in 1593, and died in Florence in 1636, aged 43. This ingenious designer and admirable engraver was the son of John Callot, a gentleman of a noble family, and herald at arms for Lorraine. His parents designed him for a very different profession, but his love for the art induced him to quit his paternal home, when he was only twelve years of age; and being without money or resources, he attached himself to a company of wandering Bohemians, and found his way to Florence. He was taken notice of by some officer attached to the court, who placed him under Cantagallina to learn drawing. After passing some time at Florence, he visited Rome, where being recognised by some persons of Nancy, who were friends of his family, he was prevailed on to return with them to his parents. Meeting with a continued opposition to his desire of following his favourite pur-

suit, he again eloped, but was followed by his brother to Turin, and brought back to Nancy. His parents at length finding it in vain to control so confirmed an attachment, permitted him to visit Rome, for the purpose of study, in the suite of the envoy from the Duke of Lorraine to the Pope. Callot, on his arrival at Rome, gave full scope to the bent of his genius, and he studied drawing with the greatest assiduity, under the tuition of Giulio Parigi. Having become a ready and able designer, he was desirous of acquiring the free use of the graver, for which purpose he placed himself under Philip Thomasin. He was not, however, very successful in the use of the graver, of which he appears himself to have been sensible, as he soon abandoned it for the point. He went again to Florence in the time of the Grand Duke Cosmo II., and etched some small plates from his own designs, which had the greatest success, procured him the patronage of the Duke, and brought him into the highest estimation with the public. On the death of Cosmo, he returned to Nancy, where he found a new and a liberal protector in Henry, Duke of Lorraine. In 1628, he went to Paris, where his works were already much admired, and he was employed by Louis XIII. to engrave some of the principal sieges and battles of the French, particularly those of Rochelle and the Isle de Rhé. Whilst he was in the highest favour at the court of France, he gave a praiseworthy proof of his loyalty and patriotism. On being required by the Cardinal de Richelieu to make a drawing, and engrave a plate, of the Siege of Nancy, which was at that time taken by the French, 1631, as he had done those of Rochelle and Rhé, he desired to be permitted to decline what he considered as celebrating the

humiliation of his country. On the minister's observing, in an insolent and threatening tone, that there were means of making him comply, Callot spiritedly replied, "I will sooner cut off my right hand than employ it in any thing derogatory to the honour of my prince, or disgraceful to my country." Every one, the least conversant with the art of engraving, is acquainted with some of the works of this ingenious artist. His greatest merit is in the prints where he has confined himself to very small figures; when he attempted them on a larger scale, his style becomes rather heavy, and he loses a portion of that taste and spirit that distinguish his figures of a small proportion. The drawings of Callot are extremely admired, and they possess even more spirit than his prints. He frequently made several designs for the same plate, before he could arrange the subjects to his satisfaction; and M. de Wattelet asserts that he saw four different drawings by him, for his celebrated plate of the Temptation of St. Anthony. The number of his prints is prodigious, and amounts to upwards of fifteen hundred.—*Strutt*.

CALVART (Denis), an historical and landscape painter, born at Antwerp in 1555, and died in 1619, aged 64. At first he employed himself in painting landscapes and studying nature; but having determined to travel to Italy, on his journey he stopped at Bologna, where he became a disciple of Prospero Fontana, and afterwards of Lorenzo Sabbatini, with whom he travelled to Rome, where he perfected himself in design, perspective, architecture, and anatomy. He afterwards opened an academy at Bologna, and, from his style of colour, he procured a large number of disciples, among whom were Guido, Albino, and Domenichino. There is a fine picture by Calvart in the

Palazzo Ranuzzi, at Bologna, representing Two Hermits, and a Nativity in the Pembroke collection. The works of this master are to be found in the different public and private collections in Europe.—*D'Argenville, Pilk.*

CALVI (Lazzaro), an historical painter, born at Geneva in 1501, and died in 1606, aged 105. He was a son of Agostino Calvi, one of the most admired painters and reformers of the old style, and was, with Pantaleo Calvi, his eldest brother, among the first pupils of Perino del Vaga. Pantaleo was content to lend his assistance and name to Lazzaro, without pretending to share the praise due to his numerous ornamental works at Geneva, Monaco, and Napoli, among which none exceeds the façade of the palace Doria, near Spinola. From a jealousy of rival merit he fell into excesses unknown to other artists, if we except Corenzio. He was engaged in these cabals when he painted the Birth of St. John the Baptist, in the chapel Centurione, in concurrence with Andrea Semini and Luca Cambiasi, which, though one of his best performances, fell short of the powers of Luca, to whom Prince Doria gave the preference, which so enraged Calvi that he left the art for twenty years. He returned to it at last, and practised it till his 85th year. He was of a very irritable disposition; but his extreme old age is said to have been attained by his frugal manner of living.—*Moreri.*

CALZA (Antonio), a landscape and battle painter, born at Verona in 1653. He was a disciple of Carlo Cignani, at Bologna; but having seen some battle pieces of Borgognone, he determined to visit Rome, where he became his disciple, and copied his works with great care and delight. He afterwards devoted himself to paint battles and landscapes, the

former in the style of Borgognone, and the latter in taste and manner of Gaspar Poussin, whom he imitated successfully.—*Pilk.*

CAMASSEI or CAMACE (Andrea), an historical and landscape painter, who died in 1648. He was at first a disciple of Domenichino, and afterwards in the school of Andrea Scacchi. He was employed at St. Peter's at Rome, and St. John Lateran, and his works are much admired for their design and colouring. The Battle between Constantine and Maxentius, and the Triumph of Constantine, are noble and grand compositions. There is a picture of Venus and the Graces, said to be his, at Wilton, the seat of the earl of Pembroke, in Wiltshire.—*Ibid.*

CAMERATA (Giuseppe), a Venetian painter in miniature, and an engraver, born at Venice about the year 1724. He learned the use of the graver from Giovanni Cattini, and in 1751 was invited to Dresden, to assist in engraving the plates for the gallery, where he was made principal engraver to the court. Camerata engraved several plates, not only from the pictures in the Dresden Gallery, but from his own designs.—*Strutt.*

CAMPBELL (Colin), a Scotch architect, who died about 1734. He was a countryman of Gibbs, had fewer faults, but not more imagination. He published three large folios, under the title of Vitruvius Britannicus, containing many of his own designs, with plans of the other architects. The best of Campbell's designs are, Wanstead-house, the Rolls, and Merworth in Kent; the latter avowedly copied from Palladio. Campbell was surveyor of the works at Greenwich-hospital.

CAMPHUYSEN (Dirk), a painter of landscapes, cattle, and moon-lights, born at Goreum in 1586. He

was a disciple of Diederic Govertze. He was possessed of considerable talent, and studied nature with care, judgment, and assiduity. His subjects were mostly small landscapes, with numerous buildings, huts, or views of villages on the banks of rivers, and generally represented by moonlight. They have great merit, and his distances are particularly well managed. As he quitted painting when he was only eighteen years old, his works are of considerable value.

—*Pilk.*

CAMPI (Galeazzo), an historical and portrait painter, who died in 1536. His historical works are still to be seen at Cremona and Ferrara, but his power is most evident by a portrait of himself, painted by his own hand, which is said to be of extraordinary merit, and which was placed in the gallery of painters at Florence.—*Ibid.*

CAMPI (Bernardino), an historical painter, born at Cremona in 1522, and died in 1584, aged 62. He was a disciple of Julio Romano, and afterwards studied Raffaello, and the antique at Rome. His principal works are at Mantua, Cremona, and Milan.—*Ibid.*

CAMPIGLIA (Gio. Domenico), an Italian painter and engraver, born at Lucca in 1692. He studied at Florence under Tommaso Redi and Lorenzo del Moro, and at Bologna attended the school of Giuseppe del Sole. He painted some historical subjects at Florence, and several portraits, among which was his own, which he placed in the gallery. He particularly excelled in drawing after the antique marbles, and was much employed at Rome and Florence in making drawings for the engravers.—*Strutt.*

CANAL (Antonio), called CANALETTO, a painter of ruins, perspective, and views, born at Venice

in 1697, and died in 1768, aged 71. He was the son of Bernardo, a scene painter, and at first followed his father's profession. He went when young to Rome, and applied himself with assiduity 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. Numbers of these are exact copies of the spots they represent, and several the compound of his own invention. The most instructive and novel of these appears to be that view of the grand canal in which he has introduced some designs by Palladio. He produced great effects, somewhat in the manner of Tiepolo, who sometimes put in his figures. It has been observed of this artist, that he took picturesque liberties without extravagance.—*Pilk.*

CANGIAGIO or CIAMBIASO (Ludovico), called LUCHETTO. A Genoese painter and sculptor, born in 1527, and died in Spain in 1585, aged 58. His works at Genoa are very numerous, and he was employed by the king of Spain to adorn part of the Escorial; Cangiagio had three different manners, at three different periods of his life; his first was gigantic, and not natural; his second was his best style; and the third is distinguished by a more rapid and expeditious manner of pencilling. There were two paintings of this master in the royal collection at Paris—a Sleeping Cupid as large as life, and Judith with her Attendant; and one in the Pembroke collection at Wilton, representing Christ bearing his Cross.—*De Piles, D'Argenville, Pilk.*

CANO (Alonzo), called the Michel Angelo of Spain, born at Grenada in 1600, and died in 1676, aged 76. He studied architecture under his father, and sculpture under Pacheco

of Seville, and painting under Juan del Castillo. He executed two colossal figures of St. Peter and St. Paul, which were much admired; and he adorned several churches and palaces with his works, both in painting and sculpture. He was made first royal architect, king's painter, and instructor to the prince Don Balthazar Carlos. It is related of him, that during his last moments, when the priest held to him a crucifix wretchedly executed, he told him to take it away, for it was so badly done he could not bear the sight of it.—*Cumberland's Anecdotes of Spanish Painters.*

CANOT (Peter Charles), a French engraver, born in 1710. He came to England in 1740, where he resided the remainder of his life. He engraved a great number of plates of landscapes, marine, and other subjects, many of which have great merit. Some of his best prints are those he engraved after the marines and sea engagements, afterwards painted by Mr. Paton.—*Strutt.*

CANOVA (Antonio\*), a celebrated Venetian sculptor, born in 1757, at Possagno, a village situated at the foot of the Venetian Alps, and died in 1822, aged 65 years. His father and grandfather were sculptors of repute at that time. By the death of his father, Antonio became an orphan in the third year of his age. Deprived of his father, he was indebted for the rudiments of his art to his grandfather, Pasino, who adopted the excellent method of teaching him early the familiar use of the implements of sculpture, employing him on the works on which he was himself engaged.

Canova, by the recommendation of

the patrician Giovanni Falier, who was embellishing his palace at Asolo, was placed under Torretto, who was one of the best of the Venetian sculptors, with the view of forwarding his progress, and further engaged that he should accompany the artist to Venice, which accordingly took place two years after. By the death of Torretto, Canova was left without any guidance or restraint, having received from his master only the first instructions in his art. He had enjoyed, however, since his arrival at Venice, the protection of his excellent patron Falier, and found an immense course of knowledge and improvement in the gallery of plaster casts of the Commandatore Farsetti, comprising all the celebrated remains of antiquity. There was also at that time an academy at Venice, calculated to excite a spirit of emulation among the young artists, but which was not enlightened by those juster principles whose influence began then to be partially visible, and was precursory of a new revival of the arts in Europe. Antonio was now placed with the sculptor Gio Ferrari, Torretto's nephew, and worked with him on the statues that embellish the gardens of the Casa Tiepolo, at Carbonara. Canova did not continue in this school for more than one year, for, becoming strongly convinced of the necessity of a wide deviation from the rules of art which he saw practised, he boldly resolved to endeavour to explore those paths which, he thought, had been used by the ancients, and from which he beheld, with surprise and regret, the departure of his contemporaries. His proficiency even at this early age was considerable, as is attested by the two baskets of fruit which he sculptured in marble, in his fourteenth year, and which are yet to be seen on the first landing-place of

\* This brief sketch of Canova is extracted from his Life, written by Count Cicognara.

the Farsetti palace, now the Hotel della Gran Bretagna, at Venice.

His first effort was a group of Orpheus and Eurydice. The statue of Eurydice was completed in his sixteenth year, that of Orpheus was begun the following year. This composition, in soft stone, was publicly exhibited in Venice, on the occasion of the festival of the Ascension, and first awakened the admiration and ambition of his countrymen. These two statues are now preserved in the Falier palace at Asolo. In the following year he repeated this subject in marble, in rather a smaller size, for the senator M. Antonio Grimani. The most elaborate composition which Canova executed previously to his departure from Venice, was the group of Dædalus and Icarus, in which he more signally evinced his daring abandonment of conventional modes, and his entire devotion to the guidance of nature. He likewise sculptured the statue of Esculapins, and one of the Marquis Poleni; the former being now in the villa Cromer at Monfelice, the latter in the Prato at Padua.

The rapidity of his progress now prompted his illustrious patron to procure for him more adequate means and a loftier theatre for the exercise of his powers. Accordingly, in December, 1780, Canova entered for the first time that seat of the arts, little imagining that he was destined to attain there to the highest rank, and to establish rules of art, by his example, which would extend its influence to the remotest posterity.

On his first arrival at Rome, Canova had experienced the kindest reception from the Venetian ambassador, and had free access to his splendid mansion. This enlightened and accomplished nobleman soon became impressed with a high sense of the merits and power of the young

sculptor, procured from Venice a cast in plaster of the Group of Dædalus and Icarus, which he had executed in that city, for the purpose of exhibiting it to the artists and connoisseurs at Rome. On the occasion of the first production of this group, he was surrounded by the most distinguished artists and critics then residing at Rome, who contemplated the work with silent astonishment, not daring to censure what, although at variance with the style then followed, commanded their admiration, and revealed the brightest prospects. The embarrassment of the young artist was extreme, and he frequently spoke of it afterwards as one of the most anxious moments of his life. From this state of anxiety he was, however, soon relieved, by the almost unanimous approbation of the spectators present.

From the moment of his arrival at Rome he had commenced a severe and profound study of the great models of ancient art, without, however, neglecting the fruits of his previous close observance of nature, the expression of which he always proposed to himself to make a distinguished quality in his works. He had a profound contempt for all conventional modes in the arts, and was led, even at that early age, by a correct taste rather than by instruction, to prefer, among the monuments of ancient art, those which were of the age of Phidias, in which the lofty conceptions of the artist are most closely united with truth of expression; a decision which has since been fully confirmed by the exhibition made to Europe by the British Museum of the first certain monuments of the arts of that era.

The Chevalier Zulian, the Venetian ambassador at Rome, now saw the importance of giving effective assistance to the developing powers

of Canova; he, therefore, placed at his command a fine block of marble, to be devoted to a subject of his own choice, and to show the profit derived from his residence and studies at Rome. This was the first marble sculptured by Canova on those true principles by which he had proposed to himself to be guided in his works, a composition by which a new path was opened to all the productions of the imitative arts. The subject which he chose was Theseus, conqueror of the Minotaur, and the work was conducted throughout in the palace of the Venetian ambassador. It was a highly interesting moment, when his excellent patron produced a cast of the head only of the Theseus to a party of the first artists and critics assembled in his house, without informing them whence it had been obtained; all concurred, however varying in other points, in pronouncing it to be of Grecian workmanship; several thought they had seen the marble from which it had been taken, not being able to recollect exactly where it was; but when the ambassador conducted them before the original and entire group, their surprise was indeed extreme, and they were forced to exclaim that by this work art had commenced a new career. On this occasion it may be said that Theseus was the conqueror, not only of the Minotaur, but of Envy also, forcing from rival artists the first homage of their admiration of Canova, who, at so early an age, had raised art to a higher degree of perfection than had been attained by any sculptor since its revival in Italy.

In 1783, by the friendship of Gio. Volpato, he received a commission to execute a monument for the celebrated Pope Ganganelli. He now gave up his study at Venice, which was finally closed in 1783, and, re-

turning to Rome, applied himself wholly to this great work, which proved the means of raising his fame to the very highest rank. Previously to this undertaking, he had sculptured at Rome only his Theseus above-mentioned, and a small statue of Apollo in the act of crowning himself, which he presented to the senator Abondino Rezzonico, one of his patrons, who died in 1782. To Volpato posterity are much indebted, who, with judicious confidence in the talents of the young sculptor, procured the confiding this great work to him, and thus afforded an opportunity of making known his extraordinary powers to the world.

At the time this great work was in progress, he produced a youthful Psyche, and also modelled many other works, particularly those beautiful compositions in bas relief, which first opened the eyes of modern sculptors. These began to appear about 1790, before any artist had ventured on any thing in this style. They were all left in the clay models, except that of Socrates parting with his Family, which was worked in marble with great care and accuracy.

The commencement of one composition was not delayed until the completion of another; for while his chisel was still employed on the Tomb of Ganganelli, he was forming the clay model of that of Pope Rezzonico, which was placed in the church of St. Peter, in 1792. During the few succeeding years he executed several statues and groups of Cupid and Psyche, variously represented; the group of Venus and Adonis; the monument of Emo, now in the Arsenal at Venice; the first statue of Hebe; and the first of the Penitent Magdalen. All these works were completed before the expiration of the eighteenth century; so that, in the course of twenty years, he had

produced a greater number of works than many laborious artists have in the whole of a long existence. And it should be remembered that the practice which he himself subsequently introduced for lessening the labour of the sculptor, by employing inferior workmen to reduce the block to the last stratum of the superficies, was not then in use. This adoption of mechanical aid he effected by forming his models of the exact size in which they were to be worked in marble; he always, however, applied himself the last hand to his works, giving to his marbles a softness and delicacy of contour, and a minute accuracy of expression, for which we should look in vain in the works of others of that time. Indeed, the great superiority of Canova is more particularly seen in these touches of art, to which no one can, perhaps, equally attain, who has not early acquired a familiar use of the chisel, but trust their fame to subordinate artists; the last minute and finishing touches are those which require the highest powers of the artist, and are the means of producing his noblest efforts.

The personal habits of Canova were, throughout his life, regular and moderate; he rose early, and immediately applied himself to his designing or modelling, and afterwards to working in marble. He was always disposed to live abstemiously, as well from motives of health as of reflection. He seldom went from home, but passed his evenings in receiving his friends, with an extreme gentleness and urbanity of manners, but without the slightest approach to meanness or affectation.

It was the good fortune of Canova to escape unhurt the effects of the political events which then agitated Europe, and to be able to devote

himself undisturbedly to his art. Pallas seems to have guarded him like Ulysses, by spreading around him a divine atmosphere, which shielded off the disasters, privations, and misfortunes of that era. Ambition and the desire of military glory characterised the great men of that period, and particularly the great conqueror; calling for monuments to record their actions to posterity, which object Canova was deemed most able to fulfil. Thus he was summoned to Paris in 1802, to model the portrait of Napoleon, from which he executed a colossal statue in marble, and then in bronze; the first, by the sport of inconstant fortune, now being on the banks of the Thames; the latter in the Academy at Milan. Canova was again called to Paris in 1810, to model a portrait of the Empress Maria Louisa, whom he represented in a sitting posture, with the attributes of the goddess Concordia; now in the palace of Parma.

In the intervals of these journeys to Paris he made a second visit to Vienna, for the purpose of placing the sepulchre of the Archduchess Christina in the church of the Augustines in that city. This composition added greatly to his reputation there, and excited so strong a desire in the imperial court to possess his works, that he was induced to send his magnificent group of Theseus Destroying a Centaur to Vienna rather than to Milan, for which city it was originally intended. The Emperor Francis caused a temple, in the style of the purest Greek models, to be erected in the imperial gardens for its reception, and nothing was wanting to the completion of the design but the presence of Canova, to direct the placing of the group, when his death intervened.



In the early part of 1821 he took a journey to Possagno, to inspect the progress of the works there, and make many important alterations in his first designs, necessary in the adaptation of an edifice evidently formed on the united recollections of the Parthenon and the Pantheon, to the purpose of a Christian church. On his return to Rome he modelled the group of the Piety, one of the principal works which remain to be executed in marble. The first conceptions of this group were most felicitous, and the composition most rapid, suffering neither pause nor amendment in its progress, although, from the profound science it involves, the artist had evidently to overcome great difficulties in the expression of his ideas. When completed, however, it formed the wonder of all Rome, and of the strangers in that city. In the course of the winter he modelled a monument for the Marquis Berio, of Naples; also seven designs for the metopes of the church at Possagno, the subjects taken from sacred history; and a colossal bust, the portrait of an intimate friend. With the advance of spring he completed, with a delightful finish, the group of Mars and Venus, for his Britannic Majesty, and also completed the recumbent statues of the Magdalen, and the Endymion, which he had executed for two distinguished English noblemen. Besides these important objects, he proceeded, at every leisure moment, with other works which he had in hand. The Sleeping Nymph; Dircæ, Nurse of Bacchus; a repetition of the Nymph awaked at the Sound of the Lyre; a Dansatrice; and various busts, and other minor works.

In the month of May he went to Naples, to inspect the wax of his second colossal horse, preparatory to the fusion of the work, and returned

to Rome, with a tendency to disorder in his stomach, which was always badly affected by that climate. Having recovered himself in some degree, and completed the works above mentioned, he left that city, for the last time, in September, for Possagno, hoping to derive benefit from the journey, and from his native air, and arrived in that village on the 17th of the same month; but, as was usual with him, by a too hurried journey, and while he was still unable to bear the heat of the weather, which was in that year unusually great throughout Italy. Indeed, he was very ill on his arrival, without taking to his bed, expecting relief from his native air and the waters of Recodro; all was, however, unavailing. On the 4th of October he arrived at Venice, intending to stay there a few days, having written as follows in the last letter that was signed by his hand:—  
“ My health goes on as usual, or is, perhaps, rather worse than it was. For a few days I thought it getting better, but I was disappointed; perhaps the journey to Rome may restore me. I would fain embrace you once again.”

Continuing for several days to grow gradually worse, he performed the last offices of religion, and resigned himself to die, with the utmost constancy and serenity, uttering only short sentences to his attendants, and of a pious nature. Approaching to his end, he said to those who moistened his dying lips, “ Good, very good—but it is in vain.” His last words were, “ Pure and lovely spirit.” These he uttered several times just before he expired. He spoke no more; but his visage became, and continued for some time, highly radiant and expressive, as if his mind was absorbed in some sublime conception, creating powerful

and unusual emotions in all around him.

The fascinating influence which the grace and beauty of his female figures exercise on the senses, and the emotion produced by their voluptuous expression, have caused him to be called, by many, the "sculptor of Venus and the Graces;" but it surely will not be said by posterity, that the statues of the three pontiffs, the colossal groups of Hercules and Lichas, and of Theseus and the Centaur, the Pugilists, Hector and Ajax, Washington, the colossal statue of Napoleon, the group of Piety, or the equestrian monuments of Naples, were imagined in the gardens of Cythera. On these posterity will decide whether or not Canova possessed that profound acquaintance with nature and anatomy which is indispensable to the perfection of works of this description. It certainly will be allowed that his science is not applied to a pompous display of himself, as it is one of the peculiar merits of this artist that he is always modestly concealed behind his works, aiming at justness of expression rather than an ostentatious display of his science in exaggerated forms; his works were therefore addressed to posterity, to whose unbiassed judgment and discernment he appealed for his fame.

The high esteem in which Canova, while living, was held throughout Europe, is one of the most honourable records of art and of requited genius; for, not only was he an object of admiration to Italy, and his own countrymen, but had the whole of Europe, also, for his admirers. In England he was held in high estimation, and received, during the short visit he paid to that country, after his last journey to Paris, the most generous and distinguished notice and attention.

#### STATUES AND GROUPS.

1773—Statue of Eurydice, the size of life, in soft stone; now in the Villa Falier, at Asola.

1776—Statue of Orpheus, size of life, in soft stone, exhibited among the other productions of the Academy of Venice, at the festival of the Ascension, afterwards removed to the Villa Falier.

1779—Dædalus and Icarus, a group of the natural size, in Carrara marble; at present in the Casa Paoli, at Venice.

1780—Statue of the Marquis Poleni, in soft stone of Vicenza, height seven and a half Venetian feet, executed for the Patrician Leonardo Venier, and placed in the Prato della Valle, at Padua.

1782—Theseus on the Body of the Minotaur, a group, in Carrara marble, of the size of life, executed at the instigation of the Chevalier Girolamo Zulian, then Venetian Ambassador at Rome, and became the property of Count de Fries, at Vienna.

1783—Models of the allegorical figures of Piety and Meekness, intended for the tomb of Ganganelli.

1789—Statue of Psyche, in marble, executed for Sir Henry Blundell. A repetition of this statue was intended by Canova as a tribute of gratitude to his patron, the Chevalier Girolamo Zulian. The death of this nobleman happening previously to its completion, it passed into the hands of Napoleon, who presented it to the Queen of Bavaria. It is now at Monaco.

1789—Statue of a Cupid, in marble.

1793—Group of Cupid and Psyche, in a recumbent posture, executed in Carrara marble, for Colonel Campbell, afterwards Earl Brownlow. After various changes it was possessed by Murat, and placed in the royal palace of Compeigne, near Paris. The model had been made in 1787. This group was repeated in 1796, for the Russian prince, Youssouppoff.

1795—Group of Venus and Adonis, executed the size of life, in Carrara marble, for the Marquis of Berio, after whose death it became the property of M. Favre, of Geneva.

1796—Statue of the Magdalen, the size of life, intended by the sculptor as a gift to his country, but, through political events, it came into the possession of M. Julien, the French Commissary, and is now at Paris, in the

possession of Count Sommariva, of Milan.

1796—Statue of Hebe, the size of life; executed for Count Albrizzi, of Venice. This statue was repeated several times, with only slight alterations of detail. The most perfect is, perhaps, that in possession of Lord Cawdor.

1797—Group of Cupid and Psyche, in an upright posture, executed in marble, for Murat, and placed, with the recumbent group, in the palace at Compeigne. This group was repeated in 1800, for the Empress Josephine, which is now in the possession of the Emperor of Russia.

1800—Statue of Perseus holding the Head of Medusa, in marble, of the size of the Apollo di Belvidere. This work was intended for Signor Bossi, the painter, of Milan; but its removal from Rome was forbidden by Pope Pius VII., who placed it in the Vatican Museum.

1800—Creugas and Damoxenus (the pugilists), the size of life, placed by Pope Pius VII. in the same museum.

1800—Colossal statue of Ferdinand the Fourth, King of the Sicilies, now at Naples.

1802—Colossal group of Hercules and Lichas, executed in Carrara marble, from a model made in 1795; now in the gallery of the Torlonia palace, at Rome.

1803—Colossal statue of Napoleon Bonaparte, in Carrara marble; height sixteen Roman palms; completed and sent to Paris in 1811; now in the possession of the Duke of Wellington. There was also a cast in bronze, which is now in the Palace of Arts at Milan.

1804—Colossal statue of Palamedes, executed in marble, for the Count Sommariva, and is now in his villa, on the Lake of Como.

1805—A sitting statue of Madam Bonaparte, in Carrara marble, of the size of life; now in possession of the Duke of Devonshire.

1805—A recumbent statue, in marble, of Venus Victrix, the natural size; the face is a portrait of the Princess Paulina Bonaparte Borghese.

1805—Statue of Venus coming out of the Bath, executed for the Pitti Gallery at Florence; size rather larger than that of the Venus de' Medici. This statue was repeated in marble for the King of Bavaria, and also for the Prince di Canino; the latter is now in the possession of the Marquis of Lansdown.

1805—Colossal group of Theseus and the Centaur, intended for the city of Milan; now in the imperial gardens at Vienna. It was completed in 1810.

1805—Three statues of Dancing Girls; the first executed for the Empress Josephine; the second executed for Signor Dominico Manzoni, of Forli; the third for a Russian nobleman.

1806—A sitting statue of the Princess Leopoldina Esterhazy, size of life; now in the Palace of Lichtenstein.

1807—Statue of Paris, in Carrara marble, of the size of life; executed for the Empress Josephine; now in the possession of the Emperor of Russia. A repetition of this statue, for the hereditary Prince of Bavaria, was completed in 1816.

1808—Semi-colossal statue of Hector and Ajax, left in the study of the sculptor; that of Ajax was not commenced until 1811.

1808—Statue of the muse Terpsichore, now in the possession of Count Sommariva, at Paris; it was repeated, with some small alterations, for Sir Simon Clarke.

1811—A sitting statue of the Empress Maria Louisa, in the natural size, with the attributes of the goddess Concordia, now in the palace at Parma.

1812—A sitting statue of the muse Polyhymnia, now in the cabinet of the Empress at Vienna. This marble was originally intended for the portrait of Maria Elisa, Princess of Lucca.

1812—Allegorical statue of Peace, size of life; executed for Count Romanzoff, completed in 1815.

1814—Group of the Graces, ordered by the Empress Josephine; completed for the Prince Eugene, and placed at Monaca. A repetition of this group, with slight alterations, was worked for the Duke of Bedford.

1815—Model of a colossal statue of Religion, height sixteen Roman palms, to be worked in marble of the height of thirty palms. It was worked in marble, with some alterations, and somewhat less than the model, for Lord Brownlow.

1815—A recumbent statue of a Nymph and a Cupid playing on a Lyre; executed for Lord Cawdor, but given up by him to the sculptor, to become the property of the Prince Regent of England.

1816—Group of Mars and Venus, executed in marble for his Britannic Majesty.

1817—An Infant St. John the Baptist; in the possession of Count Blacas.

1818—A sitting statue of Washington, in marble; executed for the United States, and forwarded to America in 1820.

1818—Statue of Venus, a variation from that in the Pitti Gallery; completed in marble in 1820; in the possession of Thomas Hope, Esq.

1818—A colossal statue of Pius VI.; executed in marble in 1822, and placed in the Church of St. Peter, at Rome.

1819—A recumbent statue of the Magdalen; executed in marble, for the Earl of Liverpool; completed in 1822.

#### BUSTS.

1805—Bust, in marble, of Francis I., Emperor of Austria; executed for the Library of St. Mark; now at Vienna.

1808—A bust in marble, of the Princess Canino.

1812—A colossal bust, in which the sculptor has given his own portrait.

1814—Bust of Helen; presented by the artist to the Countess Albrizzi, of Venice.

1814—Bust of the muse Calliope, executed for Signior Gio. Rosini, of Pisa.

1817—An ideal Female Head, executed by order of Madame Grollier, and presented by her to Count Sommariva.

1819—Herma of Corinna, executed for the Count Sanseverino di Crema.

1819—Bust of Laura, executed for the Duke of Devonshire.

1819—Bust of the muse Erato, in marble.

1819—Bust of Beatrice, executed for Count Leop. Cicognara.

1819—Bust of Leonora D'Este, in the possession of the Count Paolo Tosio of Brescia.

#### MONUMENTS.

1787—Tomb of Clement XIV. (Ganganelli), in the Church of the Holy Apostles, at Rome; height of the Pontiff, thirteen Roman palms; of the figures, eleven palms. The architectural part is also the invention of the sculptor. The clay models, in the same size, were formed in 1783 and 1784. The whole is in Carrara marble.

1792—Tomb of Clement XIII. (Rezzonico), in the church of St. Peter, at Rome; height of the Pontiff, nineteen palms; that of the Genius of Religion, fifteen palms; the lions are also colossal. The idea of this monument and several of the figures is anterior in

date to that of Ganganelli: also in Carrara marble.

1794—Monument of the Chevalier Emo, executed by order of the Venetian senate, and placed in the arsenal at Venice.

1804—Model of a monument intended to be erected to the memory of Francesco Pesaro.

1805—Monument of Christina, Archduchess of Austria, in Carrara marble, the figures the size of life. Erected in the Church of the Augustines, at Vienna.

1806—Monument of the Countess D'Haro, daughter of the Marchioness de Santo Crux; figures in mezzo relievo, of the natural size. Left in the study of the sculptor.

1806—Sepulchral vase, in marble, ornamented with small bas relief, to the memory of the Baroness Diede, situated at Padua.

1807—Monument of Alfieri, with a colossal figure of Italy, in the Church of Santa Croce, at Florence.

1807—Monument to the memory of Count Souza, placed in the Portuguese Church, at Rome. A repetition of this monument was executed, and sent to Portugal.

1808—Monument to the memory of Gio. Volpato, placed under the porch of the Church of the Holy Apostles, at Rome.

1808—Monument to the memory of the Venetian patrician, Gio. Falier, executed as a tribute of the sculptor's gratitude. It was forwarded to Venice after the death of Canova.

1808—Monument to the memory of Frederick, Prince of Orange. Erected at Padua.

1812—Monument to the memory of the Countess Mellerino. Situated in the Villa Mellerino, near Milan.

1812—Monument to the memory of Gio. Battista Mellerino; also in the Villa Mellerino.

1816—Monument to the memory of Count Trento. Erected at Vicenza.

1822—Monument, in marble, to the memory of Count Faustino Tadini. Erected at Zovare.

\*\*\* The figures on the seven last monuments are in mezzo relievo, and of the size of life.

#### BAS RELIEFS.

1790—The Death of Priam.

1790—Briseis consigned to the Herald of Patroclus.

1790—Socrates defending himself before his Judges.

1790—Socrates sending away his Family before drinking the Poison.

1790—Socrates drinking the Poison.

1790—The Death of Socrates.

1790—The Return of Telemachus.

1792—The Offering of the Trojan Matrons.

1795—Instruction, or, the Good Mother.

1795—Charity, or, Good Works.

1797—Venus dancing with the Graces.

1797—The Infant Bacchus.

1797—Socrates rescuing Alcibiades.

1801—Hercules Infuriate.

1801—Helen carried off by Theseus.

\* \* \* All these bas reliefs are left in the models, except that of Socrates sending away his Family, which was executed in marble by Canova, and is now the property of Chevalier Giuseppe Commello, of Venice.

CANTARINI (Simon), called PESARESE, from the place of his nativity, born in 1612, and died at Verona in 1648, aged 36. He was a disciple of Guido, and his works are often mistaken for those of his master.—*Nouv. Dict. Hist.*

CANUTI (Domenico Maria), an historical painter, born at Bologna in 1623, and died in 1678, aged 55. He had no instructor in painting but nature, seconded by a happy genius. He was employed in many magnificent works at Rome and at Bologna, which are still much admired.—*Pilk.*

CAPELLANI (Antonio), a modern Italian engraver, born at Venice about 1730. He was a pupil of Wagner, and engraved several plates both at Venice and Rome. The greater part of the portraits for the new edition of Vasari, published by Bottari, at Rome, in 1760, are by this artist. He also engraved several plates for the *Scuola Italica Picturæ*, under the direction of Gavin Hamilton.—*Strutt.*

CARACCI (Ludovico), an historical, landscape, and portrait painter, born at Bologna in 1555, and died in 1619, aged 64. He was at

first a disciple of Prospero Fontana, but afterwards studied the works of Titian, Tintoretto, and Paolo Veronese, at Venice; and Parmegiano and Correggio, at Parma. He was, however, far from subscribing to any master's dictates, or implicitly imitating former styles, but was the uniform pupil of nature. He is esteemed to have less fire in his compositions than Annibale or Agostino, but to surpass them in grace, dignity, and sweetness; but particularly in religious subjects, which his taste preferred, and for which he appears eminently fitted, by the simple but dignified manner of his designs, and that solemnity of hue which has been so often recommended as the proper tone of historic colour. His Madonnas too, after the manner of Correggio, had a wonderful grace. The foundation of that school, so highly celebrated and distinguished by the title of the Academy of the Caracci, was laid by Ludovico, in concert with Agostino and Annibale. They established well-chosen models of men and women, and had a collection of casts from the best figures, some antique statues, and curious basso-relievos, which Ludovico had collected at Rome; the best designs of the great masters, and books on all subjects relative to the art. They were assisted by a noted anatomist, Anthony de la Tour. Among the disciples formed in this academy are Guido, Domenichino, Albano, Lanfranc, and Guercino. Ludovico was great in landscapes as well as in figures, and his private character was estimable. Many of his pictures have been engraved, and some by himself.—*D'Argenville.*

CARACCI (Agostino), an historical and portrait painter, and engraver, born at Bologna in 1558, and died in 1602, aged 44. He was

the son of a tailor at Cremona, and elder brother of Annibale. His first master was Prospero Fontana, and afterwards Passerotti; but chiefly Ludovico Caracci, under whose direction he acquired that taste and knowledge which have rendered his name eminent. He devoted a great portion of his time to engraving, which he had learned from Cornelius Cors. He assisted Annibale in the disposition and execution of the Farnese Gallery; but from jealousy, on the part of his brother, they separated. His most celebrated work in oil is the Communion of St. Jerome, which is now, with its rival picture of the same subject by Domenichino, in the Louvre at Paris. Agostino, for a time, led a free course of life; but by contemplating a Madonna, of his own painting, he was struck with remorse, and retired to a convent, where he died.—*D'Argenville.*

CARACCI (Annibale), an historical, portrait, and landscape painter, born at Bologna in 1560, and died in 1609, aged 49. He was a disciple of his cousin-german, Ludovico Caracci, and studied the works of Titian, Tintoretto, and Paolo Veronese, at Venice; and those of Correggio at Parma. His early performances at Bologna afforded proofs of an extensive genius; and his fame extending to Rome, Annibale was invited thither by Cardinal Farnese, who employed him to paint that gallery, which is so well known through all Europe, to which he devoted ten years of his life, and which will remain a monument to the glory of Annibale, but of everlasting disgrace to his employer, who rewarded his talents in a manner so meanly and unworthily. He received from that wealthy ecclesiastic five hundred crowns, for the labour of ten years. At Rome he was in-

duced to change his Bolognese manner, which had much of Correggio's in it, to one which was indeed more learned, but at the same time more dry, and less natural, both in design and colouring. His genius appears to have been better adapted to poetical and profane subjects than sacred ones; and though superior in power, execution, and academical prowess, was inferior to his brother and cousin in taste, sensibility, and judgment: of this the Farnese Gallery, his master-piece, is a sufficient proof.—*D'Argenville.*

CARACCI (Antonio), called IL GOBBO, a natural son of Agostino, born at Bologna in 1583, and died in 1618, aged 35. He was instructed in the art of painting by Annibale, and appears to have had a lively and promising genius; and if a judgment of his talents may be formed by his frescos in the three chapels belonging to the church of San Bartolomee nell'Isola, it would appear not improbable he might have surpassed even the whole family of the Caracci.—*Ibid.*

CARACCI (Francesco), called FRANCESCINO, an historical painter, born in 1594, and died in 1622, aged 28. He was the brother of Agostino and Annibale Caracci, and a disciple of Ludovico, under whom he became, in a short time, an eminent designer of naked figures, and was considered by his master superior to any of his fellow disciples, in freedom of hand, correctness and truth; but by neglecting colour he lessened his reputation, which he might otherwise have effectually secured.

CARAVAGGIO (Polidoro Caldara da). This distinguished painter belongs to the school of Lombardy by birth, but to that of Rome by education. He was born at Caravaggio, in the Milanese, in 1495,

His parents lived in the greatest indigence and obscurity, and, after passing his youth in misery and want, he was obliged to leave his home in search of employment; and, on his arrival at Rome, was engaged as a porter, by the artists who were engaged in the Vatican, under Leo X., to carry the mortar for the plaster of their fresco paintings. Whilst he was occupied in this humble station, he observed, with great attention, with what facility the artists executed the designs of Raffaelle; and, inspired by his natural disposition for the art, he made some attempts, which attracted the notice of Raffaelle, of whom he afterwards became one of the most illustrious disciples. His assiduous application in studying the ancient statues and bassi-relievi, was such, that in a little time he appeared to have imbibed the true spirit of the Grecian sculptors; the same perfection of design, the same purity of form, appeared in all he did. This scrupulous attention to the antique rendered him little sensible to the charm of colouring; and, indeed, for some time he entirely neglected it, contenting himself with representing, in chiaro-scuro, the designs he had composed from his studies of the beauties of antiquity. Such was his excellence in these productions, that he was selected by Raffaelle to paint the friezes which accompanied the works of that master in the apartments of the Vatican; and they were in no way unworthy of being placed with the sublime productions of that illustrious artist. From the models he consulted, Polidoro was a strict observer of the propriety of costume. The trophies with which he accompanied and embellished his works are truly antique, and by the variety of his attitudes, the simple cast of his draperies, the admirable expres-

sions of his heads, the grandeur and copiousness of his compositions, and the elevation of his ideas, he appeared to have restored the purest era of Athenian art. In colour, almost entirely a monochromist, he was the first of the Roman school that attempted the magical effect of chiaro-scuro in the management of the masses of light and shadow. It was the custom at Rome, at the time of Polidoro, to ornament the exterior of the principal houses and palaces with the works of eminent artists, executed in a style called by the Italians "*sgraffito*," expressed by hatchings on the plaster, in the manner of engraving. In works of that nature, Polidoro and his friend Malurino were much employed; and it is greatly to be regretted that their exposure to the weather and the ravages of time have deprived the art of these valuable productions, of whose beauty we may form some judgment from the prints which have been engraved from some of them by Cherubino Alberti, Hen. Goltius, and Gio. Batista Galustruzzi. After passing some time at Naples, he went over to Sicily, where his first employment was painting the triumphal arches which were erected at Messina, on the occasion of Charles V.'s return from his expedition to Tunis. His next work was his celebrated picture of Christ bearing his Cross, a grand composition of many figures, painted in oil, with a beauty and harmony of colouring which proved that he was capable of distinguishing himself in that department of art when the subject admitted of it. The remainder of his history is painful to relate. Rome being restored to tranquillity, Polidoro was desirous of returning to the emporium of art, which he had been forced to abandon by necessity. Preparatory to his departure from Sicily, he had drawn

his money from the bank; tempted by which, he was murdered by his servant, a Sicilian, in 1543, in his 48th year. His principal works are his friezes and other ornaments in the Vatican; in the garden of the Palazzo Buffalo at Rome, the Fountain of Parnassus; in the court of the same palace, his History of Niobe; in St. Silvestra a Monte Cavallo, two subjects of the Life of Magdalen, &c., &c.—*D'Argenville*.

**CARAVAGGIO** (Michel Angelo Amerigi da), an historical, portrait, fruit, and flower painter, born at Caravaggio in the Milanese in 1569, and died in 1609, aged 40. He studied under Giorgione, at Venice, and afterwards under Giuseppe Cesari, at Rome; but he established a style of his own, as he found in the works of his masters more to reject than to follow. His great excellence consisted in truth of colour. His master-piece is the Entombing of Christ, at present in the Louvre, at Paris. *D'Argenville* relates the following anecdote of this celebrated artist: Being at an alehouse, without any money to pay his reckoning, he painted a new sign, which afterwards sold for a considerable sum.—*D'Argenville*.

**CARDI** (Ludovico), called **CIGOLI** or **CIVOLI**, an historical painter, born in 1559, and died in 1613, aged 54. He was a disciple of Santi di Titi, and gave a new style to the Florentine school; he was the inventor of an original, but not a steady style; that which he adopted differs from his former one. His best works are the following: the Trinity, in the church of Santa Croce; St. Albert, in that of Santa Maria Maggiore; the Martyrdom of St. Stephen, at the Sisters of Monte Domini; St. Anthony converting a Heretic, at Cortona; and his St. Peter healing the Cripple, in the

Vatican, at Rome, which Andrea Sacchi placed next the Transfiguration of Raffaele and the St. Jerome of Domenichino, but which unfortunately is at present nearly destroyed.—*De Piles, D'Argenville*.

**CARDON** (Anthony), a Flemish engraver, born at Brussels in 1773. He was instructed in the art of engraving by his father. During the troubles in the Low Countries, Mr. Cardon took refuge in England, in the year 1790, when he was only 17 years of age. He brought with him an introduction to Mr. Colnaghi, whose discernment discovered the rising talent of the young artist, and he gave him immediate employment. In a few years he became eminent from the plates he engraved for some of the most respectable publications that have appeared since that time. He also engraved several detached prints and portraits, in a very pleasing and admirable style. Mr. Cardon had risen to a distinguished rank in public estimation, when he fell a victim to a too assiduous application to his profession.—*Gents' Mag.*

**CARDUCCI** (Bartolomeo), an historical painter, born in Tuscany in 1560, and died in Spain, in 1610, aged 50. He went to Spain with Frederico Zuccherò, where he established himself with his brother Vincenzo. He was one of the painters employed in the Escorial, and assisted Pellegrino Tibaldi in painting the ceiling of its library, and the frescos of the cloisters. His master-piece is said to be a Descent from the Cross, in the small chapel of St. Philippe el Real, in Madrid.—*Ibid.*

**CARINGS** (John), an English landscape painter, who died at Amsterdam about 1640. He passed great part of his time in Holland, and painted many views of that coun-



try with neatness and precision.—*Dict. Poly.*

CARLINI (Agostino), an Italian sculptor, who died in 1799. He resided in England, and was appointed keeper of the Royal Academy. He excelled particularly in draperies. Among his best works is an equestrian statue of the King, a model of which is in the council-room of the Royal Academy; and a statue of the late Dr. Ward, in marble, which is in the great room of the Society of Arts, at the Adelphi.—*Gen. Biog. Dict.*

CARLISLE (Ann), an English artist, contemporary with Vandyek; she was much esteemed as an artist, and patronised by king Charles I.—*Dict. Poly.*

CARLONI (Giov. Batista), an historical painter, born at Genoa in 1594, and died in 1680, aged 86. He was a disciple of Passignano; he studied at Rome, and afterwards with his brother Giovanni. Their most splendid works are, the frescos of the cathedral del Guastato, at Genoa, the colouring of which at the same time surprises and enchants; every colour is pronounced in its purest and deepest tone, without impairing the harmony of the whole. Batista survived his brother fifty years, and distinguished himself by his novel style, in the churches and collections of Liguria and Lombardy.—*Vies des Peintres.*

CARMONA (Emanuel Salvadore), a Spanish engraver, born at Madrid about 1740. He visited Paris when young, and became a pupil of C. Dupuis. In a few years he made so great a progress that he was received into the academy at Paris in 1761. He afterwards returned to Spain, where he continued to give proof of his respectable talent.—*Strutt.*

CAROTO (Giovanni Francesco),

an historical and portrait painter, born at Verona in 1470, and died in 1546, aged 76. He was at first a disciple of Liberale Veronese, afterwards of Andrea Mantegna, under whom he so greatly improved as to be often superior to his master. He originally preferred to paint in a small size; but at length, from a desire of confuting those who asserted he was incapable of painting in large, he executed a noble design in the chapel of the Virgin, at Verona, with figures as large as life, which established his name and reputation.—*Pilk.*

CAROTO (Giovanni), an historical and portrait painter, and architect, brother of the preceding. He was a disciple of his brother, and imitated his manner. He made drawings of all the curious remains of antiquity in and near Verona, particularly the famous amphitheatre, which were engraved and published. In the latter part of his life he settled at Venice, and had for his scholars, Paolo Veronese, and Anselmo Cannero.—*Ibid.*

CARPENTIER (Adrian), a foreign artist, who resided in England, and exhibited in 1774. One of his best performances was a half length of Roubilliac, the sculptor, an excellent likeness.—*Edwards.*

CARPI (Ugo da), an historical painter, who died in 1500. This artist is more famous as the discoverer of a manner of painting in chiaro-oscuro, than as a painter. This art he performed by two pieces of box-wood, one of which marked the outlines and shadows, and the other impressed the colours, leaving some parts of the paper uncovered as masses of light. He executed in this manner several prints from the designs and cartoons of Raffaello, particularly one of the Sybil; a Descent from the Cross; the History

of Simon the Sorcerer; and the Death of Ananias. This art was greatly improved by Balthasar Petrucci of Sienna, and Parmegiano, who published several excellent designs in that manner.—*Pilk.*

CARPIONI (Julio), a painter of history, bacchanals, triumphs, and sacrifices, born at Venice in 1611, and died in 1674, aged 63. He was a disciple of Alessandro Varotari, called Paduanino, under whom, in a short time, he acquired great reputation. He preferred painting in a small size, and those subjects which admit a great number of figures, as bacchanalians, sacrifices, &c. His works are held in high estimation, and much sought after.—*Ibid.*

CARPI (Girolami), a portrait and historical painter, born at Ferrara, in 1501, and died in 1506, aged 55. He was a disciple of Garofalo, but devoted his whole time and attention for several years in studying and copying the works of Correggio; in which he succeeded so far, and acquired such excellence in the imitation of Correggio's style, that many paintings finished by himself were taken for originals; and it is not improbable, that several of his paintings pass at this day for genuine works of Correggio.—*Ibid.*

CARR (Johnson), or KERR, a landscape painter, born in 1743, and died in 1765, aged 22. He was one of the most considerable of Wilson's pupils, and obtained several premiums from the Society for the Encouragement of Arts, particularly in the years 1762 and 1763, when he received the first prizes.—*Edwards.*

CARRE (Henry), a Dutch landscape and conversation painter, born at Amsterdam in 1656, and died in 1721, aged 65. He was at first a disciple of Jurian Jacobsz, and after-

wards of Jacques Jordaens. He was appointed state painter at the court of Friesland, and adorned the palace with several fine paintings, particularly landscapes, in which he introduced huntings of the wild boar and other animals; which subjects he painted in the manner of Snyders. He resided the principal part of his life at the Hague and Amsterdam. His style of painting was agreeable, and his colouring good.—*Pilk.*

CARRE (Michael), younger brother of the preceding, born at Amsterdam in 1666, and died in 1728, aged 62. He studied at first under his brother, and afterwards became a disciple of Nicholas Berchem. He, however, most unaccountably preferred the style of Vander Leew to that of Berchem. He resided some time in London, but from disappointment returned to his native city, from whence he was invited to the Prussian court, where he obtained a good appointment. He had great readiness of hand, and neatness in pencilling his easel pictures; but his inclination led him to a larger size; to the embellishment of grand saloons, halls, and large apartments.—*Ibid.*

CARRIERA (Rosalba), a portrait paintress in crayons and miniature, born at Chiozza in 1675, and died in 1757, aged 82. She carried crayon-painting to a high degree of excellence, though her performances seldom arrived to the strength of oil pictures. Her portraits are graceful in conception and attitude, and fresh and alluring in colour; her Madonnas, and other sacred subjects, graceful and dignified, and even majestic. By her incessant application, she was deprived of her eye-sight during the last ten years of her life.—*D'Argenville.*

CARS (Laurence), a French designer and engraver, born at Lyons

in 1702. He was the son of an obscure engraver, of whom he received some instructions; but he went young to Paris, where it was long before he distinguished himself. Cars may be considered as one of the best French engravers of the eighteenth century, in the kind of subjects he selected. His best plates are those he has engraved after Le Moine, and particularly the print of Hercules and Omphale.—*Strutt*.

CARTER (George), a painter, who died about 1786. He was originally a tradesman, and upon failure became a painter. He travelled for the study of the art to Rome and other places; but it appears he had neither genius nor ability sufficient to entitle him to the rank of an historical painter, though he has assumed the title to himself in some of his productions. He exhibited in 1778, at the Royal Academy, an Adoration of the Shepherds, and afterwards presented it to the church of St. James, Colchester. In the year 1785, he made an exhibition of his works, which contained thirty-five articles.—*Edwards*.

CARTER (William), an English engraver, who flourished about the year 1660. He was a scholar of Hollar, and a successful imitator of his style. It is very probable he assisted Hollar in the prodigious number of works in which he was engaged, as his name or mark is only affixed to a very few prints. In Ogilby's translation of Homer, the vignettes and other ornaments were engraved by Carter.—*Strutt*.

CARVER (Robert), an Irish landscape, sea-view, and scene-painter, who died in 1791. He was introduced into England by Barry, the player, and was engaged at Drury-lane by Garrick, to paint the scenes, and afterwards at Covent-Garden, where he was employed till his death.

In his sea-views he excelled in representing the waves breaking on the shore, or dashing against the rocks.—*Edwards*.

CASALI (Andrea), an Italian painter and engraver, born at Civita Vecchia, about the year 1720. He is said to have been a scholar of Sebastian Conca. He visited England about the year 1748, and was employed in ornamenting the seats of several of the nobility. He etched some plates from his own designs, and one from Raffaello.—*Walpole*.

CASALI (Andrew), an historical painter. This artist resided several years in England, and was employed in 1748 to paint the transparencies which formed a part of the decorations of the fire-works exhibited in the Green Park, St. James's, on the celebration of the peace of Aix-la-Chapelle; and also painted some ceilings for Mr. Beckford, at his celebrated seat at Fonthill, Wiltshire. He obtained several premiums given by the Society for the Encouragement of Arts for historical subjects; and painted a Wise Man's Offering, for the chapel of the Foundling Hospital, which has been removed for the admission of Mr. West's Young Children brought to Christ; and two figures of St. Peter and St. Paul, in chiaro-scuro for the altar-piece of St. Margaret's church, Westminster. His works possess all the insipid merits of the modern Italian school; shewy, but tawdry in their colouring, and theatrical and trifling in their composition.—*Edwards*.

CASALINI (Lucia), a portrait paintress; she was a disciple of Giuseppe dal Sole, and signalled herself by painting portraits.—*D'Argenville*.

CASAUBON (Frederick), an historical and portrait painter, born at Solingen, a city of Germany, in 1623, and died in London, in 1690,

aged 67. At eighteen years of age he went to Amsterdam to be instructed in the art of painting, and in 1650 he visited Paris, and received instructions from Le Brun. He was afterwards sent to Italy, by the Chancellor of France, and maintained there by that minister for fourteen years, two of which he passed with Niccolò Poussin, of whose manner he was so nice an imitator that some of his pictures were taken for Poussin's. After this he visited England; but not finding encouragement in historical painting, he adopted portrait painting, in which he was much patronised. He was supposed to be the first who introduced the art of painting on glass at that period, and painted some with great ability. He understood perspective, and was reckoned an accomplished painter. He lies buried in the church of St. Andrew's, Holborn.—*Dict. Poly.*

CASSANA (Nicolo), called NICOLETTO, an historical and portrait painter, born at Venice in 1659, and died in 1713, aged 54. He was the eldest son, and a disciple of Giovanni Francesco Cassano, a Genoese, who became eminent as a portrait painter, under the direction of Bernardino Strozzi. The Grand Duke of Tuscany invited Nicoletto to his court, where he painted the portrait of that prince, and the princess Violante, his consort. The principal historical subject he painted was the Conspiracy of Catiline. He was invited to England, and patronised by Queen Anne, whose portrait he painted.—*Pilh.*

CASSANA (Giovanni Agostino), called L'ABATE CASSANA, a painter of animals and fruit. He was the younger brother of Nicolo, and instructed by his father, Francesco Cassana, but finished his studies at Venice. He was a good portrait

painter, but preferred the representation of animals and fruit: his pictures in that class are frequent in the collections of Italy.—*Pilh.*

CASSANA (Maria Vittoria), sister of the preceding, who died in the beginning of the last century. She painted chiefly devotional pieces for private families.—*Ibid.*

CASSENTINO (Jacopo di), an historical and portrait painter, born at Cassentino in 1276, and died 1356, aged 80. He was a disciple of Taddeo Gaddi, and considered in his time an artist of considerable merit in fresco and distemper. He executed a great many works in his native city, Arezzo, and Florence. He became in 1350, the founder of the Florentine Academy. His most memorable work was St. Luke drawing the Portrait of the Virgin, which he painted for the chapel of the academy.—*Ibid.*

CASTAGNO (Andrea del), an historical painter, born at a small village called Castagno, in Tuscany, in 1409, and died in 1480, aged 71. He first became a painter, by observing an ordinary artist at work in the country, and, from his promising talents, was placed by Bernadetto de Medici under the best masters at Florence; under whom he made such progress, that in a few years he was much employed. He at first painted only in distemper and fresco; his manner at first was rather hard and dry, but he afterwards learned the art of painting in oil from Domenico Veneziano, who derived his knowledge of that new discovery from Antonello da Messina. From a desire of possessing this secret alone, and because the works of Domenico seemed to be more admired than his own, he harboured in his mind the base intention of assassinating him, who had been his friend and benefactor, which he at length secretly

effected, and escaped unobserved; he lived unsuspected, enjoying riches and reputation, acquired by the practice of his profession. But when he came to die, conscience disclosed the secret, and the crime has caused his memory to be universally detested. His masterpiece is the Conspirators against the House of Medici, in the Hall of Justice at Florence.—*Vies des Peintres, Nouv. Dict. Hist.*

CASTELLI (Bernard), an historical and portrait painter, born at Genoa in 1557, and died in 1629, aged 72. He studied under Andrea Semini and Luca Cambiaso, but preferred the principles of the former. He invented with facility, and had correctness and grace when he chose to exert himself. He made designs for Tasso's Jerusalem, and painted the Call of St. Peter to the Apostolate, as an altar-piece for St. Pietro, at Rome. He also painted portraits of the most celebrated poets of his time, from whom he received complimentary verses in return.—*Vies des Peintres, D'Argenville, Pilk.*

CASTELLI (Valerio), an historical and battle painter, born at Genoa in 1615, and died in 1659, aged 44. He was a scholar of Domenico Fiasella, but chiefly acquired his knowledge from the study of the most celebrated masters. His most favourite subjects were cattle, which he composed with much spirit, and executed with so much variety and freedom of hand as gained him universal applause. His horses are particularly excellent. In this style of painting, he united the fire of Tintoretto with the fine taste and composition of Paolo Veronese. Amongst the historical subjects which he painted, is the cupola of the church of the Annunciation, at Genoa, which is described as a noble composition; and the Rape of the Sabines, in the palace of the Grand Duke at

Florence. There is also a picture by this master in the collection of the Earl of Pembroke, the subject, Christ taken down from the Cross. A great number of his easel pieces are in the different collections of England.—*Vies des Peint., D'Argen., Pilk.*

CASTELLO (G. Battista), called IL BERGAMASCO, an historical painter, architect, and sculptor, born at Bergamo in 1500, and died in 1570. He was patronised by the Pallavicino family, who enabled him to visit Rome. He is reckoned among the number of Michel Angelo's scholars. His technic principles were those of Luca Cambiaso, as is evident, on comparison, in the church of St. Matteo, where they painted together. We recognise, in Cambiaso, a greater genius, and more elegance of design; in Castello, more diligence, deeper knowledge, and better colour. He painted the ceiling of Nunziata di Portoria, representing the Judge, in an angelic circle, receiving the Elect; whilst Luca on the panels represented the final doom of the blessed and rejected in the last judgment. He frequently painted alone; such as the St. Jerome, surrounded by Monks frightened at a Lion, in St. Francisco di Castello; and the Crowning of St. Sebastian, after Martyrdom, in his own church: a picture as rich in composition as studied in execution. This painter passed the last years of his life at Madrid, as painter to the court.—*Cumberland.*

CASTIGLIONE (Giovanni Benedetto), called GRECHETTO, a cattle, landscape, portrait, and historical painter, born at Genoa in 1616, and died in 1670, aged 54. He was at first a disciple of Battista Pagi, and afterwards of Giovanni Andrea de Ferrari, but received his principal instruction from Vandyck, who at

that time resided at Geneva. He formed to himself a grand manner of design in every branch of his art, and succeeded in profane as well as sacred history, landscape, cattle, and portrait. But though his genius was so universal, his natural and predominant turn was to rural and pastoral subjects, markets, and animals, in which he had no superior. There is an excellent picture by this master, in the chapel of St. Luke's church, at Genoa; in the Palazzo Brignolé is a grand composition, admirably finished; and in the Palazzo Caregha is an historical picture of Rachel concealing the Teraphim from Laban, in which the figures and animals are exceedingly fine.—*Pilk.*

**CASTIGLIONE** (Francesco), a landscape, historical, and cattle painter. He was the son and disciple of Benedetto, and inherited much of the merit and extraordinary talents of his father, and imitated his style and manner in composition, handling, and design. He was also as universal a painter as his father, though not in every respect equal.—*Ibid.*

**CASTRO** (Pietro de), a still life painter, who died in 1663. His subjects were shells, musical instruments, gems; vases of gold, silver, and crystal; books, and rich bracelets; and in those subjects his choice and disposition were elegant, his colouring natural and transparent. He showed peculiar judgment in grouping. Every object is exact when critically examined, and made at the same time, by a judicious arrangement, to form an evenness of light and shadow. There was a capital picture of this master in the possession of William Montgomery, Esq. of Dublin.—*Ibid.*

**CATTON** (Charles), R. A., an herald painter, born at Norwich, and

died in August, 1798. He was a member of the Academy in St. Martin's-lane, and acquired a good knowledge of the human figure, which, with his natural taste, ranked him above all others of his profession in London. He was appointed one of the members of the Royal Academy, and served the office of master of the company of paper-stainers in the year 1784. It should be observed, that some years ago, when Mr. Catton began his career, the profession of coach-painting might be ranked among the arts; but since the coach-makers have taken into their own hands the decoration of carriages, it has degenerated into frivolity and meanness, herald-painters having become their journeymen.—*Edwards.*

**CAVALLARI** (Anthony), a Flemish sculptor and gilder, who flourished in the sixteenth century. This artist came into England in the reign of Henry VIII., and was employed, in conjunction with Benedetto Rovezzano, in beautifying a tomb which Cardinal Wolsey was then building.

**CAVALLERIS** (Giovanni Battista), an Italian engraver, born near Brescia, about the year 1530. His style of engraving resembles Æneas Vico, although inferior to him. Many of his plates are copied from other prints. They are etched, and finished with the graver. He was very laborious, and his plates amount to near 300.—*Strutt.*

**CAVALLINI** (Pietro), an historical painter and worker in mosaic, born at Rome in 1279, and died in 1364, aged 85. He was a disciple of Giotto, and assisted him in the celebrated picture, in mosaic, over the grand entrance of St. Peter's. But his best performance was a fresco painting in the church of Ara Cœli, at Rome, in which he represented,

above, the Virgin and Child, surrounded with glory; and below, the figure of the Emperor Octavian, whose attention was directed by the sybil to the figures in the air. He was remarkable for the great multitude of paintings which he finished, and for his piety.—*Pilk., De Piles.*

CAVEDONE (Jacopo), an historical painter, born at Sassuolo, near Modena, in 1580, and died in 1660, aged 80. He learned design in the academy of the Caracci, and studied after the naked, in the schools of Baldi and Passerotti; and to acquire a proper knowledge of colouring, he visited Venice, where he carefully examined the perfections of Titian. His works at Bologna were for some time considered equal to the compositions of Annibale Caracci, and there is a picture by Cavedone, in the King of Spain's chapel—the Visitation of the Virgin—which Rubens, Velasquez, and Michel Angelo Colonna, really thought to be the performance of Annibale. His first manner was his best; it afterwards degenerated, and the latter part of his life was miserably bad, perhaps produced by the overwhelming load of misfortunes which he had to endure—sickness, united with extreme poverty, a violent shock he received by a scaffolding falling, on which he was painting, and the death of an only son. In the chapel belonging to the church of St. Paul, and in the church of St. Salvatore, at Bologna, are several very capital performances of Cavedone; but one of his best is in the church of the Mendicants at Bologna, representing Petronius and another saint on their knees, on the lower part of the picture, and the Virgin and Child in the clouds, attended by angels.—*Pilk.*

CAXES (Eugenio), an historical and portrait painter, the son of Patrizio Caxes, a Florentine, born

at Madrid in 1577, and died in 1642, aged 65. He learned the art of his father, with whom he was employed by Philip III. in his Palace del Pardo. The excellence of his frescos in the Sala d'Udienza procured him the favour of that prince, who appointed him painter to the court in 1612. He painted the history of Agamemnon, in the Alcazar, at Madrid; but the convent of St. Philip, in the city of Madrid, contained the chief collection of this master's works, where they perished by fire, together with the convent itself, in 1718. He painted, in conjunction with Vincenzo Caducci, several pictures in the cathedral of Toledo and elsewhere.—*Cumberland's Anecdotes of Spanish Painters.*

CECIL (Thomas), an English engraver, who flourished about the year 1630. The partiality of Evelyn for his countrymen has induced him to place this artist on a level with the greatest artists of his time; a period which was distinguished by some of the greatest engravers of France, particularly Manteul, and at which engraving was at a very low ebb in England. However undeserving of this flattering character, his plates are not without considerable merit. They are neatly executed, entirely with the graver, and consist of portraits from his own designs.—*Strutt.*

CELER (—), an ancient Roman architect, employed by the Emperor Nero, after the conflagration of Rome, in the construction of his golden house, which surpassed all that was stupendous and beautiful in Italy. His statue, 120 feet high, stood in a court ornamented with porticoes of three files of lofty columns, each file a mile long; the gardens were of vast extent, with vineyards, meadows, and woods, filled with every sort of domestic

and wild animals; a pond was converted into a sea, surrounded by a sufficient number of edifices to form a city. Pearls, gems, and the most precious materials, were used everywhere, and especially gold, the great profusion of which, within and without, and even on the roofs, caused it to be called "the Golden House."

—*Milizia's Hist. of Architects.*

CELESTI (Andrea), called Cavalier, an historical and landscape painter, born at Venice in 1637, and died in 1706, aged 69. He was a pupil of Cavalier Matteo Ponzoni, and was greatly admired for his style in history and landscape, but chiefly employed himself in the latter. His landscapes are natural and elegant, and his colouring pleasing. He painted views about Venice and other cities of Italy, of a large and small size. There are two of his historical compositions in the chapel of Madonna della Pace, at Venice, and one in the chapel of Spedaletto, representing St. Jerome, with the Virgin, and some saints.—*Pilk.*

CELLINI (Benvenuto), a celebrated Italian sculptor and engraver, born at Florence in 1500, and died in 1570, aged 70. He served his apprenticeship to a jeweller and goldsmith. He also learned drawing, engraving, and music; and Clement VII. appointed him his goldsmith and musician. He was a man of a turbulent disposition, but of an undaunted courage; and when Rome was besieged by the Duke of Bourbon, the charge of the castle of St. Angelo was committed to Cellini. He was also employed to make stamps for the mint, and the coins and medals which he executed are very beautiful. On the death of Clement he returned to Florence, from whence he went to France, where he was patronised by Francis I.; but he soon left that country, and revisited

Rome, where he was confined for a long time in the castle of St. Angelo, on the charge of having robbed the fortress of a considerable treasure when he had the care of it. He escaped, but was retaken, and suffered great hardships till he was released by the mediation of Cardinal Ferrara. He then went to France, where he executed some fine works of sculpture, and particularly cast large figures of metal, which gained him a high reputation. After staying there five years, he returned to his own country, and was employed by the Grand Duke Cosmo. He worked equally well in marble and metal. Cellini wrote a treatise on the goldsmith's art, and another on sculpture, and the casting of metals.—*Life written by himself, and translated into English by Dr. Nugent, 2 vols. 8vo.*

CERATI (Abate D. Domenico), a celebrated Italian architect, who flourished in the sixteenth century. From his earliest youth he was attached to the study of civil and military architecture, and succeeded so well that he was considered capable of filling the professor's chair of civil architecture, then established at Padua. His duty was to instruct the artists in every species of drawing or design: he conveyed his instructions with great ardour and facility, and had the satisfaction of finding his efforts generally crowned with the most complete success. The observatory of Padua was ingeniously erected by this architect, on the ancient tower formerly rendered horrible by the cruelties of Ezzelino. This building surpasses the most renowned of the same kind in Europe, and is furnished with the best instruments, though not made in Italy. Cerati directed the magnificent buildings of the hospital of Padua, where the first Jesuits established



themselves. The embellishments to the Prato delle Valle were from his designs, and under his direction; it is reduced to a spacious ellipsis, surrounded by a canal; both the parapets are adorned with statues. The entrance to the piazza is by four handsome stone bridges; the former is raised to avoid inundations, and under the semicircular loggia are shops; in the centre of this piazza is either a group of statues or an obelisk.—*Milizia*.

CEREZO (Matteo), a Spanish painter of Scripture pieces, born at Burgos in Spain in 1635, and died in 1685, aged 50. He entered the school of Carrenno, at Madrid, which he attended for five years. He executed, jointly with Herrera el Mozo, various commissions for Madrid, Burgos, and Valladolid. His principal work is the Supper at Emmaus, in the refectory of the Recoletos, at Madrid, which is reckoned equal to the best works of Tiziano, Tintoretto, or Paolo.—*Cumberland*.

CERINI (Giovanni Domenico), an Italian painter, was born at Perugia in 1606, and died in 1681, aged 75. He was the disciple of Guido and Domenichino. His historical subjects are happily executed.—*Pilk*.

CERQUOZZI (M. Angelo), called M. A. DELLE BATTAGLIE, an Italian painter of landscapes, &c., born in 1600, and died in 1660, aged 60. Cerquozzi formed his style after the manner of Bamboccio, but differed from him in the character and physiognomy of his figures. Bamboccio is superior to him in landscapes, but he excels Bamboccio in the spirit of his figures. One of the best works of this master is in the Palace of Spada at Rome, in which he has represented an army of fanatic Lazzaroni shouting applause to Masaniello.—*Fuseli*.

CESARI (Giuseppe), called Il

CAVALIER D'ARPINO, an Italian painter, born in 1560, and died in 1640, aged 80. He was the son of a painter, and discovered in his infancy a pregnancy of conception, and a rapidity of execution, which procured him the patronage of Dante, and the protection of Gregorio XIII. The best specimens of this master are, the Birth of Romulus, and the Battle of the Sabines. He reared a numerous school, distinguished by little more than the barefaced imitations of his faults.—*D'Argenville*.

CESARI (Bernardino). He was the brother and scholar of Giuseppe Cesari, whom he assisted in many of his works: he also painted several pictures of his own composition, in the churches at Rome, entirely in the style of his brother. In S. Carlo a Catinari is a picture of his painting, of Christ appearing to Mary Magdalen. For Clement VIII. he painted a large fresco work in St. John of Lateran, representing the Emperor Constantine in a triumphal car, with many figures.—*D'Argenville*.

CESI (Bartolomeo), an Italian painter, born in 1556, and died in 1627, aged 71. Tiarini learned from this artist the practice of fresco; and his works contain the germ of Guido's elegance. His best works are altar-pieces at St. Jacopo and St. Martino, which Guido is said to have often spent whole hours in contemplating. To his exertions chiefly is ascribed the secession of the painters in 1595, from cutlers, chasers, and saddlers, with whom they had been incorporated for several centuries; and, though he could not rid them of the cotton-workers' body, he established their precedence and superiority of rank.—*Vasari*.

CESPEDES (Pablo de), a Spanish historical painter, architect, and sculptor, born at Cordova in 1532, and died in 1608, aged 70. He

twice visited Rome, and formed his style upon the model of that great artist, Michel Angelo, not in painting only, but in architecture and sculpture also; in both of which, by the happy fertility of his genius, he acquired great fame. It was his practice to model the heads of his principal figures, when he was engaged in any great historical composition, and several of these are yet to be found in his native city of Cordova. When he was at Rome, he supplied a head to a famous antique trunk of his countryman Seneca, in white marble, and acquitted himself so happily in this arduous undertaking that he was generally thought to have exceeded the original. He composed a treatise, in which he compares the ancient and modern art and practice of painting: his contemporaries speak of this work in high strains, but it is unfortunately lost to the world, together with one in verse on the general subject of painting. Cespedes composed several pictures during his residence at Rome, and in the church of the Holy Trinity he was employed amongst the principal artists of his time, and left there some paintings of distinguished excellence. Though the works of Cespedes are dispersed in Seville and the cities of Andalusia, yet it is in Cordova that we must expect to find his principal performances, particularly his famous composition of the Last Supper, in the High Church. As a colourist, Spain never produced a painter superior to Cespedes. In anatomy, drawing, and perspective, he was peculiarly correct: his angels in the Martyrdom of Santa Catalani, a picture which he painted for the Jesuits' college at Cordova, are touched with all the colouring and effect of Correggio, whose manner he much resembled. — *Cumberland's Anecdotes of Spanish Painters.*

CHAMBERLAIN (Mason), an

English painter, of whom few particulars are known, and who died in 1787. When the Royal Academy was founded, he became one of its members.—*Fuseli.*

CHAMBERS (Sir William), a celebrated architect, born at Stockholm in 1729, and died in 1796, aged 67. He was descended of an ancient Scotch family, who had settled in Sweden. At the age of 18, he was appointed supercargo to the Swedish East India Company; and he brought from China the Asiatic style of ornament, which became so fashionable in England at one time, under the patronage of the king, as generally to be adopted. Mr. Chambers settled in England, obtained considerable business as an architect, and was appointed surveyor-general. The building of Somerset-house will prove a lasting monument of his taste; but his principal works are his staircases, and designs for interior ornaments. His treatise on civil architecture is a valuable work.—*Europ. Mag., Month. Mag.*

CHAMPAGNE (Philip de), a Flemish landscape painter, born at Brussels in 1602, and died in 1764, aged 72. Champagne, after some elementary instructions, went to Paris, where he was appointed painter to the Queen of France, and was member of the Academy of Painting. He designed correctly, had an agreeable tone of colour, and well understood the principles of perspective and architecture. Many of his pictures have been engraved. His nephew, John Baptist Champagne, was a good artist, and a member of the Academy. He died in 1688.—*D'Argenville, Vies des Peintres.*

CHAMPAGNE (John Baptist), nephew of the preceding, born at Brussels in 1545, and died in 1688, aged 45. He studied under his uncle several years, and afterwards visited

Italy. On his return from travelling, he was appointed director or professor of the Royal Academy.—*D'Argenville, Pilk.*

CHANTRY (J.), an English engraver, who died about 1662. He engraved the heads of Edward Leigh, Esq., M. A., of Magdalen-hall, Oxford, 1660, and Thomas Whitaker, physician to Charles II.

CHAPERON (Nicholas), a French engraver, born at Chateaudun, in 1596. He studied painting under Simon Vouet, and went to Rome for improvement; but he never made any proficiency in painting; his talents led him to engraving. He remained at Rome several years, and in 1636 published his set of fifty-two plates from the works of Raffaele, in the Loggia of the Vatican, called Raffaele's Bible. Several artists have engraved these admirable productions; in all of them we look in vain for the noble character and purity of design of their great author; perhaps Chaperon's productions are the least faulty of any that have appeared.—*Strutt.*

CHARES, an ancient sculptor, who executed the celebrated Colossus at Rhodes, which was destroyed by the Saracens in 667. The brass of this statue was purchased by a Jew, and loaded 900 camels.—*Pocock's Travels.*

CHATEAU (William), a French engraver, born at Orleans in 1633. After learning the elements of design at Paris, he went to Rome, and became a pupil of John Frederick Greuter. His first productions were some plates for the portraits of the popes. He afterwards engraved several prints after N. Poussin, which are entirely executed with the graver, in the style of Poilly and Bloemaert; the others he advanced considerably with the point, which he handled with spirit and taste. His

prints of that description have great merit. After passing several years at Rome he returned to Paris, where he was employed and patronised by M. de Colbert.—*Strutt.*

CHATEL (Francis du), a Flemish painter, born at Brussels in the middle of the sixteenth century. He was a disciple of David Teniers the younger, and strictly adhered to the style of his master. The most capital picture by this master is one in the town-hall of Ghent; it is near twenty feet long and fourteen high; representing the king of Spain receiving the oaths of fidelity from the States of Flanders and Brabant, in 1666. The back-ground shews a view of one of the principal places in Ghent, adorned with triumphal arches and decorations; and it is said the number of figures amounts to above a thousand, with a great variety of characters: through the whole, the groups are so aptly disposed that there is not the smallest appearance of confusion.—*Pilk.*

CHATELAIN (J. B.), an ingenious English designer and engraver, born about the year 1710. This artist was endowed with extraordinary capacity; and if his application had been equal to his genius, few would have equalled him in the branch of art to which his natural disposition directed him. He had a peculiar talent for designing landscapes, either from nature or his own fancy, which he did with a readiness that was altogether surprising. Unfortunately, from his idle and dissolute course of life, he seldom exercised his abilities until compelled by necessity. The drawings and plates he has left make us deeply regret the irregularity of his conduct, which has limited our gratification to a much smaller number of his admirable productions, than his uncommon faculty, under

more regular habits, would have secured to us. He has engraved some landscapes from his own designs; but the greater part of his works are from the pictures of Gaspar Poussin, and other masters, for the collection of landscapes published by Mr. Boydell in 1744. The following list comprises most of his works:—

The Four Times of the Day; etched by Chatelain; afterwards finished in mezzotinto by Houston.

Nine—Eight Landscapes after Gaspar Poussin, and one Landscape after Rembrandt.

Eight Views of the Lakes in Cumberland and Westmorland, after Bel-  
lers.

Eleven different Views, after Marco Ricci.

Three grand Landscapes, after Cortona, N. Poussin, and F. Bolognese.  
*Strutt.*

**CHAUVEAU** (Francis), a French engraver, born at Paris in 1618, and died in 1676, aged 58. His engravings are mostly after his own designs, in a very excellent taste.—*Moreri.*

**CHAUVEAU** (René), an ingenious French sculptor, son of the foregoing, born in 1663, and died in 1722, aged 59. He resided many years in Sweden, and also executed some considerable works at Berlin.—*Ibid.*

**CHAVEAU** (Francis), a French painter and engraver, born at Paris in 1618. He studied under Laurence de la Hire. He painted small pictures in the style of that master; but not meeting with much success, he devoted himself entirely to engraving. His first attempts were made with the graver, but he soon quitted it for the point, with which he could express, with convenient celerity, the effusions of a lively and fertile genius. This expedition was requisite in the great number of plates he engraved for the booksellers, in which, if we do not find a polished execution, we discover force,

fire, and ingenuity. His smaller plates are much in the manner of Sebastian le Clerc, which are his best performances. He is supposed to have produced nearly three thousand plates, most of which were for the different publications in which he was employed.—*Strutt.*

**CHEDEL** (Quintin), a French designer and engraver, born at Châlons in 1705. He was much employed in engraving for the booksellers at Paris, and the number of his plates is very considerable. They are etched with great spirit, and sometimes finished with the graver in a style of unusual ability.—*Ibid.*

**CHEMIN** (Catherine du), a French paintress of flowers, who died at Paris in 1698. She principally excelled in painting flowers, and her husband erected to her memory a noble monument in the church of St. Landry.—*Moreri.*

**CHERON** (Elizabeth Sophia), an ingenious French paintress, born at Paris in 1648, and died in 1711, aged 63. She was the daughter of Henry Cheron, a painter in enamel, who, observing her to be passionately fond of the art of painting, took pains to instruct her in design and colouring. She very soon rose in general esteem by her performances, and particularly by the portraits which she painted; for, besides their striking resemblance, they were elegantly disposed, well coloured, and neatly finished; and as she had a singular talent for painting history, her usual manner of portrait-painting was in the historical style. In 1672, she was admitted a member of the Academy of Painting; and the Academy of Ricovrati, at Padua, did her the same honour. She was likewise a good poetess, and had a fine taste for music.—*D'Argenville, Pilk.*

**CHERON** (Louis), brother of the

above, born at Paris in 1660, and died in London in 1713, aged 53. After learning the rudiments of his art in his own country, he travelled to Italy, where his sister allowed him a competency to enable him to prosecute his studies. During his residence in Italy, he made the works of Raffaelle and Julio Romano the principal object of his studies, by which his future compositions had always a certain air of the antique, though he had no great portion of grace, and his figures were frequently too muscular. In the church of Nôtre Dame, at Paris, are two of his paintings; the one, Herodias holding the charger with the head of St. John the Baptist; the other, Agabus foretelling the Persecutions of St. Paul. He came to England on account of his religion, being a Protestant; and was employed by several of the nobility, particularly the Duke of Montague, for whom he painted the Council of the Gods, the Judgment of Paris, &c.—*D'Argenville, Walpole.*

CHIARI (Giuseppe), an historical painter, born at Rome in 1654, and died in 1727, aged 73. He was a disciple of Carlo Maratti, by whom he was greatly esteemed. He executed several historical pieces for churches and persons of rank.—*Pilk.*

CHIAVISTELLI (Jacopo), a painter of architecture, born at Florence in 1621, and died in 1698, aged 77. He studied design and colouring under the direction of Fabricio Boschi, an artist of considerable credit. He afterwards entered the academy of Baccio del Bianchi, a painter, architect, and engineer. By his instruction Jacob made an extraordinary progress, became superior to all his competitors, and showed an execution far beyond his years or experience.—*Ibid.*

CHIMENTI (Jacopo), an Italian painter, born in 1554, and died in 1640, aged 86. He was a pupil of S. Friano, and gained considerable credit by his manner of painting sweetmeats and table luxuries. His best picture is a St. Ivo, in the gallery at Florence.—*D'Argenville.*

CIALDERI (Girolamo), born at Urbino in 1593. He studied under Carlo Ridolfi. His best work is the Martyrdom of St. John, in the church of St. Bartholomeo, at Urbino. He painted landscape well, and introduced architectural pieces with taste and judgment.—*Pilk.*

CIAMPOLLI (Agostino), an historical painter and architect, born at Florence in 1578, and died in 1640, aged 62. He was the disciple of Santi di Titi, from whom he learned designing, and gradually rose to great reputation. He afterwards visited Rome, where he was employed in the church of St. John Lateran, in the Vatican. He was so distinguished an architect, that he presided over the building of St. Peter's, at Rome.—*D'Argenville, Pilk.*

CIBBER (Gabriel), a celebrated sculptor, a native of Holstein in Germany. It is not accurately known when this artist came to England; but he has left several fine specimens of his skill, as a great master in this branch of art. Soon after his arrival in England, he was employed to execute the sculpture of the Monument, in London; but what will immortalise his name as a sculptor, are the two fine figures of Insanity now in the New Bethlem Hospital, St. George's Fields.—*Gen. Biog. Dict.*

CICCIONE (Andrea), a Neapolitan architect, who flourished in the fifteenth century. He built the famous monastery and church of Monte Oliveto, the beautiful palace

of Bartolomeo of Capua, prince of Biecia, and San Biago de Librari. The cloister of San Severino, in the Ionic order, and the small church of the Pontano, near the Pietra Santa, were afterwards executed from his designs.—*Milizia*

**CIGNANI** (Carlo), a celebrated Italian painter, born at Bologna in 1628, and died in 1719, aged 91. He received his first instructions in the art of painting from Giovanni Battista Cairo Casalaseo; and afterwards became the disciple of Albano, in whose school he appeared with all the advantage that could be expected from a youth of the most promising and superior talents. To improve himself farther, he studied Raffaele, Annibale Carracci, Caravaggio, Correggio, and Guido, and combined something of each in a manner peculiarly his own. His ideas are lively, his imagination fine, and his invention fertile; and he is deservedly admired for the force and delicacy of his pencil, for the great correctness of his design, for a distinguished elegance in his composition, and also for the mellowness which he gave to his colours. The draperies of his figures are in general easy and free: his expression of the passions is judicious and natural, and there appears a remarkable grace in every one of his figures. In the Palazzo Arnaldi, at Florence, there is an admirable picture by this master, representing the wife of Potiphar endeavouring to detain Joseph. The composition of this painting is extremely good, full of fire, taste, and excellent expression, and in a broad manner. The heads are fine, the colouring good, and the whole has a fine effect. In the Palazzo Zambeccari, at Bologna, there is a Sampson, painted by Cignani, in a noble and grand style; and in the superb collection of the Duke of De-

vonshire, there is another picture of Joseph disengaging himself from the immodesty of his mistress.—*D'Argenville, Pilk.*

**CIGNAROLI** (Scipio), an eminent landscape painter, but no particulars of his birth or death are known. He was a disciple of Cavalier Tempesta, and studied the works of that master with great attention. He afterwards visited Rome, where he studied the works of Salvator Rosa, and Nicolo Poussin. His great merit recommended him to the duke of Savoy, who invited him to his court, where he lived for several years in the highest esteem.—*Pilk.*

**CIGOLI** (Luigi), an Italian architect, born at Cigoli in 1559, and died in 1613, aged 54. He was a good painter, but he preferred architecture as his principal delight. He was charged with the erection of the triumphal arches and theatrical decorations, for the festivals held at Florence in honour of the marriage of Mary de Medicis with Henry IV. of France. The bronze equestrian statue of Henry IV., on the Pont Neuf, at Paris, was designed by Cigoli. At Florence he erected the Loggia of the Fornacuina, which has rustic Doric pilasters at the angles, with an ornament above, over which is a balustrade; in the centre is a large arch, flanked by two isolated columns, and on each side two lesser arches. He also built the court of the Strozzi palace, with arches over each alternate inter-columniation, windows with triangular and circular pediments, and others surrounded by an architrave. His best work is the Renuccini palace at Florence, of three stories, simple, and of good proportions. In Rome, Cigoli built the palaco near Piazza Madama. He executed a number of other works, and gave many desigus

for the façade and sides of the Basilica Vaticana; but they did not please Paul V., who was too much infatuated with his Maderno.—*Milizia*.

**CIMABUE** (Giovanni), a celebrated reviver of painting in Italy, born in 1240, and died in 1300, aged 60. At that period, when learning, arts, and sciences, were almost extinct in Italy, by the perpetual wars and contests in that country, and when the knowledge of painting in particular seemed totally lost, it happened fortunately to be revived, in a surprising manner, by Giovanni Cimabue, who from thence obtained the name of the father of modern painters.

The senate of Florence having invited some ordinary Greek artists to that city, they were employed to repair the paintings in the churches; and Cimabue, already prepossessed in favour of the art, spent whole days in observing their manner of working, to the entire neglect of his school education. So strong an attachment to these Greek painters prevailed with his father to indulge him in a study, to which his genius seemed evidently to direct him; and he placed Cimabue with them as a disciple. He received the instructions of his masters with such eager delight, and applied himself so incessantly to practice, that in a short time he proved far superior to his directors. His reputation was so great, that when Charles of Naples passed through Florence, he visited Cimabue, and thought himself well entertained by the sight of his works. One of his pictures was considered so great a curiosity at that time, that it was carried from his house in solemn pomp, in procession to the church of the Virgin Mary, attended with music, and the applause of his fellow-citizens. He only

Painted in distemper and fresco, as the use of oil in painting was not discovered till the year 1410. Some of his works are still preserved in the church of Santa Croce, in Florence. Giotto was his disciple.—*De Piles, D'Argenville*.

**CINCINNATO** (Diego de Romolo), a Spanish painter, who died at Rome in 1660. He was the son of Romolo Cincinato, a Florentine painter, and received the first instructions from his father, who was then employed, with Pellegrino Tibaldi, in the Escorial. He entered the service of the duke of Alcalá, and went with him to Rome, when he was appointed ambassador from Philip IV. to Pope Urban VIII. He painted his holiness three several times, so much to his satisfaction, that he was rewarded with many handsome presents, and made a knight of the order of Christ. His brother Francesco was also an artist of merit, and was honoured with the dignity of a knight of Christ.—*Cumberland's Anecdotes of Spanish Painters*.

**CIPRIANI** (Giovanni Batista), an Italian painter, who died in England in 1785. He was a native of Florence, and studied the works of Gabbiani. Lanzi mentions two paintings of this artist, in the abbey of St. Michael, in Pelago; one of St. Tesauro, the other of St. Gregorio VII. He visited England when young, and spent the remainder of his life highly esteemed as an artist and as a man. His best pieces are at Holkham, in Norfolk; and his designs were engraved by F. Bartolozzi and his disciples. He was a member of the Royal Academy in London.—*Fuseli*.

**CIRCIGNANO** (Nicolo), an historical painter, born in 1516, and died in 1588, aged 72, called Pomerance, from the place of his birth.

Several of his paintings are in the churches at Rome and Loretto. His son Antonio was also an eminent painter.—*Pilk.*

**CITTADINI** (Francesco), an Italian landscape painter, born in 1616, and died in 1681, aged 65. This artist studied the works of Guido, and painted landscapes and figures on canvas or copper. His best works are at Bologna.—*Pilk.*

**CIVOLI** (Louis), an Italian painter, whose real name was Cardi, was a native of Cigoli, in Tuscany. He studied the manner of Correggio with success, and excelled also in poetry and music, but abandoned the latter that he might not impede his progress in painting. His best pictures are at Florence.—*D'Argenville.*

**CLARET** (William), an English portrait painter, who died about 1706. He was a pupil of sir Peter Lely, whose style and manner he successfully imitated.

**CLARKE** (John), a Scotch engraver, who died about 1697. He executed two profile heads in medal of William and Mary, dated 1690; and prints of sir Matthew Hale, of George Baron de Goertz, and of Dr. Humphrey Prideaux. He likewise engraved seven little heads of Charles II., his queen, prince Rupert, prince of Orange, duke of York, duke of Monmouth, and general Monck. This artist is not to be confounded with John Clarke who lived in Gray's-inn.

**CLARKE** (William), an English engraver. He engraved the portrait of George, duke of Albemarle, from a picture by Barlow; Elizabeth Percy, duchess of Somerset; and John Shower, from a picture of his own. The latter is a small mezzotinto.—*Strutt.*

**CLEEF** (Joseph, or Joas Van), an historical painter, born at Antwerp, who died about 1536. He

was a disciple of William van Cleef, and was regarded as the best colourist of his time. Van Cleef painted, after the manner of Quintin Matsys, portraits, misers, and bankers counting or weighing money; but he gave more force and life to his pictures than Matsys. He resided some time in England, and accompanied Antonio More to Spain. Descamps says, that, being introduced to the king of Spain by Antonio More, he conceived so extravagant an opinion of his own merit, that he went distracted by seeing some of Titian's pictures preferred to his own.—*Descamps, Pilk.*

**CLEEF** (John Van), an historical painter, born at Venloo, in 1646, and died in 1716, aged 70. He was a disciple of Gentile, an historical painter at Brussels; and afterwards of Gaspar de Crayer, with whom he resided for several years. He painted the principal altar-pieces at Ghent, and finished the tapestry intended as a present to Louis XIV. His compositions resembled those of the Roman school; his subjects were well chosen, and well disposed; and though full of figures there appears no confusion. He enriched his compositions with grand pieces of architecture, which he thoroughly understood.—*Pilk.*

**CLEEF** (Henry), a landscape painter, born at Antwerp about 1517, and died in 1589. He was a disciple of Francis Floris, and was often employed by him to paint the backgrounds of his pictures. He finished several of the paintings which were left imperfect by that artist, with such skill and judgment as to make them appear only the work of one master. He was admitted a member of the Academy of Painters at Antwerp, in 1533. His brother Martin was likewise an historical painter. Coningsloo, and several other distinguished landscape painters, employed



him to insert the figures in their works. Henry painted the backgrounds of his pictures.—*Houb.*

CLERC (John le), a French painter, born at Nancy in 1587, and died in 1633, aged 46. He went to Italy when young, and was a disciple of Carlo Veneziano, with whom he worked for a long time, and preferred the manner of his master to all others. His freedom of hand was remarkable; he had a light pencil, and in his colouring he resembled his master. He was highly esteemed at Venice for his extraordinary merit, and as a token of public respect he was made a knight of St. Mark.—*Pilk.*

CLERMONT (—), a French painter of grotesques, &c., who died about 1760. He came early to England, and painted in grotesque, foliages, with birds and monkeys, particularly a gallery for Frederick, prince of Wales, at Kew; two temples for the duke of Marlborough's island near Windsor, called, from his grotesques, Monkey-island. He was much employed by the nobility and gentry of England.

CLEYN (Francis de), a grotesque painter, who died about 1658. He visited Rome, where he resided for several years, and acquired a taste for the beautiful and ornamental grotesque. James I. invited him to England, and employed him to draw designs for tapestry, and settled a pension upon him. Several of his paintings are in Holland-house; there is one ceiling in grotesque, and small compartments on the chimneys, somewhat after the manner of Parmegiano.—*Pilk.*

CLOCK (Nicholas), a Dutch engraver, born at Leyden about the year 1570. He was a disciple of Francis Floris, but his style resembles that of Cornelius de Cort, without being nearly equal to that master. We have by him the following prints:—

The Four Elements, represented in half-length figures, dated 1597; The Judgment of Midas, after Karel Van Mander, 1589.—*Strutt.*

CLOSTERMAN (John), a portrait painter, born at Hanover in 1656, and died in 1713, aged 57. In 1681 he visited England, where he was patronised by the duke of Somerset, and painted in conjunction with Riley. His colouring was strong, but heavy; and his portraits were plain and servile imitations of his models. According to Houbraken, he went to Spain in 1696, and painted the portraits of the king and queen; and returned from that court enriched and respected. Having formed a foolish and infatuated fondness for a young woman of light character, who had taken care to persuade him she had an attachment to his person and interest, she watched a proper opportunity, and robbed him of all his money, plate, jewels, &c., and fled out of the kingdom. This misfortune affected Closterman so violently, that he did not long survive his loss.—*Houb., Pilk.*

CLOUET, or CLOWET (Peter), a Flemish engraver, born at Antwerp in 1606. After having learned the rudiments of the art in Flanders, he went to Italy, and at Rome became a pupil of Spierre and Bloemart. On his return to Antwerp, he engraved several portraits and subjects after Rubens. They are executed with the graver, in a firm clear manner, resembling the style of Pontus, but not equal to that master. His plates, particularly those after Rubens, are considerably esteemed.—*Strutt.*

CLOUET, or CLOWET (Albert), a Flemish engraver, who was the nephew of the preceding artist, born at Antwerp in 1624. Following the example of his uncle, he visited Italy in the early part of his life, and became a pupil of Cornelius Bloemart.

Among his first productions were some plates of portraits of painters, for the *Vite de Pittore*, &c., by Bellori, published at Rome in 1672. He also engraved several portraits for a work entitled *Effigies Cardinalium nunc Viventium*, published at Rome by Rossi. At Florence he engraved after some of the pictures in the Palazzo Pitti. His plates of historical subjects are executed in the neat and finished style of Cornelius Bloemart. In his portraits he sometimes imitated the manner of Mellan, and at others that of F. de Poilly.—*Strutt*.

CLOVIO (Giorgio), a Slavonian painter of history and portraits, born in Slavonia in 1498, and died in 1578, aged 80. He went to Rome at the age of eighteen, and studied the works of Michel Angelo and Julio Romano, on which he formed his taste of composition and design. His works are very valuable, and are numbered among the curiosities of Rome. Vasari mentions two or three of the pictures of this artist, on which he had bestowed the labour of nine years; but his principal picture, representing Nimrod building the Tower of Babel, was so exquisitely finished, and so perfect in all its parts, that it seemed quite inconceivable how the eye or the pencil could execute it. He says, it is impossible to imagine any thing more admirably curious, whether one considers the elegance of the attitudes, the richness of the composition, the delicacy of the naked figures, the perspective, the proportion of the objects, the tender distances, the scenery, the buildings, or other ornaments, for every part is beautiful and inimitable.—*Vasari, D'Argenville, Pilk*.

COCHIN (Charles Nicholas), a celebrated engraver, born at Paris in 1688, and died in 1754, aged 66.

In his youth he practised painting, which he quitted for the burin. His works are highly esteemed for their sweetness, exactness, and spirit. The best are after Watteau and Le Moine.—*Nouv. Dict. Hist*.

COCHIN (Charles Nicholas), a painter and engraver, son of the above, born at Paris in 1715, and died in 1790, aged 75. He was keeper of the designs in the Louvre, Chevalier of the order of St. Michael, and secretary to the Academy of Painting. He wrote letters on the Pictures of Herculaneum; Dissertation on the Effect of Light and Shade; Travels in Italy, or a Collection of Observations on the Works of Architecture, Sculpture, and Painting; Letters on the Lives of Slodz and Deshays, &c.—*Ibid*.

COCHRAN (Robert), a Scotch architect, who was employed by James III. in building several great structures. That monarch created him earl of Mar, and distinguished him by so many marks of his favour, that the other nobles rose, seized the favourite in the royal presence, and hanged him on the bridge of Lander in 1484.—*Gen. Biog. Dict*.

COCHRAN (William), a Scotch painter, born at Strathaven in 1738, and died in 1785, aged 47. At an early age he went to Rome, and studied under Gavin Hamilton. He then returned to Scotland, where he painted portraits and historical pieces with great success.—*Ibid*.

COCKSON (Thomas), an English engraver, who flourished in the reign of James I. and Charles I. Mr. Vertue has given us the following list of his works:—Mathias, emperor of Germany; Demetrius, emperor of Russia; Mary de Medici; Louis XI; Concini, marquis d'Ancre, 1617; Francis White, dean of Carlisle, 1624. The above six are in folio. Henry Bourbon, prince of

Coede; princess Elizabeth; Samuel Daniel; T. Coryat; the Revels of Christendom; king James I. sitting in Parliament; king Charles I. in like manner, each on a whole sheet. Charles earl of Nottingham on horseback; sea and ships.

CODA (Benedetto), an Italian painter, who died about 1520. He painted a picture in the dome of Rimini, representing the Wedding of Maria, and inscribed *Opus Benedicti*; and another for the church of St. Rocco, at Pesaro; it represents the patron saint of the church, with St. Sebastian at the throne of the Madonna, surrounded by a number of angels.—*Vasari*.

CODAGORA (Viviano), an Italian painter of the Roman school, who flourished about 1650. He painted with success the ruins of Rome, and perspective views of his own invention, in which Cerquozzi, Miel, and others, placed a variety of figures. His pictures are justly accused of having too deep a hue, which often destroys their effect.—*Pilk*.

COECK (Pietro), a Flemish architect, who died in 1656. He was born at Alost, a city in the Low Countries. He went to Italy to perfect himself in drawing, and returned an architect, sculptor, and engraver. He executed many works in his own country, which acquired for him wealth and fame. His desire for knowledge led him to Turkey, where he made a series of drawings, representing particular ceremonies of the nations he had seen. The emperor Charles V. nominated him his painter and architect. He has left many treatises on geometry, architecture, and perspective.

COELLO (Alonso, commonly called the Elder), a Portuguese painter, born in 1515, and died in 1590, aged 75. He went to Rome

at an early age, and studied in the school of Raffaele de Urbino, and completed himself in his art under the instructions of Antonio Moro, in Spain; he passed from Spain into Portugal, and was in the service of Don Juan, and afterwards of his widow, Donna Juana, sister of Philip II. Upon the retirement of Antonio Moro, the king of Spain solicited his sister to supply the loss of that great artist by sending him Coello; upon his arrival at court, Philip lodged him in an apartment near at hand, with which he had a private communication, for the purpose of visiting him whilst he was at work. Coello painted several portraits of Philip on foot and horseback, and of all the royal family or distinguished personages, that composed the court. He was so high in the esteem of Philip, that he styled him *Titiano Portugues*, and addressed him by the affectionate appellation of *My beloved son Alonso Sanchez Coello*. He was one of the painters employed in the Escorial, and is said to have emulated the colour and manner of Titian.—*Walpole, Gen. Biog. Dict.*

COELLO (Claudio), a Spanish painter, and related to the former, died in 1693. The best picture of this master represents the Communion of Saints, and forms one of the altar-pieces in the sacristy of St. Lorenzo in the Escorial. He is said to resemble the manner of Paolo Veronese.—*Walpole, Pilk*.

COIGNET (Giles), called Giles of Antwerp, from the place of his birth, born in 1530, and died in 1600, aged 70. He visited Rome, and painted in conjunction with Stella. They painted many historical subjects, as also some in the grotesque style, both in fresco and in oil. He is accused of employing his disciples in copying his works, and, after retouching them, selling the

pictures as originals of his own.—*Pilk.*

COLE (Humphrey), an old English engraver, who flourished about the year 1572. He engraved a map and a frontispiece for Parker's Bible, published in 1572, in which he has represented the portrait of queen Elizabeth, with the earl of Leicester as Goliath, and the Lord Burleigh as David.—*Strutt.*

COLECHURCH (Peter), an English architect, who flourished in the twelfth century. The only particulars that Vertue could procure of this architect and priest was, that in the year 1163 he rebuilt London-bridge of timber.

COLIGNON (Francis), a French designer and engraver, born at Nancy about the year 1621. He was a pupil of Cailot, and studied the works of Della Bella and Silvestre. He engraved some of the plates of the conquered towns in the reign of Louis XIV., published by Beaulieu. His best works are views of buildings, with small figures, in the style of Cailot, which he executed with great spirit and freedom.—*Strutt.*

COLLAERT (Adrian), a Flemish designer and engraver, born at Antwerp about the year 1520. After having learned the principles of the art in his own country, he visited Italy for improvement, where he passed some years. On his return to Flanders, he engraved a great number of plates, executed in a neat finished style, but with a certain degree of dryness. His drawing is correct, and his heads expressive.—*Ibid.*

COLLAERT (Hans or John). He was the son of the preceding engraver, born at Antwerp about the year 1540. After being instructed by his father, he followed his example in visiting Italy, for further improvement. He assisted his

father in many of his works, and engraved a great number of plates, which are executed in the style of Adrian, but with more taste and less stiffness. He must have lived to a great age, as we have plates by him dated from 1555 till 1622.—*Strutt.*

COLLEONI (Girolamo). Very few particulars of this artist are known; but Vasari mentions a picture which represents the marriage of St. Catherine, which was taken for a work of Tiziano, till the discovery of the inscription, "*Hieronymus Colleo, 1555,*" established its author.—*Vasari.*

COLLINS (Charles), an English painter of fowls, dead game, &c., who died about 1744. His best performance is a painting of dead game, in which he introduced his own portrait in a hat.

COMODI (Andrea), a Florentine landscape and historical painter, born in 1560, and died in 1638, aged 78. He was a pupil of Lodovico Cardi, called Cigoli, and studied anatomy, architecture, and perspective, and had some knowledge of modelling. He travelled to Rome, where he studied the works of the most celebrated ancient and modern artists. After residing some years at Rome, he returned to his native city. Comodi had a surprising power of imitating every style with the utmost exactness, whether in landscape or history. Several of the churches and convents are enriched with his paintings; the Grand Duke, and many of the nobility of Florence, employed him in copying the works of the most celebrated ancient masters.—*Pilk.*

CONCA (Sebastian), an eminent historical painter, born at Gaeta in 1676, and died in 1764, aged 88. He was a pupil of Solimene, and under his tuition became an able artist. Conca visited Rome, and pent

five years in studying the antique. His mind was fertile, and his pencil rapid, with a bold and striking colour: and delighted the eye by the splendour, contrast, and delicacy of his tints. He painted several fine pictures for the king of Naples; and Pope Clement XI. made him a cavalier in a full assembly of the academicians of St. Luke.—*D'Argenville, Pilk.*

CONDIVI (Ascania), an Italian painter and writer; according to Vasari, his abilities were of the lowest class in the art; but he deserves to be mentioned amongst the list of painters, as having written the life of Michel Angelo Buonarroti, and lived in great friendship with that great artist.—*Vasari.*

CONINGSLOO (Egidius or Gilles), a Flemish landscape painter, born at Antwerp in 1544, and died in 1609, aged 65. He received his first instructions from Peter Van Aalost, the younger, and afterwards from Leonard Kroes. He resided several years in France; but having an ardent desire for improvement, he travelled to Rome, where he much improved his style by study. His paintings were eagerly bought by the dealers in pictures, who sent them to different parts of Europe. His style of colouring is pleasant, but has too much green, and his scenes are generally crowded. Van Cleef painted the figures in his landscapes.—*Pilk.*

CONTARINI (Giovanni), a Venetian portrait painter, born at Venice in 1549, and died in 1605, aged 56. He studied and copied the works of Titian. His portraits were much admired for their excellence of colouring, sweetness of tint, and strong resemblance; and he painted history with great taste, and correctness of design. He afterwards visited Germany, and painted several por-

traits for the emperor and the principal nobility of his court. His manners and accomplishments procured him the honour of nobility.—*Pilk., D'Argenville.*

CONTE (Jacopino dal), an historical and portrait painter, born at Florence in 1510, and died in 1598, aged 88. He was a disciple of Andrea del Sarto, and received instructions from that master in design and colouring. Though he practised historical composition while under Andrea, yet he principally attached himself to portrait painting, in which branch he arrived at great excellence. Conte visited Rome, where he painted a portrait of Pope Paul III., which gained him the favour of that pontiff: and he likewise painted the portraits of most of the cardinals at Rome, who liberally rewarded him. He imitated the style and composition of Michel Angelo; but with an ease of manner and originality of colour, which make them his own.—*Pilk.*

COOK (Henry), an English historical painter, born in 1642, and died in 1709, aged 58. He visited Italy, and studied the works of Raffaele and Michel Angelo. On his return to England he painted the fine altar-piece of the New College-chapel at Oxford. His copies of Raffaele's cartoons are highly esteemed, and De Piles says they were drawn in turpentine oil, after the manner of distemper, of which he was the inventor.—*De Piles.*

COOPER (Richard), an English engraver, who flourished about the year 1662. His plates are chiefly portraits, of which the following are the principal:—The Children of Charles I.; Henrietta Maria, his queen; William III.; Mary, his queen; Frederick, Prince of Wales, and his sisters; Francis Bacon, Lord Keeper and Chancellor; Thomas

Wentworth, Earl of Strafford; George Jeffries, Justice of the King's Bench, and Chancellor; Allan Ramsay, the Scotch poet; and Andrew Allen, the painter.—*Strutt*.

COOPER (Samuel), a celebrated miniature painter, born in London in 1609, and died in 1672, aged 63. This artist received his instructions in the art from his uncle, Mr. John Hoskins. Nature prompted him to paint portraits in miniature, and in that style he proved far superior to any of his own countrymen, and equal to the first names in Europe. He was commonly called the Vandyk in Small, as he resembled that celebrated master in the beauty and clearness of his colouring, the agreeable turn of the head, and the spirit and relief of his portraits. He painted King Charles II., and his Queen; the Duke of York; Duchess of Cleveland; and most of that monarch's court. The French king offered him 150*l.* for his picture of Oliver Cromwell.—*De Piles, Walpole*.

COOPER (Alexander), an English historical painter, and brother to the above; likewise a pupil of Hoskins. At an early age he visited Holland and Flanders; from whence he was invited to Sweden, where he had the honour of being appointed limner to the Queen Christina. He also painted landscapes in water-colours, and was accounted to have a correct manner of drawing.—*De Piles*.

COPLEY (John Singleton, R. A.), an eminent historical and portrait painter, born at Boston, in America, in 1737, and died in 1815, aged 78. "At the early age of seven years," says his biographer, "Copley showed an inspiration for art, when he was observed to absent himself from the family circle for several hours at a time, and was traced to a lonely room, on whose bare walls he had drawn, in charcoal, a group of mar-

tial figures, engaged in some nameless adventure. Boston, at this period, had neither academy of arts nor private instructors. Copley had therefore to educate himself—a task, after all, not so difficult to genius as the dull imagine,—and which he set about undismayed, in the absence of models and masters." Of Copley's early productions little notice can be rendered than that they were chiefly portraits, and domestic groups, to which the wild wood scenery of America usually formed back-grounds.

From 1760 to 1767, Copley sent several pictures to England, for the exhibitions of the Royal Academy, one in particular, which struck the academicians with surprise—a Boy and a tame Squirrel; it was a portrait of his half-brother, Henry Pelham, and of such excellence as naturally raised high expectations.

In 1774, having arranged his affairs, he set sail for Italy, by the way of England. "In London," says his biographer, "he found few friends, and many counsellors, and left it for Rome, August 26th, 1774." Of Copley's proceedings in Rome there is little account; but we find him writing in May, 1775:—"Having seen the Roman school, and the wonderful efforts of genius exhibited by Grecian artists, I now wish to see the Venetian and Flemish schools: there is a kind of luxury in seeing, as well as there is in eating and drinking; the more we indulge, the less are we to be restrained; and indulgence in art I think innocent and laudable. I have not one letter to any person in all my intended route, and I may miss the most beautiful things. I beg you, therefore, to assist and advise me. I propose to leave Rome about the 20th of May; go to Florence, Parma, Mantua, Venice, Inspruck, Augsburg, Stuttgardt, Manheim, Col-

lentz, Cologne, Dusseldorf, Utrecht, Amsterdam, Leyden, Rotterdam, Antwerp, Brussels, Ghent, Bruges, Lille, Paris, and London. The only considerable stay which I intend to make will be at Parma, to copy the *Correggio*. Art is in its utmost perfection here; a mind susceptible of the fine feelings which art is calculated to excite, will find abundance of pleasure in this country. The *Apollo*, the *Laocoön*, &c., leave nothing for the human mind to wish for; more cannot be effected by the genius of man than what is happily combined in those miracles of the chisel."

In 1777 Copley became an Associate, and in 1783 he was chosen a Royal Academician. His name had been established, for some time, by works of eminent merit, among the first of which was *The Death of Chatham*. Praise poured in upon the successful painter from all quarters. The picture was so much admired, that the artist was emboldened to have an engraving made from it of an unusual size, viz. thirty inches long, and twenty-two inches and a half high, by the hand of Bartolozzi. This was followed by another, *The Death of Major Pierson*. It was engraved by Heath, and equals in dimensions that of *The Death of Chatham*. His next subject was a much more magnificent one; the *Repulse and Defeat of the Spanish Floating Batteries at Gibraltar*. The common council of London commissioned this picture for their hall: and they gave ample space and verge enough wherein to trace the beleaguered rock and its fiery assailants; viz., a panel twenty-five feet long, and twenty-two feet and a half high. In this great picture, as in his others, he introduced many portraits; the gallant Lord Heathfield himself is foremost in the scene of death; and

near him appear Sir Robert Boyd, Sir William Green, chief engineer, and others, to the amount of a dozen or fifteen. There is, however, a want of true perspective; the defenders of the rock are like the children of *Anak*; the perishing mariners, at the very line where the sea washes the defences of stone, are less than ordinary mortals. Copley presented to that noble institution, Christ's Hospital School, the *Escape of Brook Watson, when a Sea-Boy, from a Shark*. He was bathing at *Havannah*; a shark seized his foot and snapped it off, and was about to devour him, when a seaman struck the monster between the eyes with a heavy boat-hook, and saved his companion. The terror of the boy—the fury of the fish—and the resolution of the mariner, are well represented; while the agitated water in which the scene is laid seems bloody.

Copley now produced *The Arrest of the Five Members of the Commons by Charles the First*. The point of time chosen is when the king, having demanded if *Hampden*, *Pym*, *Hollis*, *Hazelrig*, and *Strode* were present, *Lenthall*, the speaker, replies, "I have, sir, neither eyes to see, nor tongue to speak, in this place, but as the House is pleased to direct me." The scene is one of deep interest, and the artist has handled it with considerable skill and knowledge. The labour which this picture required must have been immense; besides the grouping, the proper distribution of parts, and the passion and varied feelings of the scene, he had some fifty-eight likenesses to make, of a size corresponding with his design.

At seventy years of age Copley had energy sufficient to send to the Exhibition the portraits of the *Earl of Northampton*, *Baron Graham*, *Viscount Dudley and Ward*, *Lord*

Sidmouth, the Prince of Wales, at a review, attended by Lord Heathfield, and other military worthies. His last work was *The Resurrection*; and with this his labours closed, unless we except a portrait of his son, Lord Lyndhurst, painted in 1814.—*Allan Cunningham*.

COQUES (Gonzales), a Flemish painter of portraits and conversations, born in 1618, and died in 1684, aged 66. He imitated the style of Vandyk with great success, and, next to that inimitable artist, he was esteemed equal to any painter of his time.—*Gen. Biog. Dict.*

CORENZIO (Belisario), a Greek painter, born about 1558. He was a pupil of Tintoretto, and afterwards settled at Naples. Nature had bestowed on him a fertility of ideas, and celerity of hand, by which he alone performed the task of four industrious painters. He painted his picture of the Crowd miraculously Fed, in forty days, for the refectory of the Benedictines.—*D'Argenville*.

CORNELISZ (Lucas Cornelii), a Dutch painter, born about 1495. He was the disciple of Cornelius Engelbrecht, and was reputed an extraordinary artist in his time. He visited England by an invitation from Henry VIII., who received him kindly, and appointed him principal painter. At Leyden, his picture of the Woman taken in Adultery is highly admired; and in England, at Penshurst, the portraits of the Constables of Queenborough-castle, from the reign of Edward III. to Henry VIII., are painted by his hand.—*Pilk*.

CORNELISZ (Jaques), a Dutch historical painter, born at Oost-Sanen about 1471. In the old church at Amsterdam is preserved a Descent from the Cross, by this master; it is an altar-piece, and Mary Magdalen

is represented as sitting at the foot of the cross. At Haerlem there is a picture of the Circumcision, which he painted in 1517; and Van Mander speaks highly of a design of this artist in the church of Alkmaar; the subject is the Passion of our Saviour.—*Pilk*.

CORNELISZ (Cornelius), an historical and portrait painter, born at Haerlem in 1562, and died in 1638, aged 76. He received his first instructions from Peter le Long, the younger, and made such a rapid progress, that he was called Cornelius the Painter. At the age of seventeen he quitted his master, and determined to improve himself by travelling to Italy, but was prevented by a concurrence of circumstances which caused him to settle at Antwerp. On his arrival he placed himself under Francis Pourbus, and afterwards with Giles Coignet; by whose instructions he improved his first style, which was raw and hard, and acquired a soft and agreeable manner of colouring and pencilling. One of his large designs was the Battle of the Giants, and the Deluge, in which the naked figures and the ages are extremely well expressed. His colouring was good, the dispositions of his figures elegant; and, considering he had no opportunity of studying the antique at Rome, it may be said he followed nature in all his performances.—*Du Fresnoy, De Piles, Pilk*.

CORRADI (Domenico), called DEL GHIRLANDAIO, a Florentine painter, born in 1449, and died in 1493, aged 44. He is said to have been the first who abolished tinsel and gold fringe from the draperies. Vasari enumerates a number of historical works by this master, together with some portraits; which are selected with judgment, and delineated with character. Michel



Angelo was one of his pupils.—*Vasari*.

CORRADI (Octavio), an Italian historical painter, who flourished about 1643. He was a disciple of Giacomo Cavedone, under whom he studied for some years. His principal merit consisted in copying the works of the most eminent masters, which he executed with great skill; many of his copies being, even in his own time, accounted originals of those masters which he imitated.—*D'Argenville, Pilk*.

CORREGGIO (Antonio Allegri de). As much difference of opinion exists respecting the birth and death of this celebrated master, we shall follow De Piles, who asserts that he was born at Correggio, in the dukedom of Modena, in 1472, and died in 1512, aged 40. His real name was Allegri. Raffaello's fame tempted him to visit Rome. He attentively considered the pictures of that great painter; and after examining them a considerable time, without breaking silence, he said, "Well, and I also am a painter." It is not known under whom he studied, and it is supposed that he was self-taught. His manner is beautiful, and his ideas uncommonly grand. No one ever excelled him in expressing the delicacy of flesh; and his knowledge of the chiaro-oscuro was surprising. The octangular cupola of the cathedral of Parma, in which Correggio represented the Assumption of the Virgin, is, of all cupolas, painted before or after, the most sublime; though, covered with smoke and nearly obliterated, it scarcely shews more than the ruins of its former grandeur. His Ascension of Christ, and the Coronation of the Virgin, attended by the Apostles, Evangelists, and the great doctors of the church, are in the cupola, lunette, and gallery, of the church of St.

Giovanni, at Parma. Correggio's best oil-pictures are now dispersed; and Italy has but few of his best works left. The occasion of his death was remarkable. Having received in Parma a payment of sixty crowns of copper money, he carried it home on his back, about twelve miles, in the heat of the day, which, with drinking cold water, threw him into a fever, of which he died.—*De Piles, D'Argenville*.

CORRUBA (Francesco), an Italian engraver, by whom we have a set of plates of the principal fountains which are in the gardens at Rome, into which he has introduced several small figures, in the style of Callot. They are etched with considerable spirit.—*Strutt*.

CORT (Cornelius), an esteemed engraver of the Flemish school, born at Hoorn, in Holland, in 1536. It is probable that he was first instructed by Jerome Cock, for whom, in the early part of his life, he executed several plates, which were published with the name of his master. After having engraved a considerable number of subjects from the Dutch and Flemish painters, he went to Italy, and first settled at Venice, where he resided in the house of Titian, and engraved some of the finest works of that great master. He afterwards visited Rome, where he established a school, and executed many of those estimable works which are the delight of the collector. The art of engraving had hitherto been nearly confined to small plates; and it was Cornelius de Cort that opened the way to a more important walk of the art. It was under this able artist that Agostino Caracci acquired his admirable use of the graver. The plates of C. Cort are entirely executed with that instrument, in a bold, open, and masterly style. His drawing is correct

and tasteful; and his back grounds, particularly his landscapes, are managed with great skill and finesse.—*Strutt*.

**CORTE** (Juan de la), a Spanish painter, who was born at Madrid in 1587, and died in 1660, aged 75. He distinguished himself by landscapes, battles, and perspective views, as well as in subjects from Scripture History. He was painter to Philip III. and his successor, who employed him in the decoration of the palaces of Buen Retiro and El Saloncete.

**CORTESE** (Jacopo). See **COURTOIS** (James).

**CORTESE** (Guglielmo). See **COURTOIS** (William).

**CORTESE** (G.), an Italian paintress, born at Florence in 1670, and died in 1736, aged 66. She studied under Livio Mehus, and Pietro Dandini; but afterwards learned to paint in miniature of Hippolito Galantini. In that style of painting she became extremely eminent, and was much admired for a pleasing and natural tint of colouring, and for a lively and striking resemblance of the persons whose portraits she drew.—*Pilk*.

**CORTONA** (Pietro da). See **BERRETINI**.

**COSIERS** (John), an historical painter, born at Antwerp in 1603. He was a disciple of Cornelius de Vos, with whom he continued some years, and adopted his style of design and colouring. His great reputation procured him an invitation from the King of Spain, for whom he executed several fine paintings; as likewise the Cardinal Infant, the Arch-duke Leopold, and several other princes; who bestowed on him many marks of their favour, which he justly merited by his extraordinary abilities. His drawing is correct, his colouring good, except that

it sometimes partakes of a yellowish tint; but this is not perceivable in all his performances. A capital painting of this master is to be seen at Mechlin; the subject is, the Passion of Our Saviour; and Houbraken assures us, that this work alone is sufficient to establish the reputation of Cosiers.—*Houb., Pilk*.

**COSIMO** (Pietro da), an historical and portrait painter, born at Florence in 1441, and died in 1521, aged 80. He was a disciple of Cosimo Roselli, and soon became a better painter than his master. He accompanied his master to Rome, (who was invited to paint one of the Pope's chapels) and assisted him in his work. Pietro gave such proofs of his skill, that he was employed in the Vatican for some years; which so effectually recommended him to the favour of the Pope, and the principal nobility, that he painted for them a great number of historical designs, as well as portraits. He had the satisfaction of instructing Andrea del Sarto, and Francesco de San Gallo, in the principles of the art. As he advanced in life, he altered his style of design, and painted whimsical subjects, such as satyrs, harpies, monsters, &c.—*De Piles, Pilk*.

**COSTER** (Adam), a painter of Antwerp, and according to some writers a pupil of Theodore Rombouts. He painted equally well in history and portrait, but his favourite subjects were gay assemblies and public festivals. There is a fine print representing a concert, engraved from one of his paintings.—*Pilk*.

**COSWAY** (Richard), a celebrated miniature painter, born at Tiverton, in Devonshire, in 1740, and died in 1821, aged 81. His father was master of the public school in that town. At a very early age Cosway discovered a strong attachment for drawing; and in pro-

cess of time, the rude outlines of the young artist became more elegant and regular; and by the time he was thirteen years old, his sketches were of such promise as to warrant his removal to London, where he was placed, first under Hudson, and next under Shipley, who kept a drawing school in the Strand. His skill in drawing became so great, that in the course of a few years he obtained no less than five premiums, some of five, and one of ten guineas, from the Society of Arts. "The first was conferred when he was but fourteen years old; the last when he was under four and twenty." Of the early progress of the young artist little is known, if we except the account of Smith, his biographer: "That he was employed to make drawings of heads for the shops, as well as fancy miniatures and free subjects for snuff-boxes for the jewellers, mostly for ladies whom he knew; and from the money he gained, and the gaiety of the company he kept, he rose from one of the dirtiest of boys to one of the smartest of men." In 1771, he was elected Royal Academician; and so numerous was the demand for the aid of his pencil, that there are few families of distinction but possess more or less of his miniatures. The skill with which he could bring an ill-formed face within the rules of beauty, communicate lustre to eyes naturally dull, and colour to the cheeks from which the rose had fled, and maintain enough of likeness to the original, was not likely to go unrewarded. Besides the income which arose from his fine drawings, and his numerous miniatures, Cosway derived occasional sums from old paintings which he purchased, repaired, and sold to such customers as had galleries to fill or rooms to decorate. "He sent," says his bio-

grapher, "to the Exhibition, for several successive years, a few pictures, chiefly of that kind which pertain to portrait and poetry. The Rinaldo and Arnida were suggested by Tasso, and the heads were supplied by two of his titled sitters; a miniature in the character of Cupid was of the same stamp; so was the Child enacting St. John. The Portraits of a Lady and her Son, as Venus and Cupid; the Madonna and Child, portraits; and the Portrait of a Young Lady in the Character of Psyche; explain themselves. He exhibited various others; but these were the chief. His knowledge of the human figure, as it appeared to the sculptors of old, and as he found it in life, was equal or superior to that of most of his contemporaries. His outlines were accurate and elegant; his manner was partly from the Roman School, and partly from his own experience; and he considered it a beauty in his own compositions, that they resembled more the deep sober hue of Italian painting, than the gaudy glow of that of England." As his miniatures are chiefly confined to the chamber and the cabinet, the works of Cosway are less widely known than they deserve.—*Smith, Cunningham.*

COTES (Francis), an English historical painter, born about 1726, and died suddenly of the stone in 1770. He was a scholar of Knapton, and painted portraits in oil and crayons, the latter of which he carried to great perfection. The best pictures of this artist are, the Queen holding the Princess Royal, then an infant, in her lap; his Wife; Polly Jones, a woman of pleasure; Mr. O'Brien, the Comedian; Mrs. Child, of Osterley-park; and Miss Wilton, afterwards Lady Chambers. He was one of the founders of the Royal Academy.—*Pilk.*

**COTTE** (Robert de), a French architect, born in 1657, and died in 1735, aged 78. He was instructed in the rules of architecture by his grandfather, Fremin de Cotte, who served as engineer in the famous siege of Rochelle, and was also architect to Louis XIII. Robert rendered himself illustrious by the famous peristyle of Ionic colonnade of the palace of Trianon and its adjacent parts; by the chapel of Louis XIII., in the cathedral of Nôtre Dame at Paris; by the fountain in the face of the Palais Royal; the portico of St. Roch; that of the Fathers de la Charité, and for a number of palaces, as those of Etrées and du Maine; and also the gallery of Toulouse. He made the plan for the Place de Belle Cour at Lyons; for the Bishop's palace at Verdun; for the Chateau de Preseati; for the Bishop's palace at Strasburg; and for a number of other considerable edifices. He was Director of the Royal Academy of Architecture, and Vice-President of that of Painting and Sculpture. On the death of Hardouine Mansard, he was declared first architect to the king, and superintendant of the royal buildings, gardens, arts and manufactures. Louis XIV., who highly esteemed him, and even treated him with familiarity, presented him with the order of St. Michael. This great artist, whose lively imagination was regulated by an excellent judgment, heightened by an excellent taste, and strengthened by incessant labour, composed with ease and originality. The Electors of Bavaria and Cologne, the Count de Hanau, and the Bishop of Wurtzburg, were desirous of his designs for palaces. The ornamenting of rooms with looking-glasses was the invention of this architect; and if arranged with more simplicity,

they would be more elegant.—*Milizia.*

**COULET** (Anne Philibert), an ingenious French lady, who engraved several plates of very pleasing landscapes and marines, which are charmingly etched, and finished with the graver in a delicate and agreeable style. We have by her the following:—The Rendezvous à la Colonne; The Departure of the Boat; The Fortunate Passage; The Fine Afternoon; The Fishermen Throwing their Nets; The Neapolitan Fishermen; Rural Pleasures; The Companion; Going to Market.—*Strutt.*

**COURTOIS** (James), a celebrated French painter, commonly known by the name of LE BOURGUIGNON, born in Franche Comté in 1621, and died in 1676, aged 55. He studied under his father; after which he followed the French army in Italy, and painted battle-pieces from designs taken by him when the actions happened. After this Guido took him to Bologna, and introduced him to Albano, and both these great artists readily gave him instructions. During his stay in Rome he painted some historical works, among them a Magdalen, in the church of St. Martha; and the Murder of the Innocents, with the Adoration of the Shepherds in that of Il Gesu. He carried the art of painting battle-pieces to such perfection, that Michel Angelo delle Battaglie himself extolled his works. They are painted with so much spirit, that an intelligent writer has observed, "in beholding his pictures we seem to hear the shouts of war, the neighing of horses, and the cries of the wounded." Having settled at Florence, he married the daughter of a painter, of whom he was very jealous. On her death he fell under a suspicion of having

poisoned her, which induced him to enter among the Jesuits at Rome.—*D'Argenville, Pilk., Fuseli.*

**COURTOIS** (William), a French painter, and brother of the above, born in 1628, and died by taking a quack medicine for the gout, in 1673, aged 41. He went to Rome, and became a disciple of Pietro da Cortona, whose manner he equalled. He painted some fine pictures for Pope Alexander VII., particularly one of the Battles of Joshua.—*Ibid.*

**COUSIN** (Jean), a French painter and sculptor, who flourished about 1539. His principal works are the Martyrdom of St. Lawrence; the History of the Samaritan Woman; and the Paralytic. There are several of his paintings in the city of Sens, also some portraits; but his most esteemed work is his picture of the Last Judgment. His principal work in sculpture is Admiral Chabot's Tomb, in the chapel of Orleans, belonging to the Celestines, in Paris.—*De Piles.*

**COUSTOU** (Nicholas), a French sculptor, born at Lyons in 1658, and died in 1733, aged 75. He executed several great works, particularly a marble group in the sanctuary of Nôtre Dame, representing the Virgin with the Infant Jesus, and a number of Angels.—*D'Argenville, Vies des Architectes.*

**COUSTOU** (William), brother of the above, born in 1677, and died in 1746, aged 69. There are many excellent pieces by this artist in France, the finest of which are two horses, on the terrace of Marli. He was Director of the Royal Academy of Painting and Sculpture. His son William succeeded him in his honours in the Academy, and gained a great reputation in the same line. He died in 1777.—*Ibid.*

**COUVAY** (John), a French en-

graver, born at Arles, about the year 1622. He worked almost entirely with the graver, in a bold coarse manner, not unlike the style of Villanena.—*Strutt.*

**COXIS** (Michael), an historical and portrait painter, born at Mechlin in 1497, and died in 1592, aged 95. He received his first instructions from Bernard Van Orlay, of Brussels; but he afterwards visited Rome, and became the disciple of Raffaello. In the school of this great master he acquired his style of design and colouring, and imitated his manner so far as to be qualified to design his own female figures with grace and elegance. Upon his return to his native country, he carried with him a considerable number of Raffaele's designs, which he did not scruple to use in his own compositions; by which means his pictures were much admired. When Jerome Cock returned from Rome and brought into Flanders the school of Athens, designed by Raffaele, Coxis' deception was discovered, and his reputation was considerably injured. His best works are, a Last Supper, in the church of St. Gudule, at Brussels; a St. Sebastian, and a Crucifixion, in the church of Nôtre Dame, at Antwerp; besides several portraits, which are fine imitations, and the expression is in all of them excellent.—*De Piles, Pilk.*

**COYPEL** (Noel), a French painter, born in 1638, and died in 1707, aged 69. He was a disciple of Quillettier; and in 1663, he was admitted into the Academy of Painting, of which he was chosen professor. The king gave him apartments in the Louvre, and nominated him Director of the French Academy at Rome, which institution flourished greatly under his care. He executed a number of great works, which are highly esteemed.—*D'Argenville.*

**COYPEL** (Anthony), a French painter, and son of the above, born in 1661, and died in 1722, aged 61. He accompanied his father to Rome, where he greatly improved himself. Besides his professional talents, he had a taste for literature, and wrote a poetical epistle on Painting, in a style of elegance. In 1715, he was appointed first painter to the King.—*Ibid.*

**COYSEVOX** (Anthony), a French sculptor, born at Lyons in 1640, and died in 1720, aged 80. There are many fine specimens of this artist at Versailles; but that which will immortalise his memory is the magnificent tomb which he executed for the great Colbert.—*D'Argenville.*

**COZZA** (Francesco), a disciple of Domenichino, who flourished about 1664. He was a native of Palermo, in Sicily, and was employed in several great works at Rome, as well in oil painting as in fresco.—*Pilk.*

**CRAASBECK** (Joseph Van), a Flemish painter, born at Brussels in 1608, and died in 1668, aged 60. He was the disciple of Brouwer, and painted scenes in public-houses, which he executed very happily. One of his most capital designs is a representation of some boors drunk, and fighting; the tables, chairs, pots, men, women, and children, tumbled together, and one of the combatants stretched out as dead.—*Houbraken, Pilk.*

**CRABETH** (Dirk and Wouter), two celebrated painters on glass; but of whom no particulars are accurately known as to their birth or death. These brothers travelled together in France and Germany, and afterwards visited Holland, which, according to some writers, was their native country. The most beautiful work of these artists is in the great church of Gouda, in Holland. The subject is, Christ driving the Buyers

and Sellers out of the Temple; which, for composition, attitudes of the figures, and lustre of the colours, exceeds all admiration. Though these brothers lived in the closest connection, and apparent friendship, they were so jealous of having their secret known, that one brother would not suffer the other to see him at work; and Wouter would cover up his work, when Dirk came into the apartment where he painted.—*Ibid.*

**CRADOCK** (Luke), an English painter of birds, dead game, and animals, in which he particularly excelled. He was born at Ilchester, Somersetshire, in 1660, and served his apprenticeship to a house-painter in London. Without the help of an instructor, he became a faithful delineator of birds and animals, which he painted with a freedom and fire that entitled him to more distinction, and a more liberal remuneration, than he received during his life. After his death, as has too frequently been the case with the works of many ingenious artists, his works were sold at three or four times the price he received for them when living.—*Walpole.*

**CRANIUS**, or **KRANACH**, the Elder (Luca), an historical and portrait painter, born at Kranach, a town in the bishopric of Bamberg, in 1470, and died in 1553, aged 83. His great reputation recommended him to the Elector of Saxony, by whom he was employed for several years, and liberally rewarded by that prince for his labours. It is said he painted a portrait of the celebrated Martin Luther, which was much admired for its striking likeness. He was much attached to painting the heads of old men and women; and the draperies of his figures were imitated from the fashion of the time. His best work is a Naked Lucretia, as large as life, in an erect posture, which is preserved

with great care, and highly valued.—*Sandraart, Pikk.*

CRANIUS, the Younger (Luca), son of the above, born at Wittemberg in 1510, and died in 1586, aged 76. He was instructed by his father, whose style he strictly followed as long as he lived. He painted the portrait of Frederic, Elector of Saxony, and many of the great officers of his court.—*Ibid.*

CRAYER (Gaspar de), a Flemish painter, born at Antwerp in 1585, and died in 1669, aged 84. He was a disciple of Raffaele, the son of Michael Coxis, but showed such proofs of genius, that he soon surpassed his master. The first work which established him in the favour of the court at Brussels, was a portrait of the Cardinal Ferdinand, brother to the King of Spain, which he painted at full length, and as large as life. This picture was sent to Madrid, and was so highly admired by the King of Spain, that he sent him a gold chain and medal, and conferred upon him a considerable pension. The most approved picture of this master is the Centurion alighting from his horse, and prostrating himself at the feet of Our Saviour.—*D'Argenville, Pikk.*

CREPU, a Flemish flower painter, who flourished about 1660. He was originally bred to the military profession, and was an officer in the Spanish army. His pictures were much sought after, and sold for considerable prices; his compositions were pleasing; and his flowers were light, tender, and natural, which constitute their greatest merit.—*Pikk.*

CRESPI (Daniel), an Italian painter, born in 1592, and died in 1630, aged 38. He was a disciple of Giulio Cesare Procaccini, but soon surpassed his master; and it is related of this artist, that though he never frequented the school of the Caracci, yet he was familiar with

and imitated their best principles. His most celebrated work is the Histories from the Life of St. Bruno, in the Certos at Milano, consisting of the Parisian Teacher, who, raising himself from the bier, pronounces his own condemnation—despair and terror are personified in him and the assembly; and the Duke of Calabria, who in hunting discovers the solitary cell of the Hermit.—*Ibid.*

CRESPI (Giuseppe Maria), an Italian painter, born in 1665, and died in 1747, aged 82. He accustomed himself to paint in a chamber, so contrived as to admit only a ray of the sun, or light of a flambeau, to enable him to give greater roundness and relief to his paintings, by a nice observation of the force of light and shadow. He was famous for caricatures, and frequently amused himself with designing comic and burlesque fancies, which he expressed with great humour and drollery.—*Pikk.*

CRESTI (Domenico), an Italian painter, born in 1558, and died in 1638, aged 80. He received the name of Passignano, from the place of his birth, a village near Florence, and received his first instructions in the art from Macchietti, and afterwards from Batista Naldini. On visiting Florence, Cresti became a disciple of Frederick Zucchero, and painted several works in conjunction with that master. He had uncommon and great abilities, a fruitful invention, a noble taste for grand compositions, with a competent skill to introduce a multitude of figures in his designs, and an accurate judgment to dispose them with elegance. Yet he has been censured by able judges in the art, for not adorning his figures with suitable draperies, though they were in other respects excellent for the correctness of design, and for the natural easy turn of the attitudes.

CRITZ (John de). This artist

was serjeant-painter to Charles I.; but Vertue has only mentioned two of his pictures, one of Sir Philip Sidney, and the other of Serjeant Maynard with a paper in his hand. De Critz and others were purchasers of the king's effects, after his death, to the amount of 4999*l*.

CROSS (Michael), an English painter, who is said to have been sent by Charles I. to copy several pictures in Italy; and having obtained leave from the Doge of Venice to copy Raffaele's Madonna, in St. Mark's church, he left his own piece behind him, and carried off the original; which was bought, when the king's furniture was sold, by the Spanish ambassador, and is now in the Esenrial.—*Walpole*.

CROSS (Thomas), an English engraver, who flourished in the reign of Charles I. He engraved the following plates:—Jeremiah Burroughs, 1646; Jones More, mathem., with a scroll of paper in his hand, 1649; Thomas Doolittle, minister of the gospel; Robert Dingly, master of arts; John Gadbury, Christopher Love, Edward Leigh; John Richardson, bishop of Ardagh, 1654; and a frontispiece to White's Rich Cabinet, 1684.

CROSSE (Lewis), a painter of portraits in miniature, who died in 1724. This artist is not to be confounded with Cross the copyist, in the reign of Charles I. He painted several portraits in miniature for the nobility and gentry, some of which are in the collection of the duchess of Portland, the countess of Fording, &c. Crosse had a valuable collection of miniatures, the works of Peter Oliver, Hoskins, and Cooper, which was sold in 1722.

CRUYL (Levinus), a Flemish designer and engraver, born at Ghent about 1640. He designed the views of the most interesting objects in and near Rome, enriched with figures

and animals, touched with spirit, and in a pleasing style. Several of his drawings have been engraved by Giulo Testa.—*Strutt*.

CRUYS (Theodore Ver), a Dutch engraver, who resided chiefly in Italy. He engraved some plates from the pictures of the Florentine gallery, some views of seaports, after Salvator Rosa, and several portraits.—*Strutt*.

CUERENKERT (Theodore Van), a Dutch engraver of great merit, born in 1522, and died in 1590, aged 68. He fell into some strange notions concerning religion, and maintained it unlawful to attend public worship; for which he was sent to prison, and afterwards banished from Haerlem.—*Gen. Biog. Dict.*

CUMINGS (Master). The only information relating to this artist, is extracted from a book belonging to the church of St. Mary Ratcliffe, at Bristol.

#### Memorandum,

That master Cumings hath delivered, the 4th day of July, in the year of our Lord 1470, to Mr. Nicholas Betts, vicar of Ratcliffe, Moses Coutery, Philip Bartholemow, and John Brown, procurators of Ratcliffe beforesaid, a new sepulchre well-gilt, and cover thereto; an image of God Almighty rising out of the same sepulchre, with all the ordinance that longeth thereto; that is to say,

A lath made of timber, and iron work thereto;

Item, Thereto longeth *Heaven*, made of timber and stained cloth;

Item, *Hell*, made of timber and iron work, with devils: the number, thirteent;

Item, Four knights armed, keeping the sepulchre, with their weapons in their hands—that is to say, two axes, two spears, two paves;

Item, Four pair of angels' wings, four angels, made of timber and well-painted;

Item, The *fadre*, the crown and visage, the bell with a cross upon it well gilt with fine gold;

Item, The Holy Ghost coming out of heaven into the sepulchre;

Item, Longeth to the angels four chevellers.



CUNYNGHAM (Dr. William), a physician and engraver of Norwich, who flourished in the reign of queen Elizabeth. In his cosmographical glass, a fine copy of which is described by Ames (p. 237), are many cuts, and a large map of Norwich, some of the plates engraved by the doctor's own hand. It was printed in folio in 1559, and dedicated to the lord Robert Dudley, afterwards the well-known earl of Leicester.

CURRADI (Francesco), an Italian historical and portrait painter, born in 1570, and died in 1660, aged 90. He had a delightful manner, great correctness of design, and a complete knowledge of the chiaro-scuro.—*Pilk.*

CUYP, or KUYP (Albert), a distinguished Dutch marine painter, born at Dort in 1606. He received his first instructions from his father, who was but an indifferent painter; but he was endowed with a genius that wanted little more assistance than the incipient rudiments of the art. He acquired the chaste and exquisite style for which he is so particularly admired, by a close and vigilant attention to nature, under all the vicissitudes of atmosphere and seasons. His pictures frequently represent the borders of the Maes river, with shepherds and herdsmen attending their flocks. These subjects he has treated with an enchanting simplicity that may be truly said to be peculiar to him. Whether he wished to exhibit the dewy vapour of morning ushering in the brightness of a summer day, the glittering heat of noon, or the still radiance of evening, nature is perfectly represented. It is not, perhaps, giving him more merit than is due to him, to assert that no painter has surpassed him in the purity of his aërial tint. Cuyp was not confined to landscapes and figures; he painted with equal

success sea-pieces and views of rivers, with boats sometimes sailing with a fresh breeze, sometimes at anchor in a sultry calm; in which the brilliancy of a sunny sky is reflected in the water with a transparent lucidity of colour that is indescribable. Among his most surprising productions are his frost-pieces, with figures amusing themselves on the ice. He excelled also in horse-fairs and skirmishes of cavalry, which he painted with infinite spirit. He was not less happy in his pictures of moonlight; in which the admired works of Vanderneer are eclipsed by a superior and a more delicate gradation of light. He also painted portraits, the interior of churches, fruit, flowers, and may be called the most universal painter of the school to which he belongs. His pencil is uncommonly broad and facile, with an unusual plumpness of touch, and a crispness of surface which is peculiar to him, if we except the works of Rembrandt, to which those of Cuyp bear some analogy in the richness of the colour and the intelligence of light and shadow. One of his principal performances is the representation of the cattle market at Dort, and the square where the troops exercise. In that picture he has painted the most beautiful horses on the parade, so like, that every one of them might be as distinctly known on the canvas as in their evolutions. His studies were entirely from nature, and most of his landscapes are sketched from scenery in and about the city of Dort. The pictures of this excellent artist are more frequently to be met with in England than in any other country. It was the discrimination of the English collectors, and their ardour to possess his works, that first brought them into the reputation they now hold even in his own country.—*Sandraart.*

## D

**DA** (Abraham), a German engraver, who imitated the style of Theodore de Brye. There is a plate by him of the Last Supper, executed with the graver in a neat stiff style; it is inscribed *Abraham Da, fecit*; from which it may be presumed it is from his own design.—*Strutt*.

**DACH** (John), a German painter, born at Cologne in 1566. He was employed by the emperor Rodolphus II., who bestowed upon him honours and riches. His pieces are very excellent.—*Vie des Peint.*

**DAHL** (Michael), a Danish portrait painter, who died in England in 1743. He was in great repute, and had the honour of painting the portrait of queen Anne.—*Walpole's Anecdotes of Painting*.

**DALEN** (Cornelius Van), a Dutch engraver, born about 1640. He engraved a great variety of portraits, and a set of antique statues, in a masterly style.—*Gen. Biog. Dict.*

**DALENS** (Theodore), a Dutch landscape painter, born at Amsterdam in 1659, and died in 1688, aged 29. His pieces are faithful and spirited copies of nature.—*Houb.*

**DALLAMANO** (Giuseppe), a Modenese painter, born in 1679, and died in 1758, aged 79. This artist, it is related, did not even know the alphabet; but by an extraordinary talent, especially for colour, arrived at a great perfection in art.—*Lanzi, Descamps*.

**DAMER** (Hon. Anne Seymour), a distinguished sculptor, born in 1748, and died in 1828, aged 80. She was the daughter of field-marshal Conway, brother to Francis, first marquis of Hertford, by Lady Caroline Camp-

bell. There are few more gratifying examples than that of a woman of high rank, beauty, and accomplishments, disdaining the frivolous and the frequently vicious pursuits by which females in the higher circles of society are unhappily absorbed, and occupying herself with studies of an intellectual character—studies, the tendency of which is to refine and elevate the tone of her mind, to secure to her sound, rational, and permanent enjoyment, and eventually to place her name among those whom posterity will contemplate with feelings of admiration and respect.

When yet very young, happening to see David Hume, the historian, talking with one of the Italian boys who carry plaster-casts about the streets, she, in a subsequent conversation, depreciated the talents by which such works were produced. Mr. Hume frankly told her that, with all her attainments, she was wholly incompetent to any similar performance. Piqued at this observation, Miss Conway immediately procured some wax, and assiduously, but privately, modelled a head sufficiently well to excite Mr. Hume's surprise when she showed it to him. He remarked to her, however, that it was much easier to model than to carve. She instantly procured a piece of stone and a chisel, and cut out a rude bust that still more strongly called forth his wonder and praise. From that moment she became enthusiastically attached to sculpture; took lessons from the celebrated sculptor Ceracchi, who at the time happened to be in London; learned the technical part of working in marble in the *studio* of Mr. Bacon, the royal academician; studied

the elements of anatomy under Mr. Cruickshank; subsequently made journeys into Italy, to contemplate the *chefs-d'œuvre* of the art, in order that she might perfect herself in the pure and simple style of the Greeks, which she always endeavoured to follow, and repeatedly declared that she preferred the distinction of being an artist to any other that could be offered her.

In 1767, Miss Conway was married to the Hon. John Damer, eldest son of Joseph, first lord Milton, and brother to George, earl of Dorchester. The union was an unhappy one. He shot himself at the Bedford Arms, in Covent Garden, in 1776. The elegant, tasteful, and classical productions of her chisel are numerous and widely scattered. We cannot pretend to give any thing even approaching to a complete list of her works; but among them were the following:—

A statue, in marble, eight feet high, of his late majesty George the Third, placed in the Register Office at Edinburgh.

Two colossal heads, in relief, executed in Portland-stone, representing Thame and Isis; forming the ornaments of the key-stone of the middle arch of the bridge at Henley upon-Thames.

A bust, in marble, of her mother, the countess of Aylesbury, erected as a monument in Tunbridge church, Kent.

A bust, in terra cotta, of her father, field-marshal Conway.

A group of two sleeping dogs, executed in marble, and given to her brother-in-law, Charles Lennox, duke of Richmond.

A bust, in marble, of Lady Viscount Melbourne, now placed in the collection of earl Cooper, at Penshanger.

A bust, in marble, of Lady Elizabeth Forster, afterwards duchess of Devonshire.

A bust of herself, executed in 1778, and placed in the Hall of Ancient and Modern Painters, in the Royal Gallery of Florence.

Another bust of herself, in the col-

lection of the late R. P. Knight, Esq., transferred with that collection to the British Museum, and placed at the entrance opposite to the great staircase.

A bust, in marble, of Bacchus (portrait of prince Lobomirski), placed in the gallery of the University of Oxford.

A bust, executed in bronze, of sir Joseph Banks, the late president of the Royal Society, presented to the British Museum.

A dog, executed in marble, presented to her late majesty queen Charlotte, and now in possession of her royal highness the Landgravine of Hesse Homberg.

Two kittens, in white marble, presented to the right honourable Horace Walpole.

An osprey eagle, in terra cotta, also presented to Mr. Walpole.

A bust, in marble, of the right honourable Charles James Fox, which Mrs. Damer presented in person to Napoleon Bonaparte, on the first of May, 1815, at the palace Elysée, at Paris. This bust had been promised on a journey which Mrs. Damer made to Paris at the period of the Treaty of Amiens. She quitted Paris shortly after her presentation of the bust of Mr. Fox; but, before her departure, she received, by the hands of Count Bertrand, a magnificent snuff-box, with the portrait, surrounded by diamonds, of the emperor, who begged her acceptance of it in remembrance of him.

Paris, a small bust, in marble.

Thalia, a small bust, in marble.

Isis, a bust, in Greek marble, in the collection of Thomas Hope, Esq.

Bust, in marble, of sir Humphrey Davy, late president of the Royal Society.

A bust, in marble; portrait of the late hon. Pentecost Lamb, in the character of Mercury.

A bust, in terra cotta, of the late queen Caroline.

A small bust, head of a Muse, in bronze.

A bust, in marble, heroic size, of Lord Nelson. For this bust Lord Nelson, who was a great friend of Mrs. Damer's, sat immediately after his return from the battle of the Nile. She made a present of it to the city of London, and received a letter of thanks in return. It was put up in the Common Council Chamber at Guildhall, where it now is.

In early life, Mrs. Damer travelled much; and she had written descriptions of her various tours, which at one period it was her intention to publish. By her will, however, she directed her executor to destroy all her papers; which is the more to be regretted, as she was in possession of numerous letters from Lord Orford, and other distinguished persons. Retaining to the last her attachment to the fine arts, she desired that her working apron and her tools might be deposited in her coffin.—*Gen. Biog. Dict.*

DAMINI (Pietro), an Italian painter, born at Castelfranco in 1592. Such was the expectation occasioned by the early display of his talents, that some writers have not hesitated to affirm that he would have equalled Titian if he had not died young; which, as Lanzi observes, may be regarded as hyperbole. There are many of his works at Castelfranco, Vicenza, Crema, and particularly at Padua, in which city, in the church of Clemente, is his picture of Christ giving the Keys to St. Peter; and in the church of Il Santo, his most celebrated work of the Crucifixion, with the Virgin Mary and St. John; a picture of extraordinary beauty, and of the most harmonious colour. In the cloister of the Pardi Serviti, at Vicenza, he painted several pictures of the S. Filippo, the founder of their order. The style of Damini is varied and elegant, but he is by no means uniform. He appears to have frequently changed his manner, in search of greater perfection; and his last works are evidently his best.—*Lanzi.*

DANCKERT, or DANCKERS (Cornelius), a Dutch engraver, born at Amsterdam in 1561. He established himself at Antwerp as a printseller, where he engraved seve-

ral plates of portraits, and other subjects, which are not without considerable merit. He had a son, an engraver, who succeeded his father, and possessed some degree of merit.—*Strutt.*

DANDRIDGE (Bartholomew), an English painter of portraits and conversations, who died at an early age, about 1709. He was the son of a house-painter, but turning his attention to painting portraits, he arrived at considerable eminence; and was much patronised for his felicity in taking likenesses. He likewise painted small conversations.

DANDINI (Pietro), an historical painter, born at Florence in 1646, and died in 1712, aged 66. He was in the service of the Grand Duke, so that few of his pictures are to be found out of his own country.—*Gen. Biog. Dict.*

DANIELE (Voltarra du), a celebrated painter and sculptor, born in Tuscany in 1509, and died in 1556, aged 47. He was a disciple of Anthony de Verceil, and Bathazer, of Siena; but afterwards applied himself wholly to Michel Angelo's style, who highly esteemed him. His finest paintings are in the church of the Trinity, at Rome. Daniele left painting to follow sculpture. He cast the celebrated horse in brass, which is in the Palais Royal at Paris, and which was intended for the statue of Henry II., but Daniele did not live to finish it.—*De Piles.*

DANKERS (Henry), a Dutch landscape painter, born at the Hague, where he taught the first rudiments of painting; but he afterwards travelled to Italy, and studied there for some years. Charles II. invited him to England, and employed him to paint views of the seaports in his dominions, and particularly the prospects on the coasts

of Wales, as also views of all the royal palaces, which commission he executed extremely to the satisfaction of the king. He followed his profession in London for several years, and was esteemed the neatest and best painter in his way of that time. His brother John was a painter of history, and lived and died at Amsterdam.—*De Piles*.

DARET (Peter), a French engraver, born at Paris about the year 1610. After receiving some instructions in engraving, he went to Rome in search of improvement, where he passed a considerable time. He engraved a great number of plates; they are chiefly executed with the graver, and are not without merit in point of neatness, though very deficient in taste and correctness of drawing.—*Strutt*.

DAULLE (John), an eminent French engraver, born at Abbeville in 1703. He received some instructions from his fellow-citizen Robert Herquet, an artist little known, and afterwards went to Paris, where his merit was not long unnoticed, and he was received into the academy in 1742. He engraved several plates of portraits, with historical and other subjects, which are chiefly worked with the graver in a clear and firm style, and which entitle him to the rank of one of the ablest artists of his time.—*Ibid*.

DAVEN (Leon), an Italian engraver, who flourished about the year 1540. He distinguished himself as an engraver at Rome and Florence, and accompanied Francesco Primaticcio to France, and engraved some plates after the works of that master at Fontainebleau; he had previously executed several plates after the pictures of that great painter before he visited France, and appears to have been particularly attached to him. His works

are chiefly etched in a broad, bold, and singular manner; they possess, however, considerable merit, and are esteemed by the judicious collector.—*Strutt*.

DAVENPORT (—), an English historical and portrait painter, who died about 1695. He was a scholar of Sir Peter Lely, and a fellow disciple of Greenhill. Davenport arrived at considerable eminence, and several of his portraits have been much commended for their strength of colouring. He had likewise a talent for music.

DAVID (Ludovico Antonio), an Italian portrait painter, who flourished about 1710. He was a pupil of Ercole Procaccini, the younger; and resided at Rome many years as a portrait painter, and travelled through Italy. In St. Silvestro, at Venice, there is a Nativity of his in a minute style. He wrote the Life of Correggio.—*Vasari*.

DAVID (Charles), a French engraver, born at Paris about 1605. It is not ascertained by whom he was instructed, but he ranks as a very respectable artist among the engravers of his time. His plates are executed with the graver in a clear firm manner, and his drawing is tolerably correct. His prints are held in considerable estimation.—*Strutt*.

DAVID (Jerome), a French engraver, brother to the preceding artist, born at Paris about the year 1608. He engraved a considerable number of plates in the same style as his brother, many of which are portraits.—*Ibid*.

DAVID (Francis), a modern French engraver, born at Paris in 1741. He was a pupil of Le Bas, and has engraved several plates of portraits, and various subjects in a very neat finished style.—*Ibid*.

DAVID (M.), a celebrated

French historical painter, born in 1748, and died at Brussels in 1825, aged 76. At the period when the development of his powers commenced, the genius of French painters had fallen into the worst possible direction. The style of the Italian school, transmitted by Poussin and Le Sueur, had been abandoned; and under the idea of returning to nature, they had adopted a petty affected representation of her, which possessed neither the graceful, of which they were in search, nor the ideal or the grand, which they had voluntarily renounced. David repaired to Rome, there his mind was influenced by the twofold impression which it received from the numerous grand and exact productions of the Italian School, and from the statues of the ancients, so chaste, so correct, so simply beautiful. Thus impressed, he struck into a new course, and produced his picture, *Andromache*; which, by many, is regarded as one of his master pieces. His painting had then something of the Italian gravity and simplicity; and his pure and lofty design, like that of the ancients, had not attained that ideal perfection, bordering upon the stiffness of statuary, which he acquired at a later period. In his next picture, *Belisarius*, the composition is simple and grand, the design chaste, the expression true, the colouring sedate; the entire character of the production bearing a great resemblance to Poussin, with more correctness and arrangement than that artist usually displays. In tracing his course from his *Belisarius* to his *Rape of the Sabines*, the influence of the Italian school will be seen gradually to diminish, and the taste for ancient design to become stronger, so as at last to settle into academic correctness. In his *Horatii*, which may perhaps be regarded as the production that

marks the zenith of his talents, there is the same grandeur, the same severity of composition and expression, the same sobriety in the execution; but without yet ceasing to be natural: the disposition of the subject is seen to incline towards the sterility of bas relief. In the *Rape of the Sabines*, one amongst the most admired and most deserving of admiration of M. David's pictures, it is seen that his drawing has become altogether academic, and the attitudes betray a too great fondness for the display of beautiful forms. His *Socrates* is grandly conceived; his *Brutus* is full of beautiful details; his *Thermopylae*, and the many other works that have signalised his pencil, are marked with all the touches of a great master; but by those who love the simple and the true, and are fearful of style, when it becomes systematic, the first works of M. David will be esteemed the best. His most distinguished productions are known throughout Europe, and a list of his works of minor importance may be found in the *Annuaire Néerologique*, by M. Mahul, 1826. Among the most celebrated may be included, *Paris and Helen*; *The Judgment of Brutus*; *The Death of Socrates*; *Napoleon ascending the Alps*; *Napoleon's Coronation*; *The distribution of the Eagles*; *Cupid and Psyche*; *Telemachus and Eucharis*, and *Leonidas*, which last is considered his *chef-d'œuvre*. David was a great favourite of Buonaparte. The conqueror of Austerlitz is said to have advanced two steps towards this artist in his painting room, and taking off his hat, to have exclaimed, "Sir, I salute you!" He was allowed as a special mark of distinction, to occupy the corner wing of the old palace, from which every man of genius and science en-

titled to reside there, had been removed. Bonaparte always consulted him in the arrangement of his paintings and statues; and all the government costumes were from his designs. David had many pupils and was not without adherents; but from the sanguinary part he had taken in the Revolution he was shunned by the great and the good, and seemed to lead the life of a proscribed exile, in the very centre of the gayest city in Europe. David painted the Coronation of Bonaparte, in conformity with the instructions of his master. It was not that picture, however, which was exhibited in Pall Mall some years since. On the restoration of the Bourbons, the expatriated painter retired to Brussels, and there he finished what he considered an improved and heightened copy of the original painting. That painting was exhibited in London, where, from various circumstances, it naturally attracted much notice and excited much criticism. Bonaparte, Josephine, the Cardinal Capara, and two or three other figures, were universally allowed to be fine; but the remaining cluster of two hundred and ten figures gave the painting the air of a crowded stage; on which, the leading actors concentrate attention, whilst the surrounding mutes had not grace enough to be even naturally affected. M. David, when he went into exile, announced to his pupils that he was about to change his style, and that he would send them from the Netherlands a specimen of the true manner of colouring. Critics consider him to have fulfilled his promise in his Mars and Venus, which has been exhibited with his Belisarius, Horatii, Brutus, Rape of the Sabines, &c. "Mars, overcome with fatigue, is stretched on a couch; Venus, who has risen to make room for him, has one hand resting upon

him, whilst with the other she is placing a crown on his head, which she is to bestow on condition that he quits the pursuit of arms. Mars consents, and presents his sword as a token of his sincerity. The Graces are hastening to disencumber the God of his armour. Love is unloosing his sandals; every attempt is making to render his return to the field impossible." On the 17th of April, 1826, was the day of the sale at Paris, of the pictures, drawings, and sketches left by David. The catalogue, drawn up by M. Perignon, is extremely interesting; it mentions the Mars disarmed by Venus; the Andromache weeping for Hector; the Apelles training Campaspe; the Bonaparte at Mont St. Bernard; with several other pictures of the principal events in the life of Bonaparte; and numerous sketches and studies made during the artist's residence at Rome. Among the modern subjects, are the drawings of the Tennis Court, several portraits, and two pictures of the members of the Legislative Assembly, and of the Convention,—*Gent. Mag., Gen. Biog. Dict.*

DAVIS (Edward le), an English engraver, who died about 1684. He was of Welch extraction, and served his apprenticeship to Loggan, whose wife obliging him to follow her in livery, he ran away to France, and became a dealer in pictures, by which on his return he made a good fortune. He engraved the following: James duke of York, a large head, with flowers round the oval; Bertram de Ashburnham, for Guillim's Heraldry; duchess of Portsmouth, sitting; St. Cecilia playing on a bass-viol, with boy angels flying, probably done at Paris, after Vanduyck; general Monek; Stephen Monteaule, 1675; Charles II. sitting, the face expanded afterwards,

and replaced with king William; a Merry Andrew, after Francis Halls, engraved in an odd manner; an Ecce Homo, after the Caracci, scarce; Charles duke of Richmond, a boy, after Wissing, 1672.

DAVISON (Jeremiah), an English painter of portraits on satin, born in 1695, and died in 1745, aged 50. He was first a disciple of Sir Peter Lely, and afterwards studied under Vaneken. He was patronised by the Duke of Athol, whose portrait, with that of the duchess, he had painted, and accompanied that nobleman to Scotland, where he met with great encouragement.

DEAN (Hugh), an Irish landscape painter, who died in London in 1784. He went to Italy, and resided there some years. On his return to England, in 1780, he exhibited a transparent representation of Mount Vesuvius; and, it is asserted, soon after turned methodist preacher.—*Gen. Biog. Dict.*

DELARAM (Francis), a French engraver, who flourished in the reigns of James I. and Charles I. He engraved the following plates: William Somers, King Henry's jester, from Holbein; Henry VIII.; Queen Mary I., in oval frame; Sir Thomas Gresham; Queen Elizabeth, after her death, with a long inscription; James I.; Henry Prince of Wales, son of James I.; Arthurus Severus O'Toole Nonesuch, 1618; Henry Percy, Earl of Northumberland, almost bald, and with a very thick beard, 1619; Frances, Duchess of Richmond and Lennox, covered with jewels, and a large veil behind, 1623.

He likewise executed the frontispiece to Nero Caesar, folio, 1624.

DELEN (Dirk Van), a Dutch painter; but Houbraken, to whom we are indebted for this article, neither mentions the birth nor death of this master; other writers assert

he was born at Heusden. He was a disciple of Francis Hals, whose style he adopted; and executed portraits and conversation pieces, with a great deal of spirit and correctness. His subjects were the inside of churches filled with figures, grand temples, magnificent saloons and galleries, with people assembled at concerts of music, or feasting, dancing &c.; his architecture is in a noble taste; his figures are well designed, and grouped with great judgment.—*Houb. Pilk.*

DELET (William James), a Dutch portrait painter, but more celebrated engraver. He was born at Delft in 1580, and received his first instructions in design from his father, Jacob Van Delet, a portrait painter of little celebrity. He practised some time in the style of his father; but having attempted to engrave some plates after the portraits of Mirevelt, whose daughter he had married, his success was such as to induce him to abandon painting and devote himself entirely to the graver. He handled that instrument with uncommon freedom and clearness, and his heads are finely drawn. The plates he executed in the early part of his life are more neatly finished than those he afterwards produced; but the latter are engraved in a bold, open style, producing a fine effect.—*Walpole.*

DELET (James William), a Dutch portrait painter and engraver, born at Delft in 1618. He was the son of the preceding artist, and was instructed in the art of painting by his grandfather, Michael Mirevelt, and followed him in his excellent style of treating those subjects, and became eminent as a portrait painter. He also distinguished himself as an engraver, in which he was instructed by his father. A set of oval portraits, without the name of the painter,



is generally attributed to this artist.—*Strutt*.

DELMONT (Deodato), an historical painter, born at St. Tron in 1581, and died in 1634, aged 53. He was a disciple of Rubens, whom he accompanied to Italy. Delmont was employed by the Court of Newburgh; and was ennobled by the Duke as a testimony of his merit. Several paintings by this master are preserved in the churches and convents of Italy; but his three best pictures are at Antwerp: the Transfiguration, in the church of Notre Dame; Christ carrying his Cross, in the Jesuits' church; the Adoration of the Magi, in a cloister of the same church; he also painted the altar-piece.—*Moreri. Pilk.*

DENNER (Balthasar), a portrait painter, born at Hamburg, in 1685, and died in 1747, aged 62. He painted the portrait of an Old Woman, for which he was offered five hundred guineas, and refused it.—*Pilk.*

DENYS (Jacques), a Flemish historical and portrait painter, born at Antwerp in 1645. He studied in Italy, where he improved himself by copying the best masters. He afterwards returned to his native city, where he died. His manner resembles that of Vandyck.—*Pilk.*

DERYCK, or DERICK (Peter Cornelius), a Dutch painter of landscapes and portraits, born at Delft in 1568, and died in 1630, aged 62. He was a disciple of Hubert Jacobs, and having acquired a good degree of knowledge under that master, he visited Italy, where he studied the most eminent masters, and at last fixed on Bassan as his model. His chief excellence consisted in his imitation of the style, manner, and tint of colouring of Bassan, which was so dextrous, that even the best judges were frequently deceived by some of

the pictures of Deryck.—*De Piles, Pilk.*

DERYCK (William), a Flemish historical painter, born at Antwerp in 1697. He was originally bred a jeweller, but afterwards applied himself to painting. Deryck visited England, and painted historical subjects as large as life, and in a bold manner; but, although there was an appearance of merit in some particular parts, yet his outline was frequently incorrect; and in respect of grace, and an agreeable variety, he was very deficient.—*Ibid.*

DESGODETS (Anthony), a French architect, born at Paris in 1653, and died in 1728, aged 75. On his passage to Rome in 1674, he was taken by the Algerines, and kept in slavery for sixteen months. On being exchanged, he repaired to Rome, where he composed a work entitled "The Ancient Edifices of Rome, drawn and measured with the greatest exactness." Folio. On his return to Paris he was constituted comptroller of the royal buildings and architect to the king. Two works of his on architecture were published after his death.—*Nouv. Dict. Hist.*

DESPLACES, a French engraver, who died in 1749. He executed several fine pieces from the paintings of Jouvenet, Guido, and other great masters.—*Nouv. Dict. Hist.*

DESPORTES (Francis), a French painter, born at the village of Champignon in Champagne, in 1661, and died in 1743, aged 72. He was a disciple of Nicosius Bernard, whose style he ever after adopted. His subjects were flowers, insects, animals, or representations of the chase, which he designed and coloured with great truth. He painted many pictures for Louis XIV., the Dauphin, and the Duke of Orleans, representing the chase of different animals

in which the action and attitudes of the dogs are full of spirit, nature, and life.—*Pilk.*

DEWIT (Jacob), a Dutch painter, born at Amsterdam in 1695, and died in 1745, aged 50. He was a disciple of Albert Spiers and Jacob van Halen, but formed his style chiefly from the works of Rubens and Vandyck. His most celebrated work is Moses appointing the Seventy Elders, which he painted for the burgo-masters of Amsterdam, and which was placed in their great council-chamber.—*Pilk.*

DEYNUM (John Baptist Van), a Dutch painter, born at Antwerp in 1620. He principally excelled in painting portraits in miniature, and also history and landscapes in water-colours, which he executed with neatness, judgment, and taste.—*Moreri.*

DEYSTER (Lewis), a Flemish painter, born at Bruges in 1656, and died in 1711, aged 55. His pictures have been compared in style and execution to Vandyck.—*Nouv. Dict. Hist.*

DEYSTER (Anna), a landscape paintress, daughter of the above, born at Bruges in 1696, and died in 1746, aged 50. She excelled in landscapes, and imitated the touch and colouring of the copies she took of her father's works, so that few of the best judges could determine positively which were the copies, or which the originals. She died in poverty by quitting painting for constructing organs and harpsichords.—*Nouv. Dict. Hist., Pilk.*

DIAMANTINI (Giuseppe Cavaliere), a Venetian painter, and more eminent engraver, who flourished about 1660. It is not said by whom he was instructed; but he chiefly resided at Venice, where he distinguished himself by several works, both as a painter and engraver. In the church of St. Moise is a picture

by him of the Adoration of the Magi, well composed, and painted with great facility. He was more employed for private collections than for the churches, and must have devoted a great part of his time to engraving, as he has left a considerable number of plates, of which the greater part are etchings. They are executed in a free style, with considerable taste, and his designs are graceful, and tolerably correct.—*Strutt.*

DIEPENBEKE (Abraham), a Dutch painter, born in 1607, and died in 1675, aged 68. He was a disciple of Rubens. His works are held in high estimation, and many engravings have been published from his designs.—*Houb.*

DIEST (Adrian Van), a Dutch painter, born at the Hague in 1655, and died in 1704, aged 49. He came to England at an early age, and was much employed in designing views of the western parts of England. Some of his pictures have great clearness and transparency in the colouring, and a peculiar tenderness in the distances; they are truly fine in the skies, have an uncommon freedom in the clouds, and an agreeable harmony through the whole.—*Pilk.*

DIETRICH (Christian William Ernest), a celebrated painter, born at Weimar in 1712, and died in 1774, aged 62. After studying under his father, he went to Dresden, and was instructed in landscape painting by Alexander Theile. He next visited Italy, and became professor in the academy at Dresden, and director of the school of painting at Meissen. He painted landscapes, scripture-pieces, portraits, rustics, and conversations, with great force and life. He also engraved in a good style.—*Gen. Biog. Dict.*

DIXON (John), an English

painter of history in miniature, who died about 1715. His best pictures are, Diana and her Nymphs, after Poelenberg; and a Sleeping Venus, Cupids, and a Satyr. William III. appointed him keeper of his picture-closet. Dixon, says Vertue, once bought a picture at a broker's, which he sold to the Duke of Devonshire for 500*l.*, but does not specify the hand or subject.

DOBSON (William), an English historical and portrait painter, born in London in 1610, and died in 1646, aged 36. He was apprenticed to Mr. Peak, a stationer and dealer in pictures, in the city of London, who observing his partiality for painting, encouraged him in it, and procured a few excellent pictures for him to copy, particularly some of Titian and Vandyck; and the manner of these two masters he always retained. By the course of study and practice he improved so remarkably that a picture of his painting being exposed in the window of a shop on Snow-hill, in London, Vandyck, passing by, was struck with it exceedingly; and inquiring after the author, found him at work in a poor garret. Vandyck soon relieved him from a situation so unworthy of his merit, and generously furnished him with every thing requisite for his appearance in a character suitable to his talents. He afterwards recommended him to Charles II., who took him into his service, kept him at Oxford as long as he remained there, sat to him after for his portrait, and distinguished him by the name of the English Tintoret. His manner is free, bold, and sweet, with a charming tone of colour; though inferior to Vandyck in the gracefulness of his figures, yet he gave life, dignity, and sentiment to his portraits; and for truth, character, and resemblance, few have

surpassed him. At Wilton, the seat of the Earl of Pembroke, there is a fine picture of Dobson's; the subject is, the Decollation of St. John the Baptist; and at Blenheim, Northumberland-house, and the Duke of Devonshire's, are several very fine pictures of this artist.—*De Piles, Pilk.*

DOES (Jacob Vander), a Dutch painter, born at Amsterdam, in 1623, and died in 1673, aged 50. He studied at Rome, where he adopted the manner of Bamboccio. His pictures are dark; but in the composition of his landscapes his taste was noble, and the figures executed with justness and delicacy. He had two sons, Jacob and Simon, both good artists; the first in historical pieces, died 1713; the latter in landscapes and cattle: he died in 1717.—*Houb.*

DOES (Anthony Vander), a Dutch engraver, born at the Hague in 1610. He engraved several portraits, and a few other subjects, executed with the graver in the style of Paul Pontius, of whom it is not improbable he may have been a pupil. Although inferior to that artist, his best plates have considerable merit. He engraved several of the plates for a work entitled *Portraits des Hommes illustres dans le 17me siècle*, published at Amsterdam, some of which are dated in 1649.—*Strutt.*

DOLCI (Carlo or Carlino), a Florentine painter, born at Florence in 1616, and died in 1686, aged 70. He was a disciple of Jacopo Vignali. His first attempt was a whole picture of St. John, painted when he was only eleven years of age, which received extraordinary approbation; afterwards he painted a portrait of his mother, which gained him such general applause, as placed him in

the highest rank of merit. Dolci was fond of painting sacred subjects; but sometimes painted portraits. His pencil was tender, his touch neat, and his colour transparent; though he has been censured for the excessive labour bestowed upon his pictures; and his carnations have more the appearance of ivory than the look of flesh. His most esteemed works are a St. Sebastian, in the Palazzi Corsini, at Florence; the Four Evangelists, the figures as large as life, in the Palazzo Ricardi. There is also a fine picture of this master in the collection of the Earl of Pembroke, at Wilton-house, in Wiltshire, of which the subject is the Virgin; it is ornamented with flowers, and these are painted by Mario da Fiori.—*Pilk.*

**DOLCI** (Agnese). She was the daughter of the preceding artist, and arrived at some degree of excellence in copying the works of her father. She also painted some pictures of her own composition.

**DOMENICHINO**, or **ZAMPIERI** (Domenico), a celebrated Italian painter and architect, born at Bologna in 1581, and died in 1641, aged 60. He received his first instructions in the art of painting from Denis Calvart; he afterwards became a disciple of the Caracci, and continued in that school for a considerable time. The great talents of Domenichino did not unfold themselves so early in him as talents much inferior to his have disclosed themselves in other painters. His fellow-pupils, from his slowness, called him the "Ox;" but one of his masters told them, that "this ox would in time make his ground so fruitful, that painting would be fed by what it produced." This master's works have been justly compared with the

Caracci, Nicolo Poussin, and Leonardo da Vinci, in composition and design; and superior to them all in expression of the passions; and in simplicity and variety in the airs of the head, he is allowed to be little inferior to Raffaello; yet his attitudes are but moderate, his draperies rather stiff, and his pencil heavy. However, as he advanced in years and experience, he advanced in excellence, and the latest of his compositions are the best. The Communion of St. Jerome, and the Adam and Eve, are too well known to need a description; and they are universally allowed to be capital works, especially in the expression. Some of the best paintings of this great master are, a Dead Christ, on the knees of the Virgin, attended by Mary Magdalen and others, in the Palazzo della Torre, at Naples; the Martyrdom of St. Agnes (this was painted as an altar-piece by Domenichino), for the church of St. Agnes, at Bologna. He was also skilful in architecture, and Gregory XV. appointed him his architect.—*D'Argenville, De Piles, Pilk.*

**DONATI** (—), an Italian architect and sculptor, born at Florence in 1683, and died in 1766, aged 83. He executed some fine statues and elegant works for Cosmo de Medicis, and some of the Italian states.—*Roscoe's Life of Lorenzo de Medicis.*

**DONCKER** (Peter), a Flemish painter, who died in 1668. He was a disciple of Jacob Jordes, and afterwards travelled to Italy in the train of the Duke de Cerqui. He improved himself at Rome, and attained great excellence in his profession. There was also a John Doncker of the same family, who promised to have been a good painter, but he died young.—*Pilk.*

**DORBAY** (Francis), a French architect, who died at Paris in 1697. He designed several great works at the Louvre and the Tuilleries.—*Nouv. Dict. Hist.*

**DORIGNY** (Michael), a French painter and engraver in aqua fortis, born in 1617, and died in 1665, aged 48. He was professor in the Academy of Painting at Paris. His paintings are excellent, but he only engraved after his own pictures.—*D'Argenville.*

**DORIGNY** (Lewis), a French painter, and son of the above, born in 1654, and died in 1742, aged 88. He was taught the first rudiments of the art from his father, and afterwards became a disciple of Le Brun. In that school he made a considerable progress; but being disappointed of obtaining the first prize in the academy, he travelled to Italy, and studied for several years at Rome, Venice, and Verona. His principal work is the dome of the great church at Trent.—*Pilk.*

**DORIGNY** (Sir Nicholas), a celebrated French engraver, born at Paris in 1657, and died in 1746, aged 89. He was son of Michael Dorigny, by a daughter of Vouet the painter. His father dying when he was very young, he was brought up to the study of the law, which he pursued till he was thirty years of age, when being examined, in order to being admitted to plead, the judge finding him very difficult of hearing, advised him to relinquish the profession. He took the advice, and having a brother a painter at Rome, determined to embrace the same occupation. Repairing to Rome, and receiving instructions from his brother, he followed painting for some years, when having acquired great freedom of hand, he was advised to try etching. He had now executed several plates, and lastly

the gallery of Cupid and Psyche, after Raffaele—when a new difficulty struck him. Not having learned the handling and right use of the graver, he despaired of obtaining the harmony and perfection at which he aimed; but having conquered that difficulty too, he began with a set of the planets. Mercury, his first, succeeded so well, that he engraved four large pictures with oval tops, and from thence proceeded to Raffaele's Transfiguration, which raised his reputation above all the masters of that time. At Rome he became known to several Englishmen of rank, who persuaded him to come to England and engrave the cartoons. He arrived in June, 1711, but did not begin his drawings till the Easter following, the intervening time being spent in raising a fund for his work. At first he proposed that the plates should be engraved at the queen's expense, and to be given as presents to the nobility, foreign princes, and ministers. The Lord Treasurer Oxford was his friend; but Dorigny demanding four or five thousand pounds, put a stop to that plan; yet the queen gave him an apartment at Hampton Court, with necessary perquisites. The work, however, was undertaken by subscription at four guineas a set. The labour seeming too heavy for one hand, Dorigny sent to Paris for assistance, which brought over Dupuis and Du Bose, who differed with him in two or three years, before his plates were more than half done. April 1st, 1719, Dorigny presented to George I. two complete sets of the cartoons, and a set of each to the prince and princess. The king gave him a purse of one hundred guineas, and the prince a gold medal. The Duke of Devonshire, of whom he had borrowed four hundred pounds, remitted to him the interest for four years; and in the following

year procured him to be knighted by the king. He painted some portraits here, but not with much success in likenesses; and his eyes beginning to fail, he retired to France in 1724. His collection of drawings had been sold before, in 1723. Among them were some after Domenichino and Guercino, and one after Volterra, which Vertue preferred to all his other works. There were an hundred and four heads, hands, and feet, traced off from the cartoons. The whole number of plates, large and small, were 153.

**DORSCH** (Everard), a famous German engraver on gems, born at Nuremberg, in 1649, and died in 1712, aged 63. He excelled all the artists of his time.—*Gen. Biog.*

**DORSCH** (Christopher), a German engraver, and son of the preceding, born at Nuremberg, in 1676, and died in 1732, aged 56. He had a good knowledge of painting, but devoted himself to the same pursuit as his father, and executed portraits on gems from the life, without taking drawings.—*Gen. Biog.*

**DOSSI** (Dosso), an Italian painter, who died about 1560. He studied at Rome several years, and formed a style which has been sometimes compared with that of Raffaele, sometimes to Titian, and sometimes said to resemble Correggio. He was the brother of Gio. Batista, and with him has been ranked the first names of Italy, by their countryman Ariosto. His most celebrated picture is, Christ among the Doctors, in the church of the Dominicans, at Faenza, but this is only a copy, time having destroyed the original; and even in the copy the simplicity of the composition, the variety of the characters, and the breadth and propriety of the drapery, deserve admiration. Several fine pictures of this master are at Dresden, among which is the cele-

brated one of the Four Doctors of the Church.—*Vasari, Fuseli.*

**DOSSIER** (Michael), a French engraver, born at Paris in 1684. This artist engraved several plates, executed with the graver in a neat style, resembling that of P. Drevet. The following are most prominent:—The portrait of John Baptist; Colbert; Marquis de Tori; the Marriage of the Virgin; Christ curing the Blind at Jericho; Christ driving the Money-changers from the Temple; Mary Magdalen washing the Feet of Christ; Vertumnus and Pomona.—*Strutt.*

**DOUDYNS**, or **DODOENS** (William), a Dutch painter, born in 1630, and died in 1697, aged 67. He received his first instruction in art from Alexander Petit, an inconsiderable artist, and afterwards visited Rome, where he resided twelve years, and formed a correct style of composition. On his return to the Hague, he met with an honourable reception, and was employed in several grand works; being appointed director of the academy. He had a grand manner of designing and composing his subjects, with correctness of outline and elegance of form.—*Pilk.*

**DOUVEN** (John Francis), an historical and portrait painter, born at Ruremonde in 1656, and died in 1727, aged 71. Ye was at first a disciple of Gabriel Lambertin at Liege, and afterwards with Christopher Puitlink. He was invited to the court of Dusseldorf, where he painted the portraits of the duke and the principal personages of his court. The duke was so highly pleased with Douven's painting, that he appointed him (though only twenty-eight years old) principal painter to his court. He afterwards accompanied him to Vienna, where he painted the portraits of the emperor and empress. Douven was likewise employed at

the courts of Portugal, Denmark, Modena, and Tuscany; and at the latter so far obtained the favour of the Grand Duke, that he ordered the portrait of Douwen, painted by the artist himself, to be placed in the gallery of painters.—*Pilk.*

DOUW (Gerhard), a celebrated Dutch painter, born at Leyden in 1613, and died in 1674, aged 61. He received his first instructions in drawing and design from Bartholomew Dolendo, an engraver, and also from Peter Kouwhoorn, a painter on glass; but at the early age of fifteen he became the disciple of Rembrandt. In that famous school he remained three years, and then found himself qualified to study nature, the most unerring guide. Though his manner appears different from that of his master, yet it was to Rembrandt alone that he owed that excellence in colouring by which he triumphed over the artists of his country. His general manner of painting portraits was by the aid of a concave mirror, and sometimes by looking at the object through a frame with many exact squares of fine silk; but the latter custom is disused, as the eye of a good artist seems a more competent rule, though the use of the former is still practised by painters in miniature. It is almost incredible what vast sums have been given, and are given at this day, for the pictures of Douw, even in his own country, as also in every part of Europe; for he was exceedingly curious in finishing them, and patiently assiduous beyond example. Sandraart relates, that having once, in company with Bamboecia, visited Gerhard Douw, they could not forbear admiring the prodigious neatness of a picture which he was then painting, in which they took particular notice of a broom; and expressing their surprise at the excessive neat-

ness of the finishing of that minute object, Douw told them he should spend three days more in working on that broom before he should account it entirely complete. In a family picture of Mr. Spiering (Douw's principal patron), the same author asserts, that Mrs. Spiering sat five days for the finishing of one of her hands that leaned on an arm-chair. Douw was incontestibly the most wonderful of all the Flemish masters. Every thing that came from his pencil is precious, and his colouring hath exactly the true and lovely tints of nature; and his pictures are remarkable not only for retaining their original lustre, but for having the same beautiful effect at a proper distance, as they have when brought to the nearest view. The most capital picture of this master in Holland was not very long since in the possession of the widow Van Hoek, at Amsterdam; it was of a larger size than usual, being three feet high, by two feet six inches broad, within the frame. In it two rooms are represented; in the first (where there appears a curious piece of tapestry, as a separation of the apartments) there is a figure of a woman giving suck to a child; at her side is a cradle, and a table covered with tapestry, on which is placed a gilt lamp, and some pieces of still life. In the second apartment is a surgeon's shop with a countryman undergoing an operation, and a woman standing by with several utensils. The folding-doors show on one side a study, and a man making a pen by candle-light; on the other side, a school, with boys writing, and sitting at different tables; every part, and every particular object, being expressed with so much beauty, truth, and force, as is scarce to be comprehended. It was his peculiar talent to show in a small compass what other painters could

express in a much larger extent.—*Houbraken, Sandraart, Pilk.*

DOYEN (Le), a French engraver, who resided at Paris about the year 1666. He was principally employed by the booksellers, and executed some plates in a poor formal style, among which are some prints of ornaments, and the plates for a book, entitled, "Figures des differents Habits des Chanoines reguliers en ce siècle," published at Paris in 1666.

DREYET (Peter), a French engraver, born in 1664, and died in 1739, aged 75. This artist engraved principally from the works of Pousin, and other celebrated masters of the French school. His works are held in high esteem. His son Peter was also eminent in the same line.—*Nouv. Dict. Hist.*

DRILLINGBURG (William Van), a Dutch landscape painter, born in 1626. He was a disciple of Abraham Bloemart. After quitting him, he assumed a manner of painting very different from that of his master; for he studied to imitate the style of John Both in the choice of his subjects and situations. But, notwithstanding all his industry, he could never arrive at that beauty of colouring which distinguishes the landscapes of Both. Houbraken was the disciple of this master.—*Sandraart, Pilk.*

DROESHOUT (Martin), a French engraver, who flourished in the reign of Charles I. He executed the plates for Haywood's Hierarchy of Angels, and engraved a print of Dido stabbing Herself, for Stapleton's Virgil, octavo. Droeshout also executed the following heads:—Shakespeare; John Fox, the martyrologist; Richard Elton; John Hewson, Bishop of Durham; and a head of Lord Mountjoy Blount.

DROGSLoot, a Dutch landscape painter, but of whose birth or

death no particulars are mentioned. He painted views of towns, villages, or cities, which are represented with much truth and exactness. His subjects are from the lowest life, such as fairs, markets, &c., with parades for military exercises. His landscapes are pleasant in the colouring, the skies clear, the distances well observed, and the perspective of the buildings true; but his figures want elegance; yet there is a great deal of nature in their actions, attitudes, and occupations.—*Pilk.*

DROST (—), a Dutch painter. This artist was a disciple of Rembrandt, and painted in the manner of that great artist. He afterwards visited Rome, where he resided several years, and lived in strict intimacy with Carlo Lotti, and other eminent painters; by whose instructions, and an attention to the finest productions of art, he acquired a taste of design far superior to that of Rembrandt. The best work of this master is, a St. John Preaching; which consists of a great number of figures, with good expression, well grouped, and excellently coloured.—*Houb. Pilk.*

DRUIVERSTEIN (Aart Janze), a Dutch landscape painter, born at Haerlem in 1564, and died in 1617, aged 53. According to the testimony of Van Mander, he was a very fine painter of landscapes, with small figures, and different kinds of animals.—*Van Mander, Houbraken.*

DUBOIS (Simon), a Flemish painter, born at Antwerp, and died in 1708. He visited England when young, and painted portraits of a small size in oil-colour, which are commonly distinguished by the laced cravats, the fashion of that time; he likewise painted small battle-pieces, in the taste of the Roman school. Du Bois had such a great demand for his works, that he grew rich, and



married the daughter of Vandervelde.  
—*Houb., Pilk.*

DUBOIS (Edward), a Flemish historical and landscape painter, born at Antwerp in 1622, and died in 1699, aged 77. He travelled to Italy at an early age, and studied the antiques. Charles Emmanuel, Duke of Savoy, appointed him his painter, and he executed several fine paintings for that prince. He afterwards visited England, where he was much employed by the nobility and gentry.

DUC (John le), a Dutch painter, born at the Hague in 1636. He was the disciple of Paul Potter, (whose excellence in painting cattle is well known), and equalled him in painting animals. He was appointed director of the Academy of Painting at the Hague, in the year 1661; but the time of his death is uncertain.—*Ibid.*

DUCART (Isaac), an eminent Dutch flower painter, born at Amsterdam in 1630, and died in 1697, aged 67. He generally painted on satin, giving his objects great lustre and beauty.—*Pilk.*

DUCHANGE (Gaspard), a French engraver, born in 1660, and died in 1757, aged 97. He executed many fine pieces from the Italian and French masters, particularly from Ariosto's Orlando Furioso. His works are held in high estimation by collectors.—*D'Argenville, Nouv. Dict. Hist.*

DUJARDON (Charles), a Dutch painter and engraver, born at Amsterdam in 1640, and died at Venice in 1674, aged 37. He painted market-scenes, mountebanks, and robbers. Dujardon also engraved in aqua-fortis.—*Houb.*

DULLAERT (Heyman), a Dutch painter and poet, born at Rotterdam in 1636, and died in 1684, aged 48. He was the son of a picture merchant, who observing his talent for

painting, placed him as a disciple under Rembrandt, whose manner of colouring and style of design he ever after happily imitated. Houbraken and Weyernian have described some of the works of Dullaert in the highest terms of commendation, for their beautiful colouring, and the free bold manner in which they are handled. A very capital picture of this master is, a Hermit on his Knees, which is executed with so much spirit that it might have been accounted the work of Rembrandt himself, if the name of Dallaert had not been marked upon it. Another of his pictures, representing Mars in Armour, is highly spoken of. He wrote some poetical pieces, and had a taste for music.—*Houb., Pilk.*

DUNSTALL (John), an English engraver, who died about 1677. This artist was likewise a drawing-master, and kept an academy for that purpose in the Strand. The following are his best portraits:—William Gouge; Samuel Clarke, martyrologist; and King William and Queen Mary.

DUPUIS (Charles), a French engraver, who died in 1743. This artist was sent for to England by Dorigny, to assist him in finishing the Cartoons. He likewise executed some plates of the history of Charles I.; but differing with Dorigny, and the climate not agreeing with him, he returned to Paris, where he died suddenly.

DURER (Albert), a celebrated German painter and engraver, born at Nuremburg in 1411, and died in 1528, aged 57. He was a disciple of Michael Wolgemuth, with whom he continued three years. He engraved more than he painted, so that his pictures are wonderfully scarce and highly valued. The people of Nuremburg still show with pride, in the senators' hall, his portraits of

Charlemagne, and some other emperors. But he has gained the greatest name by his engravings. He was the first who engraved on wood. The Emperor Maximilian conferred on him a pension and patents of nobility. Durer wrote a book on the rules of painting, and some other works.—*Pilk.*

DUSART (Cornelius), a Dutch painter, born at Haerlem in 1665, and died in 1704, aged 39. He was a disciple of Adrian Ostade, and excelled in painting conversations, danceings, and the inside of taverns. The imagination of Dusart was remarkably strong, and his memory amazing; for whenever he saw a striking original figure, which he thought capable of being introduced into any future design, he could, at any distance of time, recal the idea of it, and retain every trace of it so distinct, as to describe it with the same attitude, humour, and natural turn, as if the object had been then present before his eyes.—*Pilk.*

DUVAL (Philip), a French historical painter, who died in London about 1709. He was a disciple of Le Brun, and afterwards travelled

to Venice, where he studied the works of Titian, Tintoretto, &c. It is not known when he came to England, but he practised in London for several years, and met with considerable encouragement. His best picture is, Venus receiving Armour for her Son.

DUVAL (Nicholas), a Dutch painter, born at the Hague in 1644, and died in 1732, aged 88. He studied in Italy under Pietro da Cortona, whose manner he adopted. On his return he was employed by William III. at Loo, and probably accompanied that prince to England. He was appointed director of the academy at the Hague, and painted the ceiling of the saloon.—*Pilk.*

DUVENE (Marc Van), an eminent historical painter, born at Bruges in 1674, and died in 1729, aged 55. He went to Italy when very young, and was a disciple of Carlo Maratti, with whom he continued four years. On his return to his own country he was employed in several grand works for the churches and convents. Several of his works are to be seen at Bruges.—*Pilk.*

## E

EDELINCK (Gerard), an eminent engraver, born at Antwerp in 1641, and died in 1707, aged 66. He resided in France, where he executed some fine pieces, as the picture of the Holy Family, from Raffaele; and the Tent of Darius, from Le Brun.—*Moreri.*

EDEMA (Gerard), a Dutch landscape painter, born at Amsterdam in 1652, and died in 1700, aged 48. He was a disciple of Everdingen, and having made considerable proficiency under that master, applied

himself to the study of nature. He visited Switzerland, and chose for his scenes tracts of rude uncultivated countries, interspersed with rocky hills, cliffs, cascades, and torrents, which he always expressed well. Edema went to Norway and Newfoundland to delineate the plants and insects of those countries.—*Granger, Pilk.*

EDWARDS (William), an English architect and bridge-builder, born in 1718, and died in 1789, aged 71. He was originally only

a common mason; but by the force of genius, and some instructions in architecture, he acquired an uncommon skill in building bridges, the principal of which is that on the river Taafe. It is the segment of a circle, the chord of which at the surface of the water is 147 feet. He also exercised the calling of a methodist preacher.—*Europ. Mag.*

EECKHOUT (Gerbrant Vander), a Dutch historical and portrait painter, born at Amsterdam in 1621, and died in 1674, aged 53. He was a disciple of Rembrandt, whose manner he imitated so wonderfully, that it is difficult to distinguish between several of his paintings and those of his master. He painted after nature, and with such a force as nature only can equal; his touch and colouring are the same as Rembrandt's, but he rather excelled him in the extremities of his figures. His principal employment was in portraits, and in those he was admirable; but he surpassed all his cotemporaries in the power he had of painting the mind in the countenance. His masterpiece in that style was the portrait of his own father, which had so much force, resemblance, and life, as to astonish even Rembrandt himself when he saw it. Though he painted portraits to so great a degree of perfection, yet he took great pleasure in painting historical subjects, which he executed with equal success. In that style his composition is rich, and full of judgment, and the distribution of his masses of light and shadow is truly excellent. By the best judges, he is allowed to be by far the best disciple of that master: little inferior to him in most particulars, and in some respects he is accounted to surpass him. His best historical pictures are, Christ among the Doctors, in the collection of the Elector Palatine; and Simon with Christ in his Arms, which is

esteemed a most excellent performance.—*Houb., Pikk.*

EECKHOUT (Anthony Vander), a painter of fruit and flowers, born at Brussels in 1656, and died in 1695, aged 39. He travelled to Italy with his brother-in-law, Lewis Deyster, a very eminent artist, with whom he painted in conjunction during the whole time of his continuance abroad. Their works were highly esteemed; Deyster painted the figures, and Eeckhout the fruit and flowers. Upon his return to Brussels, he received many marks of respect and distinction; yet he forsook friends, honours, and a certainty of enriching himself, and embarked for Italy, where he wished to spend the remainder of his days. But chance conducted him to Lisbon, where his works sold for an exceeding high price, as he painted all his subjects in the Italian taste. He had lived at Lisbon about two years, when a young lady of quality and of considerable fortune married him; but his success and affluence unhappily excited the envy and jealousy of abandoned ruffians, who shot him, as he was taking the air in his coach, nor could the assassins be ever discovered.—*Pikk.*

EGMONT (Justus Van), a Dutch painter, born at Leyden in 1602, and died in 1674, aged 72. He visited France at an early age, and was appointed painter to the king of France, and one of the directors of the Academy of Paris.—*D'Argenville.*

EHRET (George Dionysius), a botanical painter, born in Germany in 1710, and died in 1770, aged 60. At an early age he applied himself to drawing and painting flowers. In 1736, he was employed by Mr. Clifford, in Holland, for whom he illustrated with beautiful figures the Hortus Cliffortianus. From thence he came to England, where he met

with liberal encouragement. He painted a number of figures in the English botanical gardens, of which one hundred were engraved under the title of *Plantæ Selecta*. He was chosen a member of the Royal Society.—*Pulteney's Sketches of Botany*.

ELBRUCHT (John Van), a Dutch painter, born about 1500. He settled at Antwerp, and painted landscapes and sea pieces with great force and beauty.—*Houb.*

ELDER (William), a Scotch engraver, who died about 1698. He engraved a print of himself in a fur cap, and another in a wig; but his best work was a plate of Ben Jonson. His other works are, heads of Pythagoras; Dr. Mayern; John Ray; Dr. Morton; Archbishop Sancroft; George Parker; Charles Snell, writing-master; Admiral Russel; and Judge Pollexfen.

ELIAS, or MATHIAS (Matthew), an eminent painter, born at Cassel in 1658, and died in 1741, aged 83. He was originally employed in tending cattle; but his genius being discovered by Corbein, a painter, he took him under his care. Elias soon gained the esteem of his master, by evincing superior talents to his fellow-students. He settled at Dunkirk, where he painted a fine altar-piece. His portraits are held in high estimation.—*Pilk.*

ELLIGER, or ELGER, the Old (Ottoman), a German painter, born at Gottenburg in 1633. He was a disciple of Daniel Segars, and imitated the style of that master with great success. His great merit procured him an invitation from the court of Berlin, where his performances received a universal approbation. His best works are carefully preserved in the German collections, among which they are accounted considerable ornaments.—*Ibid.*

ELLIGER, or ELGER, the Young (Ottoman), a German painter, and son of the preceding, born at Hamburg in 1666, and died in 1732, aged 66. He received the first rudiments in art from his father, and was placed as pupil with Michael Van Musscher; but afterwards entered the school of Lairese. His style is good, and he enriched his back grounds with elegant architecture; in which may be observed the noble remains of the ancient Greeks, Egyptians, and Romans; for, if the scene of the subject was laid in any of those countries, he always contrived to introduce some monument relative to the times in which the transaction of the subject might historically be supposed to happen. He painted two very fine designs for the elector of Mentz, the Death of Alexander, and the Nuptials of Pelus and Thetis.—*Pilk.*

ELLIOT (William), an English engraver, born at Hampton Court in 1727, and died in 1766, aged 39. He engraved several landscapes, which were admired for the taste and freedom of his point. His best prints are from the landscapes of the brothers Smith, of Chichester. This ingenious artist died in the prime of life.—*Strutt.*

ELMER (Stephen), an English painter of dead game and still life, who died about 1795. This artist produced several good pictures, and was considered as the superior artist in this branch of art in his time. He resided chiefly at Farnham, in Surrey.—*Edwards.*

ELSHEIMER, or ELZHEIMER (Adam), an eminent German painter, born at Frankfort in 1574, and died in 1620, aged 46. He was a disciple of Philip Uffenbach; but proving a much better painter than his master, he determined to com-

plete his studies at Rome. Upon his arrival at Rome, he commenced an intimacy with several eminent painters; and after examining the works of the best ancient and modern artists, he fixed upon a style peculiar to himself, of designing landscapes with historical figures in small, and finishing them in so neat and exquisite a manner as to be without a competitor; and indeed far superior to any painter of his time. It is impossible to conceive any thing more exquisite in painting than the productions of the pencil of Elsheimer; for whether we conceive the fine taste of his design; the neatness and correctness of the drawing of his figures; the admirable management and distribution of his lights and shadows; the lightness, the spirit, and the delicacy of his touch; or the excellency of his colouring—we are astonished to observe such combined perfections in one artist; in whose works, even the minutest parts will endure the most critical inspection; and the whole together is inexpressibly beautiful. While he was alive, his pictures bore an excessive high price, and was amazingly enhanced after his death. Houbraken mentions one of them, respecting Pomona, which was sold for eight hundred German florins. Sandraart mentions a great number of his capital performances, among which are, Tobit and the Angel; Latona and her Sons, with the Peasants turned into Frogs; the Death of Procris; and his most capital picture of the Flight into Egypt, which needs no description, as there is a print of it extant, engraved by Gaud, the friend and benefactor of Elsheimer.—*Houbraken, Sandraart, Pilk.*

ELSTRACKE (Reginald), an English engraver, who flourished in the reigns of Queen Elizabeth, and

James I. His first print, according to the date, is the portrait of Sir Philip Sidney, executed probably soon after his death; Queen Elizabeth; the Black Prince in an oval, as are most of the following:—Richard Whittington, lord mayor, and his Cat; Gervase Babington, bishop of Worcester; Sir Julius Cæsar, knight, master of the rolls; Henry V., titles in Latin; Sir Thomas Moore; Thomas Sutton, founder of the Charter-house, done after his death, 1611, which shows Elstracke was then living; Edmund lord Sheffield, President of the North; Thomas Howard, earl of Suffolk, Lord Treasurer of England; Robert earl of Essex; Anne Boleyn; John Harrington, baron of Exton; William Perkins, Lord Darnley, and Queen Mary, whole lengths on one plate; Pedesha Shassalem, the great mogul; Philip III.; Christian IV.; Sigismond Battori; the archduke Albert and Isabella, two plates; William Knollis, viscount Wallingford; Cardinal Wolsey; Henry, Prince of Wales; Antonio de Dominis; Ladislaus, king of Poland, in Flower's Troubles of Sweden; John Oden Barnevelt, lord of Barkley; title-page to Basilologia, another to Milles's Catalogue of Honour.

EMMETT (William). All that is known of this artist is, that he was sculptor to the crown in the reign of Charles II.

ENGHELBRECHT (Cornelius), a Dutch painter, born at Leyden in 1468, and died in 1533, aged 65. He formed his style of painting by imitating John Van Eyck, being the first of the Dutch school who painted in oil. His design was good, and his figures were disposed with judgment; his draperies were rich, well cast, and less hard and dry in the folds than appeared in any of the

works of his contemporaries. His most capital performance, according to Sandraart and Van Mander, is the representation of the Lamb in the Revelation of St. John, which he painted for a chapel in the church of St. Peter, at Leyden. It consists of a great number of figures, which are well disposed; the countenances are noble and full of expression, and the pencilling is very delicate; the whole together being an admirable performance.—*Sandraart, Pilk.*

ENGHELRAMS (Cornelius), a painter in water colours, born at Mechlin in 1527, and died in 1583, aged 56. His paintings are chiefly religious subjects; of which the best are, the Works of Mercy (in which he introduced a multitude of figures), in the Church of St. Rambout, at Mechlin; the Conversion of St. Paul in the Church of St. Catherine, at Hamburg.—*Pilk.*

ENGLISH (—), an English engraver, who died in 1718. This artist was a gentleman of an easy fortune, who resided at Mortlake. He etched a print of Christ and the Disciples at Emmanus, after Titian, which was much admired.

ENTIOPE, of Candia, an architect of the 5th century, who was one of the chief founders of the city of Venice. When the Goths invaded Italy in 405, Entiope fled into the marshes on the borders of the Adriatic, where he built a house; and his example was followed by other fugitives.—*Moreri.*

ERMELS (John Francis), a German painter and engraver, born near Cologne in 1664. He resided at Nuremberg, and painted for the church of St. Sebald, in that city, a picture of the Resurrection. He was more successful, however, as a painter of landscapes, in which he imitated the style of John Both. We have by him a few etchings of

landscapes, executed with spirit and taste.—*Strutt.*

ESSEX (James), an English architect, born in 1728, and died in 1784, aged 56. He distinguished himself by the repairs and improvements of King's Chapel, Cambridge, and Ely and Lincoln cathedrals. He wrote some papers in the *Archæologia*, and the *Bibliotheca Topographica Britannica*.—*Gen. Biog. Dict.*

ETLINGER (George), a German engraver in wood, who resided at Bamberg. There is by him a wooden cut representing a Bishop Blaize, inclosed in a border ornamented with symbols of the Gospel. It is executed with great spirit.—*Strutt.*

EVELYN (George). This English gentleman claims a place among the amateur artists of his country, as the engraver of five small plates of his *Journey from Rome to Naples*, which, according to Walpole, were etched about the year 1690. In the *General Dictionary* he is stated to have etched some other plates, among which are a view of his own seat at Wooten, and another of Putney. Mr. Strutt attributes to Mr. Evelyn an etching of the portrait of William Dobson, the painter, an oval plate, inscribed, *Vere effigies Gulielmo Dobson, Armiger, et Pictor Regiæ Majestatis Angliæ, in aqua forti, per I. E.* He observes that the letters I. E. are frequently cut off, on which account the plate has been by some supposed to be by Dobson himself. Mr. Evelyn was the author of one of the earliest English publications on the subject of engraving, entitled *Sculptura*.—*Ibid.*

EVERDINGEN (Cæsar Van), a Dutch painter, born at Alkmaar in 1606, and died in 1679, aged 73. He was a disciple of John Van Bronkhorst, who soon observed a talent in Everdingen superior to any that was

under his direction. He designed with great readiness, possessed a lively imagination, and excelled equally in history and portrait. His colouring had abundance of force, and his pencil was free and firm. Among his best pictures is the Victory of David over Goliath; it was painted on the folding-doors of the great church of Alkmaer.—*Houb. Pilk.*

EVERDINGEN (Albert Van), a Dutch landscape-painter, born at Alkmaer in 1621, and died in 1675, aged 54. He was the nephew of Cæsar Everdingen, and received his first instructions in art from Roland Savery; and afterwards became a disciple of Peter Molyn. His particular excellence was in landscape, which his studies after nature, or his invention readily furnished, and his pencil as happily executed. But he was most pleased in describing romantic nature, which he had observed in a voyage he made up the Baltic, and on the coast of Norway. He finished an abundance of drawings which show a good invention, and a great freedom of hand; and it is much lamented that he has so often engaged in painting large pictures, because those in a small size are much superior in the pencilling and finishing.—*Ibid.*

EYCK (Hubert Van), a celebrated Flemish painter, born at Maaseyk, on the borders of the Meuse, in 1366, and died in 1426, aged 60. He was esteemed the founder of the Flemish school, being an artist of singular skill and genius. Eyck originally painted in distemper, and after the

use of oil was discovered by his brother John, he was celebrated for some curious paintings in that way. His most esteemed painting is, the Four and Twenty Elders adoring the Lamb, as described by St. John in the Revelations; the design contains three hundred and thirty figures, with such a diversity of countenance as excites wonder even to this day.—*D'Argenville, Pilk.*

EYCK (John Van), a celebrated Flemish painter, born in 1370, and died in 1441, aged 71. He was a disciple of his brother Hubert, but proved greatly superior to him in that art. But what will ever immortalise his name is his having invented the use of oil in painting, which, after many an ineffectual process, he discovered in 1410. He was conversant in chemistry; and being extremely anxious to find some varnish or chemical preparation that might preserve his colours in their purity, after repeated experiments he discovered that colours prepared with linseed or walnut oil would retain their beauty and lustre, without the aid of varnish. He finished his pictures with exquisite neatness, which has greatly contributed to the beauty of his works, as well as to their value. In the collection of the Duke of Orleans, (now in the Napoleon Museum, at Paris) there is a picture by this master of the Wise Men's Offering; and it is said that a capital painting of John Van Eyck, of the Lord Clifford and his Family, is at Chiswick, in the collection of the late Earl of Burlington.—*Descamps, Sandraart, Pilk.*

## F

**FABER** (John, the Elder). This artist was a native of Holland, but came to England about 1695. He drew portraits on vellum with a pen, but was more employed here in scraping mezzotinto. We have a number of portraits by him, which, though not to be admired for the excellence of their execution, are interesting to the English collector.—*Strutt*.

**FABER** (John, the Younger). This eminent engraver was the son of the preceding artist, born in Holland, but was brought to England when he was only three years of age. He greatly surpassed his father as a mezzotinto engraver, and was esteemed the ablest artist of his time in that branch, after John Smith. He engraved a great number of portraits, many of which are very fine.—*Ibid*.

**FABRIANO** (Gentile da), an Italian painter, born at Verona in 1332, and died in 1412, aged 80. He was a disciple of Giovanni Fiesole, and at an early age visited Rome, and was much employed in the Vatican. Fabriano visited several cities of Italy, and adorned a great number of churches and palaces at Florence, Urbino, Siena, Perugia, and Rome. He afterwards travelled to Venice, and by order of the Doge and Senate painted a picture in the great council-chamber, which was considered such an extraordinary performance that he was ennobled by the state of Venice. His best picture is in the church of Santa Maria Maggiore, at Rome, which was highly commended by Michel Angelo. Giacomo Bellini was his disciple.—*Pilk*.

**FABRICIUS** (Charles), a Dutch painter, born in 1624, and died in 1654, aged 30. He was esteemed

the best artist of his time in perspective, and was also accounted a good painter of portraits. This promising young artist was cut off in the flower of his age in a melancholy manner; for his house being near the powder magazine, it suddenly blew up, and the painter and his disciple, Matthias Spoors, were killed on the spot.—*Pilk*.

**FACHETTI** (Pietro), an Italian painter, born at Mantua, in 1535, and died in 1613, aged 78. He visited Rome when young, and studied the works of those great masters whose paintings have embellished and beautified that city. Fachetti principally confined himself to painting of portraits, and arrived at such eminence in that branch, that he has been by some compared with Scipio Gactano. He painted the portraits of the principal nobility of Rome, and particularly ladies of distinction; which have been much commended for the lively resemblance of the persons, the elegance of the design, and the lovely taste with which they were executed.—*Ibid*.

**FACINI** (Pietro), an Italian painter, born at Bologna, in 1560, and died in 1602, aged 42. This artist began to learn the art of painting after he was grown up to manhood, by the advice of Annibale Caracci, who, on seeing a whimsical design in charcoal, conceived an idea of his being an acquisition to his school. Facini had two characteristics of excellence: a vivacity in the attitudes and heads of his figures, that resembled the style of Tintoretto; a truth of carnation, which made Annibale himself declare that his colours seemed to be mixed with human flesh. His principal works



are, the Marriage of St. Catherine, attended by the Four Tutelary Saints of the city, which he painted as an altar-piece for the church of St. Franceseo, in Bologna; his Children Carolling or at Play, in the gallery Malvezzi, at Bologna.—*Pilk.*

FAGI (Raymond de la), an ingenious designer and engraver, born at Toulouse in 1648. Without the help of a master he produced some pen drawings, little more than outlines, which are the objects of the admiration of the most intelligent. His figures are elegant and graceful, and their action bold and spirited. He possessed a fertile invention, and a commanding facility of execution. During his residence at Rome, where he passed some years, he lived in habits of intimacy with Carlo Maratti. On his first visit to that artist, he is said to have found him at his easel; when Maratti, with Italian courtesy, offered him his pencils and pallet, which he declined, observing that he was not a painter. "I am happy," said Maratti, "that you are not; for if you could paint as well as you draw, I should have abandoned the art." He etched himself some of his designs; and several others have been engraved by Audran, &c.—*Strutt.*

FAISTENBERGER (Anthony), a Tyrolese painter, born at In-spruck in 1678, and died in 1722, aged 44. He formed his style from the works of Gaspar Poussin and John Glauber, and for his farther improvement studied nature accurately. The emperor invited him to Vienna, where he resided for several years, and was much employed by that prince, and the nobility of his court. His landscapes are pleasing, particularly by the elegance of his buildings, which are designed after the Roman taste. He was not expert in designing figures;

and Hans Graaf, and Old Bredael, painted the figures in the landscapes which he painted for the emperor.—*Pilk.*

FAITHORNE (William), an English painter and engraver, born in 1616, and died in 1691, aged 75. He was a soldier in the royal army during the civil wars, and was taken prisoner by Oliver Cromwell. On obtaining his liberty he went to France, where he studied under Champagne. At his return he practised miniature and engraving, but chiefly the latter. He published a book on drawing and engraving. His son William was a good engraver in mezzotinto.—*Strutt's Dict. of Engravers.*

FALCINI (Domenico), an Italian engraver, by whom we have some wooden cuts, after Raffaele, and other masters. They are executed on three separate blocks; one for the outline, another for the demi-tint, and the third for the dark shadow.—*Strutt.*

FALCK (Jeremiah), a designer and engraver, born at Dantzic in 1629. He was instructed in engraving at Paris, under Chaveau, and became a very reputable artist. On leaving France he passed some time in Holland, where he executed several plates for the celebrated cabinet of Reynst. From Holland he visited Sweden, where he passed some time. He engraved with equal success portraits and historical subjects, both of which have great merit.—*Ibid.*

FALDONI (Giovanni Antonio), an Italian painter and engraver, born at Ascola, in the Mareadi Trévisano, about the year 1690. He first studied landscape painting under Antonio Luciano; but afterwards applied himself to engraving, and imitated the style of Giles Sadeler. The manner of Mellan was afterwards adopted by him, in which he

was very successful; and several of his prints are deservedly admired. He engraved a set of portraits of the Doges of Venice, and the Procurators of St. Mark.—*Strutt*.

FALDA (John Baptist), an Italian engraver, of the 18th century, whose etchings are held in high esteem. He executed views of palaces, and several views in Rome, which are valuable and curious.—*Nouv. Dict. Hist.*

FALS (Raymond), an ingenious engraver of medals, born at Stockholm in 1658, and died at Berlin, in 1703. He went to Paris, and executed some fine specimens of his art, for which Louis XIV. granted him a pension.—*Ibid.*

FARINATO (Paolo), an Italian painter and architect, born at Verona in 1522, and died in 1606, aged 84. His design was excellent, his imagination was fruitful, and he had a fine invention. There is a picture by him in the church at Verona, not inferior to one of Paul Veronese, placed next it; the subject is, the Miraculous Feeding of the Five Thousand; in which there are a multitude of figures, correctly designed, judiciously disposed, and the attitudes are easy, natural, and becoming.—*Pilk.*

FARINATO (Orazio), an Italian painter, son and disciple of Paolo, whose design and manner he imitated. His best paintings are in the church of St. Stephen, at Verona, and are highly esteemed.—*Ibid.*

FARINGTON (George), an English painter, born in 1754, and died in 1788, aged 34. He was a pupil of B. West, P. R. A. After obtaining the gold medal for the best historical picture of the Royal Academy, he went to the East Indies, where he unfortunately died, whilst occupied by a large work, representing the Deewan of the Nawab, at Moorshedabad. He was the brother

of Joseph Farington, one of the present members of the Royal Academy.—*Edwards.*

FERG, or FERGUE (Francis Paul), a German painter, born in 1689, and died in 1740, aged 51. He travelled to different cities of Germany, in company with Alexander Thiele, in whose landscapes he inserted the figures and animals. He visited England, where he married, and according to report died miserable.—*Pilk.*

FERGUSON (William), a Scotch painter, who died about 1690. He learned the rudiments of the art in his own country, and afterwards travelled to Italy and France. The subjects which he generally painted were dead fowls, particularly pigeons and partridges; and sometimes hares and rabbits, besides other subjects of still life. His objects are grouped with singular ease and skill, and by his knowledge of the chiaro-scuro, he distributed his lights in a powerful, and frequently in a surprising manner.—*Ibid.*

FERRACINO (Bartholomew), an Italian architect and mechanic, born at Padua in 1695, and died in 1764, aged 69. His first invention was a saw worked by the wind. He made some curious clocks, and hydraulic engines; but his greatest work is the bridge over the Brenta, which is remarkable for the boldness of the design, and its firmness. He was originally a sawyer.—*Nouv. Dict. Hist.*

FERRAJUOLI (Munzio), an Italian painter of landscapes, born about 1661. He was the disciple of Luca Giordano, but formed a style of his own. His pictures were much admired for the sweetness of their colouring, for a pleasing mixture of tenderness and force, for the beauty of the skies, and the transparency of the waters.

**FERRAND** (James Philip), a French painter in enamel, born at Joigni, in Burgundy, 1653, and died at Paris in 1732, aged 79. He wrote a treatise on his art.—*Nouv. Dict. Hist.*

**FERRARI** (Gaudenzio), an historical painter, born in 1484, and died in 1550. He was a disciple of Scotto and Luini; but he afterwards followed the manner of Leonardo da Vinci. He visited Rome when young, and was employed by Raffaele in the Vatican. His best works are, the Passion of Christ, in the Grazie of Milano; and the Fall of Paul, at Vercelli.—*Vas., Descamps, Pilk.*

**FERRARI**, or **DE FERRARA**, (Giovanni Andrea), an historical, landscape, and portrait painter, born at Genoa in 1599, and died in 1669, aged 70. He was a disciple of Bernard Strozzi. Ferrari was equally expert in painting history, landscape, fruit, animals, and flowers; and these subjects he finished in a small size, but with great beauty and exactness. Benedetto Castiglione was his disciple.—*Pilk.*

**FERRI** (Ciro), an historical painter, born at Rome in 1634, and died in 1689, aged 55. He was a disciple of Pietro da Cortona, several of whose works he finished at Florence and Rome. Their pictures resemble each other so closely, that they cannot be ascribed to either without hesitation. Ferri is supposed to have less grace in his design, less compass of mind, and less breadth of drapery. His principal work is, a St. Ambrosio, in the church of that Saint at Rome; and his best works in fresco, are in the Palazzo Pitti at Florence, and at St. Maria Maggiore of Bergamo.—*Vas., Pilk.*

**FESSARD** (Stephen), a French engraver, born at Paris in 1714.

He was a pupil of Edme Jeanrut, and proved an artist of sufficient merit to be appointed one of the engravers to the King. He produced a considerable number of plates, neatly etched, and finished with the graver.—*Strutt.*

**FETI**, or **FETTI** (Dominico), an Italian painter, born at Rome in 1589, and died in 1624, aged 35. He went at an early age to Mantua with Cardinal Gonzaga, and at his accession to the dukedom was appointed painter to the court. Most of Feti's performances are easel pieces, as he worked very little for churches or convents. He expressed the passions of the soul in a manner that was remarkably strong; and he had a mellowness in his colouring which is extremely pleasing to a judicious eye.—*D'Argenville, Pilk.*

**FEVRE** (Roland le), an Italian painter, born in 1608, and died in 1677, aged 69. He was accounted a better designer than painter, and was remarkable for his curious method of staining marble.—*Pilk.*

**FEVRE** (Valentine le), a Flemish engraver, born at Brussels, who flourished about the year 1680. During a long residence at Venice, he engraved a number of plates after the works of Titian and Paolo Veronese. They are etched in a slight, feeble manner; but evince the hand of the master, and from the correctness of the design give a faithful idea of the style of these eminent painters.—*Strutt.*

**FIASELLA**, called **SARZANA**, (Dominico), an Italian painter, born near Genoa in 1589, and died in 1669, aged 80. His chief excellence consisted in painting portraits, which he executed with a remarkable justness of character, and resemblance of life.—*Pilk.*

**FICQUET** (Stephen), a French engraver, born at Paris in 1731.

He acquired great reputation by a set of small portraits he engraved of distinguished literary characters of France. They are executed with extraordinary neatness and delicacy, and are very correctly drawn. One of his best plates is a portrait of Madame de Maintenon, after Mignard, now become very scarce.—*Strutt*.

**FIGINO** (Ambrogio), an Italian painter, born at Milan, and died in 1590. He was a disciple of Giovanni Paolo Lomazzo; but, although he learned historical composition from this master, yet he devoted his whole study and attention to painting of portraits, in which he principally excelled. Lord Pembroke has a fine picture of the Descent from the Cross, by this master.—*Pilk*.

**FILLIAN** (John), an English engraver, who died at an early age, about 1680. He was a scholar of the elder Fairthorne, whose head he copied; he likewise executed the heads of Thomas Cromwell, Earl of Essex, and of Paracelsus.

**FILTCROFT** (Henry), an English architect, who died about 1754. He built the church of St. Giles in the Fields, the steeple of which too much resembled that of St. Martin. He likewise built that of St. Olave, Southwark, reckoned the best of the new erections; but the tower was not finished from the deficiency of the allotted fund.

**FLATMAN** (Thomas), an English painter and poet, who died about 1688. He generally painted in miniature, in which he arrived at considerable eminence. Mr. Took, master of the Charter-house, had a head of his father by Flatman, which was so well painted that Vertuo took it for Cooper's; and Lord Oxford had another, of a Young Knight of the Bath, in a rich habit. Flatman received a mourning-ring, with

a diamond worth 100*l.*, for his poem on the Death of Lord Ossory.

**FLAXMAN** (John, R. A.), a distinguished English sculptor, born at York in 1754, and died in 1826, aged 72. Mr. Flaxman's father was a moulder of figures, who failing to find employment with the artists of London, sought work in the country, accompanied by his wife, whose maiden name was Lec. In the course of one of these professional pilgrimages his son John was born. Upon the elder Flaxman's return to London, he kept a small shop in New Street, Covent Garden, and afterwards in the Strand, for the sale of plaster figures.

“From childhood,” (says one of his biographers), “Flaxman was of a delicate constitution,—of a serene temper and enthusiastic mind. His weaknesses prevented him from associating with boys of his own age, and he had to seek amusement through many a solitary hour for himself. His grave but cheerful deportment, his thirst for knowledge and his love of drawing, began to attract the notice of the customers; and as the customers of a figure-dealer are generally people of some information and taste, they could not avoid perceiving that this was no common child; they took pleasure in looking at his drawings, in hearing him describe such books as he read, and in the rapture of his looks when, in their turn, they began to talk of poets, sculptors, and heroes. It was discovered too, that, child as he was, he had not confined himself to the copying of figures around him, but had dipt into Homer, and attempted to think and design for himself.”

Flaxman's earliest notions of art were derived from the collection of casts from classical sculpture in the warehouse of his father, from many

of which he made small models in clay; and being admitted, in 1770, a student of the Royal Academy, he there continued to prosecute his studies with the greatest diligence. We have never heard that he was ever placed under any master; but it is rather a curious circumstance that, in early life, he was in the habit of frequently passing his evenings in drawing and designing in the company of that excellent painter Mr. Stothard, Mr. Blake the engraver (lately deceased, so remarkable for the eccentricity of his opinions and designs), Mr. George Cumberland, and Mr. Sharp. The works of the two first-mentioned artists, together with Mr. Flaxman's own, partake, although in different degrees, of the same character, which appears to be founded on the style of the very eminent English sculptor, Banks, whose basso-relievos of Thetis and Achilles, and Caractacus before Claudius, will furnish, to those who examine them, sufficient proofs of the validity of this supposition.

It may be necessary to notice, that Flaxman, while a student at the Royal Academy, was an unsuccessful candidate for the gold medal, which that year was adjudged to Mr. Engleheart. So powerfully was he affected by this disappointment, that he shed tears when the decision of the council was announced by sir Joshua Reynolds. Fortunately, however, the occurrence had the effect of stimulating, instead of abating, his exertions. About this period Flaxman lived in Wardour Street, Soho. His principal occupation was modelling in clay and wax. Among the earliest of his productions of this kind, were two exquisitely beautiful small profiles in wax; the one from the head of the Antinous of the Capitol, the other

an Ariadne. He likewise painted in oil. One of the subjects of his pencil was Hercules rescuing Alceste.

In 1787, Flaxman visited Italy, where he pursued his studies for seven years. When at Rome, he resided in the Via Felice, and his productions were the objects of general admiration. The late Earl of Bristol engaged him to execute in marble his magnificent group, representing the Fury of Athamas, from Ovid's *Metamorphoses*, consisting of four figures of heroic size. For this he received only 600*l.*, a sum which proved far from sufficient to cover the actual cost; and Flaxman, in all but reputation, was a considerable loser by the commission. The group is at Ickworth, the seat of the Marquis of Bristol, in Suffolk. Soon after Flaxman made for Mr. Hare Naylor, for the trifling sum of one guinea each, about eighty designs from the *Iliad* and *Odyssey*. These designs were so highly admired that Flaxman, who had already executed a beautiful group in marble of Cupid and Psyche, for Mr. Thomas Hope, was engaged by that gentleman to illustrate in a similar manner the works of Dante. He also made a series of designs for the Countess of Spencer, from *Æschylus*. The whole of these designs—those from Homer, those from Dante, and those from *Æschylus*,—were engraved for Flaxman, at Rome, by Thomas Piroli, who afterwards published copies of the plates. While he was in Italy, Flaxman was elected a member of the Academies of Florence and Carrara.

In 1794, Flaxman returned to England, and took up his abode in Buckingham Place, near the New Road, Marylabonne. His first work after his return, and for which he received the commission before he

left Rome, was the monument to Lord Mansfield, in Westminster Abbey. It represents the noble and venerable earl in his judicial robes, seated in a curule chair, placed on a lofty pedestal, with figures of Justice and Mercy, and behind a recumbent figure emblematic of death. This is certainly the grandest public monument of which England can boast. One of the causes of its excellence is to be found in the fact of Flaxman's having been left entirely to himself in its production.

From this period, through a long course of studious years, Flaxman was almost uninterruptedly occupied with his professional pursuits. Of their simplicity and beauty the pen is incapable of conveying an adequate impression. If we were called upon to select any one work as pre-eminent, we should be inclined to name the exquisite monument to the Baring family, at Micheldever, in Hampshire. The noble group of Michael and Satan, executed in marble for the Earl of Egremont, and which was the last of the creations of Flaxman's genius, exhibits in the highest degree the grandeur, elegance, and vigour which were among the characteristics of his style.

As a writer, Flaxman was above mediocrity. In 1799, he published in 4to., "A Letter to the Committee for raising a Naval Pillar or Monument, under the patronage of his royal highness the Duke of Gloucester." In 1809, he contributed a sketch of Romney's (the painter), professional character in Hayley's life of that eminent artist. To Dr. Rees's Cyclopædia, Flaxman contributed the articles, "Armour," "Basso-Relievo," "Beauty," "Bronze," "Bust," "Composition," "Cast," and "Ceres."

Drawings and a model for the shield of Achilles, as described by Homer, in the eighteenth book of the Iliad, occupied Flaxman occasionally for a series of years. They were finished in January, 1818. It is highly creditable to the taste, discernment, and liberality of Messrs. Rundell and Bridge, the celebrated goldsmiths and jewellers, that this appears to have been entirely a speculation of their own. They gave the original commission to Flaxman, and paid him for the drawings and models the sum of 620*l.* Four casts in silver gilt, each of the estimated value of 2000 guineas, were finished for them; the first, for his late majesty George IV., who, with his characteristic liberality and love for the arts, ordered a cast even before the model was finished; the second, for his royal highness the late Duke of York; the third, for the Earl of Lonsdale; and the fourth, for the Duke of Northumberland. The circumference of the shield is nine feet; its convexity, six inches from the plane. The skill and application necessary to complete so extensive and complicated a composition, consisting of upwards of a hundred human figures, besides animals, &c., no one perhaps but an artist can adequately conceive. Nothing similar to it, ancient or modern, is, that we know of, in existence. Flaxman availed himself of the opportunity of condensing into one comprehensive space all the knowledge which he had acquired during a long and laborious life, from the study of nature and of the sculpture and literature of the Greeks. Among the most striking beauties of this arduous and splendid work, are the personification of the Sun by the spirited alto-relievo of Apollo in his Chariot, in the centre of the shield; and the

manner in which the various subjects of War, the Attack by the Lions on the Herd of Oxen, and the Marriage Festival are treated. Of the representation of war especially, in which Flaxman's anatomical knowledge is finely displayed, it may with perfect truth be said,

“That each bold figure seems to live, or die.”

Nor in the attack upon the herd can any thing be more admirable than the energetic ferocity of the monsters of the forest who have fastened on the bull, the desperate efforts of that noble animal to disengage himself, and the vain attempts of the herdsmen to urge their fierce but alarmed dogs to farther resistance. To these scenes of contest and death, the beauty, elegance, and sprightliness of the nuptial procession, with all its classical accompaniments, form a delightful contrast.

In 1797, Flaxman was elected an associate of the Royal Academy, and a royal academician in 1800. On the 10th of February, 1810, he was appointed professor of sculpture to that institution. It is not perhaps generally known that this is the only professorship of sculpture in the world. A small premium was offered for six annual lectures; and as money was never his object, he proceeded to fulfil the duty of his office with enthusiasm and knowledge. “These lectures,” says one of his biographers, “are ten in number; and the subjects are,—1. English Sculpture; 2. Egyptian Sculpture; 3. Grecian Sculpture; 4. Science; 5. Beauty; 6. Composition; 7. Style; 8. Drapery; 9. Ancient Art; 10. Modern Art.”

“Mr. Flaxman's lectures,” says another of his biographers, “were always listened to with profound attention by crowded audiences, and were

highly admired. They well deserved to be so; for they were perspicuously written, judiciously arranged, and contained a copious selection of literary and professional matter, calculated to inform all that heard them, and to advance the student of sculpture in his art; he was continually enriching them with new observations.”

Having lost his amiable and affectionate wife in 1820, his latter years were rather retired. Indeed he was at no period fond of general society; and used to speak of the time which circumstances occasionally compelled him to pass in it as having been wasted. In large parties, therefore, although his manners were perfectly polite and gentlemanly, he was somewhat silent and reserved. In smaller circles he was cheerful and full of humour, and often eloquent. He was a man of the warmest benevolence, kind to all with whom he had any intercourse, especially to those whom he engaged to assist him in his professional labours, and affectionate in an exemplary degree to the members of his family.

Mr. Flaxman contracted a severe cold on Sunday, December 3rd, 1826, but was sufficiently well on Monday to receive a few friends at dinner. Medical advice was called in the same evening. His constitution had been weakened by a gradual decline of health, which had for several years excited the apprehensions of his professional and personal friends. He was, therefore, spared the sufferings of a severe or procrastinated illness; and on the morning of the 9th he expired. His body was accompanied to the church-yard of St. Giles-in-the-Fields, by the president and council of the Royal Academy, on the 15th of December.

Subjoined is a complete list of the works of art by Mr. Flaxman, which have been EXHIBITED AT Somerset House :

1770—Portrait of a Gentleman ; a model.

Portrait of a Gentleman ; a model in wax.

A figure of Neptune ; ditto.

1771—Four Portraits ; models in wax.

1772—A figure of History.

Ditto of a Child ; in wax.

Bust of a Gentleman ; a model in *terra-cotta*.

1773—A figure of the Grecian Comedy.

A Vestal ; in basso-relievo.

1775—A Portrait ; in wax.

1777—A model in clay of Pompey, after his defeat at Pharsalia.

A ditto of Agrippiano, after the death of Germanicus.

Portrait of a Lady ; in wax.

1778—Hercules tearing his hair, after having put off the poisoned shirt given him by Dejanira ; a model in *terra-cotta*.

A Portrait ; in wax.

1779—Portrait ; in *terra-cotta*.

1780—Sketch of a monument to Chatterton.

1781—A Portrait ; in wax.

Acis and Galatea ; a basso-relievo.

The Death of Julius Cæsar, a basso-relievo ; from *Philippica Secunda* Ciceronis.

1783—Model of a monument.

1781—Monument of a Lady, who died a short time before her child.

Bust of a Gentleman.

1785—An Angel comforting a Mourner ; a monumental sketch.

1786—An Angel comforting a Widow ; a monumental basso-relievo, in marble.

1787—Venus and Cupid.

1796—A monument to the late Earl of Mansfield ; to be erected in Westminster Abbey.

1797—A Sketch in basso-relievo, from the New Testament.

Ditto.

Ditto.

Sir William Jones, writing from the Hindoo Doctors or Pundits reading the Sacred Law.

1798—A Bust of General Paoli.

A monumental basso-relievo.

1800—Apollo and Marpessa.

Sketch of a monument to the late General Thomas Dundas.

An Afflicted Mother comforted by an Angel ; a monument at Lewisham church.

"Come, thou Blessed;" a marble bas-relief.

A sketch of a monument for an eminent Lawyer.

1801—"Thy Will be Done;" a monumental basso-relievo in marble.

Sir William Jones compiling the Hindoo Laws ; a basso-relievo in marble.

A monumental Statue ; in marble.

A sketch for a colossal statue of Britannia Triumphant ; proposed to be erected upon Greenwich Hill.

1802—A model of a monument to Captain Montague, who fell in the cause of his country, on the 1st of June, 1794, when the English, under the command of Earl Howe, obtained a complete victory over the French fleet.

A bust of H. P. Hope, Esq.

Domestic Affliction ; a marble basso-relievo.

1805—"But Deliver us from Evil." Angels strewing flowers on the tomb of a deceased poet ; a basso-relievo in marble ; part of a monument to the memory of the late I. H. Browne, Esq.

Mercury descending with Pandora. Charity.

A basso-relievo in marble—"Blessed are they that mourn, for they shall be comforted."

"Lead us not into Temptation."

1807—A small model for the statue of Sir Joshua Reynolds ; to be erected in St. Paul's cathedral.

1808—A marble basso-relievo.

1809—Resignation ; a statue in marble.

"Deliver us from Evil;" an alto-relievo.

"Thine is the Kingdom;" an alto-relievo.

1810—"Instruct the Ignorant;" a basso-relievo.

A monument for India, to the memory of the late Josiah Webb, Esq. On the right of the tablet stand a Brahmin and a Mahommedan ; on the left two English gentlemen, his friends ; one in the civil, the other in the military department. The tiger and lotuses at bottom are emblematical of India.

1811—Victory leaning on a Trophy ; a monument of Captains Walker and Becket, for the town of Leeds.

Maternal Affection ; a basso-relievo.

1812—A monument to the late Marquis Cornwallis, for the Prince of Wales's Island, in India.



1813—A small model for a colossal statue of General Sir John Moore ; to be erected at Glasgow.

A monumental basso-relievo in marble—"Deliver us from Evil."

A Resurrection ; in marble.

1814—A Pastoral Apollo.

Model for part of a monument for Chichester cathedral.

The Good Samaritan.

A Canadian Indian ; forming part of a monument to the late General Simcoe.

A British Volunteer ; forming part of a monument to the late General Simcoe.

1815—A statue in stone of a Lady ; to be erected in Italy.

1816—A Senatorial statue ; in marble.

A monumental basso-relievo.

1817—Maternal Love.

1818—A monument to Major-General Sir B. Close, Bart.

Charity ; a model.

1819—An alto-relievo, in marble, of Faith.

Ditto, of Charity.

A monumental Figure, in marble.

1820—Religious Instruction ; a basso-relievo, in marble, for St. John's church, Manchester.

1822—Satan overcome by St. Michael ; a group.

A Sleeping Child ; in marble.

1823—Bust, in marble, of the late John Forbes, Esq.

A basso-relievo, in marble, of our Saviour raising the Daughter of Jairus.—Lukc, ch. viii. v. 54.

1824—Psyche ; a statue in marble.

The Pastoral Apollo ; a marble statue.

1826—A small model of Michel Angelo.

A small model of Raffaele.

1827—Statue in marble of the late John Philip Kemble ; to be placed in Westminster Abbey.

FLEMAEL (Bertholet), an historical painter, born at Liege in 1614, and died in 1675, aged 61. He received his first instruction in the art from one Trippes, an indifferent painter, but afterwards improved himself under Gerard Douffleit. At an early age he travelled through Genoa, Milan, Florence, and several other cities of Italy ; but his arrival at Rome amply recompensed him for the labour of his journey. In that

city he studied to great advantage, and copied the works of the best masters ; by which he acquired a taste so elevated that it distinguished him throughout Rome, and recommended him to the court of Florence, to which he was honourably invited by the Grand Duke, and employed in several grand works, which established him in the esteem of that prince, and procured him general applause. After an absence of nine years, he returned to his native city ; and, to confirm the high opinion which his countrymen had conceived of his abilities, he painted a Crucifixion for the collegiate church of St. John, in which he introduced a prodigious number of figures, officers, soldiers, and spectators ; yet the composition is not confused. This master had a lively imagination, and a noble taste for historical composition. He was singularly skilled in antiquities, and in all his designs strictly observant of the costume. His pictures are usually enriched with porticos and colonnades, as he was an accomplished architect. His choice of nature was elegant, his expressions animated, and his pencil delicate. His colouring was good, and his taste of design was entirely of the Roman school, as well in regard to correctness, as to the objects which he chose to represent. In the cupola of the Barefooted Carmelites at Paris, he painted, in fresco, Elijah ascending to Heaven in a Chariot of Fire ; and Elisha below, with his arms extended, to catch the mantle of the Prophet. At Liege are several grand altar-pieces, among which, one in St. Paul's church describes the Conversion of that Saint ; and in the cathedral there is another by this master, representing the Resurrection of Lazarus.—*Pilk.*

FLETCHER (Henry), an English engraver, who died about 1734. He published a print of the story of

Bathsheba, from Sebastian Concha, being the first essay on his own account. He also engraved a print of Ebenezer Pemberton, minister of Boston.

FLINK (Govert), an eminent Dutch historical and portrait painter, born in 1572, and died in 1616, aged 44. He was a disciple of Lambert Jacobs, under whom he made an extraordinary proficiency. After quitting this master, he went to Amsterdam, and entered the school of Rembrandt, where he became so captivated with the excellence of that great artist, that he studied the composition, manner of colouring, and the pencilling of Rembrandt incessantly; and at last showed himself not only a good imitator of him, but in some respects his equal, and in freedom of hand rather his superior. He rose so high in professional reputation, that he was continually employed in painting the portraits of princes and illustrious personages; and several of his performances in that style were admired for the goodness of the design, and the beauty of the colouring. He excelled in imitating the manner of Rembrandt, and many of his paintings are sold at this day for the work of that master. After the death of Rembrandt, he took considerable pains to alter his first manner. Having procured a collection of the finest casts from Rome, of the best drawings and designs of the artists of Italy, and also of their best paintings, from these he formed his studies. When he imagined himself competently improved, he painted a noble design for the great hall of the Senate-house at Amsterdam, representing Solomon praying for Wisdom; in which his disposition and manner of grouping the figures appear excellent, and the tone of colouring is strong and lively. He likewise painted a grand histori-

cal composition for the artillery company of Amsterdam, consisting of portraits of the most distinguished persons of that body. The figures are well disposed, and every part of the picture was painted by Flink, except the faces, which were painted after the life by Vander Helst. Houbraken says, that in the painting-room of this master the light was admitted from above, through a kind of dome. —*Houb., Pikk.*

FLORIS (Francis), a celebrated Flemish painter and sculptor, born at Antwerp in 1520, and died in 1570, aged 50. He practised as a sculptor till he was twenty years of age; but having a superior fondness for painting, he changed his profession, and placed himself under the direction of Lambert Lombard, whose manner he followed, and imitated him so exactly, that it is no easy matter to distinguish the work of one artist from the other. After continuing some years with that artist, he travelled to Rome, and designed after the antiques; but principally studied the works of Michel Angelo, and in particular his Last Judgment, which he copied in a free and bold manner. At his return to Antwerp, he surprised the artists of his time by his taste of design, which was much more correct; and by his manner of composition, which was very different from the manner of his countrymen; and his performances gained him the honour of being called the Raffaele of Flanders. His works at that time were in great esteem; he grew rich, and might have been continually employed by most of the princes of Europe, if his love of excessive drinking had not sunk him into contempt. He generally gave a roundness to his figures; and though they were so well handled as to bear a near inspection, yet, at a distance, new beauties are frequently to be

discovered. His readiness of hand was remarkable, and his pencil seemed as quick as his invention, of which he gave an incontestible proof at the entry of Charles V. into Antwerp; for, being engaged to paint the triumphal arches for that grand ceremony, and having seven figures as large as life to finish in one day, he executed them in seven hours. In the Confraternity-hall of St. Michael, at Antwerp, there is a noble design of Francis Floris. The subject is, The Fall of Lucifer, which is highly celebrated for the goodness of the composition and handling, for the variety of attitudes in the Fallen Angels, and for the strong expression of the muscles in the naked figures; and in the same church is preserved an Assumption of the Virgin, no way inferior to the other, either in design or colouring, and the draperies are well cast. He had a bold and strong manner, and his tone of colouring was very pleasing; but his figures have a certain stiffness, though they also frequently have an agreeable turn.—*Houb., Pilk.*

FOLER (Antonio), a Venetian painter, born at Venice in 1536, and died in 1616, aged 80. He was a contemporary and friend of Paolo Veronese, whose style he followed with some success in his colouring, though very deficient in his design, particularly in his large works. In his easel pictures the inferiority is less discernible, and they possess considerable merit. Among other works by this master, Ridolfi notices the following:—In the church of the abbey of St. Gregorio, three pictures of the Assumption of the Virgin, the Scourging of Christ, and the Crucifixion: in S. Barnaba, the Birth of the Virgin; and in S. Caterina, Christ praying in the Garden, and the Resurrection.—*Pilk.*

FONTANA (Domenico), an eminent Italian architect, born at Milan in 1543, and died in 1607, aged 64. He raised the celebrated Roman obelisk from the dust in the front of St. Peter's, a work deemed impracticable, and which many others had attempted in vain.—*Life by Bellori.*

FONTANA (Prospero), an Italian painter, born at Bologna about 1512. He was a disciple of Innocenzo da Imola, and was accounted to have a fine invention, and his taste of design was elegant. He was preceptor to Ludovico and Annibale Caracci. His daughter Lavinia was also an excellent artist in portrait, and was patronised by Pope Gregory XIII. She died in 1602.—*Vasari.*

FONTENAY (John Baptist Blainde), a French painter, born in 1654, and died in 1715, aged 61. He was taught the art of painting by John Baptist Monnoyer, and painted fruit, flowers, and insects, extremely well. His subjects in general were to paint vases, ornamented on the sides with figures in bas-relief. Those vases he likewise decorated with festoons of flowers in an elegant taste, and grouped them with a great deal of judgment. He was much employed by Louis XIV., particularly at Gobelins.—*D'Argenville.*

FORABOSCO (Girolamo), a Venetian painter, born in 1600, and died in 1660, aged 60. He was esteemed an admirable artist, as well for the lively and natural tint of his colouring, as for his exquisite touch and freedom of hand. His paintings were so exquisitely coloured and finished, that they were said to be worked by magic. Several historical compositions, and some of his portraits, are preserved in Venice as curiosities. The last of his perform-

ances which is mentioned, are a portrait of the Doge Contarini, painted in 1655, and another of the Doge Pesaro, in 1659. In the Palazzo Sagredo at Venice, there is an Old Man's Head, which seems to be a portrait of some person of eminence, painted by Forabosco; and it is in every respect admirable as to colouring, finishing, and character; full of nature, truth, and expression.—*Pilk.*

**FOREST** (John Baptist), a French painter, born at Paris in 1636, and died 1712, aged 76. He received the first instructions in art from his father, who was an indifferent painter; but being desirous of improving himself farther, he went to Rome, and placed himself under Francesco Mola. He studied diligently, and formed his taste of landscape on the manner of his master; but although he had, in some particulars, a considerable share of merit, yet he proved very far inferior to his model. His trees were designed and touched in a masterly style, and most of his situations and scenes were taken from nature; but his colouring was by no means agreeable, being often too black, though his pencilling was free and very bold.—*Moreri.*

**FORNAZERIS** (Jacob de), a French engraver, who flourished about the year 1615. He resided at Lyons, and appears to have been principally employed for the booksellers, though his plates are executed in a style very superior to the generality of artists of that class. He engraved several frontispieces, which he generally embellished with small historical figures, correctly drawn. His plates are very neatly executed with the graver, though in a formal style.—*Strutt.*

**FOSSE** (Charles de la), a French

painter, born at Paris in 1640, and died in 1716, aged 76. He was a disciple of Le Brun for several years, when Louis XIV. sent him to finish his studies at Rome and Venice. He had not so much success in acquiring correctness, and a true elegance of taste and design in the Roman school, as he had in improving his style of colouring in the Venetian; for those masters which he particularly endeavoured to imitate were Titian and Paolo Veronese; and by attending to their works he became a good colourist, and rose into esteem. He was fond of large compositions, and his abilities in that way procured him considerable employment in the royal palaces, and among the nobility of France. Though he was considerably employed at Versailles, Trianon, and Marli, yet he wanted grandeur in his taste, and correctness in his design; his style is rather heavy and loaded; his figures are usually too short, and his draperies but indifferently cast. The duke of Montagu invited him to England, and employed him in ornamenting his house, now the British Museum.—*D'Argenville.*

**FOSSE** (John Baptist de la), a French engraver, born at Paris in 1725. He was a pupil of Stephen Tressard, and was employed by the booksellers, for whom he engraved several book plates, particularly for an edition of Ovid's Metamorphoses, and for Fontaine's Fables. There are also several portraits by him after the designs of Carmoniel, among which are the following:—The Duke of Orleans, on horseback; the same, with his son, the Duke de Chartres; M. Ramaeu; the Abbé de Chauvelin, 1757; and the unfortunate Calas Family.—*Strutt.*

**FOUQUIERES** (James), a Flemish painter, born at Antwerp in

1580, and died in 1659, aged 79. He was first a disciple of Jodocus Mompert, and afterwards of John Brueghel, called Velvet Brueghel; however, he formed to himself a manner more true than that of his masters, and more like nature, though less highly finished. He was an admirable painter of landscapes, and by some good judges his pictures are thought worthy of standing in competition with those of Titian. Both artists painted on the same principles, and both had a tone of colouring which was true, regular, and very natural. He was engaged, and much caressed, at the court of the Elector Palatine, and afterwards resided several years in France, where his works met with universal approbation.—*D'Argenville, Pilk.*

FOUCHIER (Bertram de), a Dutch painter, born at Bergen-up-Zoom in 1609, and died in 1674, aged 65. Having discovered an early genius for painting, his father placed him as a disciple under Anthony Vandyck, at Antwerp. But that master not having sufficient leisure to attend to the careful instruction of his pupils, by his incessant employment, Fouchier went to Utrecht, and studied under John Bylart, with whom he continued for two years. Fouchier visited Rome, where he studied the curious productions of ancient and modern artists, and attached himself to the style of Tintoretto, both in composition and colouring. Upon his return to his own country, he perceived that the manner of Tintoretto, in which he painted, was not acceptable to his countrymen, as it had been in every part of Italy through which he had travelled; he therefore changed it entirely, and assumed the style and manner of Brouwer, in which he had extraordinary success; and his compositions

in that way were held in very great esteem.—*Houb., Pilk.*

FOURDRINIER (Peter), a French engraver, who flourished about the year 1730. He chiefly resided in London, and engraved several plates for the embellishment of books, plays, and pamphlets. He also executed some large plates of architectural views, which are his best performances, some of which were for a large folio volume of the *Villas of the Ancients*, published by Robert Castel in 1728. He also engraved some of the plans and elevations of Houghton-hall.

FOURDRINIER (Peter), an English engraver, who died about 1769. He excelled in engraving architecture, and was much employed by the booksellers in executing frontispieces, &c.

FRANCHI (Antonio), an Italian painter, born at Lucca in 1638, and died in 1709, aged 71. He was first a disciple of Pietro Paolini, a painter of good account in that city; but when he had studied for some time under him, he preferred the style of Roselli and Pietro da Cortona to that of his master, and made their works the object of his most studious attention; yet, from a desire to improve himself still farther, he went to Florence, and placed himself under the direction of Baldarsac Franceschini. There he acquired a fine taste of design, correctness of outline, a lovely and natural tint of colouring, and rendered himself a distinguished painter both of portrait and history. At Florence he was employed to paint the pictures of the Grand Duke and Duchess; and by the latter was honoured with the title of being her principal painter. Several of the chapels in that city have their altar-pieces painted by him; and most of the nobility em-

ployed him, not only for their portraits, but for historical compositions.

—*Pilk.*

FRANCESCA (Pietro della), an Italian painter, born in 1372, and died in 1458, aged 86. Most of the paintings of this ancient master are in Florence, Rome, and Arezzo. One of the most celebrated of his compositions is a Night-piece, in which he represents the emperor Constantine asleep in his pavilion, attended by his chamberlain, and a few of his guards, and an angel appearing to him, as in a vision, showing him that sign under which he should fight and conquer. The light is diffused from the angelic glory, and distributed with the utmost judgment; the whole has a fine effect, and every thing preserves the appearance of truth and nature.—

*Vas., Pilk.*

FRANCESCHINI (Marc Antonio), an Italian painter, born at Bologna in 1648, and died in 1729, aged 81. He was a disciple of G. Battista Galli, and from him entered the school of Carlo Cignani. Franceschini was employed in embellishing many churches and convents in his native city, Bologna, and other cities of Italy; and particularly at Modena, where he painted the grand hall of the duke's palace, so much to that prince's satisfaction that he wished to retain him in his court; and offered him a large pension, and such honours as were due to his uncommon merit. But Franceschini preferred his freedom and ease to the greatest riches and honours; and with polite respect refused the offer. At Genoa he painted, in the grand council-chamber, a design that at once manifested the fertility of his invention and the grandeur of his ideas; for most of the memorable actions of the Republic were there represented, with a multitude of

figures, nobly designed, judiciously grouped and disposed, and correctly drawn. He preserved the powers of his mind and his pencil unaltered, to a very advanced age; and when he was even seventy-eight years old, he designed and coloured his pictures with all that fire and spirit for which he had been distinguished in his best time.—*Vasari, Pilk.*

FRANCESCHINI, called VOLTERRANO (Baldassare), an Italian painter, born at Volterra in 1621, and died in 1689, aged 68. He received the first instructions in the art of painting from Matteo Sorella; but afterwards became the disciple of Roselli, and successfully imitated the graceful design as well as the colouring and pencilling of that great master. However, having observed somewhat still more engaging in the colouring of Giovanni da San Giovanni, he studied under him for some time, and at last completed his knowledge, by carefully copying the works of Correggio, at Parma. He was employed in a great number of grand designs for religious houses and chapels, and had a fine invention for historical or poetical subjects; his expression was strong, with an agreeable colouring.—*Ibid.*

FRANCESCHINI (Vincenzio), an Italian engraver, who flourished about the middle of the eighteenth century. He executed some plates for the Museo Fiorentino, published in 1748. They are usually marked with the initials of his name, V. F. This artist was related to Domenico Franceschini, an indifferent Italian engraver, by whom we have a slight etching of the Amphitheatre of Flavius.—*Strutt.*

FRANCIABIGIO (Marco Antonio), an Italian painter, born in 1483, and died in 1524, aged 41. He was a disciple of Albertinelli,

but is chiefly known as the competitor, and in some works the partner, of Andrea del Sarto. His best work is the Return of M. Tullius from Exile; a work which, though it remains unfinished, shows him to great advantage.—*Vas.*

FRANCKEN, or FRANCKS, called the Old (Franciscus), a Flemish painter, born in 1544, and died in 1616, aged 72. This master painted historical subjects taken from the Old and New Testament, and was remarkable for introducing a great number of figures into his compositions, which he had the skill to express very distinctly. His touch was free, and the colouring of his pictures generally transparent. Vandyck often commended the works of this master, and esteemed them worthy of a place in the best collections. Many of them are frequently seen at public sales, which render him well known, though several are to be met with in those places which are unjustly ascribed to Francks, and are really unworthy of him.—*Desc., Vas.*

FRANCKEN, or FRANCKS, called the Young (Franciscus), a Flemish painter, son of old Franciscus Francks, born in 1580, and died in 1642, aged 62. He was instructed in the art of painting by his father, whose style and manner he imitated in a large and small size; but when he found himself sufficiently skilled to be capable of improvement by travel, he went to Venice, and there perfected himself in the knowledge of colouring, by studying and copying the works of those artists who were most eminent. On his return to Flanders, his works were greatly admired and coveted, being superior to those of his father in many respects; his colouring was more clear, his pencil more delicate, his designs had more

elegance, and his expression was much better. The subjects of both painters were usually taken from the Old and New Testament; and it is to be regretted they did not observe more order and propriety in the disposition of their subjects. The most capital performance of this master, is a scriptural subject in the church of Notre Dame, at Antwerp; and an excellent picture in the small size, is Solomon's Idolatry, in which the king is represented as kneeling before an altar, on which is placed the statue of Jupiter. There is a noble expression in the figure of Solomon, and the drapery of the figure is broad and flowing; the altar is exceedingly enriched with fine bas-relief, in the Italian style, and is exquisitely finished; the pencilling is neat, the colouring clear and transparent, and the whole picture appears to have been painted on leaf-gold.—*Desc., Pilk.*

FRANCK (John Ulrich), a German designer and engraver, born at Raufbeuren, in Suabia, in 1603. He resided chiefly at Augsburg, where he etched several plates after his own designs.—*Strutt.*

FRANCK (John), a German engraver, born in 1632. He was the son of the preceding artist, and engraved several portraits for the booksellers, of which are some of those in the *Priorata Hist. Leop.*, in conjunction with Susanna Sandrart and J. Meyer. He also engraved a set of the gardens and fountains in the vicinity of Rome.—*Ibid.*

FRANCKS (Sebastian), a Flemish painter, born at Antwerp about 1572. He was a disciple of Adam Van Oort, and showed a strong genius for painting. His general style was landscapes, with small figures and cattle; and, according to Van Mander, he seems to have been the author of a peculiar style of painting

in that way. He frequently painted historical subjects on copper; and the subjects of one of those, which was executed with extraordinary neatness, was the Prophet Elisha insulted by the Children; the outline of his figures in that composition is correct, the attitudes are agreeable, and the draperies loose. He had a peculiar genius to paint battles, and succeeded well in all subjects where horses could be introduced; but his chief merit was seen in landscapes. Two fine pictures of this master's hand are in the cabinet of the Elector Palatine; the one represents the Works of Mercy, and the other is a Conversation.—*Pilk.*

FRANCKS (John Baptist), a Flemish painter, born at Antwerp in 1600. He was the son and disciple of Sebastian Francks, and at first painted in the manner of his father; but having afterwards studied the works of Vandyck and Rubens, he made them his models, and by that means corrected his style and improved his colouring considerably. For some time he painted history, but after finishing several compositions of that kind, he painted easel-pieces, representing galleries and grand apartments, furnished with statues, busts, paintings, and other elegancies, with persons differently employed, either in conversation, at play, or with concerts of music. His best performance is described by Houbraken, as being truly excellent in its kind. It represents a grand apartment, or cabinet of a curious person, decorated with busts, and other ornamental furniture elegantly disposed; and arranged along the wall, are pictures hung up, which are so admirably finished, that the different taste of those masters, whose works are supposed to be there, may at first sight be distinguished by the peculiar design, com-

position, and colouring. There are only two figures in that apartment, Vandyck and Rubens, who seem to be engaged in playing at tables; and it is exceedingly commended for the striking likeness of those artists, as also for the delicacy of the touch.—*Houb., Pilk.*

FRANCO (Battista), a Venetian painter, born in 1498, and died in 1561, aged 63. He learned the art of painting and designing, under the direction of some Venetian artists, till he was twenty years of age. Having a strong desire to study the works of the most celebrated masters, he travelled to Rome; and after having examined them attentively, adopted the style and taste of Michel Angelo Buonarrotti; and was allowed to be the best designer who frequented the chapel that had been enriched with the compositions of that great master. However, though he imitated him in his manner of designing and outline, and in a strong expression of the muscular parts of the human body; yet, in his colouring he was so dry, so black, and so hard, that his pictures seemed to have no other merit to recommend them, than the taste of drawing and design, which, in particular parts, appeared very masterly.—*Vas., Pilk.*

FRANCO (Giacomo), an Italian designer and engraver, born at Venice about the year 1560. His style of engraving resembles that of Agostino Caracci; it is free and masterly; his design is correct, and there is a fine expression in his heads.—*Strutt.*

FRANCOIS, called the Old, (Lucas), an historical and portrait painter, born at Mechlin in 1574, and died in 1643, aged 69. He was employed six years by the king of France and Spain; in which kingdoms many excellent paintings are still preserved, and much esteemed.



He was equally eminent for history and portrait.—*D'Argenville*.

FRANCOIS, called the Young, (Lucas), an historical and portrait-painter, born at Mechlin in 1606, and died in 1654, aged 48. He was the son and disciple of Francois the Old, who instructed him early in the art of painting, and took all possible care to cultivate the promising talents of his son. As soon he had acquired a competent share of knowledge, he placed himself as a disciple with Gerard Segers, who was at that time in high reputation. He generally painted in a small size, and finished his works with singular neatness. He painted the portraits of many noble personages of the highest ranks; and he had the satisfaction of gaining their approbation, and, what is still more, the friendship and esteem of his employers. He composed well, and his designs in general showed felicity of conception, united with a tone of colouring that was clear and natural.—*D'Argenville, Pilk.*

FRANCOIS (Simon), a French painter, born at Tours in 1606, and died in 1671, aged 65. At an early age he travelled to Italy, where he resided several years. At Bologna he became acquainted with Guido, whose portrait he painted. Upon his return to France, he had the good fortune to be the first who drew the portrait of the Dauphin, soon after that prince was born. In that he succeeded so happily, and so much to the satisfaction of the court, that he flattered himself it would prove a means of establishing his fortune and reputation; but finding himself undeservedly disappointed, he retired from the world, to enjoy a life of privacy and quiet.—*D'Argenville*.

FRANCOIS (John James), a French engraver, born at Nancy in 1717. He is said to have been the

first that engraved at Paris in the style representing drawings made in crayons, for which he received a pension of 600 livres from the King. He also executed some small plates of portraits with the graver. The plates for the history of the Modern Philosophers, by Soverion, were engraved by this artist.—*Strutt*.

FRATELLINI (Giovanna), an Italian paintress, born at Florence, in 1666, and died in 1731, aged 65. *Giovanna* possessed invention for historic painting, but her chief excellence consisted in portrait. She executed equally well in oil, crayons, miniature, and in enamel. Cosmo III. and most of the princes and princesses of Italy sat to her. Her own portrait in the ducal gallery, painted by herself, is an instance of her talent and maternal affection. It represents her in the act of painting Lorenzo, her only son and pupil, who was carried off by death in the bloom of life. It is painted in crayons, and equals the best productions of Rosalba.—*Vas.*

FREEMAN (John), an English historical painter, in the reign of Charles II. De Piles, (to whom we are indebted for this article,) makes no mention of his birth or death. He went at an early age to the West Indies, and upon his return was much employed by the principal nobility. In the latter part of his life, he was scene-painter to the play-house, in Covent-Garden.—*De Piles*.

FREMINET (Martin), a French painter, born at Paris in 1567, and died in 1619, aged 52. At an early age he visited Italy, and spent fifteen or sixteen years at Rome, Venice, and other cities of note, principally studying the works of Michel Angelo Buonarotti; and it is imagined that he endeavoured to imitate the taste of Parmegiano, in the contours of his

figures, and the airs of his heads. The merit of this painter consisted in his invention and design, and in his knowledge of anatomy and architecture. He was chief painter to Henry IV.; and Louis XIII. conferred on him the order of St. Michael.—*D'Argenville*.

FRERES (Theodore Dirk), a Dutch painter, born at Enkhuysen in 1643, and died in 1693, aged 50. He went to Rome at an early age, and studied the works of the most eminent masters in that city; and his compositions show how strongly he had imbibed the taste of the Roman school. His principal merit consisted in his drawing and design; and had his colouring been equal to his design, he would have been surpassed by very few. Sir Peter Lely encouraged Freres to visit London, from an expectation that he might have been employed at Windsor; but Freres, soon after his arrival, finding the preference was given to Verrio, returned again to Holland. In one of the palaces of the prince of Orange, there are several noble pictures of this master; and in Amsterdam, a grand hall is entirely furnished with his works; which Houbraken says, were much admired, for a free and fine taste of composition, and an elegance of design.—*Houb.*

FRESNOY (Charles Alphonse Du), a French painter, born at Paris in 1611, and died in 1665, aged 54. After studying under Perrier and Vouet, he went to Rome, where he copied the works of the best masters. It is remarked that, in his style of colouring he endeavoured to copy Titian; and in his taste of design, the style of the Caracci. He was more celebrated as a poet than a painter; yet no artist could have a more extensive knowledge of the excellences, refinements, or delicia-

ties of the art, than he was universally believed to possess; nor could any one have better abilities to direct others how to excel. He wrote a celebrated Latin poem on the art of painting, which was printed after his death, with a French translation by De Piles. There are two English translations of it, one by Dryden, and the other by Mason.—*D'Argenville, De Piles*.

FREY (James), a Swiss engraver, born at Lucerne about 1681. After learning the principles of design, he went to Rome when he was twenty-two years of age, where he received some instructions from Arnold Van Westerhout, and had afterwards the advantage of studying in the school of Carlo Maratti at the same time with Robert Van Cludenarde. His progress was rapid, and he was soon regarded as one of the ablest artists at Rome. His drawing is correct and tasteful, and he was a perfect master of harmony and effect. He etched his plates with spirit, and worked over the etching in a firm and masterly style. Few artists have approached nearer to the style of the painters from which they engraved than Frey.—*Strutt*.

FRISIUS (Simon), an eminent Dutch engraver, born at Leuwarde, in Friesland, about the year 1590, and is regarded as one of the first that brought etching to perfection. Abraham Bosse, in his treatise on the art of engraving, &c., observes, that the first artist to whom he was indebted for intelligence, was Simon Frisius, who he thinks entitled to great credit, as being one of the first that handled the point with freedom and facility. His etchings are bold and masterly; and in his etchings he approaches the neatness and strength of the graver. The prints of Frisius are scarce, and are much sought after. The small

figures which he occasionally introduces into his landscapes, are correctly drawn.—*Strutt*.

FUESSLI (John Caspar), a Swiss painter, born at Zurich in 1706, and died in 1781, aged 75. He studied for some time at Vienna, under John Kupetsky, and became an eminent painter, particularly of portraits. After residing some years at Rastadt, in the quality of painter to the court, he returned to his native city, and practised his art with reputation. He painted a series of magisterial portraits, which have been engraved in mezzotinto by Valentine Daniel, Preisler, and others. To this estimable artist we are indebted for the lives of the Swiss painters, in three volumes, with portraits and vignettes, designed and engraved by himself.—*Pilk*.

FUESSLI, or FUSELI, as he himself chose to be called (Henry, R. A.), a distinguished Swiss painter, born at Zurich in 1743, and died in 1825, aged 82. Although young Fuseli evinced from infancy strong indications of the peculiar talent by which he afterwards so eminently distinguished himself, his father, who had probably experienced the inconveniences and evils which too frequently beset the profession of an artist, determined to bring him up to the church, and did every thing that he could to thwart the natural bent of his inclination. This opposition met with the fate which usually attends similar attempts. The zest of prohibition being added to the gratification which young Henry felt in the exercise of his pencil, he devoted to it every moment that he could contrive to withdraw from his other occupations; and frequently purloined candle-ends from the kitchen to enable him to sit up at night, and pursue in solitude and secrecy his darling studies. Even

at that period Michel Angelo was his favourite. His father had an extensive collection of prints, especially after that great master; and with their peculiar merits and style, young Fuseli, by repeated copies, rendered himself familiar. Among the productions of his juvenile invention, were a set of outlines, suggested by the perusal of an eccentric German novel, called "The Hour-glass;" and representing a number of fantastic imps engaged in all kinds of mischievous tricks. He occasionally sold some of his little drawings to his school-fellows. In order that he might be duly qualified for the sacred office to which he was destined, his father placed him, at the proper age, in the Academical Gymnasium, or Humanity College, of which his old friends Bodmer and Breitingner were the most distinguished professors. Here he became a fellow student in theology with the amiable and celebrated Lavater, with whom he formed a friendship that lasted until death; and that was transferred to Lavater's son with unabated fervour. It was here also that he began to cultivate a knowledge of the English language, in which he soon became so great a proficient as to read Shakspeare with ease, and to translate Macbeth into German. He subsequently translated Lady Mary Wortley Montague's letters into German. Here, too, the writings of Klopstock and Wieland operated as incentives to his muse; he imbibed an intense love of poetry, and produced several poems in his native language that met with considerable applause. After studying some time he quitted Zurich, but not until he had taken the degree of Master of Arts. Accompanied by his friend Lavater, he first repaired to Vienna, and then to Berlin, where they both placed them-

selves under the instructions of the learned Professor Sulzer, the author of a celebrated *Lexicon of the Fine Arts*. The ready and apprehensive talent which Fuseli discovered, and the intimate acquaintance that he had acquired of the English language, induced Sulzer to select him, as a person admirably qualified for the prosecution of a design which he and other learned men had formed, of opening a channel of communication between the literature of Germany and that of England. Added to this peculiar fitness for the undertaking, young Fuseli, who, constant to his early attachment, derived from his pencil all the amusement of his leisure, had made several drawings, among the rest, *Macbeth*, and *Lear*, and *Cordelia*, for Sir Robert Smith, the English ambassador at the Prussian court, who, pleased with his genius, and flattered by the application of it, treated him with marked kindness, and strongly recommended him to visit England. The occurrence of so many favourable circumstances was irresistible, and the visit to England was determined on. On parting with his friend Lavater, the high opinion which the latter entertained of him was shown by his presenting him with a small piece of paper, beautifully framed and glazed, on which was written in German, "Do but the tenth part of what you *can* do." "Hang that up in your bedroom, my dear friend," said Lavater, "and I know what will be the result." In 1762, Fuseli arrived in England. On his coming up to London, his first lodging was in Cranbourne-street, then called by the less dignified name of Cranbourne-alley. A perfect stranger,—not being personally known to a single individual in the vast metropolis, the young traveller, notwithstanding the firmness of his character, suddenly be-

came impressed with the apparent forlornness of his situation, and burst into a flood of tears. He did not, however, long continue in this desolate condition. Having brought letters of introduction from Sir Robert Smith to Mr. Coutts, the banker, and to Mr. Johnson and Mr. Cadell, the booksellers, these gentlemen received him with great cordiality, and by every means in their power forwarded the purpose of his mission. Through their interest, he obtained the situation of tutor to a nobleman's son, whom he subsequently accompanied on a visit to Paris. Among the men of genius and talent to whom Mr. Fuseli was introduced upon his arrival in London, was Sir Joshua Reynolds. On showing several of his drawings to Sir Joshua, that profound judge of the art inquired how long he had been returned from Italy, and expressed surprise at hearing that he had never before been out of Switzerland. The president would occasionally beg from him some of his little sketches, and was so much struck with the conception and power displayed in these efforts, that at last he could not refrain from saying, "Young man, were I the author of those drawings, and were offered ten thousand a year not to practise as an artist, I would reject the proposal with contempt." This unequivocal opinion, proceeding from such a quarter, at a moment when Fuseli was balancing with respect to his future career, decided it. He had been offered a living if he would take orders; but he now determined to devote his whole life to painting. The first picture he produced was "*Joseph interpreting the Dreams of the Baker and Butler*." It was purchased by Mr. Johnson, and for many years hung in his house, until at length, being much cracked and otherwise injured by

time, Fuseli had it home to try if he could restore it; but whether or not the attempt was ever made is not exactly known. The state of the arts in England, at the period to which we are now adverting, was such that no young historical painter could enjoy the means of beneficial study. Fully aware of the necessity of having recourse to the foundation of excellence in the arduous profession which he had undertaken, Fuseli resolved to go to Italy. Accordingly, in the year 1770, accompanied by his friend Armstrong, he embarked for Leghorn. The vessel was, however, driven ashore at Genoa, and thence the travellers proceeded to Rome. Fuseli had from his boyhood admired Michel Angelo in his engravings, and he adored him now in his full and undiminished majesty. It was a story he loved to repeat, how he lay on his back day after day, week after week, with upturned and wondering eyes, musing on the splendid ceiling of the Sistine chapel—on the unattainable grandeur of the Florentine. He sometimes, indeed, added, that such a posture of repose was necessary for a body like his with the pleasant gratification of a luxuriant city. He imagined, at all events, that he drank in as he lay the spirit of the sublime Michel, and that by studying in the Sistine, he had the full advantage of the mantle of inspiration suspended visibly above him. The flighty imagination of Fuseli required a soberer master; the wings of his fancy were a little too strong sometimes for his judgment, and brought upon him the reproach of extravagance,—an error so rare in British art that it almost becomes a virtue. Of his studies in the numerous galleries of Italy he has left a minute account. He refused to follow the common method of laboriously

copying the chief pictures of the great masters, with the hope of carrying away their spirit as well as the image of their works. He sought to animate his own compositions by contemplating rather than transcribing theirs. To his sketches he added observations with his pen; they are rapturous about all that is lofty, nor are they deficient either in the shrewdness which penetrates or the wisdom which weighs. He loved to dream along the road—to follow the phantasies of an unbridled imagination—to pen sarcastic remarks—sketch colossal groups; and would call out ever and anon, when some strange thought struck him, “Michel Angelo!” His company was eagerly courted by all who wished to be thought wise and witty; and with the English gentry who then, as now, swarmed in Rome, he formed friendships which were useful in after-life. In 1774 he sent to the British exhibition a drawing of the death of Cardinal Beaufort, and three years after, a scene from Macbeth, both marked by much boldness and originality. His mind loved to range with Shakspeare and Milton; the Satan of the latter, majestic even in ruin, was a favourite study, and he imagined no one, save himself, could body him forth in all his terror and glory: the *Tempest* and the *Midsummer Nights' Dream* contained images no less congenial, and he had already filled his portfolio with designs worthy the wand of Prospero or the spells of Puck. His imagination, though he seemed not aware of it, was essentially Gothic; his mind dwelt with the poetry and superstitions of Christendom; he talked about, but seldom drew, the gods and goddesses of Olympus. In the year 1778, Fuseli left Italy. He paid a visit to his native Zurich, and lived six

months with his father, whom he loved tenderly. His elder brother, Rodolph, had settled at Vienna. Early in 1779 he left Zurich, to which he never returned, and came back to London with his mind strengthened with knowledge, and his hand improved in its cunning. With the reputation of an eight-year's residence in Rome upon him, he commenced his professional career, and the beginning was auspicious. Thus stood art at that time in England. Reynolds excelled all men in portraiture and wrought unrivalled and alone. Wilson and Gainsborough sufficed for the moderate demand in landscapes. Barry and West shared between them the wide empire of religious and historical compositions, and there was nothing left for Fuseli, save the poetical. Nature had endowed him eminently for this field, and the nation showed symptoms of an awakening regard for it. No preceding painter had possessed himself of the high places of British verse. The enthusiasm for Milton, and especially for Shakspeare, was warmer and also more intelligent than at any former time; and Fuseli was considered by himself, and by many friends, as destined to turn this state of feeling to excellent account. The first work which proved that an original mind had appeared in England, was the Nightmare, exhibited in 1788. "A very fine mezzotinto engraving of it was scraped by Raphael Smith; and so popular did the print become, that, although Fuseli received only twenty guineas for the picture, the publisher made five hundred by the speculation." This was a subject suitable to the unbridled fancy of the painter, and, perhaps, to no other imagination has the fiend which murders our sleep ever appeared in a more poetical shape. "His rising fame," says his

biographer, "his poetic feeling, his great knowledge, and his greater confidence, now induced Fuseli to commence an undertaking worthy of the highest genius—The Shakspeare Gallery. Shakspeare presented a whole world to the eye of art, and to embody the whole, or any considerable portion of his visions, would demand a combination of powers not to be hoped for. As might have been expected, Fuseli grappled with the wildest passages of the most imaginative plays; and he handled them with a kind of happy and vigorous extravagance, which startled common beholders. The Tempest, the Midsummer Nights' Dream, King Lear, and Hamlet, suggested the best of the eight Shakspearian pictures which he painted; and of these, that of Hamlet is certainly the noblest. It is, indeed, strangely wild and super-human; if ever a spirit visited the earth, it must have appeared to Fuseli. The majesty of the buried Dane is no vulgar ghost, such as scares the belated rustic, but a sad and majestic shape with the port of a god; to imagine this required poetry, and in that our artist was never deficient. He had fine taste in matters of high import; he drew the boundary line between the terrible and the horrible, and he never passed it; the former he knew was allied to grandeur, the latter to deformity and disgust."

In 1788, Fuseli was elected an associate of the Royal Academy; and on the 18th of February, 1790, he was elected a royal academician. Between the years 1790 and 1800, Fuseli produced his "Milton Gallery," a series of forty-seven pictures, upon subjects taken exclusively from the works of our divine bard. Perhaps, of the whole, The Lazar House was the most masterly effort. "Spasms," "epilepsies," "fierec

catarrhs," and "ulcers," were left for the engraver of pathological embellishments to a book of surgery; but "demoniac frenzy" is seen starting from his iron bed, still entangled in the coarse rug, and still encumbered with the chain that fastened him there. His wife, worn out with the long and thankless toil of watching him, has nevertheless made a last effort to save him from self-destruction; but her strength had all been wasted by her former anxieties, and she sinks at his feet, unnerved in mind and body, and with little more consciousness than yonder infant that lies half lifeless, just fallen from the sterile breast of its dying mother. This latter scene is a beautiful episode of the painter's introduction. Her child is vainly striving to win a glance from her—she is not aware even of its presence. In the centre of the back-ground is "Despair," tending the couch of gaunt "Marasmus;" "moping Melancholy" droops, fixed, though fibreless, in the foreground to the right; and "over them," to complete the dismal spectacle, the gloomy, bat-like form of "triumphant Death" hovers, and

"his dart  
Shakes, but delays to strike, though  
oft invoc'd."

This exhibition, however, pleased not the multitude. In a pecuniary point of view, therefore, it was very unproductive, and, after two seasons, was closed. Of the pictures of which it had been composed, a few were sold, and dispersed in various directions.

On the secession of Barry from the office of Professor of Painting to the Royal Academy, in 1799, Fuseli was appointed to succeed him. He immediately began the composition of three lectures, his professional avocations not permitting him to pre-

pare more at that time: which lectures,—the first on Ancient Art, the second on Modern Art, and the third on Invention,—were delivered with great effect at Somerset House, in March 1804; and were published in the course of the same year, with a dedication to William Lock, Esq., of Norbury Park, Surrey.

Having held the office of Professor of Painting until the year 1804, Fuseli was then, on the death of Wilton, appointed Keeper of the Royal Academy; and there being a standing order of the institution, that no member should enjoy two offices in it at the same time, he resigned the professorship. However, on the death of Opie, and the subsequent death of Tresham (who never lectured), he was, in the year 1810, unanimously re-elected; and the Royal Academy rescinded the order above alluded to, to enable him to retain both appointments. He soon produced and read three additional lectures; the first on the resumed subject of Invention, the second on Composition and Expression, and third on Chiaro-oscuro; but they were not published until 1820. Of Mr. Fuseli's knowledge of the history and principles of his art, and of the energetic and comprehensive manner in which he was accustomed to communicate that knowledge to the students of the Royal Academy, they only can adequately judge who were so fortunate as to be his auditors.

In 1802, Fuseli visited Paris, where he remained about six weeks. He there conceived the intention of writing some account of the treasures of art which at that time were accumulated in the Louvre, and collected materials for that purpose; but the renewal of the war prevented the booksellers from encouraging the production of the work. In 1805

Fuseli's critical powers were again displayed in a new and much enlarged edition of "Pilkington's Dictionary of Painters." In 1817, he was honoured with the diploma of the first class of the Academy of St. Luke, at Rome. So impressed were the students of the Royal Academy with the kindness with which Mr. Fuseli conducted himself towards them in his office of keeper, one of the principal duties of which situation is to superintend what is called "The Antique Academy," that some years since they presented him with a handsome silver vase, executed by Messrs. Rundell and Bridge, from a design by Mr. Flaxman; a tribute of grateful respect which affected him sensibly.

Some of his principal productions are in the following hands:—The Lazar-House, and The Bridging of Chaos, have been bought since his death by the Countess of Guildford. The Duke of Buckingham has two of his first pictures from *The Midsummer Night's Dream*. Noah blessing his Family Mr. Fuseli presented to the church at Luton, in Bedfordshire. Mr. Roscoe has his *Lycidas*, *Robin Goodfellow*, and several others. *Sin and Death*, and the *Night Hag*, are in the possession of John Knowles, Esq. The late Mr. Angerstein had three of his pictures; *Satan starting from Ithuriel's Spear*; *The Deluge*; and *The Meeting of Adam and Eve*.

Mr. Fuseli continued to paint to the last week of his life. The picture which was on his easel at the time of his death, and which is in a state that may fairly be called finished, was *Constance*, from King John. He was painting it for James Carrick Moore, Esq. He left, however, above sixty pictures, most of them finished (the greater part, indeed, having been exhibited), and

the rest in different stages of advancement; for it was frequently his practice, when he had completed his composition, and imparted to it some expression and a little effect, to set it aside, and take up something else. Perhaps it may not be uninteresting to mention that he finished with his left hand. During his long life he generally enjoyed excellent health. His only complaint was a tendency to water in the chest, which he always removed by the use of digitalis. "I have been a very happy man," he was accustomed to say, "for I have been always well, and always employed in doing what I liked."

Besides two or three drawings, there are at least five portraits of Fuseli in existence. A portrait in profile, by Northcote, at Rome, in the possession of James Moore, Esq.; a portrait painted many years ago by Opie; a most characteristic cabinet picture on ivory, by Haughton; an admirable cabinet picture, by Harlowe; and a recently painted half-length by Sir Thomas Lawrence, of which it is enough to say, that it is one of Sir Thomas's finest and most successful productions. There is also a masterly bust of him in marble, by E. H. Baily, R.A.

Mr. Fuseli has left many manuscripts; some complete, others imperfect. Of the first description, the principal are *Eight Lectures on Painting*, and a volume containing nearly three hundred Aphorisms on Art, which are said to manifest extraordinary power and acumen. About twenty years ago he engaged to write, and commenced a history of modern art. Unfortunately this history, although it consists of between five and six hundred manuscript pages, is in an unfinished state; the narrative being brought down only to the death of Michel Angelo. There is



also a German poem on art, which Fuseli himself considered the best thing he ever wrote; and there are innumerable fragments, comprehending observations on art, and on artists.

“As a painter,” says one of his biographers, “his merits are of no common order. He was no creeping or timid adventurer in the region of art, but a man peculiarly daring and bold, who rejoiced only in the vast, the wild, and the wonderful; and loved to measure himself with any subject, whether in the heaven above, the earth beneath, or the waters under the earth. His main wish was to startle and astonish—it was his ambition to be called Fuseli the daring and the imaginative, the illustrator of Milton and Shakspeare, the rival of Michel Angelo. Out of the seventy exhibited paintings on which he reposed his hope of fame, not one can be called commonplace; they are all poetical in their nature, and as poetically treated. Some twenty of these alarm, startle, and displease; twenty more may come within the limits of common comprehension; the third twenty are such as few men could produce, and deserve a place in the noblest collections; while the remaining ten are equal in conception to any thing that genius has hitherto produced, and second only in their execution to the true and recognised masterpieces of art. His colouring is like his design, original; it has a kind of supernatural hue, which harmonises with his subjects—the spirits of the other state and the hags of hell are steeped in a kind of kindred colour, which becomes their character. His notion of colour suited the wildness of his subjects; and the hue of Satan, and the lustre of Hamlet’s Ghost, are part of the imagination of those supernatural shapes. The do-

mestic and humble realities of life he considered unworthy of his pencil, and employed it only on those high or terrible themes where imagination may put forth all its strength, and fancy scatter all her colours. He loved to grapple with whatever he thought too weighty for others, and assembling around him the dim shades which imagination called readily forth, sat brooding over the chaos, and tried to bring the whole into order and beauty.—*Gen. Biog. Dict.*

We subjoin a list of the works of art that were exhibited at the Royal Academy by Mr. Fuseli, commencing with the sixth exhibition of that body in 1774, to the period of his death, 1825, being upwards of half a century. The first two articles were exhibited while he was studying at Rome.

1774—The Death of Cardinal Beaufort. A Drawing.

1777—A scene in Macbeth.

1780—Ezzelin Bracciaferro musing over Meduna, slain by him for disloyalty during his absence in the Holy Land.

Satan starting from the touch of Ithuriel’s lance.

Jason appearing before Pelias, to whom the sight of a man with a single sandal had been predicted fatal.

1781—Dido, “*Illa graves oculus,*” &c. &c. *Æneid* 14.

Queen Catherine’s Vision. *Vide Shakspeare’s Hen. VIII.* (act 5.)

A Conversation.

1782—The Night-mare.

1783—The Weird Sisters.

Percival delivering Balisane from the enchantment of Urma. *Vide Tale of Thyot.*

Lady Constance, Arthur, and Salisbury. *Vide King John.*

1784—Lady Macbeth walking in her sleep.

Œdipus with his Daughters receiving the Summons of his Death. Sophocles.

1785—The Mandrake; a Charm. *Vide Ben Jonson’s Witches.*

Prospero. *Vide Tempest.*

1786—Francesca and Paolo. Dante’s *Inferno.*

The Shepherd’s Dream. *Vide Paradise Lost*, B. 1., line 781.

*Oedipus* devoting his Son. *Vide*  
*Oedipus Coloneus* of Sophocles.

1788—Theseus receiving the Clue  
 from Ariadne. A finished Sketch.

1799—Beatrice. *Vide* Much Ado  
 about Nothing

1790—Wolfram introducing Ber-  
 tram of Navarre to the place where  
 he had confined his Wife with the  
 Skeleton of her Lover. *Vide* Contes  
 de la Reine de Navarre.

1792—Falstaff in the Buck-basket.  
*Vide* Merry Wives of Windsor.

Christ disappearing at Emmaus.

1793—Macbeth; the Cauldron sink-  
 ing, and the Witches vanishing. Sketch  
 for a large picture.

Amoret delivered from the enchant-  
 ment of Busirane by Britomart. *Vide*  
 Spenser.

1798—Richard III. in his Tent, the  
 night preceding the Battle of Bos-  
 worth, approached and addressed by  
 the Ghosts of several whom, at  
 different periods of his Protector-  
 ship and Usurpation, he had destroyed.

1799—The Cave of Spleen. *Vide*  
 Rape of the Lock.

1800—The Bard. *Vide* Gray.

The Descent of Odin. Ditto.

The Fatal Sisters. Ditto.

1801—Celadon and Amelia. *Vide*  
 Thomson's Seasons.

1803—Thetis and Aurora, the  
 Mothers of Achilles and Memnon the  
 Ethiopian, presented themselves be-  
 fore the throne of Jupiter, each to  
 beg the life of her son, who were  
 proceeding to single combat. Jupiter  
 decided in favour of Achilles, and  
 Memnon fell. *Vide* Æschylus.

1804—The Rosicrucian Cavern.  
*Vide* Spectator.

1805—The Corinthian Maid.

1806—Count Ugolino, Chief of the  
 Guelphs of Pisa, locked up by the op-  
 posite party with his four sons, and  
 starved to death in the Tower, which  
 from the event acquired the name of  
 Torre della Fame. *Vide* Inferno.

Milton dictating to his Daughter.

1807—Criemhild, the widow of Siv-  
 ril, shows to Trony, in prison, the  
 head of Gunther, his accomplice in  
 the assassination of her husband.

1808—Cardinal Beaufort terrified by  
 the supposed Apparition of Gloucester.  
*Vide* Hen. VI. Part ii. act iii.  
 sc. 3.

1809—Romeo contemplating Juliet  
 in the Monument. *Vide* Shakspeare.

The Encounter of Romeo and Paris,  
 in the Monument of the Capulets.  
 Ditto.

1810—Hercules, to deliver Theseus,  
 assails and wounds Pluto on his  
 throne. *Vide* Iliad, B. 5. v. 485.

1811—Macbeth consulting the Vision  
 of the Armed Head. *Vide* Shak-  
 speare.

Sarpedon slain in Battle, carried  
 home by Sleep and Death. *Vide* Iliad,  
 B. 17. v. 682.

Richard III. starting from the Ap-  
 parition of those whom he had assassi-  
 nated. *Vide* Shakspeare.

Dion seeing a Female Spectre over-  
 turn his Altars and sweep his Hall.  
*Vide* Plutarch's Life of Dion.

1812—Lady Macbeth seizes the  
 daggers. A sketch for a large picture.

The Withe and the Mandrake. *Vide*  
 Ben Jonson.

Eros reviving Psyche. Apuleius.

Ulysses addressing the Shade of  
 Ajax in Tartarus.

1814—Sigelind, Sifrid's mother,  
 roused by the Contest of the Good  
 and Evil Genius about her Infant  
 Son. *Vide* Liet der Niebelungen, XI.

Queen Mab—

"She gallops night by night through  
 lover's brains," &c.

*Vide* Romeo and Juliet.

Criemhild mourning over Sivril.  
*Vide* Liet der Niebelungen, XVII.

1817—Perseus starting from the  
 Cave of the Gorgons. Hesiod's Shield  
 of Hercules.

Theodore in the Haunted Wood,  
 deterred from rescuing a Female  
 chased by an Infernal Knight. *Vide*  
 Boccaccio's Decameron.

Criemhild throwing herself on the  
 Body of Sivril, assassinated by Trony.  
 Das Niebelungen lied.

Sivril, secretly married to Criem-  
 hild, surprised by Trony, on his first  
 interview with her, after the victory  
 over the Saxons. Das Niebelungen  
 lied.

1818—Dante in his descent to Hell,  
 discovers amidst the flight of hapless  
 lovers, whirled about in a hurricane,  
 the forms of Paolo and Francesca of  
 Rimini. *Vide* Inferno, Cant. 5.

A Scene of the Deluge.

1820—An Incantation. See the  
 Pharmaceutria of Theocrites.

Criemhild, the widow of Siegfried  
 the Swift, exposes his body, assisted  
 by Sigmond his father, King of Bel-  
 gium, in the minster at Worms, and  
 swearing to his assassination, chal-  
 lenges Hagen, Lord of Trony, and  
 Gunther, King of Burgundy, his  
 brother, to approach the corpse, and  
 on the wounds beginning to flow,

charges them with the Murder. Lied der Nibelunge. Aventure XVII.—4085, &c.

Ariadne, Theseus, and the Minotaur, in the Labyrinth. *Vide* Virg. *Æn.* 6.

1821—Amphiaraus, a chief of the Argolic League against Thebes, endowed with prescience, to avoid his fate withdrew to a secret place known only to Eriphyle his wife, which she, seduced by the presents of Polynices, disclosed: thus betrayed, he on departing commanded Alcmæon his son, on being informed of his death, to destroy his mother. Eriphyle fell in the hand of her son, who fled, pursued by the Furies.

Jealousy. Sketch.

Prometheus delivered by Hercules.

Drawing.

1823—The Dawn.

“Under the opening eye-lids of the morn:

What time the gray-fly winds his sultry horn.”

*Vide* Milton's *Lycidas*.

1824—Amoret delivered by Britomart from the spell of Busyrane.—

*Vide* Fairy Queen.

1825—Comus. *Vide*

Milton.

Psyché

} Posthumous pictures.

Total 69.

For by much the larger and more interesting portion of the facts contained in this memoir, we have been indebted to the kind communications of several of Mr. Fuseli's intimate friends. We have also availed ourselves of the biographical notices which have appeared in the *Monthly Mirror*, the *European*, *Gentleman's*, and *Imperial Magazines*.

FULLER (Isaac), an English historical painter, who died in 1676. He went to France when young, and studied under Perrier; who being much employed in drawing designs after antique statues, afforded Fuller an opportunity of copying them; and probably gave him a fondness for expressing the muscular parts with more hardness than he should have done in his compositions, imitating rather the strength than the grace of the originals. His composition of historical subjects is mean, his invention and disposition indif-

ferent, and his colouring raw and unlike nature; though in portrait-painting he had a bold and masterly pencil. In the chapel of All Souls' College, at Oxford, there is a Resurrection, painted by this master, of which several parts are accounted to have some degree of merit; and in Wadham College, in the same University, is an historical picture, which by many is esteemed a good performance.—*De Piles, Pilk.*

FURINI (Francisco), a Florentine painter, born in 1604, and died in 1646, aged 42. He received his first instructions from his father, who was a painter of no contemptible talents; but he was farther improved by Passignano and Roselli, till at last he went to Rome. While he continued there, he pursued his studies with such diligence, that he acquired a fine taste of design, and associated with that eminent artist Giovanni di San Giovanni. He was fond of designing naked figures, as in those he shewed the utmost delicacy; and he chose to paint those subjects in which he could introduce them with elegance and propriety: such as Adam and Eve, Lot and his daughters, Noah's drunkenness, and such like; or similar subjects from poetical history, as the death of Adonis, Diana and her Nymphs Bathing, the Judgment of Paris, &c.—*Pilk.*

FURNIUS (Peter), a Flemish designer and engraver, who resided at Antwerp, about the year 1570. He was a contemporary of the Galles and the Sadclers, who engraved some plates from his designs. His style of engraving bears a near resemblance to that of those artists. Though he drew the figure correctly, in attempting to imitate the great style of Michel Angelo Buonarotti, he fell into affectation and extravagance. He worked entirely

with the graver in a slight feeble manner.—*Strutt.*

**FYTT** (John), a Flemish painter, who flourished about 1625. This artist was an excellent painter of all kinds of animals, to which he gave a natural, bold, and elegant expression. Nature seems to have been his constant study, and he imitated her with the utmost truth and exactness. He delighted much in painting live and dead game, wild boars, hares, dogs, fruit, flowers, and birds, particularly partridges; which he described with surprising truth, nature, and strength. He was one of the best artists of his time, and frequently painted in conjunction

with Rubens and Jordaens; and whatever subject he chose to represent, was always designed and finished in a masterly manner. He gave uncommon freshness to his fruits and flowers; and in objects of the animal kind, he described even the hairs of the animals, and the plumage of his fowls, with wonderful spirit, exactness, and freedom of pencil. His colouring is strong, and his touch firm; and in all the pictures of this master we see a wonderful freedom of hand, and a manner of pencilling peculiar to himself, which easily distinguish the works of Fytt from those of any other master.—*Houb. Pilk.*

## G

**G AAL** (Barent), a Dutch landscape painter, who flourished about 1650. He was a disciple of Philip Wouermans, and by carefully studying the works of his master, as well as by diligently practising his precepts, he became a painter of considerable distinction. He had a good manner of pencilling, understood the principles of perspective, and managed his lights and shadows in all his compositions with great judgment. His figures and cattle are generally well designed and well disposed, and are also tolerably correct. There is much freedom in his trees, and many of his pictures are touched with spirit, the skies clear and pleasant, and his grounds well broken. He associated in his work with Isaac Koene, the landscape-painter, for whom he always inserted the figures; and although he cannot be accounted an artist of the first class, yet his works have a great deal of merit, and are much esteemed.—*Pilk.*

**GABBIANI** (Antonio Domenico), an Italian historical and portrait painter, born in 1652, and died in 1726, aged 74. He was a disciple of Subtermans and Vincenzo Dandini, and afterwards went to Rome, where he studied under Ciro Ferri. He was a ready and correct designer, and his colour, though sometimes languid, is generally true, and well united in the flesh tints. The greatest flaw of his style lies in the choice, hues, and execution of his draperies. His best work in fresco, is the vast cupola of Castello, which is not wholly finished. His best altar-piece is that of St. Filippo, in the church of the fathers Dell' Oratorio. He was killed by the fall of a scaffold as he was at work.—*Vas. Pilk.*

**GABRIEL** (James), a French architect, born at Paris in 1661, and died in 1742, aged 81. He was inspector-general of buildings, and chief architect and engineer, and

had the order of St. Michael conferred upon him.—*Nouv. Dict. Hist.*

GABRIELLO (Onofrio), an Italian painter, born at Messina in 1616, and died in 1706, aged 90. After studying six years in his native city, under Antonio Ricci, he went to Rome, and entered the school of Pietro da Cortona. He afterwards visited Venice, in company with his countryman Domenico Maroli. On his return to Messina, he was much employed for the churches, for private collections, and in portraits. He was in great repute when the Revolution, which took place in 1674, obliged him to quit Sicily, and he settled at Padua, where he resided several years, and was usually called Onofrio Messina. Some of his best works are in the church of S. Francesco di Paolo, at Messina, and in the *Guida di Padova* are mentioned several of his pictures in the public edifices and in private collections, particularly in the Palazzo Borromeo.—*Pilk.*

GABRON (William), a Flemish painter, born at Antwerp, in 1625; died in 1671, aged 46. He there learned the rudiments of his art; but he received his principal improvement in Italy, particularly at Rome, in which city he resided for a considerable number of years. This artist was much admired for his delicate imitation of those objects which he painted after nature; such as gold and silver vases, cups, dishes, china, porcelain ware, fruit, flowers, and insects; which he expressed with such truth, as to afford the eye a very pleasing deception.—*Pilk.*

GADDI (Gaddo), a Flemish historical painter, born 1239, and died 1312, aged 73. He was one of the first painters who imitated Cinabue; and was an expert artist in works of Mosaic. Gaddi designed better than

all the other painters of his time, and performed several great works at Rome and other parts of Italy, particularly in Mosaic.—*Pilk.*

GADDI (Taddeo), an Italian painter, born at Florence in 1300, and died in 1350, aged 50. He received his first instructions from his father, and was a disciple of Giotto. Taddeo had a good genius, which he strengthened by great application, and acquired such a manner of colouring as rendered him very much superior to his master. The figures of this ancient master were lively, and his expression highly commendable, considering the early age in which he painted; his invention was ingenious, and his designs were executed with great freedom and ease. His best picture is, the passion of our Saviour, which is preserved in the church of the Holy Ghost, at Arezzo. His son Agnolo was also an excellent artist.—*Vas., Pilk.*

GADDI (Agnolo), an Italian painter, born at Florence in 1324, and died in 1387, aged 63. He was the son of Taddeo Gaddi, and received instructions in the art from his father, whose style he followed, without alteration or improvement. In the church of the monastery of S. Parnerazio, at Florence, is a picture of the Virgin and Infant, with several saints, which was well composed and coloured for the time; and in the church of the Conventuali, the Finding of the True Cross.—*Pilk.*

GAELEN (Alexander Van), a Dutch historical painter, born in 1670, and died in 1728, aged 58. He learned the art of painting under the direction of John Van Huchtenburg, who, besides his profession as a painter, was also a considerable picture merchant; and Van Gaelen, before these pictures were exposed for sale, exerted himself in copying such of them as were of the best

class, and of greatest value. Yet he did not content himself with observing their imitations of nature, but studied nature itself, in other countries as well as his own. His subjects were usually representations of the chase, huntings of the fox, stag, or wild boar; and his animals were extremely commended for their action and spirit. His taste of composition and design was formed from the works of the many eminent artists which he had studied; and he obtained so great a freedom of hand, and such correctness of outline, that his pictures rose into very high esteem. He came to England when young, and his paintings procured him many marks of favour, as his merit seemed to be very well known in England. Van Gaelen painted Queen Anne, drawn by eight horses, attended by her guards; which he executed with such great success, that it contributed to the advancement of his fortune and reputation. He also was engaged to paint three battle-pieces, representing engagements between King Charles I. and Oliver Cromwell; and a large design of the decisive battle of the Boyne, between the armies of King William III. and James II.—*Houb., Pilk.*

**GAILLARD** (Robert), a French engraver, born at Paris in 1722. We have by this artist a considerable number of plates of portrait, historical, and other subjects. He also engraved landscapes, in a style that does him great credit. The following are his best prints: Cardinal Etienne Rene' Potier de Gesvres; Christophe de Beaumont, Archbishop of Paris; Jean Joseph Languet, Archbishop of Sens; and the Queen of Sweden.—*Strutt.*

**GAILLARD** (Longjumeau), a French amateur engraver, who etched several small plates for his amuse-

ment. Among others, a set of views of the Antiquities of Aix. They are dated 1750.—*Strutt.*

**GAINSBOROUGH** (Thomas), an English portrait and landscape painter, born at Sudbury, in Suffolk, 1727, and died in 1788, aged 61. He was self-taught, nature was his teacher, and the woods of Suffolk his academy. Here he would pass in solitude his mornings, in making a sketch of an antiquated tree, a marshy brook, a few cattle, a shepherd and his flock, or any other accidental object that presented itself. From delineation he proceeded to colouring; and after painting several landscapes, from ten to twelve years of age, he quitted Sudbury, and came to London, where he commenced portrait painter. His portraits will pass to posterity with a reputation equal to those of Vandyck; and his landscapes will establish his name on the record of the fine arts with honours such as never before attended a native of this country. He painted his subjects with a faithful adherence to nature; and it is to be remarked, that they approach more the landscapes of Rubens than to those of any other master. His trees, fore-ground, and figures, have much force and spirit: and we may add, that he united the brilliancy of Claude, and the simplicity of Ruysdael, to his romantic scenes. While we lament him as an artist, let us not pass over those virtues which were an honour to human nature; that generous heart, whose strongest propensities were to relieve the genuine claims of poverty. If he selected for the exercise of his pencil an infant from a cottage, all the tenants of the humble roof generally participated in the profits of the picture; and some of them frequently found in his habitation a permanent abode. His liberality

was not confined to this alone; needy relatives and unfortunate friends were further incumbrances on a spirit that could not deny; and owing to this generosity of temper, that affluence was not left to his family which so much merit might promise, and such real worth deserve.—*Europ. Mag., Pilk.*

**GALANTINI** (Hipolito), an Italian historical and miniature painter, born at Genoa in 1627, and died in 1706, aged 79. He was instructed in the art of painting in miniature by Stefaneschi; in which style he became very eminent, and showed an equal degree of merit in his larger compositions. He was called Cappuccino, from his having entered into orders among the Capuchins at Florence; by undertaking which profession, he was obliged to travel into Asia as a missionary, and on that account was called Prete Genoese. On his return to Europe, happening to pass through Paris, he was known to be a famous miniature painter, and was introduced to the King of France, who requested Hipolito to paint several pictures for him; and from that moment he received many extraordinary marks of favour. His style was agreeable, his colouring very delicate, and his expression is exact and full of life. In the Duke's palace at Florence, there is an admirable picture by this master, in which the figures are only half-length, but as large as life. The subject is the Payment of the Tribute Money; it is accounted one of the most capital performances of Galantini, and is executed with uncommon freedom and neatness of pencil.—*Vas., Pilk.*

**GALETTI** (Filippo Maria), an Italian portrait painter, born at Florence in 1664, and died in 1742, aged 78. He was a disciple of Ciro Ferri, and became excellent in those

branches of art which he usually practised. He was employed by the Grand Duke, and gained universal commendation for the neatness of his finishing, and the beauty of his colour.—*Pilk.*

**GALIMARD** (Claude), a French engraver, born at Troys, in Champagne, in 1729. He passed some time at Rome; and on his return to France became a member of the academy at Paris. He engraved several plates after de Troy, Subleyrus, and Sebastian Bourdon. He also engraved a number of ornaments for books, of which fourteen frontispieces and vignettes, after Cochin the younger, are particularly described by M. de Heincken.—*Strutt.*

**GALIZIA** (Fede). This lady was a native of Trento, in the Milanese, and flourished about the year 1616. She was the daughter of A. Galizia, a miniature painter, resident at Milan, from whom she received her instruction in the art. She painted history and landscapes in a pleasing and finished style, resembling that of the Bolognese school. One of her best historical pictures is Christ appearing to Magdalen in the form of the Gardener, in the Chiesa della Magdalena at Milan.—*Strutt.*

**GALLE** (Philip), an eminent Dutch engraver, born at Haerlem about 1537. He was the origin of a family of artists, who became conspicuous in the art of engraving. Philip Galle established himself at Antwerp as an engraver and print-seller. He possessed considerable capacity; his design was not incorrect, and his command of the graver shows considerable facility, though, like other engravers of his time, there is a want of harmony and effect in his plates. The number of his prints is considerable.—*Strutt.*

**GALLE (Theodore).** He was the elder son of the foregoing artist, born at Antwerp about the year 1560, and was instructed in the use of the graver by his father. He afterwards went to Rome, where he improved his style of drawing by studying the antique, and engraved several plates of the great masters. His plates are more neatly finished than those of his father; but there is still a degree of stiffness, and a want of effect in the management of the light and shadow.—*Strutt.*

**GALLE (Cornelius the Elder).** This artist was the younger son of Philip Galle, born at Antwerp about 1570, and was also instructed in engraving by his father. He followed the example of his brother in visiting Rome, where he resided several years, and acquired a correctness of design, and a freedom and facility of execution, which are discernible in his plates, in which he greatly surpassed his father and brother. After engraving several plates at Rome, from the Italian masters, he returned to Antwerp, where he carried on the business of a print-seller, and engraved many plates, after the works of his countrymen and his own designs. Previous to his going to Italy, he engraved some plates in the dry stiff style of his father.—*Strutt.*

**GALLE (Cornelius the Younger).** He was the son of the preceding artist, born at Antwerp about the year 1600, and was instructed in the art by his father. It does not appear that he had the advantage of studying in Italy, which may account for his drawing being less correct than that of his father or his uncle. He worked entirely with the graver; and though he did not equal Cornelius Galle the Elder in the freedom and clearness of his style, his plates possess considerable merit,

particularly his portraits, which are, perhaps, the best of his works.—*Strutt.*

**GALLOCHE (Lewis),** a French historical painter, born in 1670, and died 1761, aged 91. He was a disciple of Boullogne, and the master of Le Moine. Galloche was appointed recorder and chancellor of the Royal Academy in 1761.—*D'Argenville.*

**GAMBARA (Lattanzio),** an Italian painter, born at Brescia in 1542, and was killed by a fall from a ladder in 1574, aged 32. He was the son of a tailor, driven by necessity from his native city, who had taken refuge at Cremona, and supported himself and son in a scanty subsistence by the exercise of his trade, which he destined him to follow. The disposition of the boy inclined him to a different pursuit, and he employed all his leisure moments in sketching, for which he was not unfrequently severely chastised by his father. These quarrels, and their cause, came to the knowledge of Antonio Campi, a painter of Cremona, who interested himself in favour of the youth; and, on examining his drawings, found they discovered a lively and decided genius, and prevailed on his father to intrust him to his care. He studied in the school of the Campi for six years; and when he was eighteen years of age, he was placed under the tuition of Girolamo Romanino, and became his favourite disciple. He entertained a high opinion of his talents, and ultimately gave him his daughter in marriage. He surpassed his father-in-law, both in the correctness of his designs and in the grandeur of his compositions. To the great principles he had acquired under the Campi he added the charm of Venetian colouring, in which he approached the rich tones



of Pardenone. Select in the choice of the most beautiful forms, they are always gracefully varied, according to his subject. His attitudes are spirited and appropriate, even in the most arduous difficulties of foreshortening, and the relief of his figures deludes the eye. Such are the characteristics attributed by Lanzi to this distinguished painter. In the Corso de Ramai at Brescia, are three fine fresco paintings by him, of subjects from the fable; but these are less surprising than his admirable works in the cloisters of the Benedictine Fathers of S. Eufemia at Brescia. They represent Moses and the Brazen serpent; Cain slaying Abel; Sampson and Dalilah; Judith with the Head of Holofernes; Jael and Sisera; and a Deposition from the Cross. The most studied of his works, are his fresco in the Dome at Parma, representing subjects from the Life of our Saviour, which captivate even in the neighbourhood of Correggio. Of his oil pictures, the most admired are the Birth of the Virgin, in the church of S. Faustino and S. Giovata at Brescia, and a Pieta, in S. Pietro at Cremona.—*Lanzi, D'Argenville.*

GANDY (James), a Dutch portrait painter, born about the year 1619. He was a disciple of Vandyck, and his works are a sufficient proof of the great improvement he made under that great master. The Duke of Ormond having seen some of Gandy's paintings, prevailed upon him to visit Ireland. There are several portraits painted by him, of noblemen and gentlemen of fortune, in Ireland, which are very little inferior to Vandyck's, either for expression, colouring, or dignity; and several of his copies after Vandyck, which were in the Ormond collection at Kilkenny, were sold for original paintings of Vandyck.—*Pilk.*

GARAMOND, a French engraver and letter founder, born at Paris in 1506, and died in 1561, aged 55. This artist was much engaged in some engravings for the works of the celebrated Italian poet, Ariosto. He was the first who banished the gothic or black letter printing, for which he substituted the Roman letter.—*Moreri.*

GARBIERI (Lorenzo), an Italian painter, born at Bologna in 1590, and died in 1654, aged 64. He was a disciple in the school of Ludovico Caracci, whose taste of design he very studiously endeavoured to imitate. Being of a grave and melancholy turn of mind, it influenced him to choose those kind of subjects that gave the mind of the spectator a similar turn; such as pestilences, martyrdoms, &c. He had a bold manner of designing, and a great energy of colour; nor were his figures without a degree of grace, whenever his subjects required it. The principal works of this master are at St. Michael, in Bosco, and St. Antonio, at Milan, where three pictures of his have been mistaken for the works of the Caracci.—*Pilk.*

GARBO (Rafaellino Del), an Italian historical painter, born at Florence in 1476, and died in 1534, aged 58. He learned the rudiments of the art from Filippo Lippi, and gave such proof of genius in his early attempts, that there was the highest expectation of his being eminent in more advanced age; for his designs were executed with unusual freedom and spirit, and he soon appeared superior to his instructor. In his best time, he painted the subject of the Resurrection of Christ, which was greatly admired; the figures were well designed, the characters of the soldiers judiciously marked, the airs of the head were graceful, and the whole composition was full

of spirit; but he afterwards altered so much for the worse, that all his latter productions were the objects of contempt and ridicule; nor did they seem the work of the same master. Before his death he lost all the reputation which he had deservedly obtained by his more early performances, and he died in poverty and disesteem.—*Vas., Pilk.*

**GARNIER** (Noel), an ancient French engraver, who flourished about the year 1560. He engraved some wooden cuts, and is said to have been one of the earliest artists that made use of the graver in France. His plates are very rudely executed, and appear to have been the productions of a goldsmith. He engraved some grotesque ornaments, and a set of forty-eight figures, representing the Arts, Sciences, Trades, &c. There is also a plate by him of several naked men fighting, bearing some resemblance to Sebald Beham, though very inferior.—*Strutt.*

**GARNIER** (Anthony), a French engraver, who flourished at Paris about the year 1650. He etched his plates in a bold style, and finished them with the graver. Though not executed with much delicacy, they are not destitute of merit. He engraved some of the paintings by Primaticcio, at Fontainebleau, and a set of twelve plates, after the pictures by the same painter, in the chapel de Fleury. He also engraved some plates after N. Poussin and M. Angelo Caravaggio.—*Ibid.*

**GARRAND** (Mark), a Flemish painter, born at Bruges in 1561, and died in 1635, aged 74. He was principal painter to Queen Elizabeth, and also to Anne, consort to James I.—*De Piles.*

**GARZI** (Lodovico), an Italian painter, born at Rome in 1640, and died in 1721, aged 81. He was a disciple of Andrea Sacchi, and in particular parts of his art possessed

a great deal of the merit of his master. The airs of his heads had grace and elegance, not inferior to those of Carlo Maratti, to whom he was a contemporary, and he was very deservedly placed in competition with that esteemed master, as the style and taste of Garzi was so very similar to that of Carlo, that the works of the former are easily mistaken for those of the latter. At the age of 80 he painted the dome of a church, by order of Clement XI., which he deemed his best work.—*Pilk.*

**GARZONI** (Giovanni). This lady was a native of Ascoli, but resided chiefly at Rome, where she distinguished herself as a paintress of flowers, and portraits in miniature. She flourished about the year 1630. At Florence she painted the portraits of some of the illustrious personages of the house of Medici, and some of the nobility. She died about the year 1630, and bequeathed all her property, which was considerable, to the Academy of St. Luke, where a marble monument is erected to her memory.—*Vasari.*

**GASCAR** (Henry), a French portrait painter, who came to England about the latter end of the reign of Charles II. He was patronised by the Duchess of Portsmouth; and in compliment to her, was much employed by the nobility and gentry. His best performance was a half-length at Lord Pomfret's, of Philip Earl of Pembroke, which he drew by stealth, by order of his patroness, whose sister Lord Pembroke had married.—*Walpole.*

**GATTI** (Bernard, called Sojaro), an Italian painter, who flourished in the sixteenth century. He was the ablest disciple of Correggio, and approached nearer to the great style of his instructor than any of his pupils. In his works he proves how nearly the beauties of that admirable painter

may be imitated, without the servility of a copyist. Parma, Piacenza, and Cremona, are rich in his works. His *Repose*, in the church of S. Sigismondo, breathes the very spirit of Correggio; his affecting sweetness and grace, the expressive sensibility of his characters, the surprising illusion of his relief, are discernible in this celebrated picture. Similar characteristics distinguish his *Nativity*, in S. Pietro, at Cremona: and perhaps above all, his admired *Pietà*, in the church of La Magdalena, at Parma. He succeeded Pordenone in the works left unfinished by that master, in the tribune of S. Maria di Campagna, at Piacenza; where, according to Vasari, the whole appears to be by the same hand. One of his most considerable works is the *Cupola della Steccata*, at Parma, which Lanzi considers an extraordinary performance in every part, in which the *Madonna* is of the most captivating beauty.—*Vasari, Lanzi.*

GAUD (Henry), a Dutch painter and engraver, born at Utrecht in 1570, and died in 1639, aged 69. He travelled to Rome at an early age, and contracted an intimate friendship with that excellent artist, whose manner of pencilling, designing, and colouring, he made the models for forming his style. The pictures which Gaud himself painted were neatly and delicately touched, in colour and pencil resembling *Elsheimer*; but they were in no degree equal to the paintings of that admirable master; nor would they admit of even being compared with them. He engraved seven pieces of singular beauty, from pictures by *Elsheimer*.—*De Piles, Pilk.*

GAULLI (Giovanni Battista), called BACCICI, an Italian historical and portrait painter, born at Genoa in 1639, and died in 1709, aged 70. He was taken at a very

early age to Rome, in the train of the Genoese envoy; and being accidentally introduced to Bernini, and Mario Nuzzi da Fiori, they not only directed him in obtaining a knowledge in his art, but promoted him by their recommendation, and laid the foundation of that fortune and reputation at which he afterwards arrived. He became excellent in portrait painting, though his genius and talents were much better adapted to history; but he was so eagerly solicited to paint portraits, that he finished an extraordinary number of those subjects, among which are the portraits of five popes, and all the cardinals of his time. His invention was good, his tone of colour lively and agreeable; and his touch was spirited. He understood the art of foreshortening his figures to a wonderful degree; and gave them such force, that they seem to come forth from the ceilings which he painted. Those works which he finished in the angles of the dome of St. Agnes, in the Palazzo Navona, had such strength of colour, that they made the colouring of *Ciro Ferri* look feeble; and it is reported the death of that great artist was occasioned through chagrin, on seeing the effect of Gaulli's performances so far superior to his own. However, though he had great merit in many parts of his art, it must be confessed that he sometimes is incorrect, and heavy, and his draperies have too much of a manner in their folds.—*Vas., Pilk.*

GAULTIER (Leonard), a French engraver, who flourished about the year 1610. We have by him several highly finished plates, in which he appears to have imitated the style of *Crispin de Passe*. They are executed entirely with the graver, with great precision, but in a stiff formal manner. He must have been very laborious, as the *Abbé de Marolles*

possessed upwards of eight hundred prints by him. They consist of portraits, and various subjects.—*Strutt.*

**GAYWOOD (R.)**, an English engraver, who died about 1711. He engraved the couchant Venus of Titian, with a Spaniard Playing on an Organ; a fine picture of King Charles's collection, and since of Lord Cholmondely's. The other works of Gaywood's are portraits of Mary Queen of Scots, with a cross in her hand; William Drummond of Hawthornden, the Scottish historian; Sir Bulstrode Whitelock, Sir George Cook; William Fairfax, with six English verses; Holbein; James Hodder, writing master; William Leybourn; Marguerite Lemon, Vanduyck's mistress, with French verses; Countess of Portland; John Playford Cuthbert Sydenham, 1654; Lady Eleanor Temple; Charles (II.) King of Scots; Lipsius; Mahomet; Doctor Faustus; and a head of Christina, for Fowler's Troubles of Sweden and Poland.

**GEEL (John Van)**, a Dutch portrait painter. Houbraken describes a picture of Van Geel, in which he has represented a woman sitting with a child in her lap. The figures in that design are very judiciously disposed; and the drapery, which is of yellow satin, falls in easy, natural folds; it is painted with a thin, delicate colour; and the touch is light, neat, and spirited. The picture is in every respect so like Metzú, that it is generally taken for his work. Houbraken makes no mention of the birth or death of this master.—*Houb.*

**GELDER (Arnold de)**, a Dutch painter of history, still-life, &c., born at Dort, in 1645, and died in 1727, aged 82. He learned the rudiments of the art in the school of Samuel Van Hoogstraten; but afterwards went to Amsterdam and became a

disciple of Rembrandt, under whom he made so great a proficiency, that he approached near to the merit of that celebrated artist. He spent two years under the direction of Rembrandt; but he accomplished himself in his art by a curious and attentive study of nature. In imitation of his master, he also had a repository of such objects of still life as he might at any time have occasion to paint; as armour, fire-arms, spears, and old draperies; and the walls of his room were covered with stuffs, silks, or ensigns, tattered and whole; from which antique stores he dressed his figures, and furnished the back grounds of his pictures. Among his principal works are mentioned the last scene of David's life, when Bathsheba requests him to make Solomon his successor; and Jacob the Patriarch blessing his Children. His last work was the Sufferings of Christ, in twenty-two pieces, which Houbraken commends for having a true and strong expression, a surprising variety of figures, and an excellent chiaro-scuro.—*Houb. Pilk.*

**GELDROP**, called **GUALDROP (Gortzius)**, a Flemish painter, born at Louvain in 1553, and died in 1618, aged 65. He was a disciple of Francisus Franks, but that master dying, he became the disciple of Francis Pourbus. He was principally employed in painting portraits, in which style he received great encouragement, and was esteemed one of the best artists of his time. At Cologne there is a Danæ of his design, which is much praised; and two heads, one of Christ, and the other of the Virgin, which by some connoisseurs have been esteemed little inferior to Guido.—*Descamps, Pilk.*

**GEMIGNANO (Vicentio de St.)**, an Italian painter, born in

Tuscany in 1490, and died in 1530, aged 40. He was a disciple and imitator of Raffaello. He painted some fine pictures for the churches at Rome.—*Pilk.*

**GEMIGNANO** (Giacinto), an Italian historical painter, born at Pistoia in 1611, and died in 1681, aged 70. He travelled to Rome, and placed himself as a disciple with Pietro da Cortona; under whom he proved an historical painter of singular merit. He continued at Rome for some years, and finished several fine compositions for the churches and convents of that city.—*Pilk.*

**GEMINUS**, or **GEMINIE** (Thomas). This old English artist was an engraver as well as a painter, and executed several plates to ornament his publications. In the year 1545, he published a translation of Vesalius's Anatomy, which was first printed at Padua in 1542, with wooden cuts. Geminus copied them on copper, and the book was dedicated to Henry VIII. These plates, according to Ames, were some of the first rolling-press printing in England. He afterwards published another translation of the same work, by Nicholas Udal, 1552, dedicated to Edward VI. Thomas Geminus lived in Blackfriars, where he published a Prognostication, relating to the weather, *The Phenomena of the Heavens, &c.*, with a number of plates, engraved by himself. According to Vertue, he published another work on Midwifery, with copper cuts, by himself.—*Walpole.*

**GENDRE** (Nicholas le), an eminent sculptor, born at Paris in 1518, and died in 1570, aged 52. He executed several fine pieces of sculpture, particularly a fine statue of Henry IV.—*Moreri, D'Argenville.*

**GENGA** (Giroianno), an Italian historical painter, born at Urbino in 1476, and died in 1551, aged 75.

He first studied under Luca Signorelli, of Cortona; and afterwards under Pietro Peragino, at the same time that Raffaello was under that master; and that intercourse laid the foundation of a most cordial friendship between Raffaello and Genga, which was never impaired. As he had made perspective and architecture his peculiar study, he excelled in both; and was employed by the Duke of Urbino to paint the scenery of his theatre, which Genga executed in an admirable manner, to his own honour and the satisfaction of the duke; and his extraordinary abilities in the several branches of his art procured him ample employment at Rome and Florence (as well as at Urbino), where his performances were held in great esteem.—*Pilk.*

**GENNARI** (Benedetto), an Italian historical and portrait painter, born in 1633, and died in 1715, aged 82. He painted, jointly with his brother Cesare, in several cities of Italy. He visited England during the reign of Charles II., and painted the portrait of that prince, and the principal noblemen of his court. He was appointed painter to James II.; but at his expulsion returned to Italy. His historic works are, a St. Leopardo, in the dome of Osimo; and a St. Zaccaria, at Forli.—*Walpole, Pilk.*

**GENOELS** (Abraham), a Flemish landscape and portrait painter, born at Antwerp in 1640. He was a disciple of Bakkereel and Firelans. He visited France, and was employed by Le Brun, to paint the landscapes in his battles of Alexander. He afterwards went to Rome, where he painted the portrait of Cardinal Rospigliosi, though little can be said in commendation of his portraits in general. In landscapes he had a boldness of design, and vigour of colour, with a truth of imitation

that never deviated into manner.—*Pilk.*

**GENTSCH** (Andrew), a German engraver, who resided at Augsburg, and flourished about the year 1616. He engraved several small copper plates of grotesque ornaments, some of which are dated in 1616. He usually marked his plates with the same cipher as Albert Aldegrever; but their works are not difficult to distinguish, by the inferiority of those of Gentsch, and the difference in the date.—*Strutt.*

**GENTILESCHI** (Onazio), an Italian historical and landscape painter, born at Pisa in 1563, and died in London in 1647, aged 84. He was a disciple of his half-brother, Aurelio Lomi, and adopted the name of Gentileschi, from his maternal uncle. He visited Rome, and furnished the landscapes of Agostino Tassi with figures. Upon the invitation of Charles I. he came to England, and was well received by that monarch, who appointed him lodgings in his court. He was employed to paint the ceilings of the palaces at Greenwich, and Yorkhouse. His principal paintings in England were, a Madonna, a Magdalen, and Lot and his two daughters.—*De Piles, Pilk.*

**GENTILESCHI** (Artemisia), an historical and portrait paintress, who died in 1642. She resided some years with her father in England, where she painted the portraits of some of the royal family, and many of the nobility of England; but passed the last years of her life in Italy. She was inferior to her father in history, but excelled him in portraits. Two of her historical pictures are at Florence, one in the Ducal gallery, the other in the possession of Averardo de Medici: it represents Judith killing Holofernes; a picture of deep impasto, of a tone

and evidence that strikes with terror; the other is the Temptation of Susanna, a work of much suavity from the choice of place, the grace of the principal figure, and the dress of the rest.—*Walpole, De Piles, Pilk.*

**GERBIER** (Sir Balthasar), a Flemish painter, born at Antwerp, in 1592, and died in 1661, aged 69. He came to England by the invitation of Charles I. who expressed a great esteem for his works; and at the recommendation of the Duke of Buckingham, conferred on him the honour of knighthood, and appointed him his resident at Brussels; which office he discharged with credit and probity.—*De Piles, Pilk.*

**GERMAIN** (Thomas), a French sculptor, born at Paris in 1674, and died in 1748, aged 74. His father was goldsmith to the king, and a man of great ingenuity. Germain resided for several years at Rome, where he worked as a goldsmith, and exercised himself in drawing. He also performed many fine sculptures in metal, and on his return to Paris became famous in that line. Plate wrought by him fetched very high prices. He was likewise skilled in architecture.—*Moreri.*

**GERMYN** (Simon), a Dutch landscape painter, born at Dort in 1650, and died in 1719, aged 69. He was a disciple of Godfery Schalken, and afterwards of Ludowick Smits, called Hartcamp, of whom he learned a peculiar method of painting fruit. But not finding that branch of the art favourably received, owing, as Houbraken says, to his method of blending and torturing his colours, he applied himself entirely to the painting of landscapes, which he practised as long as he lived.—*Houb. Pilk.*

**GERRARD** (of Haerlem), a Dutch historical painter, born at Haerlem, and, according to Houbra-

ken, died at the early age of 28. He was a disciple of Albert Van Ouwater, one of the first after John Van Eyck, who painted in oil; and when he had painted under that master for a short time, he showed such freedom of hand, so firm an outline, and such an expeditious manner of colouring, that his master used to say he was born a painter. In many parts of his profession he was equal to his master; but in design, expression, and the disposition of his subjects, he was far superior. He understood perspective extremely well, and was considered by his contemporaries, as one of the best painters of his time. He painted for the church of St. John, at Haerlem, a Descent from the Cross, which was esteemed an exquisite performance. The expression of the different passions in the countenances of the Virgin and the Apostles is admirable; and the whole is surprisingly beautiful. Albert Durer, who went to Haerlem to see the works of Gerrard, said, that he must have been a remarkable favourite of nature, who could so early arrive at so great a degree of perfection.—*Houb. Pilk.*

GERARD called GERRARDS, (Pietersz Van Zyl), a Dutch portrait painter, born at Amsterdam in 1607, and died in 1667, aged 60. He learned the art of painting in his own country, but came to England to practise it; and happened to live in the same house with Vandyck, with whom he cultivated an intimate friendship. By attentively observing the penciling of that inimitable master, he studiously laboured to imitate his manner of handling and colouring; and proved so happy in his endeavours, that, after the death of Vandyck, he returned to Amsterdam, and rose to such high reputation, that he was distinguished

by the name of the second Vandyck. His most usual subjects were portraits, which he generally designed in the historical style, after the manner of conversations; and he always gave his figures such draperies as were suitable to the modes of the times. The hands of his women are particularly excellent, as well for the roundness and first outline, as for the delicacy of the colouring, a circumstance which is peculiarly observable in the works of Vandyck. One of the best pictures of this master, is the Prodigal Son, which has a sensible and strong expression, and is also excellently coloured.—*Houb. Pilk.*

GESSNER (Solomon). This celebrated personage is well known to the literary world by his poem of the "Death of Abel," and his other poetical works. He claims our notice here as a designer and engraver. He etched several plates of vignettes and other ornaments for his Death of Abel and his Pastorals. We have besides by him several landscapes, executed in a very pleasing and finished style, of which the following are the principal:—A set of ten landscapes, dedicated to M. Watelet, 1764; twelve pastoral landscapes, 1767, 1768; ten landscapes, with mythological figures, 1769, 1771.—*Strutt.*

GHERARDI, called DOCENO (Christoforo), an Italian historical and landscape painter, born at Florence in 1500, and died in 1556, aged 56. He showed an attachment from his earliest infancy to drawing and designing; and without any other assistance than what he received from nature, he had, at the age of sixteen, made such a progress in painting and designing different subjects, and also showed somewhat so graceful in his manner, that he was considered as a prodigy. Some

of his performances happening to fall under the observation of Raffaele dal Colle, that artist was so much pleased and surprised with the taste and execution of them, that he took Christoforo under his own care, admitted him as one of his own disciples, and directed his hand and judgment, till he became a very eminent master. He spent some years in the army, but left the military life to devote himself to painting; and became an universal artist, in not only designing historical figures, but also landscapes, birds, fishes, and particularly excelled in grotesque. He finished a great number of works at Rome, Naples, and Florence; and, in conjunction with Giorgio Vasari, or rather under him, executed a great many designs in fresco as well as in oil.—*Vasari, Pikk.*

GHEYN or GHEIN (James the Elder), a Flemish designer and engraver, born at Antwerp about the year 1565. He was instructed in drawing by his father, who was a glass-painter, and learned engraving under Henry Goltzius. He imitated the style of that master, and his plates evince a great command of the graver. They are executed in a bold free style, and his design is correct and not without taste. He engraved a great number of plates, both from his own designs, and after other masters, and his prints are highly esteemed.—*Strutt.*

GHEYN or GHEIN (James the Younger). He was of the same family as the preceding artist, but it is not ascertained whether he was his son or nephew. At an early age he visited Italy, and studied under A. Tempesta. In conjunction with Cornelius Boel, he executed eight plates for La Vic de Charles V., from designs by Tempesta.—*Strutt.*

GHEZZI (Pier Leone), an Italian historical painter, born at Rome in 1674, and died in 1755, aged 81. He was appointed by the Pope to adorn the castle of Gandolpho, and other places. Francis I. Duke of Parma, conferred on him the honour of knighthood.—*D'Argenville, Adams.*

GIBBONS (Grinling), an eminent sculptor, who died in 1721. He was the son of a Dutchman who settled in England in the seventeenth century. Charles II. employed him in ornamenting several of his palaces, and gave him a situation under the board of works. He carved the foliage in the chapel at Windsor, the choir of St. Paul's cathedral, and the admirable font in St. James's church, Westminster; but his principal performance is said to be at Petworth.—*Walpole's Anecdotes of Painting.*

GIBBS (James), a celebrated Scotch architect, born at Aberdeen in 1683, and died in 1754, aged 71. He designed the churches of St. Martin's in the Fields, and St. Mary-le-strand, London; and the New church at Derby; the Senate House, and the new improvements of King's College, Cambridge, and other works.—*Gen. Biog. Dict.*

GIBSON (Richard), called the DWARF, an English painter, born in 1615, and died in 1690, aged 75. He was a disciple of Francis de Cleyn, and perfected himself by copying the works of Sir Peter Lely, whose manner he imitated. In his youth he was page to a lady at Mortlake, who, perceiving his taste for painting, put him under De Cleyn for instruction. He was afterwards page to Charles I., and when he married Mrs. Anne Shepherd, who was also a dwarf, the king honoured the wedding with his presence, and gave away the bride. They were of



equal stature, each measuring three feet ten inches. They had nine children, five of whom arrived at years of maturity, and were of the usual stature. It is reported by some writers, that a picture of this master's hand, representing the Good Shepherd, being shown to Charles II., was so much admired by that monarch, that it occasioned the death of Vander Dort, the painter. He drew the portrait of Oliver Cromwell several times; and had the honour of instructing Queen Mary, when princess of Orange, and princess Anne, (afterwards Queen of England), in drawing. — *Walpole, De Piles.*

GIBSON (William), an English historical painter, born in 1644, and died in 1702, aged 58. He was nephew of the preceding, and was instructed in the art of painting by his uncle, and afterwards by Sir Peter Lely, whose works he copied. — *Walpole, De Piles.*

GILLEMANS (Antonio), a Flemish painter, born at Antwerp about 1672. His subjects were fruits of various kinds, particularly grapes, which he always painted in a small size, but with a great deal of truth, and often with much roundness and relief. He had a free and spirited touch, his objects were well grouped, and his colouring was frequently very natural and lively; but being of a smaller dimension than what the eye is accustomed to see in nature, his pictures have not an effect equal to the neatness of his handling. — *Pilk.*

GILLOT (Claude), a French painter and engraver, born at Langres in 1673. He was sent to Paris when young, and became a scholar of J. B. Corneille. He chiefly excelled in designing fauns, satyrs, and grotesques, in which he acquired some reputation, and was

received into the Academy at Paris in 1715. Anthony Watteau was his scholar, and greatly surpassed him. His works, as a painter, are little regarded; but he has left us a considerable number of etchings from his own designs, which are executed in a bold free style, and sufficiently finished. Including the plates he engraved for *Les Fables de la Mothe-Houdard*. M. Gersaint makes his prints amount to nearly one hundred and eighty. — *Strutt.*

GILPIN (Sawrey), an English painter, born at Carlisle in 1733. He was the son of a captain in the army, who had a knowledge of drawing, and from whom he received some instructions in the first rudiments of design. On his arrival in London, he was for some time under a ship painter. His genius, however, led him to designing animals, and some of his sketches having been shown to the late Duke of Cumberland, at that time celebrated on the turf, he took him under his patronage, and employed him in painting the portraits of his favourite horses, and other subjects, at Newmarket, in which he discovered uncommon ability. He was one of the most correct and spirited drawers of horses that the art has produced; and that he possessed powers of a superior cast, which would have enabled him to have distinguished himself in the more elevated walk of historical painting, is evident in his pictures of the Election of Darius, and the Triumph of Camillus. — *Barry's Edit. of Pilkington.*

GIOCONDO (Fra. Giovanni), an Italian architect, born at Verona, in 1472, and died in 1521, aged 49. He taught the principles of architecture and had Julius Cæsar Scalliger for a pupil. He built several

palaces and bridges in France and Italy, and was versed in theology, mathematics, and antiquities. He published an edition of Vitruvius, and another of Cæsar's Commentaries.—*Tiraboschi*.

GIORDANO (Luca), an Italian historical painter, born at Naples in 1629, and died in 1705, aged 76. He was a disciple of Giuseppe de Ribera, called Spagnoletto; but afterwards studied under Pietro da Cortona. When he quitted the school of the latter, he went to Lombardy to study Correggio, and afterwards to Venice, to improve himself by the colouring and compositions of the best Venetian masters. He had a fruitful and fine imagination, and a most surprising readiness and freedom of hand; his tone of colouring is agreeable, and his design, when he chose, correct. In one of the galleries of the Marquis Peralta, at Milan, are to be seen several heads by Giordano, in the different manners of the Italian masters. They are extremely fine, and one in particular of St. Gregory, in the manner of Guido. The grand altar-piece, in the church of the Ascension, at Naples, is one of the best performances of Giordano: it represents the Battle of the Angels, and Fall of Lucifer; St. Michael stands in a noble attitude, with his feet upon Lucifer, both figures being supported by the air; two of the evil spirits seem loaded with the throne of that prince, which is tumbling along with them towards the abyss, and there are a multitude of figures below which appear already driven into punishment. The colouring of this picture is in the style of Rubens, fresh and brilliant, and has a most striking effect, by the brightness of the colours. There are likewise in the Palazzo Durazzo, at Genoa, a Dying Seneca in the Bath; the Mar-

tyrdom of a Saint, and the Contest between Perseus and Demetrous, which justify all the honours and riches bestowed by monarchs on this great painter.—*Vas., Pilk.*

GIOTTO (Ambrose), a celebrated ancient Italian painter and sculptor, born at Vespignano, a village near Florence, in 1276, and died in 1336, aged 60. He was a disciple of Cimabue, but soon became superior to his master, and arrived at a degree of art, which, in grace at least, was not excelled before Masaccio. The following anecdote is related of this artist, upon the authority of De Piles. Pope Benedict IX., having a desire to try the capacity of the Florentine painters, sent a person to Florence to procure him a design from each of them. The messenger addressed himself to Giotto; the latter drew a perfect circle on paper, with the point of his pencil, and one stroke of his hand;—"There," says he, "carry it to the Pope, and tell him you saw me do it." The man replied, "I asked for a design!" "Go, Sir," answered the artist; "I tell you his Holiness asks nothing else of me." Upon this the Pope gave his design the preference, and sent for him to Rome, where he painted the celebrated Mosaic of the Navicella, or the boat of St. Peter, in the portico of that Basilica at Rome, which has been distinguished by the Italian painters as "Giotto's vessel." He likewise executed several fine works at Rome, Florence, Pisa, Naples, and other cities of Italy.—*De Piles, Vasari, Pilk.*

GIRARDON (Francis), a celebrated French sculptor and architect, born at Troyes in 1628, and died in 1715, aged 87. After studying under Anguier, he was sent to Rome by Louis XIV., to perfect himself in his art, and he succeeded

Le Brun as inspector-general of sculpture. His chief works are the Mausoleum of Cardinal Richelieu, in the church of the Sorbonne; the Equestrian Statue of Lewis XIV., and the Rape of Proserpine, in the gardens of Versailles.—*D'Argenville, Moreri.*

GIRTIN (Thomas), an English landscape painter, born in 1775, and died in 1802, aged 27. So great was his attachment to his profession, that he worked at it till within a few days of his death, though labouring under a painful asthma. He drew landscapes from nature in water-colours, and some in oil. The Panoramic View of London, which was exhibited, and his Views of Paris, are admirable representations. Prints of the latter have been published. They were dedicated to Lord Essex, who purchased the originals.—*Edwards, Monthly Mag.* Feb. 1803.

GIUSTI (Antonio), an Italian historical and landscape painter, born at Florence in 1624, and died in 1705, aged 81. He excelled in history, animals, and landscapes.—*Pilk.*

GIULANO (di Majano), a Florentine sculptor and architect, born in 1377, and died in 1447, aged 70. He constructed the magnificent palace of Poggio Reale, and other edifices at Naples. He was also employed at Rome by Paul II.—*Moreri.*

GLAUBER, called POLIDORE (John), a celebrated Dutch landscape painter, born at Utrecht in 1646, and died in 1726, aged 80. He was a disciple of Nicholas Berchem, under whom he made a very rapid progress. Having determined upon visiting Rome, he took along with him a younger brother, who was only fifteen years of age. In his route he stopped at Paris, and staid one year with Picart, a flower-painter; and at Lyons he spent two

years with Adrian Vander Cabel; nor would he have quitted the latter for some years longer, if the great concourse of people who were going to the jubilee had not tempted him directly to Rome. In that city he studied for two years, not neglecting any thing that might conduce to his improvement; and continued for some time at Venice, to perfect himself in colouring. At his return to his own country, he settled at Amsterdam, and lodged with Gerard Lairese; and those two artists having the same love for their profession, the same elevation of sentiment, and a similarity of taste, became united in the firmest bonds of friendship; and there are beautiful landscapes of Glauber's, painted at that time, which are enriched with elegant figures by Lairese. Glauber is one of the most select landscape painters among the Flemings: his taste and manner are entirely of the Italian school; his scenes are generally taken from the lovely views in the neighbourhood of Rome, and sometimes from situations near the Alps. His colouring is warm, true, and excellent; his invention fertile, and his pictures exquisitely finished. His touch is so particularly neat, that every distinct species of trees or plants may be distinguished by the exactness of the leafing; and by a happy management of the aerial perspective, his distances recede in a natural and pleasing manner. His pictures usually bear a considerable price, particularly those which have the additional merit of Lairese's figures.—*Houb. Pilk.*

GLAUBER (Gotliof John), a Dutch landscape painter, born at Utrecht in 1656, and died in 1703, aged 47. He was the brother and disciple of John Glauber, and afterwards of Jacob Knuyf, at Paris. He travelled with his brother to Rome,

and resided there for two years, and afterwards visited Venice; at his return to Holland, his works were soon noticed, and much admired, as well for their taste of design as the excellence of their colouring; and his pictures are very often mistaken for those of his brother. Although this painter had a neat touch, and a delicate pencil, when he employed himself on cabinet pictures; yet he showed a noble freedom of hand, and a touch full of spirit, in those large works which he executed in grand halls and saloons. One of his capital landscapes was in the palace of the prince of Orange, at Soesdyck; which is exquisitely designed and finished, the figures being painted by Laresse.—*Houb., Pilk.*

GLAUBER (Diana), a Dutch portrait paintress, born at Utrecht in 1650. She was the sister of John and Gotthief Glauber; she principally painted portraits, and in that style rose to a degree of distinction. She was some years before her death accidentally deprived of her eye-sight.—*Ibid.*

GLEN (John), a German engraver in wood, born at Liege in the middle of the sixteenth century. He published a work on ancient and modern dresses, illustrated with figures of his own engraving.—*Gen. Biog. Dict.*

GLOVER (George), an English engraver, who flourished about the year 1637. He worked chiefly for the booksellers, and engraved several portraits of distinguished persons, which are interesting to English history. They are executed in a bold open style, though without much taste. He also engraved frontispieces and emblematical subjects, but his portraits are the best of his works.—*Walpole.*

GOAR (Van), an old German engraver on wood, who was employed chiefly by the booksellers. Although

the subjects he was engaged in are little interesting in themselves, being principally frontispieces and book ornaments, yet his cuts are executed with so much spirit, and in so masterly a style, that his prints are much esteemed. He flourished about 1516.—*Strutt.*

GODDARD (John), an English engraver, who flourished about the year 1651. He engraved some frontispieces, maps, and other subjects, for the booksellers. One of his best prints is the portrait of Martin Billingsley, a writing master, in an oval border, dated 1651, with four English verses. It is prefixed to his copy-book. Mr. Strutt mentions a small upright print of a woman standing, under which is inscribed *Vertura*, and another its companion.—*Strutt.*

GODEWYCK (Margaret), a Dutch landscape paintress, born at Dort in 1627, and died in 1677, aged 50. She was instructed in the principles of painting by Nicholas Maas. She acquired a fine taste for painting landscapes, which she ingeniously diversified with views of rivers, cascades, villages, groves, and distant hills, that rendered her compositions very pleasing. She likewise worked flowers in embroidery to the greatest perfection.—*Houb.*

GOES (Hugo Vander), a Flemish painter, born at Bruges, and flourished about the beginning of the sixteenth century. He was a disciple of John Van Eyck, and several fine works by him are still preserved at Bruges; particularly a picture of Abigail and her maids in the presence of David.—*Sandart, Houb.*

GOLTZIUS (Hubert), a Flemish painter, born at Venlo in 1520, and died in 1583, aged 63. He was a disciple of Lambert Lombard; but having copied several designs from

the antique, under the direction of his master, it inspired him with an ambition to study after the originals; and for that purpose he travelled to Rome, where he resided for a considerable time. He was an excellent judge of the antiques, which enabled him to investigate many curiosities in coins and medals, which he afterwards learnedly digested, and published with learned annotations. At Antwerp, he painted the History of Jason; but his pictures are extremely rare, though he painted a great number.—*Sandart, Pilk.*

**GOLTZIUS** (Henry), a Flemish engraver and painter. This distinguished artist was born at Mulbrecht, in the duchy of Juliers, in 1558. His father was an eminent glass painter, who instructed him in the first principles of the art, and he was taught engraving by Theodore Cuernihert. His progress was such, that he soon surpassed his master, who employed him to engrave some plates, and he executed several for Philip Galle. He afterwards travelled through Germany to Italy, where his studies were particularly directed to the works of Michel Angelo, Raffaello, and Polidoro da Caravaggio. A too vehement desire to imitate the sublime style of Buonarotti, led him frequently into an outrageous and extravagant design, which is not always compensated by the extraordinary excellence of his graver. He was perfectly master of the anatomy of the human figure, and drew the extremities with the greatest precision. His compositions are often eccentric, and the attitudes and movement of his figures strained and unnatural; but these defects are greatly recompensed by the uncommon beauty and freedom of his execution. His style is sometimes extremely neat and highly finished; at others, it is surprisingly bold,

clear, and masterly. Nature seems to have endowed him with a faculty of appropriating his manner to the particular object he had to represent. During his residence at Rome, he engraved several plates after Raffaello, Polidoro, and others; and on his return to Holland he settled at Haerlem, where he engraved several plates from the principal Flemish and Dutch masters. He imitated with the greatest success the style of Albert Durer, Lucas of Leyden, and the other admired old masters, which he has proved by a set of six large plates, called The Masterpieces of Goltzius, as showing how perfectly he could imitate the particular manner of those artists whose works were held in higher estimation than his. Henry Goltzius had reached his forty-second year when he commenced painting. His first picture represented the Crucifixion, with the Virgin Mary and St. John; and it is commended by Van Mander for the excellence of the colouring and the boldness of the design. Goltzius is much more distinguished as an engraver than a painter.—*Strutt.*

**GOMEZ** (Vicente Salvador), a Spanish painter, born at Valentia about the year 1645. He was a scholar of Jacinto de Espionoso, and discovered such extraordinary juvenile powers, that before he was fifteen years of age, he executed some considerable works in fresco, of subjects from the Life of St. Ignatius, which equally satisfied and surprised his employers. His talents were not confined to historical painting; he was equally successful in landscapes, animals, and architectural views. He is said to have been the founder of an academy of artists at Valencia.—*Cumberland.*

**GOMEZ** (Sebastiano, called El Mulata De Murillo). This extraordinary personage was a Mulatto

servant of Murillo. From the opportunities he had of witnessing the exercise of the admirable talents of his master, he conceived an affection for the art, and passed his leisure time in humble efforts to acquire some proficiency in it, and his endeavours were by no means fruitless. After the death of Murillo, in 1685, he painted some pictures for the churches and convents at Seville. In the portico of the convent of the Mercenarios Descalzos, there is a painting by him of the Virgin and Infant Christ; and at the Capuchins, our Saviour bound to the Pillar. There are several other works by him at Seville.—*Cumberland.*

GONZALEZ (Bartolomeo), a Spanish painter, born at Valladolid in 1564, and died in 1627, aged 63. He visited Madrid when young, and became a scholar of Patricio Caxes. He painted history and portraits, and was employed by Philip III. to paint the portraits of different branches of the Austrian family, for the palace of the Pardo. On the death of Castello, he was made painter to the King. There are many of his works in the Escurial, at Valladolid, and at Burgos. Of his historical works, the principal are, the Angels in the church of the Augustines at Madrid; and an allegorical subject representing the Arts, in the royal collection.—*Cumberland.*

GOOL (John Van), a Dutch painter, born at the Hague in 1685. He wrote a history of the lives and works of the Dutch and Flemish painters.—*Houb.*

GOUDT (Henry, Count de). This distinguished amateur artist was of a noble family of Holland, and a Count of the Palatinate. He was born at Utrecht in 1585. A passionate inclination for the art, led him to an early application to drawing, and when he was young he went to Rome

in search of improvement. Arrived in that capital, he was one of the most assiduous students of his time, and daily frequented the academy, to design after the model. He contracted an intimacy with Adam Elsheimer; and, as is noticed in the life of that painter, he became his most liberal benefactor. He purchased some of the most finished works by Elsheimer, which he has engraved in a style peculiar to himself, which is perhaps better adapted to express the polished finishing, and the admirable effect of chiaro-scuro of the originals, than any other that could have been adopted. His plates are wrought entirely with the graver, and their extraordinary effect is produced, not in the usual mode of deepening and strengthening the stroke, but by delicately crossing and re-crossing them several times in the shadows. Though his plates are finished with the most extraordinary precision, there appears a surprisingly free and dexterous handling of the graver. There is a fine expression in the heads, and his figures are correctly drawn. The following are the seven prints by him after *Adam Elsheimer*:—

1.—Ceres drinking from a pitcher. An old woman appears holding a candle at the door of a cottage, and a boy naked standing by her, is laughing and pointing at the goddess, for which contempt he was metamorphosed into a frog.—The powerful and striking effect of this engraving cannot be properly described. This print was well copied by Hollar, who, with the point only, has given us all the effect, though not the neatness, of the original. It is distinguished by the name of the *Sorcery*.

2. The Flight into Egypt; a night scene, in which the moon and the stars are introduced with great success.

3. The Angel with Tobit; who is drawing a fish by his side. The back ground is a landscape; the weeds in the fore ground, and the branches of the trees in front, as well as the

foliage and weeds hanging from them, are beautifully expressed. He fails most in those parts where the graver alone is by no means equal to the undertaking, namely, the distant woods and assemblage of trees, which graduate one from the other, and requires freedom of determination, which the point only can give; when executed with the graver, they always appear flat and heavy.

4. The Angel with Tobit crossing a stream of water; Tobit holds the fish under his arm. The back-ground is a landscape. Hollar has copied this print with much success.

5. Baucis and Philemon entertaining Jupiter and Mercury; a small plate, nearly square.

6. Aurora representing the Daion of Day; a small landscape. The effect is very beautiful.

7. The Beheading of St. John in Prison; a very small oval print, which is by far the scarcest.—*Strutt*.

**GOUJON**, or **GOUGEON** (John), a French sculptor and architect in the reign of Francis I. He was also a good medalist, and his works of this kind are scarce and valuable. Being a protestant, he was shot in the massacre of St. Bartholomew, 1572.—*D'Argenville*.

**GOUPY** (Joseph), a French artist, celebrated for painting in water-colours, and for excellence in copying the works of others. He died in 1747.—*Gen. Biog. Dict.*

**GOYEN** (John Van), a celebrated Dutch landscape-painter, born at Leyden in 1596, and died in 1656, aged 60. He was a disciple of Isaac Nicholas, and afterwards successively became the disciple of William Gerretsen, and of Esaias Vanderfelde, the most celebrated landscape-painter of his time. Van Goyen very soon rose into great esteem, and his works are more universally spread through all Europe, than the works of any other master. He was fond of sketching the views of villages and towns situated on the banks of rivers or canals of the sea-ports in the Low-Countries; and some-

times of inland villages, where the scenes appeared to him pleasing or picturesque. Those he afterwards used as subjects for his future landscapes, enriching them with cattle, boats, and figures in character, just as the liveliness of his imagination directed. His style of painting was natural, and his subjects were sea-pieces, or landscapes, with views of rivers, enlivened with figures of peasants either ferrying over cattle, drawing their nets in still water, or going to, or returning from market. Sometimes he represented huts of boors on the banks of rivers, with overhanging trees, and a beautiful reflection of their branches from the transparent surface of the waters. His best works are valued so highly in most parts of Europe, and especially in the Low-Countries, that they deservedly afford large prices, being ranked in Holland with the pictures of Teniers.—*Houb. Pilk.*

**GRAAT**, or **GRAET** (Barent), a Dutch historical and landscape-painter, born at Amsterdam in 1628, and died in 1709, aged 81. He received his first instructions in the art from his uncle, known by the name of Master John. He preferred the manner of Bamboccio to all others, and studied the style of that master, in regard to his animals, trees, and rural scenery, with such accuracy, that his paintings frequently passed for the works of Bamboccio. And it is related by Houbraken and Weyerman, that a picture of this master was publicly bought, and allowed by all the connoisseurs to be indisputably of Bamboccio's hand, till, some years after, an inscription was discovered in one corner of it "*B. Graet fecit.*" He formed an academy, in the manner of the Royal Academy at Paris, for fifteen years, to which the best artists of his time resorted, to study after the naked,

from living models; by which means he considerably improved the taste as well as the skill of his contemporaries. One of his best pictures, is the History of David and Bathsheba, and his most distinguished disciple was John Hendrick Roos.—*Houb. Pilk.*

GRAAW or Grauw (Henry), a Dutch historical painter, born at Hoorn, in North Holland, in 1627, and died in 1682, aged 55. He received his first instructions from Peter Grebber, but afterwards became a disciple of Jacob Van Campen, with whom he continued eight years, and gained so much credit by his improvement in painting, that Prince Maurice, of Nassau, engaged him to paint several ceilings in the palace near the Hague. Not satisfied with the knowledge which he had hitherto acquired, and to refine his taste, by designing and copying the works of the great masters, and the antiques, he travelled to Rome, where he studied three years. He at length succeeded so well, by industry and an apt genius, that Nicolo Poussin, looking over some of the studies of Graaw, declared he never saw a Fleming of whom he had higher expectations, or any one of more promising talents. On his return from Italy, he lived alternately at Amsterdam and Utrecht, enriched by his works, and exceedingly admired. He had a fine invention, his manner of composing was grand, and his dispositions showed much taste and judgment. His draperies were large, his colouring good, his design correct; and he particularly excelled in naked figures, in which his choice was elegant, and the contours graceful. He left very few pictures; but what he finished will serve to establish his reputation as an eminent master.—*Houb., Pilk.*

GRAND (Le), a French engraver, who resided at Paris about the year 1760. He was chiefly em-

ployed in vignettes and decorations of books, many of which were after the designs of Gravelot, Eisen, and others. He engraved a set of plates for an edition of Ovid's *Metamorphoses*, published at Paris. He also executed some large plates of ruins, neatly executed, but with little taste.—*Strutt.*

GRANDHOMME (James), a German engraver, born at Heidelberg, and flourished about the year 1600. He is supposed to have been a pupil of Theodore de Bry. We have several plates by him, engraved in a neat stiff style. His best prints are his portraits, which possess considerable merit. He worked chiefly with the graver.—*Strutt.*

GRAVELOT (Henry), a French engraver, who died about 1703. This artist was not much known as an engraver, but was an excellent draughtsman, and drew designs for ornaments in great taste; he was a faithful copyist of ancient buildings, tombs, and prospects, for which he was constantly employed by the artists in London. He drew the monuments of the kings for Vertue, and gave the designs, where invention was necessary, for Pine's plates of the tapestry in the House of Lords. He had been in Canada as secretary to the governor, but the climate disagreeing with him, he returned to France, whence he was invited over by Du Bosc. He was for some time employed in Gloucestershire, drawing churches and antiquities. He engraved the prints to Sir Thomas Hanmer's edition of Shakspeare, and many of them he designed; but it was his large print of Kirkstal-abbey, which shows how able an engraver he was.

GREBBER (Peter), a Dutch painter, born at Haerlem, about 1590. He was a disciple of Henry Goltzius, and became an artist of



considerable esteem in his native city, where many of his performances are to be seen, and are still very much admired. It is not certain whether this artist had ever been in Italy, but from his taste of design, it appears that he must have been conversant with excellent models.—*Houb. Pilk.*

**GREEF** (Jerome), a German engraver, born at Franckfort, about the year 1500. He is supposed to have been a pupil of Albert Durer, but this conjecture probably arose from his having copied some of the wooden cuts of that artist with great exactness. He copied from Albert Durer wooden cuts of the Apocalypse of St. John, the same size as the original, very finely executed.—*Strutt.*

**GREEN** (John), an English engraver, who died about 1760. This artist made great proficiency in gravng landscapes, &c., and executed the following heads:—Thomas Rowney; Thomas Shaw, D. D.; W. Derham, D. D. He engraved the plates for Borlase's Natural History of Cornwall, and many of the seats of the nobility and gentry in that work. Green was employed by the University of Oxford, and continued their almanacs for several years.—*Walpole.*

**GREEN** (Valentine). This celebrated artist and engraver was born in Warwickshire in 1739, and died in 1813, aged 74. He was intended by his father for the profession of the law, for which purpose he was placed under a respectable practitioner, at Eresham, in Worcestershire, with whom he passed two years; but having a taste for drawing, he abandoned his office, and, without his father's concurrence, became a pupil to an obscure line, engraver at Worcester. His progress in that branch of engraving not succeeding

to his wishes, he came to London in 1765, where he turned his thoughts to scraping in mezzotinto, and without the aid of an instructor, arrived at a perfection which has seldom been equalled. Mr. Green participates with M<sup>r</sup>. Ardell and Earldom, the merit of being the first artists who gave consequence and variety to the particular mode of engraving to which they devoted themselves; and it is due to Mr. Green to remark, that his celebrated prints of Hannibal and Regulus, after the pictures by Mr. West, in the Roy collection, were the first plates of equal magnitude and importance that had appeared. These were succeeded by several others of similar consideration, which will ever rank among the ablest and most energetic efforts of mezzotinto. This indefatigable artist, by his unremitting exertion during a period of upwards of forty years, has produced nearly four hundred plates, engraved from the most celebrated painters, ancient and modern. In 1789, Mr. Green obtained a patent from the Duke of Bavaria of the exclusive privilege of engraving and publishing prints from the pictures in the Dusseldorf Gallery; and in the year 1795, had published twenty-two prints of that collection. This enterprise promised to remunerate him amply for so spirited an undertaking, but unfortunately, during the siege of that city by the French, in 1798, the castle and gallery were laid in ruins, and a very valuable property belonging to him was destroyed. Other speculations, flattering in their outset, were lost to him by the overwhelming eruption of the French Revolution, of which Mr. Green thus became one of the innumerable victims.—In 1767, he was elected a member of the incorporated society of artists of Great Britain; and in 1774, one of the six associated

engravers of the Royal Academy. On the foundation of the British Institution, he was appointed Keeper; and it will be allowed that his zealous exertions to promote the purposes of the establishment, and the urbanity of his manners to the public and the artists, were exemplary.—*Strutt, Bryan.*

The limits of our work preclude us from giving a more enlarged account of this esteemed artist's works.

GREENBURY (—), an English copyist, who died about 1670. He copied two pictures of Albert Durer, from the collection of Charles I., which were much admired.

GREENHILL (John), an English historical and portrait-painter, born at Salisbury in 1649, and died in 1669, aged 20. He was a disciple of Sir Peter Lely, whose style of painting he imitated successfully, in crayons as well as in oil. He was accounted very little inferior to his master, and probably would have stood in competition with him, if Sir Peter would have allowed him free access to his painting-room and permitted him to see the method of using his colours, and his manner of penciling. But by the most authentic accounts, Lely grew jealous of the abilities of Greenhill, and considered him as a rival; and except one time when he stood at his master's back, while he was painting the portrait of Mrs. Greenhill, he never was permitted to see him paint. He had much natural capacity, and copied the picture which Vandyck painted of Killigrew, with a dog, so extremely well, that it was mistaken for the original; and his portraits in crayons were much admired. At first he was very industrious, but afterwards he gave himself up to an irregular and dissolute course of life, and died by an accidental fall, as he returned

from the tavern, in the bloom of his years.—*De Piles, Pilk.*

GREUTER (Matthew), a German engraver, born at Strasburg about the year 1564. After receiving some instructions in his native city, he travelled to Italy, by way of Lyons and Avignon, in both which cities he was some time employed. He resided chiefly at Rome, where he engraved several plates executed in a very neat style, though his designs are generally incorrect. Some of his plates are wrought entirely with the graver, and the others are etched, and finished with the graver in a lighter style.—*Strutt.*

GREUTER (John Frederick). He was son of the preceding artist, born at Rome, about the year 1600, and was instructed by his father. We have by him a variety of plates executed with the graver, in a clear neat style. He engraved the plates for the Flora of P. Ferrari.—*Ibid.*

GRIBELIN (Simon), a French engraver, born at Blois in 1651, and died in England in 1733, aged 72. He came to England in 1680, but it was twenty years before he was noticed. The work that first raised his reputation, was the Tent of Darius, published in 1707. This was followed by a set of the Cartoons; their success was very great, having never been completely engraved before. He afterwards published six historical pieces, from pictures in the collection at Kensington, and the ceiling of the banqueting-house; but none of his plates gave any idea of the style of the masters they copied. He executed a great number of small plates on gold, silver, and copper, chiefly for books. Gribelin engraved the following portraits:—Duke Schomberg; Sir William Dawes; and a small whole length of the Earl of Shaftesbury.—*Walpole.*

GRIFFIER, called the Old (John), a Dutch landscape-painter, born at Amsterdam in 1645, and died in 1718, aged 73. He was the disciple of Roland Roghman, whose dark manner he quitted, to imitate the fresher tones of A. Vandervelde and Lingelbach. He went to England and settled in London. His subjects were ruins, or views enriched with figures, cattle, boats, &c., which he designed and placed well. His imitations of Rembrandt, Poelemburg, Ruysdael, and Teniers, have often been taken for originals.—*Pilk.*

GRIMALDI, called IL BOLOGNESE (Gio. Francesco), an Italian painter, born at Bologna in 1606, and died in 1680, aged 74. He was a disciple of Agostino Caracci; and afterwards travelled to Rome, where he resided several years. Upon the invitation of Cardinal Mazarine, he visited France, and was employed by Louis XIV. He principally painted landscapes, though he designed figures well, was a good architect, and understood perspective. He was employed by Innocent X. in concurrence with other painters, in the Vatican. The gallery at Colonna possesses many of his views, which remained chiefly in Italy; less known on this side of the Alps, than those of Poussin and Claude.—*D'Argenville, Pilk.*

GRIMANI (Hubert), a Dutch painter, whose real name was Hubert Jacobsz, born at Delft in 1599, and died in 1629, aged 30. He was taught the rudiments of painting in his own country, and afterwards travelled to Venice, where he studied the best masters of that celebrated school. He afterwards afforded so many proofs of singular merit, that he was taken into the family of the Doge Grimani, and assumed the name of his patron,

which his family retained ever after. Grimani was particularly attached to the painting of portraits; and received great encouragement in that branch of his art; but having frequent opportunities of painting the portraits of several distinguished noblemen, who were impatient of sitting a competent time, to admit of his finishing their pictures equal to the artist's inclination or ability, he gradually habituated himself to a more expeditious manner of painting. For which reason his latter works are in no degree comparable with those of his earlier time.—*Pilk.*

GRIMMER (Jacob), a Flemish painter, born at Antwerp in 1510, and died in 1546, aged 36. He was a disciple of Matthew Kock, and afterwards of Christian Queburg. Landscape was his favourite pursuit, and to qualify himself more effectually for that branch of the art, he applied himself dilligently to study nature, till he was able to imitate it with success. His distances and his skies were admirably coloured, his trees touched with spirit and freedom, and his buildings were well chosen. He had a ready manner of finishing, and the whole together had a natural and pleasing effect.—*Pilk.*

GROSS (Peter le), a French sculptor, born at Paris in 1666, and died in Rome in 1719, aged 53. His works possess great simplicity and taste; particularly some fine figures from the antique which adorn the Vatican, and the bridge of St. Angelo.—*Nouv. Dict. Hist.*

GUARINI (Guarino), a celebrated Italian architect, born at Modena in 1624, and died in 1683. He built several noble edifices at Rome, Naples, Pisa, &c.—*D'Argenville, Moreri.*

GUELPHI (Signor), an Italian sculptor, who died about 1742. He

was invited to England by Lord Burlington, for whom he did many works in London, and at Chiswick. He was some time employed in repairing the antiques at Lord Pomfret's, at Easton Neston, now at Oxford. His tomb of Mr. Craggs in Westminster Abbey, is graceful and simple. After a residence here of twenty years, he returned to his native city, Bologna.—*Walpole*.

GUERNIER (Lewis du), a French engraver, born at Paris in 1677, and died in London in 1716, aged 39.—He was instructed in the art by L. de Chastillon, and came to England in 1708, though with very moderate talents. His chief business was engraving frontispieces for plays, and other publications. He assisted Du Bosc in engraving the plates of the battles of the Duke of Marlborough. At the request of Lord Halifax, he executed a large plate of Lot and his daughters, after *Michel Angelo Caravaggio*. There are also two portraits of James Douglas, Duke of Queensbury, and his Duchess, after *Kneller*; they are rare.—*Strutt*.

GUEVARA (Don Juan), a Spanish historical painter, born at Malaga, 1631, and died in 1698, aged 67. He was the son of a captain of the Guards of the Viceroy of Aragon, under whose protection he was placed as a disciple of Miguel Manrique, a Fleming who had been educated in the school of Rubens. He afterwards studied at Madrid, under Alonzo Cano. With the instruction of these masters he became a very reputable artist, and adopted a style that partook of the character of both. To the grandeur and correctness of Alonzo Cano, he united the splendid and brilliant colouring of the head of the Flemish School. His principal works are at Malaga, Grenada, and Cordova. In the church de la Charidad, at Malaga, is a fine picture

of the Triumph of the Cross; and in the Cathedral, the Ascension of our Saviour, and the Assumption of the Virgin. At Cordova, in the cloister of the Augustines, there are some pictures of the Life of the Founder of the Order.—*Cumberland's Anecdotes of Spanish Painters*.

GUIDI (Raphael), an Italian engraver, born at Florence about 1540. From his style, it is probable that he was instructed in the art by Cornelius de Cort, or Agostino Caracci. His prints are executed entirely with the graver, which he handled in a masterly manner. His design is tasteful and correct, and though he is inferior to Agostino, his prints possess great merit.—*Strutt*.

GUIDO (Ascanius), an Italian engraver, who flourished about the year 1567. There is a print by him of the Last Judgment, after *Michel Angelo Buonarotti*, rather smaller than the plate engraved by Martin Rota, and is not much inferior to it in merit. It is dated 1567, by which it appears to have been executed two years previous to that by Rota.—*Strutt*.

GUIDOTTI (Paul), an Italian painter, sculptor, and architect, born at Lucca in 1569, and died in 1629, aged 60. He made wings, with which he imagined he could fly; but in making the attempt at Lucca, he fell, and received great injury.—*D'Argenville, Nouv. Dict. Hist.*

GUNDULPHUS (—), a celebrated architect, who flourished in England about the eleventh century. Vertue says, it was this artist who built the Tower of London, together with the cathedral of Rochester.

GYZEN (Peter), a Flemish landscape painter, born at Antwerp about 1636. He was a disciple of John Breughel, whose manner he industriously imitated. His subjects were views of villages, on the banks of

rivers, especially views of the Rhine, in the style of Saechtlevén; and he adorned his landscapes with figures, well designed, and neatly pencilled. In his larger pictures he was not so

happy as in those of a small size, like his master; which occasioned the latter to be abundantly more esteemed, as they were touched with spirit, and without dryness.—*Houb., Pilk.*

## H

**HAAANSBERGEN** (John Van), a Dutch portrait painter, born at Utrecht in 1642, and died in 1705, aged 63. He was a disciple of Cornelius Poelenburg, whose manner he adopted. He proved the best copyist of his master; showed the same taste of landscape, figures, back-grounds, and ornaments; and his works were frequently taken by good judges for those of Poelenburg. However, his productions were not held in the same esteem; for although there appeared a strong resemblance in their compositions, yet he was accounted inferior to his master in correctness of drawing, in the delicacy of his figures, and in the neatness of his touch. And for that reason, he was advised by his friends to undertake portrait painting, for which he appeared to be extremely well qualified; and therefore he applied himself entirely to that branch, and his success was answerable to the most sanguine expectations. His designs were taken from true as well as fabulous histories, and he always finished them with neatness and care.—*Houb., Pilk.*

**HABERT** (Nicholas), a French engraver, born at Paris about the year 1650. He was much employed for the booksellers, and engraved several portraits of literary characters, and other celebrated persons, in a neat style.—Among others, he engraved the following:—James II.

after Kneller; Maria Louisa of Orleans, after Champagne; Louis Maimbourg, a celebrated Jesuit, after his own design; John Milton; John Dun, called Scotus: Old Parr, 1715.—*Strutt.*

**HACKAERT** (John), a Dutch landscape painter, born at Amsterdam about 1635. The scenes which this artist chose for his subjects were broken grounds, with caverns, and grottos, and mountainous views, which he designed after nature; and to furnish himself with such objects as had an agreeable wildness, he travelled through the most romantic scenes of Germany and Switzerland, and sketched every thing that pleased his particular taste, or that could be introduced into his future compositions. Hackaert was not very expert at designing figures, and therefore, on his return to Holland, he associated with Adrian Vandervelde, who generally painted the figures for him; and by that means the pictures of this master acquired a considerable addition to their value.—*Houb., Pilk.*

**HACKERT** (James Philip), a Prussian painter and engraver, born at Prentzlaw about 1734. He was the son of a portrait painter, who sent him to Berlin, where he studied landscape painting under N. B. Le Sueur. He afterwards travelled to Sweden, and made several drawings of views in that country, which he

has etched. In 1766 he went to Italy, and resided some years at Rome, where he painted views of the environs of that city, which were much admired, and he met with great encouragement. The king of Naples invited him to his court, appointed him his principal painter, with a liberal pension; and he remained in his service many years.—Hackert has etched a variety of plates from his own designs, which are executed with great fire and spirit.—*Strutt*.

**HACKERT** (George). He was the younger brother and pupil of the preceding artist, born at Prentzlaw in 1744.—In 1786 he established himself at Naples as a printseller and engraver. He has engraved several plates of landscapes and views, chiefly from the designs of *James Philip Hackert*.—*Ibid*.

**HAELWEGH** (A.), a Flemish engraver, born about the year 1670. He was employed chiefly by the booksellers, for whom he engraved several portraits and frontispieces. He resided some time at Copenhagen, where he engraved some portraits of distinguished Danish personages.—*Strutt*.

**HIAERLEM** (Theodore), a Dutch historical painter, born at Haerlem in 1410, and died in 1470, aged 60. He was a painter of great merit for the time in which he flourished, of which he has left a competent proof in a picture of his painting at Utrecht. It is less hard and dry than most of the works of his contemporary artists, and very highly laboured in the finishing. The picture is an altar-piece, with two folding-doors, as was customary at that time: on the inside appears the representation of Christ, and on the doors the figures of St. Peter and St. Paul, as large as life.—*Houb., Pilk.*

**HAFTEEN** (Nicholas Van), a Dutch engraver who flourished about the year 1700. He etched and engraved in mezzotinto. There are several plates by him of ludicrous subjects, very indifferently executed; among which is a Dutch Burgomaster toying with his kitchen-maid.—*Strutt*.

**HAGEN** (John Van), a Flemish painter, who flourished about 1660. The works of this master principally consist of views and scenes which he sketched after nature, in the neighbourhood of Cleves and Nimeguen. His manner was pleasing, and his colour natural; but there is one circumstance which lessens the value of the works of this master exceedingly, and that is the fading of the blues and greens of his pictures, by some defects in the colours, and by too freely using sphalum; for by that means they are turned black, and are now very remote from the original tint.—*Houb., Pilk.*

**HIAID** (John Jacob), a German portrait painter, and engraver in mezzotinto, born in the Duchy of Wurtemberg in 1703. He went young to Augsburg, where he became a pupil of Ridinger. He painted portraits with success, and distinguished himself by the plates he scraped of the portraits of *the illustrious personages of Germany*, which, with their lives, written by Jacob Brucker, was published in a large folio volume, containing a hundred prints, at Augsburg, in 1741.—*Strutt*.

**HAID** (John Gottfried). He was the son of the preceding artist, born at Augsburg in 1730, and was instructed by his father. He came to England when he was young, and engraved some plates for Mr. Boydell, which are executed in a very respectable style. He also executed several plates after his return to

Germany, which possess great merit.—*Strutt*.

**HAINZELMAN** (Elias), a German engraver, born at Augsburg in 1640. After learning the first principles of design in his native city, he went to Paris, where he became a pupil of Francis Poilly, whose manner he followed with great success. Although not very correct in his design, his prints possess great merit, particularly his portraits.—*Strutt*.

**HAINZELMAN** (John), the brother of the foregoing artist, was born at Augsburg in 1641. He accompanied his brother to Paris, and was also instructed in engraving by Francis Poilly. He engraved a variety of subjects, from various masters, and a number of portraits, which he designed from the life, in which his design is more correct than that of Elias.—*Ibid*.

**HALBECK** (John), a Danish engraver, who flourished about the year 1618. Among other plates, he engraved a set of grotesque ornaments, and a large plate of the Heads of the Emperors, from Julius Cæsar to Ferdinand II.—*Ibid*.

**HALL** (Charles), an English engraver, born about the year 1720. He was brought up a letter engraver; but he soon aspired to a more respectable branch of the art, and he was much employed in engraving portraits, coins, medals, and other antiquities. His portraits are his best works; and, independent of the merit of their execution, they are faithful representations of the originals from which they are taken. The following are his best productions:—Thomas Howard, when earl of Surrey, who gained the victory at Flodden Field; Henry Fitzallen, Earl of Arundel; Catherine Marchioness of Pembroke; Mary Sidney, Countess of Pembroke; Sir George Barnes, lord mayor of London;

William Hervey, herald; Thomas Goodrich, Bishop of Ely, lord chancellor.—*Strutt*.

**HALL** (John), an English engraver, born about the year 1740. He engraved several plates for the collection of Mr. Boydell. They are chiefly executed with the graver, in a clear, bold style, and possess great merit.—*Ibid*.

**HALLE** (Claude), a French painter, born at Paris in 1651, and died in 1736, aged 85. He was the son of Daniel Hallé, an historical painter, who taught him the rudiments of the art. In 1680 he painted a large picture of Christ driving the Money-changers out of the Temple, for the church of Notre Dame, which gained him considerable reputation; and in 1682, he was made a member of the Royal Academy at Paris. In the same church is one of his best productions, representing the Annunciation. There are several other pictures by him in the churches at Paris. His colouring is agreeable, but not vigorous; and his design, though not incorrect, is mannered and constrained.—*Pilk*.

**HALLE** (Noel), he was the son and scholar of the preceding artist, born at Paris in 1701, and died in 1781, aged 80. According to M. Watelot, he was one of those artists who had few defects, but to whom nature had refused the fire and inspiration so essential to reach an elevated rank in the art. His best performance is the picture he painted for the church of St. Louis at Versailles. He executed a few etchings from his own designs, among which are, Antiochus thrown from his Chariot, and the companion.—*Pilk*.

**HALS** (Francis), a celebrated portrait painter, born at Mechlin in 1584, and died in 1666, aged 82. He was a disciple of Charles Van Mander. Hals had a lively and

prompt turn, and applied himself diligently to the study of nature, as well as to explore the true principles of his art, in respect of colouring and pencilling, till he so effectually confirmed his hand and judgment, that he became an admirable painter of portraits. No artist of his time was superior to him, except Vandyck, in that branch of his profession; and but very few painters could be admitted into competition with him. He painted in a beautiful manner, and gave his portraits a strong resemblance, a lively expression, and a true character. His colouring was extremely good and natural; and he mixed his tints in a peculiar manner, so as to give a surprising force to his pictures, by the freedom and boldness of his pencil. Vandyck had conceived so high an opinion of the merits of Hals, by having examined several of his performances, that he went to Haerlem, where that artist lived, with no other intention than to pay him a visit; and introduced himself as a gentleman on his travels, who wished to have his portrait painted, and yet had but two hours to spare for that purpose. Hals, who was hurried away from the tavern, took the first canvas that lay in his reach, and sat down to his work in a very expeditious manner. In a short time he proceeded so far, that he desired Vandyck to look at what he had done; and that artist not only seemed to be much pleased, but told Hals that such work seemed to him so very easy, he was persuaded he could do it himself. Immediately he took the palette and pencils, made Franck Hals sit down, and spent a quarter of an hour in painting his portrait; but the moment Hals cast his eyes on it, he cried out in astonishment, that no hand except that of Vandyck could

work so wonderfully, and he embraced him with a degree of transport not to be described. Vandyck endeavoured to prevail on him to go as his associate to England, and engaged to enrich him; but Hals declined that honourable proposal, and told him, that his happiness consisted solely in the enjoyment of his friends and his bottle, and while he possessed those, he was fully content with his condition and his country. Those celebrated artists quitted each other with mutual regret, and Vandyck used to say, that Hals would have been the best in his profession if he had given more tenderness to his colours; for, as to his pencil, he knew not one who was so perfectly master of it.—*Houb., Sandrart., Pilk.*

HALS (Dirk), a Flemish painter, and brother of the preceding, born at Mechlin in 1589, and died in 1656, aged 67. He was a disciple of Abraham Bloemart, under whose direction he principally practised the painting of animals; but when he quitted that master, he chose for his general subjects, drolls, conversations, feasts, or merry-makings, which he designed with a great deal of low humour and spirit; but he was in no degree comparable with his brother, either in correctness, colouring, or excellence of handling.—*Houb., Pilk.*

HAMILTON (Gavin). This gentleman was descended from an ancient Scotch family, and visited Italy at an early age. He has distinguished himself more by his ardour in promoting the fine arts, than as a painter; in collecting antiquities and advancing the interests of science. His best paintings are, Achilles grasping the dead body of Patroclus, and rejecting the consolation of the Grecian Chiefs; Achilles dismissing Briseis; and Hector tied to his



Chariot. He died about 1775.—  
*Gen. Biog. Dict.*

**HAMILTON** (William), an historical painter, born in 1751, and died in 1801, aged 50. When he was very young, he accompanied A. Zucchi to Italy. After a residence of some years at Rome, he returned to England, and soon distinguished himself by the readiness of his invention, the suavity of his style, and the charm of his colouring. He practised in many different ways, mostly history, and frequently arabesque, in which latter kind he executed some decorations at the seat of the late earl of Bute, at High Cliff, Hampshire. He sometimes painted portraits, but his manner was not well adapted to that branch; yet his portrait of Mrs. Siddons, in the character of Lady Randolph (in the possession of the late Samuel Whitbread, Esq.), was allowed to have great merit. He was much employed by the late alderman Boydell, for his Shakspeare, and by Mr. Macklin, for his edition of the Bible, and of the Poets. In the former, his Woman of Samaria deserves much praise. One of his best works was a picture of the Queen of Sheba entertained at a banquet by Solomon, a design for a window in Arundel Castle. His manner of painting was light, airy, and pleasant, and he excelled in ornaments, to which he gave a propriety, richness, and classic air. His coloured drawings imitate the fulness of his oil-paintings, with more freshness, and are finished with taste.—*Gen. Biog. Dict.*

**HANNEMAN** (John), a Dutch portrait painter, born at the Hague in 1611, and died in 1680, aged 69. He was a disciple of Hubert Ravesteyn, and formed his taste and manner of pencilling by studying and copying the works of Vandyck. Several of Hanneman's copies after

that celebrated painter's works showed such exactness, and at the same time such a freedom of hand, that they were frequently mistaken for originals. Though he was usually employed in portrait painting, yet he sometimes designed historical and allegorical subjects. Of the latter kind there is a large picture in the hall of the States of Holland, representing Peace, under the figure of a beautiful woman seated on a throne holding a dove on her knees, and crowned with wreaths of laurel by two Genii. The composition is rich, and it is painted with a great deal of force; the carnations approaching very near to the tints of Vandyck.—*Houb., Pilk., De Piles.*

**HARDIME** (Peter), a Flemish painter, born at Antwerp in 1678, and died in 1748, aged 70. He received the first instructions in the art of his brother Simon, who was a flower painter. He imitated the manner of his brother, but was much superior to him in talents, and excelled him to a very great degree, though he withdrew himself from his direction when he was only nineteen years of age, and at that early age commenced business in his profession. He fixed upon the Hague for his place of residence, and was much employed by the principal persons in that city; which so much increased his reputation, that his works were soon distributed through all the Low Countries. He painted for the monastery of the Bernardines, near Antwerp, in the year 1718, four large designs, representing the Four Seasons, in which he introduced all the fruits and flowers peculiar to each. The objects are well grouped, the fruits and flowers are fine imitations of nature, freely handled, with an agreeable tone of colouring, and are well finished.—*Houb. Pilk.*

HARLOW (George Henry), an English historical and portrait painter, born 1787, and died in 1819, aged 32. "His father," says his biographer, "was a merchant, who had lived many years in the East; his widow, young, wealthy, and handsome, gave all her thoughts to her husband's memory, and the education of her children; and his only son, as might be expected, had a large share of her solicitude. He attended the classical seminary of Dr. Barlow, in Soho Square; then that of Roy, in Burlington-street, and was also some time in Westminster school. The learning of the youth could not be otherwise than moderate who left school at sixteen, and whose mind even before that early date had been much occupied with other studies.

"The love of painting came on Harlow early; and living as he did in the midst of exhibitions and galleries, his mind was already disciplined to a greater extent than he was aware of when he took the pencil in hand. The attempts of Harlow were so promising that his mother, having confirmed her own opinion by the examination of friends, resolved that he should devote himself to art; and with more eagerness than taste, put him under the care of Henry de Cort, a landscape painter from Antwerp, of humble abilities and supreme conceit, who undertook to teach him the secrets of the profession. In such a school nothing but enthusiasm such as Harlow's could have prospered: he acquired knowledge sufficient to see that he was wasting his time; and undertaking now to judge for himself, sought instruction in the studio of Drummond the portrait painter. 'Here,' says one of his biographers, 'he pursued his art with an ardour from which even amusements could not seduce him.'

By the interposition of the duchess of Devonshire, he was placed under the care of Lawrence. "His admission to the painting rooms of his new master," says one of his biographers, "was coupled with conditions, which sound strangely in ears unacquainted with the practice of artists. He paid one hundred guineas yearly as a pupil; and for this Harlow was to have free access to Sir Thomas's house at nine o'clock in the morning, with leave to copy his pictures till four o'clock in the afternoon, but to receive no instruction of any kind." "Sir Thomas," says Smith, "being highly pleased with his productions, employed him to prepare some of his pictures in the dead colouring, and to advance copies."

"In the studio of Lawrence he continued only eighteen months; yet it is generally allowed that he entered more largely into the style and character of his master's performances than any other of his pupils. His success must be attributed wholly to himself; for Lawrence, though he employed him in forwarding portraits, never condescended to instruct him farther than how to accomplish the drudgery on hand. Harlow was too proud to relish long the mechanical labours to which he was thus subjected; nor did he like the cold measured graciousness of Lawrence; in short, as he acquired mastery over his art, his vanity whispered that he had been long enough under the control of one who, he imagined, did not very far excel himself in the genius of the profession. The pupil quarrelled with Lawrence, and, resolved to be master of his own movements in future, commenced working for himself.

"The youthful aspirant who despised all regular studies, and who

quarrelled with Lawrence, was not likely to be a successful candidate for the honours of the Royal Society. Accordingly, on his offering himself for the rank of associate, there was but one vote in his favour; and when Fuseli was accused of having bestowed the solitary suffrage, he vindicated himself by saying, 'I voted for talent—not for the man!' This repulse—and a rude one it was—exasperated Harlow—he resolved to prove to the world that they had wronged a man of genius."

The first works of Harlow were of an historical nature; "Bolingbroke's Entry into London," and "The quarrel between Queen Elizabeth and the Earl of Essex." The failure of his hopes of fame from these induced him to paint portraits; and as he had considerable facility of hand, skill in drawing, and generally caught the proper peculiarity of character, he soon found many sitters. His first exhibited production was a drawing of his mother. She had lived to see her son become eminent, and died when he was twenty-two years old; he loved her memory, and ever mentioned her name with tenderness. But the work which first caught the public attention was the "Hubert and Prince Arthur," painted for Mr. Leader, at the price of one hundred guineas. Among his portraits, those of the cynical Northcote and the selfish Nollekens have been much commended. Of the former there is a fine engraving by Lewis; the latter is in the drawing-room of the Duke of St. Alban's.

In his portraits he was particularly correct, and gave the character as well as features with fidelity and spirit. The admirable arrangement and powerful effect with which he represented the scene from Henry VIII., in which Mrs. Siddons is the heroine, and all the Kemble family

are introduced, is a masterly proof of his taste, judgment, and skill, as an historical painter. He passionately loved his art, and was so rapid in improvement, that his powerful competitors might have had reason to be alarmed at his progress. His portraits of the venerable President of the Royal Academy, of Northcote, Fuseli, and other members of that institution, are also excellent specimens of the skill and fidelity of his pencil. He was not only judicious in design, but correct as well as vivid in colouring; and, considering his youth and the rapidity of his progress, it may be fairly said, that his untimely death is a severe loss to the arts of this country. As a copyist also he was entitled to high praise. His copy of a picture of Rubens some time since, might be taken for the original; and his copy of Raffaele's famous picture of "*The Transfiguration*," which he lately painted, in Italy, with astonishing rapidity, was highly admired at Rome, where the original might be compared with it. He had collected many valuable remains of antiquity in his travels, and his drawing book of portraits of distinguished living characters, must be deemed a very interesting and valuable work.—*Gent. Mag., A. Cunningham, Gen. Biog. Diet.*

HARP (Van). Although the works of this estimable painter are so generally known and admired, he has escaped the notice of every writer of art. He is supposed to have been brought up in the school of Rubens, whose vigorous touch and brilliancy of colour he nearly approached. He copied some of the large works of that admirable painter on a small scale; and his pictures of that description are frequently taken for the production of Rubens. His most esteemed pictures are those of

his own composition; representing the interior of Flemish farm-houses, with peasants regaling. His figures are boldly designed, his colouring clear and harmonious, and his pencil flowing and facile. The works of Van Harp are deservedly placed in the choicest collections.—*Bryan*.

**HARRISON** (Stephen), an English architect and joiner, who flourished in the reign of James I. This artist was selected to prepare the triumphal arches erected in London for the reception of James I.

**HAUSSARD** (John), a French engraver, born at Paris about the year 1700. He imitated with success the style of Benoit Audran. His drawing is generally correct, and many of his plates are executed in a clear neat style. His best prints are those he engraved for the Crozat collection.—*Strutt*.

**HAWKER** (Edward), an English portrait painter, who died about 1723. He painted a whole length of the Duke of Grafton, from which there is a print, and a head of Sir Dudley North.

**HAWKSMORE** (Nicholas), an English architect, born in 1668, and died in 1736, aged 68. At the age of eighteen he became a disciple of Sir Christopher Wren, under whom, during his life, and on his own account after his master's death, he was concerned in erecting many public edifices. So early as Charles's reign he was supervisor of the palace at Winchester, and under the same eminent architect assisted in conducting the works at St. Paul's to their conclusion. He was deputy-surveyor at the building of Chelsea College, and clerk of the works at Greenwich, and was continued in the same post by King William, Queen Anne, and George I. at Kensington, Whitehall, and St. James's; and under the latter Prince was first surveyor of all

the new churches and of Westminster-Abbey, from the death of Sir Christopher Wren. He likewise designed several of the temples that were erected in pursuance of the statute of Queen Anne, for raising fifty new churches; their names are St. Mary Woolnoth, in Lombard-street; St. George-church, Spital-fields; St. George, Middlesex; St. Anne, Limehouse; and St. George, Bloomsbury; the steeple of which is a master-stroke of absurdity, consisting of an obelisk, crowned with the statue of King George I. and hugged by the royal supporters. He also rebuilt some part of All Souls college, Oxford, the two towers over the gate of which are copies of his own steeple of St. Anne, Limehouse. He built several considerable houses for various persons, particularly Easton-Neston, in Northamptonshire; restored a defect in the minster of Beverly, by a machine of his own invention; repaired in a judicious manner the west end of Westminster Abbey; and gave a design for the Ratcliffe library, at Oxford. His knowledge in every science connected with his art is much commended, and his character remains unblemished.—*Walpole*.

**HAYLS** (John), an English portrait painter, who died about 1679. His best pictures are, a portrait of Colonel John Russel, son of the Duke of Bedford; and another of Lady Diana, the daughter of the first duke of that house.—*Walpole*.

**HAYMAN** (Francis), an English painter, born in Devonshire in 1708, and died in 1776, aged 68. He was a scholar of Brown, and owed his reputation to the pictures he painted for Vauxhall, which recommended him to much practice in giving designs for prints to books. He was remarkable for the long noses and shambling legs of his figures. In his pictures his colouring was raw, nor

in any light did he attain excellence.—*Pilk.*

HECK (John Van), a painter of landscapes, fruit, flowers, &c., born at the village of Quaremonde, near Oudenarde, about the year 1625. He visited Rome at an early age, where the Duke of Bracciano became his patron, and engaged him for a considerable time in his service. He soon arrived at such reputation, that most of the cardinals and princes at Rome were solicitous to procure some of his paintings. He not only painted flowers and fruit in a good style, and finished them with neatness, but also landscapes, designed after the beautiful scenes in the neighbourhood of Rome. He likewise painted vases of silver, agate, porphyry, marble, or bronze, after the antique; and other subjects of still life, in which he showed an agreeable choice, and good composition. He spent the latter part of his life at Antwerp, where he was highly esteemed.—*Houb. Pilk.*

HECK (Nicholas Vander), a Dutch historical and landscape painter, born about 1580. He was a disciple of John Naeghel, at the Hague, and distinguished himself as a good composer of historical subjects; but his greatest excellence was seen in his landscapes. His manner of penciling was strong and firm, his colouring natural and lively; and his knowledge of the chiaro-scuro enabled him to give his picture a bold and striking effect. Three of his best compositions are preserved in the town-house at Alkmaer. In the first is represented the Beheading of the Bailiff of South Holland, by order of Count William the Good, for an act of oppression exerted against a poor peasant; the subject of the second is the Punishment of an unjust Judge, who was flayed alive by order of Cambyses; and the third is the Judgment of Solomon.—*Houb., Van Mander, Pilk.*

HEEDE (Vigor Van), a Flemish painter, born at Furnes in 1659, and died in 1708, aged 49. He travelled to Rome at an early age, and perfected himself in the knowledge of his profession. After his return to his own country, he was invited by the Emperor of Germany to Vienna, and executed some fine pieces for that prince; as well as for several other princes of Germany, who expressed a strong desire to detain him at their courts. In the church of St. Walburg, at Furnes, there is a capital picture of this master, representing the Martyrdom of a Saint. It is designed in the manner of Lairese, full of spirit in the composition, with a tone of colouring that is very natural; and through the whole the chiaro-scuro is judiciously observed. His works are very rarely to be met with, even at Furnes, where he lived a great many years; from whence it is concluded, that they were purchased by strangers, who knew how to prize his merit better than his own countrymen. His brother William, who was an excellent painter, died in 1728, aged 68.—*Houb., Pilk.*

HEEM DE (John David), a Dutch painter of fruit, flowers, and still-life, born at Utrecht in 1600, and died in 1674, aged 74. He was instructed in the art of painting by his father, David de Heem, a good painter of fruit and flowers, who much improved the taste of his son for these subjects, and had the satisfaction to see himself greatly surpassed by him. The subjects in which he excelled, were fruit, flowers, vases of gold and silver richly embossed, musical instruments, Turkey carpets, and such like objects of still life. He studied nature minutely, and might justly be said rather to have embellished than to have imitated nature; every thing that he painted being not only truly but ele-

gantly exact. A peculiar transparency of colouring distinguishes his pictures from those of most others, but particularly when he represents transparent bodies, such as crystal, glass, or gems; nor can a judicious eye consider the union, harmony, or freshness of his tints, without admiration. His works are very scarce, and are eagerly bought at high prices. *Houb., Pilk.*

HEERE DE (Lucas), a Dutch painter, born at Ghent in 1534, and died in 1584, aged 50. He was the son of John de Heere, the best statuary of his time, and Anne Smyters, who had the reputation of being a most surprising paintress of landscapes in miniature. From such parents De Heere had a fair prospect of gaining every necessary part of instruction; and having under their direction learned to design and handle the pencil with ease and freedom, he was placed as a disciple with Francis Floris. With that master he improved so expeditiously, as to become in some respects his equal, but in composition and invention his superior. On quitting the school of Floris, he travelled to France, where he was employed for some years by the queen-mother, in drawing designs for tapestry: and while he continued at Fontainebleau, he studied after the antique statues preserved in that palace, though he never made a happy use of that study in his subsequent compositions, as might have been expected from his talents. At his return to his native city, he painted a great number of portraits with applause, and he was remarkable for having so retentive a memory, that if he saw any person but once, he could paint their likeness so strong as if he had his model before his eye. On the shutters of the altar-piece in the church of St. Peter at Ghent, he painted the Descent of the Holy

Ghost on the Apostles, in which the draperies are extremely admired; and, in the church of St. John, he painted an altar-piece representing the Resurrection. The manner of this artist was stiff, resembling that of his master; but in the colouring of the hands of his portraits, there is a great appearance of nature and clearness. He resided for several years in England, where many of his portraits of the English nobility are preserved, and they are highly esteemed.—*Van Mander, Houb.*

HEFELE (—), a German painter of landscapes, flowers, and insects, who died about 1719. He came over with King William's Dutch troops, and after obtaining his discharge, settled in England. He chiefly painted in water-colours; but possessed little knowledge of the chiaro-scuro. He sold a few of his works to collectors, and the rest, being very poor, to printsellers.

HEIL (Daniel Van), a Flemish painter, born at Brussels about 1604. As a painter of landscapes he had a great reputation; but he discontinued that manner, being more pleased with subjects which excited pity and terror, such as conflagrations of cities, villages, or palaces; and those he represented with abundance of truth, and often with great exactness. Among his capital performances are mentioned, the Destruction of Troy, the Burning of Sodom, and an excellent winter-piece, which is in the collection of Prince Charles of Lorraine. His touch was light, with a natural tone of colouring, and a very great variety in the scenes of his landscapes.—*Van Mander, Pilk.*

HELMONT (Segres Jacques Van), a Flemish historical painter, born at Antwerp in 1684, and died in 1727, aged 43. He was the son and disciple of Matthew Van Helmont; but being deprived of his

father at an early age, he was chiefly indebted for his progress to his own exertions and perseverance. His compositions were in the grand style; his colouring is true, and his design correct; and he is considered among the Flemish artists as a painter of distinction. The great altar-piece in the church of the Carmelites, at Brussels, was of Van Helmont's composition; the subject is Elijah sacrificing before the Priests of Baal.

—*Houb., Pilk.*

HELST (Bartholomew Vander), a Dutch portrait painter, born at Haerlem in 1613, and died in 1670, aged 57. He sometimes employed his pencil on historical subjects, and the landscapes which he introduced in those compositions are always in a good taste, and designed with a great deal of truth and nature. But his chief merit consists in portraits, which he designed in an agreeable style, with a light free touch, and a mellow pencil; with broad draperies, and beautiful colouring. The best picture of this master is in the Chamber of Justice, in the town-house of Amsterdam; it represents the principal officers of the trained bands as large as life. The carnations, the attitudes, and the draperies, are finely designed and executed; the local colours are good, and the ornaments, with the vases of gold and silver, are delightfully finished, and imitated to great perfection.—*Houb., Pilk.*

HEMSKERCK (Martin), a Dutch historical painter, born in 1498, and died in 1574, aged 76. He first learned design from John Lucas, and afterwards became a disciple of John Schoreel. After quitting the school of Schoreel, he imitated the manner of that painter entirely, and finished a picture for the chapel of the artists at Haerlem, representing St. Luke painting the portrait of the Virgin, which was so exactly in the style of

Schoreel, that it seemed impossible to determine whether it had not really been executed by that master. Though he had sufficient employment in his own country to detain him there, yet he was desirous of visiting Rome; and, having procured letters of recommendation, he travelled thither, and met with a favourable and honourable reception. He applied himself to study the antique, and the works of Michel Angelo; and copied many of the superb ruins in the environs of Rome, intending those designs for the ornament of his future compositions. After a residence of three years at Rome, he returned to his native country, and changed his manner of designing; though his early manner after Schoreel was preferred to his latter.—*Houb., Pilk.*

HEMSKERCK, called the OLD (Egbert). It seems extraordinary that no circumstance relative to the time in which this great painter flourished, or the school in which he was taught, should be taken notice of by any of the writers on the subject of painting; though, perhaps, through all Europe, no painter is more universally known, and few had more admirers. He designed and drew correctly, his colour is extremely natural and transparent, and his pictures have a strong effect, from his accurate management of the chiaro-scuro. His touch is free, firm, and full of spirit, and his expression is admirable.—Some of his pictures appear rather too dark, particularly in the back-grounds; though perhaps that defect might have been occasioned by the colours having changed from their original tint, or perhaps from the severe treatment of unskilful cleaners and varnishers. But his genuine works, when entire, and well preserved, have a clearness and force equal to any of the Flemish

artists. The great reputation of Hemskerck hath excited so great a number of painters, either to imitate his manner, or to copy his works, that abundance of pictures are sold for his real performances, which are a dishonour to his genius and pencil.—*Pilk.*

HEMSKERCK, called the YOUNG (Egbert), a Dutch painter of drolls, witches, &c. born at Haerlem in 1645, and died in 1704, aged 59. He was a disciple of Peter Grebber; but he imitated the manner of Browyer and the elder Hemskerck. He quitted Holland at an early age to visit London, where he resided for some years. He had abundance of humour, and a very lively and whimsical imagination, which caused him to delight in composing the most wild, fanciful, and uncommon subjects; such as the nocturnal intercourse of witches, devils, and spectres, temptations of St. Anthony, and enchantments; and those subjects he executed with a free pencil, and a spirited touch. His drawing was tolerably correct, and in some of his compositions extremely good; his colouring was generally commendable, though sometimes it appears disagreeable by its foulness. It was customary with him to introduce his own portrait among the drolls and conversations which he designed; and for that purpose he had always a small looking-glass placed near his easel.—*De Piles, Pilk.*

HENNY (Adrian). This artist was one of the last painters who arrived in the reign of Charles II. Little is known of him, but that after being two years in France, he adopted the manner of Gaspar Poussin. He painted much at Eythorp, the seat of Dorner, Lord Carnarvon, now of Sir William Stanhope, and died there in 1710.

HERREGOUTS, the Old (Henry), a Flemish historical painter, born at Mechlin about 1666. He received his first instructions in his art in his native city; but he formed his style of painting from studying the works of the best masters, and improving his knowledge by an accurate study after nature. In all his compositions he showed a fertile invention; his style of painting was grand, his design full of spirit, and his colouring agreeable. His figures had expression and character, and his draperies were easy and natural; he painted with great freedom of pencil, and his touch was broad and firm. His general subjects were designed in a large size, and in some of his compositions the figures were abundantly larger than life. Most of the churches at Bruges and Antwerp were adorned with the paintings of this master; but his best performance is in the parish church of St. Anne, at Bruges; the subject is the Last Judgment; and the composition, as well as the execution, afford sufficient evidence of the merit of this master.—*Houb.*

HERREGOUTS, the Young, (—). He was a considerable artist, but much inferior to his father. Several of his paintings are in the churches of Bruges, and are highly esteemed; one of which is in the church of the Bare-footed Carmelites, and represents the Presentation of Christ in the Temple.—*Pilk.*

HERRERA (Francisco, the Elder), a Spanish painter and architect, born at Seville, in 1576. He was a scholar of Luis Fernandez, and was one of the earliest artists of his country who attempted to reform the dry and tasteless style that had prevailed before him. His colouring was bold and clear, and he gave great relief to his figures. Among his most considerable works are his



picture of the Last Judgment, in the parochial church of San Bernardo at Seville. He also excelled in painting fairs, markets, and merry-makings, which are much admired.—*Cumberland.*

**HERRERA** (Francisco, the Younger), a Spanish painter, born in 1622, and died in 1685, aged 63. He was the son of the foregoing artist, and received his first rudiments in the art from his father. After passing some time under his father, he visited Rome, and applied himself with great assiduity in studying the beauties of antiquity, and the works of the most eminent masters. A residence of six years in Italy rendered him one of the most accomplished artists of his country; and some time after his return to Seville, he was appointed sub-director of the Academy, at its institution in 1660, of which Murillo was president. Not brooking this inferiority, he went to Madrid, where his talents soon brought him into public estimation. He was appointed painter to Charles II. of Spain, and superintendent of the royal works. His principal performances at Madrid are, the great altar-piece of the Bare-footed Carmelites, representing San Hermengildo; the cupola of the Convent of Corpus Christi; St. Anne teaching the Virgin to read. Herrera the Younger also excelled in painting still-life, flowers, and fish; and for his peculiar talent in the last, was called by the Italians *il Spagnuolo degli Pesci*.—*Cumberland.*

**HERTOCKS** (A). Mr. Vertue could find no particulars of this artist's country, birth, or death; but that he engraved the following works: a frontispiece to the Icon Basilike, in folio; another to the complete collection of Charles's works; and that to Mr. Evelyn's Sculptura, and several others.

**HEUSCH** (William de), a landscape painter, born at Utrecht about 1638. He was a disciple of John Both, whose manner he strictly adhered to. He designed entirely after nature, and sketched the views of the Rhine and the Tiber, of Freseati and Trivoli, from which he composed his landscapes, which he enriched with excellent figures and animals of different kinds, elegantly designed, and finished with neatness; he generally chose for his subjects huntings, harvest home, or shepherds and villagers employed in different occupations or amusements.—*Houb., Pilk.*

**HEUSCH** (Abraham de), a painter of plants, herbs, insects, &c. born at Utrecht about 1650. His favourite subjects were plants and herbs of different kinds, insects, serpents, reptiles, &c., which he copied from nature, with singular neatness and truth. It was impossible to behold such exactness of imitation, and such exquisite finishing as he bestowed on his pictures, without being astonished at his patience, as well as the skill he showed in the disposition of his objects. Few of the works of this master are to be seen, as he spent a good length of time in giving them as much perfection as he could, and as he quitted painting for a commission in the navy.—*Van Mander, Pilk.*

**HEYDEN** (John Vander), a Flemish painter of views of cities, palaces, &c., born at Gorcum in 1637, and died in 1712, aged 75. He derived his knowledge of painting from a painter on glass of no great note; and his taste directed him to the choice of such subjects as are very rarely seen in such perfection as they have been represented by his pencil. He painted views of cities, churches, palaces, temples, and country houses; which he

copied with all imaginable precision, and added new beauties to them, by the landscapes, trees, and lovely distances which he introduced with great propriety and judgment. His pictures are finished with inexpressible neatness, and amazing patience; and he had one particularity, which can scarcely be found in any other master, that of painting his buildings so minutely exact, as to admit of counting the stones or bricks employed in their construction. Yet the objects in his pictures form admirable masses of light and shadow; the chiaro-scuro is well understood; the perspective excellent; and the union and harmony are not injured by the surprising care and delicacy of the handling. Among other considerable buildings, he painted a view of the Royal Exchange and Monument, at London; the Townhouse, at Amsterdam; the views of Rome, Cologne, and Delft; and many churches and palaces, which are filled with a multitude of figures, all busy and in motion, and very judiciously disposed; all those figures being painted by Adrian Vanderfelde, they add a still greater degree of value to his pictures.—*Houb., Pikk.*

**HIDALGO** (Don Joseph Garcia), a Spanish painter, born about the year 1656. He was probably a native of Murcia, as he studied in that city, under Matteo Gilarte, and Nicholas de Villacis. After passing some time under those masters he went to Italy, and at Rome became a scholar of Giaecinto Brandi. The climate of Italy proving obnoxious to his health, he returned to Spain, and in 1674 went to Madrid, and was employed by Charles II. in a series of twenty-four pictures for the cloisters of San Felipe el Real. In 1691, he published a work on art, entitled *Principias para estudiar*

*el Nobilissimo Arte de la Peintura.*—*Cumberland.*

**HIGHMORE** (Joseph), an English historical painter, born at London in 1692, and died in 1780, aged 88. He was the nephew of Serjeant Highmore, and was bred a lawyer, but quitted that profession for painting, which he exercised with reputation amongst the successors of Kneller, under whom he entered into the academy; and, residing at first in the city, was much employed in painting family pieces. He afterwards removed to Lincoln's-Inn-Fields, and painted the portraits of the Knights of the Bath, at the revival of that Order, for a series of plates, which he first projected, and which were engraved by Pine. He also painted a set of pictures, the subjects of which were taken from Richardson's Pamela. At the institution of the Royal Academy, he was chosen one of the professors. His best performances are, Hagar and Ishmael, at the Foundling Hospital; the Finding of Moses; and the Good Samaritan. He was eminent for his literary abilities, and published a Critical Examination of the two Paintings by Reubens on the Ceiling of the Banqueting House at Whitehall, &c. 4to.; The Practico of Perspective, on the Principles of Dr. Brooke Taylor, 4to.; Observations on a Pamphlet, entitled Christianity not founded on Argument; Essays, 2 vols. 12mo.—*Gen. Biog. Dict., Pikk.*

**HILLIARD** (Nicholas), an English historical and portrait painter, born at Exeter in 1547, and died in 1619, aged 72. He studied the works of Hans Holbein, which to him seemed preferable to all others. But though he copied the neatness of his model, he was incapable of acquiring the force and nature which that great master impressed

on all his smaller performances. He could never arrive at any strength of colouring; his carnations were always pale, and void of any variety of tints; yet his pencilling was exceedingly neat, the jewels and ornaments of his portraits were expressed with lines incredibly slender, and even the hairs of the head and of the beard were almost distinctly to be counted. He painted the portrait of Mary, Queen of Scots, which gained him universal applause; and Queen Elizabeth sat to him for her portrait several times.—*De Piles, Pilk.*

**HIRAM**, an excellent architect, who was sent by the King of Tyre to Jerusalem, to superintend the building of Solomon's Temple, which he performed in an excellent manner.—*Josephus.*

**HIRE** (Laurence de la), an eminent French painter, was born at Paris in 1606, and died in 1656, aged 50. He was the only artist of his time in France who did not endeavour to imitate the manner of Vouet; though that which he assumed was not at all superior, and he continued a mannerist of an inferior order. His landscapes were the most pleasing of his works, and were finished with great care, but he was deficient in perspective.—*D'Argenville, Vie des Peintres, Pilk.*

**HOADLY** (Sarah), an English portrait paintress, who died about 1743. She was a disciple of Mrs. Beale, and a paintress of portraits by profession; when she had the happiness to become the wife of Dr. Hoadly, afterwards Bishop of Winchester. Her portrait of Whiston has been much admired.

**HOBBIMA** (M.), a Flemish painter, born at Antwerp, or, according to other writers, at Hamburgh, about the year 1611. His pictures in no way partake of the Flemish

school, as exhibited in the landscapes of Rubens, Wildenburg, and Teniers; but they perfectly assimilate with the works of Ruysdael, and other painters of the young school. Hobbima has not been surpassed by any painter in this country, in the pure and graceful tinting of his colour, in the full and flowing richness of his painting, and intelligent use of the chiaro-scuro. In some of his larger pictures he has introduced, with the happiest effect, the brilliancy of the sunshine bursting through the gloom of the forest, and illuminating the whole of his picture with a magical effect of light and shadow that astonishes and charms. His skies are lucid and floating, and there is a dewy brightness in his verdure that is admirable. The pictures of Hobbima were for a long time unnoticed and neglected; but now obtain very high prices.—*Pilk.*

**HODGES** (William), an English landscape painter, born in 1744, and died in 1797, aged 53. He was a disciple of Wilson, the landscape painter, and accepted the appointment of draughtsman in the second voyage to the South Seas, under Captain Cook; from which he returned after an absence of three years, and painted some pictures for the Admiralty, of scenes at Otaheite and Uhetea. He went to the East Indies, under the patronage of Warren Hastings. He was a member of the Royal Academy.—*Edwards, Fuseli.*

**HOECK**, or **HOUK** (John Van), a Flemish painter, born at Antwerp in 1600, and died in 1650, aged 50. He was a disciple of Rubens. From the school of Rubens he visited Rome, and resided there for some years. His merit soon procured him the favour of the principal nobility and cardinals, and his works were

admired not only at Rome, but in the other parts of Italy through which he travelled. At the solicitation of the emperor Ferdinand II. he went to Vienna, where he painted the portraits of the Imperial family, and composed several historical pictures. The portraits which he painted were remarkable for their resemblance, and are considered as not much inferior to Vandyck; and the altar-piece which is preserved in the church of Notre Dame, at Meehlin, representing a Dead Christ, with the figures of the Virgin, St. John, and Mary Magdalen, beautifully executed, sufficiently evinces his strength in historical composition.—*Pilk.*

HOECK (Robert Van), a Flemish painter of battles, &c., born at Antwerp about 1609. He went early into the service of the King of Spain, who entertained so high an esteem for him, that he appointed him comptroller of the fortifications throughout all Flanders. The pictures which he painted were generally of a small size, with abundance of figures; and he particularly excelled in those subjects which admitted of introducing the greatest number of them, such as battles, plundering of villages, the march of armies or encampments. His works are truly estimable; his design was exceedingly correct, his touch had unusual neatness, and his colouring was delicate.—*Houb., Pilk.*

HOEFNAGLE (George), a Flemish engraver, who died in 1626. This artist engraved a map of Bristol about 1592, and a large plate of Nonsuch. He was one of the engravers employed by Ortelius.

HOET (Gerard), a Flemish painter, born at Bommel in 1648, and died in 1733, aged 85. He was a disciple of Warnard Van Ryson, an excellent painter, who had been in

the school of Poelemburg. After practising for some time at Cleves, and Paris, he settled at Utrecht; and in that city and its neighbourhood displayed his abilities, in executing several grand designs for ceilings, saloons, and apartments, and also in finishing a great number of easel-pictures for cabinets. He had a lively imagination, a ready invention, a talent for composition, and correctness in the costume. His manner of painting was clean and neat, and he was thoroughly master of the true principles of the chiaro-scuro. His figures in general are designed with elegance; his colouring is vivid, natural, and harmonious, his touch is light and firm, and his pictures have a great deal of transparency of colour. His best pictures are in the palace of Slangenberg, and his eminent talents may be seen in the grand staircase at Voorst, in Holland, and also in England, where several fine pictures of Hoet are preserved, some of them in the manner of Poelemburg, and others in the style of Carel du Jardin.—*Des., Houb., Pilk.*

HOGARTH (William), a celebrated English painter, born at London in 1698, and died in 1762, aged 64. This original genius was bound an apprentice to Mr. Ellis Gamble, a silversmith of eminence in Cranbourn-street, Leicester-fields. About 1720 he set up for himself, and his first employment was to engrave coats of arms and shop-bills. He next undertook to execute plates for booksellers, the chief of which are the plates to Hudibras. His first performance as a painter was the representation of Wanstead assembly, the portraits being taken from life. In 1730 he married the daughter of Sir James Thornhill, and shortly after embellished the gardens of Vauxhall with some excellent paint-

ings, for which the proprietor complimented him with a perpetual ticket of admission. In 1733 appeared his *Harlot's Progress*, prints which stamped his reputation, and were followed by other moral histories, admirably executed. Soon after the treaty of Aix-la-Chapelle, he went to France, and while at Calais began to draw a sketch of the gate of the town, for which he was taken into custody, but was soon released. This circumstance he ridiculed in an excellent caricature. In 1753 he published his *Analysis of Beauty*, in 4to. Hogarth was very vain, and thought himself the first painter of the age. He was also remarkably absent, of which the following is an instance: On setting up his carriage he paid a visit to the Lord Mayor, and having protracted his stay till a heavy shower came on, he was let out by a different door from that by which he entered, and unmindful of his carriage, he set off on foot, and got home dripping wet. When Mrs. Hogarth asked him where he had left his carriage, he said he had forgot it. He was interred in the churchyard of Chiswick.

— *Life by Ireland.*

*The following character of Hogarth, by Walpole, the late Lord Orford, is no bad addition to the account of his life.*

“Having despatched the herd of our painters in oil, I reserved to a class by himself that great and original genius, Hogarth; considering him rather as a writer of comedy with a pencil, than as a painter. If catching the manners and follies of an age *living as they rise*, if general satire on vices, and ridicule familiarised by strokes of nature, and heightened by wit, and the whole animated by proper and just expressions of the passions, be comedy, Hogarth composed comedies as much

as Molière: in his *Marriage à-la-mode* there is even an intrigue carried on throughout the piece. He is more true to character than Congreve; each personage is distinct from the rest, acts in his sphere, and cannot be confounded with any other of the *dramatis personæ*. The alderman's footboy, in the last print of the set I have mentioned, is an ignorant rustic; and if wit is struck out from the characters in which it is not expected, it is from their acting conformably to their situation, and from the mode of their passions, not from their having the wit of fine gentlemen. Thus there is wit in the figure of the Alderman, who, when his daughter is expiring in the agonies of poison, wears a face of solicitude, but it is to save her gold ring, which he is drawing gently off her finger. The thought is parallel to Molière's, where the miser puts out one of the candles as he is talking. Molière, inimitable as he has proved, brought a rude theatre to perfection. Hogarth had no model to follow and improve upon. He created his art; and used colours instead of language. His place is between the Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are writers of farce, and editors of burlesque nature. They are the Tom Browns of the mob. Hogarth resembles Butler, but his subjects are more universal; and amidst all his pleasantry, he observes the true end of comedy, reformation; there is always a moral to his pictures: sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts, insensibly and incidentally, to misery and shame. He warns against encouraging cruelty and idleness in young minds, and discerns how the different vices of the great and the

vulgar lead by various paths to the same unhappiness. The fine lady in *Marriage à-la-mode*, and Tom Nero, in the *Four Stages of Cruelty*, terminate their story in blood; she occasions her husband's murder; he assassinates his mistress. How delicate and superior too is his satire, when he intimates in the *College of Physicians and Surgeons* that preside at a dissection, how the legal habitude of viewing shocking scenes hardens the human mind, and renders it unfeeling! The president maintains the dignity of insensibility over an executed corpse, and considers it but as the object of a lecture. In the print of the *Sleeping Judges*, this habitual indifference only excites our laughter. It is to Hogarth's honour that, in so many scenes of satire or ridicule, it is obvious that ill nature did not guide his pencil. His end is always reformation, and his reproofs general; except in the print of the *Times*, and the two portraits of Mr. Wilks and Mr. Churchill that followed, no man, amidst such a profusion of characteristic faces, ever pretended to discover or charge him with the caricature of a real person; except of such notorious characters as Chartres or mother Needham, and a few more who are acting officially and suitably to their professions. As he must have observed so carefully the operations of the passions on the countenance, it is even wonderful that he never, though without intention, delineated the features of any identical person. It is at the same time a proof of his intimate intuition into nature: but had he been too severe, the humanity to animals would atone for many satires. It is another proof that he drew all his stores from nature and the force of his own genius, and was indebted neither to models nor books for his

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

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

he had an emblematic thought, he expressed it with wit, rather than by symbol. Such is the harlot setting fire to the world in the *Rake's Progress*. Once, indeed, he descended to use an allegoric personage, and was not happy in it; in one of his election prints, *Britannia's chariot* breaks down, while the coachman and footman are playing at cards on the box. Sometimes too, to please his vulgar customers, he stooped to low images and national satire; as in the two prints of *France and England*, and that of the *Gates of Calais*.

The last indeed has great merit, though the caricature is carried to excess. In all these the painter's purpose was to make his countrymen observe the ease and influence of a free government, opposed to the wants and woes of slaves. In *Beer-street* the English butcher tossing a Frenchman in the air with one hand, is absolutely hyperbole; and what is worse, was an afterthought, not being in the first edition. The *Gin-alley* is much superior, horridly fine, but disgusting. His *Bartholomew Fair* is full of humour; the *March to Finchley*, of nature; the *Enraged Musician* tends to farce. The *Four Parts of the Day*, except the last, are inferior to few of his works. The *Sleeping Congregation*, the *Lecture on the Vacuum*, the *Laughing Audience*, the *Consultation of Physicians* as a coat of arms, and the *Cockpit*, are perfect in their several kinds. The prints of *Industry* and *Idleness* have more merit in the intention than execution. Towards his latter end he now and then repeated himself, but seldomer than most great authors who executed so much. It may appear singular, that of an author whom I call comic, and who is so celebrated for his humour, I should speak in general in so serious a style; but it would be suppressing

the merits of his heart to consider him only as a promoter of laughter. I think I have shown that his views were more generous and extensive. Mirth coloured his pictures, but benevolence designed them. He smiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies. When his topics were harmless, all his touches were marked with pleasantry and fun. He never laughed, like Rabelais, at nonsense that he imposed for wit; but, like Swift, combined incidents that divert one from their unexpected encounter, and illustrate the tale he means to tell. Such are the hens roosting on the upright waves in the scene of the Strollers, and the Devil's drinking porter on the Altar. The manners or costume are more than observed in every one of his works. The very furniture of his rooms describe the characters of the persons to whom they belong; a lesson that might be of use to comic authors. It was reserved to Hogarth to write a scene of furniture. The Rake's Levee-room, the Nobleman's Dining-room, the Apartments of the Husband and Wife in Marriage à-la-mode, the Alderman's Parlour, the Poet's Bedchamber, and many others, are the history of the manners of the age. But, perhaps, too much has been said of this great genius as an author; it is time to speak of him as a painter, and to mention the circumstances of his life, in both which I shall be more brief. His works are his history; as a painter he had but slender merit. His apprenticeship was no sooner expired, than he entered into the academy in Martin's Lane, and studied drawing from the life, in which he never attained to great excellence. It was character, the passions, the soul, that his genius was given him to copy. In colour-

ing he proved no greater a master: his force lay in expression, not in tints and chiaro-scuro. At first he worked for booksellers, and designed and engraved plates for several books; and, which is extraordinary, no symptoms of genius dawned in those plates. His *Hudibras* was the first of his works that marked him as a man above the common; yet what made him then noticed, now surprises us to find so little humour in an undertaking so congenial to his talents. On the success, however, of those plates he commenced painter, a painter of portraits; the most ill-suited employment imaginable to a man whose turn certainly was not flattery, nor his talent adapted to look on vanity without a sneer. Yet his facility in catching a likeness, and the method he chose of painting families, and conversations in small, then a novelty, drew him prodigious business for some time. It did not last, either from his applying to the real bent of his disposition, or from his customers apprehending that a satirist was too formidable a confessor for the devotees of self-love. He had already dropped a few of his smaller prints on some reigning follies; but, as the dates are wanting on most of them, I cannot ascertain which, though those on the South Sea and Rabbit-woman proved that he had early discovered his talent for ridicule, though he did not then think of building his reputation or fortune on its powers. His *Midnight Modern Conversation* was the first work that showed his command of character; but it was the *Harlot's Progress*, published in 1729 or 1730, that established his fame. The pictures were scarcely finished, and no sooner exhibited to the public, and the subscription opened, than above twelve hundred names were entered on his book. The familiarity of the sub-



ject, and the propriety of the execution, made it tasted by all ranks of people. Every engraver set himself to copy it, and thousands of imitations were dispersed all over the kingdom. It was made into a pantomime, and performed on the stage. The Rake's Progress, perhaps superior, had not so much success, for want of novelty; nor indeed is the print of the Arrest equal in merit to the others. The curtain was now drawn aside, and his genius stood displayed in its fullest lustre. From time to time he continued to give those works that should be immortal, if the nature of his art will allow it. Even the receipts for his subscription had wit in them. Many of his plates he engraved himself; and often expunged faces etched by his assistants, when they had not done justice to his ideas. Not content with shining in a path untrodden before, he was ambitious of distinguishing himself as a painter of history. But not only his colouring and drawing rendered him unequal to the task; the genius that had entered so feelingly into the calamities and crimes of familiar life, deserted him in a walk that called for dignity and grace. The burlesque turn of his mind mixed itself with the most serious subjects. In his Danæ the old nurse tries a coin of the golden shower with her teeth, to see if it is true gold: in the Pool of Bethesda, a servant of a rich ulcerated lady beats back a poor man that sought the same celestial remedy. Both circumstances are justly thought, but rather too ludicrous. It is a much more capital fault that Danæ herself is a mere nymph of Drury. He seems to have conceived no higher idea of beauty. So little had he eyes to his own deficiencies, that he believed he had discovered the principle of grace.

With the enthusiasm of a discoverer, he cried, Eureka! This was his famous line of beauty, the groundwork of his Analysis, a book that has many sensible hints and observations, but that did not carry the conviction, nor meet the universal acquiescence he expected. As he treated his contemporaries with scorn, they triumphed over this publication, and imitated him to expose him. Many wretched burlesque prints came out to ridicule his system. There was a better answer to it in one of the two prints that he gave to illustrate his hypothesis. In the Ball, had he confined himself to such outlines as compose awkwardness and deformity, he would have proved half his assertion: but he has added two samples of grace, in a young lord and lady, that are strikingly stiff and affected: they are a Bath Beau and a County Beauty. But this was the failing of a visionary. He fell afterwards into a grosser mistake. From a contempt of the ignorant virtuosi of the age, and from indignation at the impudent tricks of picture dealers, whom he saw continually recommending and vending vile copies to bubble collectors, and from having never studied, indeed having seen few good pictures of the great Italian masters, he persuaded himself that the praises bestowed on these glorious works were nothing but the effects of prejudice. He talked this language till he believed it; and having heard it often asserted, as is true, that time gives a mellowness to colours and improves them, he not only denied the proposition, but maintained that pictures only grew black and worse by age, not distinguishing between the degrees in which the proposition might be true or false. He went farther: he determined to rival the ancients, and, unfortunately, chose one of the

first pictures in England as the object of his competition. This was the celebrated Sigismonda of Sir Luke Schaub, now in the possession of the Duke of Newcastle, said to be painted by Correggio, probably by Furnio, but no matter by whom. It is impossible to see the picture or read Dryden's inimitable tale, and not feel that the same soul animated both. After many essays, Hogarth at last produced his Sigismonda, but no more like Sigismonda, than I to Hercules. Not to mention the wretchedness of the colouring, it was the representation of a maudlin strumpet just turned out of keeping, and with eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her. To add to the disgust raised by such vulgar expression, her fingers were bloodied by her lover's heart that lay before her, like that of a sheep's for her dinner. None of the sober grief nor dignity of suppressed anguish, no involuntary tear, no settled meditation on the fate she meant to meet, no amorous warmth turned holy by despair; in short, all was wanting that should have been there, all was there that such a story should have banished from a mind capable of conceiving such complicated woe; woe so sternly felt, and yet so tenderly. Hogarth's performance was more ridiculous than any thing he had ever ridiculed. He set the price of 400*l.* on it, and had it returned on his hands by the person for whom it was painted. He took subscriptions for a plate of it, but had the sense at last to suppress it. I make no more apology for this account than for the encomiums I have bestowed on him. Both are dictated by truth, and are the history of a great man's excellences and errors. Milton, it is said, preferred his Paradise Regained to his immortal poem. The last memorable event

of our artist's life was his quarrel with Mr. Wilks, in which, if Mr. Hogarth did not commence direct hostilities on the latter, he at least obliquely gave the first offence, by an attack on the friends and party of that gentleman. This conduct was the more surprising, as he had all his life avoided dipping his pencil in political contests, and had early refused a very lucrative offer that was made to engage him in a set of prints against the head of a court-party. Without entering into the merits of the cause, I shall only state the fact. In September, 1762, Mr. Hogarth published his print of the Times. It was answered by Mr. Wilks in a severe North Briton. On this the painter exhibited the caricature of the writer. Mr. Churchill, the poet, then engaged in the war, and wrote his Epistle to Hogarth, not the brightest of his works, and in which the severest strokes fell on a defect that the painter had neither caused nor could amend—his age; and which, however, was neither remarkable nor decrepit; much less had it impaired his talents, as appeared by his having composed but six months before one of his most capital works, the Satire on the Methodists. In revenge for this epistle, Hogarth caricatured Churchill under the form of a canonical bear, with a club and a pot of porter—*et vitula tu dignus et hic*—never did two angry men of their abilities throw mud with less dexterity. He sold about twenty-four of his principal pictures by auction in 1745. Mr. Vincent Bourne addressed a copy of Latin hendecasyllables to him on his chief pictures; and Roquetti, the enameller, published a French explanation, though a superficial one, of many of his prints, which, it was said, he had drawn up for the use of M. Belleisle, then a prisoner in England."

**HOGENBERG** (Remigius). From the name of this old engraver, Mr. Strutt concludes that he was a native of Germany. He was in England as early as 1573, in which year he engraved the portrait of Matthew Parker, Archbishop of Canterbury, in whose service he appears to have been retained. This portrait was supposed, by Vertue, to have been the first that was executed in England; but this is rendered very disputable, by the existence of a portrait of Mary I. by Francis Hogenberg, dated 1555, unless we are to conclude this plate was not engraved in England, or that the date alludes to the era of her reign, rather than the time of the engraver. Hogenberg worked entirely with the graver, and the few prints that are known of him are more sought after for their extreme rarity than their merit.—*Strutt.*

**HOLBEIN** (Hans, or John), a Swiss historical and portrait painter, born in 1498, and died in 1554, aged 56. He was instructed in the art by his father, John Holbein. In the early part of his life he pursued his studies with incessant assiduity; and being possessed of an elevated genius, his progress was exceedingly rapid, so that he soon became far superior to his instructor. He excelled all his contemporaries in portrait, and in that style arrived at so high a degree of perfection, that Zuchero, who certainly was well qualified to judge of his merit, did not hesitate to compare his portraits with those of Raffaele and Titian. He painted equally well in oil, water-colours, and distemper, in large and in miniature; but he had never practised the art of painting in miniature till he came to England, when he learned it from Lucas Cornelis, though he afterwards carried it to its highest perfection. In general he painted on a green ground, but in his small

pictures he frequently painted on a blue. The invention of Holbein was fruitful, and often poetical; his execution was remarkably quick, and application indefatigable. His pencil was exceedingly delicate; his colouring had a wonderful degree of force; he finished his pictures with exquisite neatness; and his carnations were life itself. He visited London at the request of Erasmus, who recommended him to Sir Thomas More, and Sir Thomas immediately employed him, showed him every mark of respect and real friendship—entertained him at his own table, allowed him an apartment in his house, and detained him for three years, in which time he painted the portraits of his patron, and all the family of Sir Thomas, as also several portraits of his relations and friends, which were hung up in a grand hall. As soon as Henry VIII. beheld these performances, he was so struck with their beauty, life, and admirable likeness, that he took Holbein into his service, and favoured him highly as long as he lived. It is observed by most authors, that Holbein always painted with his left hand; though one writer objects against that tradition, that in a portrait of Holbein, painted by himself, which was in the Arundelian collection, he is represented holding the pencil in the right hand. Holbein painted two compositions for the hall of the Steel-yard company, admired for the richness of the colouring, and the strong character in the figures through the whole. It is indeed to be lamented, that such a number of pictures are positively asserted to be of the hand of Holbein, which are a dishonour to his pencil; but any judicious person, who hath observed one genuine picture, will not easily be imposed upon—*Houb., Pilk.*

**HOLDERNESS** (——), an English painter, who flourished in

the reign of Charles I. His best picture was an Old Woman holding a skull, which was in possession of Villiers, Duke of Buckingham.

**HOLE**, or **HOLLE** (William), an English engraver, who flourished in the reign of Charles I. He engraved an oval head of Michael Drayton in 1613; it is a poor performance; and a head of Joannes Florius, Italian master to Anne of Denmark (see Ames, p. 68); a very neat whole-length of Prince Henry, for Drayton's Polyolbion. He also published a copy-book, called the Pen's Excellencie, by Martin Billingsley. The second edition with the picture of the latter has 28 plates, 1618.

**HOLLAR** (Winceslaus), a celebrated engraver, born at Prague, in Bohemia in 1607, and died in 1677, aged 70. The Earl of Arundel being on an embassy to the Imperial court, took him into his train, and brought him to England. His first performance here was a view of Greenwich. After this he etched a number of views and portraits. In 1640 appeared his fine set of figures in twenty-eight plates, called, *Ornatus Muliebris Anglicanus*, containing the dresses of English women of all degrees. In 1645 he settled at Antwerp, where the Earl of Arundel resided with his family. While there, he etched many portraits and landscapes after Breughel, Elsheimer, and Teniers. In 1652, he returned to England, where he continued laboriously employed till his death.—*Life by Vertue*.

**HOLSTEIN** (Cornelius), a Dutch painter, born at Haerlem about 1653. He was the son and disciple of Peter Holstein, a painter on glass, by whose instruction he became an artist of considerable eminence. Among many applauded pictures of this master, Houbraken

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

**HONDEKOETER** (Gilles), a Dutch painter, born at Utrecht about 1583. He imitated the style of composition and manner of colouring of Roland Savery, and David Vinckenbooms; and studied after nature those views which he intended for his landscapes, and in general made an agreeable choice. The forms and leafing of his trees are more in the taste of Vinckenbooms than Savery; but they are well handled and finely pencilled, though sometimes, perhaps, they are a little too brown, or too yellow. He painted different kinds of fowls with singular truth and exactness, and frequently filled his small landscapes with no other objects, but those he finished highly, and with great transparency of colour.—*Houb., Pilk.*

**HONDEKOETER** (Melchior), a Dutch painter, born at Utrecht in 1636, and died in 1695, aged 59. He was a disciple of Gysbrecht, and accustomed himself to paint several sorts of birds; but particularly he was pleased to represent cocks, hens, ducks, chickens, and peacocks; which he described in an elegant variety of actions and attitudes. After the death of his father, which happened in 1653, he received some instructions from his uncle, John Baptist Weenix; but his principal

and best instructor was nature, which he studied with intense application, and that enabled him to give every animal he painted such truth, such a degree of force, expression, and life, as seemed to equal nature itself; nor did any artist take more pains to study every point that might conduce to the perfection of his art. His pencil was wonderfully neat and delicate; his touch light, his colouring exceedingly natural, lively, and remarkably transparent; and the feathers of his fowls were expressed with such a swelling softness, as might readily and agreeably deceive the eye of any spectator. It is reported, that he trained a cock to stand in any attitude he wanted to describe, and that it was his custom to place that creature near his easel; so that, at the motion of his hand, the bird would fix itself in the proper posture, and would continue in that particular position, without the smallest perceptible alteration, for several hours at a time. The landscapes which he introduces as the back-grounds of his pictures, are adopted with peculiar judgment and skill, and admirably finished; they harmonise with his subject, and always increase the force and the beauty of his principal objects. His touch was very singular in imitating the natural plumage of the fowls he painted; which not only produced a charming effect, but also may prove serviceable to an intelligent observer to assist him in determining which are the genuine pictures of this master, and which are impositions. The works of Hondskoeter are justly in very great request and estimation, and they generally afford a large price; almost in proportion to their value.—*Van Mander, Pilk.*

HONDIUS (Abraham), a Dutch painter, born at Rotterdam about

1638. He appears to have been an universal master, painted with equal readiness landscapes, animals of all kinds, particularly dogs; hunting of wild animals, boars, deer, wolves, and foxes, as also conversations and fowls; but his favourite subjects were huntings. His manner seems peculiar to himself; and it was bold and free; and, except Rubens and Snyders, few masters have painted animals in a greater style, or with more spirit. There is certainly a great deal of fire in his compositions; but his colouring is often extravagant, and his drawing extremely incorrect. In general his pencilling was harsh, and he delighted in a fiery tint; yet some of his small pictures are very neatly finished. There is a great inequality as to the merit of the works of Hondius, some of them being in every respect abundantly superior to others; but there is scarce any master whose compositions are so easily distinguishable as those of Hondius, by certain particularities in his touch, his taste of design, and his colouring.—*Houb., Pilk.*

HONDIUS (Jodocus), a Dutch engraver, born in 1563, and died in 1611, aged 48. He came to England at the age of twenty, and exercised various arts, as making mathematical instruments, types for printing, and engraving maps and charts. Among the latter were Sir Francis Drake's Voyages, the Holy Land, the Roman Empire, and several others. His Celestial and Terrestrial Globes, the largest that had been published, were much commended. Several of Speed's maps were executed by his hand, and he had a considerable share in the Atlas Major of Gerard Mercator, which was finished by his son Henry, and published at Amsterdam in 1636. Jodocus engraved a small print of Thomas Cavendish, the famous sailor; another of Queen

Elizabeth; a large sheet print of Sir Francis Drake, another smaller; and a head of Henry IV. of France.

HONDIUS (Henry), an English engraver, who died about 1658. This artist finished several works begun by his father, and engraved a print of William, Prince of Orange, from a painting by Alexander Cooper; a large head of Queen Elizabeth, and a duplicate of one done at the Hague in 1632. In a set of heads published in 1608, are those of Sir Richard Spencer and Sir Ralph Winwood.

HONTHORST (Wm.), a Dutch painter, born at Utrecht in 1604, and died in 1683, aged 79. He was a disciple of Abraham Bloemart. The portraits which he painted were very much esteemed, and in reality those were his most creditable performances; for the historical subjects of his hand, which generally were painted in a large size, are in no degree equal to those of Gherard, either in respect to the composition, the handling, or the colour, although they are frequently sold for the works of that master.—*Houb., Pilk.*

HONTHORST, called GHERARDO DALLE NOTTI (Gherard), a Dutch painter, born at Utrecht in 1592, and died in 1660, aged 68. He was a disciple of Abraham Bloemart, and visited Rome at an early age, where he imitated the style of Caravaggio; with whose vivid tone and powerful masses of light and shade he attempted to combine correctness of outline, refinement of forms, graceful attitudes, and that dignity which ought to be the characteristic of sacred subjects. Sandrart mentions an unrivalled picture by him, the subject of which is, Christ brought before Pilate, in which the light proceeding from the torches produced an uncommon lustre.—*Sandrart, Pilk.*

HOOQUE (Romaine de), a Dutch

engraver, who had a lively imagination, though not much taste. His principal works are, plates for Bagnage's History of the Old and New Testament; for the Egyptian Hieroglyphics, published at Amsterdam 1735, folio; and for Fontaine's Fables. His performances are much sought for.—*Strutt.*

HOOGESTRAETEN (Dirk, or Theodore Van), a Flemish painter, born at Antwerp in 1596, and died in 1640, aged 44. He was first bred to the business of a goldsmith and engraver; but having by accident gained the friendship of some Flemish painters, who instructed him in the rudiments of the art, he very soon became such an extraordinary proficient, that he quitted his original profession, and devoted himself entirely to painting. He acquired a free manner of handling, and designed his subjects in a good taste, distinguishing himself above many of those artists who had from their infancy been regularly trained to the profession; and as he made it his constant practice to study after nature, the scenes of his landscapes, and all the objects he chose to paint, were represented with great truth and exactness.—*Houb., Pilk.*

HOOGESTRAETEN (Samuel Van), a Dutch painter, born at Dort in 1627, and died in 1678, aged 51. He learned the first principles of the art from his Father Theodore Van Hoogestraeten, who took all possible care of his education; and when by study and practice he seemed qualified for greater improvement, he was placed as a disciple with Rembrandt. For some time he retained the manner of that master, particularly in his portraits, and painted with success; but he disused it gradually, and adopted another, from which he never afterwards departed. He had a spirit so emulous, that in whatso-

ever subjects he saw others excel, he was solicitous to contend with them, and felt an ambition to arrive at an equal degree of eminence in every particular branch, whether it was landscape, animals, architecture, calms at sea, storms, fruit or flowers, and each of these subjects he painted with success. His portraits were remarkable for good handling, for an agreeable likeness, and a good tone of colouring, as well as for retaining their original strength and lustre for a long time. The historical pictures of his hand are well designed, but the colour is crude, and betrays the palette.—*Descamps, Pilk.*

**HOOGZAAT** (John), a Dutch painter, born at Amsterdam in 1654, and died in 1712, aged 58. He was placed as a disciple with Gerard Lairese, and accounted one of the best of those artists who were formed in that school. Lairese was always profuse in his praise, and recommended him to the favour of the principal nobility, who soon afforded him opportunities of establishing his reputation. He was equally qualified to paint in large or in small, and in all his works showed a great deal of spirit and a masterly execution. King William III. esteemed him highly, and employed him to adorn several apartments in his palace at Loo.—*Houb., Pilk.*

**HOPFER** (David), an old German engraver, born at Nuremberg about the year 1510. His subjects are not well composed, and his design is stiff and Gothic, but he handled the point with great freedom and spirit, and his plates are executed in a very pleasing style. He chiefly excelled in ornamental buildings and decorations. David Hopfer was the eldest of three brothers who worked in the same manner, but he was the ablest and the most industrious.

**HOPPNER**, (John), an emi-

nent English portrait painter, born in 1759, and died in 1810, aged 51. "There is a mystery about his birth," says his biographer, "which no one has ventured to explain; all that is known with certainty is, that his mother was one of the German attendants at the Royal Palace. She caused the child to be carefully nursed, and well educated; when he grew up, as his voice was sweet and melodious, he was made one of the choristers in the royal chapel. Of the boyish studies of Hoppner, little is known on which we can rely. He availed himself of the advantages held out by the Royal Academy; and entering a probationer with his chalk and paper, ascended slowly and systematically through all the steps required, till, with paint on his palette, and a brush in his hand, he contended for the highest prizes of the institution. With such success did he study, and so fortunate was he in his sketches and his early attempts, that before his twenty-fourth year, he was looked upon as one likely to become great in landscape, and who already painted heads in a way worthy of a more established name. As soon as it was safe, as a matter of taste, to befriend him, he found patrons, and powerful ones. Mrs. Jordan sat to him, in the character of the Comic Muse, supported by that

"Goddess fair as free,  
In heaven yclep'd Euphrosyne ;

to whom the artist confided the task of repelling the advances of a satyr. We know not what might be meant by this; but the work was much liked. The fair dame sat again as 'Hippolite.' Another was a lady of quality shadowed forth under the no flattering name of a 'Bacchante;' but as the colours were glowing, and the face lovely,

the audacity of the name might be forgiven. Then followed the portraits of the Duke of York, of his Duchess, of the Prince of Wales, and the Duke of Clarence, now King William IV., with ladies of quality and noblemen not a few, and gentlemen without number. His time, however, was not as yet so wholly occupied with sitters as to hinder him from continuing to work in what artists technically call the *fancy way*. A Sleeping Venus, Youth and Age, and other productions, half natural, and half ideal, belong to his early days.

"All this, and much more, had befallen him before his thirtieth year; and as his colouring was rich, and his style of portraiture was captivating to the vain side of human nature, his commissions increased in number, money poured in, and grew and spread. Suffice it to say, that before he was forty years of age, he had been enabled to exhibit no less than fifteen ladies of quality, for so are they named in the catalogues; a score of ladies of lower degree—and noblemen unnumbered. The bare list of his exhibited portraits will show how and by whom he was supported: to twenty ladies of quality, who lent their looks but withheld their names, we may add the following:—1, The Countess of Clare; 2, The Hon. Miss Chetwynd; 3, Lady Anne Lambton; 4, Countess of Oxford; 5, Hon. Mrs. Edward Bouverie; 6, Mrs. Whitbread; 7, Miss Grimstone; 8, Lady Grenville; 9, Lady Mildmay; 10, Lady E. Bligh; 11, Mrs. Cholmondley; 12, Lady Mulgrave; 13, Hon. Miss Mercer; 14, Mrs. Jerningham; 15, Mrs. Manning; 16, Miss St. Clair; 17, Countess of Essex; 18, Lady Melbourne; 19, The Countess of Sutherland. He had his share too of the men. In the period of the

time (six years) over which the list we have given of beauty extended, he had the following male sitters:—1, The Bishop of Durham; 2, Bishop of Carlisle; 3, Duke of Grafton; 4, Lord Camden; 5, Sir Arthur Wellesley, now Duke of Wellington; 6, Sir William Scott; 7, Right Hon. H. B. Frere; 8, Lord King; 9, Right Hon. T. Grenville; 10, Lord Hawkesbury; 11, Right Hon. C. Long; 12, Sir Samuel Hood; 13, Earl of Essex; 14, Sir George Beaumont; 15, Earl Spencer; 16, Earl St. Vincent; 17, Earl of Chatham; 18, Duke of Rutland; 19, Archbishop of York; 20, The Prince of Wales. The Duke of York's portrait was painted twice; the Duke of Clarence's thrice; and the Prince of Wales's thrice."

"Hoppner was," says one of his biographers, "one of the most eminent portrait painters since the time of Reynolds. He might indeed have merited the praise of being the first, if he had not been so close an imitator of the style of that great master, as it related to the spirit and elegance of his touch, forcible effect of light and shade, picturesque backgrounds, graceful simplicity of attitude, and especially the richness and harmony of colouring, in which he certainly excelled all his contemporaries. In some of his best coloured works, such as the Nymph, in the possession of Sir John Leicester, the vivacity, truth, and delicacy of the various fleshy tints, have scarcely been surpassed by any master. But, if he could boast of displaying much of the merit, he possessed the faults of his prototype, especially that of incorrect drawing of the human figure; a defect for which not even the colouring of a Reubens, or Titian himself, can ever atone."—*Gent. Mag., A. Cunningham.*

HORTEMELS (Frederick), a



French engraver, born at Paris about the year 1688. Some of his plates are almost entirely executed with the graver, and have very little etching, but his best prints are those in which he has equally united the point with the burin. These have a more than usual mellowness of effect, and possess considerable merit. His best plates were engraved for the Crozat collection.—*Strutt*.

**HOSKINS** (John), an English portrait painter, who died about 1664. He was taught to paint portraits in oil, when he first applied himself to study the art of painting, and followed that manner for some years; but afterwards he practised miniature, and in that way exceeded any of his performances in oil. King Charles, the Queen, and many of the nobility sat to him; and he had the satisfaction to form two distinguished disciples, Alexander and Samuel Cooper, the latter of whom proved far superior to his master. In the heads painted by Hoskins, there is a great character of nature and truth; but the carnations want variety of tints, and appear too much of a brick colour. However, Mr. Walpole (who is a competent judge) mentions one work of Hoskins, which, he says, may be accounted perfect; it is a portrait of a man, rather young, in which he thinks the colouring equal to Oliver, and the hair is touched with exquisite freedom. It is in the possession of Mr. Fanshaw.—*Houb., Pilk.*

**HOUBRAKEN** (Jacob), an eminent Dutch engraver, born at Dort in 1698. He was the son of Arnold Houbraken, but it was not known by what master he was instructed in engraving. He appears to have formed his style by an attentive study of the works of Montevil and Edelink. He chiefly excelled in portraits, in which he was principally

employed; and although his plates are not equally excellent, many of them have not been surpassed by the most celebrated artists in that branch. We admire the softness and delicacy of execution, which are accompanied by correct drawing and a fine taste. His heads do not yield to those of Drevet in the beauty of their finishing, and they surpass them in the boldness of his stroke and the brilliancy of colour. The number of his portraits is very considerable, and well known to the English collectors.—*Strutt*.

**HOUBRAKEN** (Arnold), a Dutch painter and poet, born at Dort in 1660. He wrote the *Lives of the Flemish and Dutch Painters*, printed in 1754, in 3 vols. 8vo. His son Jacob was an able engraver, and illustrated his father's works.—*Nouv. Dict. Hist.*

**HOUSEMAN**, or **HUYSMAN** (Cornelius), a Flemish painter, born at Antwerp in 1648, and died 1727, aged 79. He lived mostly at Mecklin, and for that reason he is distinguished by the appellation of Houseman of Mecklin. He was placed with Gaspar de Witt; but while he was under the direction of that master, happening accidentally to see some of the works of Artois, they affected him to such a degree, that he went directly to Brussels in search of that painter, and became his disciple. No sooner had he commenced, than he attracted the eyes, the attention, and the approbation of the best judges, and particularly of the celebrated Vander Meulen, who was at that time on his journey through Flanders. For some years he retained the manner of his master Artois in all his compositions, and with great success; but afterwards he formed a manner peculiar to himself, that was much superior. Houseman is considered as one of

the best among the Flemish painters of landscape: his style is exactly in the taste of the Italian school; his colouring is bold, and his touch free and excellent, and in most of his pictures he is fond of introducing a strong warm mass of light, breaking on some part of his foreground, which is usually much enriched with plants and herbage. He always painted the figures and animals in his own landscapes, and designed them well; and frequently he was employed by other artists to adorn their landscapes with cattle and figures; Minderhout, Achtschellings, and Artois, being of the number. He also painted the landscapes in the back-grounds of historical pictures, for other artists of considerable eminence.—*Houb., Pilk.*

**HOUSEMAN, or HUYSMAN** (James), a Flemish painter, born at Antwerp in 1656, and died 1696, aged 40. He studied under Backereel, who had been a disciple of Rubens, and afterwards became a competitor with Vandyck. But Backereel being persecuted by the Jesuits, on account of some satirical verses which he had written against them, and obliged to fly from his country, Houseman, left destitute, went to England, and painted both history and portrait successfully, being accounted to rival Sir Peter Lely in the latter. Several of his works are still to be seen, which are as highly finished, and coloured with as much force as any of Sir Peter's. In his own judgment he prefers the portrait of Queen Catherine to all his other performances; but certainly the most capital work of this master was over the altar of the Queen's Chapel, at St. James's, and some Cupids of his painting have been justly and extremely admired.—*Houb., Pilk.*

**HOWARD** (Hugh), an English

portrait painter, born in 1675, and died in 1737, aged 62. He discovered an early genius for painting, which he much improved by a journey he took to France and Italy, in the train of Thomas, Earl of Pembroke. Upon his return he met with considerable encouragement; but having obtained a lucrative situation at court, he discontinued the profession of painting. His best picture is a copy from a drawing of Carlo Maratti, a head of Padra Resta, the collector, with his spectacles on, turning over a book of drawings.

**HUBER** (John Rudolph), a Swiss painter, born at Basle, in Switzerland, in 1668, and died in 1748, aged 80. He learned the rudiments of the art from Gaspar Meyer, an indifferent painter, but in a short time he surpassed his instructor, and placed himself as a disciple with Joseph Werner. At the age of nineteen he went to Italy, and at Venice was exceedingly caressed by Tempesta, in whose landscapes he painted the figures, as long as he continued in that city. After a residence of six years at Rome he returned to his native city, where his merit soon procured him every mark of distinction. His first remarkable work was a family piece for the Marquis of Baden Durlach, of a very large size, by which he gained the greatest applause, and his reputation was spread through all Germany. He was also employed by the Duke of Wirtemberg, who appointed Huber his principal painter, and gave him sufficient opportunity to exert himself in historical compositions for the ceilings and walls of his grand apartments, nor was there a prince in Germany who did not seem solicitous to possess some of Huber's performances. It is remarked of him, that he painted three thousand and sixty-five portraits, besides a great number

of historical pictures, all of them finished by his own hand, unassisted by any other artist; and by way of distinction, he was called the Tintoret of Switzerland. The colouring of this master is bold and strong, his touch light, and he showed great freedom and readiness of hand in all his best works. He designed correctly, having acquired that habit by his studies at Rome, and his observation of nature; and though he lived to the age of fourscore, yet his vigour subsisted to the last year of his life — *Pilk.*

HUDSON (Thomas), an English portrait painter, born in 1701, and died in 1779, aged 78. This artist was the scholar and son-in-law of Richardson, and enjoyed for many years the chief business of portrait painting in the capital, after the favourite artists, his master and Jarvis, were gone off the stage. Though Vanloo first, and Liotard afterwards, for a few years diverted the torrent of fashion from the established professor, still the country gentlemen were faithful to their compatriot, and were content with his honest similitudes, and with the fair tied wigs, blue velvet coats, and white satin waistcoats, which he bestowed liberally on his customers, and which with complacency they beheld multiplied in Faber's mezzotintos. The better taste introduced by Sir Joshua Reynolds put an end to Hudson's reign, who had the good sense to resign the throne soon after finishing his capital work, the family piece of Charles Duke of Marlborough. He retired to a small villa he had built at Twickenham, on a most beautiful point of the river, and where he furnished the best room with a well chosen collection of cabinet pictures and drawings by great masters, having purchased many of the latter from his

father-in-law's capital collection. Towards the end of his life he married his second wife, Mrs. Fiennes, a gentlewoman with a good fortune, to whom he bequeathed his villa. — *Pilk.*

HUGTENBURGH (John Van), a Dutch battle painter, born at Haerlem in 1646, and died in 1733, aged 87. It is asserted by some writers that he received his first instruction from his father, who was an artist in good esteem, but it is allowed by most that his intimate connection with John Wyck was what chiefly contributed to give him an early fondness for the profession. He went to Italy, and from thence to France, where he spent some time with Vander Meulen, at Paris, in which artist he had the happiness to find a friend and an instructor, who freely communicated to him what he knew of the art. At his return to Holland, his works very soon raised him to the very highest rank of credit, and recommended him to the particular favour of Prince Eugene, who employed him to paint all his battles and sieges. He was also engaged for some time in the service of the Elector Palatine, who testified the esteem he had for this artist by presenting him with a chain of gold, and a medal. Hugtenburgh had an elegant taste of composition and design; he studied nature accurately, and by that means not only gave great correctness to his figures and cattle, but the expression, action, motion, and attitude, that best suited every character and every object. The countenances of his figures are skilfully and properly diversified, according to the different people which his subjects required him to represent: the features of a Turk, a Slavonian, or a Cossack, are distinguishable in his paintings from those of other kingdoms as much as

their draperies; and one nation, in his habits and air, might at first sight be observed to differ, as it does in nature, from the air and habits of another. His pencil is very delicate, his colouring remarkably transparent, his keeping exceedingly good, and by the aerial perspective, his distances are as beautifully thrown off as those of Wouvermans. His skies are usually bright and clear, but they are always well adapted, and he managed the chiaro-scuro with extraordinary skill, so that with great justice he is accounted one of the best battle-painters of the Low Countries.—*Des., Sand., Pilk.*

**HULSBERG** (Henry), a Dutch engraver, who died in England 1729. The following are the best works he executed in England:—A head of Aaron Hill, for his history of the Ottoman empire, folio, 1711; some of the plates in the Vitruvius Britannicus; a large view of St. Peter's church at Rome; and prints of Sir Bulstrode Whitelock, Robert Warren, A.M., and Joseph Warder, a physician.

**HULST** (Peter Vander), a Dutch painter, born at Dort in 1652, and died in 1708, aged 56. He visited Rome at an early age, where he was attracted by the pictures of Morio da Fiori, and applied himself to paint flowers, insects, and reptiles. The flowers which he chose to paint were of a wilder sort than those of De Heem or Segers; and among those flowers he introduced toads and frogs, and particularly lizards and serpents, with insects of various kinds, all of which he painted in perfection. When he had spent some years in Italy, he attempted to paint portraits, but without success. His colouring is lively and agreeable, his touch very free, and his manner of design entirely after the taste of the Italian school.—*Houb., Pilk.*

**HURET** (Gregory), a French engraver, born at Lyons in 1610. "This artist," says M. Watelet, "merits, as a designer and engraver, a better reputation than he enjoys. His compositions are ingenious, his heads expressive, and his draperies well cast. As an engraver, without placing him in the rank of the great burinists, he possessed sufficient command of the graver to accomplish every essential effect." He executed a variety of portraits and other subjects.—*Watelet.*

**HUTER** (Simon), a German artist, who flourished about the year 1560. He engraved very neatly on wood, and executed several cuts from the designs of Justus Amman. His prints are by no means devoid of merit. He executed, conjointly with Virgilius Solis, part of a set of small cuts for the History of the Bible.—*Strutt.*

**HUYSUM**, called the OLD (Justus Van), a Dutch painter of flowers, &c. born at Amsterdam in 1659, and died in 1716, aged 57. He was a disciple of Nicholas Berchem; while he was yet young, he gave early promises of capacity, and it is to be wished that he had always followed the style and colouring of his master. But it afterwards appeared, that by an unaccountable levity of temper, and through an ambition to excel in several branches, such as history, portrait, battles, sea-pieces, and flowers, he succeeded eminently in none, though best in the last; and in that style had the honour to instruct his son, John Van Huysum, who proved an ornament to his profession, and almost above a possibility of being equalled by any future artist. He left three sons, who became painters, and were very eminent artists.—*Houb., Pilk.*

**HUYSUM**, called the YOUNG (J. Van), a celebrated Dutch painter

of flowers, &c., born at Amsterdam in 1682, and died in 1749, aged 67. This illustrious painter has surpassed all who ever painted in that style, and his works excite as much surprise by their finishing, as they excite admiration by their strict imitation of nature. He was a disciple of Justus Van Huysum, his father. He set out in his profession with a most commendable principle, not so much to paint for the acquisition of money as of fame; and therefore he did not aim at expedition, but at delicacy, and if possible to arrive at perfection in his art. Having attentively studied the pictures of Mingon, and all other artists of distinction, who had painted in his own style, he tried which manner would soonest lead him to imitate the lightness and singular beauties of each flower, fruit, or plant, and then fixed on a manner peculiar to himself, which seems almost inimitable. He soon received the most deserved applause from the ablest judges of painting, even those who furnished him with the loveliest flowers confessing that there were somewhat in his colouring and pencilling that rendered every object more beautiful, if possible, than even nature itself. His pictures are finished with inconceivable truth; for he painted every thing after nature, and was so singularly exact, as to watch even the hour of the day in which his model appeared in its greatest perfection. By the judicious, he was accounted to paint with greater freedom than Mingon or Breughel, with more tenderness and nature than Morio da Fiorio, Michel Angelo di Campidoglio, or Segers; with more mellowness than De Heem, and greater force of colouring than Baptist. His reputation rose at last so high, that he fixed immoderate prices on his works; so that none but princes, or those of

princely fortunes, could pretend to become purchasers. Six of his paintings were sold, at a public sale in Holland, for prices that were almost incredible; one of them, a flower-piece, for fourteen hundred and fifty guilders, and the smaller pictures for nine hundred. The vast sums which Van Huysum received for his works caused him to redouble his efforts to excel; no person was permitted to enter his room while he was painting, not even his brothers; and his method of mixing his tints, and preserving the lustre of his colours, was an impenetrable secret, which he never would disclose. Yet his conduct is certainly not to his honour, but rather an argument of a low mind, fearful of being equalled or surpassed. From the same principle he would never take any disciple, except one lady, named Haverman, and he grew envious and jealous even of her merit. It is universally agreed, that he has excelled all who have painted fruit and flowers before him, by the confessed superiority of his touch, by the delicacy of his pencil, and by an amazing manner of finishing, nor does it appear probable that any future artist will ever become his competitor. The care which he took to purify his oils and prepare his colours, and the various experiments he made to discover the most lasting and durable, is another instance of his extraordinary care and capacity. His cloths were prepared with the greatest care, and primed with white, with all possible purity, to prevent his colours from being obscured, as he laid them on very lightly. He glazed all other colours except the clear and transparent, not omitting even the white ones, till he found the exact tone of the colour; and over that he finished the forms, the lights, the shadows, and the reflections, which are all ex-

ecuted with precision and warmth, without dryness or negligence. The greatest truth united with the greatest brilliancy, and a velvet softness on the surface of his objects, are visible in every part of his compositions; and as to his touch, it looks like the pencil of nature. Whenever he represented flowers placed in vases, he always painted those vases after some elegant model, and the bas-relief is as exquisitely finished as any of the other parts. Through the whole he shows a delicate composition, a fine harmony, and a most happy effect of light and shade. Those pictures which he painted on a clear ground are preferred to his others, as having greater lustre, and as they demanded more care and exactness in the finishing; yet there are some on a darkish ground, in which appear rather more force and harmony. It is observed of him, that in the grouping of his flowers, he generally designed those which were brightest in the centre, and gradually decreased the force of his colour from the centre to the extre-

mities. The birds' nests and their eggs, the feathers, insects, and drops of dew, are expressed with the utmost truth, so as even to deceive the spectator. And yet after all this merited and just praise, it must be confessed, that sometimes his fruits appear like wax or ivory, without that peculiar softness and warmth which is constantly observable in nature. Besides his merit as a flower painter, he also painted landscapes with great applause. They are well composed; and although he had never visited Rome, he adorned his scenes with the noble remains of ancient magnificence which are in that city. His pictures in that style are well coloured, and every tree is distinguished by a touch that is proper for the leafing. The grounds are well broken, and disposed with taste and judgment; the figures are designed in the manner of *Lairesse*, highly finished, and touched with a great deal of spirit; and through the whole composition the scene represents Italy in the trees, the clouds, and the skies.—*Houb., Sandrart, Pilk.*

## I & J

IMOLA (Innocenzio F. da), an Italian painter, who flourished about the year 1500.—In 1506 he entered the school of *Francisco Francia*, and afterwards passed some years at Florence, under *Mariotto Albertinelli*. His style partakes of that of *Il Frate* and *Andrea del Sarto*, whose works he appears to have studied attentively. His pictures are numerous in the churches of Bologna; and in some of them he approaches so near to the beauty and simplicity of *Raffaelle*, that they appear to have been painted from his designs. Such are his fine frescoes in the chapter of *St. Michele* in *Bosco*, representing the

Four Evangelists, the Annunciation, the Death of the Virgin, and the Assumption. The principal altar-piece, in the same church may be ranked among his most admired productions; it represents the Virgin and Infant in the clouds, and below *St. Michael*, *St. Peter*, and *St. Benedict*. It is designed entirely in the taste of *Raffaelle*. Some of his altar-pieces have small pictures under them, which are extremely beautiful, as in the church of *S. Giacomo*, under his large painting of the Marriage of *S. Catherine*, there is an exquisite little picture of the Nativity. In *S. Matteo*, is an altar-piece

of the Virgin and Infant, with several saints, and below five small pictures, representing Christ appearing to Magdalen in the Garden; the Presentation in the Temple; St. Peter the Martyr; the Nativity; and Christ disputing with the Doctors. That he was well skilled in architecture he has shown, in his immense fresco work in the dome at Faenza, and at the Osservanti at Pesara, in which his landscape and perspective are compared by Lanzi to Leonardo da Vinci. He usually avoided those subjects which called for crowded compositions, or violence of attitudes, as ill suited to his cast of mind, which was remarkable for meekness and placidity.—*Lanzi, Vasari.*

**INGHEN** (William Van), a Dutch historical painter, born at Utrecht about 1651. He was a disciple of Anthony Grebber. He afterwards went to Rome, and entered the school of Carlo Maratti. Inghen continued only one year in that school; yet by close study, and the precepts of Maratti, he was rendered capable of executing several grand works in the churches of Rome, by the recommendation of his master, who was so pleased with the abilities of his pupil, that he did him every friendly office in his power. His drawing, which was firm; his design, which had a great portion of elegance; and the pleasing tone of his colouring, very soon procured him the favour of the nobility, and of the most eminent ecclesiastics, who employed him in many of the convents and palaces; and at his return to Amsterdam, where he followed his profession as long as he lived, his works were much coveted and admired.—*Houb., Descamps, Pilk.*

**INGOUF** (Peter Charles), a French engraver, born at Paris in 1746. He was a pupil of John

James Flipart, and engraved several plates in the neat finished style of that artist, which possess considerable merit. The following are by him:—the portrait of I. G. Willi; Four Heads of various characters; La paix du Ménage; La bonne Education; a Girl caressing a Dog; The Contented Mother, and The Discontented Mother.—*Strutt.*

**INGOUF** (Francis Robert), a French engraver, born at Paris in 1747. He was the younger brother of the preceding artist, and was also instructed in engraving by John James Flipart. He engraved several plates of portraits, and various subjects, executed in a finished and agreeable style, very creditable to his talents: among which are the following:—John James Flipart; Simon, printer; Bust of I. I. Rousseau; Gerard Douw playing on the violin to his bird; Armand Jerome Bignon, master of the ceremonies.—*Strutt.*

**INGRAM** (John), an English engraver, who flourished about the year 1760. After learning the first principles of engraving in his native country, he went to Paris in 1755, where he greatly improved his style, and engraved in a neat manner several vignettes, and other ornaments of books. He was afterwards employed in engraving for the Academy of Sciences, at the same time when Basson published his Dictionary of Engravers, in 1767.—*Strutt.*

**JACKSON** (John Baptist), an English engraver on wood, who flourished about the year 1740. Early in life he went to Paris, and worked some time for Papillon; but not meeting with much encouragement, he went to Venice, where he executed several wooden cuts, in imitation of the drawings of the great masters, with considerable success. He also engraved several book ornaments and vignettes. Among his

single prints is a Descent from the Cross, after Rembrandt, executed in a very spirited style; but his principal work was a set of seventeen large cuts in chiaro-scuro, published at Venice by Gio. Bat. Pasquali, in 1745, entitled,—*Titiani Vicellii, Pauli Caliari, Jacobi Robusti, et Jacobi de Ponte, opera Selectiora, a Joanne Baptista Jackson, Anglo, ligno calato, et coloribus adumbrata.*

JACKSON (John, R. A.), an eminent English portrait painter, born at Lastington in Yorkshire, in 1778, and died in 1831, aged 53.—Very early in life he evinced a capacity for pencilling a likeness, and strengthening this faculty by “noting down” the physiognomies of many of his neighbours, old and young.—He was, however, apprenticed to a business little congenial to his graphic taste, that of a village tailor. Whilst yet the term of his indentures was unexpired by nearly two years, finding occasional opportunities of indulging his propensities for the art, he had made some heads in small, which exhibited a talent much beyond what could be expected from one entirely self-taught, with no example of art to refer to in aid of his ardent desire to improve. These attempts fortunately being seen by an intelligent neighbour, though in the humble capacity of a school-master, by his friendly exertion they were shown to the family of the late Earl of Mulgrave; and this fortuitous circumstance laid the foundation of that auspicious career which commenced on his becoming the protégé of that worthy nobleman; who, with his Lordship's brother, the Honourable General Phipps, and others of that noble family, were the constant patrons and friends of the painter through life. It was owing to this circum-

stance that Jackson obtained the countenance of the late Sir George Beaumont, at whose instance, by a subscription fund, the remainder of his apprenticeship was purchased, when he was happily placed in a state of freedom to pursue the bent of his inclinations for graphic study, with means much more felicitous than which usually attend native talent, on its first embarking to explore the wide ocean of taste.

In 1797, at nineteen years of age, he ventured to offer himself as a painter of portraits in miniature, at York; and during one of his itinerant excursions to Whitby, had the honour of an introduction to the notice of the late Earl of Carlisle. At Castle Howard he had the great advantage of studying a magnificent collection of pictures, in itself an excellent school, and he copied the “Three Mariés,” by Annibale Carracci, with considerable success.

In 1804, he came to London, and in the following year became a student at the Royal Academy, Sir George Beaumont contributing principally to his support. In 1807, he was established as a portrait-painter; and every succeeding year furnished specimens of his abilities for the exhibition at Somerset-House. Although, from the field being occupied by artists of long standing, it was long before he obtained much employment as a painter in oil, his portraits in water-colours soon became much admired, and were productive of a handsome income. The heads were tastefully drawn, the resemblances faithfully correct; and, although carefully finished, wrought with masterly effect. His practice in this department was perhaps greater than that of any other contemporary portrait-painter in small. Most of the heads engraved in Cadell's distinguished work, the “Por-



traits of Illustrious Persons of the Eighteenth Century," were drawn by Jackson.

In 1816 he was elected an Associate of the Royal Academy, and in 1818 a Royal Academician. In the former year he accompanied the Hon. Edmund Phipps in a tour through Holland and Flanders; and in 1819, in company with Mr. Chantrey, the sculptor, he made the tour of Italy, by way of Geneva, Milan, Padua, Venice, Bologna, Florence, and Rome. At the imperial city he was associated a member of the Academy of St. Luke, and met with great attention from Canova, who sat to him for his portrait, now in the possession of Mr. Chantrey, and engraved in the *European Magazine* for November 1822. One of his last exhibition pictures was a portrait of his intimate friend Chantrey, which he painted for Sir Robert Peel. His whole-length of the Marquis of Chandos was a picture of surpassing excellence, as is another of the venerable Earl Fitzwilliam. He painted for that distinguished patron of the arts, the late Lord Dover, as a series of British artists, the heads of Thomas Stothard, R. A., Henry Bone, R. A., and the late John Flaxman, R. A.; of the last of which the late Sir Thomas Lawrence, at an exhibition dinner, publicly declared that it was "a great achievement of the English school, and a picture of which Vandyck might have felt proud to own himself the author." Sir Thomas Lawrence had promised to sit to Jackson the next in the list.

Mr. Jackson painted two portraits of John Soane, Esq. R. A., one of them in the costume of a Freemason; and that of the Rev. Holwell Carr, now among that gentleman's pictures in the National Gallery; to these may be added a fine half-length of

Mr. Ludgate, several members of the family of Sir W. Bagshaw, of the Oaks, near Sheffield; and a fine portrait of Daniel Sykes, Esq. late M. P. for Hull.

Mr. Jackson painted his own portrait several times; the best likeness is said to be that in the gallery of the Earl of Carlisle, at Castle Howard. One was published in the *European Magazine* for August, 1823.

As a portrait-painter Mr. Jackson may be ranked between the fine elegant detail of Lawrence, and the vigorous generalities of Raeburn. When thought and intelligence were required, he readily supplied them; he rose and fell with his subject, and may be considered as one of the most honest of all the children of flattery. He had an uncommon readiness and skill of hand; his colouring was deep, clear, and splendid; and in this he resembled Reynolds more than any artist since his day. Jackson's honours sat gracefully upon him, and he used his power with great readiness and little show. Amiable and liberal, he abstained from the bitter bickerings of his brethren in art; and the young student found him a willing counsellor.

Mr. Jackson was twice married. By his first wife he had a daughter, still living. After remaining a widower for a few years, he married, secondly, a daughter of James Ward, Esq. R. A., by whom he had three children, yet infants. We are informed that Mr. H. Bulware is executing a bust, which it is his intention to dispose of in casts, for the benefit of the widow and family, who, we regret to say, are left in reduced circumstances.—*Gen. Biog. Dict., Gent. Mag.*

JACOB (Louis), a French engraver, born at Lisieux in Normandy,

in 1712. He went young to Paris, and was first a pupil of Gerard Scotin the younger. He was afterwards instructed by John Audran. His works are not numerous, nor are they much esteemed. His drawings are incorrect, and his heads want both character and expression. The following are his principal pictures:—Perseus and Andromeda; the Departure of the Israelites from Egypt; the Adoration of the Shepherds; Rebecca meeting the Servant of Abraham.—*Strutt.*

JACOBSZ (Jurian), a Flemish painter, born in 1610, and died in 1664, aged 54. He was a disciple of Francis Snyders, and at first imitated the style and manner of his master, painting huntings of wild animals with a great deal of success; but afterwards he devoted himself entirely to paint portraits and history; and in all the historical subjects of this master, the animals he introduced, and the manner of designing and pencilling, show the spirit and taste of Snyders. The history of Venus and Adonis, and some other compositions of Jacobsz, are exceedingly commended by the Flemish writers.—*Houb., Descamps, Pilk.*

JACOBUS (J.), an old German engraver on wood, who flourished as early as the year 1480. His principal works were sixteen or eighteen cuts of the Life of Christ, some of which are signed with his name. Papillon mentions a large upright engraving by this artist; he says it belonged to a set of prints representing the history of Rome, in allegorical figures, and adds, that it was well executed.—*Strutt.*

JAMESONE (George), an eminent Scotch portrait painter, born at Aberdeen in 1586, and died in 1644, aged 58.—He was the son of

Andrew Jamesone, a Scotch architect, who flourished about the year 1602.—This eminent artist was styled the Vandyck of Scotland, to which honourable title he had a double pretension, not only from having surpassed all his countrymen as a portrait-painter, but from his pictures being sometimes attributed to that master. It is not known at what time he went abroad, nor how long he remained on the Continent; but he resided some time at Antwerp, where he had the advantage of studying in the school of Rubens, at the same time when Vandyck was also his disciple. On his return to Scotland he was much employed in painting portraits, both in oil and in miniature, and occasionally painted both history and landscape. His largest portraits were generally somewhat less than life. The excellency of Jamesone consisted in delicacy and softness, a clean and brilliant colouring, without much shadow; principles he acquired in the great school in which he was educated. When Charles I. visited Scotland in 1633, the magistrates of Edinburgh employed Jamesone to make designs of the Scottish monarchs, with which the king was so much pleased, that, enquiring for the artist, he sat to him, and presented him with a diamond ring from his finger. There are many of the works of Jamesone in the mansions of the nobility of Scotland; but the greatest collection of them is at Taymouth, in the possession of the Earl of Breadalbane. Though the works of this estimable artist are little known in England, his merit is highly esteemed in his own country.—*Pilk.*

JANSEN (Bernard), a Flemish architect, who flourished in the reign of James I. Jansen was a professed imitator of Dieterling, a celebrated architect in the Netherlands, who

wrote several books on architecture. He built Audley-inn, near Walden, in Essex, and the greater part of Northumberland-house, except the frontispiece, which Vertue discovered to be the work of Gerard Christmas.

JANSSENS (Abraham), a Flemish historical painter, born at Antwerp, about 1569. He was contemporary with Rubens, and also his competitor, and in many of the finest parts of the art, was accounted not inferior to that celebrated master. It is reported, that having wasted his time, and his substance, by a life of dissipation and pleasure, and falling into necessitous circumstances, which he imputed more to ill-fortune than to his own neglect of his business, which was the real cause, he grew envious of the grandeur in which Rubens appeared, and impatient at his merit and success, with peevish insolence, challenged him to paint a picture with him only for fame, which he was willing to submit to impartial judges. But Rubens rejected the proposal, answering with modesty, that he freely submitted to him, and the world would certainly do justice to them both. He was excellent in colouring, and in that respect had no superior, except Rubens; his compositions have the fire of the greatest masters; his design has taste and correctness; his pencil is flowing and decided; his draperies well cast and broad. He delighted in subjects illuminated by torch-light, and went from extreme splendour to the deepest darkness, without becoming opaque. Antwerp, Ghent, and most of the churches in Flanders, possess admirable works of this master; but his master-piece is the Resurrection of Lazarus in the gallery of the Elector Palatine.—*Sandart, Pilk.*

JANSSENS (Victor Honorius), a Flemish painter, born at Brussels

in 1664, and died in 1739, aged 75. He was a disciple of one Volders, under whose direction he continued for seven years; in which time he gave many proofs of superior capacity. By applying himself industriously to study and practice, he became a good painter; and was received into the service of the Duke of Holstein, with a pension of eight hundred florins, in which station he worked for four years. At length he solicited his patron to permit him to improve himself in Italy, that he might render himself more worthy of his favour; and that benevolent prince not only indulged him, but also enabled him to pursue his studies without uneasiness, by presenting him with six hundred florins at his setting out. On his arrival at Rome, he attended particularly to the works of Raffaele; he designed after the antiques, and sketched the beautiful scenes round that city; and in a short time his paintings rose in esteem, and the principal nobility of Rome were desirous to employ him. He associated with Tempesta, the celebrated landscape painter, for several years, and painted the figures in the works of that great master, as long as they resided together. Janssens composed historical subjects, both in a small and large size; but he found the demand for his small pictures so considerable, that he was induced to paint most frequently in that size. He chose Albano for his model; and in the style he formed, he was not equalled by any of his contemporaries. When Janssens returned to Brussels, his performances were as much admired as they had before been in Italy; but having married, and gradually become the father of eleven children, he was compelled to change his manner of painting in small, and to undertake only those

of the large kind, as being more lucrative, more expeditious, and also more agreeable to his inclinations. He adorned most of the churches and palaces of his own country with his compositions; and his extraordinary readiness of execution appears in the vast number of pictures which he finished in Brussels, and in the neighbouring cities. The invention of this artist was fruitful; he designed correctly, his pencil was free, and the airs of his heads have beauty and elegance. As to the difference between his large and small paintings, it is observed, that in correctness and taste they had an equal degree of merit; but the colouring of the former appears more raw and cold than the colouring of the latter; and it is agreed, that, for small historical pictures, he was preferable to all the painters of his time.—*Houb., Pilk.*

JANSSEN (Cornelius), a Dutch portrait painter, who died about 1665. He visited England at an early age, and was employed by James I., whose portrait he painted several times, as also of his children, and the principal nobility of his court. His style of colouring is clear, lively, and natural; his touch is light, his pencil truly delicate; his pictures have a peculiar softness and sweetness in the carnations, and they are finished with remarkable neatness. Janssen had not the freedom of hand, nor the grace of Vandyck; but in other respects he was accounted his equal, and in the finishing of his pictures superior. His paintings are easily distinguished by their smooth, clear, and delicate tints, and by that character of truth and nature with which they are strongly marked. He generally painted on board, and for the most part his draperies are black; pro-

bably because the opposition of that tint made his flesh colours appear more beautifully bright, especially in his female figures; and the same practice of black draperies may be observed in many of the portraits of Rubens and Vandyck, which seem to add a roundness, relief, and liveliness to his figures. Sandrart says he used a quantity of ultramarine in the black colours, as well as in his carnations; which may be one great cause of their preserving their original lustre even to this day. He painted frequently in a small size in oil, and often copied his own works in that manner. His fame began to be somewhat obscured on the arrival of Vandyck in England: and the civil war breaking out some time after, induced him to return to his own country, where his paintings were held in the highest estimation.—*Sandrart, Pilk.*

JARDIN (Karel du), a Dutch landscape painter, born at Amsterdam in 1640, and died in 1678, aged 38. He was a disciple of Nicholas Berchem, whose school he left to finish his studies in Italy, where he spent the greatest part of his life, and died at Venice. Jardin, though a protestant, was so greatly esteemed by the Venetians, that they allowed his remains to be interred in consecrated ground. It is observed, that most of his pictures seem to express the warmth of the sun, and the light of mid-day. His pictures are not much encumbered; a few figures, some animals, and a little landscape for the back grounds, generally comprise the whole of his compositions.—*Houb., Pilk.*

JEAURAT (Edme), a French engraver, born at Paris about the year 1680. He was a pupil of Bernard Picart. This artist possessed the talent of expressing in his prints the peculiar style of the painter

from whose work he engraved. His drawing is tolerably correct, and his execution is bold and free, with a fine effect of light and shadow. The following are his principal plates:—The Portrait of Peter Puget, called the Michel Angelo of France; the Meeting of David and Abigail; Thetis plunging Achilles into the Styx; Telemachus in the Island of Calypso; the Triumph of Mordecai; Christ among the Doctors; Achilles discovered among the Daughters of Lycomedus; Pan and Syrinx; the Interview between Jacob and Rachel; the Repose in Egypt; and the Finding of Moses. —*Strutt*.

**JEGHER** (Christopher) a German engraver on wood, born about the year 1590. He chiefly resided at Antwerp, where his merit recommended him to the particular notice of Rubens, who employed him to execute several wooden cuts from his designs, which he intended to publish. They are cut in a bold free style, with spirited strokes, in imitation of the cross hatchings with a pen, and produce a very powerful effect. After the death of Rubens, Jegher purchased the greater part of his blocks, and republished the prints on his own account. He also worked after the designs of other masters; and among others, a Crucifixion, after F. Erank, dated 1637. —*Strutt*.

**JERVAS** (Charles), an Irish portrait painter, who died about 1740. He was a pupil of Sir Godfrey Kneller, and by the generosity of a friend, he was enabled to visit France and Italy, and at his return obtained considerable employment, more perhaps from the friendship of Pope and other celebrated men, than his own merit. —*Gen. Biog. Dict.*

**JODE** (Gerard de), a Flemish engraver and printseller, born at

Antwerp about the year 1541. This respectable artist was the head of a family greatly distinguished in the art of engraving. He engraved several plates of historical and geographical subjects, in which his style appears to have been an humble imitation of Cornelius de Cort. —*Strutt*.

**JODE** (Peter the Elder). He was the son of the preceding artist, born at Antwerp in 1570. After being taught the rudiments of design by his father, he was instructed in the art of engraving by Henry Goltzius. He afterwards went to Italy for improvement, particularly in drawing, and engraved several plates from the works of the great masters. In 1601 he returned to Antwerp, where he distinguished himself by various prints, after the principal Flemish painters. His drawing is very correct; and though his command of the graver is less bold than that of his instructor, he is less mannered and extravagant. —*Strutt*.

**JODE** (Peter the Younger), a Flemish engraver, born at Antwerp in 1606, and died in 1666, aged 60. He was the son of the preceding artist, and was instructed by his father, whom he surpassed in the taste and facility with which he handled the graver. His plates are very unequal; and Basson says of him, that "in some of his prints he has equalled the best engravers, and in others he has sunk below himself." Perhaps his best performances are his portraits, several of which he engraved from Vandyck. He will ever be esteemed a very reputable artist, though inferior to his contemporaries, the Bolswarts, Pontius, and Vostermans. —*Strutt*.

**JOHN** (Ludolph de), a Dutch painter, born at Overschie, between Rotterdam and Delft, in 1616, and

died in 1697, aged 81. His father, who was a shoemaker, intended him for his own trade; but having, on some occasion, treated Ludolph with extraordinary severity, he ran away from him: and finding in himself a predominant inclination to painting, he became a disciple of Cornelius Sachtleven. From that master he learned the principles of the art; but afterwards he placed himself with Anthony Palamedes, a portrait painter at Delft, who took no pains to instruct him as he ought to have done; and therefore he quitted him, and went to Utrecht, to study under John Bylaert, where he made a good progress, and qualified himself to appear with credit in his profession. In the apartment of the artillery-company at Rotterdam, may be seen a capital picture of this master's hand; it represents the portraits of the officers of the company of burghers.—

JOHNSON (John), an English architect, born at Leicester in 1754, and died in 1814, aged 60. He left his native place at an early age, and by dint of strong natural abilities arrived at eminence in his profession. He filled for twenty-six years the office of Architect and Surveyor of the county of Essex. The Stone Bridge, County-Hall, and a very large prison, were built from his designs, and under his directions.—*Gen. Biog. Dict.*

JONES (Inigo), a celebrated English architect, born in 1572, and died in 1651, aged 79. He was the son of a cloth-worker, and bound apprentice to a joiner: but even in that obscure situation, the brightness of his genius burst forth so strongly, that he was taken notice of by William Earl of Pembroke. By this nobleman Inigo was sent to Italy, to study landscape painting, to which his inclination then pointed,

and for which he had a talent, as appears by a small piece preserved at Chiswick. He was no sooner at Rome, than he found himself in his sphere. He felt that nature had not formed him to decorate cabinets, but design palaces. He dropped the pencil, and conceived Whitehall. In the state of Venice he saw the works of Palladio, and learned how beautifully taste may be exerted on a less theatre than the capital of an empire. How his abilities distinguished themselves in a spot where they certainly had no opportunity to act, we are not told, though it would not be the least curious part of his history; certain it is, that on the strength of his reputation at Venice, Christian IV. invited him to Denmark, and appointed him his architect; but on what building he was employed in that country we are yet to learn. James I. found him at Copenhagen, and the queen took him in the quality of her architect to Scotland. He served Prince Henry in the same capacity, and the place of surveyor-general of the works was granted to him in reversion. On the death of that prince, with whom all his lamented qualities did not die, Jones travelled once more to Italy, and assisted by ripeness of judgment, perfected his taste. To the interval between these voyages should be assigned those buildings of Inigo which are less pure, and border too much upon that bastard style, which has been called King James's Gothic. Inigo's designs of that period are not Gothic, but have a littleness of parts and a weight of ornaments, with which the revival of the Grecian taste was encumbered, and which he shook off in his grander designs. The surveyor's place fell, and he returned to England; and as if architecture was not all he had learned at Rome,

with an air of Roman disinterestedness he gave up the profits of his office, which he found extremely in debt, and prevailed upon the comptroller and paymaster to imitate his example, till the whole arrears were paid. In 1620, he was employed in a manner very unworthy of his genius. King James set him upon discovering, that is, guessing, who were the founders of Stonehenge. His ideas were all Romanised; consequently his partiality to his favourite people, which ought to have prevented him from charging them with that mass of barbarous clumsiness, made him conclude it a Roman temple. In the same year Jones was appointed one of the commissioners for the repair of St. Paul's, when Laud, then bishop of London, laid the first stone, and Inigo the fourth. In the restoration of that cathedral he made two capital faults. He first renewed the sides with very bad Gothic, and then added a Roman portico, magnificent and beautiful, it is true, but which had no affinity with the ancient parts that remained, and made his own Gothic appear ten times heavier. He committed the same error at Winchester, thrusting a screen in the Roman or Grecian taste into the middle of the cathedral. Jones, indeed, was by no means successful when he attempted Gothic. The chapel of Lincoln's-inn has none of the characteristics of that architecture. The cloister beneath seems oppressed by the weight of the building above. The authors of the life of Jones place the erection of the Banqueting-house in the reign of Charles I.; but, from the accounts of Nicholas Stone, it was begun in 1619, and finished in two years—a small part of the pile designed for the palace of our kings, but so complete in itself that it

stands a model of the most pure and beautiful taste. The great towers in the front are too near, and were evidently borrowed from what he had seen in the Gothic, and not in the Roman buildings. The circular court is a picturesque thought, but without meaning or utility. The whole fabric, however, was so glorious an idea, that one forgets for a moment, in the regret for its not being executed, the confirmation of our liberties obtained by a melancholy scene that passed before the windows of that very banqueting-house. In 1623 he was employed at Somerset-house, where a chapel was to be fitted up for the Infanta, the intended bride of the prince. Upon the accession of Charles, he was continued in his posts, both under the king and queen. His fee as surveyor was eight shillings and four-pence per day, with an allowance of forty-six pounds a year for house-rent, besides a clerk, and incidental expences. What greater rewards he had are not upon record. During the prosperous state of the king's affairs, the pleasures of the court were carried on with much taste and magnificence. Poetry, painting, music, and architecture, were all called in to make them rational amusements; and there is no doubt but the celebrated festivals of Louis XIV. were copied from the shows exhibited at Whitehall, in its time the most polite court in Europe. Ben Jonson was the laureat; Inigo Jones the inventor of the decorations; Lanieri and Tiraboseo composed the symphonies; the king, the queen, and the young nobility danced in the interludes. We have accounts of many of these entertainments, called Masques: they had been introduced by Anne of Denmark. Inigo Jones assisted in the decorations for

several of those shows, as may be seen from the following extracts from the Book of Sports:—

“Tethys’s festival, a masque, presented on the creation of Henry Prince of Wales, June 5th, 1610. The words by J. Daniel, the scenery by Master Inigo Jones. Daniel owns that the machinery, contrivance, and ornaments of the scenes, made the most conspicuous part of the entertainment.”

“February 16th, 1613, a masque at Whitehall, on the nuptials of the Palsgrave and the Princess Elizabeth; invented and fashioned by our kingdom’s most artful and ingenious architect, Inigo Jones; digested and written by the ingenious poet George Chapman.”

The works of Inigo are not scarce, though some that bear his name were the productions of his scholars; some, indeed, neither of the one nor of the other. Albins, in Essex, has been ascribed to Inigo Jones. If he had any hand in it, it must have been during his first profession, and before he had seen any good buildings. The house is handsome, has large rooms, and rich ceilings, but all entirely of the King James’s Gothic. The middle part of each end of the quadrangle, at St. John’s, Oxford, was ascribed to him. The cabinet at Whitehall, for the king’s pictures, was built by him, but we have no drawing of it. At St. James’s, he designed the queen’s chapel. Surgeons’-hall is one of his works. Ambresbury, in Wiltshire, was designed by him, but executed by his scholar Webb, who married a cousin-german of Jones. Cheening is another house ascribed to him, but doubtful; Gunnersbury, near Brentford, was certainly his; the portico is too large, and engrosses the whole front, except a single window at each end. Lind-

sey-house, in Lincoln’s-inn-fields, has a chaster front, but is not better disposed for the apartments. Coleshill, in Berkshire, the seat of Sir Matthew Pleydell, built in 1650, and Cobham-hall, in Kent, were his. He was employed to build Castle-Ashby, and finished one front, but the civil war intercepted his progress there, and at Stoke-park, in Northamptonshire. Shaftsbury-house, now the London Lying-in-hospital, is a beautiful front. The front to the garden of Hinton St. George, in Somersetshire, the seat of Earl Poulet, and the front of Brympton, formerly the mansion of Sir Philip Sydenham, were from the designs of Jones. The last, and one of the most beautiful of his works, is the Queen’s House, at Greenwich. The first idea of the Hospital is said to have been taken from his papers. The rest of his designs, and his smaller works, as chimneys, ceilings, &c. may be seen in the editions of Kent, Ware, Vardy, and Campbell. Inigo tasted early of the misfortunes of his master; for he was not only a favourite, but a Roman Catholic. In 1648, he paid 545*l.* for his delinquency and sequestration. Whether it was before or after this fine, is not accurately known, that he and Stone buried their joint stock of ready money in Scotland-yard; but an order being published to encourage the informers of such concealments, and four persons being privy to the spot where the money was hid, it was taken up, and reburied in Lambeth-marsh. Grief, misfortunes, and age, terminated his life. He was buried in the church of St. Bennet’s, near Paul’s-wharf, where a monument erected to his memory was destroyed in the fire of London.

JORDAENS (Jacob), a celebrated Dutch historical painter, born



at Antwerp in 1594, and died in 1678, aged 84. He was a disciple of Adam Van Oort; but he was indebted to Rubens for the principal part of his knowledge in the art of painting; and by some authors it is asserted, that he was admitted into the school of Rubens, and became one of his most famous disciples. He had always a longing desire to see Rome, in order to refine his taste, and acquire the best manner of designing; yet he was prevented from carrying that design into execution, by an early marriage with the daughter of Van Oort; and had then no resource, but to study and copy the best pictures he could procure of the greatest Italian masters, which he did with indefatigable assiduity. Sandrart, De Piles, and other authors assert, that Rubens, jealous of the colouring of Jordaens, and apprehensive of being rivalled in a point wherein his own excellence consisted, employed him for a considerable time to paint designs for tapestries in distemper, after his sketches; by which, it is said, Jordaens weakened his knowledge of the principles of colouring, and enfeebled his tints, which before were strong, and represented nature to a wonderful degree. Fortunately for the purpose of truth, and in justice to the well-known beneficence of Rubens, this calumny is refuted by facts, of which those writers were either ignorant or insensible. He painted with extraordinary freedom, ease, and expedition; there is a brilliancy and harmony in his colouring, and a good understanding of the chiaro-scuro. His composition is rich, his expression natural and strong: but his design wants elegance and taste. He studied and copied nature as he found it in the model, and neither selected its beauties nor rejected its defects.

He knew how to give his figures a good relief, though he is frequently incorrect in the outlines; but his pencil is always excellent; and for a free and spirited touch, no painter can be accounted his superior. He painted a number of altar-pieces for different churches throughout the Netherlands, which maintain his reputation as an artist. In the gallery at Dusseldorp is his celebrated picture of the Merry-making, esteemed one of his best works, in which there is an admirable glow of harmonious colouring, and the heads are full of the most appropriate and jovial expression; and in the collection of the Duke of Orleans, is the famous picture of the Satyr and Man blowing Cold and Hot; the story of Pan and Syrinx; which, though the figures are as large as life, and the whole admirably executed, was finished in only six days. —*Sandrart, De Piles.*

JORDANA (Luca). — See GIORDANA.

JOUVENET (John), a French painter, born at Rouen in 1644, and died in 1717, aged 73. He received his first instructions in the art of painting from his father, who was a painter; but his greatest improvement was confessedly derived from the instructions he received from Nicolo Poussin. He acquired a good knowledge of design, which qualified him for being employed in several grand works, in the royal palaces at Paris and Trianon, in many of the churches and convents; and in the hospital of the Invalids, where he painted the Twelve Apostles, each figure being fourteen feet high. He had a ready invention, a fruitful genius, a taste for grandeur in his compositions, correctness in his design, and an elegant manner in distributing his draperies. In France his merit was universally

allowed; yet some able judges condemn his taste of design, as being too much loaded; and his colouring as having too predominant a tint of yellow in the carnations, by which they lose the look of nature; though others assert, that his best works are free from these imperfections. Having lost the use of his right hand at the age of sixty-nine, by a stroke of the palsy, he attempted to paint with his left, and succeeded to the astonishment of every one. In this manner he painted his picture of the Magnificat, in the choir of Notre Dame.—*De Piles*.

JUANES (Juan Batista), a distinguished Spanish painter, born at Valencia in 1523, and died in 1579, aged 56. At an early age he visited Rome, where he resided several years, and after his return from Italy resided the remainder of his life in his native city. The Spanish biographers do not scruple to rank him with the greatest artists of the age of Leo X. Unfortunately for his fame, his works are immured in the convents of Valencia, which, if they could be delivered from their confinement, and placed in the observation of taste and judgment, would secure their author that celebrity to which their uncommon excellence entitles him. Pacheco, in his treatise, bestows on him the highest encomiums; and Palamino Velasco does not hesitate to prefer him to Morales, and even to Raffaele himself. Much of this may be ascribed to national partiality, but it may be fairly presumed that the artist on whom such general

praise has been conferred, must have possessed transcendent ability. Juanes, like the divine Morales, confined his subjects to sacred history; his pictures are grandly composed, and coloured with great truth and beauty. Though they are finished with extraordinary minuteness it does not impair their force, nor impoverish their general effect. In the sacristy of the church of San Pedro is a picture of a dead Christ, which is greatly admired. In the chapel of St. Thomas de Villanueva, belonging to the Augustine monks, are three grand compositions by him, representing the Nativity, the Martyrdom of St. Innes, and the Burial of a devout Monk of that order. His principal work is in the cathedral of Valencia; it represents the Baptism of Christ by St. John, with several figures. The composition of this fine picture is in the style of Raffaele; the heads are admirable, the expression just and natural, and the whole is finished with the most delicate execution.—*Cumberland*.

JUVARA (Philip), an Italian architect, was born at Messina in 1668, died in 1735, aged 67. He was the disciple of Fontana, and employed by the King of Sardinia to build some fine structures at Turin. In 1734, the royal palace of Madrid being burnt, Philip V. King of Spain, sent for Juvara to erect another more magnificent; he accordingly formed an approved plan, but the commencement of the work being delayed from day to day, it is supposed that the artist died of chagrin.—*Nouv. Dict. Hist.*

## K

**K**AGER (Matthew), a German historical painter, who flourished about the year 1605. At an early age he travelled to Rome, where, during a long residence, passed in the assiduous study of the best masters, he became one of the most eminent artists of his country. Soon after his return from Italy, the duke of Bavaria appointed him his principal painter, with a considerable pension. The churches of Munich, and the palaces of that prince, attest the talents of Kager. Towards the latter part of his life he resided at Augsburg, where he painted his most celebrated work, the Last Judgment, in the hall of the Senate, in that city. The works of Kager are only known out of his own country by the prints engraved from them by the Sadeliers, the Kilians, and others, amounting to upwards of sixty.—*Sandart.*

**KALF** (William), an historical and portrait-painter, born at Amsterdam in 1630, and died in 1693, aged 63. He was a disciple of Hendric Pot, a painter of portraits and history; but although he continued with that master for several years, and employed his pencil on the same subjects; yet, when he quitted Pot, he changed his manner totally, and only painted objects of still life, endeavouring to imitate nature with the utmost exactness. He finished his pictures with a touch that was remarkably neat; his colouring was true nature, and had an uncommon transparence. His usual subjects were vases of gold, silver, or crystal, gems, glasses, and agates, which he copied delicately after nature; and gave them an extraordinary lustre, as well as an agreeable effect, by a

proper distribution of his lights and shadows.

**KALRAAT** (Abraham Van), a Dutch painter, born at Dort in 1643. He was the son of a sculptor, who instructed him in his art for some time; but on the death of his father, he applied himself to painting flowers, in which he excelled.—*Sandart.*

**KALRAAT** (Bernard Van), a Dutch landscape painter, born at Dort in 1650, and died in 1721, aged 71. This artist learned design from his brother Abraham Van Kalraat; but the art of painting he studied under Albert Cuyp, an admirable painter, with whom he was placed as a disciple. At first he painted in the style of his master entirely; though afterwards, being either diffident of his own abilities, or at least not flattering himself with a hope of surpassing, or even equaling his master, he changed his manner, and ever after painted views of the Rhine, in the style of Herman Saechtlevén. His frequent walks along the borders of that river, inspired him with a desire to copy the beautiful variety of villages, falls of water, rocks, hills, and trees, which the windings of it perpetually offer to the view; and although he could not be accounted equal to Saechtlevén, yet he approached very near to the merit of that painter. Some of his pictures are excellently and highly finished; and his landscapes are adorned with figures and animals well designed, delicately pencilled, and pleasingly coloured. Sometimes he represented in his pictures figures going abroad with dogs, to hunt or to hawk, travellers at the doors of inns, and such like subjects, which are al-

ways neatly handled, and very transparently coloured.—*Houb., Pikk.*

KAMPEN (Jacob Van), a Dutch painter, born about 1658. He was a disciple of John Van Bronkhorst, and his manner resembled that of his master; as also of John Byaert; so that the particular merits which are ascribed to those masters, may with equal justice and propriety be ascribed to him. He travelled to Rome, and visited the principal cities in Italy, forming his taste of design and colouring after the works of the most eminent artists, and receiving many public marks of approbation for his performances. Those historical subjects which he painted were composed of figures as large as life, well designed, and well handled, and they have a tone of colour that appeared lively and natural. He had an excellent genius for architecture; and the plans of some of the most elegant public buildings and palaces in Holland were of his design, as he was esteemed the best architect of the Low Countries.—*Houb., Pikk.*

KAUFFMAN (Maria Angelica), a celebrated Swiss historical and portrait-paintress, born at Coire, the capital of the Grisons, in 1742, and died in 1807, aged 65. Although this celebrated lady changed her name to that of Zucchi, by an ill-advised marriage, she is generally remembered in the world of art by that of Angelica Kauffman. She was the daughter of Joseph Kauffman, a Swiss portrait-painter of little repute. At a very early age she discovered a marked disposition for painting and music, and was taught by her father the elements of design, who also procured her the instruction of the best music-masters of the country. She appeared at first to pay more attention to music than drawing. Her advancement in both was ex-

traordinary, and sufficiently flattering to her father, to induce him to accompany her to Italy, for the advantage of improvement. In 1757 he conducted her to Milan, where she applied herself assiduously in designing, and in copying the works of the best masters. She went to Naples in 1763, and in the following year to Rome, where her talents, joined to the charms of an elegant person, excited a more than usual degree of interest and admiration. She appears to have hitherto confined herself to portraits. Among her many admirers was the celebrated Abbé Winkelman, who, in a letter to his friend Franck, written in 1764, speaks of her accomplishments in the most flattering terms. "I have just been painted," says he, "by a stranger, a young person of a rare merit. She is very eminent in portraits in oil; mine is a half-length, and she has made an etching of it, as a present to me. She speaks Italian as well as German, and expresses herself with the same facility in French and English, on which account she paints all the English who visit Rome. She sings with a taste which ranks her among our greatest *virtuosi*. Her name is Angelica Kauffman." In 1765 she came to England, whither a very brilliant reputation had already preceded her. Her history, whilst in this country, is so universally known, that it will not be thought necessary to notice it here in detail. During a residence of seventeen years, her talents were recompensed with every honour, distinction, and reward that the most exigent ambition or cupidity could desire. In 1769 she received the honours of the Royal Academy, was high in the royal favour, and in the public estimation, affluent, respected, and admired, when she poisoned all these enjoy-

ments by an unhappy matrimonial connexion, which is said to have embittered the remainder of her life. Angelica left England in 1782, and returned to Rome, where the exercise of her talents was not less distinguishedly rewarded, which continued with undiminished reputation till her death, in 1807. The merit of Angelica has been so highly rated by the zeal of her eulogists, and perhaps so severely judged before the stern tribunal of criticism, that it is probable a just and candid estimate of her faculties will best be formed by steering a temperate course between both. That her powers were considerable, none will deny; that they were transcendent, few of the intelligent will be disposed to acknowledge. In her historical pictures, in which the figures are generally much smaller than life, her compositions are ingenious and poetical; her design is neither incorrect nor ungraceful, and her colouring at least as mellow and harmonious as the best painters of the modern Italian school. She was not unacquainted with the beauties of the antique, nor did she neglect them, especially in her female forms. Her pictures are distinguished by an air of mild virginal dignity; but there is a total want of variety in her forms, of impassioned and characteristic expression in her heads, and of energy in her attitudes. Her figures, both male and female, are cast in the same mould, and appear to have been drawn from an ideal model she had formed of what she conceived to be perfect; hence she could not avoid falling into the foibles of a mannerist. Her Hector, in his departure from Andromache, is not a hero of Homer, but a girl in disguise.—*Gen. Biog. Dict., Gen. Mag.*

KAY, or KEY (William), a

Dutch painter, born at Breda in 1520, and died in 1568, aged 48. He was a disciple of Lambert Lombard, at Liege, at the time when Francis Floris studied in that school. As he was remarkably industrious in practising the rules prescribed by his master, in a few years he was distinguished as an exceeding good artist. His portraits are accounted by connoisseurs very little inferior to those of Antonio More; for his works are carefully finished, and they are prized for the sweetness and delicacy of his pencilling, as well as for their clear and natural colour. His compositions in the historical style show skill and judgment; and though it cannot be affirmed that he had as much fire as Francis Floris, yet are his paintings well esteemed, and often afford considerable prices. His reputation was so established at Antwerp, that the duke of Alva sat to him for his portrait; but whilst he worked on the picture, the judge-criminal and other officers waited on the duke to receive his determinate orders, in regard to the counts Egmont and Hoorn. The duke, with a terrible austerity of countenance, ordered their immediate execution, and Kay, who understood the language in which they conversed, and also loved the nobility of his own country, was so violently affected by the piercing look and peremptory command of Alva, that he went home, fell sick, and died, through the terror impressed upon his mind by the transaction. Some authors (and Sandrart in particular), to render that incident more surprising, or perhaps with strict adherence to truth, assert, that he died on the same day those noblemen were executed; others affirm that he died a few days before. One of this master's best performances is the

portrait of Cardinal Granville in his robes, which is very highly commended; and another was a large design, in which he had introduced the portraits of the principal magistrates of the city of Antwerp, at full length, and as large as life. It was placed in the town-hall, but it happened to be destroyed when that building was burnt down in 1576.—*Sandart, De Piles.*

KEARNE (Andrew), a German sculptor, who died in England about 1710. He was a brother-in-law of Nicholas Stone, for whom he worked on his first coming over. At Somerset-stairs he carved the River-god, which answered to the Nile, made by Stone, and a Lioness on the water-gate of York-stairs. Kearne carved many statues for Sir Justinus Isham, at his house near Northampton. He likewise executed, for the Countess of Mulgrave, a Venus and Apollo of Portland stone, six feet high, for each of which he had seven pounds.

KEISAR (William de), a Flemish painter, born at Antwerp in 1650, and died in England in 1695, aged 45. He was originally a jeweller of considerable eminence, but having been taught to draw, he employed all his leisure in practising miniature, enamel, and oil-colours. Having painted some altar-pieces at Antwerp, his business called him to Dunkirk, where he drew a picture for the altar of the English nuns. They were so well pleased with it, that they persuaded Keisar to go to England, and gave him letters of recommendation to Lord Milford, then in favour with James II. His reception was equal to his wishes. He was introduced to the king, who promised to countenance him, and several persons of rank, who knew him at Antwerp, encouraged him in his profession. Unfortunately the

revolution immediately followed; Keisar's friends could no longer be his protectors, his business decreased, and the pursuit of the philosopher's stone, to which he had recourse, in his despair, completed his ruin. His two best pictures are, a St. Catherine, painted for the queen-dowager's chapel at Somerset-house; and his own head, in water-colours, painted by himself.

KENT (William), an English architect, born in 1684, and died in 1748, aged 64. He was born in Yorkshire of poor parents, and put an apprentice to a coach-painter, but feeling the emotions of genius, he left his master without leave, and repaired to London, where he studied for a short time, and gave indications enough of abilities to excite a generous patronage in some gentlemen of his own country; they raised a subscription sufficient to send him to Rome, whither he accompanied Mr. Talman in 1710. In that capital of the arts he studied under the cavalier Luti, and in the academy gained the second prize of the second class, still without suspecting there was a sister art within his reach, more congenial to his talents. Though his first resources were exhausted, he still found friends. Another of his countrymen, Sir William Wentworth, allowed him £40 a-year for seven years. But it was at Rome that his better star brought him acquainted with Lord Burlington, whose sagacity discovered the rich vein of genius that had been hid from the artist himself. On his return to England in 1719, Lord Burlington gave him an apartment in his town-house, and added all the graces of favour and recommendation. By that noble person's interest, Kent was employed in various works, both as a painter of history and portrait, and yet it must be al-

lowed that in each branch partiality must have operated strongly to make his lordship believe he discovered any merit in his friend. His portraits bore little resemblance to the persons who sat for them, and the colouring was worse, more raw and undetermined than those of the most errant journeyman in the profession. The whole-lengths of Esher are standing evidences of this assertion. In his ceilings, Kent's drawings were as defective as the colouring of his portraits, and as void of every merit. To compensate for his bad paintings, he had an excellent taste for ornaments, and gave designs for most of the furniture at Houghton, as he did for several other persons. Yet chaste as these ornaments were, they were often immeasurably ponderous. His chimney-pieces, though lighter than those of Inigo Jones, whom he imitated, are frequently heavy; and his constant introduction of pediments and the members of architecture over the doors, and within rooms, was disproportioned and cumbrous. Indeed, it is much questioned whether the Romans admitted regular architecture *within* their houses. Kent's style, however, predominated authoritatively during his life, and his oracle was so much consulted by all who affected taste, that nothing was thought complete without his assistance. He was not only consulted for furniture, as frames of pictures, glasses, chairs, &c., but for plate, for a barge, and even for a cradle. And so impetuous was fashion, that two great ladies prevailed on him to make designs for their birth-day gowns. The one he dressed in a petticoat, decorated with columns of five orders; the other like a bronze, in copper-coloured satin, with ornaments of gold. He was not more happy in other works in which he misapplied his genius. The gilt rails to the

hermitage at Richmond were in truth but a trifling impropriety; but his celebrated monument of Shakspeare in Westminster-abbey was preposterous. What an absurdity to place busts at the angles of a pedestal, and at the bottom of that pedestal! As Kent's genius was not universal, he has succeeded as ill in Gothic. The King's-bench at Westminster, and Mr. Pelham's house at Esher, are proofs how little he conceived either its principles or graces. But in architecture his taste was deservedly admired; and without enumerating particulars, the staircase at lady Isabella Finch's, in Berkley-square, is as beautiful a piece of scenery as can be imagined. The temple of Venus, at Stowe, has simplicity and merit, and the great room at Mr. Pelham's, in Arlington-street, is as remarkable for magnificence. Of all his works, his favourite production was the carl of Leicester's house, at Holkham in Norfolk. The great hall, with the flight of stairs at the upper end, in which he proposed to place a colossal Jupiter, was a noble idea. How the designs of that house, which may be seen in Kent's original drawings, came to be published under another name, and without the slightest mention of the real architect, is beyond comprehension. By the patronage of the queen, of the dukes of Grafton and Newcastle, and Mr. Pelham, and by the interest of his constant friend (lord Burlington), he was made master-carpenter, architect, keeper of the pictures, and, after the death of Jervas, principal painter to the crown; the whole, including a pension of £100 a-year, which was given him for his works at Kensington, produced about £600 per annum.

KERKHOVE (Joseph Vanden), a Flemish historical painter, born at Bruges in 1669, and died in

1724, aged 55. He was a disciple of Erasmus Quellinus the elder, in whose school he showed himself studious and diligent; and his proficiency was proportionable to his industry. When he began to practise his profession, he went early to France, where he found encouragement; and in a few years returned to his own country with a good reception, and always painted in the style of his master. His colouring is warm, and his design correct; his composition is generally in the grand taste, and he rarely introduced anything but what seemed necessary to embellish his subject. He had thoroughly studied the principles of perspective; and, by his being expert in that branch of his art, the backgrounds of his pictures are enriched with architecture in good taste. On the ceiling of the town-hall at Ostend he painted a very fine design, representing the Council of the Gods, in which there is an ingenious and learned disposition of the figures, and it is altogether a masterly execution.—*Houb., Pilk.*

KERVER (James), a German engraver on wood, who, according to Le Compte, resided at Frankfort about the year 1540. To him are attributed a set of wooden cuts of grotesque figures, standard bearers, &c., in the old German taste, published at Frankfort in 1540, and the heads and small historical subjects for a folio volume, entitled *Catalogus Annorum*, &c. published at Berne the same year.—*S'rutt.*

KESSEL (John Van), a Flemish painter of fruit, flowers, &c., born at Antwerp in 1626, and died in 1708, aged 82. He became exceedingly famous for painting those particular objects which he chose to represent; and not only excelled in fruit and flowers, but was likewise eminent for painting portraits. In

his manner he resembled Velvet Breughel, and very nearly equalled him in his birds, plants, and flowers. He studied entirely after nature, and faithfully imitated all the true beauties which nature presented to his observation; he designed with exceeding correctness, had a complete knowledge of colour, and finished his pictures with great taste, elegance, and extreme neatness.—The prodigious high price for which he sold his works, occasioned the rich alone to be the purchasers; and the king of Spain admired the performances of Van Kessel to such a degree, that he purchased as many of them as he could possibly procure, till at last he prevailed on the artist to visit his court, where he was appointed painter to the queen, and was retained in her service as long as he lived. He painted portraits admirably, with a light free touch, and a tone of colour that very much resembled Vandyck; nor are his works in that style considered, in Spain, as inferior to that great master, either in respect to the resemblance, the look full of life, the gracefulness of the attitudes, or the relief of his figures. It was constantly the custom of Van Kessel to make sketches after nature, and studies at the different seasons of the year, when his objects were in the most complete bloom and beauty; some of those objects he only designed; of some he coloured the designs, and others he modelled; so that the materials were ready for any work he intended to undertake; and, as he possessed a large collection of them, he could always have recourse to those studies, when he could not possibly have nature to imitate.—*Sandrart, Pilk.*

KESSEL (Ferdinand Van). He was the son and scholar of John Van Kessel, born at Antwerp in 1660.



He painted similar subjects to those of his father, and though he never equalled him in the beauty of his pencil, or the purity of his colour, his pictures have considerable merit. The king of Poland invited him to his court, where he executed many ingenious works, for which he was liberally remunerated by that prince, who conferred on him the order of knighthood. He painted landscapes with considerable success, in which, as he was not happy in designing figures, they were often introduced by Peter Eyckens, Dirk Maas, and others. Among his most esteemed works were his pictures of the Four Quarters of the Globe, in the Dusseldorf gallery.—*Houbraken*.

**KESSEL** (Theodore), a Flemish engraver, who was probably a relation of the two preceding artists. He was born at Antwerp about the year 1620, and engraved several plates, many of which are etched, and others are assisted with the graver, in a free spirited manner. He etched the plates for a volume of vases and ornamental compartments, in eight parts, from the designs of Adam de Vianne, published at Utrecht. We have also the following plates by him: Portrait of Charles V.; St. Gregory in Meditation; Magdalen at the feet of Christ, in the house of Simon; Christ and the Woman of Samaria; the Adulteress before Christ; Susanna and the Elders; the Virgin and Child, with Angels; a Boar Hunting; a set of Battles, and Attacks of Banditti.—*Strutt*.

**KETEL** (Cornelius), a Flemish painter, born in 1548, and died in 1602, aged 54. He was a disciple of Anthony Blockland; travelled to France, where he is said to have been employed at Fontainebleau; from thence to England, where he painted portraits; and, according to Sandrart, visited Venice and Rome.

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

**KEULEN** (Jansnos Van). This painter was born in London, of Dutch parents, and died about 1665. He was much employed by Charles I., who held his paintings in great esteem; and the favour of that monarch procured him the opportunity of painting the portraits of the principal nobility. He lived with Vandyck in the most sincere amity; and Houbraken observes, that Vandyck having one day visited Van Keulen, observed him to look dejected and melancholy; and inquiring the cause of his uneasiness, that painter candidly told him he had been exceedingly mortified by a lady whose portrait he was painting, and whose capricious humour rendered her incapable of being pleased. But Vandyck, smiling, desired him not to be affected by such treatment, which was generally the result both of vanity and folly; not to fret himself at the teasing ignorance of his employers; for he himself had often experienced the same mortifying behaviour from ladies who sat to him, and reaped one great advantage by it, which was, that it taught him the art of patience, though it did not improve him in the art of painting.—*Houb., Pilk*.

**KEYSER** (Theodore de), a Dutch painter, who flourished about the year 1630. In the gallery of the Louvre is a fine picture by this painter, representing the Burgomas-

ters of Amsterdam deliberating on the honours to be paid to Mary of Medicis, on her entrance into that city, in 1638. The heads are admirably painted, and with a richness of colouring nearly approaching to Rembrandt.—*Sandrart*.

**KICK** (Cornelius), a Dutch painter, born at Amsterdam in 1635, and died in 1675, aged 40. He received the first instructions in the art of painting from his father, who was an excellent statuary. He became very eminent for painting portraits, as the likenesses were remarkably strong, and as he finished them very highly; but, when he observed how great a demand there was at that time for subjects of still life, particularly fruit and flowers, and saw the works of De Heem in prodigious request, he directed his whole study to that style of painting, and succeeded so well, that he desisted from portraits, and devoted his pencil ever after to the painting of fruits and flowers; which pictures rose into high esteem, and sold for considerable prices. As he accustomed himself always to paint after nature, he was so curious, that he filled particular beds in his garden with the choicest flowers that could possibly be procured; and planted fruit-trees of the most valuable kinds, that he might have the most beautiful models in his own power. His manner of painting was light and delicate, his touch tender, and his colouring brilliant, showing all the freshness of nature; and those flowers which were his favourite subjects, and painted with the greatest excellence, were tulips and hyacinths.—*Houb., Pilk.*

**KIERINGS** (James), a Dutch landscape painter, born at Utrecht in 1590, and died in 1646, aged 56. He was deservedly accounted a landscape painter of great eminence. He

finished his pictures in a manner that was peculiarly neat; yet he was never capable of designing figures with any degree of elegance, for which reason he got Poolemburgh to insert the figures in most of his pictures, which added not only to their beauty, but to their value. His views, and every particular object, were copied from nature, and he finished them with amazing patience; even the bark and the fibres of the trees being distinctly unmarked; and he had so peculiar a manner of touching the leaves, that every species might be readily distinguished.—*Houb., Pilk.*

**KILIAN** (Lucas), an eminent German engraver, born at Augsburg in 1579, and was instructed in the art by his step-father Dominic Custos, who, not content with teaching him the rudiments of design, sent him to Italy for improvement. He resided chiefly at Venice, where he engraved several plates after Tintoretto, Paolo Veronese, &c. He possessed an uncommon command of the graver, and he resembles in his style the works of Henry Goltzius and John Muller. His design is not, however, correct, and the effect of his prints is disturbed by fatiguing the eye with unnecessary work.—*Strutt.*

**KILIAN** (Wolfgang). He was the younger brother of the preceding artist, born at Augsburg in 1581. He was also a pupil of Dominic Custos, and afterwards studied some years at Venice, where he engraved some plates after the works of the Venetian painters. His style resembles that of Lucas Kilian, though he never equalled him in the skilful handling of the graver. His best plates are his portraits, many of which are very neatly executed.—*Strutt.*

**KILIAN** (Bartholomew). This

eminent engraver was the younger son of Wolfgang Kilian, born at Augsburg in 1630. After being instructed by his father, he went to Frankfort, where he became a pupil of Matthew Merian for two years and a half. He afterwards visited Paris, where he engraved some plates from Testelin and Philip de Champagne. On his return to Germany he settled at Augsburg, where he engraved several plates of Theses, and other subjects, particularly a number of excellent portraits, which are deservedly admired. He worked both with the graver and the point, in a very pleasing style.—*Strutt*.

**KILLIGREW** (Anne), an English portrait paintress, born at London in 1660, and died in 1685, aged 25. She received a liberal education, and distinguished herself in painting, and drew the portraits of the duke and duchess of York in a beautiful manner. She was also eminent for her piety, and wrote a volume of poems, which were published after her death, in 4to., with an Elegiac Ode, by Dryden.—*De Piles, Biog. Dram.*

**KING** (Daniel), an English engraver, who flourished about 1675. He published the Vale Royal of England. He likewise drew and engraved a plate of the cathedral of Chester, with several other views. His manner resembled Hollar's. This artist is not to be confounded with George King, who executed plates of the lady Falconberg, and of Mrs. Elizabeth Thomas.

**KIP** (John), a Dutch engraver, who died in England about 1722. He executed a great number of plates, and very indifferently, of the palaces and seats in this kingdom. Kip likewise engraved the inside view of the Danish church, built by Cibber. There was also a William Kip, who engraved some triumphal arches in 1693.

**KIRKALL** (Edward). This artist was born at Sheffield, in Yorkshire, about the year 1695. He was the son of a locksmith, and was instructed in the rudiments of drawing in his native town. In search of improvement he visited London, and for some time was employed in gravings arms, stamps, ornaments, and cuts for books. In 1725 he engraved the plates for the new edition of Inigo Jones's Stonehenge. At this time he applied himself to designing the figure from the model. He invented mode of producing prints in a chiaro-scuro, by a mixture of etching and mezzotinto, with the assistance of wooden blocks. The outline is boldly etched, the dark shadows are supplied by mezzotinto, and the demi-tint is introduced by wooden cuts, producing a curious effect. This process, in the hands of an able artist, might perhaps become very interesting, but it does not appear that the talents of Kirkall were sufficient to bring it to perfection. We have by this artist some etchings and engravings, several prints in mezzotinto, and a number in chiaro-scuro.—*Strutt*.

**KLAUBER** (Sebastian), a German engraver, born at Augsburg in 1754. He was first instructed by his father, John Baptist Klauber, an obscure artist, but afterwards went to Paris, where he became a pupil of John George Wille. He was made a member of the French Academy, and engraver to the king, in 1787. During the revolution Klauber retired to Nuremberg, where he published the Gems in the collection of baron de Stosch, now in the cabinet of the king of Prussia; the greater part of which are engraved by himself. He chiefly worked with the graver, in a neat finished style. He engraved several portraits, and other subjects.—*Strutt*.

**KLINGSTADT** (Joachim), a painter in miniature, born at Riga, in Livonia, in 1657, and died in 1734. He excelled in miniature painting, particularly in small pictures on snuff-boxes, for which he had extravagant prices.—*Pilk.*

**KLOCKER** (David), a German historical and portrait-painter, born at Hamburgh in 1629, and died in 1698, aged 69. He travelled to Italy for improvement, after which he settled at Stockholm, where he was patronised by the king, so that few of his paintings are to be seen out of Sweden.—*Ibid.*

**KNAPTON** (George), an English portrait-painter, born at London in 1708, and died in 1788, aged 80. He was a pupil of Richardson, but painted chiefly in crayons. He had a thorough knowledge of the theory of painting, and was well acquainted with the works of the best masters. In 1765, Knapton was painter to the Society of Dilettanti, and, on the death of Slaughter, was appointed surveyor and keeper of the king's pictures. He died at Kensington, where he was buried.—*Pilk.*

**KNELLER** (Sir Godfrey), a celebrated historical and portrait-painter, born at Lubeck, in the duchy of Holstein, in 1648, and died in 1726, aged 78. His family was noble and respectable, and his father, at an early age, sent him to Leyden, to pursue his studies in the university of that city, where he applied himself to the mathematics, particularly to fortification, being at first designed for a military life; but his genius led him strongly to drawing figures after the historical manner, which his father having perceived, encouraged him in it, and placed him in the school of Rembrandt. After studying the manner of Rembrandt for some

time, at the age of seventeen he visited Rome, where he studied under Carlo Maratti and the Chevalier Bernini. He visited Venice, and executed several grand works for the noble families of the Donati and Cartoni; by which his fame was firmly established in Italy. By the importunity of his friends he was induced to visit England, where he was patronised by the duke of Monmouth, who introduced him to Charles II., who was so pleased with his method of painting, that he was not only induced to sit for his portrait several times, but condescended to visit him at his house in Covent-garden. At the pressing solicitation of Louis XIV. he visited France, and painted the picture of that monarch, and most of his family, for which he received considerable presents. The death of sir Peter Lely left him without a competitor in England; and from that period his fortune and his fame were thoroughly established. No painter could have more incessant employment, no painter could be distinguished by more public honours. He was state painter to Charles II., James II., William III., Queen Anne, and George I., equally respected and esteemed by them all. He was dignified by the emperor Leopold with the title of Knight of the Holy Roman Empire. At the request of the grand duke of Tuscany, he went to Brussels, and painted the portrait of that prince, who presented him with a rich gold chain and medal, as a peculiar mark of the esteem he had for him. He was also created a baronet of Great Britain by George I., and he had the good fortune of having his works immortalised by the best poets of his time, particularly Addison. He possessed more of the freedom than the nature observable

in the works of Vandyck; his colouring is lively; his outline bold; he disposed his figures with judgment, and his attitudes have ease and dignity. The airs of his heads are generally graceful, and the hair disposed with a natural and becoming flow; but particularly the female portraits have a pleasing simplicity, a modesty mixed with elegance, that renders them engaging and amiable. However, it must be confessed, that there appears a great sameness in his airs, too great a similarity in the countenances, and no great fire or imagination in his composition.—Among the best of his works are the following: King William III. on a White Horse, at Hampton-court; the celebrated Beauties of his time; a Chinese Convert, which he esteemed the best of his works; the Duke of Gloucester; George I. at Guild-hall; Dr. Wallis, at Oxford; the Kit-Cat Club, at Barn Elms; Sir Isaac Newton; and Lady Mary Wortley Montagu. — *De Piles. Pilk.*

**KNELLER** (John Zachary), a German painter of landscape, still-life, &c., born at Lubec in 1625, and died in London in 1702, aged 67. He came to England with his brother, sir Godfrey, and painted several pieces of architecture and still-life, which were greatly admired. He likewise painted in water-colours, in which he copied several of his brother's heads.

**KNUFER** (Nicholas), a painter of battles and conversations, born at Leipsic in 1603, and died in 1660, aged 57. He was a disciple of Emanuel Nysens, a painter in that city, with whom he continued two years, and afterwards received instruction from Abraham Bloemart. He visited Denmark, and was employed by the king to paint the battles of his heroic ancestors, which

he executed to the entire satisfaction of that prince, and the approbation of the ablest judges of that court. The figures in all his subjects were but of a small size, but they were correct, and designed with a great deal of nature and truth. Weyermans describes a picture which he saw at the Hague, painted by Knufer, that was equally admired for the design and expression. The subject is a shepherdess wearing a garland of flowers, and conducted by a shepherd; and that writer observes, that there is an expression of respect in the countenance of the shepherd, which is as striking and affecting as the modesty and decency that are visible in hers.—*Weyermans, Pilk.*

**KOBELL** (Ferdinand), a German painter and engraver, born at Manheim in 1740. He distinguished himself at an early age by some views in the neighbourhood of his native city, and was appointed landscape painter to the elector of Bavaria. We have several etchings by this artist, executed with taste and spirit, among which are the following:—Four middle-sized landscapes, dated 1767; a set of six small of the sports of children; four landscapes with ruins; four mountainous landscapes.—*Strutt.*

**KOBELL** (William), the son of the preceding artist, born at Mannheim about the year 1766, and was instructed in landscape painting and engraving by his father. He has etched some charming plates, after the works of the principal landscape painters of the Dutch school, in which he has been uncommonly successful in representing the particular style of each master. The following is a list of his most interesting productions:—A landscape, with travellers and horses loaded; two landscapes, with figures and cattle; cavaliers and horses at the door of

an inn ; a pair of landscapes, with cattle ; a landscape, with a woman carrying a lamb, with an ox and some sheep ; a shepherdess, with a cow and some sheep ; a landscape, with a waterfall ; a view in Holland ; a landscape, with a shepherd playing on his pipe, and several animals ; figures going a hawking.—*Strutt*.

KOEBERGER (Wincelanus), a Flemish historical painter, born at Antwerp in 1534, and died in 1604, aged 70. He was a disciple of Martin de Vos, and afterwards visited Rome. In the church of Notre Dame, at Antwerp, is a picture of his representing the Martyrdom of St. Sebastian, which is beheld with pleasure by every lover of the art.—*Houb.*

KOECK, or KOUC (Peter), a Flemish historical and landscape painter, born at Alost in 1500, and died in 1553, aged 53. He was a disciple of Bernard Van Orley, of Brussels, who instructed him in the principles of colouring and design. He visited Rome, and studied the antiques, and sketched not only some beautiful views about that city, but of other parts of Italy, through which he travelled. Shortly after his return to his own country, he happened to be engaged by some merchants to paint the designs for a tapestry manufactory, which they had agreed to undertake at Constantinople, and was prevailed on to travel to Turkey. But though the project failed of success, yet it afforded Kouc an opportunity of designing the most pleasant views in the neighbourhood of that city ; as also the processions, assemblies, sports, feasts, and conversations of the Turks, which he represented in an agreeable style.— He copied his pictures from nature, and their dresses were adapted to the mode of the time, to their stations and characters. The coun-

terances of his female figures were very engaging, and his back-grounds in particular are managed with abundance of skill. Seven of those Turkish designs were afterwards engraved on wood, and in one of them he introduced his own portrait in the habit of a Turk.—*Sandart, Houb., Pilk.*

KOERTEN (Joanna), a celebrated Dutch paintress and embroideress, born at Amsterdam in 1650, and died in 1715, aged 65. She was the wife of Adrian Block, and in her youth showed an extraordinary taste for drawing, painting, and embroidery, and arrived at great excellence in all. She also modelled in wax, and made artificial ornaments and flowers ; but her principal excellence was in cutting figures out of paper with scissors, and her portraits and landscapes in this way were so much talked of, that foreigners visited Amsterdam to see them, amongst whom was Peter the Great of Russia. She was not confined to any subjects, for all kinds were to her equally easy and familiar. Seapieces, animals, architecture, and still-life, were her favourite subjects ; but she also cut portraits on paper, with as striking a resemblance as if they had been painted in oil, by the hand of the ablest artists. The elector Palatine offered her for three small pictures of her cutting, a thousand florins ; yet she refused even so large a price for them. At the request of the empress of Germany, she designed a trophy with the arms of the empire, ornamented with laurel crowns, garlands of flowers, and other enrichments suitable to the subject, which she executed with such correctness of drawing and design, such wonderful tenderness and beauty, as is not to be described, and scarcely to be credited. For this exquisite performance she re-

ceived a present from the empress of four thousand florins. She also cut the portrait of the emperor, which is hung up in the imperial cabinet at Vienna.—*Houb., Pilk.*

**KOETS** (Roelof), an eminent portrait-painter, born at Zwoll in 1655, and died in 1725, aged 70. He was distinguished by several princes, particularly by William III. of England; and it is said he painted 5000 portraits, all well finished.—*Pilk.*

**KONINCK** (David de), a Flemish painter of birds, flowers, still-life, &c. He was first instructed in the art by Nicasius, and was afterwards a disciple of John Fytt. He imitated the style of this master so exactly, that at last it excited his jealousy; for Fytt observed, with some degree of mortification, that the works of Koninck were frequently taken for his own, and brought equal prices at the public sales. He travelled through France and Germany, to Italy; and was much employed wherever he went; and his reception at Rome was worthy of his merit. His works resemble those of Fytt, and his subjects are the same; his touch is free and firm; his colouring strong, and like nature; and he particularly excelled in birds. He was constantly a competitor with Fytt; but comparison with that eminent painter must be obviously to his disadvantage. With greater labour and less freedom of touch he was still in high esteem, though with connoisseurs he has never held an equal rank with that master.—*Van Mander.*

**KONING** (Philip de), a Dutch portrait-painter, born at Amsterdam in 1619, and died in 1689, aged 70. He was a disciple of Rembrandt, whose style and manner he adopted; and added an honour to that eminent artist, by the merit of his per-

formances. He supported for many years the character he obtained in the early part of his life, and was esteemed an excellent painter of portraits. The grand duke of Tuscany entertained so high an esteem for this master, that he placed his picture, painted by himself, in the Florentine Gallery.—*Houb.*

**KONING** (Solomon), a Dutch historical and portrait-painter, born about 1609. He was instructed in drawing by David Kelyn, and studied painting under Francis Vernando and Nicholas Moojart, being successively the disciple of each of those masters. Koning adopted nature as his guide, and rendered himself one of the most considerable masters of his time. He generally painted portraits, though his inclination prompted him to paint history, with figures as large as life; and he also painted historical subjects in small, with an equal degree of merit. His best pictures are, David and Bathsheba, which was purchased by the Portuguese ambassador, and sent to the king of Portugal; Tarquin and Lucrece; Judas in despair, throwing down the silver for which he had betrayed his Lord; and Solomon's Idolatry.—*Sandart, Houb., Pilk.*

**KOOGEN** (Leonard Vander), a Dutch painter, born at Haerlem in 1610, and died in 1681, aged 71. His parents were in affluent circumstances; and on his discovering an inclination for the art, sent him to Antwerp, where he became a scholar of Jacob Joerdaens. On his return to Holland, his first efforts were historical subjects, but becoming acquainted with Cornelius Bega, he quitted that line, and painted conversations, and boors regaling, in the style of Bega. The pictures of Vander Koogan are ingeniously com-

posed; his figures are correctly and spiritedly designed, and his colouring is clear and transparent. His works are little known out of his own country, where they are deservedly esteemed.—*Sandrart*.

**KOWENBURGH** (Christian Van), a Dutch historical painter, born at Delft in 1604, and died in 1667, aged 63. He received the first instructions in the art of painting from John Van Nes, with whom he resided some years. Kouwenburgh travelled to Italy, where by studying after the best models, and adopting the style of the most approved masters, he altered his Flemish style to one perfectly Italian. His subjects were for the most part historical, with figures as large as life; and he particularly excelled in designing the naked. His colouring was exceedingly natural, his design correct, and his composition was in a beautiful and grand style. Many fine pictures of this master's hand are in the palace of the prince of Orange, at Ryswick, and in the House in the Wood.—*Wyerman, Houb., Pilk.*

**KRAUS** (John Ulric), an ingenious German engraver, born at Augsburg in 1645. He was a pupil of Melchior Kussel, whose daughter he married. The style of Le Cler seems to have been the model of his imitation, in which he was tolerably successful. His prints are very numerous, many of which are sacred subjects, as he engraved the plates of three different Bibles. He excelled in perspective views and architectural ornaments, which are neatly executed, and produce a very agreeable effect.—*Strutt*.

**KRAUSE** (Francis), a German painter, born at Augsburg in 1706, and died in 1754, aged 48. He went at an early period of life to Venice, where he studied under Gio-Batista Piazzetta, whose dark and dingy

hues he adopted. On leaving that master he visited Paris, where he met with so little success, that he was obliged to paint portraits in crayons for subsistence. He left Paris for the south of France, in search of employment; and having reached Lyons, he met with employment more worthy of his talents. He was engaged to paint some pictures for the church de la Sainte Croix, and a series of works for that of Our Lady, which occupied him for the remainder of his life.—*De Piles*.

**KUICK** (John Van), an historical and portrait-painter, born at Dort in 1530, and burnt by the Jesuits at Dort in 1572. Very little is known of this artist, and he might probably have slept unremembered, if he had not awakened the jealous persecution of the Jesuits. Sandrart and other writers assert, that having executed a picture for one of that order, upon taking it home he expressed dissatisfaction at the payment not being regularly made, according to a previous agreement, which so exasperated the holy fathers, that they accused him of being a heretic, and he suffered accordingly.—*Sandrart, Van Mander*.

**KUPETZKI** (John), a celebrated Bohemian historical painter, born at Porsina, on the frontiers of Hungary, in 1667, and died in 1740, aged 73. His father was eager to have him fixed to a trade, and for that reason he withdrew himself privately, to avoid a situation that seemed disagreeable to him, and directly contrary to his inclination, though he was under the necessity of begging as he travelled, and suffered extreme hardship. Entirely undetermined whither to direct his course, he stopped accidentally at the castle of count Czobor, in quest of some assistance, and there saw a



painter at work, whose name was Claus, and whose reputation in that country was considerable. Kupetzki surveyed the work with remarkable attention for some time; and then, taking up a piece of charcoal, he imitated on the wall some of the ornaments with such spirit, that the count and the painter were surprised; for Kupetzki, being asked what master had taught him, answered, that his love for the art had been his only director. Czobor generously took him under his protection, maintained him in the castle, provided every necessary for him, and engaged Claus to instruct him in the art of painting. He soon became capable of assisting his master in several great works; and after quitting him, he went to Rome and Venice for farther improvement. In those cities, he for some time diligently copied the works of the best masters; till at last his reputation so greatly increased, that he was employed by the nobility of Rome, was enriched and honoured, and particularly patronised by prince Stanislaus Sobieski. The merit of his works may reasonably be conjectured, from the fact that the margrave of Brandenburg Bareith, for nine of his pictures, gave Kupetzki sixteen thousand German florins. The emperor Charles III. would willingly have retained him in his service as principal painter, which station he had held under the emperor Joseph; but he preferred his liberty to all the advantages of so honourable an employment. He painted the portraits of the imperial family several times, and the principal nobility of that court; and had also the honour of painting the czar Peter, and most of the princes of Germany. In respect of his colouring, in which his greatest excellence consisted, he was compared to Rembrandt; but, in regard

to the hands, he was equal to Van-dyck. The colouring of his heads engaged his principal attention, and he seemed negligent of the draperies; yet no master could possibly have a more extensive knowledge of the chiaro-scuro than Kupetzki.—*Vas.*

KUSELL (Melchior), a German designer and engraver, born at Augsburg in 1622, and died in 1682, aged 60. After learning the elements of the art in his native city, he went to Frankfort, where he became a pupil of Matthew Merian. The plates engraved by this artist are in a highly finished and very agreeable style. His principal work is a set of one hundred and forty-eight etchings of various sizes, chiefly after the designs of William Baur, known by the name of the *Miniatures of the Emperor*, consisting of the Life, Passion, and Miracles of Christ, sea-ports, and views in Italy, &c. They are etched with great neatness and spirit, and have a charming effect. He also engraved several portraits and other subjects.—*Strutt.*

KUYP, or CUYP (Jacob), a landscape painter, born at Dort about 1575. He was a disciple of Abraham Bloemart, by whose instruction he became an extraordinary good painter of landscapes. His principal subjects were the different views, which he sketched after nature, in the environs of Dort; always being attentive to introduce pieces of water, or rivers, with cattle on the banks, and particularly cows and sheep. Yet frequently he painted battles, as also the marching or encampments of armies. He had a good pencil, a broad and free touch, a tone of colouring that was sweet and agreeable, an outline generally correct, with great transparency in his water, and good keeping. He was the founder of the painting academy of

St. Luke, in that city, in conjunction with Isaac Van Hasselt, Cornelius Tegebberg, and Jacques Grief, in 1642.—*Houb., Van Mander.*

KUYP, or CUYP (Albert,) a Dutch painter of cattle, &c., born at Dort about 1606. He was the son of Jacob Kuyp, and received the first instructions in the art of painting from his father. His principal subjects were oxen, sheep, cows, horses, fruit, landscapes, smooth water, or ships and boats, all of which he designed or executed with equal facility. He excelled in every article that he attempted to represent, and painted every object in the same free and natural manner; always lovely and true in his colouring, always clear and transparent. He was accustomed to observe nicely even the particular times of the day, to express the various diffusions of light on his objects, with all the truth of nature; and in his pictures the morning, attended by all its mists and vapours, the clearer light of noon, and the saffron-coloured tints

of the evening, may readily be distinguished. He likewise excelled in moon-light pieces; some of them being so admirably expressed, that the glittering reflection on the surface of the water appeared more like nature, than a pictorial imitation of it. His best performance is the representation of the cattle-market at Dort, and the square where the troops and soldiers exercise. In that picture he has painted the most beautiful horses that appeared on the parade, so like, that every one might be as distinctly known in the painting as in their evolutions. His studies were entirely after nature, and most of the views which composed the subjects of his landscapes are in and about the city of Dort. He left a great number of drawings and designs, heightened with water-colours, which are preserved as curiosities by the connoisseurs. According to Houbraken, the works of this excellent artist were much sought after, and sold for very high prices.—*Houb., Pilk.*

## L

LAAAN (A. Vander), a Dutch engraver, born at Utrecht about the year 1690. He resided some time at Paris, where he worked for the printsellers. His most considerable performance is a set of landscapes, etched in a neat and finished style, from the designs of I. Glauber. He also engraved the portrait of Lawrence Coster, of Haerlem, to whom the Dutch attribute the invention of printing, and some plates, after Vander Meulen.—*Strutt.*

LABEYLLÉ (Charles), a Swiss architect, who died in France about 1762. This artist was invited into England by the earl of Pembroke, who strongly recommended him to

the court. He undertook the construction of Westminster Bridge, which will be a lasting monument of his skill as an architect.

LABRADOR (Juan), a Spanish painter, born at Badajoz about the year 1530, and died in 1600, aged 70. He is said to have been a scholar of the divine Morales. He did not follow the style of that master, but devoted himself to painting flowers, fruit, and still-life; and, according to Palomino, excelled every artist of his country in those subjects. In Mr. Cumberland's catalogue of the king of Spain's collection at Madrid, he highly commends two flower-pieces by this

painter, and asserts, "that it had never been his chance to meet with any paintings of the like sort, which he thought comparable to those by Labrador.—*Cumberland*.

**LADMIRAL** (John), a Dutch engraver, born at Leyden about the year 1680. He executed many prints in colours of anatomical subjects and natural history, and was much employed by the celebrated Ruysch.—*Strutt*.

**LAENEN** (Christopher Vander), a Flemish painter, born about the year 1570. He painted conversations and subjects of gallantry. His pictures are ingeniously composed, and his figures are well drawn. The works of this artist are rarely seen in this country; but they hold a respectable rank in the collections of Flanders and Brabant.—*Strutt*.

**LAER**, called **BAMBOCCIO** (Peter Van), a Dutch historical and portrait painter, born in 1613, and died in 1673, aged 60. The Italians gave him the name of Bamboccio, on account of the uncommon shape of his body, the lower part being one third longer than the upper, and his neck so short, that it was buried between his shoulders; nature, however, had made ample amends for the unseemliness of his limbs, in the superior beauties of a mind endowed with extensive powers of perception and imitation. He resided at Rome for sixteen years successively, and was held in the highest esteem by all ranks of men, as well as by those of his own profession, not only on account of his extraordinary abilities, but also for the amiable qualities of his mind. He studied nature incessantly, observing with a curious exactness every effect of light on different objects, at different hours of the day, and whatsoever incident afforded pleasure to his imagination his memory for ever

retained. His style of painting is sweet and true, and his touch delicate, with great transparency of colouring. His figures are always of a small size, well proportioned, and correctly designed; and although his subjects are taken but from the lower kind of nature, such as plunderings, playing at bowls, inns, farriers' shops, cattle, or conversations, yet, whatever he painted was so excellently designed, so happily executed and highly finished, that his manner was adopted by many Italian painters of his time. His works are still universally admired, and he is justly ranked amongst the first class of the eminent masters. His hand was as quick as his imagination, so that he rarely made sketches or designs for any of his works; he only marked the subject with a crayon on the canvas, and finished it without more delay. His memory was amazing; for whatever objects he saw, if he considered them with any intention to insert them in his compositions, the idea of them was so strongly impressed on his mind, that he could represent them with as much truth as if they were placed before his eyes. Sandrart observes, that although painters, who are accustomed to a small size, are frequently inaccurate in the disposition of the different parts of their subject, seeming content if the whole appear natural, yet Bamboccio was as minutely exact in having his figures, trees, grounds, and distances, determined with as much precision and perspective truth, as the best masters usually are in pictures of the largest size; which is one circumstance that causes the eye to be so agreeably deluded by the paintings of Bamboccio. In the latter part of his life he was severely tormented with an asthmatic complaint, which he

endured with much patience; and it is reported, that as his disorder seemed to him insupportable, he threw himself into a canal to shorten his misery, and was drowned.—*Pilk.*

**LAIRESSE** (Gerard), a celebrated German historical painter, born at Liege in 1640, and died in 1711, aged 71. He received the principal knowledge of the art of painting from his father, Reinier de Lairese, though he is also supposed to have been a disciple of Bertholet Flemael. His manner of handling was indeed very like the manner of that master, and his pictures were in as good esteem; the only perceptible difference seems to be, that the pencil of Lairese was more rough than that of Bertholet, and his colouring not so melting and delicate. By his intimacy and conversation with Bertholet, he acquired that taste of the antique which is observable in all his works, though he was afterwards more fully instructed by others. But he formed his style and taste of design by the prints and drawings of Pietro Testa, Nicolo Poussin, and the studies of Bertholet, which the latter sketched from the vestiges of the superb ancient buildings at Rome, and also after the antique statues. When he began to follow his profession for a livelihood, he settled at Utrecht; yet he was there in very distressed circumstances, and so necessitous as to be obliged to paint industriously to procure a poor maintenance. But at last, through the persuasion of some friend, he sent one of his pictures to a picture merchant of Amsterdam, whose name was Vylenburg, who showed it to Grebber and John Van Pee; and those artists commended it so highly, that Vylenburg, having inquired where he could see the author of that pic-

ture, went immediately to Utrecht, and prevailed on Lairese to go with him to Amsterdam; which happened to prove the means of raising him from want and obscurity to affluence and reputation. The expedition of his pencil was equal to the vivacity of his imagination, and his extraordinary power of hand is sufficiently evidenced by the great number of compositions which he finished. He almost always told the story of his subject with great felicity, but all his paintings are by no means equal, either in composition, correctness, or invention. Perhaps that inequality of merit might have been partly occasioned by the languor of his spirits at particular times, and partly by the multiplicity of his undertakings; but, in every one of his pictures, there are great appearances of a masterly genius; for his expression is generally lively, his colouring good, true, and glowing, and a light firm touch gives a beauty and value to every thing he painted. In his draperies may be observed the taste of the best master of Italy; they are light, broad, simple, and in very natural folds. But the draperies of his women were of silks that admitted of different reflections of light, and sometimes gave them an appearance of richness, as in his picture of Stratonice.. His figures usually were well turned, though sometimes rather too short; and notwithstanding some of them wanted grace, yet he designed many that were truly graceful. He had the unhappiness to lose his sight several years before he died; but even then he was constantly attended by the artists and lovers of painting, to receive instruction from him, of which he was remarkably communicative; and the treatises on design and colouring, which pass under the name of Lairese, were not writ-

ten by him, but collected from his observations, after he was blind, and published after his death, by the society of artists. Whenever the back grounds of his pictures required architecture, he designed it in a grand style, as if the ruins of Athens or Rome had been his models. The picture which is accounted his most capital performance is the History of Helidorus, at Amsterdam: and the pictures of Young Moses trampling on the Crown of Pharaoh; Polyxena; Germanicus; and Anthony and Cleopatra, are very highly celebrated. His brother Ernest also made very considerable advances in the same profession, even whilst a young man, and excelled in painting all sorts of animals.—*Houb.*

LAMA (Giovanni), an Italian painter, born at Naples in 1503, and died in 1579, aged 71. After learning the first principles of design from his father, he was placed under the tuition of Gio. Antonio d'Amato. In 1527, the memorable sacking of Rome drove from that city the greater part of the inhabitants, among others, Polidoro da Caravaggio, who took refuge at Naples, and Lama had the advantage of his instruction, and became a very respectable artist. In the church of S. Marcellino is an altar-piece by this master, representing the Transfiguration; and in S. Lorenzo, a picture of the Stoning of Stephen. In S. Giacomo de Spagnuoli is his admired work of the Deposition from the Cross, so much in the style of Polidoro, that it was by many supposed to be painted by him.—*D'Argenville.*

LAMBERT (George), an English painter, born about the year 1710. He first received instructions from William Hassell, but afterwards imitated the style of Wootton, to

whom he was greatly superior. He has the credit of being one of the first of the English painters who treated landscape with a pleasing and picturesque effect; though the judicious and candid observer will not be disposed to admit of his superiority to Gaspar Poussin in the richness or grandeur of his compositions. His genius was adapted to large decorative arrangements; and perhaps some of his finest works were the beautiful scenery he painted for the theatres. The forms of his trees are grand, and his masses are conducted with taste and judgment. In conjunction with Samuel Scott, he painted some views of the settlements of the East India Company, for their house in Leadenhall-street. Some of his landscapes have been engraved by Vivares, Mason, &c.—*Walpole, Strutt.*

LANCRET (Nicholas), a French historical painter, born at Paris in 1690, and died in 1743, aged 53. He was a disciple of Watteau, and, according to some writers, of Gillot; but most probably he might have been instructed by both. Under the direction of Watteau he made an extraordinary progress; and so well imitated the style and manner of his master, that some of his works are frequently taken for the genuine paintings of Watteau; and although it cannot be truly said that he arrived at the excellence of his master, either in the spirit and delicacy of his design or the beauty of his colouring and handling, yet his paintings are lively and agreeable. He was indefatigable in his profession, and finished a great number of pictures, displaying much truth and nature, good composition and execution; groups of figures, well disposed and agreeably turned, and the whole handled with a light pencil.—*D'Argenville.*

LANCRINCK (Prosper Henricus), an eminent Flemish landscape painter, born at Antwerp in 1668, and died in 1692, aged 24. He came to England when young, and was patronised by the nobility and gentry. He represented broken, rude, and uncommon views. He died of intemperance.—*Vertue*.

LANDULFO (Pompeo), a Neapolitan painter, born at Naples about the year 1415. According to Dominici, he was placed under the care of Gio. Bernardo Lama, where he discovered a superior genius, and whilst he was yet very young, painted an altar-piece for the church of S. Matteo, at Naples, representing the Virgin with the infant Jesus in the clouds, surrounded by angels. He afterwards painted a fine picture for the church of La Pietà, of the Holy Family, with St. Francis, St. Catherine, and St. Lucia, which was considered his best work.—*Dominici*.

LANFRANCO (Giovanni), an Italian historical painter, born at Parma in 1581, and died in 1647, aged 66. He was at first the disciple of Agostino Caracci, but afterwards of Annibale, to whose taste of design and colouring he adhered entirely. He obtained under that eminent artist so great a degree of knowledge in his profession, and such a power in pencilling, that he was employed by Annibale to execute some of his designs in the Farnesian palace at Rome, which he finished in so masterly a manner, that he made the difference imperceptible between his work and the work of his master, even to the present time. His genius directed him to grand compositions, for he had a peculiar facility in designing them, and he painted in fresco as well as in oil. His imagination was lively, and his hand ready to ex-

ecute the ideas which occurred to his mind; but that remarkable ease with which he invented, and that readiness in expressing his conceptions, caused him to be less attentive to the study of every part of his design, and less careful to observe the requisite correctness. Whilst he was under the guidance of Annibale, he was much more correct; but after the death of that celebrated artist, he abandoned himself more to the impetuosity of his genius, and with much less regard to regularity and the beauty of proportion. The cupola of Parma (which was painted by Correggio), Lanfranco studied so particularly, that it enlarged his ideas, and gave him such a fondness for the admirable effect produced by fore-shortened figures, when they are happily executed, and also such a taste for the grandeur of composition, that in the cupola of St. Andrea della Valle, at Rome, he designed figures of above twenty feet in height, which have a noble effect. As he was thoroughly acquainted with the principles of perspective, those large figures appear but of a natural and just proportion from the point of observation below, and to a judicious eye they seem much more commendable than some of his smaller designs; the subject of that painting is, the representation of the Saints in Glory, and is esteemed his most capital performance. He did indeed covet to imitate the grace of Correggio, but never could arrive at that excellence, his greatest power being manifested in his compositions and fore-shortening, for he was deficient in correctness and expression, and his colouring, though sometimes admirable, was frequently too dark. His figures are well grouped, and his draperies have uncommon elegance; but although his taste of design in imita-

tation of his master Annibale is always grand, yet he could not preserve the same correctness; nor is his colouring, or the tint of his carnations, any way comparable to those of Annibale, his shadows particularly being too black in general, and frequently more similar to the prints of Caravaggio. Though he was not well skilled in the management of the chiaro-scuro, being unacquainted with its true principle, yet he sometimes practised it, rather from the felicity of his genius, than from any knowledge of the art. His peculiar genius was for painting in frescos, as may be perceived by several of his large works. He joined with his countryman, Sisto Badolocchi, in etching the histories of the Bible, after Raffaello's grand work in the Vatican, which work they dedicated to their master Annibale. By order of pope Urban VIII. he painted in the church of St. Peter, at Rome, the representation of that saint walking on the water, which afforded the pope so much satisfaction, that he conferred on him the order of knighthood. One of the excellent compositions of Lanfranco is in the church of St. Anne, at Naples. It represents the Virgin and Child with St. Dominic and St. Januarius. The composition is truly fine, the colouring admirable, and the effect beautiful and brilliant. The head of the Virgin is in grand style, and with a character full of majesty and dignity; and in the same city, in the Palazzo della Torre, there is a picture by this master, which is esteemed equal to any of his productions. The subject is, St. Francis dying, attended by angels, who are assisting and comforting him in his last moments, and the figures are as large as life. Lanfranco was happy in his family. His wife, who was very handsome, brought him several fine children,

who being grown up, and delighting in poetry and music, made a sort of Parnassus in his house. His eldest daughter sung finely, and played well on several instruments.—*De Piles, Pilk.*

LANGLY (Batty), an English architect, who died about 1751. This artist, according to Walpole, endeavoured to adopt Gothic architecture to Roman measures, as Sir Philip Sidney attempted to regulate English verse by Roman feet. Langly went farther, and (for he never copied Gothic) *invented* five orders for that style. All that his books achieved, has been to teach carpenters to massacre that venerable species, and to give occasion to those who know nothing of the matter, and who mistake his clumsy efforts for real imitation, to censure the productions of our ancestors, whose bold and beautiful fabrics sir Christopher Wren viewed and reviewed with astonishment, and never mentioned without esteem. Batty Langly published some other works, particularly an *Accurate Description of Newgate, &c.*; a *Design for a New Bridge at Westminster, 1736*; a *Reply to Mr. James's Tract on the same subject*, and a useful one on the prices of works and materials for building. He also invented an artificial stone, of which he made figures, an art lately brought to great perfection.

LANGUERRE (Louis), a French historical painter, born at Paris in 1663, and died 1721, aged 58. At first he was placed in the Jesuits' college, but having an impediment in his speech, and discovering much inclination to drawing, his parents were advised to place him to the profession of painting. He was accordingly placed in the royal academy of painting, and he studied for some time under Le Brun. In 1683 he came to England with Risard, a

painter of architecture, and both were employed by Verrio. Languerre painted for him most of the large pictures in St. Bartholomew's hospital, and succeeded so well, that he rose into great esteem, executing great numbers of ceilings, halls, and staircases, particularly at Lord Exeter's, at Burleigh. King William gave him lodgings at Hampton-court, where he painted the Labours of Hercules in chiaro-scuro; and being appointed to repair those valuable pictures, the Triumphs of Julius Cæsar, by Andrea Montegna, he executed his commission with great judgment and skill. Languerre was first chosen unanimously by the commissioners for rebuilding St. Paul's to decorate the inside of the cupola, which was set aside by the prevailing influence of Thornhill, a preference not ravished from him by superior merit. On the union of England and Scotland, he was ordered by queen Anne to make designs for a set of tapestry on that occasion, in which were to be introduced the portraits of her majesty and her principal ministers; but though he gave the drawings, the work went no farther. Languerre's best work is the grand saloon at Blenheim, the seat of the duke of Marlborough.

LANIER, a painter who was employed to collect pictures in foreign countries for Charles I. He placed a particular mark on all which he brought to England. No further account is known of him.—*Vertue*.

LANKRINCK (Henry), a Flemish painter, born in 1628, and died in 1692, aged 64. He learned the art of painting in the Academy at Antwerp, and became a painter of considerable note. He studied principally after Titian and Salvator Rosa, and met with considerable applause by his performances. His mother dying, he came to his for-

tune when young. He determined upon visiting England, where he met with a reception suitable to his great merit. He was also employed by sir Peter Lely in painting the grounds, landscapes, flowers, ornaments, and draperies of his most admired works. His landscapes show a good invention, good colouring, and harmony; and they are extremely free and beautiful in the skies. His views are usually of a rough rude country, with broken grounds and uncommon scenery, having some strong lights judiciously placed, and great warmth; and as to the figures which he introduced, they were properly disposed and designed in imitation of Titian.—*De Piles, Pilk.*

LANZANI (Andrea), an Italian painter, was born at Milan, and educated under Carlo Maratti. He was esteemed for the excellence of his composition and the beauty of his colouring. He died in 1712.—*D'Argenville*.

LAPPARELLI (Francis), an eminent architect and mechanic, born at Cortona in 1521, and died of the plague before Candia in 1570. His knowledge of the military science and mechanics recommended him to Cosmo I. grand duke of Tuscany, and pope Pius IV. intrusted him with the defence of Civita Vecchia, which place he strongly fortified. Michel Angelo confided to him the execution of his designs for the church of St. Peter. In 1565 he was sent to fortify Malta against the attempts of Solyman, and there he planned the city of Valetta. He was likewise employed by the senate of Venice, in fortifying the island of Candia against the Turks.—*Nouv. Dict. Hist.*

LAPPO (Arnulphus), a famous architect, born at Florence in 1232, and died in 1300, aged 68. He was



the first who revived the true principles of architecture, and united in his structures elegance and solidity. He built the cathedral at Florence, and other great works.—*Nouv. Dict. Hist.*

LARGILLIERE (Nicholas), a French painter, born at Paris in 1656, and died in 1746, aged 90. He was a disciple of Francis Gobeau, a painter of some note. The principal subjects which he painted in this school were fruit, flowers, fish, landscapes, and animals, or subjects taken from low life, after the manner of Bamboccio and Jan Miel; but he applied himself to study the works of the great masters in the historical style, as being more suitable to his turn of mind, and more likely to gain him that distinction of which he seemed ambitious. When he thought himself sufficiently qualified to commence painter, he visited London, where he gained the friendship and countenance of sir Peter Lely, who expressed much esteem for his works. He was employed by king Charles II., for whom he painted several pictures; but a regard for his family induced him to return to France. Vander Meulen and Le Brun, having seen some of his performances, encouraged him to continue in his own country, and procured him friends by their recommendation, so that his fame was spread through Paris, and Louis XIV. sat to him for his portrait. On the accession of James II. he again visited England, and painted the portrait of that monarch and that of his queen, after which he returned to Paris, where he became director of the academy. He had an extensive capacity; his principal excellence, however, consisted in his colouring, and particularly in portraits, of which the heads and hands were remarkably well executed,

with a light and spirited pencil. His tint of colour was light and fresh, and by his manner of laying on his colours, without breaking and torturing them, they have long retained their original freshness.—*D'Argenville, Pikk.*

LARMESSIN (Nicholas de, the Elder), a French engraver, born at Paris about the year 1640. He executed several portraits, engraved in a very agreeable style. They are executed entirely with the graver, and possess considerable merit.—*Strutt.*

LARMESSIN (Nicholas de, the Younger). He was the son of the preceding artist, born at Paris in 1684. He was instructed in engraving by his father. He acquired considerable celebrity by some prints he engraved for the Crozat collection, became a member of the French academy, and engraver to the king. He executed a great number of portraits, historical subjects, and others, engraved in a neat finished style. In the execution of them, he united the point with the graver.—*Strutt.*

LAROON (Marcellus), a Dutch painter, born at the Hague in 1653, and died in 1705, aged 52. He accompanied his father to England, who placed him under La Zoon, a portrait painter, and afterwards with Fleshier. He drew correctly, and painted drapery in a taste that was so far superior to any of his contemporaries, that sir Godfrey Kneller employed him to clothe his figures. But the greatest merit of this painter consisted in the exactness with which he copied the works of the most eminent masters. A picture of that kind (which the Italians call *Pastici*) is mentioned in the collection at Houghton, the seat of lord Orford, which, it is said, might easily pass for the works of Bassan, though it

was really painted by Laroon.—*Vertue, Pilk.*

LASNE (Michael), a French engraver, born at Caën in Normandy, in 1595. This artist was one of the first French engravers who distinguished himself by a free and dexterous management of the graver. He imitated the style of Cornelius Bloemart, and possessed considerable ability. His drawing is tolerably correct, and his stroke is bold and free, though sometimes there is an appearance of dryness in his works. He was extremely laborious, and has left a great number of prints, consisting of portraits, historical and other subjects.—*Strutt.*

LASTMAN (Peter), a Dutch painter, born at Haerlem about 1581. He was a disciple of Cornelius Cornelisz, of Haerlem; but when he had spent some years under the direction of that master, he travelled to Italy, and improved himself both in taste, design, and handling. He composed a number of figures, which he grouped with a great deal of propriety, and very often disposed them judiciously. His naked figures are usually well designed, his draperies flowing and full, and his colouring strong; but all his studies from the antique, or the great masters, could not divest him of his national taste, nor furnish his mind with a competent degree of grace and elegance. The best painting of this master is the history of St. Paul at Lystra, in which the characters are well distinguished, particularly the priests, who have an air of solemnity and dignity. He was exact in observing the costume not only in the draperies of his figures, but even in the vases and instruments used by the ancients of those times in their sacrifices. Rembrandt was one of his disciples.—*Houb., Pilk.*

LAURENT (Peter Joseph), an eminent architect and mechanic, born in Flanders in 1715, and died in 1773, aged 58. At the age of eight years he constructed an hydraulic machine, and at twenty-one he was intrusted with the superintendance of several public works. He had also the direction of the canals in the Low Countries and Hainault. He formed a grand design of joining the Soome with the Scheldt, and performed other admirable and almost insurmountable schemes. On the invitation of Louis XV. he undertook a survey of the public roads in France, and greatly added to the facility and improvement of travelling. He also repaired and beautified the palaces of Versailles, Trianon, and Marli.—*Nouv. Dict. Hist., D'Argenville.*

LAURI (Filippo), an Italian painter, born at Rome in 1623, and died in 1694, aged 71. He was a disciple of Angelo Carofelli, whom he excelled. He painted historical pieces, with landscapes in the background, also large pictures for churches; but his chief subjects were metamorphoses and bacchanals. His father and elder brother were also eminent artists.—*D'Argenville.*

LAWRENCE (Sir Thomas, Knight), *late President of the Royal Academy, Principal Portrait Painter to his Majesty; LL.D. of the University of Oxford; Member of the French Legion of Honour, and of the Academies of Rome, Venice, Florence, Vienna, and New York; Fellow of the Royal Society; Member of the Dilettanti Society, &c. &c.*

Sir Thomas Lawrence was born at Bristol in 1769, and died in 1830, aged 60. His father, who had been a supervisor of excise, took possession of the White Lion inn, Broad-street, shortly after the birth of his son

Thomas. Mr. Lawrence in person was tall and rotund; and to the last wore a large bushy wig and a cocked hat. His manners were mild and pleasing, and his countenance blooming and graceful. He made some pretensions to literary taste, and was fond of reciting poetry, particularly passages from Shakspeare and Milton. In some satiric lines by Chatterton, entitled "The Defence," he is lashed as an admirer of one of the contemporary versifiers of the boy-hard, whose resplendent genius was undistinguished through the Bæotian fogs that then enveloped his native city.—

"Say, can the satirising pen of *Shears*  
Exalt his name, or mutilate his ears?  
None but a *Lawrence* can adorn his  
lays,  
Who in a quart of claret drinks his  
praise."

Sir Thomas Lawrence's mother was the daughter of a clergyman, the incumbent of Tetbury in Gloucestershire. Sir Thomas had two brothers and two sisters. His elder brother, the Rev. Andrew Lawrence, was chaplain of Haslar Hospital, and his brother William a major in the army; both have been dead some years. His elder sister, Lucy, was married in 1800, to Mr. Meredith, solicitor, of Birmingham. She died in 1813, leaving one daughter, married to Mr. John Aston, of St. Paul's-square, Birmingham. His younger sister, Ann, married the Rev. Dr. Bloxam, of Rugby, and they have six sons and three daughters living.

The speculation at Bristol proved unsuccessful; having, however, obtained the funds necessary for a similar effort elsewhere, Mr. Lawrence, in 1772, became the landlord of the Black Bear at Devizes.

We will now quote from Mr. Barrington's *Miscellanies* (which were printed in 1781), a passage, in

which he notices the future President. After speaking of the early musical talent exhibited by the Earl of Mornington, he proceeds, "As I have mentioned so many other proofs of early genius in children, I cannot here pass unnoticed Master Lawrence, son of an inn-keeper at Devizes in Wiltshire. This boy is now (viz. Feb. 1780) nearly ten years and a half old; but at the age of nine, without the most distant instruction from any one, he was capable of copying historical subjects in a masterly style, and also succeeded amazingly in compositions of his own, particularly that of Peter denying Christ. In about seven minutes he scarcely ever failed of drawing a strong likeness of any person present, which had generally much freedom and grace, if the subject permitted. He is likewise an excellent reader of blank verse, and will immediately convince any one that he both understands and feels the striking passages of Milton and Shakspeare." This last talent it is probable the boy imbibed from his parent. Sir Thomas Lawrence was always distinguished for skill, taste, and feeling in recitation.

Failing in business at Devizes, Mr. Lawrence retired to Bath, where he took a private residence in Alfred-street, and for some time owed his support, and that of his family, to the talents and industry of his son Thomas, then in his boyhood.

‡ Without favourable circumstances therefore, it may well be ascribed to innate genius that young Lawrence, at a very early period of life, manifested a decided talent for the fine arts, and particularly for portraiture. His predilections and abilities in this pursuit, led to his being placed as a pupil under the care of Mr. Hoare of Bath, the father of the much esteemed Mr. Prince Hoare, and a

crayon painter of exquisite taste, fancy, and feeling. Under such a master, it is not surprising that Lawrence should acquire those qualities of grace, elegance, and spirit, which rendered him so truly the artist of patrician dignity and loveliness. At first he executed crayon likenesses in the manner of his instructor; and two of these portraits have been seen of ladies in red jackets, with hats and feathers, the then unsightly costume of the fashionables of Bath, for which he was paid *ten shillings and sixpence* each; yet in their finish they partake of the extreme delicacy of his later productions. During Mr. Lawrence's residence at Bath, he took his son on excursions to Oxford, Salisbury and Weymouth, where he obtained considerable occupation for his pencil. His large crayon drawings became in great request. He generally received four sitters every day; gave to each half an hour, and painted half an hour from memory.

The Hon. John Hamilton, a member of the Abercorn family, who resided on Lansdown-hill, contributed greatly towards the cultivation of the young artist's talents, as well by pecuniary encouragement, as by affording him access to some very fine scriptural pieces, the production of the old masters, in his possession. Another of his early patrons was Sir Henry Harpur, a Derbyshire baronet of fortune and liberality, who even went so far as to offer to send the lad to Italy at his own expense, and dedicate 1000*l.* to that purpose; but the proposal was declined by the father (who was naturally very proud of his son), on the alleged ground that "Thomas's genius stood in need of no such aid." Personal motives of a less disinterested nature might, it is to be feared, have had their share in

producing this decision; his son's pencil being, as we have already seen, at that period the main prop of the whole family.

But the most remarkable incident in the life of young Lawrence during his residence at Bath, was his receiving the great silver pallet from the Society of Arts: an event of which he spoke at a recent anniversary of that society in terms of the warmest gratitude, ascribing to this encouragement and honour much of the enthusiastic feeling and love of his art which had raised him to his eminent station. As the documents respecting this transaction are very interesting, we copy them from the proceedings of the Society. The first entry appears under the date of March, 1784, and is as follows:—"Resolved, that as the drawing marked G. appears, by a date upon it, to have been executed in the year 1782, it cannot, according to the conditions, page 197, be admitted a candidate."

In consequence of this difficulty, it appears that inquiries had been instituted; and on the 30th of March we find the annexed record: "Took into consideration the drawings of the Transfiguration, marked G., and opened the paper containing the name of the candidate, according to the directions of the Society, and it appeared to the Committee that the candidate was T. Lawrence, aged 13, 1783, in Alfred-street, Bath. The Committee having received satisfactory information that the production is entirely the work of the young man; resolved, to recommend to the Society to give the greater silver pallet gilt, and five guineas, to Mr. T. Lawrence, as a token of the Society's approbation of his abilities."

Before young Lawrence had attained his seventeenth year, the

family removed from Bath to London; and in these days the father used to sell pencil sketches and portraits, the early drawings of his son, for half a guinea each, many of which have since been repurchased by him at a high price. Sir Thomas, during his obscurity and want of employment as an artist, lived much on what is called "the town," and improved himself in the accomplishments requisite to form the gentleman and the man of fashion. He was a scientific and successful billiard player; but one of his friends expressing regret that he should have become celebrated for his skill at the game, he relinquished it altogether. He played the violin admirably, and danced with infinite grace. He recited poetry, and declaimed with taste and discrimination. His performance in the private theatricals at the late Marquis of Abercorn's, at Stanmore, evinced such dramatic skill and knowledge of stage effect, as must have insured to him pre-eminence had he adopted the stage as a profession. He was once to have married a young lady of great beauty and accomplishments, the daughter of Mrs. Siddons; but at that period his own income was extremely limited, and the father of the young lady, who was then living, refused his consent. He subsequently ever remained single; but the noblest efforts of his art have been exerted in perpetuating various real and historical resemblances of the different branches of this family: and it is remarkable that his last work was a sketch of Miss Fanny Kemble. The object of his addresses died of a pulmonary complaint many years ago.

Lawrence's first appearance as an exhibitor at Somerset-house was in 1787, (when six hundred and sixty-six pictures, &c., formed the collec-

tion); here we find T. Lawrence, at No. 4, Leicester-square, with seven productions; one a portrait of Mrs. Esten, in the character of Belvidera, four other portraits of ladies, a vestal virgin, and a mad girl. Next year the artist resided in Jermyn-street, and sent six of his performances, all portraits. In 1789 he exhibited no fewer than thirteen pieces, and was evidently advancing rapidly in his profession, as three of the portraits are "ladies of quality," besides his Royal Highness the Duke of York. In 1790, among twelve pictures, occur the Princess Amelia, her Majesty, a nobleman's son, a general officer, and a celebrated actress. The last was Miss Farren, whose beautiful whole-length was hung as a pendant to the celebrated one of Mrs. Billington, as St. Cecilia, by Sir Joshua Reynolds. In 1791 Mr. Lawrence's address was 24, Old Bond-street; and Homer reciting his poems is the first subject we find with his name. In the next catalogue, 1792, the prosperous record runs, "Thomas Lawrence, a principal painter in ordinary to his Majesty;" and his chief pictures are a lady of fashion as Barbarossa, and a portrait of the King.

On the 10th of November, 1791, Mr. Lawrence was elected an Associate of the Royal Academy. The other candidates were Messrs. Smirke, Stothard, Marchmont, and Tresham. Though private commissions flowed in upon him, his pecuniary affairs were far from affluent. The drafts upon his private purse, in behalf of his parents, were absorbing; and, at an early period of his residence in London, his beautiful crayon drawings, executed with the facility of genius and the rapidity of long practice, were taken about by his father to be sold, even at the low price of half a guinea. Sir Thomas latterly

bought up these drawings with great eagerness wherever he could trace them. Let not pride conceal these facts. Sir Thomas, though he sometimes confidentially accounted for his straitened circumstances through life, by referring to his early burdens, never regretted them, or murmured at the reminiscence. The statement redounds greatly to his honour, and it is made in homage to his memory.

At the death of Sir Joshua Reynolds in 1792, Mr. Lawrence had not completed his twenty-third year, and yet numerous honours were bestowed upon him, in preference to his very able competitors. The race was honourable to all, and his success was merited, and therefore excited no mean or malignant passions. The Dilettanti Society unanimously chose him to succeed Sir Joshua, as their painter: though, to effect this, they were obliged to rescind a regulation, which prevented the admission to the Society of any person who had not crossed the Alps. Mr. Lawrence's foot had never quitted the soil of England. His Majesty, George III., also appointed him to succeed Sir Joshua Reynolds as his principal painter in ordinary.

In 1793 he exhibited a portrait of his Royal Highness the Duke of Clarence, his present Majesty. Among the most distinguished of his works about this period were two whole-length portraits of the King and Queen, painted by special order, and designed as a present to be taken by Lord Macartney to the Emperor of China; a whole-length portrait of the Duke of Portland, for the town-hall at Bristol; and a whole-length portrait of his Majesty, presented by the members for Coventry to the corporation.

On the 10th of February, 1794, Mr. Lawrence was elected a Royal

Academician. "It had been," says one of his biographers, "for some time whispered that Lawrence was busied on a grand poetic work. His friends alone were permitted to see it during its progress. The grandeur of the outlines, the magnificence of the colouring, and the sublimity of the sentiment, were all spoken of in more than the common rapture of eulogy. The subject was, however, left a secret till the exhibition of 1797 opened up the mystery, when it was found to be Satan calling to his Legions,

Awake, arise, or be for ever fallen."

The first critic that spoke was Fuseli; he complained, and he criticised. His complaint was, that Lawrence had stolen his devil from him; and his criticism was, that the figure was the Lubber Fiend, and not the Master Fiend of Milton; in short, a fine piece of colour, and a failure. He was followed by the common persecutor, Anthony Pasquin. "The figure of Satan," said he, "is colossal, and very ill drawn; the body is so disproportioned to the extremities, that it appears all legs and arms, and might at a distance be mistaken for the sign of the Spread Eagle. The colouring has as little analogy to truth as the contour; for it is so coloured that it conveys an idea of a mad sugar-baker dancing naked in the conflagration of his own treacle. But the liberties taken with his infernal majesty are so numerous, so various, and so insulting, that we are amazed that the ecclesiastical orders do not interfere in behalf of an old friend."

To paint up to the expectations of captious critics was, perhaps, what Lawrence never tried; he probably thought the praise he received was right, and the censure wrong. Be that as it may, his chief study was

to meet the rivalry of Hoppner, who had at this time nearly monopolised the youthful beauty of the nation. This rivalry was perhaps injurious to the true fame of Lawrence; he complained that Hoppner had an undue share of soft and courtly customers; the strife between the court painters was maintained for many seasons; sometimes public opinion was with Hoppner, sometimes with Lawrence; but it was observed by all good judges, that the latter was gaining ground in the race; that the fascinations of his style were prevailing against all opposition.

Lawrence now resolved to give the world an image or two of a sterner character. Satan, he said, was altogether imagination; his portraits were lucky realities; some work uniting the two, would, he thought, succeed; and he painted 'Coriolanus at the hearth of Aufidius.' This work, exhibited in 1798, received some censure and much praise; was called a failure by some, and a triumph by others. He thought very well of it himself, and when questioned respecting its class, said, 'I call it a half-history piece.' He sought for the noble Roman in the looks and form of John Kemble. The fine figure, the fine posture, and the fine colouring, charmed the multitude, and nearly disarmed criticism. Rolla, Cato, and Hamlet, all followed in the train of Coriolanus. The Rolla, a splendid picture, is perhaps a little melo-dramatic; but so is the play in which Rolla appears. The colouring is fine, and the drawing nearly faultless. The Cato will never be named as one of the finest of the painter's works. It is far otherwise with the Hamlet; a work of the highest kind—sad, thoughtful, melancholy; with looks conversing

with death and the grave; a perfect image of the prince of the great dramatist. This picture Lawrence himself placed above all his works, except the Satan: but it far surpasses the Satan in propriety of action, accuracy of expression, and grandeur of colouring. The light touches the face and bosom, and falls on the human skull on which he is musing. It is one of the noblest paintings of the modern school.

Eminent painters were now arising on all sides. In addition to Opie, Hoppner, and Beechey, Shee began to distinguish himself, both in literature and art. Phillips, too, had shown such poetic feeling in his portrait of Blake as raised him high among his brethren. Lawrence, when little more than thirty years of age, stood highest in this department; and while busied with his Rolla and his Hamlet, painted the portraits of, 1, Mrs. Bing; 2, Sophia Upton; 3, Caroline Upton; 4, Lady Templeton; 5, the Marchioness of Exeter; 6, Lady Conyngham; 7, Lady C. Hamilton; 8, Miss Lambe; 9, Mrs. Thellusson; 10, Mrs. Williams. Some of these were ladies of distinguished beauty. There were others of pre-eminent rank and talents: the Princess of Wales, the Princess Charlotte, and, once more, Mrs. Siddons.

Of the male portraits of this period, the most remarkable was that of the eloquent Curran: under mean and harsh features, a genius of the highest order lay concealed, like a sweet kernel in a rough husk; and so little of the true man did Lawrence perceive in his first sittings, that he almost laid down his palette in despair, in the belief that he could make nothing but a common or vulgar work. The parting hour came, and with it the great Irishman burst out in all his

strength; he discoursed on art, on poetry, on Ireland: his eyes flashed, and his colour heightened, and his rough and swarthy visage seemed, in the sight of the astonished painter, to come fully within his own notions of manly beauty. "I never saw you till now," said the artist, in his softest tone of voice; "you have sat to me in a mask; do sit to me as Curran, the orator." Curran complied, and a fine portrait, with genius on its brow, was the consequence. His portraits of Sir James Mackintosh, Lord Erskine, Lord Thurlow, Mr. Wyndham, and Sir William Grant, belong to this period. The hours of the painter were now fully employed; he rose early, and he worked late; for though no one excelled him in sketches, he had a true enthusiasm for his art, and would not dismiss hastily anything for which he was to be paid as a picture. It may be added, that he stood all the time, and was seldom so absorbed in his undertaking, that he did not converse with his sitter, and feel either seriousness or humour, whilst giving thought to the brow, or beauty to the cheek. Reynolds said he loved portrait painting, for it brought him pleasant company, and little outlay of thought.

Some of his high sitters had the address to call out the painter, the poet, and the player in succession, so much to the satisfaction of the artist, that in his letters to his friends, he would give detailed accounts of the company he had seen, and the honours which had been done him. Of two plays acted at the seat of Lord Abercorn, in which Lawrence performed along with the Hamiltons and Lindsays, he used to give an account, Fuseli said, in the style of a stage manager. It will be enough to say, that he acted

the part of Lord Rakeland, in 'The Wedding Day,' and of Grainger, in 'Who's the Dupe?' before the Prince of Wales, the Duke of Devonshire, the Marquis of Abercorn, and Mr. Sheridan; was applauded; and imagined he rathier gained than lost in the esteem of the great by this exhibition. But he had some misgivings in the matter, and wrote a long letter to his sister, declaring that he would perform in no other family save that of his early friend, Lord Abercorn.

He was now suspected of serious love-making, in a higher quarter, and the charge made against him moved him deeply. For some time Lawrence had been a frequent guest at Montague-house, Blackheath, the residence of the Princess of Wales; and as he continued his attentions after the portrait of that unfortunate lady was finished, his visits were ascribed to no proper motive. This was rigorously inquired into by the commissioners appointed to investigate the general conduct of her Royal Highness. Light of heart, and of a natural levity, which disregarded the smaller delicacies of her sex; deserted, or driven away, by one who had taken upon himself the office of her protector; and with the freer than English manners of a foreign land to aggravate all; this weak princess was exposed more than most ladies to such insinuations. From all that was criminal the charity or the justice of the commissioners of that day entirely freed her; and the conduct of the painter would have been forgotten, had not his own restlessness under the suspicion hurried him before a magistrate, to make oath that his visits arose from friendship, and were platonic and pure.

From the period of the 'Delicate



Investigation, in 1806, till the death of Hoppner, in 1810, Lawrence was less heard of than usual; even his excess of sitters seems to have been abated somewhat. Perhaps no one credited the injurious rumours, which he had condescended to repel by oath; yet something like suspicion was attached to his name; for scandal, like a reptile crawling over a bright glass, leaves a trail and a stain behind. A change had taken place in the feelings of the court: Beechey now engaged the patronage of the palace; Hoppner was still the favourite of the Prince of Wales; and Owen having come into the great market of portraiture with all the *éclat* of a successful beginner, the friends of Lawrence imagined that his popularity was on the wane. This was a lost fear; he still stood alone and unrivalled in the captivating department. His Lady Elizabeth Forster, afterwards Duchess of Devonshire, in the character of a Sibyl among the ruins of the temple of Tivoli; and the Hon. Lady Hood, now the Hon. Mrs. Stewart Mackenzie, of Seaforth, were equal at least to any similar works from his hand; but they were the only female portraits which he exhibited during four years; a proof that the cloud still rested upon his character. His male sitters increased in numbers.—1, The Hon. Charles (now Earl Grey); 2, Lord Amherst; 3, Lord Ellenborough; 4, Sir Joseph Banks; 5, Earl of Aberdeen; 6, William Pitt; 7, Lord Castlereagh; 8, George Canning; 9, Lord Melville. There was considerable talent visible in all these portraits; the best, perhaps, is that of Lord Aberdeen.

One of his paintings of this period almost all the critics concurred in admiring; this was a conversation piece, and of a family nature, con-

taining Sir Thomas Baring, his son John, and his son-in-law, Mr. Charles Wall; the former, a merchant, grown grey in commerce, seems laying down the law of loss and gain to his children, who are listening with grave attention. In the centre is seen a body of fine warm-colouring, of various hues and delicious tone, accompanied by so much cold colour as gives value and support to the principal of all which is the arrangement. The character of the heads is in a graver style than is common to Lawrence, and the colouring is more true to nature, and of a more massive kind than ordinary; but the whole wants that flash and glow which captivate in some of his portraits. He was now in the verge of middle life; his name had reached the uttermost ends of the civilised earth; he was on good terms with most of his brethren, and was looked up to as one who, by the skill of hand, the courtliness of his manners, and his intercourse with the great, was all but the head of the academy. Greek-street, in which he had for some time lived, began to sink in respectability of appearance, as more ambitious-looking streets arose, upon which he removed to 65, Russell-square, where his household gods found a suitable sanctuary.

He was followed to his new studio by even more than the usual number of sitters; he had gradually raised his prices for portraits as he advanced in fame. In 1802, his charge for a three-quarter's size was thirty guineas; for a half-length, sixty guineas; and for a whole-length, one hundred and twenty guineas. In 1806, the three-quarters rose to fifty guineas, and the whole-length to two hundred. In 1808, he raised the smallest size to eighty guineas, and the largest to three hundred and twenty guineas;

and in 1810, when the death of Hoppner swept all rivalry out of the way, he increased the price of the heads to one hundred, and the full-lengths to four hundred guineas."

The years 1810, 1811, 1812, 1813, and 1814, were productive of the portraits of Mr. Canning, Lord Castlereagh, the Hon. C. Stewart, Mr. Stratton, Mr. West (the President of the Academy), the Earl and Countess of Charlemont, Sir Wm. Curtis (a highly characteristic resemblance of the worthy alderman), Mr. Kemble, as Cato, the Earl of Lonsdale, Mrs. May, Viscount Mountjoy, Miss Wellesley Pole, Mr. John Taylor, Lady Ellenborough, Sir Henry Englefield, the Countess of Grey, Sir Thomas Graham, Miss Thayer (a lovely picture), the Marquis of Wellesley, Mr. Watt, Lady Emily Cooper, Lady Grantham (the utmost delicacy united with a powerful impasting of colour), Lady Leicester as Hope (an extremely graceful figure), Master Lock, Colonel M'Mahon, Mr. Morgan, Sir Charles Stewart, his Royal Highness the Duke of York, and others.

One of the most valued friends Mr. Lawrence ever made was Lord Charles Stewart, now the Marquis of Londonderry, of whom he painted a spirited half-length, in military costume, with his sabre over his shoulder, which was one of the chief attractions of the great room at Somerset-house, in the year in which it was exhibited. Subsequent to the "Delicate Investigation," an unfavourable impression respecting Mr. Lawrence remained on the mind of his late Majesty, then Prince Regent. Lord Charles Stewart was the first person who ventured to name him to his Royal Highness. One afternoon, at a convivial party at Carlton-house, the Prince reminded Lord Charles that he had promised to

grant him a favour whenever he required it, and asked him what it should be. "The favour which I request of your Royal Highness is to sit for your portrait for me." "Very well, who is your artist?" "May it please your Royal Highness, Lawrence is the only man." The Prince instantly, and indignantly, refused to sit to Lawrence, and here the matter dropped for the present.

A short time after, Colonel M'Mahon, his Royal Highness's private secretary, was secretly sitting to Mr. Lawrence for his portrait. Some good-natured friend having, however, communicated the fact to the Prince, he one day suddenly charged the Colonel with it, and added that he would forgive him only on one condition, namely, that he, the Prince, should have the picture when finished. To this flattering proposition, Colonel M'Mahon of course readily consented, and the picture proved so admirable a one, that the Prince expressed his high approbation of it. This occurrence, added to the circumstance that Lawrence had painted some very successful portraits of the Duke of York, the Princess Mary, and other members of the Royal Family, encouraged Lord Charles Stewart to renew his application; and his Royal Highness not only consented, but consented to sit at Lawrence's own house; having first, however, with that etiquette which formed a part of his late Majesty's character, ascertained that Charles I. sat to Vandyck at his own residence. At the very first sitting, his Royal Highness was delighted with the artist's execution, and pleased with the elegance and propriety of his manner, and thenceforward honoured him with his warmest patronage.

In 1814, when the Prince Regent was visited by the Emperor of Russia,

the King of Prussia, Field Marshal Blucher, the Hetman Platoff, and other illustrious warriors and diplomatists, who had contributed to bring the war against the Emperor Napoleon to such a glorious termination, he immediately directed Mr. Lawrence to exercise his art upon these personages, as far as his strenuous exertions would enable him to avail himself of their irregular intervals from public affairs during their short sojourn in this country. He accordingly repaired to York House, St. James's Palace, where he made splendid portraits of the King of Prussia, Field Marshal Blucher, and the Hetman Platoff.

On the 22nd of April, 1815, the Prince Regent was pleased to confer the honour of knighthood upon this distinguished artist. The exhibition of 1815 was a splendid one for Sir Thomas Lawrence. It contained portraits from his pencil, of his Royal Highness the Prince Regent, Prince Blucher, Prince Platoff, the Duke of Wellington, the Marchioness of Thomond, and Mrs. Wolfe; forming an extraordinary assemblage of rank, gallantry, and beauty.

In 1816, 1817, and 1818, Sir Thomas's principal pictures were portraits of Mr. John Julius Angerstein, Canova, the celebrated sculptor, the Bishop of Durham, the Marchioness of Stafford, Sir Henry Torrens, Lady Wingrave, Prince Winnenburgh, the Duke of York, the Marquis of Anglesea, Mrs. Arbuthnot, Mrs. Cuthbert, the Duchess of Gloucester, Mr. Jekyll, Lord Lynedoch, Mr. Nash, Lady Maria Oglender, Lady Aukland and her children, Lady Elizabeth Levison Gower, the Hon. H. Lowther, Sir Samuel Romilly, his Royal Highness the Prince Regent, the Hon. Frederic Stewart, the Duke of Wellington, &c. &c.

In the year 1818, on the assembling of the potentates and most illustrious statesmen of Europe at Aix-la-Chapelle, to arrange the political relations of mankind, Sir Thomas Lawrence received a magnificent commission from the Prince Regent to proceed thither, as well as to the various continental courts, and paint, for his Royal Highness, the resemblance of those by whose actions posterity was so much to be influenced. The genius of Lawrence induced the foreign Sovereigns cordially to concur in the Prince's wish; and, in the history of art, there is not on record a more splendid homage to the superiority of an individual over all competition. The glory of the man was reflected on his country.

To afford every advantage of light, and shade, and arrangement, for the subjects and accessories of these historical monuments, a wooden house was prepared in this country in framework, and sent to Aix-la-Chapelle; and Lord Castlereagh directed that it should be fixed in the garden of his hotel.—It contained a room of 50 feet by 18, and two rooms of 20 by 18, and 18 by 12. It was shipped from the Custom House on the 3rd of October, 1818, but by some mismanagement it did not arrive until long after it was wanted, and the portraits were taken in a large room in the Town Hall, little suited to the purpose, or to the dignity of those who had to frequent it. On the 7th of November, 1818, the Emperor of Russia repaired to the Town Hall, to sit to Sir Thomas Lawrence. The picture, although like, was certainly not one of Sir Thomas's most fortunate productions.

Having concluded his mission at Aix-la-Chapelle, Sir Thomas proceeded to Vienna, where he was

treated with the highest honours, and with great personal kindness by the Emperor and the royal family. Here he painted the Emperor, the Archdukes, the Archduchess (Charles) and her daughters. Prince Schwartzburgh, Prince Metternich, Capo d'Istrias, and other illustrious persons then at that capital, also sat to him. From Vienna Sir Thomas proceeded to Rome, and he had now the happiness of contemplating those great masterpieces of ancient art, which other painters had had the advantage of studying at an earlier period of life. He arrived at Rome on the 15th of May, 1819. An Italian journal of the 18th of November, 1819, announces that Sir Thomas Lawrence had finished the portrait of his Holiness; and, after suitable praise of this truly splendid production, it bestows upon the artist the epithet of the English Titian. His portrait of Cardinal Gonsalvi was another magnificent proof of his powers.

At Rome he was caressed by the Pope and Cardinals; and he received from the Italian artists and foreigners of distinction then in the capital, a series of attentions and an expression of admiration highly gratifying to an Englishman to contemplate. The students of the French Academy at Rome repaired in a body to view the portraits when they were exhibited to the cognoscenti. One of them, after a short ecstasy, put his hands before his eyes, and would look no more, but retired, exclaiming—"Ah, c'en est fait; voilà comme il faut faire les portraits."

At Parma, Sir Thomas painted the portraits of the Ex-Empress Maria Louisa, and her son, young Napoleon; of the latter he also made a beautiful drawing; from which an admirable plate has re-

cently been published, engraved by Mr. Bromley. Most of the crowned heads painted by Sir Thomas for his royal master presented him with some jewel, or other similar mark of favour. The Emperor Francis, however, not being aware of the delicate and refined character of the man he had to deal with, sent him a handsome sum of money. Sir Thomas Lawrence with all due courtesy and respect returned it, and soon after received a magnificent diamond ring. During his whole residence on the continent, he was entertained in the palaces of the various sovereigns with marked distinction; and although he was unable to speak with fluency any of the continental languages, the propriety and elegance of his deportment made an impression highly favourable to the character of an English artist and gentleman.

On the 11th March, 1820, Mr. West, the venerable President of the Royal Academy, expired; and on the day after the funeral, the 30th of March, 1820, Sir Thomas Lawrence was, without opposition, elected to succeed him. He arrived in England in the ensuing April, after an absence of eighteen months, and brought with him eight whole length portraits for the King, the Prince Regent having ascended the throne on the death of his royal father in January.

His Majesty duly appreciated these superb works, and spoke of the honour which Sir Thomas's talents, as well as his conduct upon the continent, had reflected on his Prince and on his country. Desirous of testifying his respect and admiration, the King, through the medium of Sir Thomas, conferred upon the Presidency of the Royal Academy a gold chain and medal, bearing the likeness of his Majesty, with the inscription, "FROM HIS MAJESTY

**KING GEORGE THE FOURTH, TO THE PRESIDENT OF THE ROYAL ACADEMY."** On the 10th of the ensuing December, the anniversary of the founding of the Royal Academy, when the officers of the Institution are elected for the year, and the prizes distributed, Sir Thomas Lawrence presided for the first time. He was dressed in a full court dress, and wore the rich chain and medal presented to him by his Majesty. In the exhibition of 1820, Sir Thomas's pictures were principally portraits of the Archduchess of Austria and her daughter, Mr. Abernethy, Mr. Bloomfield, Sir William Grant, and Lady Selina Meade.

In the year 1821, Sir Thomas Lawrence's contributions to the exhibition of Somerset House were portraits of Lady Belgrave, Mrs. Henry Baring and her children, the Princess Charlotte (a posthumous portrait), Sir Humphrey Davy, the Marquis of Londonderry, his Majesty George IV., and Mr. Palmer. Immediately after the coronation, in July, 1821, his Majesty directed Sir Thomas Lawrence to paint a full-length portrait of him, in his coronation robes, seated in St. Edward's chair, with his regalia, as he appeared at the altar in Westminster Abbey.

In the exhibitions of 1822, 1823, 1824, and 1825, the chief pictures by Sir Thomas Lawrence were portraits of the Countess of Blessington, the Duke of Bedford, the Right Honourable F. Robinson (now Lord Goderich), Mrs. Littleton (a circular picture of great beauty), the Duke of Wellington (three pictures), the Duke of York (two pictures), Count Woronzoff, Lady Francis Conyngnam, the Earl of Harewood, the Countess of Jersey, Sir William Knighton, the Countess of Lieven, the Archbishop of York, Sir William Curtis, the Earl of Clanwilliam,

the children of Mr. Calmudy, (one of the most beautiful groups ever depicted on canvass), the Duke of Devonshire, the Duchess of Gloucester, Mrs. Harford, the children of the Marquis of Londonderry, Lord Stowell, Lord Bexley, Mr. Croker, Mr. Canning, the Princess Sophia, Mr. Peel, and Master Lambton.—Our limits will not permit us to expatiate on the merits of these fine works.

In the year 1825, at the desire of his Majesty, Sir Thomas Lawrence repaired to Paris, to paint the portraits of the King and Dauphin. The King (Charles X.) was rather wayward in his sittings, and not punctual to his appointments. Sir Thomas conducted himself with a nice tact and fine spirit on the occasion, and the King, as a mark of his sense of this, complimented him by a present of the finest specimens of the Sèvres china, in which his Majesty gratified his national pride by displaying the exquisite ingenuity of the French artists.

Among other works sent to the exhibition by Sir Thomas Lawrence in 1826, were portraits of Lord Melville, Mr. Peel, the Marchioness of Londonderry, Lady Wallscourt, and Mrs. Thomas Hope.

On the 14th July, 1826, the Gazette contained his Majesty's permission to Sir Thomas Lawrence to wear the insignia of the Legion of Honour, bestowed upon him by the King of France. The University of Oxford had conferred the honorary degree of Doctor of Civil Laws upon him; and he had been elected member of several foreign academies. He had attained all his distinctions of this nature, and we may enumerate his honours. He was knighted, and was the President of the Royal Academy, principal Portrait Painter to his Majesty, LL.D.

in the University of Oxford, Member of the Academies of Rome, Venice, Florence, Vienna, and New York, Member of the Dilettanti Society, and Fellow of the Royal Society.

He had received many splendid and honourable presents; among which may be specified, a diamond ring from the Emperor of Russia; a diamond ring from the King of Prussia, with the letter F. (Frederick) in brilliants, on a purple enamel ground, set round with diamonds; at Vienna, a diamond ring from the Emperor of Austria, and four very brilliant paintings, on large China saucers, of the palace and public buildings of that capital. From the sister of Princess Esterhazy he received the present of a rich cup and saucer.—‘Sir Thomas Lawrence,’ in gilt letters, had been burnt in round the edge, and a wreath of flowers was painted in the inside. A picture of the Coliseum, in mosaic, from the Pope, two feet by one, with the arms of his Holiness gilt on the top. From Cardinal Gonsalvi, a valuable gem of the Holy Family, two inches long, and one broad. From the King of France, the Sèvres China, a magnificent clock, and two superb China jars. The Duchess of Berry presented him with a breakfast service; the tea-board having a beautiful painting on it, representing the court of Louis XIV. The whole of this was in a green morocco case, lined with crimson velvet, and white satin covers. Besides these, he had received presents of paintings, snuff-boxes, valuable books, &c. &c., from Prince Metternich, and other distinguished foreigners.

Among the most admired of Sir Thomas's portraits in the exhibition of 1827, was that of Miss Croker. Nothing could surpass its vivacity. He also sent admirable portraits of

Sir Astley Cooper, Lord Francis Gower, the Earl of Liverpool, and Sir Walter Scott.

In the year 1828, the industrious pencil of this eminent man produced for the exhibition eight capital portraits. Lady Londonderry, with her son, and Lady Lyndhurst, were treated worthily of such subjects; the portrait of the infant daughter of Mr. Peel almost equalled that of Master Lambton; whilst the painting of Earl Grey, without any particular aids of art to produce effect, was a perfect instance of life and individuality. The other portraits were of Lady Gower, Mr. Abernethy, Lady Georgiana Agar Ellis, and Lord Eldon. The portrait of Lady Ellis was equal to anything of its kind from the pencil of any master; and it made, like a great many of Sir Thomas Lawrence's works, an excellent engraving.

In the succeeding year, he exhibited the portraits of the Duke of Clarence (his present Majesty), the Duchess of Richmond, the Marchioness of Salisbury, Mr. Southey, Mr. Soane, Miss Macdonald, Lord Durham, and Mrs. Locke. The peculiar expression of that great artist, and liberal patron of art and literature, Mr. Soane, was given with a happy fidelity. Lord Durham's portrait was very successful; and those of the Duchess of Richmond, and of the Marchioness of Salisbury, carried the art of colouring to a point which few artists could have managed without verging on the false or the glaring.

Sir Thomas's last public duty was the delivery of the biennial medals, on the 10th December, 1829, when the affectionate eloquence of his address was such, that it will never be forgotten by the students. At that period no idea could be entertained that the dissolution of this

amiable and enlightened man was so rapidly approaching. On the 24th December, 1829, he dined alone with an old and confidential friend. In the course of conversation he observed that, from the regularity of his living, and the care he took of his health, he thought he might attain a good old age; but nevertheless he would wish to insure his life for 5000*l.*; and, telling his age, he asked what would be the premium. He fixed on Friday, the 8th of January, to effect the insurance;—on the previous day he expired! At this conversation he appeared perfectly well, and complained only that at night his eyes and forehead became heated, and he required cold water and a towel to bathe them. But this had been a practice with him for years.

Sir Thomas had long indulged himself in the hope of spending a week or fortnight, including the Christmas-day of 1829, with his sister, Mrs. Bloxham, in Warwickshire. Always anxious on this account, in a letter to his sister, dated the 17th of December, he says, "I am grieved to the soul that urgent circumstances keep me at this time from the comfort of seeing you; but, in the next month, I will certainly break away from *all* engagements to be with you."

After several intermediate letters, he wrote on Wednesday, January 6th, 1830:—

"I meant, my dearest Ann, to be with you by dinner time tomorrow, and have made exertions to do so; but it may not, cannot be!—you must be content to see me to a late simple dinner on Friday. Pray pardon a disappointment so painfully given by

"Your faithful

"And affectionate brother,

"THOMAS LAWRENCE."

"*P.S.*—I grieve to hear of the sad illness of good Lady S.—Her pictures went from my house this morning; and by the person carrying them to the office I have sent you to-day four pheasants.—Love to all, and best remembrance TO THE DOCTOR."

"*You must be content to see me to a late simple dinner on Friday.*" Alas! that hour of dinner had not arrived, when he was a corpse.

On Saturday the 2nd of January, 1830, he dined, in company with Mr. Wilkie, Mr. Jackson, and some other eminent artists, at the house of Mr. Secretary Peel, with whom he had for some time been in habits of intimate acquaintance. On Sunday he complained of pain in the neck and lower part of the face. From that day till Tuesday his malady seemed to increase and remit at intervals, and was considered inflammation in the bowels. So late as the Tuesday he was busily employed in the Committee of the Athenæum, making arrangements for the opening of the new house, where he was particularly animated on the subject of internal decoration, and took great interest in procuring works of art to adorn the interior. He had himself promised to paint and present a portrait of his Majesty, to be placed in the library; and on Wednesday he felt himself so much better, that he worked for some time on this picture. It was the last effort of his pencil; thus verifying his motto—*Loyal à la mort*. His old and esteemed friend Mrs. Ottley, and a part of her young family, spent the evening with him, when he appeared to be very cheerful. After their departure, however, he felt so much indisposed that he sent for his friend Dr. Holland, who conceived his case so dangerous, that he even sat up with

him the whole night. No idea of danger had been previously entertained, nor any notion that he was worse than what is usually called *poorly*. On Thursday he was so much better, that in the evening he received two of his friends; one of whom read to him the able article in the *New Monthly Magazine*, written by Mr. Thomas Campbell, in answer to some observations in the *Edinburgh Review* upon Flaxman, who had been greatly beloved and admired by both of them. After some easy and pleasant conversation upon this article, subjects of art, and general topics, the two friends left his chamber, and retired for a short time to an adjoining apartment. Presently they were alarmed by the servant's cries for assistance; and on running into the room, to their horror, they beheld Sir Thomas a corpse. The servant related that, when he was called in, his master's arm was bleeding (he had been bled on Sunday). He leaned back in his chair, seemed much oppressed, and exclaimed—"I am very ill—I must be dying!" These were the last words he uttered. A *post mortem* examination, made by Mr. Green, in the presence of Dr. Holland and Mr. Foster Reeve, ascertained death to have ensued from an extensive and complicated ossification of the vessels of the heart.

Thus died the most distinguished artist of his day in that branch of the art which he made his profession—portrait painting. To have so rendered himself was no ordinary achievement. "To become the most illustrious portrait-painter of any age or country," says an able writer in a popular journal, "some-what more is required than the attributes, however essential, of a mere artist. A practised mastery of the manual dexterities of his

art, an exquisite perception of the beautiful, a mind delicately organised, and enlightened by study, are not alone sufficient to form a Titian, a Vandyck, a Reynolds, or a Lawrence. In addition to those characteristics, it is indispensable that the tone and address of an individual, destined to record upon his canvass all that is illustrious and beautiful in his time, should be such as to qualify him for habitual familiarity with the objects who seek favour with posterity through his interpretation—that he should live, and move, and have his being in that factitious atmosphere which has called into life the fair and fragile flowers, whose beauty is destined to be immortalised by his touch. Instead of rising from the sordid trivialities of vulgar life, to welcome some noble into his *studio*, before whose overpowering dignity his own greatness of conception sinks rebuked; the painter of princes should be the guest of princes;—should learn to note the aspect of the vain beauty, not as when, discontented and shivering, she throws her listless length into a chair, to be copied by the servile painter, but as when, with all her beauties radiant around her—with all the enchantments of her grace called into energy by the emulation and inspiring flattery of the ball-room—she expands into a brighter self! Nay, more than this: he should be permitted to follow his subjects into the gorgeous retreat of their luxurious homes; catching the air and negligent individuality of the statesman pen in hand, beside his own disordered table; and the domestic loveliness of the young mother, who exchanges the diamond necklace for the twining arms of her beautiful children. It was to a participation in advantages such as these, that the supereminence of Sir



Thomas Lawrence, as a court painter, might in a great measure be attributed. The airy grace, the exquisite high-breeding, of his female portraits—the *tone*, in short, of his art, was but the tact of an elegant mind, refined by high association.”

In truth, the distinguished characteristics of Sir Thomas's style was the power of conveying a faithful resemblance, with at the same time a singularly delicate sense of beauty, grace, elegance, and dignity. Rarely indeed did he fail to impart to the portraits the refinement of his own mind. No painter who ever lived seemed to have dived more deeply into individual character, as conveyed by the conformation of the visage, and the expression of the features, and none knew more skillfully how to avail himself of the changeful appearances which they betrayed in those conversations which were dexterously introduced during the sitting, and which destroyed or relaxed a rigidity of muscle assumed on such occasions, and which frequently baffles the utmost ingenuity of the artist.

In his female portraits—the great test of talent—he had more grace and a greater variety of attitude than Vandyck, although he certainly did not equal him in colouring. It is a general opinion, also, among painters, that he had less nature and less breadth than Sir Joshua Reynolds, and that opinion is probably well founded. Sir Thomas, especially in the latter periods of his practice, exhibited more detail in his portraits, and appeared to paint with a smaller pencil, than his illustrious predecessor, who in his effects of light and shade seemed to take Correggio as his model. The hair in Sir Thomas's pictures was painted in fine masses, in a way peculiar to himself; and his eyes, to the splendour of

which he sometimes made great sacrifices, were divine. The late Mr. Fuseli, who was by no means a thorough-going admirer of even Sir Thomas, has been heard say of him, “But he paints eyes better than Titian.” Those who remember the late Keeper's respect for the great Venetian painter, will acknowledge that this was no slight encomium.

As soon as the first impression of surprise and grief at this catastrophe had subsided, the Council of the Royal Academy officially signified to the executors that their sense of public duty, as well as their private feelings, would prompt the Royal Academy to pay every respect to the remains of their illustrious President. Arrangements were accordingly made for interring the corpse in St. Paul's Cathedral, and for conveying it to the national cemetery, in a procession of the most august and public character.

On Wednesday the 20th of January, 1830, the body was placed in a strong oak coffin, covered with lead, which was enclosed in an outer coffin or case. The coffin was covered with rich black velvet superbly ornamented; it had four pair of handles, of silver, with head and foot plates of the same metal; two rows of silver nails round the top of the sides, and beneath these another row. The intermediate space was filled up with smaller plates and devices worked in silvered nails. The principal plate, headed with the armorial bearings of the deceased, was of Queen's metal, silvered. The following is the inscription:—

SIR THOMAS LAWRENCE, KNT.,  
 L.L.D. F.R.S.  
 PRESIDENT OF THE  
 ROYAL ACADEMY OF ARTS IN LONDON,  
 KNIGHT OF THE ROYAL FRENCH ORDER  
 OF THE LEGION OF HONOUR.  
 DIED VII. JANUARY,  
 MDCCCXXX.,  
 IN THE LXI. YEAR OF HIS AGE.

At nine o'clock on Wednesday evening, the remains of this celebrated artist were removed, in a hearse and four, from his house in Russell-square to Somerset-house. The corpse was followed by four members of his family and his executor, attended by an old and faithful servant. On its arrival at the Royal Academy it was received by the council and officers of the institution, and placed with solemnity in the model-room, which had been previously hung with black cloth, and lighted with large wax tapers, and numerous wax candles in silver sconces. On Thursday morning the body lay in state in the model-room. The academicians, associates, and students, were all in attendance about ten o'clock, in the Royal Academy, and none but the private friends of the deceased were admitted to witness the lying-in-state. Shortly before ten, the mourning coaches and carriages of the nobility entered the square of Somerset-house, and placed themselves in four lines. The family assembled in the library, and the mourners and members of the Academy met in the great exhibition-room. At the head of the coffin was placed a large hatchment of the armorial bearings of the deceased, and the pall over the coffin bore escutcheons of his arms wrought in silk. The members of the council and the family having retired, the body lay in state all night. The old servant of the President watched through the night the remains of his kind and beloved master—a feeling in which he was very properly allowed to indulge by those who had the direction of the funeral.

At half-past twelve the body was placed in a state hearse, which was preceded by the Lord Mayor's carriage and by the Sheriffs, in their

state equipages. The state hearse, containing the body, was followed by a great number of noblemen and gentlemen's carriages.

The hearse arrived at the great west door of St. Paul's about a quarter before two, and about half-past two the body reached the choir, preceded by the dignitaries of the church, and the members of the choir, singing the sentences at the commencement of the burial service, to the solemn and affecting music of Croft. The body being placed on trestles, the chief mourner was seated in a chair at the head of the coffin, attended by the old servant of the deceased. The mourners being also seated on each side of the choir, the funeral service proceeded, the proper portions being chanted. The lesson was read by the Rev. Dr. Hughes, the canon residentiary, whose feelings were more than once so overpowered as to prevent his proceeding without a pause. Green's fine anthem, "Lord, let me know mine end!" was sung by the choir, accompanied by the organ; after which, the body was removed into the crypt, and placed under the centre of the dome, when the mourners being summoned, and preceded by the clergy and choir, went in procession to the centre, and turning to the right, formed a large circle, which during the time the music continued fell into a double line round the perforated brass plate, where the remainder of the service was read by the Bishop of Llandaff, Dean of St. Paul's, in a most impressive manner. The whole concluded with part of Handel's matchless Funeral Anthem, "Their bodies are buried in peace." The ceremony having concluded, the mourners returned to their carriages. Afterwards the academicians, associates, and students of the Royal Academy, re-

tired to Somerset-house, where refreshments were provided for them.

His late Majesty having granted permission to the family publicly to exhibit, for their exclusive benefit, all the portraits of royal and distinguished personages painted for the King by Sir Thomas Lawrence, a number of other fine works from his pencil were obtained in addition from various quarters; and towards the latter end of May, 1830, the collection was opened to the public at the gallery of the British Institution. Of this exhibition, the following notice appeared in a popular weekly journal:—

“Of the three apartments of which the British gallery consists, the North Room, containing twenty-one portraits, the majority of them whole-lengths, painted by order of his Majesty for the Waterloo Gallery at Windsor, is particularly attractive; both because most of the pictures are new to the public, and because they are the striking resemblances of distinguished and celebrated persons, several of them ‘men of royal siege,’ and all of them sharers, more or less conspicuous and important, in the events of one of the most extraordinary periods of history. It is not our intention to enter into any detailed description of these pictures, but we cannot refrain from expressing our unbounded admiration of two of them in particular, which appear to us to be transcendent;—we mean, ‘Francis the Second, Emperor of Austria,’ and ‘His late Holiness, Pope Pius VII.’ We know of no productions of a similar kind, by any artist, ancient or modern, with which they would for an instant suffer in the comparison. It is said that Sir Thomas considered the portrait of the Emperor of Austria, in which he has conquered so many difficul-

ties, arising from the singular costume, and from other circumstances, as the finest work of his life. While we gaze at it, we fully agree with him; but when we turn round, and behold his portrait of the venerable Pius, we at least hesitate to which the palm of excellence ought to be adjudged.”

For the materials of this memoir we are greatly indebted, among other respectable publications, to the Annual Biography, A. Cunningham’s Lives of Eminent Painters, the Gentleman’s Magazine, and the Court Journal.

LEEPE (John Anthony Vander), a Flemish landscape painter, born at Bruges in 1664, and died in 1720, aged 56. He was born of a distinguished and noble family, and formed his first ideas of painting by observing the works of a young lady. His fancy led him to paint landscapes, which he always sketched after nature, and likewise to represent views of the sea, in storms and in calms. His landscapes are very much in the taste of Genoels, and frequently in the style of Poussin. He painted with extraordinary readiness and ease, having a light free touch, and a good tone of colour, though sometimes it appears rather too grey; but his sea-pieces are more highly valued than his landscapes. The figures in his pictures are generally painted by Mark Van Duvenede and Nicholas Kerckhove, two good masters, who adapted the figures to the subjects with great skill and propriety.—*Houb., Pitk.*

LEEUW, or DE LEONE (Gabriel), a Dutch painter of animals, &c., born at Dort in 1643, and died in 1688, aged 45. He received the first instructions in the art of painting from his father, Sebastian Vander Leeuw. Though he soon surpassed his father, he seemed conscious that

he stood in need of farther improvement, and therefore to obtain a better taste, he resolved to travel to Italy, and in his progress visited France, Turin, Naples, and Rome. He adopted for his model the style of Castiglione and Philip Roos, called Rosa da Tivola. He studied his scenes and every object after nature, and spent whole days in the fields, to observe the forms, actions, and attitudes of those different animals which he intended for his subjects, sketching them with great exactness, by which he not only acquired the habit of designing correctly, but furnished himself with a variety of objects proper to be inserted in many of his future compositions. When he returned to Holland, his works were much approved by the public, and bought at considerable prices; but as he painted expeditiously, and finished his pictures very fast, their numbers proportionably diminished their price, and he felt a severe mortification, on observing that the demand for his works decreased daily. That discouragement made him resolve to return to Rome and Naples, where he had formerly experienced the greatest success; but death prevented him from putting that project into execution. His invention was lively and ready, and his hand as expeditious as his thought. His pencil was free, broad, and firm, and his colouring showed the style of the Roman school; but that tone of colour was not agreeable to the Flemish taste, which seems to prefer the high finishing in pictures, and invincible patience in neat handling, to almost every other perfection in the art of painting.—*Houb., Pilk.*

LEEUW (Peter Vander), a Dutch painter, and brother of Gabriel, born at Dort about 1644. He painted the same kind of subjects as his brother, and with considerable merit,

but his manner of pencilling and colouring was quite different from Gabriel's, and better adapted to the taste of his countrymen; for he finished his neatly, and took all possible pains to render them transparent, giving them also an agreeable and natural tone of colour. Of all the Flemish artists he admired Adrian Vandervelde; he made him his model, and was so ambitious to imitate him, that whenever he sat down to paint any design of his own, he always placed a picture of Adrian's before him, that he might strike out some resemblance of that master, either in respect of his composition, colouring, or design, so that his paintings have always somewhat that reminds one of Adrian.—*Houb., Pilk.*

LEGNANO, called LEGNANINO, (Stephano Maria), an Italian historical painter, born at Bologna in 1660, and died in 1715, aged 55. He received the first instructions in the art of painting from his father Ambrogio, who at an early age sent him to Rome. He was first a disciple of Carlo Cignani, at Bologna, and afterwards of Carlo Maratti, at Rome, with whom he continued three years. During that time he applied himself diligently to copy the works of the best artists, and formed a peculiar style, extremely pleasing, in which he blended the different manners of the Romans, the Milanese, and the Bolognese painters. He painted subjects taken from the sacred as well as profane writers, which he executed with great spirit, especially in fresco. Some of his best works are at Milan, in which a judicious observer may behold a fine turn of thought and invention, a charming diffusion of light, and excellent arrangement of the chiaro-scuro, a bold relief, and the whole touched with a free and sweet pencil.—*Vasari, Pilk.*

**LEISMAN** (John Anthony), a German historical painter, born in 1604, and died in 1698, aged 94. He became a painter by the force of his own exertions, without any instructor, and merely by studying the best paintings to be seen in his own country. After some years spent in close application, he travelled to Venice, and pursued his studies there so very assiduously after the works of Titian, Tintoret, and Paolo Veronese, that he rose into high esteem. The principal nobility in that city kept him constantly employed, and his paintings were admired for their spirited and lively touch, also for the delicate colouring in his sea-ports, landscapes, architecture, and historical compositions; all which subjects he painted with great truth, nature, and elegance. Balthasar Pozzo mentions two of his pictures as being universally admired: one a landscape, with dreary mountains, from which issues a gang of robbers to assault some unfortunate travellers; the other a sea-port enriched with views of elegant building and antiquities.—*Pozzo, Pilk.*

**LELY** (Sir Peter), a German historical portrait painter, born in 1617, and died in 1680, aged 63. He was placed as a disciple under Peter Grebber, at Haerlem, with whom he continued for two years; and, at the age of twenty-five, was accounted an excellent painter of portraits. He visited England in 1641, where he at first painted landscapes and historical subjects, but finding more encouragement given to portrait painting, he turned his attention that way, and became unrivalled in the graceful airs of his heads, the pleasing variety of his postures, and the elegance of his draperies. The hands of his portraits were remarkably fine and elegantly turned, and he frequently

added landscapes in the back-ground of his pictures, in a style peculiar to himself, and admirably suited to his subjects. However, he had a very peculiar expression in the eyes of his female figures; a tender languishment, a look of blended sweetness and drowsiness, unattempted before his time by any master, which he certainly conceived to be graceful. But, although in some particular forms it might happen to have a desirable and fine effect, yet as his expression is the same in all, he is considered as a mannerist. Philip, Earl of Pembroke, then Lord Chamberlain, introduced him to Charles I, whose picture he drew, when prisoner at Hampton-court. He was also much favoured by Charles II., who made him his principal painter, knighted him, and would frequently converse with him as a gentleman of great knowledge and accomplishments. He was much employed and caressed by the principal nobility and gentry of the kingdom. He fell in love with a beautiful English lady, to whom he was soon after married, and purchased an estate at Kew, to which he often retired in the latter part of his life. His only disciples were Greenhill and Buckshorn, and he appeared so jealous of having a rival in either of them, that he would not permit them to see in what manner he mixed or laid on his colours, nor how he marked and distributed them with his pencil; though each of them copied the works of their master to very great perfection.—*De Piles, Vertue, Pilk.*

**LEMENS** (Balthasar Van), a Flemish historical painter, born at Antwerp in 1637, and died in 1704, aged 67. He visited England after the Restoration, and followed his profession. He had a free pencil, with a ready invention, and sometimes showed elegance in his figures.

But De Piles says, that owing to his misfortunes in the latter period of his life, he was constrained to procure a livelihood by making sketches for other painters.—*De Piles, Pilk.*

LEMPEREUR, (John Dennis), a French amateur engraver, born at Paris in 1710. He possessed an extensive collection of pictures and drawings. For his amusement he etched a variety of plates, after Pietro da Cortona, Benedetto Castiglione, Vandyck, and others.—*Strutt.*

LEMPEREUR (John Baptist Dennis). He was the son of John Dennis Lempereur, born at Paris in 1740, and inherited the taste and talent of his father. He etched several plates after various masters, as well as from his own designs.—*Strutt.*

LEMPEREUR (Louis Simon), a French engraver, born at Paris in 1725. He was a pupil of Peter Aveline, and followed the style of his instructor. We have several prints by this able artist, which prove him to have possessed very eminent talents. He was a member of the French academy.—*Strutt.*

LENS (Bernard), a miniature painter, who died about 1741. He was miniature painter and enameller to George II. Lens's chief excellence consisted in copying the works of great masters, particularly Rubens and Vandyck, whose colouring he imitated exactly. He was likewise painter to the Crown, by the title of enameller, which was changed from linner when Boit held the office. He published some drawing books, and several views. He made two sales of his pictures, and died at Knightsbridge, whither he had retired from business.—*Monthly Mag., Pilk.*

LEONI (Jacomò), a Venetian architect, who died about 1746. He

settled in England, and published in London an excellent edition of Palladio's Architecture, in folio, 1742.—*Gen. Biog. Dict.*

LEPICIE (Bernard), a French engraver, who was also secretary and historiographer to the academy of painting at Paris, where he died in 1755. His engravings of portraits and historical subjects are very fine. He compiled a catalogue of the pictures in the possession of the King, in 2 vols. 4to. His son, Nicholas Bernard, was a professor in the academy of painting and sculpture. He painted several fine pictures after the manner of his master, Carlo Vanloo.—*Nouv. Dict. Hist.*

LEUR (N. Vander), a Flemish painter, born at Breda about 1667. Descamps says he was sent to Romo when he was only twelve years of age, and placed under the care of one of the cardinals, who observing his genius for the art, procured him access to the richest collections of paintings; and by that means afforded him an opportunity of seeing and studying the most capital performances of the great masters. He devoted his whole time to his improvement, and was as diligent in his studies after nature as he was in copying from the noblest models; till at last he was accounted the best copyist at Rome. He excelled in portraits, and might have been without a competitor in that branch, if he had confined himself entirely to it. Though he was allowed to design and colour well, and understood perspective and architecture, and might be esteemed a good painter of history, yet his imagination was cold, and his invention slow and difficult; so that it was rather a labour than a pleasure to him to undertake a composition. His best performance is in the

church of the Recollets, at Breda. —*Descamps, Houb., Pilk.*

LEYDEN (Lucas Jacobs, called Lucas Van). This extraordinary artist may be regarded as the patriarch of the Dutch school. He was born at Leyden in 1494, and died in 1533, aged 39. He was the son of Hugo Jacobs, an obscure painter, who discovered in his earliest sports the most marked indication of premature and decided genius. In this respect nature appears to have overleaped the usual period of infancy; and, at a season when ordinary capacities scarcely put forth the tender buds of promise, he produced fruit distinguished by mellow-ness and maturity. He had scarcely reached his ninth year, when he engraved some plates from his own designs, and having left the instruction of his father, to study painting under Cornelius Englebrechsn, he astonished the artists of his time by his picture of St. Hubert, painted when he was only twelve years old. In 1508, when he was fourteen, appeared his celebrated print of Mahomet, drunk, having killed the monk Sergius. Contemporary with Albert Durer, there existed between these distinguished artists the most intimate friendship and correspondence, which was not interrupted by any jealousy occasioned by their noble emulation of excelling each other in the art. He is allowed to have surpassed Albert in his composition, though inferior to him in design. He painted in oil, distemper, and on glass; and treated with equal success, history, landscapes, and portraits. His colouring is fresh and clear, and his pencil is light, though finished. His drawing of the figure is stiffly taken from the model, in the gothic style, then universally prevalent through Germany and Flanders, divested of grace and ele-

gance; and though the expression of his heads is not without truth, it is marked with a vulgarity bordering on grimace. These deficiencies may, however, be fairly attributed to the then predominant taste of his country, which he had not the opportunity of improving by travel. His most considerable works as a painter are his picture of the Last Judgment, an immense composition, in the town-house at Leyden; Christ Curing the Blind at Jericho, dated 1531; the Virgin and Infant holding a bunch of grapes, in the Imperial Collection at Vienna, painted in 1522; and a Descent from the Cross, in the church formerly of the Jesuits at Paris. As an engraver, Lucas Van Leyden claims particular attention. At a period when Albert Durer had carried the art of engraving to such perfection in Germany, and Marc Antonio exercised it with the greatest reputation in Italy, Lucas disputed the palm with those competitors in the Low Countries. He learned the use of the point from a goldsmith, which he carried to a surprising pitch of perfection for the short time he lived. His style resembles Israel Mecheln, rather than that of Albert Durer. His execution is neat and clear; but as his stroke is equally fine in objects in the foreground as in those in the distance, and as there is a want of connection in the masses, his plates, though extremely neat, are inferior to those of Albert Durer in firmness and harmony of effect. His figures are tall and meagre, the extremities rather mannered than correct, and though his attitudes are not ill-chosen, they are generally stiff and ungraceful. He engraved on wood as well as on copper, but his cuts are not very numerous. They are spirited and masterly, though inferior to Albert Durer.—*Strutt.*

LEYSSENS (N.), a Flemish painter, born at Antwerp in 1661, and died in 1720, aged 59. He visited Rome at an early age, where he employed himself studiously in observing those admirable works of nature and art which occur to an artist in that celebrated city and its environs. Though his works were held in high esteem by the Italians, while he resided in Italy, yet he quitted all his prospects of fame and wealth, from a tender regard to filial piety. His father was poor, and very aged; and he left Rome from no other motive than to support his father, and to render the life of his parent comfortable by his own care and acquisitions. And Providence visibly seemed to reward the goodness of his heart; for he had more employment than all the painters at Antwerp, and even of unsolicited work than those artists had, who exerted all their interest, skill, and industry, to procure business. He had a good taste of designing historical subjects, particularly he designed nymphs, boys, statues, and bustos, with extraordinary correctness, and very agreeable colouring. On that account he was much employed by Hardine, Boschaert, and Verbruggen, who were flower painters, to adorn their pictures with figures adapted to their subjects.—*Houb., Pilk.*

LIANO (Phelipe), a Spanish portrait painter, born at Madrid in 1575, and died in 1625, aged 50. He particularly excelled in painting portraits of a small size, which he executed with such fidelity of resemblance, and beauty of colouring, that he acquired the title of *El Titiano Pequino*.—*Cumberland.*

LIBERALE (da Verona), an Italian historical painter, born at Verona in 1451, and died in 1536, aged 85. He was a disciple of Vin-

cenzo di Stefano; but imitated the style and manner of Jacopo Bellini, of Venice. He finished his pictures with exceeding neatness and patience, almost beyond example, so as to give them the appearance of miniatures; and in most of his compositions he designed a multitude of figures. Vasari mentions one, representing the Adoration of the Magi, consisting of an infinite number of small figures, horses, dogs, camels, and other animals, in which the heads are carefully and highly finished; the whole looked like miniature, rather than oil painting, which was wonderfully applauded. His principal works are in Verona, where he painted many altar-pieces for the churches, and a large number of easel-pictures for the nobility. A very high commendation is given to a picture of this master, representing the marriage of St. Catherine; in which the composition is good, there appears a great deal of grace in the heads, and a natural delicate expression.—*Vas., Sandrart, Pilk.*

LIBERI (Pietro), an Italian historical painter, born at Padua in 1600, and died in 1677, aged 77. The Italian writers have not mentioned of whom he received his first instructions; but at an early age he travelled through the principal cities of Italy, to study the works of the most eminent painters. He had a very enlarged capacity, which enabled him to discern the essential beauties, and also the particular excellence, of every master on whose works he employed his observations. While he resided at Rome his attention was wholly engrossed by the grand style and compositions of Raffaele; in Parma he devoted himself to Correggio and Mazzuoli; and at Venice, to Titian and Tintoretto. From these different manners, from the beautiful variety perceptible



in the works of these different artists, he formed a style of his own, that was full of spirit, extremely judicious, and consisting of a pleasing mixture of them all; though it must be at the same time allowed, that his tone of colouring partook rather too much of the red in some of his compositions. In the Palazzo Zambecari, at Bologna; there is an excellent historical picture from the history of Job, which is much admired, and shows a mixture of the styles of Caravaggio and Calabrese. In the cathedral church of Vicenza is also an ingenious composition of the Drowning of Pharaoh, which is designed in a grand style, and finely painted; and in the church of St. Maria Maggiore, at Bergamo, one of the most capital performances of Liberi is preserved, of which the subject is, Moses striking the Rock; it is much better coloured than those which he usually finished for the churches, having less of the red tint, and abundance of force, though it is somewhat incorrect in the design.—

*Vas., Pilk.*

LICINIO, called PORDENONE, (Giovanni Antonio), an Italian historical painter, born at Pordenone, in Friuli, in 1484, and died in 1540, aged 56. It is not positively known that he was a disciple of Giorgione, but he resembles him more in grandeur of mind, vigour of conception, and manner of execution, than all his other scholars. His best work in oil is the altar-piece at St. Maria dell' Orto, at Venice, which represents a St. Lorenzo Giustiniani, surrounded by other saints, among whom a St. John Baptist surprises no less by correctness of form, than a St. Augustin by a boldness of foreshortening, which makes his arm start from the canvas. The rivalry, or rather the enmity, which existed between him and Titian,

appears to have acted as a spur, which contributed to the excellency of both; like the competition between Buonarotti and Raffaele, to which it bears a further similarity, as one is distinguished by energy and force, and the other by elegance and grace. To have contended with Titian for the prize of fame is no ordinary claim to glory; and it will be considered highly honourable to his reputation, that he is entitled to the second rank in the Venetian school, at a period when it was so fertile in able artists.—*Sandart, Fus.*

LIEMAER (Nicholas, called the Rose), a distinguished Flemish painter, born in 1575, and died in 1647, aged 72. He was first a scholar of Mark Guerards, but after the death of that master, became a disciple of Ottovenius, at the time when Rubens studied under that master. The school of Ottovenius was then the most eminent in the Low Countries, and the emulation that existed among the students contributed to the production of several artists of the greatest celebrity. On leaving that master, he was invited to the court of the Prince of Paderborn, where he met with very liberal encouragement; but the climate not agreeing with his health, he was obliged to return to his native city, where he continued to exercise his talent with great reputation for the remainder of his life. The name of Rose was given him when a boy, and was the appellation he was generally known by. It is reported by Descamps, that Rubens being applied to by the confraternity of St. Michael, of Ghent, to paint them an altar-piece for their chapel, he declined their commission, in the handsomest and most liberal manner, in favour of his friend and fellow-student, ob-

servings, "that possessing so fine a Rose, they might well dispense with flowers of foreign growth." He was certainly one of the eminent painters of the Flemish school, and he operated with such facility, that a number of his pictures are to be seen in every town in the Low Countries. In the church of St. Nicholas, at Ghent, are two pictures by this master, one of which is regarded as his most capital work; it represents the Fall of the Rebel Angels; the other is the Merciful Samaritan. In the church of St. James are several pictures by Lie-macker, one of which is a grand composition, representing the Last Judgment.—*Sandrart, Descamps.*

LIEVENS (John), a Flemish painter, born at Leyden about 1607. His father having discovered symptoms of genius while he was yet in his infancy, placed him under the direction of Joris Van Schooten. Afterwards he became the disciple of Peter Lastman, with whom he continued two years. Though he was allowed to excel in portrait, yet he frequently painted history with success; among the number of which compositions, the Continnence of Scipio is celebrated in very high terms. Another performance of Lievens, applauded by the poets as well as the artists of his time, was the representation of a Student in his Library, the figures being as large as life. That picture was purchased by the Prince of Orange, by whom it was presented to King Charles I. of England, who expressed his surprise at the excellence of the work, especially when it was known that the artist was then not above twenty years of age. It proved a means of procuring him a favourable reception at the court of London, where he painted the portraits of the King, Queen, the Prince of Wales,

and a great number of persons of the first rank among the nobility. After a continuance of three years in England, he went to Antwerp, and was engaged incessantly for churches, convents, or private cabinets. In the council chamber of Amsterdam, a picture of Lievens is placed between one by Govert Flink, and another by Ferdinand Bol, and appears in no degree inferior to either of them. Sandrart and other writers, bestow great praise on two of his pictures. The one is the History of Abraham offering up his Son Isaac; the other it the representation of David and Bathsheba.—*Sandrart, Houb., Pilk.*

LIGHTFOOT (William), an English painter and architect, who flourished at the end of the seventeenth century. He painted in perspective and landscape; but afterwards painted in oil. He was concerned in painting and ornamenting the Royal Exchange.—*De Piles.*

LIGORIO (Piero), an Italian painter and architect, who died at Naples in 1580. His designs after the antique make thirty volumes in folio. Ligorio was nominated architect to the church of St. Peter, at Rome, in the pontificate of Paul IV., but was deprived of that post afterwards, and succeeded by Michel Angelo—*D'Argenville.*

LIGOZZI (Jacopo), an Italian painter of battles, &c., born at Verona in 1543, and died in 1627, aged 84. He was a disciple of Giovanni Ermanno, or, according to Lanzi, of Paolo Veronese. He painted in fresco as well as in oil; in the former, he painted the triumph of Paulus Emilius, and also battles, which he executed in a grand style, and with abundance of spirit; and in oil he finished a number of excellent compositions at Florence, being for many years

employed by the Grand Duke; and several of the churches and convents of that city are adorned with his performances — *Lanzi, Vas., Pilk.*

LINGLEBACH (John), a German painter, born at Frankfort on the Maine in 1625, and died in 1687, aged 62. He learned the art of painting in Holland, and afterwards went to Rome, where he studiously applied himself to observe every thing that was curious in art or nature, as far as he thought it merited his attention; and he continued at Rome till he was twenty-five years of age. His usual subjects are fairs, mountebanks, sea prospects, naval engagements, and landscapes, which he composed and executed exceedingly well. His landscapes are enriched with antiquities, ruins, animals, and elegant figures; his sea fights are full of expression, exciting pity and terror; and all his objects are well designed. His skies are generally light, and thinly clouded, and his management of the aerial perspective is extremely judicious; his keeping is usually good, his distances of a clear bluish tint; and the whole together is masterly, producing an agreeable effect. In painting figures or animals he had uncommon readiness; and, on that account, he was employed by several eminent artists to adorn their landscapes with those objects; and whatever he inserted in the works of other masters, he always excellently adapted to the scene and the subject. His pencil is free, his touch clean and light, and his compositions are in general esteem. He generally introduced into most of his compositions, pieces of architecture, the remains of elegant buildings, or the gates of seaport towns of Italy, embellished with statues, placed sometimes on the pediments and cornices, and

sometimes in niches. He also excelled in representing Italian fairs and markets, inserted in those subjects abundance of figures, well grouped and designed, in attitudes suitable to their different characters and occupations, and though he often repeated the same subjects, yet the liveliness of his imagination, and the readiness of his invention, always enabled him to give them a remarkable variety. — *Houb., Pilk.*

LINT (Peter Van), a Flemish historical painter, born at Antwerp in 1609. He travelled when young to Rome, where he studied in the academy, and also after nature, till he rendered himself distinguished as a master of considerable abilities in history and in portrait-painting. The historical subjects which he composed were taken both from sacred and profane writers; and he painted in distemper, as well as in oil, in a large and small size, with equal merit. Some very grand compositions of this master are at Ostia, and others in the church of the Madonna del Popolo, at Rome. After ten years' residence in Italy, he returned to his native city, where he succeeded to the utmost of his wishes; and his works afforded the King of Denmark so much satisfaction, that he furnished him with employment for several years, and bought up all his pictures that could be procured. His manner of composition was in the grand style, his design being correct, and his colouring extremely good. His works are very scarce; but one of his best performances is to be seen in the church of the Carmelites at Antwerp. — *Houb., Pilk.*

LINT, called STUDIO (Henry Van), a Flemish painter, supposed to be the son of Peter Van Lint; but no particulars are known of his birth or death. He travelled to

Rome at an early age, and spent all his leisure hours in studying nature, in the beautiful scenes about that city, the rocks, rivers, villas, cascades, and landscapes; which employment usually engaged him during the summer, and part of the autumn months. His paintings gradually rose into esteem, more particularly by their being true imitations of nature; and on account of his attention to his improvement, and his remarkable application, he was named Studio, by the Bentvogel society of artists at Rome, by which appellation he is even at this day distinguished.—*Pilk.*

LINTMEYER, or LINDMEYER (Daniel). This artist was born at Schaffhausen about the year 1540. He was chiefly known as a painter on glass, in which his works were admired for the ingenuity of his compositions and the lustre and brilliancy of his colouring.—*Sandart.*

LIOTARD (John Stephen), a painter in crayons, was born at Geneva in 1702, and died about 1780. He went at an early age to France, and studied at Paris, after which he visited Rome, and travelled into the East. In 1772 he visited England, where he disposed of his pictures by auction. There is a portrait of him in Walpole's *Anecdotes of Painting*.—*Nov. Dict. Hist.*

LIPPI, called the Old (Filippo), an Italian historical and portrait painter, born at Florence in 1421, and died in 1488, aged 67. He was educated in a convent of Carmelites, and at the age of sixteen he had an opportunity of seeing Masaccio at work, in painting the chapel of that convent, which inspired him with an eager desire to learn the art. He therefore became a disciple of that master, and studied design with inexpressible assiduity, making so rapid a progress, that he not only pleased,

but surprised Masaccio. The praises given him by his friends, as well as his instructor, wrought so strongly on his mind, that he forsook the convent, threw off the habit, and devoted himself entirely to the profession of painting. He endeavoured to obtain as much instruction as possible from Masaccio, and very happily imitated his manner: yet the course of his studies was for some time interrupted by an accident, which detained him in Barbary for a year and a half; for, while he was amusing himself in the company of some friends on board a felucca in the Mediterranean, a corsair who was cruising near the shore, took them all prisoners, and carried them into captivity. But Lippi having one day drawn the portrait of his master, with a piece of charcoal on a wall, the master was so affected with the novelty of the performance, and the exactness of the resemblance, that, after obliging him to paint the portraits of a few other persons, he generously restored him to liberty. On his return to Europe, he went to his native city, Florence, and for a considerable time he was employed by the Grand Duke. The merit of his works recommended him, not only to the particular esteem of that prince and the nobility, but also to the ecclesiastics, who engaged him for several noble compositions for their churches and convents. It is observed of Lippi, that he was the first of the Florentine painters who attempted to design figures as large as the life; the first who remarkably diversified the draperies, or who gave his figures the air of antique. He was a man of very loose morals, and deluded a nun to elope with him from the convent of Prato, where she sat to him as a model for the picture of the Virgin; and though his friends severely reproached him for

his misconduct, yet he afterwards engaged himself in another criminal intrigue, for which the parents of the lady caused him to be poisoned. But other writers say, that he died of poison at Spoleto, from the resentment of a person of that city, with whose wife he held a criminal conversation while he was employed in painting the altar-piece of the cathedral at Spoleto; the design of which picture was exceedingly grand, though it was left unfinished by the unfortunate death of the artist. His colouring was extremely agreeable, and his manner (like that of his master, Masaccio) was grand and elegant; his draperies were broad and loose, and his figures had a competent degree of grace, with a good expression.—*De Piles, Pilk.*

LIPPI (Filippo), an Italian painter, and son of the above, born at Florence in 1460, and died in 1505, aged 45. He was a disciple of Sandro Botiicelli, and strictly adhered to the style of his master. He showed great capacity and invention; and several of his compositions were executed with great elegance, with a very pleasing tone of colouring. But his particular excellence consisted in painting the ornaments of architecture, especially the friezes, in the true taste of the antique, with a fine understanding of the chiaro-scuro.—*Vas., Pilk.*

LIPPI (Lorenzo), an Italian historical painter and poet, born at Florence in 1606, and died in 1664, aged 58. He painted many grand designs for the chapels and convents of his native city, by which he acquired great reputation; yet although he was fond of imitating simple nature without any embellishments from invention, his works are held in the highest esteem for the graceful airs of his heads, for the correctness of his outlines, and for the

elegant dispositions of the figures. As a poet he is known by a burlesque piece, entitled, *Malmantile Requistato*, printed at Florence in 1688, 4to., under the name of Pertoni Lipoli. It was re-printed in 1731, with notes, 4to., and at Paris in 1768, 12mo.—*Moreri.*

LIS (John), a German painter, born at Oldenburgh in 1570, and died in 1629, aged 59. He was a disciple of Henry Goltzius, and adhered to his style till he went to Italy, where he improved his taste and judgment, and altered his manner entirely. His subjects usually were, histories taken from the sacred writings, or the representations of rural sports, marriages, balls, and villagers dancing, dressed in Venetian habits; all which subjects he painted in a small as well as large size; designed with considerable correctness, and composed with great spirit. A capital picture of this master is Adam and Eve lamenting the death of Abel; it is extremely admired, not only for the expression, but also for the beauty of the landscape; and in the church of St. Nicholas, at Venice, is a celebrated painting of John Lis, representing St. Jerome in the desert, with a pen in his hand, and his head turned to look at an angel, who is supposed to be sounding the last trumpet. The colouring of this picture is rather too red, but it is designed in a fine style, and charmingly pencilled. Houbraken also mentions a picture of the Prodigal Son, the only objection to which is, that the dresses are too modern.—*Houb., Pilk.*

LIS (John Vander), a Flemish painter, born about 1601. He was a disciple of Cornelius Poolemburg, whose manner he imitated with extraordinary exactness in the tints of his colouring, his neatness of pencil, and the choice of his subjects. There are some paintings of this

master's hand, which, though they appear to have somewhat less freedom and lightness of touch, are nearly equal to those of Poelenburg, and are frequently taken to be his. There is a fine picture by this master in the possession of Mr. Bisschop, at Rotterdam, representing Diana in the Bath, attended by her Nymphs; and his best performance in England is said to be in the possession of Viscount Middleton.—*Houb., Pilk.*

LIVERSEEGE (Henry), an English portrait and historical painter, born at Manchester in 1803, and died in 1832, aged 29. The father of Liverseege carried on business connected with the cotton trade; but it was an uncle to whom he was indebted for his education, and by whom he was brought up. From infancy he was afflicted with the troublesome complaint of asthma. When a boy, he was fond of drawing anything, because, as he afterwards said, he saw others do it; and in whatever he attempted he always endeavoured to excel his opponent. From this trifling cause arose that powerful feeling of emulation which actuated him to the last.

The exact period cannot be fixed upon when first Liverseege decided on pursuing the arts; but, like many other men of genius, no doubt his mind was acted upon by incidental circumstances; and it was long, too, ere he discovered the true bent of his genius—*dramatic painting*; for the earlier periods of his youth were wasted in the drudgery of portrait painting. On his first composition in this style being exhibited in Manchester, it immediately attracted the notice of many judges of taste; and from that time his affairs began to assume a more brilliant aspect, and he was enabled to pursue the studies most congenial to his feelings and habits. Every new composition

afforded indubitable signs of the felicity of his choice, and of his rapid improvement in the art. He possessed a vivid perception of the beauties of poetry and romance: his compositions are derived chiefly from works of imagination, and are treated in a manner which clearly attests his aptitude for this particular style. His picture of the "Black Dwarf," taken from Scott's novels, represents the interview between Isabella (on the evening of her intended marriage) and the Recluse, at the moment when the Dwarf is in the act of unsheathing his dagger, and Isabella is endeavouring to suppress her emotions of alarm. The painting is small, but tells the story in the most graphic and vivid manner. The *chiaro-scuro* is also good, but the colouring is rather dry in its texture. It was the first subject he exhibited at the Royal Academy. When contemplating this composition, he was at a loss for a model for the Dwarf, so at length he made one of clay.

About five years ago he began to come to London for three or four months at a time, to draw at the British Museum, and copy at the British Institution; and his copies at the latter place were admirably close in resemblance to the originals, especially those from Rubens, Vandyck, and Teniers. Indeed, he has gone so far as to say, that one copy which he made from Rubens, in the country, was so like, that, to use his own words—"Sir, they could not tell one from the other." During his last stay in town (for the purpose of study) he lodged at Mr. Bullock's, the printseller, then residing in the Strand, where he had great opportunities of copying prints and paintings; and one copy which he made from Stephanoff's "Lovers' Quarrels," engraved by C. Heath, was

subsequently sold for no trifling sum. Liverscege, when in town, besides studying at the British Museum, drew at an academy, now broken up, in Savoy-street, Strand. About this time he sent his probationary drawing to the Royal Academy, for admission as a student; but, in consequence of some informality in the address to the keeper, it was rejected.

To the Exhibition of the Society of British Artists, in 1830, he sent his painting called "The Inquiry," representing a country lad, with game, standing before a burly and pompous porter, at the door of a country mansion. The characters here are very happily hit off: no force of colouring or exaggerated effect is aimed at, but simply a scene of nature. In the exhibition of this society, in 1831, he had three paintings: the "Grave-diggers," from Hamlet; "Catherine Seyton," and "Benedicte, or Holy Daughter." The excellence of the "Grave-diggers" does not perhaps consist so much in the just expression of the individuals, as in its harmonious colouring, breadth, and freedom of pencilling, and the elevated feeling of its style. "Catherine Seyton" is a portrait of his sister, painted with great freedom of handling and simple combination of colour. The "Benedicte" he painted when in London, after he had come up from Manchester, and it was received in the Gallery after the exhibition opened. It represents a female, veiled, and kneeling before an altar, and a priest sitting beside her with extended hands, in the act of blessing her. The figure of the female is of great elegance, and her white dress and veil come into powerful opposition with the sable robes of the monk. This picture attracted the notice of Mr. Charles Heath, who gave the artist forty guineas for

it. The "Grave-diggers," and "Catherine Seyton," are now the property of two gentlemen of Manchester.

In the Royal Academy Exhibition of 1831, Liverscege sent two pictures, "Sir Peircie Shafton and Mysie Happer," from Scott's Monastery, and "Hamlet and his Mother in the closet." The first of these, in spite of the two long legs of Sir Peircie, is a very beautiful picture; the female especially is very delicately treated, and comes fully to the description of her beauty given in the novel. This picture is now in the possession of the Duke of Devonshire, who purchased it the moment he saw it, at the artist's own price of thirty guineas. The "Hamlet and his Mother" shows his deep sense of the beauties of Shakspeare, and how well he could enter into the characteristics of the poet. The Ghost of Hamlet's Father is depicted with all the feeling and poetry, without the extravagance, of Fuseli: altogether, this is one of Liverscege's most imaginative compositions.

In 1830, he exhibited at the British Institution the "Weekly Register," representing a cobbler devouring, with straining eyes, the contents of Cobbett's last Register. And in the following year he had "Captain Macheath in Prison," representing this prince of highwaymen drowning his cares in "potations pottle deep;" painted with great breadth and clearness of colouring. It was a commission from Mr. Hicks, of Bolton, near Manchester, Liverscege's great friend and patron, of whom he always spoke with respectful gratitude, terming him his "best friend."

Thus we have brought together the principal events of his brief career, down to the period when he last ex-

hibited in London. Being a "Manchester man," of course the committee of the Manchester Institution always paid him the greatest attention; and to their exhibition of 1831 he sent four paintings:—"The Register," "Don Quixote in his Study," "The Fisherman," and another "Don Quixote." "The Fisherman" he painted during his stay in London in the summer of 1831, and picked up his model at the bottom of Arundel Street, Strand; he composed the whole into a very picturesque and exquisite painting, representing the fisherman as hesitating whether he should take another pot or not. The scene is laid outside the door of a public-house: on a table is the pot, turned upside-down, and the fisherman standing beside it, with hands in his pockets, and a pipe in his mouth: the sea in the distance. The "Don Quixote in his Study" was also painted in the summer of 1831, in London; the water-colour sketch of which he had designed some time before; indeed, he said it formed one of his first efforts in water-colours; it differs from the oil paintings, in having a wall background instead of a curtain.

When he last parted from his London friends and companions to return to Manchester, they looked forward with hope to the period when he would again be amongst them; and the intelligence of his death struck them as a thunder-stroke, for they had received no information of any illness; and his last letters spoke of his being in London much earlier than usual, preparatory to taking up his abode entirely in the town; thus yielding to the importunities of friends,—that being now firmly established in reputation, he should leave his dull life in the country to be in the centre of society in London. On

the 13th of January, 1832, his mortal career terminated, just when success had added vigour to his enthusiasm and genius, and his course to the temple of fame promised to be both brilliant and rapid. Enough, however, had already been accomplished within the few years allotted to him to gain him the highest reputation, and to warrant us in the anticipation that, had he lived, he would have placed himself amongst the few great painters of the country. It cannot, indeed, be said that his paintings are free from defects; but those defects consist only of such points as his genius would, in time, have overcome.

The "Don Quixote reading in his Study," before mentioned, he intended to send to the Liverpool Institution for the prize of fifty guineas; but he was persuaded by his Manchester friends to exhibit it in his native town, to give an *éclat* to their institution. It is, perhaps, the best painting he ever produced; displaying a fine eye for colour, and knowledge of *chiaro-scuro* and breadth. The Don is represented sitting, with a countenance noble and dignified, but wasted and care-worn, and on a table before him are a great book, which he is reading, and an iron helmet; and to the left corner, in shade, are a globe and some large books: the light strikes down from the left upon the table and books, and concentrates it there, and the yellow colour of the table-cover assists to diffuse it. The extreme decided colour is his black velvet cap, relieved by a gold tassel. It was hinted to the artist that a little blue somewhere would improve it. "Oh no! by no means," he said; "it would then be too fiery." This picture was the admiration of every one who saw it in his studio. He commenced a copy of it in water-colours, which was



spoiled, in consequence of his not being able to produce the same toned green; and he was obliged to do another, and put a wall back-ground, with armour hanging on it, to relieve its uniformity. This drawing he sold to Ralph Bernal, Esq. M.P., a great collector of water-colour paintings. Every object and particular colour in this truly admirable work is painted from the model: a friend sat for the figure of the Don; and indeed he never worked upon any design without having the various objects before him, disposed in the exact order in which he wished to represent them. This is the reason why his works possess that vivid air of identity and individuality which cannot be preserved by any other means; consequently, a painter in this style should be possessed of a complete wardrobe, and various multifarious articles; but it was only a few days before leaving London that Liverscege bought a breast-plate and back of polished steel armour: he already had a helmet. The above picture of "Don Quixote" was exhibited at the British Institution in 1832, together with one called "The Recruit," (concerning which he had written up to London to say that he had sold it for 130 guineas), an enlisted country bumpkin in an ale-house; an admirable production, the water-colour sketch of which, also, he had completed some time ago.

Having now gone through his first-rate pictures, and adverted to their merits, we have only to point out his greatest defects, which are, that his figures are generally too long, though an exception to this is to be found in "The Fisherman." In every other respect no particular objection can be urged, not even as to his drawing, for his faces and hands are always remarkably good; his colouring is clear,

rich, and harmonious; not rich in the variety of colours, but in the harmony of such as he introduces, which is the true colouring of nature. His effects are never forced, never arise from the incongruous jumble of black and white to which mediocrity and ignorance resort. His handling is light, firm, and square, gleaned from his deep study of Rubens and Teniers. His feeling, or style, was original, at the same time highly poetical and refined.

Liverscege in height was about five feet five, of a thin spare body, and rather deformed in his left shoulder; complexion very pale, countenance restless and enquiring, his eyes especially always bespoke continual anxiety, and his mouth great nervousness and irritability. In temper he was irritable, which, however, did not arise from malevolence of nature, but was the effect of ill health; in disposition he was humane and generous—in mind elevated and refined—in his manners gentlemanly and courteous, yet with the air of one who was conscious of his superiority of genius; but in justice to his memory it must be added, that this feeling he never carried to offensiveness. In his dress and appearance he was neat and gentlemanly, and though a little vain, it was the vanity of a perfect gentleman, not of a coxcomb.

We conclude this short and hasty sketch by an anecdote, which was a source of much amusement to his friends. About three years since, when in London, he began a design of "Christopher Sly and the Landlady," from Catherine and Petrucciò, and for a long time looked about for a model for Christopher. At length he met with a cobbler, the type of Sly in appearance; and as Liverscege never painted any thing but from nature, of course he wished

to see the cobbler drunk in reality ; so he supplied himself with a bottle of gin, and plied his model well ; but the bottle being finished, and the cobbler as "sober as a judge," he got another, which also went like so much water, and the cobbler as steady as ever. Liverseege became angry, and declared that he would not give him another drop, for that it would cost more in gin to make him drunk than the picture would fetch ; and so he dismissed Crispin about his business, and relinquished the design of his picture.—*Library of the Fine Arts.—Gen. Biog. Dict.*

LODGE (William), an English engraver and draftsman, born at Leeds in Yorkshire, about the year 1649. He was the son of a merchant, who left him a handsome patrimony. From school he went to Jesus College, Cambridge, and was afterwards a student of law at Lincoln's-inn ; but more pleasurable studies suiting his genius, he attended Lord Bellasis, in his embassy to Venice, where meeting with Giacomo Barri's *Viaggio Pittoresco*, in which are particularised the principal pictures in Italy, and an account of the celebrated collection of the Canone Settala at Milan, he translated it into English, and published it in 1679, with heads of the most eminent painters, and a map of Italy, etched by himself. During his travels he drew various views, which he afterwards etched. On his return to England, he assisted Dr. Lister in drawing rare shells and fossils, which were transmitted to the Royal Society, and are inserted in their Transactions.—*Strutt.*

LOIR (Nicholas), a French historical painter, born at Paris in 1624, and died in 1679, aged 55. He was first a disciple of Le Sueur, and afterwards of Le Brun. He composed

with readiness, and had a good taste of design ; his pictures were neatly handled, and he disposed them agreeably ; but he so far wanted attention, that he scarce had produced any one thought, but he executed it as expeditiously as it entered into his mind, without allowing himself time to digest it. And that method he pursued, not only by means of a habit which he had acquired, but also by a retentive memory, which could readily recal the images of those objects which he had seen in Italy, where he had for some time resided. Every part of his subjects were equally well painted, figures, landscapes, architecture, and ornaments ; and he particularly excelled in designing women and boys. He was employed by Louis XIV. at Versailles and the Tuilleries, and died professor of the academy.—*D'Argenville, Pilk.*

LOMAZZO (Giovanni Paolo), an Italian painter, born at Milan in 1558, and died in 1598, aged 40. He excelled in history, landscapes, and portraits, and wrote a Treatise on Painting, in Italian, 1585, 4to. ; *Idea de Tempio della Pittura*, 1590, 4to.—*Tiraboschi.*

LOMBARD (Lambert), an historical painter, born in 1500, and died in 1560, aged 60. He studied at Rome, and then returned to his own country, where he exercised his profession with reputation. He had also a good knowledge of architecture.—*D'Argenville.*

LOMBART (Peter), an eminent French engraver, who flourished about the year 1660. He was a native of Paris, where he learnt the art of engraving. He came to England before the Revolution, because some of his plates for English publications are dated prior to that event. He executed many emblematical and historical plates, but his best

works are portraits; of these he produced a considerable number, which are highly esteemed, and are after the manner of Vandyck.—*Ency. Brit.*

**LOMBARDI** (Giovanni Domenico), an Italian historical painter, born at Lucca in 1682, and was a scholar of Pietro Paolini, whose style he followed and improved, by studying the works of the best Venetian colourists, and the great style of design of the Caracci. Lanzi speaks of the talents of this artist in the most favourable terms. His ingenious and tasteful compositions, the grand and resolute character of his design, rank him among the ablest artists of his time. Such are his two laterals in the choir of the Olivetani, representing St. Bernardo succouring the persons afflicted with the plague. There are two other pictures by him in S. Romano, painted with such force of colour and relief, that they approach the best style of Guercino. His reputation would have stood higher, if he had always painted with equal care, and had not degraded his talents by painting pictures at all prices.—*Lanzi.*

**LOMMELIN** (Adrian); this artist was born at Amiens about the year 1636, and was instructed in engraving at Antwerp, where he passed the greater part of his life. It would have been unfortunate for the fame of Rubens, if his ability was to be appreciated by the prints executed by this indifferent artist, by whom some of his most distinguished works have been engraved; and though it is necessary we should notice his prints, it is more on account of the interesting subjects he has selected, than the merit of their execution. The portraits he engraved, after *Vandyck*, however, are not without merit.—*Strutt.*

**LONI** (Alessandro), an Italian painter, born at Florence in 1655, and died in 1702, aged 47. He was a disciple of Carlo Dolce, whose style he imitated in the neatness and the high finishing of his works. He was employed and exceedingly favoured by the Grand Duke of Tuscany, who retained him in his service for several years. There is in the Florentine collection, a picture of this master's hand, which, although of a small size, contains near an hundred figures; all well disposed, judiciously grouped, and most delicately pencilled and coloured.—*Descamps, Pilk.*

**LOON** (Theodore Van), a Flemish painter, born at Brussels about 1629. It is not mentioned from whom he received his first instructions in the art of painting; but it is related, that he travelled to Rome at an early age, and studied the works of the most celebrated masters. Having fortunately formed an intimacy with Carlo Maratti, they worked conjointly together; they drew after the works of Raffaello with an amicable competition, from whence each of them acquired those beauties which appear in their compositions. All the works of Van Loo are much in the style and manner of Maratti; the same taste of design, the same dignity in portraits, the same elevation of thought in composition, is observable in both; and, through the whole, the school of Italy is particularly distinguished. Two capital pictures, by this master, are in a church at Mechlin: the subject of one is the Wise Men offering gold, frankincense, and myrrh; and that of the other is, the Salutation of the Virgin.—*Houb. Pilk.*

**LORRAINE**, or **GELEE** (Claude), an eminent landscape painter, born at Lorraine in 1600, and died in 1682,

aged 82. He was put an apprentice to a pastry-cook, which business he quitted and travelled to Rome. De Piles says, that chance brought him to Agostino Tasso, who hired him to grind his colours, clean his palette and pencils, and perform other domestic occupations. His master, in hopes to make him serviceable to him in some of his great undertakings, taught him some of the rules of perspective, and the method of preparing his colours. In the early part of his life he showed no symptoms of that astonishing genius, which in his more advanced years shone out in his works, that are beheld with admiration by all the world. But though at first he could with difficulty be taught to comprehend the rudiments of the art, yet, when he began to have some tolerable conception of them, and to profit by his application, his mind seemed proportionably to expand; his ideas improved; his imagination became more lively; and with wonderful eagerness he applied himself to his studies. He exerted his utmost industry to explore the true principles of painting, by an incessant examination of nature, that genuine source of excellence; for which purpose, he made his studies in the open fields, where he very frequently continued from sun-rise till the dusk of the evening compelled him to withdraw himself from his contemplations. It was his custom to sketch whatever he thought beautiful or striking; and every curious tinge of light, on all kinds of objects, he marked in his sketches in a similar colour; from which he perfected his landscapes with such a look of real nature, and gave them such an appearance of truth, as proved superior to any artist that ever painted in that style. The beauties of his paintings are derived from

nature herself, which he examined with uncommon assiduity; and Sandrart relates, that Claude used to explain to him, as they walked through the fields, the causes of the different appearances of the same prospect at different hours of the day, from the reflections of light, from dews or vapours, in the evening or morning, with all the precision of a philosopher. He worked on his pictures with great care, endeavouring to bring them to perfection, by touching them frequently over again; and if any performance did not answer his idea, it was customary with him to alter, to deface, and repaint it again several times over, till it corresponded with the image pictured in his mind. But whatever struck his imagination, while he observed nature abroad, it was so strongly impressed on his memory, that, on his return to his work, he never failed to make the happiest use of it. His skies are warm, and full of lustre, and every object is properly illuminated. His distances are admirable, and in every part a delightful union and harmony not only excite our applause, but our admiration. His invention is pleasing, his colouring delicate, and his tints have such an agreeable sweetness and variety, as to have been but imperfectly imitated by the best subsequent artists, but were never equalled. He frequently gave an uncommon tenderness to his finished trees, by glazing; and in his large compositions, which he painted in fresco, he was so exact, that the distinct species of every tree might readily be distinguished. Among several of his performances in that manner of painting, one was on the four walls of a magnificent saloon at Rome, belonging to a nobleman named Mutius, the height of the wall being

very considerable. On the first side he represented the vestiges of an ancient palace, bounded by a deep grove of trees, incomparably expressed as to the forms, stems, barks, branchings, and foliage; the proportionable grandeur of the trees, as well as the length of the grove, were perspectively and beautifully set off by the shrubs and plants with which his ground was diversified; and the eye was pleasingly conducted to the second wall, which seemed by an artful contrivance and disposition, to be only a continuation of the same scene; the same elevation of the horizontal line being observed through the whole work. On the second side, he showed an extensive plain, interspersed with mountains and falls of water, as also with a variety of trees, plants, travellers, and animals; and this part of the composition was likewise connected with the third wall. In that, the lengthened prospect showed a sea-port at the foot of some high hills with a view of the ocean, and vessels labouring amongst the waves, which appeared in violent agitation. And on the fourth wall were represented caverns among rude rocks, ruins of buildings, and fragments of antique statues; the composition, though divided into so many parts, consisting in the whole of but one entire connected prospect. But, as to the beauty, truth, and variety of the work, the power of language cannot sufficiently represent them. As to his figures, if he painted them himself, they are very indifferent; though Sandrart assures us, that he spent a great deal of time and labour in practising to design them; that he drew for some years in the academy at Rome, after living models, as well as after statues; and that he took much more pains in endeavouring to form his hand to draw figures

correctly, than to perfect himself in landscape, in which he was confessedly superior to all. And he was so conscious of his deficiency in figures, that he usually engaged other artists who were eminent to paint them for him; of which number were Courtois, and Philippo Laura. Sandrart relates, that it was his custom to draw, (in a paper book prepared for his purpose) the designs of all those pictures which were transmitted to different countries; and on the back of the drawings he wrote the name of the person who had been the purchaser. That book, which he entitled *Libro di Verità*, is now in the possession of the Duke of Devonshire. His pictures are now very rare, especially such as are undamaged; and those are at this time so valued, that no price, however great, is thought to be superior to their merit.—*Sandrart, De Piles, Pilk.*

LORRAIN (Louis Joseph de), a French painter and engraver, born at Paris in 1715. He was a scholar of Dumont. He went to Petersburg, where he chiefly distinguished himself as a painter of theatrical decorations. He engraved some prints from his own designs, and the following *after J. F. De Troy*, The Judgment of Solomon; Solomon sacrificing to the Idols; Esther before Ahasuerus; The Death of Cleopatra.—*Strutt.*

LORRAIN (Robert le), a famous French sculptor, born at Paris 1666, and died in 1743, aged 77. In 1701 he became a member of the academy of sculpture, on which occasion he produced his *Galatea*, which is reckoned his greatest work. He was rector of the academy when he died.—*Nouv. Dict. Hist.*

LORENZETTI (Ambrogio), an Italian historical painter, born at Siena in 1267, and died in 1350

aged 83. He was a disciple of Giotto. He principally painted in fresco, and gained a very high reputation for the skilful management of his colours, and for the grandeur of his taste in composition; in which there appeared somewhat noble and elegant, united with ease and freedom. Vasari mentions him as the first who attempted to describe in landscapes, storms of wind, tempests, and rain; and yet he represented them with the greatest success. His imagination was lively, his manner of disposing the figures in his compositions was with judgment and propriety, and his invention was ready. For the most part he painted in a large size; but sometimes he painted in small, like that history of St. Nicholas which he painted in a chapel at Florence. By that work he acquired infinite applause, not only for the beauty of the performance, but also for the shortness of the time that he employed in the finishing of it.—*Vas., De Piles.*

LOTEN (John), a Dutch historical painter, who died about 1681. He lived for many years in England and died in London. He was a landscape painter of considerable rank; and as he always studied after nature, he often had great success in the romantic beauty, as well as in the variety of the scenes which he painted. His taste induced him to describe rocks that were craggy, solemn, and dreary; cataracts and torrents dashing and foaming with the impetuosity of their fall; and land storms attended with rain, in which he peculiarly excelled. Sometimes he represented lawns diversified with groves, in which he rarely omitted the oak tree, that is so much the ornament of the woods and the forests of England; and those subjects also he painted with truth, nature, and force; but the effects of

his compositions had been much greater, if he had been less cold in his colouring; for a judicious eye cannot but be offended with that blackish tint which predominates through most of the works of this artist. His touch is free and spirited, and the masses of light and shadow in his pictures are well understood. Most commonly he painted in a large size; often introducing those scenes which pleased his imagination whilst he lived in Switzerland. He always executed them extremely well.—*Houb., Pilk.*

LOUTHERBOURG, (Philip Jas. de). This ingenious artist was born at Strasburg, in 1734, and died in 1812, aged 78. He was the son of a miniature painter, who afterwards established himself in Paris, where his son was placed under the tuition of Francesco Casanova, and on leaving the school of that master became a very popular painter of battles, huntings, sea-pieces, and landscapes, with figures and cattle, in which last he at that time appears to have imitated the charming style of Nicholas Berghem. His works were universally admired, and in 1763 he was made a member of the academy of painting at Paris. Though he met with very flattering encouragement, he soon afterwards quitted France and settled in London, where he passed the remainder of his life. Soon after his arrival in England he was employed to make the designs for the scenes and decorations of Drury-lane Theatre, and in that province of art he discovered extraordinary ability for several years. Besides a great variety of easel pictures, which were very generally esteemed, Mr. de Louthembourg occasionally employed his talents on a larger scale, in commemoration of the most remarkable events of the time, and of the achievements of

British valour. Among these, perhaps the most popular were his pictures of the Review of Warley Camp; Lord Howe's Victory of the First of June, and the Siege of Valenciennes.

When Mr. Macklin projected his publication of the Bible, Mr. de Louthembourg was engaged to exercise his powers as an historical painter; on which occasion he painted two pictures, representing the Angel destroying the Assyrian Host, and the Universal Deluge; the latter was considered his best performance in that department.

As an artist, Mr. de Louthembourg exhibits an uncommon example of the possession of faculties directly opposed to each other. In his landscapes, and indeed in his performances in general, he is not less remarkable for the most admirable dexterity of hand, and the most captivating facility of pencil, than for a seductive, though a meretricious gaudiness in his colouring, which is too frequently in opposition to the chaste and sober tinting of nature. The readiness with which he composed and executed his pictures could scarcely fail of betraying him into the foibles of a mannerist. Individual parts of his pictures are frequently uncommonly fine; but, either from an inattention to, or an ignorance of the best principles of the *chiaroscuro*, there is often a want of generality in the effect, which is frequently scattered and fluttering, and we look in vain for that tempered harmony in the whole which distinguishes the most admirable productions of the art.—*Fuseli*.

LUBIENETZKI (Theodore), a Polish painter, born at Cracow in 1653, and died in 1716, aged 63. He was descended from a noble family, and learned the art of painting more as an accomplishment, than

from any view of making an advantage of the profession. He was taught design by Jurian Sturr, of Hamburg, and at the same time his brother Christopher was instructed by the same master. When he had gained some knowledge of the art under Jurian, he went to Amsterdam, to place himself under the direction of Gerrard Lairese; and soon imitated that artist so happily, that the ideas, the colouring, and the pencil of the master were evidently seen in the composition of the disciple. After some years' residence in the Low Countries, he visited several parts of Italy, and was invited to Florence by the Grand Duke, where he was employed for a long time by that prince; and at whose court he received many extraordinary marks of honour and esteem, as he afterwards did at the court of Brandenburg; till at last he returned to his native soil, where he lived in high reputation, and his works were universally admired.—*D'Argenville*.

LUBIENETZKI (Christopher), a Polish historical and portrait painter, younger brother to Theodore, born at Stettin about 1659. He was at first instructed by Jurian Sturr; but afterwards he chose Adrian Bakker for his master. He continued at Amsterdam to follow his profession, and rose into very great credit; the historical pictures of his hand being extremely commended for good invention and composition, for correctness of design, and, in general, for an agreeable tone of colouring. It is remarked, that his portraits alone would have been sufficient to establish his reputation and fortune, even if he had not been so deservedly admired as a painter of history.—*D'Argen., Houb., Pilk.*

LUIKEN (Jan), an historical painter and engraver. He learned design and colouring under Martin

Zaagmoolen. He painted historical subjects with success, and introduced a great number of figures in all his compositions, to which he gave more expression than grace; but his paintings are rarely to be met with in these kingdoms, though, where they are seen, they are held in high estimation. As he had a ready invention, he was much solicited to design historical subjects for engravers, and he composed most of the scriptural stories which are published in the Jewish and Mosaical antiquities. Some of his own engravings are to be seen in several other books, and his application to that business caused him to discontinue his painting.—

*Descamps.*

**LUINI**, or **LOVINI** (Bernardino). The name of the painter, as signed by himself on his pictures, is Lovini. He was born at Luino, a small town in the Milanese, about the year 1480, and is generally considered as a scholar of Leonardo da Vinci, of whose style he is considered the most celebrated imitator. It is impossible for one artist to approach nearer to the style of another than Luini does to that of da Vinci; the same taste in his compositions and designs; the same particularity of colour and extraordinary relief; and it requires an intimate acquaintance with the works of Leonardo to discriminate between them. His two pictures of "Mary Magdalen," and "St. John, embracing his Lamb," in the Ambrosiana, at Milan, can hardly be called inferior to the works of Leonardo, in the suavity and beauty of his pencil, and the piety and feeling of his expression.—*Lanzi.*

**LUTTEREL** (Henry). He was born in Dublin about the year 1650. He came early in his life to London and was bred to the law, in New Inn; but, having a disposition for the arts, he abandoned the profession of the

law, and applied himself to painting portraits in crayons. He possessed an inventive mind, and observing the admiration excited by the new art of engraving in mezzotinto, he was desirous of discovering the process, and contrived the means of laying the grounds with a roller, which succeeded to a certain degree, but not to his satisfaction. At this time the mezzotintos of Blooteling were in great repute, and Lutterel persuaded his friend Lloyd, a print-seller, to bribe a person of the name of du Blois, who used to lay the grounds for Booteling, and who was then returning to Holland, to discover the mystery. He afterwards connected himself with Isaac Becket, and they became the earliest English engravers in mezzotinto. The best of his portraits, which were his principal works, was that of Le Piper, the painter.—*Strutt.*

**LUTI** (Benedetto), an Italian painter, born at Florence in 1666, and died in 1724, aged 58. He was for some time a scholar of Antonio Domenico Gabbiani. On leaving that master, he was favoured with the patronage of the Grand Duke; and expressing a strong desire to visit Rome, his protector promoted his wishes by supplying him with the means, and accommodated him with apartments in his palace in the Campo Marzio. He was desirous of studying under Ciro Ferri, but on his arrival at Rome, he had the affliction of being informed of the death of that master. He did not have recourse to any other instructor, but applying himself diligently to study the works of the different masters, he formed to himself a style, which, without exactly resembling that of any other master, was distinguished by elegance of design and suavity of colour, together with an intelligent conduct of



the chiaro-scuro. One of his earliest works at Rome was his picture of the Death of Abel, which was publicly exhibited on the festival of St. Bartholomew, when it excited universal admiration, by the sublimity of the composition, and the characteristic expression of the head of the murderer. He was commissioned by Clement XI. to paint his fine picture of the prophet Isaiah in St. John of Lateran, and other works, who conferred on him the order of the Cross. Among his most

admired works at Rome, may be noticed his St. Anthony of Padua, in the church of the Apostles, and his Magdalen, in S. Caterina da Sicca, at Monte Magna Napoli.—*D'Argenville.*

LUYKEN (John), a Dutch engraver, born at Amsterdam in 1649, and died in 1712, aged 63. His works are in considerable estimation. His plates illustrative of a Bible, and Theatre of Martyrs, are much valued.—*Moreri.*





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