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THE
L I V E S
OF THE
MOST EMINENT MODERN
P A I N T E R S,

Who have lived since, or were omitted by Monf. DE PILES.

By J. B.

*Respicere exemplar Vitæ morumque jubebo
Doctum imitatore.* HOR.

L O N D O N :

Printed for THOMAS PAYNE, in *Castle-street*, next
the *Mews-Gate*, near *St. Martin's Church*.

M,DCC,LIV.

6.



W O I T E D O C I A C



ing his own. But the same time

TO THE

H O N O U R A B L E

Lady

LYTTLETON.

MADAM,

Make no doubt but that

Your LADYSHIP will be

surprized at the imperti-

nence of an Author, who has

A 2

taken

DEDICATION.

taken the Liberty of prefixing your Name to a Treatise, before which, he was ashamed of placing his own. But the same timidity which prevented me discovering myself, prompted me to seek protection from your Ladyship, whose good Taste and Judgment, I am convinced, are sufficient to defend the Work you are pleased to Patronize, from the Cavils of superficial Critics. This Protection I have Reason to hope for, from the Knowledge I have of Your Ladyship's Goodness and Humanity; as my innocent ambition

DEDICATION.

bition is only to amuse and inform, and at the same Time to testify, that I am, with the greatest Respect and Esteem,

Your Ladyship's

Most Obliged,

Most Obedient

Humble Servant,

J. B.

E R R A T A.

- Page 9. line 32, for *Giaunthio* read *Giacinto*.
l. ult. for *Vivinni* r. *Viviani*.
10. after *Grimaldi* add, *detto il Bolognese*.
13. l. 14, for *Trivoli* r. *Tivoli*.
16. l. 16, for *putting* r. *putting*.
27. l. 20, after *Fuoco* add *at Forli*.
32. l. 13, for *bead* r. *heads*.
46. l. 30, for *Calabrese* r. *Calabrese*.
54. l. 32, r. *on amusing and improving*.
101. l. 16, dele *set*.
109. l. 5, for *Gillyes* r. *Gillis*.



P R E F A C E.

THE following sheets, which are extracted chiefly from a French author, were collected for private use; but on the appearing of a new Edition of De Piles, I was tempted to digest them into order, and give them to the publick, (not so correct as I could wish, but such as my time would permit). As the number of excellent Painters, who have existed since the publishing that work, render a Supplement thereto very necessary to those that are curious in Painting; to inform them of the histo-

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ry, to point out the excellencies and defects, and to shew the particularities that distinguish the works of those artists, whose pictures make a figure, and deservedly have a place in the best cabinets: and it is worth every Gentleman's while, who is pleased with, or intends to collect pictures, to consider carefully the distinguishing characters herein ascribed to the works of the different masters; as the author from whom the present abbreviation is taken (whatever he is as a writer) was certainly a judge of Painting; and in laying out his characters, had an opportunity of having recourse to the finest collections of the best works of those masters, whose particular manners he endeavoured to describe.

I do not doubt, whoever shall (with a little consideration of nature) examine by this test most of the pictures offered to sale, under great names, will be not a little surprized, at the assurance of those that endeavour at, and too often succeed in
such

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such gross impositions; and pass off paltry copies, or such originals, whose beauties are either so lost by time, or totally cleaned out, that the buyer pays for the venerable canvas or board, merely as a relick the divine hand of some great master was laid on, or else so painted over, that the real charms, like those of a French beauty, are intirely hid beneath the artificial repairs. But what contributes to keep up the deceit, is the vanity of several of those distinguished by the title of Connoisseurs; who are generally men that travel, and not having vivacity enough to join in the gaieties of the spritely part of the world; or judgment enough to make those useful and interesting remarks which are necessary to the knowledge of mankind: To keep up their importance, assume the character of arbiters in *Virtù*, as it is called, though perhaps all their knowledge consists in a few hard names, and as many hard words, which they throw out with
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great gravity and superciliousness; and being used to look at pictures grown dark with age, smoaked in churches with lamps, or stained and altered with damps, mistake those defects for beauties; and, deceived by their prejudices, look with contempt on the clearness of colouring, and the brightness of nature that shines through a modern picture: while the man of real taste, not caring to stem the torrent of nonsense, leaves them to carry on the farce without controul.

It is surprizing how partial every nation, except our own, is to their artists; a Dutchman will prefer the high finish of his Mieris and Gerrard Dow, his Ostade and Berchem; the Fleming will celebrate his Rubens and Vandyke, Teniers and Rembrant; the Frenchman will boast of his Le Brun, Le Sueur, Bourdon, and dispute the merit of his Poussin, even with Raphael; while the Italian looks on them all with contempt. And even in Italy,
every

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every province disputes for the merit of its own school, against those of all the others; whilst the Englishman is pleased with every thing that is not the production of England.

The Painters, as well as the tastes of different countries, have their several merits. As the Painters of different countries had differing views, and derived their manner of Painting from their particular circumstances; the Italian, and some of the Flemish Painters, who painted in churches, large palaces and cielings, as their works were to be viewed at a great distance, were under a necessity by the force of their colouring, the strength of their lights and shadows, and boldness of their pencil, to produce great effects, whilst the eye, at so great a distance, gave the proper union and harmony to the whole; which in part vanished, at a near approach.

This union and harmony, the Dutch Painter, who only supplied the ornament

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ment to a rich tradesman or merchant's room, was oblig'd to procure with the neatness of his pencil; as his pictures, which were generally small, hung close to the sight; which such pictures must offend, if painted as the Italian, by the fierceness of their colouring, and the roughness of their surface, which contracted nature never admits; as any man may be convinced, that will but use a proper glass. Therefore this partiality to the productions of their own country, as it is built on a just foundation, has something in it highly commendable, if not carried to too great an excess. Though partial to our own, we ought not to be blind to the excellencies of others.

But this is not the case of our modern connoisseurs. Impartiality is not their merit: they, on the contrary, obstinately shut their eyes to the merit of their own countrymen only; and whilst they discover imaginary beauties in every thing that is foreign, endeavour to
shut

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shut up all the avenues to the advancement of arts in their own country, (I will not add sciences, for in those they are generally too ignorant to interfere, and in those, by the force of genius, we luckily excel.) And so confirmed are they in their prejudices, that they will not endeavour to know what is praise-worthy in their own country.

How many will talk of the wonders and grand Gusto of Italy, who know nothing of the Cupola of St Paul's, the Ceiling at Greenwich, or the Stair-case of St Bartholomew's Hospital; works, though perhaps not equal to some, yet certainly superior to many boasted performances abroad. † But our modern Virtuosi have not the pretences their predecessors had; for notwithstanding the imputation of Grossièrè, they have been pleased to bestow on their own countrymen so freely; the good sense and judgment allowed them by
all

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all nations, have enabled them to excel even in the art of Painting.

Luca Jordano, Imperiali and Solimani, seemed to emit the feeble rays of the sun-set of Painting in Italy; since whose deaths, hardly any one deserving the name of a Master has appeared; whilst England can boast of a Taverner, a Scot, and a Lambert, who for truth and judgment in representing the most beautiful effects of nature, are not at present to be equalled in all Europe.

What Painter has ever turned his art to so useful purposes as Mr Hogarth? Others have thought it a glory to have amused the sight, whilst he has taught his pencil a language to address the mind, and whilst he surprizes our eyes, reads a lecture of morality to our hearts. Nor has he excelled less, when he has turned his hand to other subjects. Besides many others, who may justly dispute the pre-eminence with any thing that Italy, or
any

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any other part of Europe can produce at present; which plainly proves to those who do not shut their eyes against conviction, that England does not want genius's.

How glorious would it then be, for those that have a laudable partiality for their own country, to unite their efforts to raise and encourage in our own nation, those that already excel, to exert those abilities to their full extent, and at the same time to lay a foundation for the future encouragement of those, whose talents may want and deserve such assistance.

*Sint Mæcenates non deerunt, Flacce,
Marones.*

I do not doubt that many for want of attention, look on Painting as an art, whose utmost scope is ornament; that the promoting it is not of any consequence to a trading nation. But on a closer examination, the contrary will

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will appear, and this art will be found to confer honour to every nation, and to be not only useful, but necessary to a trading one. Let those that are zealous for national honour, consider with what lustre the names of Zeuxis and Appelles shine in the Grecian annals, and how glorious those of Raphael and Corregio, appear in the registers of Italy.

The superstition of ancient Greece, as well as modern Italy, as it furnished employment, so it gave the greatest encouragement to the artist to excel in a profession that was then so highly honoured and rewarded; as the hand was even thought capable of giving a dignity to the God or Saint, and every temple was a record of the Painter's abilities, and an archive of his fame.--- A great genius will always reflect honour on the country that produced and encouraged it; and every patron of true merit, will, by affording support
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and assistance to the man of real worth derive a lasting honour to himself.

That Painting is necessary, will appear plain to the lowest degree of attention. --- - Drawing, Designing, and Perspective, are but introductory sciences to Painting, and indeed imperfect without it. Yet how necessary are even these rudiments, to the safety and welfare of a nation? Engineering, Fortification, and Tactics, depend greatly on the knowledge of these sciences; and Navigation cannot be carried on without their help. How necessary are they to the uses of life? to how many trades are they absolutely requisite, which are of the greatest consequence to mankind? Can Masonry, Joinery, Architecture and Ship-building, be carried on without them? How necessary is this art to the Physician? how much the improvement of Anatomy, Surgery, and natural History, depend on Painting, the value that is set on the coloured figures of anatomy, plants, and other

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parts of natural history, sufficiently declares; and a commercial nation cannot possibly be without its assistance.

The art of Writing owes its original to it, as the first attempts to convey our thoughts, was by marking down the object; instead of which, we now substitute those characters called letters.

Perhaps some may think this going too far back, but we are even to this day obliged to do the same thing; for in communicating our accounts of manufactures, a judicious drawing contributes more to explain the fabrick and manner of working, than the best account the clearest head can draw up. To how many manufactures is Painting absolutely necessary? as Tapestry, Silk-weaving, various branches of the goldsmiths, toy and hard-ware trades; in most of which branches it is necessary the Painter should excel, (besides many others which I have not leisure to enumerate.

As luxury will be the consequence of wealth, all sorts of ornamental manufactures

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tures will be imported from abroad. The rich will be always fond of displaying their wealth; and of course, amongst other embellishments, Paintings will be purchased from other countries at a great price, if the art is better cultivated abroad than at home: but if the contrary is the case, our own artists will be employed, and the money still continue to circulate among ourselves: and if by proper encouragement a number of excellent Painters can be raised amongst us, pictures may even become a commodity for exportation, as well as toys, silks, or any other of those costly manufactures that are chiefly for luxury and ostentation.

The Bishop of Cloyne puts the following questions in the Querist.

“ Whether human industry can produce, from such cheap materials,
“ a manufacture of so great value, 70
“ by any other art, as by those of Sculpture and Painting? Whether pictures and statues are not in fact so 71

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‘ much treasure? and whether Rome
‘ and Florence would not be poor towns
‘ without them? Whether they do
‘ not bring ready money as well as 72
‘ jewels? Whether in Italy debts are
‘ not paid, and children portioned with
‘ them, as with gold and silver? Whe-
‘ ther if the arts of Sculpture and
‘ Painting were encouraged a- 115
‘ mong us, we might not furnish our
‘ Houses in a much nobler manner
‘ with our own manufactures?”

I have added the sentiments of this great and judicious man, as they give so much weight to what I have before advanced, and serve to show, that I am not singular in my opinion. Mr Hume says, that “ these arts add to the happiness of a nation, as they extend its enjoyments.”

There is no luxury so innocent and justifiable as the love of pictures; the gratification that results from it, is lasting, harmless and noble. What pleasure do the parent, the friend, and the lover

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lover derive from the Painter's art? which in some degree alleviates the irksomeness of absence, and preserves a part of what is dear to us even from the grave? With what delightful magick does it present the different beauties of nature to our eyes, and transport us from one gay scene to another?

Modo me Thebes modo ponit Athenis.

To bring the cascades of Tivoli, the horrors of the Alps, the variegated banks of the Rhine, the verdant fields of England, covered with the most beautiful animals in the world, all into sight, must engage our veneration to the art that produces such effects; that presents not only the heroes of past and present ages, but brings even their actions before our eyes; and places us without danger in those fields, where the Soldier gathered his laurels; that enables us to contemplate the fury of the tempest, and the dreadful lightnings that seem to flash before our eyes, and all the horrors of the deep, with a
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philosophic unconcern; and at the same time can bid us see and admire a Warren and an Anson, a Ruffel and a Blake, who faced and passed through those horrors with intrepidity, to the advantage of their country, and their own immortal honour.

I hope that every considerate person, will be convinced of the usefulness and excellence of this art, and of course how much it is our interest to encourage it at home: for if we reflect, that the most eminent Painters of Italy were employed in churches and palaces, and executed great part of their works in fresco, it will plainly appear, that a very small number of their pictures, could ever possibly be exposed to sale; the choicest of which have been secured for royal collections; others are destroyed by the injuries of time; few or none but what having been damaged and dirty, have suffered greatly by cleaning and repairing: what tricks have not been played, by those who have found their account in imposing on the
curious,

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curious, who have aspired at the reputation of possessing the works of the great masters, as too many collections charged with their pretended capital pictures plainly shew? What chance have we then of avoiding those impositions and frauds, by which so many have already suffered, but by encouraging our own artists? which we have the more reason to do at present, as it is hardly probable that the art of Painting will ever recover its splendor in Italy, or that the modern masters there should ever approach the ancient ones; as the number of petty princes is lessened, and even superstition is grown cooler, and bigotry has lost its influence on the minds of the people; the Italian Painters have no more incitements to excel in great performances, but are forced to work merely for support.

We have at present no want of men of genius to cultivate the art; and there are many young men now rising among us, who discover a surprizing disposition to excel, and promise one day to become

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ornaments to their profession, if their happy dispositions are not checked for want of encouragement. I hope this will not be the case. I am sure that our country has as many persons that are capable of patronizing the arts, as any under the sun.

From them that are able we have reason to expect this patronage, which will redound so much to their own honour; and with the assistance of such a patriot spirit, I see no reason to doubt that Britain may rival modern Italy, or ancient Greece in the polite arts of Painting and Sculpture, and that the galleries of our nobility and gentry may be filled with excellent unadulterated Pictures by the hands of our own masters.





THE
LIVES
OF EMINENT
PAINTERS.

ANDREA SCHIAVONE,



AS certainly a great Painter, though, like other artists, he had his faults. Sebenigo in Dalmatia, in the Venetian territory, gave him birth in 1522. His parents, whose circumstances were mean, sent him to Venice whilst he was very young. His first employment being to serve those Painters that kept shops, his mind opened, and the strength of his inclination for the art, served

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him instead of a master. Great genius's are born so. Time discovers and expands their parts, but does not give them. The works of Giorgione, Titian, and Parmesan, perfected Schiavone.

He usually painted seats, fronts of houses, and sometimes pictures, which hardly maintained him. He was forced to carry his works to the dealers himself. Titian pitied his condition, and let him to work with other Painters in the library of St Mark. He painted, in concurrence with Tintoret, the vifitation of the Virgin for the fathers of the holy cross. This work was esteemed, though it was rather hard; but Tintoret excelled him in the design and force of his colouring. The same Tintoret, when he painted, had always before his eyes a picture of Schiavone. His style and goût of colouring pleased him. He even advised other Painters to do the same, comparing his colouring and manner to Barochio, though his drawing could not stand the competition; and he certainly would have found fault with his brethren, if they had not designed more correctly than Schiavone. This Painter is reckoned one of the greatest colourists of the Venetian school; his manner is free, agreeable, and lively; his taste in his drapery and his figures are much esteemed by all Painters, they are graceful and easy; the heads of his women are admirable, and those of his old men well touched; his attitudes are well chosen, and contrasted with judgment; and the ease with which he worked, is worthy observation; he used to make his tints, and leave them several days prepared on his pallet, without using them; by this means he made his carnations so fresh, that they seem alive. With such rare talents, Schiavone could hardly support himself; he was obliged to paint by practice, and to work quick, as he could not afford himself time for study, the want of which prevented his adding correctness to the other excellencies that shine through

through his pictures. 'Tis certainly the colouring that attracts the spectator; yet, to be a good Painter, a man should not attach himself to only one part of his profession, but ought to endeavour to possess all the several branches of it. Schiavone bore his poverty with patience, though he went so meanly clad, that no body would have taken him for a man so distinguished in his art.

This Painter is obliged to his acquaintance with Aretine, to whose friendship he owes the elevation of his thoughts in his pictures, and part of his reputation. He can be reproached with no fault, but want of correctness. Schiavone died at Venice in 1582, in his 60th year, not leaving enough to bury him: his friends supplied that defect, and buried him in the church of St Luke, where they put him up an epitaph. In the gallery of the Arch-duke are thirteen plates after him, engraved by Van Keffel, Boel, and others. In the collection of Crozat are ten, by different masters.

D O M I N I C O F E T T I,

WAS born at Rome in 1589, and educated under Civoli, a famous Florentine Painter. We meet with no particular passages of his life in the authors who have wrote of Painting; whether through neglect, affectation, or jealousy on their sides, they take no notice of his talents in their works, though he certainly deserved a very distinguishing character for his abilities.

As soon as he quitted the school of Civoli, he went to Mantua, where the Paintings of Julio Romano opened the way to him of becoming a great Painter; from them he took his colouring, the boldness of his characters, and a beautiful manner of thinking. It were to be wished he had copied the nice correctness of that master.

Cardinal Ferdinand Gonzagua, afterwards Duke of Mantua, discovered the merit of Feti; he retained him at his court, furnished him with means of continuing his studies, and at last employed him in adorning his palace.

Feti painted with great force, sometimes too dark: he was very delicate in his thoughts, with a grandeur of expression, and a mellowness of pencil, that relished with the connoisseurs. His pictures are scarce, and much sought after; they are chiefly easel pictures, which are dispersed about in different hands; he painted very little for churches. Going to Venice, he abandoned himself to debauchery, which soon put an end to his life in the year 1624, the 35th of his age.

The Duke of Mantua regretted him exceedingly, and sent for his father and sister, whom he always afterward took care of. This sister painted well; she became a nun, and exercised her talent in the convent, which she adorned with several of her works. Other religious houses in Mantua were also decorated with her paintings.

There are ten subjects engraved after this master in the Arch-duke's gallery, and nine in the collection of Crozat, by different hands.

ANDREA SACCHI.

THIS Painter was eminent both for his natural talents and for the raising so many able men in his school. Perhaps it is as difficult to form a man of abilities, as to acquire the character one's self. The Italian authors have not done justice to his merit, whom they ought to have reckoned amongst their greatest masters.

Andrea Sacchi, or Oche', was born at Rome in 1599. Having received his first instructions from his father, Beneditto Sacchi, he perfected himself under

under the famous Albano, and certainly was his ablest disciple. His master, who perceived him sprightly, and dextrous at every thing, had the greatest esteem for him, and shewed a particular regard to his education. Sacchi improved more by his lessons in an hour, than some of his companions did in a day. Albano foreseeing to what height he would carry his art, bred him to work, and gave him great encouragement. The small pictures Sacchi painted under his inspection, were much sought after by the connoisseurs, and got him so much reputation, that his hand was not equal to the greatness of their demand. The spirit of the master seem'd to have passed entirely into the disciple, and communicated at the same time the freshness of his pencil, his colouring, and other talents.

He had easy access to the palaces of the great, where he was received with esteem, and met with all the encouragement necessary to the perfection of his art. Cardinal Del Monte employed him to paint his palace; and Cardinal Barberini took him into his service, and set him to represent on the cieling in a hall, the history of divine providence. In that work, even in the opinion of the Roman Painters, Sacchi equalled the greatest masters, particularly those two who seem'd to be the compass he steered by, Corregio and Carrache.

His designs were nobler than those of Albano: his ideas were elevated: he gave great expression to his figures: a grand taste in his drapery, and a simplicity that is seldom found in other Paintings, reigns throughout. Sacchi formed his goût after all the great masters, without resembling any one, or ever changing his manner. He loved his art extremely, and finished his pictures with infinite care. It is hardly credible, that a man agreeable and graceful in his person and conversation, fond of company, even giving up his time to it, should make but few

friends. The manner in which he criticised the works of men of abilities, and the little commerce he affected to have with his fellow artists, drew on him their hatred. He was cotemporary with Pietro di Cortona, and Bernini, and very jealous of their glory; with the latter of whom he had the following adventure.

Bernini desiring to have him see the chair of St Peter, before he exposed it to public view, called on him to take him in his coach; but could by no means persuade him to dress himself: Sacchi went out with him in his cap and slippers. This air of contempt did not end here; but stepping near the window, at his entrance into the church of St Peter, said to Bernini, "This is the principal point of view from which I will judge of your work:" and whatever Bernini could say to him, would not stir a step nearer. Sacchi, considering it attentively some time, cried out as loud as he could, "Those figures ought to have been larger by a palm:" and went out of the church without saying another word. Bernini was sensible of the justness of his criticism, but did not, for all that, think fit to do his work over again.

Sacchi, though not young, took it into his head to make a journey to Venice and Lombardy, where he spent several years in studying Corregio, and other great masters. At his return, he endeavoured to approach to the manner of Corregio, but it was too late to begin. He apprehended, he should not find the colouring of Raphael please him as usual; but having reviewed the apartments of the Vatican, the miracle of the mass at Bolsenna made him cry out, "Here I find again Titian, Corregio, and, what is more than all, Raphael."

No body ever made more sensible reflections on Painting than Sacchi. He always considered his subjects well, never leaving any thing to chance;
always

always a friend to what was true, he never departed from it. This character gave him a timidity and reserve in his works, that prevented him succeeding so well in great compositions, as he did in his more simple subjects. Andrea was never married; he had only one natural child. He never once designed, without consulting nature; a principle which he always followed: for which reason, his pictures have a truth and correctness that surprize the spectator. St Romuald, in the church of the same name, is a master-piece of his hand. The union, the accord, the goût in the design, and the difficulty of degrading the six carnaldules, all dressed in white, are objects of admiration.

The gout, with which he had been attacked several years, prevented his execution of the designs and cartoons which he had made for the roof of the church of St Lewis. While he was at work at the great altar of St Joseph a Capo le Caze, on a picture in which that saint was represented waked by an angel, he was seized with a distemper which prevented his finishing it. He had before painted, in fresco, a St Theresa, over the door of the same church. This distemper proved a long one, and carried him off at Rome in 1661, when he was 62 years old. His corpse was buried in a magnificent manner at St John de Lateran, where there is a fine epitaph to his memory.

Cæsar Fantetti, Joan. Baronius, G. Chateau, have engraved after Andrea Sacchi. There are three prints after him in the Crozat cabinet, and one in the Hesperides, by C. Bloemart.

MICHAEL ANGELO di BATAGLIA,

WAS a name given to Michael Cerquozzi for his excellence in painting battles. His turn also for painting markets, fairs, and pastoral subjects,

jects, with a number of animals, gained him the name of M. A. delle Bambocciate. He was born at Rome in 1602. His father was a jeweller, named Marcello Cerquozzi; who soon perceived his son's talent for Painting, by some designs he made. He put him under James D'Asé, a Flemish Painter, then in credit at Rome. He worked under that master three years; then passed into the school of Pietro Paolo Cortonese, commonly called Gobbo del Frutti; whom he quitted, to follow the manner of Peter de Laer, called Bambochio; a manner that then took with all the young folks at Rome.

Michael Angelo surpassed all his fellow students in the goodness of his taste. He had a manner of Painting peculiar to himself. His chearful temper appeared in his pictures. He work'd up the ridicule in his pieces so well, and gave them so much force and truth, that it was impossible not to laugh at them. He was so fond of the Spaniards, that he affected their dress. He was very well made in his person, and a most delightful companion. By his pleasant manner of Painting, and the jollity of his humour, his painting room was always filled both with Romans and strangers. The quickness and facility of his pencil were so great, that on the recital of a battle, a shipwreck, or an uncommon figure, he would express it directly on his canvas. His colouring was vigorous, and his touch light. He never made designs or sketches: he only re-touched his pictures, till he had given them the utmost perfection in his power. His works were spread all over Italy. He could hardly supply the commissions he received. By this means he grew rich apace, and heaped together so much money, that it embarrassed him. The custom at Rome of placing riches in the mount of piety, was not to his taste. The same odd turn that furnished such extraordinary thoughts for his pictures, suggested as singular means of securing
his

his effects. In short, he resolved to bury his money. To which purpose, he set out one night from Rome on foot, to hide a large sum of money in a very retired place he had observed in the neighbourhood of Trivoli. The length of the way, and the weight of the money, prevented his getting there before day-break, which determined him to bury it under a hillock. As he was returning to Rome, the fear lest somebody should find his money, made him return to the place; and finding several shepherds there with their cattle, he kept watch all day long, till the shepherds retired, when he dug up his money, which he had much ado to carry home; where he arrived half dead, having been two nights and a day without sleeping, or taking any nourishment. This accident opened his eyes. He placed his money in the usual places, which he made use of afterwards in pious foundations. But he could never recover his health, whatever care his friends took to procure him that blessing. At the time when he had the greatest hopes of it, a violent fever seized him, and carried him off. He ended his days at Rome in the year 1660, at the age of 58. His epitaph is fixed up in the church De Orfanelli, which he had not forgot in his will.

This Painter was never married, nor do we know of any of his disciples. He was extremely regular in his manners, faithful to his word, charitable and particularly kind to Painters. He spoke well of every body, even of those that depreciated his works. These good qualities gained him many friends, the chief of which was Giaunthio Brandi, the famous Painter.

It is to be observed, that his last works are best. He worked but little in churches; and his history pictures are much inferior to his others. He often painted the figures in Vivinni's perspective pieces.

We know only of a vase of flowers engraved after him by Coelmans, in the cabinet of Aix.

JOHN FRANCIS GRIMALDI,

IS beholden to the city of Bologna for his nativity, in the year 1606. He studied under the Caracches, to whom he was related; and his progress shewed his natural disposition. He soon became distinguished for his landskips, and also designed figures well.

When he arrived at Rome, he copied all the beautiful things that presented themselves. Innocent X. did justice to his merit, and set him to paint in the palace of the Vatican, and the gallery of Monte Cavallo, in concert with Paul Scor, and other able masters. This pontiff used to come to see him work, and talk familiarly with him. Prince Pamphili, his nephew, was likewise fond of him; and employed him in adorning his house of Bel Respiro, at the gate of St Pancrace. The example of these Princes made every body seek after Bolognese, and think it a pleasure to have his works.

His reputation reached Cardinal Mazarini at Paris, who sent for him, settled a large pension on him, and employed him for three years in embellishing his palace, and the Louvre, by the order of Louis XIII. The troubles of the state, and the clamours raised against the Cardinal, whose party he espoused with great warmth, put him so much in danger, that his friends advised him to retire among the Jesuits. Bolognese was of use to them, for he painted them a decoration for the exposition of the holy sacrament during the holy-days, according to the custom of Rome. This piece was mightily relished at Paris; the King honoured it with two visits, and commanded him to paint such another for his chapel at the Louvre. All these works being finished,

Francisco

Francisco demanded leave of the King to return to Italy. At his arrival at Rome, he found his great patron, Innocent X. dead; but his two successors, Alexander VII. and Clement IX. honoured him equally with their friendship, and continued to find full employ for his pencil, which embellished the frizes of the new apartment and gallery of Monte Cavallo. The Constable Colonna, and Prince Pamphili, had Bolognese in their turns; whilst his capacity and genius displayed themselves more and more.

His colouring is vigorous and fresh, his touch beautiful and light, his sites are pleasant, his fresco admirable, his leasing enchanting, his landskips, in the taste of Carrache, may serve for models to those that intend to apply to that branch of Painting, yet they are sometimes too green. He understood architecture, and has engraved in aqua fortis forty two landskips in an excellent manner, five of which are after Titian.

Bolognese was well made, with a behaviour that inclined every body to love him; above all, the famous Algardi. The academy of St Luke twice named him their Prince. He was generous, without profusion; respectful to the great, without meanness; and very charitable to the poor. A Sicilian gentleman, that had retired from Messina with his daughter, during the troubles of that country, was reduced to the misery of wanting bread. As he lived over against him, Bolognese was soon informed of it; and, in the dusk of the evening, knocking at the Sicilian's door, without making himself known, tossed in money, and retired. The thing happening more than once, raised the Sicilian's curiosity to know his benefactor: therefore hiding himself behind the door, he started out on a sudden, and falling on his knees to bless and thank the hand that had relieved him,
Bolognese

Bolognese remained confused; offered him his house, and continued his friend till his death.

Several other pieces of generosity have distinguished this artist. Being seized with the dropsy, he submitted to the common fate of mortals, at Rome, in the year 1680, in his 75th year; leaving a considerable fortune to six children, of which the youngest, named Alexander, was a pretty good Painter.

G A S P A R D U G H E T,

Surnamed

P O U S S I N,

THOUGH born at Rome in 1613, was son of James Dughet, a Parisian, settled in that city. His father, who had married one of his daughters to the famous Poussin, placed his son Gaspar under him; who had, from his earliest youth, manifested an uncommon talent for Painting. Gaspar took the name of Poussin from the alliance betwixt them. Poussin, though he discovered in him a particular turn for landskips, yet encouraged him in the study of figures, which constitute one of its principal ornaments. His beginnings were so happy, that Poussin declared to his friends, that he should not have believed that Gaspar's pictures were of his hand, if he had not seen him paint them. Gaspar was passionately fond of hunting, as well as of the country; whilst he was pursuing his sport, he did not neglect any opportunity of designing the beautiful effects of nature. His pictures began to be sought after, when a Milanese Knight engaged him to come into his country, which was renowned for hunting. This wandering life did not agree with him; he was born for more serious purposes; and the city of Rome had charms enough to invite him back thither in a very little

little time. The Duke of La Cornia, for whom he had painted some pictures with which he was very well pleased, made him come back to Peroufa and Castiglione, where he staid near a year. But hunting and fishing engaging him by turns, made him very negligent and unfaithful to Painting: at last he took leave of the Duke, making him a present of some pictures. The Duke, in return, defrayed his expences, and conducted him to Rome; where he arrived, loaded with the marks of the Duke's bounty. Gaspar, to have it more in his power to design after nature, hired four houses; two in the highest quarters of Rome, one at Trivoli, and a fourth at Frefcati. By the studies he made from them, he acquired a great facility, and admirable touch, and a great freshness of colouring. Pouffin, who often came to see him work, took great pleasure in adorning his landskips with excellent figures. Continual labour, and the fatigue of hunting, the amusement of his holy days, flung him into a dangerous distemper. After a long illness, he retired for the air to the Duke of Cornia's at Peroufa. That nobleman carried him to Castiglione and Florence; where he met with a favourable reception from the nobility, and received commissions for a great number of pictures. He went again to Florence, whence he returned to Rome, with a design of setting out for Naples, where a year was hardly enough to satisfy his engagements to the curious who employed him.

Gaspar, on his return to Rome, painted in fresco several large landskips, with figures of a considerable size, in the church of St Martin del Monte. It was then he first began to imitate the manner of Claude Lorrain. The Princes of Rome, and the Noblemen of Italy, were not the only people that employed him: his works were sought after by strangers. His first

first manner was dry; his last, vague and agreeable; the second was best, it ravished the spectators with more simplicity, more truth, and more knowledge. No body, before Gaspar, had drawn the winds and storms into their pictures: the leaves seemed agitated; and the trees, though inanimate, ceased to be so under his hand. His sites are beautiful, in a just degradation, with a fine management of his pencil; yet his trees are too green, and his masses too much of the same colour.

This Painter, reserved in conversation, loved his fellow-Painters, and despised no body; he enjoyed all he had in common with his friends. His cheerful air, and pleasant humour, drew a great deal of company about him; so that though he was once worth 30,000 Roman crowns, and never married, the pleasure he took in often entertaining his friends, and a fit of sickness, which carried him off at the end of two years, hardly left him enough to bury him honourably in the church of St Susanna, in the year 1675, and the 62d of his age.

Gaspar graved himself eight landskips, of which four were in Rounds; De Ligny graved two lengthways; there is one in the cabinet of Aix. There is a set of pieces lately done at London, by several hands, after this master.

SALVATOR ROSA, or SALVATORIEL,

EQUALLY eminent in Painting and polite learning, was the son of a carpenter, born at Naples in 1615. He was educated under Francisco Francanzano, his relation, a Painter in that city; and found himself reduced to the necessity of hanging out his pictures in public for his support. Lanfranc, passing by, bought one; and, to encourage him, bespoke several more. Salvator afterwards studied under Ribera, under whose directions he improved greatly.

greatly. He continued with him till he was twenty; when, having lost his father, Ribera took him with him to Rome. For four years he made considerable studies, and then entered into the service of Cardinal Brancacci, a Neapolitan; who carried him to his bishopric of Viterbo, where he painted St Thomas touching his Master's wounds, and several other pictures. Naples possessed him for some time, but Rome suited him best; yet every where he gained friends, by his excellent talents for Painting and Poetry.

His reputation now beginning to be established, Prince John Charles de Medicis, who happened to be at Rome, carried him to Florence, where he remained nine years. He divided his time between Poetry and Painting; for Salvator was a satiric poet, and his satires have been reprinted several times; he was also a good musician.

The people of polite learning at Florence grew fond of his conversation, and the lively sallies of his wit, which were a constant fund of pleasure and instruction; so that his house became a kind of academy. There he also often had comedies presented, in which he acted himself. The rooms in which he acted were adorned with great elegance in a picturesque manner. His comedies grew fashionable; and every body, in imitation of him, affected to become actors. Notwithstanding these amusements, he executed several great works for the Grand Duke, and the Prince, his son; who loaded him with their favours. He was some time at Volterra, with the Maffei, who took him to their estate, where he employed himself in painting several pictures, though literature took up the greater part of his time. He continued here above a year, and in that time composed his satires. Salvator is a greater Painter in landscape than in history; his pictures are adorned with fine figures of soldiers; he has painted animals, battles, sea-views, and fantastical subjects, very well; but his master-

piece was landskip. His leasing is extremely light and lively: it is likewise impossible to engrave with more spirit, and a more beautiful touch, than appears in those works that we have of his hand.

Though Salvator's stile of Painting was very good, his touch admirable, and his manner entirely his own, as he has imitated no body; his genius was whimsical: for often, without consulting nature, he trusted too much to practice; for which reason his figures were gigantic, and sometimes uncorrect. He painted very quick: he often began and finished a picture of a middling size in the same day. His room was furnished with a large looking-glass, before which he placed himself in those attitudes he wanted; and this was all his study. His friend Lorenzo Lippi, finding himself at a loss in putting in the landskips to a history he had painted, Salvator took up his pallet and pencils, and in a little time laid in a piece of landskip which every body admired. After Salvator left Florence and Volterra, he fixed himself at Rome; where he took it into his head for some time, by fixing an extravagant price on his pictures, to prevent any body from buying them. He took it mighty ill to be praised as a landskip Painter; his great vanity was being esteemed excellent in history, and to have it thought that he was superior to every body in the allegorical and poetic parts of Painting. He did a great number of pictures in churches, which are certain proofs of his capacity in treating history. His manner of living was that of a philosopher, which he affected to shew in his Paintings, by giving them a moral signification. He was so fond of his liberty, that he would never enter into the service of any Prince, though often pressed: amongst others, Don Ferdinand of Austria solicited him, when he came to Florence on account of the nuptials of the son of the Grand Duke with Margaret of Orleans. As Salvator

vator was very lively in his fallies of wit, I shall mention a few of them.

The Painters of Rome having refused to admit him into the academy of St Luke; one day, when he knew they were assembled, on account of a holy-day, in a church, where they had exposed their pictures, he sent one of himself, in which he had disguised his manner; and pointing it out to them, told them, —“ That the author of it was a surgeon, “ whom they had refused admission into their acade- “ my; for which certainly they were in the wrong, “ as they had such constant occasion for him, to “ set the limbs of those poor figures which they lamed “ every day so unmercifully.”

One day, as he was touching a bad spinet, a person who stood by, told him, it was good for nothing: “ But, says he, I will make it worth an hun- “ dred crowns;” and immediately painted so fine a piece on the cover of it, that it sold on the spot for that sum.

A certain person intending to adorn his gallery with the portraits of his friends, set Salvator to work; who made all their caricatures, in which he excelled perfectly; not forgetting his own, which prevented their resentment. His genius naturally led him to that kind of Painting which partook of satire. In finishing this Work, he was seized with a fever, so that it proved his last.

This Painter was exceeding generous, and worked more for reputation than to get money, as the following adventures clearly shew.

A certain rich Knight had been haggling with him for some time about a large landskip; as he was frequently coming after it, he always asked the price, to which Salvator, on every demand, added an hundred crowns. The Knight mentioned his surprize. He replied, —“ You’ll find it a hard matter, with all

“ your riches, to agree with me.” And to prevent any farther importunity, defaced the picture.

The Constable Colonna having ordered a large picture, Salvator finished it with great care; and sent it him home, without mentioning any thing about the price. The Constable expressed his satisfaction by a purse of gold, which he sent in return. Salvator, charmed with this behaviour, and finding himself greatly overpaid, painted and sent another picture to the Constable, who made him the same return. He afterwards sent him a third, and a fourth; for each of which, the Constable advanced the sum: but on receiving the fifth, he sent him two purses, and at the same time word, that the contest was by no means equal between them; as it was not near so easy for him to fill a purse, as it was for Salvator to paint a picture.

After a long abode at Rome, Salvator was seized with the dropsy; during which illness he married his maid, who was a Florentine, by whom he had several children. He had an extreme aversion to this marriage, as the woman, who was a mean, low creature, had behaved more as mistress, than a servant to him; and, at the same time, had bestowed her favours, without much reserve, amongst his acquaintance. These considerations shocked him greatly, as he was a man of nice honour; but his confessor, supported by some of his friends, urging all the arguments their zeal could furnish, and finding that his strongest reasons had not a proper weight, cried,—“ But, Signior
“ Salvator, you must marry her, if you hope to enter paradise.” He calmly replied,—“ Then, if I
“ cannot enter into paradise without being a cuckold,
“ I must do it.”

This cheerfulness of temper never left him; nor did his distemper, though tedious, ever alter it. Alluding to his name, Salvator, he looked upon it as an earnest of his salvation, and that God would never
suffer

suffer the devil to persecute a man that bore the name of Salvator. He ended his days at Rome, in 1673, aged 58. He was buried in the Chartreux, over against Carlo Marat, where his epitaph and representation may be seen in marble.

Salvator has engraved in aqua fortis the following plates;—a book of different military habits, and other subjects of caprice, of 60 leaves, with the title;—seven upright prints, amongst which are, the Apollo, Glaucus, two of St William, &c. six frizes of Tritons, River Gods, and Naiades;—seven other upright prints of a larger size, amongst which are Alexander with Apelles, Diogenes, Plato, Democritus, and three allegories;—four of different forms, Polycrates, Regulus, Oedipus, and the giants;—in all, eighty four pieces: besides what have been engraved after him, as — a set of landskips, by Goupy, of eight leaves;—two large chiaro oscuro's, by Pond;—one large allegorical print, by Laurent. There are also some pieces, in the cabinet of the Emperor, engraved in a picturesque taste, by A. J. Prenner, which contains four suits, amounting to two hundred prints, after different masters.

JOHN BENEDITTO CASTIGLIONE,

WAS born at Genoa, in 1616. He applied himself early to the belles lettres, but the love of Painting got the better of his other studies. The several schools he passed through successively, procured him a taste of colouring, and a very lively manner, which made his works much sought after. He began to study under John Baptist Pagi, with whom he did not stay long, believing he could profit more in the school of Andrea de Ferrara. This master, with whom he worked a great while, took pleasure in assisting the growing talents of the young man; who, on his part, distinguished himself both by his Paint-

ings and engravings. To complete his happiness, Vandyke came to spend some time at Genoa. Benedetto embraced the opportunity; in his school he endeavoured to make himself perfect in that precious tone of colouring, and that delicacy of pencil, so familiar to Vandyke, who was his last master.

Beneditto could not fail of forming a grand manner; he succeeded equally in sacred and profane history. Portrait and landscape were not out of his way, but his natural inclination led him to pastoral subjects, marches, and animals, for which he made particular studies. No body ever succeeded so well in that kind of Painting; his design was elegant, his touch was skilful, and his pencil vigorous; his understanding of the chiaro oscuro was so perfect, that it struck and surprized all that looked on his works.

His desire of deserving the approbation of great men increasing, he painted a considerable time at Rome. He afterwards went to Naples, Florence, and Parma; and left in all those cities proofs of his knowledge. His fortune was not equal to his reputation; but, like a truly great mind, without grasping at riches, he was contented with deserving them. Venice, at last, engaged him to perfect his colouring. He made surprizing studies after Titian, Tintoret, and Paul Veronese. The Senator Sacredo coming to see him paint, by his generous behaviour engaged him to exercise his pencil in adorning his palace; where, exerting his abilities, he produced most admirable proofs of his skill.

The city of Mantua finished his travels. He entered into the Duke's service, who, on the report of his merit, received him in the most gracious manner. The favours shewn him by that Prince, the noble gratuities he bestowed on him, and a coach kept for his service, added spirit to his skilful pencil. The Duke of Mantua, who had a natural good taste for beautiful performances, found him full employment, and
his

his palace was adorned on all sides with the works of Beditto. Spite of the infirmities to which he was subject, he continued his works; nor do his labours at all discover the uneasiness he suffered. At last, the gout, joining with his other distempers, ended his days in that city, in the year 1670, at the age of 54.

Beditto engraved in aqua fortis several prints, in a lively manner; such as—Diogenes, with his lanthorn;—a nativity;—the beasts going into the ark;—the same subject in small;—the raising of Lazarus, great and small;—a flight into Egypt;—a virgin with Jesus;—and an angel waking St Joseph;—five landscapes, with fawns and satyrs;—a magician, with several animals;—Circe opening Achilles's tomb, to look for his arms;—two sets of mens heads, one of sixteen, the other of six, amongst which is his own, and divers caprices and allegorical subjects;—amounting in all to forty seven subjects: without including what have been engraved after his pictures by Mace, Chatillon, Corneille, M. L'Asne, Coelmans, and others.

PIETRO FRANCISCO MOLA.

IT is not easy for any man to acquire a greater name, during his life-time, than Pietro Francisco Mola. He was born at Coldre, in the diocese of Como, in the Milanese, in 1621. His father, John Baptist, a Painter and Architect, soon found out and encouraged his son's inclination for his art. He carried him to Rome, to the cavalier Josepin, to study, during his stay in that city. When he returned to Bologna, to begin the fort of Castel Franco, by the order of Urbin VIII. he brought back his son, whom he placed under the directions of Albano. This master, finding in his new disciple great talents, joined to a sweetness of temper, would have married him

to one of his daughters. Mola, not inclined to such an engagement, went to Venice, to study under Guercino, whose bold and vigorous manner, and the works of Titian and Bassan, perfected him entirely. The jealousy of Guercino obliged Mola to a second separation. Rome was his resource; there he exposed his new Venetian Manner, which gained him a great name. Innocent X. received him favourably, and employed him in several parts of his palace. He was set to paint the chapel of Jesus, where he represented the miracle of St Peter in prison, and the conversion of St Paul; these two pieces in fresco were extremely well relished, and procured him other works.

After the death of Innocent X. Alexander VII. who succeeded him, also took Mola under his protection, and made use of his pencil to represent the history of Joseph, in the gallery of Monte Cavallo, for which the Pope rewarded him liberally. Whilst he painted this Pontiff, he remained covered and sitting. Queen Christina, of Sweden, shewed him great marks of her favour; she received him among her officers, settled a handsome salary on him, and bespoke several pictures of him for her cabinet.

Mola was but young when he found himself surrounded with all these honours. Fortune seemed to lead him by the hand. Cardinals, Roman Princes, and religious houses, strove to give him new subjects to increase his reputation, which had been too limited if it had not passed the Alps. Lewis XIV. informed of his abilities, ordered proposals to be made him to come to his court, with all the allurements that might be expected from so generous and magnificent a Prince. While he was preparing to set out for Paris, and finishing a picture that the Pope had commanded for the Church del Pace, a dispute which he had for some time before with Prince Pamphili, about a cieling which he had painted in his palace of Val Montane, and for the payment of which he was obliged

obliged to sue that Prince, occasioned him so much vexation, that he fell sick at Rome of a violent head-ach, that siezed him while he was painting, and carried him off in six hours, in the year 1666, at the age of 45.

Mola was chief of the academy of St Luke; his genius was fruitful and lively; a grand designer, and yet a greater colourist, though often too dark. He excelled in landskip and caricatures. An admirable ease is observed in all his pictures. So many qualities have justly entitled him to the character of a great Painter.

There is another Mola, named John Baptist, who was also a disciple of Albano, whose manner he followed entirely. Authors have agreed that he was a Frenchman; his landskip is excellent, but his figures are dry and hard, wanting that mellowness that was so peculiar to the pencil of his master Albano. The time and place of his death are unknown.

Coelmans, Spierre, and Pietro Santi Bartoli, have engraved after Francisco Mola.

P H I L I P P O L A U R I,

OWES his birth to the city of Rome, in 1623. His father was originally of Antwerp, but settled in Italy, where he had two sons: the eldest, Francisco, became an able Painter, by the instruction of Sacchi, and died when he was but twenty five years old: Philip was the second. Balthasar, who was a good Painter, and a disciple of Paul Bril, perceived with joy, that his son Philip, without learning to draw, when he went to school, took the faces of all his play-fellows. So remarkable a disposition was an earnest of his becoming a great Painter. His father placed him under his son Francisco, who taught him the first elements of his art. The premature death of his brother, obliged him to pass into the

the school of Angelo Caroselli, his brother in law, who had acquired some reputation in Painting. Philip's progress was so great, that he soon surpassed his master in every kind. In the mean time he lost his father, and, soon after, his master; who was so fond of him, that to make him known, he brought all the curious strangers that came to Rome, to see him.

Philip, who had studied much, soon quitted his first manner, and applied himself to paint small historical subjects, with back grounds of landskip, in a lively beautiful manner. He also painted several large pictures for churches, but did not succeed so well in them as smaller works. He left several pieces unfinished.

Nature, who had not bestowed her graces on his person, endowed his mind with many accomplishments. He was master of perspective, had a turn for poetry, and a knowledge of history and fable. His chearful temper, and the lively sallies of his wit, rendered him dear to his friends.

His barber hearing he had presented his apothecary with a picture, for the care of him when he was ill, flattered himself with hopes of the same favour, and begged a picture of him. Philip, who knew his intention, made his caricature, imitating the ridiculous gestures he used in talking to him; he wrote under the picture,—“This man looks for a dupe, and can't find him;” and sent it to the barber's at a time he knew that several of his friends would meet in his shop. Every one of them was struck with the oddness of the character, and fell a laughing and joking the poor barber, whom they prevented venting his rage on the picture; and though Philip diverted himself at his expence, he never ventured to come under his hand afterward.

One cannot say, that Lauri was one of the first Painters of Rome; yet he designed well and gracefully.

fully. His landskip was chearful, and in a good taste; his colouring varied, being sometimes too strong, sometimes too faint. The subjects he generally painted, were metamorphoses, bacchanals, and often historical subjects, which he treated with great judgment. His pieces of this sort are spread all over Europe.

He would never marry, or give himself the trouble of forming disciples. His pleasure was, to amuse himself with his friends. He would, on public holidays, distinguish himself by playing off fire-works. He was always diverting himself with one merry prank or other, the sallies of his lively imagination. He loved expence, and by his mirth and good humour seemed to forget he grew old, till a distemper surprized and carried him off at Rome, in 1694, at the age of 71. His corpse was attended to St Laurence in Lucina, his parish church, by the academy of St Luke, who had received him into their body in 1652. He left a considerable fortune to his great nephews, besides several legacies.

The four seasons are engraved in four plates after him.

C A R L O C I G N A N I,

WAS born at Bologna, in 1628. He acquired a high character in the place of his nativity, having been at the head of the academy of Painting there for a considerable time. His father, Pompeo Cignani, of an antient family of Bologna, observing his son design after the best pictures in his cabinet, readily foresaw the ability he would one day display in that art. Baptista Cairo, a Bolognese Painter, that Pompeo took into his house, first cultivated this sprouting genius, which grew up in the school of Albano, who always loved him as his own son. Cignani outstripped his comrades; he carried away all the prizes
in

in the academy; and his first essays in Painting appeared to be the works of a perfect master. Albano declared every where, that he would be the greatest support of his school; and even employed him to paint in his own works.

His reputation now rising, he was sent for to Leghorn, where he finished a Judgment of Paris in a masterly manner. At his return to Bologna, Cardinal Farnese set him to work in the great hall of the public palace, where he painted, in two large pieces, King Francis I. who healed the King's evil as he passed through Bologna; and the entry of Pope Paul III. into that city. The same Cardinal carried him to Rome, where he painted two pictures in St Andrew de la Valle, and one in the Basilic of St Peter, which is since spoiled by the damps. Three years passed away whilst he was engaged in these labours at Rome, after which he returned to Bologna, where he was loaded with careffes and employment; all the churches and palaces of that city presenting to your view different testimonies of his capacity.

Duke Ranucio, of Parma, ordered him to paint the walls of a room, in the cieling of which Augustin Carrache had expressed the power of Love. This Prince directed him to continue the same subject, which he treated with a great deal of elegance. There was no civility the Duke did not shew him, to engage him to stay at Parma; but his domestic affairs obliged him to return to Bologna. As soon as he got home, his first occupation was to shew his acknowledgment to that Prince, by sending him a picture of the conception, for the church of that name which he had built at Placentia.

Duke Francis Farnese afterwards pressed him to receive the title of Count and Knighthood, which, thro' modesty, he had refused the Pope, and several other Princes. All these honours added to the public esteem; his school acquired daily new disciples; and his works increased

increased the number of his admirers. Such success could not fail of being envied; his enemies published stories to his disadvantage; they spoiled the pictures he had made under the portico of the Servites, and burnt the cartoons he had left there.

The Elector of Bavaria named Cignani for one of those four most celebrated Italian Painters, who were each to furnish a piece towards embellishing a church at Munich. He assigned them a considerable sum for their performance, and a reward for him that should succeed best. Cignani sent a holy family; and if it had not been for the management of those that envied him, had carried the prize.

The Great Duke of Tuscany, to shew his esteem for this Painter, desired his own picture, and several other works that adorn the fine gallery at Florence.

There was nothing wanting now to complete Cignani's glory, but some grand public work that should be worthy of him. The cupola of the Madona del Fuoco was offered him in 1686, and he set out for that city to undertake it.

After having continued his school some time at Bologna, under the care of two of his best disciples, he removed it, and also his whole family, to Forli. Cardinal San Cesareo passing through that city, desired a piece by his hand. Cignani presented him an Adam and Eve which he had painted for a study. The Cardinal gave him five hundred pistoles, telling him, that he had only paid for his cloth, and that he looked upon himself still as obliged to him for the picture.

The city of Forli gave him his freedom, after having been twenty years at work upon that cupola, which was not finished till 1706. His son Felix helped him greatly in that grand piece of work. In it he has represented paradise, with a large number of figures, which serve to shew the extent of his genius.

Pope

Pope Clement XI. honoured him with his protection, procured him a number of pieces of work, and declared him Prince of the academy at Bologna; honouring that body with his own name, by calling it the Clementine Academy.

He owed all his success to his merit; this alone raised him to that degree of honour he enjoyed. He finished his labours by the picture of the birth of Jupiter, which he painted at the age of fourscore for the Elector Palatine, in 1715. Cignani being seized with a catarrh, which disabled him from working; after labouring under it four years, finding himself sinking, he would have burnt a Danae for being too naked, but his son's intercession, and promise to cover it, preserved it. His death happened at Forli, in 1719, when he was 91 years old. His corps was exposed under the cupola he had painted; his son Felix celebrated his obsequies with great magnificence, and an elegant epitaph; the academicians of Bologna paid his memory the honours they owed it, by a magnificent service, and a funeral oration at the end of the year. Cignani had eighteen children, who are all dead.

He had a good countenance, and an honest heart; a generous mind, that inclined him to assist and support his disciples, to do good to those that disobliged him, and even to commend those that spoke ill of him.

In Cignani is found a freshness and force of pencil, a lightness of hand, an admirable composition, a correctness of design, gracefulness, mellowness, fertility of genius, an ease in spreading his draperies; in a word, he may be reckoned amongst the most graceful Painters. Above all things, he attached himself to express the passions of the soul in his characters. The new manner he had formed, was from Guido and Caravagio, without ever losing sight of the graces of Corregio,

When

When he designed, and the design displeased him, he tore it, and made another, saying, "Whatever change he made, it was always only a design warmed over again." His pictures, in the manner of Carrache, seem larger than they are in effect. The art of placing and disposing his figures, and a happy turn of composition, were among the excellencies of this Painter. He is reproached with finishing his pictures so much, that he destroyed the spirit of them; that his colouring was too strong, and he gave his figures so much relief, that they were not united with his grounds. He was also generally looked upon as properer to paint virgins and half figures, than historical subjects.

Cignani esteemed Lewis XIV. above all the Princes of his time, and equalled him to the greatest mentioned in history; not for the splendor of his conquests, but merely for the love he expressed for the arts and sciences.

There are few prints graved after Cignani; we know of a St Katharine, by Dorigny; an Aurora, by Meloni; and the Chastity of Joseph, by Jacomo Frey.

C A R L O M A R A T T I,

WAS born at Camerano in 1625. His grandfather, Matthew Maratti, having quitted Sclavonia, where he was born, established himself with his wife and two sons at Camerano; one of which, named Thomas, marrying there, was father of Carlo.

While he was yet a child, he covered the walls of his father's house with virgins; and for want of colours, made use of the juice of herbs and flowers. He copied all prints that came to his hand, and instead of studying at school, he drew every thing that came into his fancy. A book of the principles of
Design,

Design, which Barnaby his half brother had left in his mother's house, was found in his hands. Carlo copied it entirely, and sent it to his brother, who was then at Rome.

The surprizing progress of the child determined Dominico Corraducci, his relation, to send him to Rome, though but eleven years old, to join his brother Barnaby, who after having instructed him a year, placed him in the school of Andrea Sacchi.

Carlo Maratti continued nineteen years in that school, copying Raphael, and other great masters. His brother Barnaby sold his designs to strangers, who valued them, as they discovered the touch of a great master. He copied a design that Andrea Sacchi had given him for a study, so perfectly, that his master, in comparing them, mistook the copy for his own drawing. Maratti continued a student, till he found himself capable of depending on his own knowledge. His master, who did not love Bernini, drew on him the enmity of that great man, who preferred much inferior Painters to him, to execute those works that were under his direction. Notwithstanding this, by the credit of his master, and the merit of his own works, he gained a reputation of excelling in painting virgins, which got him at Rome the nickname of Carluccio delle Madone; they even said, he could paint nothing else. Andrea resolving to shew him in his proper light, set him to paint Constantine destroying the idols, in the baptistry of St. John of the Lateran. Maratti acquitted himself so well, that he silenced the common report, that he could paint nothing but Madona's. The three chapels of St. Isidore, that he painted afterwards, raised his reputation so high, that Alexander VII. desired to see him, and commanded him to paint a large picture for the church del Pace. Clement IX. that succeeded him, shewed the same kindness to Carlo Maratti; and after he had painted his nephews, ordered him

to paint his own picture, with which he seemed greatly pleased.

The Pope, contrary to custom, made him sit in his presence, saying,—“ That when a man was at his work, he ought to be at his ease.” Clement X. his successor, employed Carlo Maratti on the chapel Altieri, in the church of Minerva; and on the cieling of the great hall of the palace of Altieri, he took for his subject Clemency, in allusion to the name of the Pope. Under the pontificate of Innocent XI. he executed the great picture for the altar of St Francis Xavier, in the church of Jesus; and divers other pictures for the Marquis Palavicini. The Pope ordered him to cover the breast of the Virgin, which Guido had painted in the private chapel of the Vatican; on which occasion he made use of water colours, so that the colour might be wiped off with a sponge. If these great works entirely stopped all insinuations of his want of abilities, they also occasioned him a violent illness.

Maratti was in great favour with Alexander VIII. who did not live long. In his time he finished the great picture of St Charles al Corso, which he worked at upon the altar, that he might fit the proportion more justly to the place. The figures on the fore ground are twenty two palms high; it is pity there is not more colouring in that piece. Innocent XII. confirmed him in the post of keeper of the Paintings in the Vatican, which was conferred on him by Innocent XI. with all the emoluments and expences necessary to restore and preserve the pictures. Carlo Maratti had been always protected by Cardinal Albani, who, after the death of Innocent, was chosen Pope, by the name of Clement XI. He was often admitted to his audience; and this Pontiff commanded from him an assumption of the Virgin, for a chapel of the cathedral of Urbin, his country, where Cignani had already painted a picture of the nativity of the

the Virgin. The Pope next appointed him to restore the Paintings in the chambers of the Vatican, as he had, some years before, done those in the Farnese gallery, and the lodge Chigi, painted by Raphael. This Painter fastened up the cieling with eight hundred and fifty copper nails; he squirted up water, and afterwards plaister, through holes made for that purpose, to fasten the pieces of the plaistering, which was falling to ruins; they also fixed iron rivets to keep it better together. Carlo, assisted by four of his disciples, painted the ground with ultramarine, with water and crayons; in the same manner they did the head, and figures that wanted it; so that the whole may be wiped off with a sponge; that, as he said, some abler hand might one day efface his work, and do justice to the great Raphael. The ultramarine gives a dryness to the figures, which look coarse, like the decoration of a theatre; and the carnations look of a brick colour, which takes away entirely the union of the figures with the ground. He used another method to clean the four chambers of the Vatican; he washed them with Greek wine, and then dried them with large white towels, which brought out the colours afresh; he afterwards varnished them over: as to the frizes, and ornaments of chiaro oscuro, they were mostly repainted. This work succeeded happily, and Clement was so well pleased, that he gave the Painter a pension, and the order of Christ. The ceremony was performed, by his order, in the Capitol, on the day of distribution of the prizes in Painting, Sculpture, and Architecture, among the young artists of the academy of St Luke, of which Carlo was head. The Pope carried his goodness still farther; to cure him of his debauchery, in the jubilee year he made him marry a wife, with whom he afterwards lived forty years.

Carlo Maratti was employed to furnish cartoons for the mosaics in the second chapel, on the left hand,
entering

entering into St Peter's; in which he has represented the conception of the Virgin, with a number of figures. At upwards of fourscore he painted two great altar-pieces; one is, the St Amadeus for Turin; the other, the baptism of our Saviour for the Chartreux at Naples.

At last, his trembling hand refused to execute the conceptions of his mind: this, joined to the weakness of his sight, obliged him to renounce his art. He now employed himself wholly in instructing his disciples; till growing quite blind and infirm, he was forced to keep his room, and then his bed. He died with great sentiments of piety in 1713, aged 89. His remains were carried to the Chartreux church, where he had caused his tomb, adorned with his bust in marble, to be built. He only left one daughter, who inherited above 40,000 Roman crowns.

Few modern Painters have been so much distinguished as Carlo Maratti, or honoured and cherished by so many Princes. Lewis XIV. sent him the breviate of his Painter in ordinary. He was a great designer, his thoughts were elevated, his dispositions fine, his touch very spritely, his pencil fresh and mellow; he was knowing in history, allegory, architecture and perspective, which knowledge was of great advantage to his works. The simplicity and nobleness of the airs of his heads, and the gracefulness spread all over them, are particularities which have given this Painter so distinguished a reputation.

He was extremely modest and charitable; speaking ill of no body; silencing those that judged with ill nature of other peoples works; informing those that asked his advice, without any affected superiority; affable to his disciples and young folks; he often gave them his drawings, and furnished them with steps to measure the beautiful figures of the antique; no man ever took more pains to revive the great Raphael and Annibal Carrache, whose busts he got carved in

marble, to place in the Rotunda. Carlo Maratti was lively in his conversation; he loved to entertain himself on the subject of his art, and hardly knew how to leave talking of it; his curiosity made him collect pictures of great masters, cartoons, and drawings; for which last his fondness was so great, that he has often given a picture of his own painting for a curious drawing.

He engraved in aqua fortis several plates;—a set of the life of the Virgin, in ten prints;—the Samaritan woman, after Carrache;—the history of Heliodorus, after Raphael;—the martyrdom of St Andrew, after Dominiquin; several Engravers have copied him: all his works amount to above two hundred prints.

Out of a great number, his two most eminent and favourite disciples were Giuseppe Chiari, born at Rome in 1654. He has done several public works, in which he has proved himself a worthy disciple of Carlo Maratti; who trusted him to finish the cartoons for the mosaic of one of the little cupolas of St Peter. He did one of the twelve Prophets in St John of the Lateran, which were only given to the most able Painters of that time. He died of an apoplexy at Rome, in 1727, at the age of 73.

Rome gave birth in the same year to Giuseppe Passeri. He was placed under the instructions of Maratti, who was fond of him, and made him copy all the works of Lanfranc and Michael Angelo, and observe the delicacy of Guido and Dominiquin, with the colouring of Titian and Corregio. Passeri painted several good pictures, and worked a great deal in churches. He died in 1714, aged 60.

LUCA JORDANO,

IS an instance, that the scholar sometimes surpasses his master.

This

This Painter was born at Naples in 1632, in the neighbourhood of Joseph Ribera, whose works attracted him so powerfully, that he left his childish amusements for the pleasure he found in looking on them. So manifest an inclination for Painting, determined his father, a middling Painter, to place him under the directions of that master; with whom he made so great advances, that, at seven years old, his productions were surprising.

Hearing of those excellent models for Painting, that are at Venice and Rome, he quitted Naples privately, to go to Rome. He attached himself to the manner of Pietro da Cortona, whom he assisted in his great works. His father, who had been looking for him, at last found him at work in St Peter's church. From Rome they set out together to Bologna, Parma, and lastly to Venice: at every place Luca made sketches and studies from the works of all the great masters, but especially Paul Veronese, whom he always proposed for a model to himself. His father, who sold his designs and sketches at a great price, kept him close to his work; and that he might not quit it, prepared his dinner for him himself, often calling on him, Luca fa Presto; a name which he always retained. It is said, that Jordano had been so great a copier, that he had designed the rooms and apartments of the Vatican a dozen times, and the battle of Constantine twenty. The number of his studies gave him a surprising facility, and gave the first rise to the elevation of his thoughts. A desire of gaining a higher degree of perfection occasioned Luca to set out with his father to Florence, where he began afresh to study; copying the works of Leonardo da Vinci, Michael Angelo, and Andrea del Sarto. He went back to Rome, whence, after a very short stay, he returned to Naples, where he married against his father's inclinations, who apprehended such an engagement might lessen his attention to his profession. After seeing the Paintings of

Rome and Venice, Luca quitted his master's manner, and formed to himself a taste and manner that partook something of all the other excellent masters; which occasioned Bellori to write, that he was like the ingenious bee, that had extracted his honey from the flowers of the works of the best artists. His reputation was soon so well established, that all public works were confided to him, which he executed with the greatest facility and knowledge. Some of his pictures getting into Spain, pleased Charles II. so, that he engaged him to come to his court in 1692, to paint the Escorial, in which he acquitted himself as a great Painter. The King and Queen often went to see him work, and commanded him to be covered in their presence. In the space of two years he finished the ten arched roofs and the stair-case of the Escorial. Afterwards, he painted the grand saloon of Buen Retiro, the sacristy of the great church at Toledo, the chapel of the Lady of Atocha, the roof of the royal chapel at Madrid, and several other works. He was so engaged to his business, that he did not even rest from it on holidays, for which a Painter of his acquaintance reproached him; to whom he answered pleasantly, — "If I was to let my pencils rest, they would grow rebellious; and I should not be able to bring them to order, without trampling on them." His lively humour, and smart repartees, amused the whole court. The Queen of Spain one day enquiring after his family, wanted to know what sort of a woman his wife was: Luca painted her on the spot, in a picture he was at work upon, and shewed her to the Queen; who was more surprized, as she had not perceived what he was about; but was so pleased, that she took off her pearl necklace, and desired him to present his wife with it in her name.

Jordano had so happy a memory, that he recollected the manners of all the great masters, and had the art of imitating them so well, as to occasion frequent mistakes.

mistakes. The King shewed him a picture of Bassan, expressing his concern that he had not a companion. Lucas painted one for him so exactly in his manner, that it was taken for a picture of that master. The King, in return, knighted him, gave him several places, made one of his sons a Captain of horse, and nominated another Judge and President of the vicariate of Naples; one of the King's coaches attended him every evening to carry him out: nor was this all; the King carried his goodness still further; marrying his daughters to gentlemen of his court, and bestowing good places on them for portions.

Philip V. kept him in his service after the death of Charles II. which happened in the year 1700. when he continued those great works he had begun; and as his stay was long in Spain, his wife, on a false report, believed him dead; to undeceive her, he painted himself on a card, and sent her his picture by the post.

On his return from Spain, he passed through Florence, where he painted on the cieling of the chapel of Corsini, in the church del Carmine, the apotheosis of the saint, with a great number of figures. He also adorned the gallery of the palace Richardi. Jordano was the innocent cause of the death of Carlino Dolce. This Painter, who finished his works with too much labour, and whom a constant application to work to a great age had not enriched, died with chagrin, on Luca's reproaching him with the loss of so much time.

The great works Jordano had executed in Spain, gave him still greater repute when he returned to Naples; so that he could not supply the eagerness of the citizens, though he worked so quick. The Jesuits, who had bespoke a picture of St Francis Xavier, complaining to the Viceroy that he would not finish it, and that it ought to be placed on the altar

of that saint on his festival, which was just at hand; Luca finding himself pressed on all hands, painted this piece in a day and an half. Oftentimes he painted a Virgin holding a Jesus; and, without any rest, in an hour's time, would finish a half length; and for dispatch, not waiting for the cleaning his pencils, would lay on the colours with his finger. His manner had great lightness and harmony; he understood fore-shortning, but as he trusted to the great practice of his hand, he often exposed to the public pictures that were very indifferent, and very little studied; in which he appears to have been incorrect, and little knowing in anatomy. No body ever painted so much as Jordano, not even excepting Tintoret. His school grew into such repute, that there was a great resort to it from Rome and all quarters. He loved his disciples, whose works he touched upon with great readiness; and assisted them with his designs, which he gave them with pleasure. His generosity was so great, that he made presents of altar-pieces to churches that were not in a condition to purchase them. He painted, gratis, the cupola of St Bridget, for his reputation; and touched it over a second time. By a particular dexterity, that roof, which is rather flat, seems very much elevated by the lightness of the clouds which terminate the perspective.

Two Neapolitans having sat for their pictures, never thought of sending for them when they were finished. Jordano having waited a great while without hearing from them, painted an ox's head on one, and put a Jew's cap on the other, and placed a suit of old cloths in his arms, and exposed them to view in this manner; on the news of which, they hastned away with money in their hands, and begged him to efface the ridicule that was annexed to their pictures.

Though his humour was gay, he always spoke well of his brother Painters, and received the hints that

that were given him on his own works with great docility. The commerce he had with several men of learning was of great use to him; they furnished him with their elevated thoughts, reformed his own, and instructed him in history and fable, which he never had read. His labours were rewarded with great riches, which he left his family, who lost him at Naples in 1705, when he was 73 years old. His monument is in the church of St Bridget, before the chapel of St Nicholas de Bari, which is all of his hand.

He has engraved three plates in aqua fortis;—one of the Woman taken in adultery;—another of the Prophet Elias ordering the priests of Baal to be killed in the presence of King Ahab; — and a St Ann. Desplaces has engraved a chastity of Joseph, and A. J. Prenner two prints, in the collection of the Emperor's pictures at Vienna.

C I R O F E R R I.

THE city of Rome boasts of having given birth to *Ciro Ferri*, in the year 1634. His father, *Stephano*, descended of a good family, left him a fortune of above 30,000 crowns. This ease in his circumstances was no obstruction to his taste for Painting. He preserved his patrimony for his son *Peter*, and his abilities at his pencil furnished him with a sufficiency to support his family. His genius was elevated, his dispositions beautiful, and his execution grand. Nothing can approach nearer to his master *Pietro de Cortona*, than his cielings, which are often mistaken for *Pietro's*. Though he set great prices on his works, he was in continual employ. *Prince Borghese*, and *Pope Alexander VII.* had a great esteem for him; and his three successors were no less favourable to him.

The Great Duke sent for him to Florence, and assigned him a large pension to finish the works which Pietro de Cortona had left imperfect. He entered so well into the spirit of them, and acquitted himself so worthily, that the whole work seems to be of the same hand. The Great Duke nominated him chief of the school of Florence, and he continued so a great while.

Ciro Ferri returned to Rome, where he appeared a great architect, as well as a good Painter. Several palaces and grand altars, viz. St John of the Florentines, and that of the Chiesa Nuova, were raised from his designs. He diverted himself more with Drawing than Painting. He was much importuned for devices, figures for breviaries, and titles of books; several of which have been engraved by Spierre and Bloemart. The Pope employed him in making cartoons for the Vatican; and no man has worked more in different kinds, than he. His genius appeared in its full strength, whether he was employed in painting the effects of his own invention, or compleating those of his master.

The cupola of St Agnes, in the palace of Navona, was his last work. The chagrin he felt in seeing the angles of Bacici, which were directly under it, the force of whose colouring made his appear too weak, was the cause of his death. One day he told Lazaro Baldi, his companion, that his cupola appeared very different on the scaffold, to what it did from below; and that the angles of Bacici gave him great pain.

Ciro Ferri falling sick, left that cupola unfinished. He prayed Carlo Marat, on his death-bed, to complete it. This Painter excused himself afterwards from complying with his request. If he had asked Bacici, he would have finished it, as he told several of his friends; certainly no Painter would have acquitted himself better. Jealousy in his profession

was

was the cause of *Ciro's* not doing it. His disciple *Corbellini* terminated that work in a manner that did no honour to his master.

Rome lost *Ciro Ferri* in the year 1689, at the age of 55; he was buried with great magnificence at *St Mary Transtevere*. The Engravers who have copied *Ciro Ferri*, are *Pietro Aquila*, *C. Bloemart*, *Rouillet*, *de la Haye*, *Spierre* and others. There are more than sixty prints after this master.

B A C I C I.

JOHAN BAPTIST GAULI was born at *Genoa* in 1639, of very poor parents who died of the *Plague*. Abandoned, without support, not knowing what would become of him, as he came out of the school of *Borgonzone*, with his portfolio under his arm, he perceived a galley just ready to sail with the envoy of the republic to *Rome*, and offered to enter himself on board, but the captain refusing him, our young Painter who was hardly fourteen years old, addressed the envoy himself, who after asking him a few questions, ordered him to be received into the train of his retinue.

The envoy being arrived at *Rome*, kept *Bacici* in his house, till he had an opportunity of placing him with a French Painter; who dealt in pictures, and kept him close to his work. He staid with him as long as the envoy continued at *Rome*. Afterwards he placed himself with another picture merchant, who was a *Genoese*, which was the beginning of his fortune. *Bernini* and *Mario di Fiori*, became acquainted with *Bacici*, by visiting the merchant, and introduced him to several families for whom he painted some excellent portraits; but his turn was for history and large compositions. His first attempts succeeding, enabled him to take

a house and live at his ease. His first public picture when he was but twenty years old was St Roch with the Virgin, and St Anthony the Abbot, which was placed in the church of that name. This picture raising his reputation, procured him an advantageous match; and Prince Pamphili gave him, in preference to the most able artists in Rome, the four angles of the cupola of St Agnes. These great works finished his reputation, and Alexander VII. ordered Bernini to bring him the Painter; the Pope gave him access to his palace, and commanded him to paint his picture, whilst Bernini, who conducted him in all things, had communicated to him the elevation of his thoughts, and interested himself so much in his favour, as to procure him the Painting of the cupola of Jesus in preference to Ciro Ferri, Carlo Marat and Brandi. The father general of the Jesuits who had seen him work, and was pleased with his performance, sent him six hundred pieces of eight, hid under a large pasty placed in a silver dish; Bacici, whose imagination was quick, believing this was all the recompence he was to have above the price agreed on, flung the dish on the ground in the presence of those who brought it, and distributed the money to the poor. The general soon disabused him by sending him a thousand pistoles, and promising him still more, on which he set himself to work with that eagerness and fire that were so natural to him. Some time after, the father general falling sick, and not being able to perfect the promises he had made to Bacici, he gave him dying a note of hand with a blank space for the sum to be filled up to his own satisfaction. The Jesuits would not accept the note. Bacici tore it, and refused to go on with the work; but Bernini obliged him as it concerned his honour to finish it. He was five years painting this grand machine, which

which at this day is the admiration of all the world.

Sonnets were made in praise of Bacici, every body loved him; his agreeable and lively conversation, his genteel behaviour, his air, every thing engaged mankind in his favour. Alexander VIII. gave him several marks of his good will, and his nephew Cardinal Ottoboni protected him on every occasion, as well as the Cardinal of San-Cesare. He set out by order of the last to paint the hall of the public palace at Genoa. The excessive price he demanded frightened the Genoese so, that they gave that work to Franceschini: All his business ended in painting the Doge, who made him a handsome present.

When he returned to Rome, work crouded in upon him from all quarters. A Knight bespoke his picture without agreeing about the price; the Painter, after it was finished, demanded a hundred crowns: but the Knight surprized went away, and never came back to fetch it. Bacici painted a grate under the picture, with this inscription, *Sta prigionero per debito*, and placed it in the most conspicuous place in his painting room. The uncle of the Knight, a man in high station, being told of it, came to the Painter, and looking at the picture, said, I believe this picture is my nephew's: It is even he, said Bacici; but the poor gentleman has the misfortune to be in prison for debt; the uncle paid the hundred crowns down, and said, that he thought it but just to release him.

This Painter was so brisk and hasty, that having agreed with a certain person to paint the roof of his chapel, and settled the price, he set about making studies, and a coloured sketch, the person liking them, told him the studies and sketch ought to be his into the bargain, upon which he put himself into a violent passion, dashed his pencils and pallet
on

on the ground, overturned his easel, tore his cloth, and refused to paint the ceiling.

The Marquis Lorenzo Centorini, with whom he got acquainted at Genoa, often went to see him work, while he was painting Innocent XII. The whim took the Marquis to have the portrait of his uncle Hippolitus, General of the gallies of the Republic, who had been dead twenty years, and whom Bacici had never seen. Such a proposal made him smile, as he thought the Marquis had only made it in jest. But he still persisting, promised to describe his uncle to Bacici in such a manner as should enable him to form a resemblance from the description. Bacici took a cloth rather to satisfy his friend, than with any idea of painting a portrait, but followed his descriptions exactly, blotting out and correcting the head on four different cloths, till at last it appeared to the Marquis exceeding like; from this model he painted Hippolito at full length, dressed as a warrior and commander of the gallies. The Genoese who often visited Bacici were all struck with the likeness of Hippolito, and trumpeted out this instance of his skill, which met with a very generous acknowledgment.

Bacici worked exceeding quick, in two months he painted the roof of the church of the Fathers de Santi Apostoli; a dispatch that prejudiced both his health and reputation, he was then 67 years old. His agreement with those Fathers was for 2000 crowns, of which he had received 500 as earnest. Being come by agreement to receive the rest of that sum, he took an acquittance out of his pocket, and made a present of it to them, who in return almost stifled him with their embraces, and bestowed on him 1000 benedictions. As he was about finishing several cartoons for the Mosaics of the little cupola of St Peter, a work which Clement X. had commanded, he heated himself so in fixing them

in their places, that he returned with a violent fever, which soon laid him in his grave. He died April 10, 1709, at the age of seventy. He left his children about 50,000 crowns.

This Painter was very lively in his touch, indefatigable in business, of a great but whimsical genius, a good colourist, understanding perfectly the magic of fore-shortening. His figures have so much force, that they seem to come out of the ceiling, yet they are sometimes incorrect, often heavy, and his draperies are too much manner'd. Bacici excelled in portraits, of which he painted a great number, seven Popes, and all the Cardinals of his time, having sat to him.

The strong manner in which he painted his first pieces, was changed by the advice of Bernini, into a clearer tone of colouring, such as he used in the Church de Santi Apostoli, whereby he became inferior to himself. Others say, that this alteration happened from the grief occasioned by the death of his son Laurence, to whom he had given a box on the ear, in the presence of his comrades, amongst whom he found him diverting himself, instead of being about his business with his master, who was an advocate; and that his son, through resentment and despair, drowned himself in the Tiber. Bacici was so much affected by this accident, that he left off handling his pencil for more than a year. There are some portraits graven after Bacici in the series of Cardinals, sold at Rome by Rossi.

F R A N C I S S O L I M E N E,

OF an ancient family originally of Salerno, was born at the city of Nocera de Pagani, in the territory of Naples, in the year 1657. His father Angelo who was a good Painter, and a man of learning, discovered in him a genius fit for every science.

science. Francis spent whole nights in the studies of poetry and philosophy, and unknown to his father designed so judiciously in *chiaro oscuro*, that his performances surprized all that saw them. Angelo, who designed his son for the study of the law, was at length informed of his inclination for drawing, yet did not alter his purpose, till after Cardinal Orfini, * at a visit, had the goodness to examine the youth in philosophy: whose spritely answers pleasing his eminence greatly, Angelo told him that his son would still do better, if he did not waste so much of his time in drawing in private; the prelate on this desired to see his designs, which surprized him so, that he told the father, that he did injustice both to his son, and the art of Painting, to endeavour to suppress that force of genius that was so natural, and so well marked out.

On this, Solimene had full liberty to give himself up to his inclination. Two years past on, whilst he studied under his father; when the desire of perfecting himself determined him to visit Naples in 1674, there he put himself under the direction of Francisco Maria, who was reckoned an excellent designer: his master pointing out the difficulties of his art in the most discouraging manner, and giving him little hopes of becoming an able man in his profession, so disgusted Solimene, that he quitted him in a few days, to follow his own inclination; he guided himself by the works of Lanfranc, and Calabrese, in studying composition, and *chiaro oscuro*; those of Pietro Cortona and Luca Jordano were the compass by which he steered to arrive at his tone of colouring; and lastly, he consulted Guido and Carlo Maratti for their beautiful manner of drapery. By a well managed study of these masters, Solimene formed himself a sure goût. Every subject of history that rose in his imagination, he immediately

* Since Benedict XIII.

mediately committed to paper; and often coloured his designs while he was at the academy. When Francisco Maria reprimanded him for painting his model instead of designing it, his answer was, that Paintings, and not Drawings were put up in churches, and that by this means he made colouring become easier to him.

His first pictures were, Judith holding Holofernes's head, Saul, Abraham's Sacrifice, and Lot and his Daughters, which he painted for a private person. He was afterwards employed to paint four large figures in fresco for the church of St George, a work that seemed an earnest of his future reputation. Hearing the Jesuits intended to have the roof of the chapel of St Anne painted, in the church Jesu Nuovo, he sent them a sketch by an architecture Painter, not daring to carry it himself, as he feared a prejudice against his youth might exclude him. His design was nevertheless accepted, and whilst he painted this chapel, the best Painters of Naples visited him, astonished that a meer boy should surpass them. The learned manner in which he executed this work, discovered a new style, a singular composition, a great firmness of pencil, and such a life in his figures, that they seem all in motion. Luca Jordano was of the number of those that came to see him work, with whom he contracted a lasting friendship; without that low jealousy, that is beneath the dignity of truly great minds.

At this time the Fathers of St Nicolo alla Carita, and the Nuns of D^a. Regina, and those of D^a. Alvina employed him in the churches of their Convents. The Theatin Fathers de S. Apostoli, had determined to beat down the Paintings of the arches over the chapels of their church, and to give them to Solimene. (This work, done by Jacomo del Po, being so unequal to the roof, painted by the famous Lanfranc,) Solimene who was then but thirty years old,

old, would not let them be pulled down ; but painting them over again in oil, rendered them much superior to what they had been originally. Now he intirely changed his manner, his compositions became much richer, his design from the naked grander, the plaits in his drapery larger, he gave more grace, and greater variety to the airs of his heads, more nature, more action and motion to his figures. He was admired for his great taste in Painting his clouds, sky, ground and trees, for the admirable freshness of his tints, the harmony of the whole, and the tender union and great force of his colouring. His reputation was now at its heighth ; and great works were offered him from all quarters. The Fathers of Mount Cassin sent for him to paint their church : After he had worked on it a considerable time, he went to Rome to examine the fine Paintings of Raphael, Polidore, Carrache, Dominichino, Guido, Lanfranc, and Carlo Maratti, with whose picture of the death of St Francis Xavier he was so inraptured, that he cried in a transport, that no hand but that of an angel had painted that piece. He continued a month in that city, in which time he painted the Rape of Orithyia for Cardinal Spada.

While he was employed in Painting at Mount Cassin, Philip V. arrived at Naples, who commanded him thither to paint his portrait. This monarch made him sit in his presence, and distinguished him highly by the favours he shewed him.

His reputation was as great in other countries, as at Naples : the Kings of France and Spain made him very advantageous propofals, to ingage him into their services ; but Solimene was too fond of his family to leave them for any advantage. Several Popes, the Emperor, the King of Portugal, the King of Sardinia, the Elector of Mentz, Prince Eugene of Savoy, and the Commonwealths of Venice and Genoa, found in their turns employment for his pencil,

pencil, and honoured him with their letters in a manner much to his reputation.

Jordano, on his return from Spain, had begun twelve pictures for the royal chapel at Madrid, but he dying, Philip V. sent Solimene orders to finish them. He would not touch on his sketches, but taking the same thoughts, and the same figures of which he made fresh studies from the naked, and following Luca's manner, he painted a most excellent set of pictures.

Solimene modelled often, particularly for several works that he caused to be executed in silver, bronze and marble. There are two children worked up with the greatest beauty by him in terra cotta.

The Jesuits of Jesu Nuovo, were desirous of adding to Solimene's reputation, by setting him to work on the great cupola of their church painted by Luca Jordano, which was thrown down by an earthquake. This cupola presented him with one of those noble opportunities (so rare in Painting,) which enable an artist to display the greatness of his genius, in its full extent. Though Solimene thought that to paint a cupola was the highest proof of the abilities of a great master; yet the low price those fathers offered, prevented his undertaking it, for their offer was far short of 16000 crowns, which he demanded in consideration of the length of time and the laborious studies required for so great a work.

So that at last it was given to Paulo Matthei, who finished it in sixty-six days in a very middling manner: on which occasion Solimene (having examined it,) said, he would have acted more judiciously to have employed sixty-six months, and with proper studies to have finished it well, than to have done it quick, only for the false pride of appearing a man of dispatch. It is astonishing how Solimene succeeded equally in great and small pictures, in oil

and fresco, in history, portrait, landskip, animals, flowers, fruit, perspective and architecture. His extensive talents prevented his ever being under a necessity of calling in the assistance of another hand to his history Painting. He often laid in ornaments in distemper, where the freshness of his tints is surprizing, and these pieces have so much force, that you would think them painted in oil. He painted all after nature, being fearful that too servile an attachment to the antique should damp, as he said, the fire of his imagination; this quality he certainly possessed, joined with a fine taste, an elevation of thought, and a rich composition. To his genius are likewise owing the designs of several palaces, and of the altar of the Pignatelli chapel in the church of the Holy Apostles, which he modelled in terra cotta.

A readiness to criticize the works of others did not proceed from malice in him, but from the greatness of his knowledge, nor did his vanity shut his eyes to his own defects. He told the Italian author of his life, that he had advanced a great many falsties in extolling the character of his works, which had got him a great deal of money; to which the author replied, Oh, the vanity of those who think they are connoisseurs in Painting, when you yourself understand so little of your own merit, and the value of your works! If I have, answered Solimene, some of the requisites of a good Painter, yet I want a great deal to deserve being called either perfect, or universal, as Raphael, Corregio, Paul Veronese, Annibal Carrache and Dominichino justly merited. He used to say of Luca Jordano, whom he loved above all the masters, that his readiness in Painting was not from the quickness of his hand, but from his knowledge in his art, and the clearness of his ideas. It was from him that Solimene borrowed his freedom of Painting, and from Calabrese

brese his fine tone of colouring, from which he was usually called, *Il Cavalier Calabrese Nobilitato*; this he readily acknowledged, for when a certain man of learning, speaking of the fine ceiling of his house, told him he had made a good use of *Jordano*, (*bien Giordaniato*) he answered very well, For that purpose I have endeavoured to imitate so great a man, who is certainly without his equal among the moderns in the management of his colours, and has certainly by overcoming all its difficulties obtained the perfect mastery of his art. It was a usual saying of his, that a Painter should charm the lover of Painting, with the force of design, the magic of his colouring, and the agreement and harmony of the whole. When a by-stander was surprized at his rubbing out some figures, and asked him the reason, he replied, If you saw with my eyes, you would not have asked why. The great Duke of Tuscany, with difficulty prevailed on *Solimene's* modesty, to send him his picture, which he wanted to place in his gallery, amongst other Painters. The Emperor *Charles VI.* knighted him on account of a picture he sent him, the subject is *Count Althan* presenting on his knees a book to that Prince in the middle of his court, all the portraits are said to be very like. In the year 1701, he came and stayed at Rome during the holy year; here the Pope and Cardinals took great notice of him, but *Carlo Maratti* was the only Painter he visited.

Nothing can be more elegant than the house he lived in, near the building called, *Regii Studii*. It was built from his designs, and in it he has painted several pieces to serve as studies to young Painters. His natural inclination to form youth, was highly commendable. He insinuated the principles of his art to them in a most agreeable manner: his method of making them sensible of the beauties of the great masters, was the result of his reflections. He con-

tinually inculcated the necessity of seeking out beautiful forms, and the proportions of nature, to join with the elegance of the antique.

His school was always crouded with disciples, who came from all countries to him. His affability and easy manner of conveying his instructions, contributing as much to attract them, as his reputation as a Painter.

His principal pupils were Jacintho Corrado, Sebastian Concha, Francisco de Mura, Giuseppe Guerra, Nicolo Marca Roffi, Joseph de Castelamare, known at court for his portrait Painting; but his favorite disciple was Ferdinando san Felice Cavaliere Napolitano, for whom Solimene generously painted a gallery, that serves for an academy for young Painters. This disciple made a good use of the advice, and the new ornaments in architecture his master invented, which he has imployed to advantage in the fronts of several palaces in Naples; and as a proof of his acknowledgement, he has erected a marble monument, with an epitaph setting forth the great talents of his master.

This Painter is also known by his sonnets, which have been printed several times in collections of poetry. It is astonishing, that at fourscore his memory should supply him with the most beautiful passages of the poets, in the application of which he was very happy. These qualifications engaged the best company of Naples to frequent his house. He was agreeable in his raillery, and lively in his repartees, but always kept within the just bounds of decency and good nature. Solimene always lived in a distinguished manner, his custom of dressing himself as an Abbe, gave him the name of Abbe Solimene. He enjoyed a benefice, and though he had advantageous offers, refused to marry himself, though he was of a different opinion in regard to his brother Thomas, Doctor of Laws, and Judge of
the

the Admiralty. The children of this brother, (who turned out well, and applied themselves to the sciences) Solimene made his own; for them he amassed his riches, which are said to have amounted to more than 300,000 crowns, and several dignified estates, which added the lustre of titles to his family: his ordinary diversion was hunting, with which he amused himself often in the neighbourhood of his country house, called Barra; and music, for which purpose there was an assembly of the best symphonists every night at his house, to relieve and divert his mind after the fatigues of his business.

This Painter enjoyed a perfect state of health to the age of 84, at which time he was commissioned by the Queen Dowager of Spain to paint those saints whose names the Princes her sons bore, when he happened to get a fall, which disordered him so, that he had much ado to finish his work. He became blind and deaf two years before he died, during which time, he was visited by his disciples, who profited as much by his discourses on the difficulties of his art, and the means of surmounting them, as they did by seeing him paint. He used to say, that being deprived of his corporeal eyes, his mind saw clearer, and that the eyes of his understanding were more opened. At last he died at La Barra, one of his seats, situate about four miles from Naples, in the year 1747, in the 88th year of his age. From thence his body was removed to Naples, to a chapel he had built in the church of the Dominicans.

He was one of those genius's, that surmounting the common law of nature, preserved his fire amidst the frost of old age.

Yet, if we may be allowed to throw some dark shades over the bright colours of this picture we have drawn, it is certain that the history of Heliodorus, painted in the church Jesu Nuovo, has been

much censured. There is no expression of that horror, so sacrilegious an action, (as seizing the sacred treasure of the temple) should inspire; on the contrary a tranquility and tameness reigns through the whole, particularly in some groups of women, who though represented handsome enough, seem quite unconcerned at what's going on.

Giuseppe Magliari has engraved St William of Vercelli after Solimene; several prints from his designs have been published at London. Goupy has engraved Zeuxis Painting, and Baron a Repose in Egypt. Peter Gaultier has done an Ecce Homo, and a Mater dolorosa, the four quarters of the world in ovals, the battle of the Centaurs, the defeat of Darius by Alexander, a Visitation, the history of Beersheba, a St Michael treading down the devil. Farjat and Louvemont have also engraved several plates from his works, of a lesser size.

S E B A S T I A N R I C C I.

WAS born at Belluno in the state of Venice, in 1659. At twelve years old his parents placed him with Frederick Corvelli, with whom he continued till he was twenty; when the desire of perfecting himself led him to Bologna: the number of fine Paintings dispersed about that city, answered his end. Ranuccio Duke of Parma, hearing of Ricci, set him to work at Placentia, and afterward sent him to Rome to the Farnese palace, and furnished him with proper helps for pursuing his studies. The death of this prince obliged Ricci to leave Rome; the loss of so great a protector could not but be a sensible affliction to him. Intent to amuse and improve himself, every thing that was beautiful at Florence, Bologna, Modena and Parma, employed his attention in his return. At last he settled himself at Milan, where he had not continued

tinued long, without establishing his reputation. He afterwards removed to Venice, where he found constant employment for three years. His works and studies were universally approved and esteemed by the best judges of Painting.

The King of the Romans ordered him to paint a large saloon, and several apartments at Vienna, where he received the applause of the whole court, and the rewards due to his merit. As soon as he returned to Venice, the Grand Duke of Tuscany sent for him to Florence, to execute several Paintings in his own chambers; in which he succeeded to that Prince's satisfaction. Ricci, though accustomed to work for Princes, and proud enough of the honour of working for crowned heads, was yet tempted, by the accounts he heard of the generosity of the English, to visit that nation: and, in order thereto, he settled his affairs, took leave of his friends, and passing thro' Paris, where he was received into the academy of Painting, he arrived at London.

He undertook this journey at the sollicitation of his nephew Marco, who having been ill used by Pellegrini, with whom he came to England to paint in concert; (for Pellegrini, meeting with greater encouragement, refused to stand to their agreement, and deserted him;) Marco, in revenge, invited his uncle over, whose superior merit in history painting soon obliged Pellegrini to quit the kingdom. The Duke of Norfolk, and the Earl of Burlington, found him considerable employment. The stair-case and cieling in Norfolk house, and the works he did for that great and judicious patron of arts, the Earl of Burlington, are proofs of his abilities. He also painted for the hospital at Chelsea, the ascension of our Saviour, in a half cupola over the altar in the chapel. After a considerable abode in England, he returned to Venice, where he received abundance of commissions for pictures from France, Spain, Portugal, and

the King of Sardinia. Notwithstanding his frequent travels, he enriched Venice with a great number of excellent Paintings. He kept up the honour of his profession with a proper dignity through his whole life, and was an instance of great merit meeting with a proper regard and encouragement.

Ricci's genius was fertile, his ideas and his execution grand, his touch light, and his dispositions beautiful. He had great freedom, harmony, and a fine tone of colouring, though sometimes too dark. Born for labour, he would undertake several works at a time; which obliged him to paint all from practice, and to follow his fancy. To bring his figures forward, he laid brown touches on the sides of his outlines, and ruffled his draperies exceedingly, which often renders his Paintings hard. If he had consulted nature, his figures had been more correct.

This Painter was naturally chearful, and very good natured; but, in his latter years, was greatly incommoded with the stone, which induced him to be cut. He died soon after at Venice, in 1734, in the 75th year of his age.

He left no children, but a large fortune to his wife. His nephew, Marco Ricci, an excellent landskip Painter, died five years before him.

Faldoni and Liotart, who have lately finished several subjects of sacred history, are the only Engravers who have worked after Ricci.

P E T I T O T.

AMONGST the Painters of a particular talent, John Petitot enjoys so eminent a rank, that he ought not to be passed by in silence. He is, (if we may be allowed the expression) the Raphael in enamel; which, under his hand, acquired such a degree of perfection, as to surpass miniature, and even equal painting in oil. This art, though in little, is very
considerable

considerable when carried to its height of perfection.

John Petitot was born at Geneva, in the year 1607, of a father who was a sculptor and architect, who after having passed part of his life in Italy, retired to that city. His son was designed to be a jeweller; and by the frequent employment in enameling, he acquired so fine a taste, and so precious a tone of colouring, that Mr Bordier, who afterwards became his brother in law, advised Petitot to attach himself to portrait, believing he might push his art still on to greater lengths; and though both the one and the other wanted several colours which they could not bring to bear the fire, yet they succeeded to admiration. Petitot did the heads and hands, in which his colouring was excellent; Bordier painted the hair, the draperies, and the grounds.

These two friends, agreeing in their work and their projects, set out for Italy. The long stay they made there, frequenting the best chymists, joined to a strong desire of learning, improved them in the preparation of their colours: but the completion of their success was reserved for a voyage which they made afterwards to England. There they found Sir Theodore de Mayern, first physician to King Charles I. and a great chymist; he had, by his experiments, discovered the principal colours to be used for enamel, and the proper means of vitrifying them. These, by their beauty, surpassed all the enameling of Venice and Limoges. Sir Theodore Mayern introduced Petitot to King Charles I. who retained him in his service, and gave him a lodging in White-hall. We are assured that Vandyke, who was then at London, seeing some designs at a goldsmith's, who was at work for the King, and hearing they were Petitot's, desired his acquaintance, advised him to leave off working for the goldsmiths, and apply himself to paint portrait in enamel. 'Tis certain, Vandyke guided him in those portraits he painted after him;

and

and his advice contributed greatly to the ability of Petitot, whose best pictures are after that master.

King Charles often went to see him work, as he took pleasure both in Painting and chymical experiments, to which his physician had given him a turn. Petitot painted that Monarch, and the whole royal family, several times. The distinguishing marks of favour shewn him by that Prince, were only interrupted by his unhappy and tragical end, which was a terrible stroke to Petitot, who did not quit the royal family, but followed them in their flight to Paris in 1649, where he was looked on as one of their most zealous servants. Charles II. after the loss of the battle of Worcester in 1651, went to France; and during the four years that Prince staid there, he visited Petitot, and often eat with him. Then it was that his name became eminent, and that all the court of France grew fond of being painted in enamel. When Charles II. returned to England, Lewis XIV. retained Petitot in his service, gave him a pension and a lodging in the galleries of the Louvre. These new favours, added to a considerable fortune he had already acquired, encouraged him to marry Margaret Cuper in 1651. The famous minister, Drelin-court, performed the ceremony at Charenton. Afterwards, Bordier became his brother in law, and ever remained in a firm union with Petitot: they lived together, till their families growing too numerous, obliged them to separate. Their friendship was founded on the harmony of their sentiments, and their reciprocal merit, much more than a principle of interest. They had gained, as a reward for their discoveries and their labours, a million, which they divided at Paris; and they continued friends, without ever having a quarrel, or even a misunderstanding between them, in the space of fifty years. These were John Petitot's own words to one of his friends.

Petitot

Petitot copied at Paris several portraits of Mignard and Le Brun; yet his talent was not only copying a portrait with an exact resemblance, but also designing a head most perfectly after nature. To this he also joined a softness, and liveliness of colouring, which will never change, and which will ever render his works valuable. Petitot painted Louis XIV. Mary Ann of Austria, his mother, and Mary Theresa, his wife, several times. As he was a zealous protestant, at the revocation of the edict of Nantz in 1685, afraid of being taken up, he demanded the King's permission to retire to Geneva; who finding him pressing, and fearing he should escape, cruelly caused him to be arrested, and sent to Fort l' Eveque, where the Bishop of Meaux was appointed to instruct him. Yet neither the eloquence of the great Bossuet, nor the terrors of a dungeon, could prevail. Petitot was not convinced; but the vexation and confinement threw the good old man, now near eighty, into a violent fever. The King being informed of it, ordered him to be released. The Painter no sooner found himself at liberty, than, terrified at what he had suffered, he escaped with his wife, in 1685, to Geneva, after having lived at Paris thirty six years. His children, remaining in that city, and fearing the King's resentment, flung themselves on his mercy, and implored his protection. The King received them favourably, and told them, he could forgive an old man the whim of desiring to be buried with his fathers.

When Petitot returned into his own country, he cultivated his art with great passion, and had the satisfaction of deserving to the end of life the esteem of all connoisseurs. One of his greatest talents was, to conceal, with the beauty of his pencil, the labour and studies that his art particularly required. That patience that is inseparable from the tediousness of working in enamel, was no check to him. He might have
said,

said, as Zeuxis did to those Painters that bragged of their dispatch,—“ I am a long time indeed finishing
“ my works, but what I paint is for eternity.”

The King and Queen of Poland, desiring to have their pictures painted by Petitot, though then above fourscore, sent the originals to Paris, believing him to be there. The gentleman who was charged with the commission, went on to Geneva. The Queen was represented sitting on a trophy, holding the King's picture. As there were two heads in the same piece, they gave him an hundred louis d'ors, and he executed it as if he had been in the flower of his age. The concourse of his friends, and the resort of the curious who came to see him, was so great, that he was obliged to quit Geneva, and retire to Veray, a little town in the canton of Bern, where he worked in quiet. He was about the picture of his wife, when a distemper carried him off in one day, in the year 1691, aged 84. His life was always exemplary, and his end was the same: he preserved his usual candor and ease of temper to his last hour. He had seventeen children by his marriage; only one of his sons applied himself to Painting, who settled at London. His father sent him over several of his works, to serve him for models. This son is dead, and his family is now settled at Dublin.

Petitot may be called the inventor of painting in enamel; though Bordier, his brother in law, made several attempts before him, and Sir Theodore de Mayern had facilitated the means of employing the most beautiful colours, it was still Petitot that completed the work. He made use of gold and silver plates, and rarely enamel'd on copper. When he first came in vogue, his price was twenty louis's a head, which he soon raised to forty. His custom was, to carry a Painter with him, who painted the picture in oil; after which, Petitot sketched out his work, which he always finished after the life. When he painted
the

the King of France, he took those pictures that most resembled him for his patterns; and the King afterwards gave him a sitting or two to finish his work. He laboured with great assiduity, and never laid down his pencil but with reluctance; saying, that he always found new beauties in his art to charm him.

Gunst, a good Dutch Engraver, has engraved the picture of Chevreau after Petitot.

DAVID TENIERS, the Elder.

THE prejudice in favour of the son is so great that the father is generally esteemed but a middling Painter, and his pictures not worth the enquiry of a collector: his hand is so little distinguished, that the Paintings of the father are taken for those of the son in most fine collections. The father was certainly the inventor of the manner, which the son, who was his disciple, only improved with what little was wanting to the perfection of his pencil by the rules of art.

David Teniers, called the Elder, was born at Antwerp in 1582. He received the first rudiments of his art from the famous Rubens, who soon perceived in him the happy advances towards excelling in his profession, that raised him to the head of his school. The master was astonished at his success, and though he followed the manner of Brower, Rubens looked on him as his most deserving disciple, by the brightness of genius that appeared in his designs.

Teniers on leaving his school, began to be much employed; and in a very little time was in a condition to undertake the voyage to Italy. At Rome he fixed himself with Adam Elsheimer, who was then in great vogue; of whose manner he became a perfect master, without neglecting at the same time the study of other great masters, endeavouring to penetrate into the deepest mysteries of their practice

An abode of ten years in Italy, enabled him to become one of the first in his style of Painting. A happy union of the schools of Rubens and Elsheimer formed in him a manner as agreeable as diverting.

When Teniers returned into his own country, he entirely employed himself in painting small pictures, filled with figures of persons drinking, chymists, fairs, and merry-makings; with a number of countrymen and women. He spread so much taste and truth thro' his pictures, that nature hardly produced a juster effect. The demand for them was universal, even his master thought them an ornament to his cabinet; nor would his glory as an artist be raised to a higher pitch, than to have pleased the penetrating judgment of the great Rubens.

David Teniers drew his own character in his pictures, and in the subjects he usually expressed; every thing tends to joy and pleasure. Always employed in copying after nature, whatsoever presented itself; he taught his two sons to follow his example, and used them to paint nothing but from that infallible model; by which means they both became excellent Painters. These are the only disciples we know of David Teniers the elder, who died at Antwerp in 1649, at the age of 67.

The distinction between the works of the father and the son is, that in the son's you discover a finer touch, and a fresher pencil, greater choice of attitudes, and a better disposition of his figures. The father retained something of the tone of Italy in his colouring, which was stronger than his son's; but his pictures have less harmony and union. Besides, the son used to put—*David Teniers, junior*, at the bottom of his pictures; which, with the date of the year, will point out what of right belongs to the father. These are the principal marks that distinguish them; though, to say the truth, when the father took pains to finish his picture, he very nearly resembled his son. Their prints are confounded.

DAVID TENIERS, the Younger.

HIS son David, born at Antwerp in 1610, was his disciple, and nick-named, *The ape of Painting*; for there was no manner of Painting but what he imitated so perfectly, as to deceive even the nicest judges. He improved greatly on the talents and merit of his father, by works that contain all the excellencies of art, with the utmost neatness and perfection. Fortune assisted his merit, and his reputation introduced him to the favour of the great. The Arch-Duke, Leopold William, made him gentleman of his bed-chamber. All the pictures of his gallery were copied by Teniers, and engraved by his direction. These little pictures are so perfectly in the taste of the masters he has imitated, that one cannot help admiring how he was able to vary his pencil to so many different manners. "These copies, says my author, "I have seen at Blenheim, the Duke of Marlborough's feat."

Teniers took a voyage to England, to buy several pictures of the great Italian masters for Count Fuenfaldegna, who, on his return, heaped his favours on him. Don John of Austria, and the King of Spain, set so great a value on his pictures, that they built a gallery set apart to preserve them. Prince William of Orange honoured him with his friendship: Rubens esteemed his works; and, as the son of his disciple, assisted him with his advice.

His principal talent was landskip, adorned with small figures. He painted men drinking and smoking; chymists laboratories, corps de garde, temptations of St Anthony, and country fairs and merry-makings. His small pictures are superior to his large ones. His execution displays the greatest ease; the leafing of his trees is light, his skies are admirable, his small figures have an exquisite expression, and a most lively touch; and the characters are marked out
with

with the greatest truth. His works, by the thinness of the colours, seem to have been finished at once; they are generally clear in all their parts; and Tениers had the art, without dark shades, to relieve his lights by other lights, so well managed as to produce his effect; an art, few besides himself have attained. Sometimes this great master, differing from himself, has deviated in his colouring to a grey, and sometimes to a redish cast. Some pretend to find fault with his figures for being rather too short, and reproach him for not having enough varied his composition. The city of Antwerp lamented his loss in the year 1694, when he was 84 years old.

His brother Abraham was a good Painter; equal, if not superior to his father and brother in the expression of his characters, and his understanding of the chiaro oscuro; though inferior in the spriteliness of his touch, and the lightness of his pencil.

David the Younger's disciples are Van Helmont, and Dominic Rickaerts. There are abundance of prints engraved after him. He has engraved himself an old man sitting, and a village merry-making. The chief Engravers that have copied him, his father, and brother, are F. Vandersteen, Coryn Boel, Vandenteyng, Van Brugen, Hollar, J. Gole, Coelmans, A. J. Prenner, Le Bas, Laurent, Chesnu, &c.

F R A N C I S S N Y D E R S,

WAS born at Antwerp, in the year 1587, and received his first instruction in the art of Painting from Henry Van Balen. His genius at first displayed itself only in painting fruit. He afterwards attempted animals, in which kind of study he succeeded so well, that he surpassed all that had ever excelled before him. Snyder's inclination led him to visit Italy, where he staid a considerable time: the works of Castiglione he met with there, proved a spur

spur to his genius to attempt outdoing him in Painting animals. When he returned to Flanders, he fixed his ordinary abode at Brussels; he was made Painter to Ferdinand and Isabella, Arch-Duke and Dutchess, and became attached to the house of the Cardinal Infant of Spain. The grand compositions of battles and huntings, he executed for the king of Spain, and the Arch-Duke Leopold William, deserve all the elogiums that can be possibly conferred on them: Besides hunting-pieces, he painted kitchens, fruit and landskips, in such a manner as gave dignity to those subjects that seemed incapable of it.

When his pictures required large figures, Rubens and Jordaans took pleasure in assisting him, and those able men had so perfect an understanding of the tints with each other, that the whole seemed to be the performance of the same hand. Rubens in his turn borrowed the assistance of Snyders's pencil to paint the ground of his pictures; thus they mutually assisted each other in their labours, whilst Snyders's manly and vigorous manner supported its merit, though in conjunction with the work of that great master: and those pictures wherein the pencils of such uncommon genius's are united, will always be the admiration of true judges.

Snyders designed his animals in so grand a manner, that their skin and hair seem real; an exceeding light touch with great justice and boldness, a rich composition full of understanding and knowledge, and a true and vigorous colouring, always united in their full force to the perfection of his works.

He died in the year 1657, at the age of 70; but his reputation will remain, and his works will preserve his memory with all those who have a taste for the arts, and know how to distinguish what is truly beautiful.

Snyders has engraved a book of animals of sixteen leaves, great and small. Joullain has done a

boar-hunting from a picture of Desportes after his design. There is a book of six middling sized huntings, with views of different castles, published by Drevet. A boar and a stag-hunting, by Lucas Vosterman. A large boar-hunting perfectly well executed, by J. Zaal, and two plates in the Emperor's cabinet, by A. J. Prenner.

F R A N K H A L S.

THIS great portrait Painter, Vandyke alone has surpassed in painting portrait; few others have equall'd. The following story shews how that Painter esteem'd him: When Vandyke had determin'd to go over to England, he went to Haerlem on purpose to see Hals. He had call'd several times at his house to no purpose, as he spent the greatest part of his life in a tavern; at last the painter of Antwerp sent for him home, with orders to acquaint him, that a person waited for him to come and paint his picture. As soon as Hals came in, Vandyke told him that he was a stranger, and wanted his portrait, but had but two hours to spare for fitting. Hals took the first cloth that came to hand, laid his pallet in a slovenly manner, and began to paint; after a little time he begg'd the favour of Vandyke to stand up that he might see what he had done. The model seem'd very well satisfied with the copy, and after chatting on indifferent things, Vandyke told Hals, that he thought Painting a mighty easy business, and that he would try what he could do at the easel, then taking another cloth, desired Hals to sit down in the place he had quitted; Hals, tho' surpriz'd, soon perceived that he had to do with one that was acquainted with the pallet, and knew how to use it: In a little time Vandyke desir'd him to get up, when Hals looking at the picture, he run straight to him and embraced him, crying out with transport,

transport, — “ You are Vandyke, for no man alive
“ but he can do what you have done.” —

Vandyke would fain have ingaged Hals to have follow'd him to England, promising him a fortune far superior to his present condition, which was wretched enough; but could not prevail with the utmost persuasion. Befotted to his bottle, he told Vandyke that he was perfectly happy, and desired no better state than what he then enjoy'd. They parted with regret Vandyke sent away his picture that Hals had just painted, and put a considerable number of ducats into the hands of his children; which Franck soon got into his own, to spend at the tavern.

Hals painted Portrait with a strong resemblance, in a beautiful manner, and with great art: He mark'd out his figure with great exactness, his colours were tenderly mix'd, but he knew how to give them force by the bold strokes of his pencil: He did the same by his lights; and being ask'd the reason of this practice, answered, because he work'd for his reputation; a master ought to conceal the servile labour and painful exactness, that portrait painting requires. Vandyke used frequently to say, that Hals would have been the greatest portrait Painter, if he would have given more tenderness to his colours, for he did not know any one that was so perfectly master of his pencil; nor are there any pictures that have a greater force, or more lively expression than his.

Franck Hals died at the age of 76, on the 20th of August 1666.

He left several children who were either painters or musicians, and lived the same sort of life as their father.

His brother, Dirck Hals, painted several conversations and animals very well. He died before his brother in 1656.

His principal disciples were Adrian, Brower, Van Balen, &c.

P E T E R N E E F S.

A Painter ought to neglect no part of his art, how inconsiderable soever it appears; every branch of Painting if practised with judgment and delicacy, will have its admirers, and confer a lasting honour on the artist. The talent of painting architecture has immortalized the names of Augustine, Tasso, Viviano, Ghisolfi, Steenwick and Peter Neefs.

This last has not taken for his objects of study the architecture of temples or palaces, or the remains of those beautiful works, that have escaped the ruins of time, but has chosen the Gothic structures of antient churches with so much taste and understanding, that he certainly deserves a place in this abridgment.

The history of Painting presents us with two Peter Neefs, both disciples of Steenwick, one father of the other, but much abler than his son: Peter Neefs the father was born at Antwerp, about the year 1580. After having imbibed the first tincture of his art of design from Steenwick, finding in himself no turn either for treating subjects of fancy or portrait, he attached himself to architecture, perspective, and to painting the inside of churches, with such minute nicety, and steady patience, as all must admire, few will be able to imitate. His exactness in representing the smallest parts, can hardly be conceived, yet he disposes his lights so properly, that his pictures have a surprizing effect. The smallest ridges in the channel'd ornaments of the roofs, and the least projection of the cornishes, are mark'd out with the greatest attention, and it is very remarkable that in spite of the great number of
ridges

ridges and profiles, his manner never appears dry, or hard: As he painted figures but indifferently, Van Tulden, Teniers, and others, supplied that defect for him; yet he always took care that the union of the two pencils should be imperceptible.

Whatever inquiries have been made in Holland about the particularities of his life or death, have been fruitless.

His disciples are unknown.

There is only one plate engraved after him that we know of, which is in the collection of the emperor's pictures, by A. J. Prenner.

J O H N Van G O W E N,

THE son of Joseph, was born at Leyden in 1596. His father, a lover of drawing and painting, resolved to have his son instructed in that art. He was first placed with Schilperoort a landscape Painter, whom he quitted to enter himself under M. John Nicolai a Burgomaster, and a good Painter. Young Van Gowen seemed very difficult in fixing, he left this master for De Man, and Henry Klock, and at last settled with William Gerrets, who lived at Hoorn: This master engaged him for two years; in this time keeping close to his business, he made such a progress that he found he was able to work for himself; on which he returned to his father, and continued his studies alone till he was nineteen; when the whim of travelling took him. He visited the principal cities of France, where he exerted his talent, but particularly at Paris: From hence he turned back, and returned to his father, who being a good judge, and finding his son greatly advanced, persuaded that nothing but the instruction and assistance of an able artist, was wanting to make his son one: He set out with him for Haerlem, where he placed him under Isaiah Vandervelde; this cele-

brated landskip Painter had the satisfaction of seeing his pupil become a great master.

His style of Painting is quite natural, as he never painted any thing till he had designed it from nature; his landskips are much varied, and generally represented rivers, small boats with fishermen, or else filled with peasants returning from market. His offskip always terminates in either a little town or village: An easy, expeditious touch reigns thro' the whole. His pictures have all a greyish cast, which is not at all owing to his manner of working, for they looked otherwise when they came from under his hand; his using a blue then much in vogue (called blue of Haerlem) which has disappointed other Painters besides him, is the only cause of it.

When Van Gowen quitted Vandervelde he fixed and married at Leyden, where his pictures were much sought after. He continued his labours there with great assiduity till 1631, when he removed from Leyden to the Hague, where he lived till the time of his death, which happened in the latter end of April in the year 1656.

L U C A S Van U D E N.

THE city of Antwerp produced this Painter to the world in 1595. He received his first lessons from his father, but owed to nature and his own good parts, his perfection in his art: By the strength of his own good genius, and a close attention to the effects of nature, he formed a grand and pleasing manner, and acquired an eminent rank amongst the landskip Painters. To gain this end, he used to rise before day-break, when he stedfastly observed the effects the light of the sun produced on the various objects that came within his view, from his first appearance above the horizon, to the time of his sinking below it again; the effects of these studies

dies and reflections, were the subjects of his pictures. In this manner Mola, Francisco Bolognese, Gaspar, Nicolas Pouffin, and Claude Lorrain, formed their taste by a close attention to nature. He was so employed in his studies, that he hardly found time to work to maintain himself; like Guillerot a disciple of Bourdon, who never quitted the country, where he designed perpetually, till necessity forced him to return to town and paint a picture to maintain himself and his horse. Van Uden's condition was not much better, till fortune brought Rubens acquainted with him, who being pleased with the truth of his landscapes, employed him to paint the back grounds and skies in his pictures, introduced him into several houses, and procured him employment.

We can give him no higher character, than that Rubens approved and made use of his pencil: The touch of his trees is so fresh and light, that the wind seems to agitate and force its way through the leaves, his skies are clear and varied in their clouds, his offskips discover a vast extent of country, and nothing can be better executed than his small figures, which are designed very correctly. These qualifications certainly justify his title to the character of one of the best landscape Painters; especially as this branch of Painting was just emerging from the unnatural taste of the preceding age. The rawness of his colouring is his principal fault.

Van Uden died about the year 1660, aged 65. We can get no information of his family or condition, nor whether he formed any disciples worthy of him. He had a brother named James, who followed his manner, but inferior to Lucas.

There are several plates engraved by his hand, both from his own works, and those of Titian.

J O H N M I E L.

BORN at Vlanderen two leagues from Antwerp, in the year 1599, was a disciple of Gerrard Seghers. After he had worked some time with him, his genius which readily turned to every kind of Painting, inclined him to go to Italy; here his study of the works of the greatest masters, gained him so much reputation among the Painters of his time, that he was frequently chosen to execute great and public works. Andrea Sacchi who had been fond of getting him into his school, employed him in his works. But one day as he was working on a picture Sacchi had painted for the Barberini palace, in which it was necessary to introduce the Pope's cavalry, John Miel, instead of painting them with the dignity proper to the subject, gave a lobe to his natural inclination for the grotesque, which so provoked the gravity of Sacchi, that he turned him out of doors, and bid him find some other place to exert his buffoonry in. John Miel being piqued at these words, and assisted with the advice of Bernini, who had taken a liking to him (probably in opposition to Sacchi) applied himself to the study of large figures, and to improve himself made a journey into Lombardy, (whence having copied the works of Carache, and the cupola of Corregio) he came back to Rome a much abler Painter than he set out; nor did he want employment on his return.

Alexander the VIIth set him to paint the history of Moses, striking the rock in the gallery of Monte Cavallo, in which picture he gave proofs of uncommon capacity.

In most parts of Europe, he is best known by his pastoral and droll compositions; his excellence in these low subjects did not hinder him treating historical ones in a noble manner, in the chapels and several

veral churches in Rome : Yet it must be allowed, that the natural bent of his genius was to the grotesque stile, in which he succeeded so well, that his works are not inferior in that kind of Painting to those of Michael Angelo de Bataglia, or of Peter de Laar, called Bambochio.

His colouring is vigorous, and his figures and animals well designed, his landskip is in the style of Carrache, his skies which he always kept clear, add to the force of the lively and transparent colours in the foregrounds ; it were to be wished he had a better taste of design in his historical pictures, and a little more dignity in the airs of his heads : Defects that are owing to his fondness for painting ludicrous subjects, which depraved his taste and checked the elevation of his thoughts. He was received into the academy of St. Luke at Rome in 1648. Miel was in so much repute, that Charles Emanuel duke of Savoy sent for him to Turin, to paint the saloon of the Venneria, and kept him five years in his service. Here he shewed himself as great a master as at Rome ; the various subjects he chose from Fable, the hunting-pieces which he painted in the most natural manner, gained him the esteem of that prince and his whole court, who expressed his regard for him in honouring him with the order of St. Mark, and bestowing on him a cross set with diamonds of considerable value : All these favours could not make him easy at Turin, he asked leave of the prince to return to Rome ; which not being able to obtain, the vexation occasioned a distemper that put an end to his life in the year 1664, and the 65th of his age. He was buried in St. John's, the cathedral church of Turin.

His disciples were John Affelyn, known by his beautiful landskip, and Christopher Orlandi. John Miel has engraved three large battles, which are inserted in the folio edition of Famianus Strada's history

tory of the wars of Flanders, a holy family, and four rural subjects, ingraved at Rome. Twenty one subjects of history and huntings, in a book of the Veneria are ingraved by Tafniere, a title to a book which presents St. Francis Xavier in Japan, and the virgin of Trapani, graved by C. Bloemart. Coelmans has given us a print of the four seasons in one picture, and Beaumont two rural subjects ingraved at Paris.

J O H N D A V I D de H E E M.

THIS able artist, descended of an honourable family, was born at Utrecht in 1604. He excelled in painting flowers, fruit, vessels of gold and silver, musical instruments and Turkey carpets: He represented these objects with so much art, that their seeming reality would often surprize the beholder. He had the particular talent of expressing the brilliancy of glass and crystal, and marking out with great truth all the objects that were reflected in them, especially on the side they receive the light.

De Heem married a handsome wife, with whom he lived in the greatest harmony, whose amiable character rendered his happiness compleat. The value and demand of his works encreased every day, as his chief pleasure was in his profession; he pursued it with great application, and fortune was the reward of his industry: This sun-shine of his affairs was at last clouded by the troubles with which Holland and the other united provinces were afflicted in 1671, which obliged him to quit Utrecht, and retire to Antwerp with all his family, which consisted of four daughters, and two sons, who both became able Painters.

He bred up this numerous family with great care and attention, and had the happiness of seeing them
all

all well settled. John David, made but a short stay at Antwerp, as he died there in 1674, in his 70th year.

This Painter has left several able disciples, amongst others Abraham Mignon, Henry Schook, and his two sons.

The beauty of his works is surprizing; the liveness of his labour makes them appear rather the effect of the pleasure the author took in painting them, than produced from the necessity of his employment; the enchanting easiness that shines through them, amuses us so agreeably, that art disappears, and we attend only to that beautiful nature, to which he was beholden for his talents, and that genius that set them in so fair a light. The colouring in his pictures is admirable, the freshness of his tints surprizing, and his touch extremely light. The insects and reptiles he has painted in them seem animated, and seeking their prey upon the beautiful flowers his pencil has produced.

Cornelius de Heem, his son and disciple, has acquired a reputation to deserve mentioning in this history, though inferior to his father in expressing fruits and flowers in living colours; he has been able like him to make himself admired. Sandrart says, that he offered 450 Florins for a picture of his two foot square, and though the owner of the picture was his friend, he could not get it at that price.

This Painter in particular excelled in painting vessels and carpets. Houbraken mentions a picture of the father's that having passed through several hands, at a very great price, the last possessor by making a present of it to a person in power, procured a considerable employment for himself, as an acknowledgment for so valuable a gift.

G E R R A R D T E R B U R G.

WH O was born at Zwol in Overiffel, in the year 1608, was an honour to his profession: His family was ancient, and much esteemed in their own province. He received the first rules of his art from his father, who was a Painter, and had lived several years at Rome: It was planting in a fertile soil, that in a little time produced excellent fruits; for young Terburg very soon became an excellent Painter, and his reputation established through all the low countries.

While he was young he travelled into Germany, France, Italy, Spain, and England, and left proofs of his merit behind him in all these countries. The congress held for the peace at Munster, drew him thither, where he became acquainted with the Painter of count Pigoranda, ambassador of Spain. This Painter being employed on a large work by the count, being at a loss in the execution, desired Terburg to assist him; which he did with great success. The ambassador perceiving it, insisted on knowing the hand, and on being informed, made Terburg paint his portrait, and introduced him to all the other ministers of the congress, who likewise desired theirs. The count carried Terburg to Madrid, where the king and his court found him full employ; the ladies took so much pleasure in being painted by him, and the cavaliers grew so jealous of him, that to avoid the consequences he quitted Madrid, and came to London; here he found a great deal of employment as well as at Paris, whence (his progress ended) he returned into his own country, where he settled at Deventer, and married there.

Terburg designed only after nature, and chiefly painted droll and gallant subjects. His pictures are beautifully finished, with a delightful touch, a flow
of

of colours, and a surprizing understanding; above all, his transparencies and reflections will surprize every true judge of the chiaro oscuro. His custom was to dress his figures in fatten, which he painted to admiration; and there are few pictures of his but what are designed in this manner: One cannot say that Terburg has the same delicacy in his design and touch, as his disciple Netscher, the celebrated Mieris, and Gerard Dow; his pencil is not so light, and his figures are heavier.

For his great probity he was chosen burgomaster at Deventer; whether the business of his post took up too much of his time, or whether he was tedious in working, his pictures are very rare; there are none of them finished carelessly, and the perfection of his style displays itself through all their parts; his excellence was in painting portrait, in which he even gave you the character of the person he painted. His death happened at Deventer in 1681, when he had attained the 73d year of his age. He was carried from thence, and interred at Zwol, the place of his nativity.

Netscher was his disciple.

The most celebrated and beautiful piece that Terburg did, is the congress of Munster, in which he has represented from the life all the plenipotentiaries, ambassadors, and the principal noblemen that were present at the signing the treaty of peace.

Van Tomer, Theodore Matham, Snyderhoef, and H. Bury, have engraved after this master.

HERMAN SACHTLEVEN.

THIS landskip Painter was born at Rotterdam in 1609, where his father, in compliance with his son's natural inclination to designing, put him under the direction of Van Gowen, a famous landskip Painter, who, by following nature closely
through

through all her varieties, acquired a distinguished name amongst the Painters.

The disciple, of a genius superior to his master, at first produced only simple effects, as they appear in nature and unassisted by art; he soon discovered that they wanted embellishment, and that nature must be improved; such were the reflections which Sachtleven knew how to make a profitable use of in his profession, and which prompted him to study closely the skilful touches of the most famous Painters; the grandness of their manners, and the elevation of their thoughts, were the constant objects of his inquiries; 'tis by studying in this manner that a Painter should learn to think. His master had a collection of prints and designs of the best Painters, which inspired Herman with a resolution of making a more compleat one, disposed in a topographical and chronological order, by the help of which, without quitting his closet, he might know the taste of every nation, and judge of the talents of all the able men in Europe.

The more he searched into the theory of his art, the more his ideas were enlarged, the more his pictures advanced both in merit and price, they came into greater favour among the lovers of Painting, who agreed that he understood the magic of colours beyond any of the Flemish masters. This reputation had no other effect on his modesty, than encouraging him to endeavour to merit it.

As the views of the low countries have very little variety, and a small extent, and are besides choaked up with trees; and mountains and rocks very uncommon there, Herman was obliged to seek more picturesque scenes in the countries of Liege, Maestrecht, and Cleve. These objects, worthy imitation, the fine choice of nature, and the skill he had to make a proper use of it, were so many different steps that served to raise him to perfection.

Though

Though he never submitted his judgment to the vulgar opinions or the reigning taste, he yielded to the inclination that his countrymen have for the voyage of Italy, which perfected his knowledge. He visited Rome in 1629, with eyes that nothing could escape; the advances he made, rendered many jealous of his superior talents; the consequence of true merit. One of his companions, while he was designing in the country, observing him more successful in the management of his paper than himself, snatched it out of his hand and tore it: to which insult Herman only returned coolly, I defy you to do better; a proof of his natural moderation, worthy a great artist, whose right way of getting the better of his enemies is by excelling them.

Sachtleven spent a great deal of time in finishing his works, and never thought any thing done, while there was any thing could be added to its perfection: After a considerable stay in Italy, he returned into his own country, and settled at Utrecht. The quantity of fine studies he had made during his travels, furnished materials for a great number of pictures: His landskips deserve to be admired for the clearness of his distance, for their serenity and lightness, a degradation that discovers in an agreeable manner the different plans of his scites, and trees that are perfectly well touched.

The only disciple of his we know of, is John Griffier, commonly called the gentleman of Utrecht.

Sachtleven was very charitable, he would even assist whole families that were industrious, to enable them to carry on their business, and that in such a manner as even spared them the confusion of acknowledging it.

He died at Utrecht in 1685, at the age of 70.

In this life and some few others, (as Deheem, Lingelback, &c.) my author for want of materials, becomes

becomes a panegyrist, and celebrates his heroes with no small pomp of words. This serves to give the reader some insight into his own favourite taste, which is that of the French in general; who though they may collect the works of the great Italian masters for ostentation, are only fond of the neat, high finished, gay furniture pictures of the Dutch and Flemish masters.

His disciple John Griffier was born at Amsterdam in 1658, he came to London, where he married, and bought a sloop to design the beautiful views on the Thames, returning to Holland, he was shipwrecked in his vessel near the Texel. Griffier bought another sloop at Rotterdam. Coasting about Holland with his family, he struck on a sand-bank where he stuck eight days, till a high tide carried him off; thus he proceeded voyaging and painting for several years; at last he returned to England, where he continued till his death.

Cornelius Sachtleven was inferior in merit to his brother Herman. He has painted a great number of small landskips: he died at Rotterdam.

O S T A D E.

ADRIAN Van OSTADE was born at Lubec in 1610, he came to Haerlem very young, to study under Franck Hals, who was then in esteem as a Painter. Adrian formed under him a good taste in colouring, adopted the manner of the country, and settled there. Nature guided his pencil in every thing he undertook: he diverted himself with clowns, and drunkards, whose gestures and most trifling actions were the subject of his deepest meditation. The compositions of his little pictures are not more elevated than those of Teniers, Brower, and the other Flemings: They are always smoakings, ale-houses or kitchens. He is perhaps one of the Dutch
masters,

masters, who best understood the *chiaro oscuro*; his figures are very lively, and he often painted them in the *landskips* of the best Painters among his countrymen; nothing can excel his pictures of stables, the light is spread so judiciously, that the spectator is surprized; all that one could wish in this master is a lighter stroke in his designing, and not to have made his figures so short. He exercised his art several years in the city of Haerlem with a great deal of reputation and success, till the approach of the French troops alarmed him in the year 1672. Resolved to return into his own country, to secure himself against all hazard of the events of war, he sold his pictures, furniture and all his other effects. Being arrived at Amsterdam to embark himself, he met with a lover of Painting, who engaged him to accept a lodging in his house: Adrian, obliged by his civilities, quitted the project of his voyage, and worked several years in making that beautiful set of coloured designs, which has since past into the cabinet of Jonas Witzen; in which are several inns, taverns, smoaking-houses, stables, peasant's houses, seen from without, and often within; with an uncommon understanding of colour and truth beyond expression.

The pictures of this master are not equal; the middling ones which are attributed improperly to him, are of his brother Isaac, who was his disciple, and painted in the same taste, without being able to attain the excellence of Adrian. He was born at Lubec, and lived usually at Haerlem, where death surprized him very young, denying him time to perfect himself.

The city of Amsterdam lost Adrian van Ostade in 1685, at the age of 75, very much regretted by all true lovers of Painting.

His prints graved by his own hand in *aqua fortis*, large and small, make a set of fifty four pieces;

Vicher and Snyderhoef, and others, have also engraved after him.

JOHN ASSELYN.

AL L we know of this artist is, that he was born in Holland in 1610, his master was Isaiah Vandervelde the battle Painter, brother to William the sea-piece Painter at the Hague. Asselyn has distinguished himself with success in painting history, battles, and animals, particularly horses and land-skip.

He travelled first into France, and afterwards into Italy, where he was so taken with the manner of Bambochio, that he followed it ever after; this Painter was one of his friends at Rome, where Asselyn arrived when he was twenty years old, in the year 1630. The community of Flemish Painters, nick-named him Crabbeté, because he had one hand with his fingers so distorted that he could hardly hold his pallet: His chief studies were taken in the neighbourhood of Rome, where he was continually employed in designing. In his return from Italy, he stopt some time at Lyons, to satisfy the desire of the curious in that city, his numerous studies enabled him to furnish them with a variety of pictures. During his abode here he was smitten with the charms of a merchant's daughter of Antwerp, who happened to be then at Lyons, whom he married in 1645, and carried home with him to Amsterdam, together with her elder sister, who had married Nicholas de Helkostade, another Painter. His countrymen received him with great satisfaction, which was much heightened by the sight of his works. He was the first that discovered to them a fresh and clear manner of painting landskips, like Claude Lorrain: They admired the easy boldness of his pictures, and the freedom and lightness of touch
that

that appeared through the whole. All the Painters now began to imitate his new style of Painting, and to reform the dark brown manner they had hitherto followed. The very green tints of Fouquier and Paul Brill, as well as those that were too blue, such as Brughel and Savery made use of, were intirely banished; and the taste of Affelyn and Herman Swanvelt, was wholly followed, as approaching nearest to nature. Affelyn grew into repute at Amsterdam, and sold his pictures at a high price; they were sometimes histories or battles, but chiefly landskip adorned with antiquities, and furnished with animals and figures well represented. His colouring is extremely fresh, and his touch admirable, and nature appears in full lustre through his works: Sandrart speaking of him, says, I have in my collection a picture of his hand, representing the Ponte Salaro near Rome, guarded by Cuirassiers, and attacked by Pandours; the skirmish is described with the greatest truth, and painted with the utmost care. The opinion of this author, who was himself a Painter, and a great connoisseur, is a good testimony of the ability of Affelyn.

John Affelyn died at Amsterdam in 1660, being fifty years old.

Perelle has ingraved after him twenty four plates of landskips and ruins painted in Italy.

J O H N W Y N A N T S.

THIS master, born at Haerlem about the year 1620, is believed to have instructed the famous Wouverman. No author has spoken of him, and the Dutch, with all their prolixity, have left his name out of their catalogue, notwithstanding this artist is deservedly worthy of mention. In his works an easy and judicious touch, a clearness in his lights, that attracts the spectator, (though they want a pro-

per breadth) a fine choice of country, and beautiful skies, are found united; lastly, his pictures (which are not common) pass often for Wouverman's. It is said, that the figures which adorn the pictures of Wynants, are not of his own hand; and that he procured Van Tulden, Ostade, Wouverman, Lingelback, and others, to paint them for him: Which, far from sinking the value of his works, serves to raise it. In this he only follows the example of other of Painters of great note. The famous Claude de Lorraine, who may be justly called the prince of landskip, did so before him; and though he was continually making studies in the academy to design his figures, he could never perfectly succeed, but was obliged for his figures to Philippo Lauri, and Courtois. He used to jest on his own ignorance, saying, he only sold his landskip, but gave the figures into the bargain.

On the contrary, Wynants, was extremely careful to conceal his unskilfulness in designing his figures, and to procure others to paint them for him, unknown to his friends: Men have a natural disposition to over-rate their own good qualities, and diminish their defects. Having sold two pictures to a Burgomaster, the figures were not to his liking, on which he desired the Painter to make some alteration on the spot, and add another figure; Wynants being unable to do it, was obliged to call in another hand to his assistance, which discovered his incapacity, and did him hurt with the lovers of Painting.— For all this, he took great pleasure in finding fault with others, without considering how much his own defects exposed him to censure. This criticizing spirit drew on this artist many enemies, who were continually finding fault with his works; and perhaps this is the reason the writers of his own profession keep so profound a silence in regard to him. Play and debauchery, so common among his countrymen,
greatly

greatly checked his talents ; he gave up much of his time to them, and is said to have distinguished his ingenuity as much in his pleasures, as in the practice of his art. We are ignorant of the time and place of his death.

BARTOLOMEO,

SIRNAMED Breenberg, was born at Utrecht about 1620. His natural inclination led him to Painting, in which he made so great a progress, that he very soon deserved to be ranked amongst the good Painters. To compleat himself he set out for Italy, where he spent the greatest part of his life : The prospects round about Rome, are so many living pictures ; the great number of antiquities and ruins, furnish admirable fabricks for a landskip Painter ; the trees indeed are not so happy for his study, except in some places, as at Albano, Frascati, and Tivoli ; in most other places the trees are stumped, and of very scurvy forms for a Painter. The fine views were enough for Bartolomeo, they supplied the ground of his pictures, which he adorned afterwards with excellent small figures and animals, which he had the art of touching to great perfection. He used chiefly to paint in little, whenever he attempted grand compositions, his figures proved incorrect and of bad goût. This Painter is sprightly in his touch, his taste in colouring is very good ; his pictures have force and delicacy ; this, with the perfection of his animals and small figures, occasions his works to be much sought after.

It is remarked that he has two manners, which sometimes confound the curious ; his first, by the bad choice of his colours, is grown dark in his skies, trees and fore-grounds : He afterwards made use of Ultramarine and better colours, which render his last manner much superior and more eligible. There

is a fameness in his animals and figures, which easily distinguishes his works. He died in the year 1660, at forty years old.

Bartolomeo, has etched twenty four small land-
skips with a great elegance of touch, these are very
scarce: There are others engraved after him by H.
Naewenck, and other Flemish engravers.

P H I L I P W O U V E R M A N.

MY author in this life is engaged in contradict-
ing Houbraken, who, while he undervalues
the talents of this Painter, represents his fortune in a
much higher light than the French author is willing
to allow; therefore as I cannot settle the dispute, I
must present the reader with the account as I find it.

Philip Wouverman's works have all the excellencies
we can wish, high finishing, correctness, agreeable
compositions, and a taste for colouring, joined with
a force that approaches to the Carraches. He was
born at Haerlem in 1620, of a father named Paul
Wouverman, a midling history Painter: Houbraken
does not seem to love this famous artist. He seems
even desirous of lessening his merit, by insinuating
that his success was owing to his patrons and his
lucky stars; whereas he was only beholden to the
greatness of his talents. He learnt the principles of
his art of John Wynants, an excellent Painter of the
city of Haerlem; and not of his father, as that author
says. This school was much fitter to form Wouver-
man for the great man he afterwards turned out:
Here he quickly succeeded in acquiring the whole
manner of Wynants, and surpassed him in the ele-
gance of his figures.

It does not appear he ever was in Italy, or ever
quitted the city of Haerlem; though no man ever de-
served more the encouragement and protection of
some powerful prince than he did. His example
proves,

proves, that oftentimes the greatest merit remains without either recompence or honour. Nothing can be more worthy of our notice, than the beauty of his composition, the choice of his subjects, his enchanting colouring, the correctness of his figures, their fine expressive turn, the beautiful touch of his trees, his understanding in the chiaro oscuro, the perfection of his horses and animals, the spirit that animates the whole, and the beauty and richness of the fore-grounds of his pictures.

The pieces he painted in his latter time, have a grey or a bluish cast; they are finished with too much labour, and his grounds look too much like velvet; but those he did in his best time are free from those faults, and equal in colourings and correctness, any thing Italy can produce.

Wouverman generally enriched his landskips with huntings, halts, and incampments of armies, and other subjects where horses naturally enter, which he designed better than any Painter of his time; there are also some battles and attacks of villages by his hand.

These beautiful works which gained him great reputation did not enrich him; though the author before mentioned says otherwise, and reports, that he married his daughter to Fromant a Painter, and gave 20,000 florins for her fortune. But the account I have heard of Wouverman in the country, by no means confirms this pretended affluence of fortune: on the contrary, I was assured that this Painter, charged with a numerous family, and indifferently paid for his work, lived very meanly; and though he painted very quick, had much ado to maintain himself; how laborious he was, the great number of his pictures (dispersed every where) certifies.

These circumstances, if true, are very inconsistent with that happiness and those great patrons Houbra-ken mentions, since Maximilian elector of Bavaria,

and governor of the low countries, only brought Wouverman's pictures into esteem after his death.

The misery of his condition, which is but too well proved, determined him not to breed up any of his children to Painting. In his last hours, (which happened at Haerlem in 1668, when he was 48 years old) he burnt a box filled with his studies and designs, which he had made in his life-time; I have, said he, been so ill repaid for all my labours, that I would not have those designs engage my son to embrace so miserable a profession as mine: This son followed his advice, and became a Chartreux frier.

The Dutch author assigns several other reasons for this proceeding; the first, according to some, is the fear that these helps should prevent his son from taking pains to form studies for himself, by relying too much on the labours of his father.

The second is, according to others, that having lived in a misunderstanding with his brother Peter, he was unwilling he should receive any advantage of the reflections and improvements he had made in his life-time.

The third supposed reason, taxes the great genius of Philip with plagiarism, insinuating that he had found means, after the death of Bambochio, to buy all his studies and compositions; and that having concealed this treasure during his life-time, to keep it secret after his death, he committed them to the flames: but our author forgets what he had advanced himself, that Bambochio had so easy a practice and so fruitful an imagination, that he made neither designs nor studies, but painted his subjects off-hand on his cloth: So that this treasure could not have been very considerable, besides the great difference in the manner and taste of composition of the two Painters, render this supposition improbable.

His disciples were John Greffier and his own son, he had also two brothers who painted in his manner; the

the eldest, Peter Wouverman, whom we may rank with the good Painters of his time, whose pictures represented stables, fowling and hawking, his horses were well designed; but he was not equal to his brother Philip: John, the youngest, lived at Haerlem, he painted landskips very well; but as he died in the flower of his age, two years before his brother Philip, we have but few of his works.

Several masters have ingraved after Philip Wouverman, viz. Dancker Dankerts, Vischer, Gaspar Bouttals, and A. J. Prenner; their prints amount to sixteen, great and small. Mr Moyreau has ingraved upwards of fifty after the most beautiful pictures of this master in Paris, where Le Bas, Baumont, Cochin, Laurent, are continually employed in working after him, and Major at London; so that it is impossible to fix the number of his prints, which is daily increasing.

JAMES COURTOIS, named BORGOGNONE.

THE father of James Courtois, named John, was a Painter, he had this son in 1621, in the town of St Hippolite, in the Franche Comté, whom he easily inspired with the ambition of excelling in his profession: The Italian name by which he is best known, is, Giacomo Cortese detto il Borgognone. At fifteen Courtois went to Milan, where getting acquainted with a French officer, he followed the army three years; during which time he designed marches, sieges, skirmishes, and those battles in which he was present. He afterwards put himself under one Jerom a Painter of Lorrain, who employed him in his painting room, where Guido seeing a landskip of his, desired to know the author, and took him with him to Bologna, where he contracted a friendship with Albano. These two great masters gave him all the instructions in their power,
instructions

instructions of which Borgognone made such excellent use in his battles : Florence incited his curiosity, at last Rome finished his progress, as well as that of two Dutch men his companions ; whose taste he adopted. The Cistercian fathers received them into their convent of the holy cross in Jerusalem, where he painted several pieces of history ; which he shewed to Pietro de Cortona and Bambochio, who wanted to see him paint. The friendship of Cortona furnished him with an addition of knowledge : Bambochio was his chief companion in studying and designing the beautiful objects about Rome. Borgognone having saved up a little money, was encouraged to take a house, and painted from fancy several battles, without being resolved what kind of Painting to apply himself to ; till the sight of the battle of Constantine, painted by Julio Romano intirely determined him. Count Carpegna bespoke several of him, on the recommendation of Michael Angelo di Battaglia, who coming to see Borgognone without making himself known, was so struck, that he published his merit wherever he went. Courtois gave his colours an éclat and a freshness that heightened their natural beauty, and where his subjects required it, a surprizing boldness and force : Prince Matthias of Medicis, governor of Sienna, for whom he did a great deal of work in his beautiful house of L'Appoggio ; brought him from Florence to Sienna ; (there he married, and had the misfortune of growing very jealous of his wife.) He passed from thence through the Swiss cantons into his own country ; and returning back through Venice, (where he was detained a year, the plague then raging in Rome :) the Procurator Segredo set him to work in painting for his gallery the most bloody battles mentioned in holy scripture. Becoming a widower without children after seven years wedlock, he fell under a suspicion of having poisoned his wife, which obliged him to take shelter amongst

amongst the Jesuits, whose habit protected him from prosecution; in return he adorned their convent with several pictures: He afterwards set out for Rome, where his reputation had preceded him. The grand duke wanting the picture of Borgognone for his gallery, commanded him to his country house at Castello, two miles from Florence: He painted himself in his religious habit, with his hands in the sleeves, and in the distance, an admirable battle: At his return to Rome, he set about the designs for the tribune of Jesus, in which Joshua was represented stopping the sun; and made a coloured sketch for that work, which he designed to execute in concert with his brother William; but in his return from Castle Gandolfo, where he had been to take the air, was struck with an apoplexy. His death happened at Rome in 1676, the 55th year of his age.

Nothing can be more sought after than his works; they possess an understanding and fire not to be found in other battle Painters. Courtois seldom made sketches or designs; the handle of his pencil which he sharpened, served him to trace out his thoughts upon the cloth, and he painted his picture on, till it was finished, without leaving it. Parrocel the elder is his only disciple we know of.

Gerrard Audran has engraved one piece of the Crusade after his master: There is a book of six leaves by L. V. Junior of battles, and another book of the same sort of subjects, of eight leaves, of his hand.

His brother William was a disciple of Pietro Cortona, he frequently assisted Borgognone in his great works, was a good Painter, and died rich, leaving his fortune to an only daughter. There was another brother a capuchin, whose labours were confined to the houses of his own order.

J O H N

J O H N W E E N I N X.

J O H N W E E N I N X, an able architect of Amsterdam, bred his son (born in 1621) up to his own profession, his dying soon stopped the progress of his son, who remained under the care of his mother and guardians: They placed him successively under a Draper and a Printer, whose paper he scribbled over with small figures of men and animals. His mother, willing to indulge his natural inclination, placed him with an indifferent Painter, who gave him some lessons; but Abraham Bloemart was intended for his master. By Weenix's successful application to his studies, and by the good example of his master, he made a quick progress. The love of glory among mankind is generally born with talents to acquire it; he was likewise two years under Nicholas Mojaart, whose manner he took so well, that the works of the master were hardly distinguished from those of the disciple.

At eighteen years old Weenix left his master, and married Josina the daughter of Giles Hondi-zooter, grandfather of Melchior, so famous for painting fowls; his abilities began to gain him friends and patrons, when the inclination for traveling seized him: He left his house, without taking leave either of his wife or mother, who soon made a close search after him, and at last found him at Rotterdam, just ready to embark for Italy. Weenix returned to pacify them, and they consented to part with him for four months.

The Dutch Painters on his arrival at Rome received him into their society; and he found so much employment, that instead of four months he continued four years there. Cardinal Pamphili was his protector; this prelate appointed Weenix director of several works then going on for the Pope's apartments;

ments; his friends observing him melancholy whilst fortune was thus smiling on him, asked him the reason, he confessed it was the concern he felt at being absent from his wife and son. Cardinal Pamphili being informed of it, and afraid of losing him, agreed with his friends in advising him to send for them to Rome, and issued orders for defraying their expences through the Pope's territories. This would have succeeded, if his wife's relations, profess'd enemies of the Roman see, had not dissuade her from the voyage. Weenix not hearing from them, guest at the obstacle, and set out from Italy to return to his wife, without taking leave either of the Pope or Cardinal. He only left a letter intimating his intention of returning again in three months.

He was received with great satisfaction at his return to Amsterdam, but was not a jot more faithful to the promise he made to the Cardinal, than to that he had before made his wife, though he pressed him greatly to return to Italy; he indeed sent his eminence some pictures over in his stead. The air of Utrecht agreed better with his health than that of Rome; but the interruption he met with from the number of people that visited him, determined him to remove to the castle of Haar, two leagues from the city.

Weenix was so much master of his art, that he was heard to say, that it grieved him to the very soul, that he could not express his conceptions with his pencil as perfectly as he formed them in his mind. He had an excellent practice that rendered him superior to any other Painter. He painted history figures, animals, portrait, sea-pieces and flowers, in a manner that was both grand and beautiful: His tone of colouring had nothing of the manner of his country: His dispatch was surprizing. He would often sketch and finish a picture six or seven foot high

high, of a bull-baiting, or other such subject after nature, in a day's time: One summer's day he painted three portraits, three quarter pieces, as big as the life.

It must be owned, he succeeded better in large pictures than in small ones; he had not the art of contracting his ideas into a narrow space; and his touch was not nice enough: Notwithstanding he has done some small pictures as perfect for the finishing, as those of Mieris, or Gerrard Dow; but his touch is much inferior, wanting the spirit that gives a value to the works of those Painters: His figures want elegance and correctness.

He died at Termay, two leagues from Utrecht, in the year 1660, being thirty nine years old. He left one son named John, who was his disciple; as was also Berchem, who greatly surpassed him.

Verkolic has engraved a grotesque subject from a picture of his.

B E R C H E M.

NICHOLAS BERCHEM, called by some Cornelius, but falsely, was born at Amsterdam in the year 1624; his father, named Klaasse, was but a midling painter of fish, and tables covered with plates, china dishes, and such like: Klaasse having given his son the first rudiments of his art, found himself unequal to the task of cultivating the excellent disposition he observed in him, therefore placed him with Van Gowen, Nicolas Mortart, Peter Grebber, John Wils, and lastly with John Baptist Weenix; all these masters had the honour of assisting to form so distinguished and excellent a painter; they say that Berchem is a nickname given him from some of his friends, calling on him to save himself on some (probably ludicrous) occasion. Berghem signifying, *save him*: Indefatigable at his easel,

easy, Berchem acquired a manner both easy and expeditious. To see him work, Painting appeared a meer diversion to him.

He possessed a clearness and strength of judgment, and a surprizing force and ease in expressing his thoughts, he painted human figures, animals, and landskip, with equal truth and beauty. His choice of nature (which was his constant model) was judicious, and though his subjects were generally of the low or familiar kind; he gave them all the beauty and elegance their natures were capable of admitting: His peasants have a truth and ease in their actions, and the expressions of their character, that delights and surprizes; the postures of his animals are well chosen. His groups are well disposed, his landskips are admirable, the leafing of his trees is light and well touched, his skies are clear, and his clouds flow with a surprizing thinness: the time of the day, and the season of the year, are admirably marked out in his pictures, the brightness, warmth, and glow of colouring that appears over his landskips, has never been excelled: The breadth and just distribution of his lights, the harmony of his colouring, and the just degradation of his tints, the correctness of his design, and the elegance of his composition, are the distinguishing characters of his pictures, and where any of these marks are wanting, no authority ought to be sufficient to fix his name to the piece.

His wife, the daughter of John Wills, one of his masters, through her avarice allowed him no rest: as industrious as he was at his business, she usually kept herself under his painting room, and when she neither heard him sing or stir, she struck upon the ceiling to rouse him: she got from him all the money he earned by his labour, so that he was obliged to borrow from his scholars, when he wanted money to buy prints that were offered him, which was the
only

only pleasure he had ; and his collection of this kind was found considerable after his death.

Berchem joined a great regularity of conduct with a sweet and amiable temper. He and John Bot each painted a picture for a Burgomaster of Dort, representing a mountainous country covered with flocks of sheep, and herds of cattle. This magistrate having promised an extraordinary gratuity to the Painter that should acquit himself best, when they each presented their picture, found them both so excellent, that he rewarded them both equally.

A picture of his of the calling of St Matthew, in which there is a great number of animals, is also much talked of.

All the cabinets in Europe are furnished with testimonials of the capacity of this able master.

He passed part of his life in the castle of Bentheim, whose agreeable situation furnished him with the views and animals that form his pictures ; he has also frequently painted the view of that castle. He died at Haerlem in 1683, at the age of sixty, and was buried in the west church of that city.

There are many prints graved by, and after him ; the former amount to forty eight, the latter to 133, graved by Vischer, Danker Dankerts, Snyderhoef, Groensvelt, Avelini, Le Bas, and others.

P A U L P O T T E R.

THE grandfather of Paul Potter was secretary and receiver of upper and lower Zwol, and his wife a descendant of the house of Egmont : Their son Peter, notwithstanding the advantages of his birth, was so little favoured by fortune, that he was obliged to learn to paint in the city of Enchuyfen ; he afterward married very advantageously, and in 1625 had a son named Paul Potter. If the genius of the son joined to a continued application, had not
made

made amends for the poorness of the father's talents, he had never been able to have so greatly distinguished himself from the croud of Painters. The fine pictures that adorn the cities of Amsterdam and the Hague, were of great use to him in his studies, for which reason he settled himself at the Hague: He hardly began to be known, when the charms of a damsel in his neighbourhood proved fatal to his liberty, she was daughter of an architect of some reputation. Potter asked the father's consent, who made a difficulty of granting it, as he painted only animals; but the merit of Paul, and the esteem he had acquired among the connoisseurs, at last prevailed on the father to give him his daughter: The architect, by his access to people of the highest rank, procured employment for his son in law. Potter by his ability in his art, his prudence, politeness and learning, drew the foreign ministers to visit him, and prince Maurice of Nassau would often go to see him work; his natural good sense, improved by an application to reading, supplied him with so agreeable a fund of conversation that these great men found an entertainment in frequenting him; when one was thoroughly acquainted with him, it was impossible to quit him: His wife, who had an inclination for gallantry, was pleased with the great resort to her husband, as it gave her an opportunity of gaining admirers: Her husband, wholly taken up with his business, took no notice of her coquetting, till at last she grew so secure that she neglected even the common care of saving appearances, so that he at last surprized her with one of her gallants, and brought in her friends as witnesses of her shame: they were violently enraged, and she was so shocked, that convinced of her folly, she became wiser for the future: Potter was afterwards indulgent enough to forgive her. The princess dowager Amelia, countess of Solmes, ordered him to paint a picture for a chimney-

chimney-piece for one of the fine apartments of the old court: This picture represented a beautiful landscape, in which he painted a cow staling; a favourite courtier insinuated that it was an unseemly object to be continually in the view of a princess, and dissuaded her from taking it; so that Potter was obliged to take his picture back again. This trifling absurdity gave the picture a reputation; the curious bid upon one another for it, and it has past successively into some of the best cabinets in Flanders. Houbraken says it sold for 2000 Florins to Mynheer Jacob Vanhoeck, who placed it over against a celebrated picture of Gerard Dow.

In 1652 Potter removed to Amsterdam at the solicitation of a Burgomaster, who esteemed him, and employed him to paint several pictures for him; amongst them are four ingenious fables, wherein the animals seem alive; another of several horses which stand round a farrier at work; and another that represents a black and white horse. This Painter was remarkable for his industry and attention, he never walked out without a book, in which he designed every thing he observed that might be of service to his pictures. In the winter he engraved in aqua fortis the designs he made after nature, which are much sought after.

His great application to his business shortened his days, he became consumptive, and died at Amsterdam in 1654, when he was but 29 years old. His pictures are his only remains, they are now come greatly into vogue; the greenness of his trees, and the careless manner of his leafing are sufficient marks to distinguish them by: His skies, his trees, and his distances, are painted very negligently, but his animals are highly finished and touched up with great spirit.

He has etched four landscapes with a great number of figures, and animals lengthways, and a small
book

book of bulls and cows in eight leaves. There are also thirty leaves of different animals ingraved after him, by Marc de Bic.

J O H N L I N G E L B A C K,

WA S born at Francfort on the Maine in 1625. We are ignorant of the names of either his father or his master; yet we may judge of the abilities of the latter, by the superior talents of the scholar, whose first beginnings contributed to establish that reputation he afterwards supported so well. At the age of fifteen he went to Holland to improve his studies, his pictures there acquired a greater degree of perfection, which even then produced a great demand for them; his small figures were so true, that nature seemed to have formed them; they were likewise accompanied with a fresh and delightful landscape.

Lingelback passed into France in 1642. This voyage increased the number of his admirers, and the price of his works: The number of able men he found there delighted him, and inspired him with an emulation, which prompted him to make the voyage of Italy; and having saved up money enough in two years stay at Paris, he set out for Rome; where he revived his studies with great application: Nothing escaped his inquiry in the neighbourhood of that famous city. The sea prospects, vessels, antiquities, fountains, fairs, the mountebanks and preachers that are seen there in publick places; were the subjects of his best pictures. Whilst his art seemed to ingage his whole attention, love broke in upon his studies: A young woman, daughter of an architect, was continually at her window, which was over against his, this was enough to stop all attention to his pencil in so young a man: Tender looks, expressive gestures, and billet-doux, were his

whole employment; these produced rendezvous in churches and on walks, our lovers talked to each other out of the windows, and every thing seemed to go on swimmingly: At last the damsel found means to introduce her lover into her father's house, from whence, as he was retiring one night, he was surprized by two brothers of his mistress, who attack'd him briskly; but Lingelback defended himself with so much bravery, that he wounded them both, and got off himself with a slight scratch; happy to have escaped so well. This proved a warning to him to bid adieu to intriguing, so general, but yet so dangerous in that city. On this accident he applied himself afresh to his studies, which by his success made him amends for the loss of his mistress. He remained in Italy till 1650, when he returned through Germany to Amsterdam: At his return, the progress he had made in France and Italy, soon discovered itself, by the greatness of his abilities in his art.

His pictures are adorned with ruins of antiquity, animals, waggons filled with beautiful figures; his distances are of a clear blue, and his skies, which are lightly clouded, have a chearful air, and give a strength to his fore-grounds; nor can any thing be better understood than the degradation of his colours: his genius was so fertile, that he never repeated the same subject in his pictures. His character was always that of an honest man; honour always prevailed with him over interest; therefore as there is no praise equal to that of deserving it, this Painter merits it from truth, not from flattery.

This Painter, though his merit is very real, (says my author) is little known in France: his works have discovered it at Paris, and begin to find a place in collections. They possess a fine tone of colouring, a pleasant and lively touch through the whole, and a lightness of pencil and a neatness that is very uncommon.

common. This description gives but a slight idea of the talents of John Lingelback, whose pictures are not yet come quite into fashion; for there is a fashion in Paintings as well as in cloaths. Teniers has had a long reign. Polemburch, Wouverman, Gerrard Dow, Mieris, and Schalken succeeded him; at present it is A. Ostade, Metzcu, Potter, Vandervelde, Vanhuysum, and Vanderwerf. The curious not only set these masters now above the former, but eagerly bid upon one another for them at sales, and run them up to an extravagant price; though these sort of preferences are not extraordinary in Holland, and Flanders, where they only love the Painters of their own country, shewing little regard for the Italian, or French masters.

The time of Lingelback's death, set fortune, children, or disciples we are ignorant of.

He has ingraved some landskips.

V A N D E R M E E R.

TH E R E are two Vander Meers, John, and his brother Vander Meer de Jonghe, that is the young: John Vander Meer was born at Lisse in Flanders in 1627. He was the disciple of nature. The pleasure he took in designing landskips and views of the sea, determined his application to that kind of Painting. The difficulty of representing ships, with their cordage and furniture, (which usually perplexes other Painters) was none to him: He had by practice acquired an ease in expressing them in all positions: His pictures are filled with animals and small figures, which he designed with great taste and spirit. There is nothing exceeds his touch, nor can any thing be gayer than his composition.

Vander Meer set out for Rome in company with Henry Verscuring a Dutch Painter, and a disciple of

John Bot, born at Gorcum in 1627, who returned after two voyages to Italy to his own country, as mentioned in De Pile's lives.

Vander Meer stay'd a great while in Italy, the great number of studies he made there, were of infinite service to him in the beautiful grounds that give such a richness to his works. He returned into his own country, where he continued to paint many years, and where he ended his days in an advanced age. There is no fault to be found with his works, except that he sometimes is a little too blue in his back-grounds.

His brother Vander Meer de Jonghe, who was alive in 1686, has not followed the same taste; he has painted sheep even better than Berchem, or any other Dutch master. They are so highly finished, that you think you can feel their wool: This Painter has no touch, all is smooth, and admirably united. His compositions are generally a shepherd and shepherdess sitting on a hillock in a landskip, watching their sheep and goats; which can hardly be enough admired: His figures, grounds, skies, and trees, are all painted in an excellent gout. There are very rarely horses, cows, or other cattle in his pictures; sheep and rams are his favourite objects.

We neither know of any disciple of, or print engraved after, either of these masters.

B A C K H U Y S E N.

LUDOLF BACKHUYSEN was born in the year 1631, in the city of Embden. His father was secretary of the states, and his grandfather a minister. He followed his studies till he was sixteen years old, when he was sent to Amsterdam to learn commerce, which he soon quitted for Painting. At that age, without having learnt; he designed sea-views

views and vessels, in a manner so beautiful and new, that his designs have fetched 100 florins. On which success he was advised to take up the pallet: Everding, a good landskip Painter, taught him how to employ his colours, and Houbraken says he trucked his first picture for ten florins: The Painter whom he found most communicative, was Henry Dubbels, one of the ancients of the community of Painters, who unveiled to him the mysteries of his art, which Backhuysen knew how to improve to his advantage. As soon as he saw a storm rising, he embraced the critical minute, got on board a vessel, and put out to sea; where he observed and sketched out with his pencil, the forms of the clouds, the stormy skies, and their different effects on the agitated water, the breaking of the waves against the rocks, and the froth and foam of the sea: On his return he shut himself up in his painting room, and from his sketches expressed on his canvas the objects that were then strongly painted in his imagination. This Painter represented nature just as he saw it, sometimes in too servile a manner; yet his pictures, for the beautiful agreement of all their parts, deserve a place in the most curious cabinets.

In 1665, the Burgomasters of Amsterdam ordered him to paint a large picture, in which was represented a great number of ships and figures, for which they paid him 1300 florins, and made a present of it to Louis XIV. The king of Prussia, the elector of Saxony, and the great duke of Florence were desirous of his pictures, and some princes sought his acquaintance, amongst others the Czar Peter I: This prince, who was extremely curious in every thing relating to the art of ship-building, ordered him to paint, and design for him all sorts of vessels.

Backhuysen was a quiet man, that loved his profession, and knew how to employ his time usefully, to

the advantage of his family : Besides Painting, he taught several children of the principal merchants to write, by an easy and quick method, which he had invented, and reduced to certain rules : It is said that he was sensible of the beauties of poetry, and well acquainted with the most eminent poets of his time. He exercised his several talents to the last, in spite of the gravel and stone, with which he was cruelly tormented, and which at length brought on his last hour, in the year 1709, when he was 78 years old.

He had himself set by a number of bottles in his life-time sealed, to be presented to his friends that should attend his funeral, according to the custom of Amsterdam ; and after his death they found a little bag in which were as many florins as he was years old, which were designed for those that carried him to the grave, and who were named in a memorandum he left : These were all Painters of his acquaintance, whom he desired to spend it together.

At the age of sixty one he engraved in aqua fortis the maritime views of Lye, a little arm of the sea in the county of Holland.

ADRIAN VANDER KABEL,

WAS born at the castle of Ryswick near the Hague in 1631. John Van Gowen, a skilful Painter of landskip, had the charge of cultivating Adrian's happy talents for Painting, and the pleasure of finding the quickness of his improvement answer his care. Adrian took great delight in painting sea-views, and animals, without neglecting human figures, which he designed in a good taste. The inclination to travel (so natural to young people) tempted him, as it does others ; after having painted some time in his own country, he could not resist his desire of visiting the neighbouring provinces, but
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coming into France, he fixed in the city of Lyons. Here he studied the manner of Castiglione, and the landskips of Salvator Rosa, and entered so thoroughly into their taste, that his pictures have often been mistaken for pieces of those masters; his manner varied, sometimes he aimed at imitating Mola, and Carrache, like them he painted dark, or rather, the bad colours he made use of have changed his pictures, for he was too able a master to have painted them such as they now appear. The nice Flemish taste never engaged him, but his manner, which is grand and free, approaches the Italian: His trees and his small figures are very correct and well touched, and his animals, which are often the principal object of his pictures, are equally excellent. The quantity of his works, shew how laborious this painter was; he has also etched several plates in so perfect a taste, that the touch and leafing of his trees, are some of the best studies that can employ the attention of a student that designs to excel in landskip. His conduct was not so well regulated in his life as in the pursuit of his art: His debaucheries continually drawing him into some scrape or other. Nothing was more common than to see Vander Kabel drunk, as he spent his time with sots, and debauchees; he was often for want of money obliged to bilk the taverns. Once not being able to pay his reckoning in a house where he had passed two whole days, he could find no other expedient, than painting a sign, which he gave his landlady, who afterwards disposed of it very advantageously.

Another time, having quarrelled with some sharpers, who were drinking at the same house with him, he had a narrow escape for his life, by the guards interposing in time; yet as there was a man dangerously wounded, it cost him his liberty, for he was thrown into prison; whence it was several months
before

before he got free; by the help of a sum of money which his friends furnished him withal.

It was a hard matter to get him to finish a picture, the only way was to join with him in his parties; which was not agreeable to every body. Vander Kabel painted dead game very well: as he loved good eating, he took care to bestow time enough on that sort of pictures, that he might have a pretence of demanding fresh game to paint from, of his customers; which he would eat at the tavern with his pot companions. Notwithstanding his inclination for debauchery, Vander Kabel's temper was compassionate, tender and generous, his wit was lively, his conversation jovial, and his countenance exceeding spritely.

He died at Lyons in 1695, aged 64, leaving a natural son behind him, who was a Painter, and very likely his disciple. He had likewise a brother, who painted fruit well.

He has etched two large upright landskips, in one of which is a St Bruno, in the other a St Jerom, two other large ones length-ways, twelve of a middling size, and thirty six small ones, of which six are uprights.

J. Coelmans has engraved a St Bruno and four other landskips, animals, and sea-views, in the cabinet of Aix.

ANTHONY FRANCIS VANDERMEULEN,

DESCENDED from an honourable family at Bruffels, was born in that city in 1634. As his inclination for Painting discovered itself early, the instructions of an able master, joined with the bent of his own genius, soon taught him to excel. The talents he received from nature, being improved by art, fixed his reputation so, that his small, well touched landskips, enriched with subjects of war, were

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exploits of the monarch that imployed him. He often made use of Martin the elder, Baudouin, Bonnart, and other Painters to lay in his large pictures from his designs, which he afterwards worked up, and finished; he also touched up the copies which they made of his works: His wife dying, Charles le Brun, the king's first Painter, who was fond of Vandermeulen, and supported him on all occasions, gave him his niece in marriage. This alliance added to his interest, and every day he was distinguished by fresh favours from the king. At last this happy sunshine of his affairs, was overcast by domestic troubles, which prejudiced his health, and brought him to the grave in the city of Paris, in the year 1690, when he had lived 56 years.

He was buried in the church of St Hippolytus. He left two daughters, and a son who took up orders.

His disciples were Martin the elder, Baudouin, and Bonnart.

He had a brother named Peter Vandermeulen, who applied himself to sculpture, in which he distinguished himself; he took his wife with him to England in 1670, where he continued several years with Peter Van Bloemen, and Largiliere, and there is reason to think he died here.

Baudouin, Romaine, de Hooge, Huſtenburg, Simonneau the elder, Nicolas Bonnart, Cochin, Surugue, Nolin and Ertinger, have ingraved his battles and huntings to the number of forty seven; his landskips, which are several sets, make up forty eight; his studies of horses are ten, his incampments eight; the whole compose a work of one hundred and thirteen prints great and small.

We must not join the inventions of Genoels, a Flemish Painter, with them, though they are sometimes sold with the prints of Vandermeulen.

MELCHIOR HONDICOOTER.

THIS Painter was of an ancient and noble family, he was instructed till the age of seventeen by his father Gysbert, who was a tolerable Painter: Gillyes his grandfather painted live birds admirably, but chiefly cocks and hens, in pleasant landskips in the taste of Savery and Vincaboon. His son Gisbert desired him to solicit a young girl who was an orphan, and with whom he was in love for his wife: Gilles was a handsome man, and the damsel liked him so well, that she preferred him to his son: In vain he represented to her that his son's age was more suitable to her than his own, she would not hear him, and Gysbert married another. The tender sentiments the young woman had discovered for him, affected the old gentleman so sensibly that he married her, which gave so much concern to the son, that he settled at Utrecht, to avoid the sight of the first object of his love; here Melchior was born in 1636. He soon became master of his art, abandoned himself to his genius, and after his father's death worked alone, yet was frequently assisted by the advice of his uncle Weenix: He was an excellent Painter of animals, and his pencil seemed to give life to the peacocks and other large birds, that he placed in high finished landskips.

His happiness in the number of friends he had acquired, was disturbed by his marrying a woman who brought along with her a train of five disagreeable sisters; not being able to bring a friend home, he was obliged to carry them to the tavern: This libertine kind of life drew him into frequent scrapes, he always came home drunk, and often maimed. A woman, pursued by her husband, took refuge in the room of the tavern where he was, he undertook her defence against three or four men that attacked him,

him, and wounded one dangerously; as they believed him the gallant of the woman whom he did not even know, he was carried to prison with her; and it was with some difficulty that he procured his liberty.

The day after his pranks, he constantly promised amendment, and to be more upon his guard; he took his pallet and set to work, to return to his bottle again at night, so that between his work, and his pot companions, he enjoyed a continual round of drinking and painting.

This conduct of his was the more remarkable, as before he married he was continually railing against drunkenness, quoting passages of scripture, and declaiming so well that his family were once in a doubt whether they should breed him up a Minister or a Painter: He had trained up a cock to put himself in the attitude he wanted, then placed him on his easel, and with the motion of his stick made him hold up his head, and fix himself in a proper posture, which the animal would continue in a long time; sometimes he would make him beat his wings.

He died at Utrecht in 1695, aged fifty nine. One may judge of the delicacy of his pencil by the works he has left. There is at the Hague, at Mr Lormier's, a large Saloon of his painting, where the animals seem alive and moving in excellent landskips; his touch is so light, that one can hardly forbear handling the feathers to be assured of the illusion.

JOHN VANDERHEYDEN,

WAS born at Gorkum in the year 1637. His parents placed him first with a Painter on glass, whom he left soon after to paint ancient buildings, churches, temples and country houses, accompanied with trees and distances, which he designed

signed after nature with all possible exactness. His understanding, but above all his patience, are inconceivable: Several Painters have finished their works as highly as he, but few have known how to unite mellowness to such high finishing. Nothing appears laboured or servile in the works of Vanderheyden. Dryness, hardness and low taste are banished, the more you look the more you admire the understanding and good taste that reigns through the whole: With this talent, which was particular, one might say singular in him, you may count the stones and bricks in his houses, most part sullied with a greyish or green cast; you may perceive even the mortar that binds the bricks, yet the chiaro oscuro and the harmony of the picture are not in the least interrupted, but on the contrary form most admirable masses of light and shadow. The perspective is observed in the diminution of the bricks in proportion to their distances, by a magick that seems to surpass the art of Painting.

Vanderheyden, out of the money he had amassed, built himself a little house at Amsterdam, where he usually resided: One of his friends jesting on the smallness of his house, whose pencil could raise such palaces; the Painter answered, It was much easier to lay the strokes of his pencil on one another, than stones and timber.

This artist has painted several times the town-house of Amsterdam, the change, the publick weighing-house, and the new church; the royal exchange, and the monument at London: At Cologne, the view called mount Calvary, and the adjoining buildings. His excellent pencil was supported by the admirable small figures which Adrian Vandervelde painted for him, who often employed himself in adorning the works of others, to the time of his death, which happened in 1672.

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The states of Holland hearing our artist had invented a new engine to extinguish fires, took him into their service, which interrupted his studies in the painting way; at the same time he found himself deprived of the assistance of Adrian Vandervelde. This circumstance has rendered his pictures scarce, though he employed his leisure hours now and then in painting. He died at Amsterdam in 1712, aged 75.

JOHN PETER SLINGELANDT.

THE city of Leyden may boast of having given birth to Peter Slingelandt, in the year 1640. He was son of Cornelius Peter Van Slingelandt, who by the first principles of designing made trial of certain dispositions his son seemed to discover for that art: These dispositions worked slowly and did not promise favourably, his taste was not immediately fixed towards Painting, but by degrees he surmounted all obstacles; his genius displayed itself, and he rose to perfection under the instruction of Gerrard Dow, whom he followed, not only in the choice of his subjects, but whom he surpassed, to use the words of a certain author, in the high polish and neatness of his painting: His only fault is, that his figures have a stiffness which his master's have not.

He was extremely slow in his works; he spent three years in painting the family of Meerman: and they tell you in the country, that he was a month in finishing a lace cravat. This reminds one of what happened between some Flemish Painters and Tintoret at Venice, on shewing some heads highly finished; he asked them what time they spent in painting each of those heads, they replied a fortnight; — Well, says he, I will shew what an Italian can do in an hour, — whereon he took a pencil dipt in black, and sketched out an entire figure; and relieved

lieved it with a white: You see, says he, how much cause you have to regret the time you have spent in painting of heads.

The length of time Slingelandt took up in a single picture, was the occasion of his gaining more reputation than fortune, though the prices he set on his works were very high, they were not proportioned to the time he spent on them; his labour is surprising, in a little picture of his, of a young lad playing with a bird, you may perceive even the fabrick of his stockings: In another of one playing on the violin, there is a Turkey carpet, in which the shagg of the wool and the threads of the fabric, are surprisingly exact. They tell also of a sailor in a woollen cap, in which you count all the threads of the webb: But the most distinguished of all his pictures, is one of a girl that holds a mouse by the tail, and a cat just going to spring on it; nothing can exceed the beauty of this piece, which has joined to the harmony and high finishing, a precious chiaro oscuro, and a colouring equal to nature itself.

They mention a singular adventure of this Painter; A widdow who sat for her picture, tired out with his tediousness, and vexed that her portrait was in so little forwardness; after much time spent in sitting, rallied him on his slowness: It is a much easier matter to love you, madam, replied Slingelandt, than to paint your likenesses; I find so many graces to represent, so many charms to copy, that my pencil is confounded in the attempt; but in loving you, I should follow my inclination, which if it meet with the least encouragement, I should think myself the happiest man breathing. The lady was not insensible to this declaration, with which she was both charmed and surprized, the person of the Painter did not displease her, and he had the character of worth and probity; she made no answer but let him finish the picture, and when rising from the last
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fitting, she asked him if he would take the original in payment for the copy; he accepted the condition, and soon after married the lady, whose estate being considerable, made him easy for the remainder of his life.

The works of this Painter are so famous for the high finishing and delicate touch, that they are often mistaken for those of Gerrard Dow, and even of Mieris, from whose heighth of perfection in their art, the Flemings are so distant. Slingelandt may well rank amongst those whose names are immortal in the profession: His capacity in painting, the regularity of his life, and a pencil that never produced any thing that offended decency, have established him a reputation above all censure.

He died at the age of 51, in the year 1691.

We know of no prints ingraved after this master.

JACOB RUYSDALE.

THE city of Haerlem gave birth to Jacob Ruysdale, about the year 1640, though he resided at Amsterdam. His father was a worker in ebony, who made him learn latin: He sent him afterwards to study physic and surgery, arts that have little relation to Painting. The inclination that nature had implanted in him for this lovely art, broke through all his other employments, as he continually designed whatever subjects presented to his sight; he had the pleasure of the approbation of all the connoisseurs in his designs. Houbraken relates, that before he professed himself a Painter, he had performed several chirurgical operations, which had given him great credit in that art: He acquired soon after a much greater, by his beautiful landskips; they consist of sea-views, water-falls, a stormy sea breaking on the rocks: In expressing which, nature had hardly greater force than his pencil. Authors have remarked
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their drawings, and invited them to visit him at Rome. Our Painters returned to their work, where they met with a second rencontre of a very different event; a gang of thieves robbed and stript them of their cloaths: They returned in their shirts to Rome to the cardinal, who had taken notice of them whilst they were designing, and happily was returned into that city: His eminence took pity of their condition, ordered them cloaths, and afterwards employed them in several considerable works in his palace.

After some years stay at Rome, Ruysdale returned to Haerlem, where he died in the flower of his age in 1681, being but forty one years old.

His brother Solomon also painted landskip; he died at Haerlem in 1670.

Ruysdale etched himself four plates. Boteling has graved several after him, amongst the rest six small views about Amsterdam, and two views of burying-places near that city. Le Bas has ingraved a landskip, and a view of Scheveling from the Paintings of this master.

GERRARD LAIRESSÉ,

THE son of Regnier Laireffe, was born at Liege in 1640, his father, who was a tolerable Painter, made his son study the belles lettres, poetry and musick; to the last of which Gerrard dedicated a day in every week: At last his father taught him to design, and made him copy the best pictures, particularly those of Bartholet Flamael, a canon of that city.

At the age of fifteen, Gerrard began to paint portrait tolerably; some historical pictures he painted for the electors of Cologne and Brandenburg, contributed to make him known, and gave him great reputation. The ease with which he got his money, tempted

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and John: Ernest and John painted animals, and James was a flower Painter.

He engraved a great deal in aqua fortis. His works consist of 256 plates great and small, more than the half of which are by his own hand, the others are engrav'd by Pool, Berge, Glauber, &c.

EGLON VANDERNEER.

WAS born at Amsterdam in 1643; his father Arnold Vanderneer, so well known by his excellent moon-lights, and the beauty of his land-skips, gave the same taste to his son: But as he chose painting figures, he was at twelve years old placed under the direction of Jacob Van Loo, a portrait Painter. Having perfected himself in that branch, he went to France at the age of twenty, and was receiv'd by Count de Donha, governor of Orange, as his Painter, with whom he lived three or four years. He was then obliged to return into Holland, where he soon after married at Rotterdam the daughter of a secretary of the courts of justice, with whom he had a large fortune: by this marriage he had sixteen children, two of which were bred up to Painting.

Eglon having been a widdower several years, married himself again to the daughter of a Painter, who painted in miniature. She died at Brussels, after she had increased his family with nine children. He then employ'd himself in painting landskip with plants, which he copied after nature, in a country garden joining to his house, where he found them in great plenty: for this purpose he had made a little rolling box, which he caused to be pushed about to the place he chose to work in, with all the implements necessary to his art. Sometimes he represented historical subjects. At Amsterdam they show a large picture of Ceres seeking her daughter Proserpine, wherein the thistles, and trunks of trees covered with ivy, are
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G O D F R E Y S C H A L K E N,

WAS a disciple of Gerrard Dow, born at Utrecht in 1643, his father, rector of the college in that city, would have bred him to his own profession, but his genius decided otherways; a happy turn for drawing display'd itself betimes in him, in compliance with which they placed him early with Solomon Hoogstraten, and afterwards under Gerrard Dow. The precepts of so good a master, and his continual application to bring them into practice, put it in his power to partake of the reputation of his instructor. Schalken became so famous for his excellent talent of expressing the most beautiful effects of light and shadow, that his pictures were sought for with great eagerness all over his own country. He transform'd himself so into all manners, that you may find in every kind of Painting, works of his pencil that strike and astonish you. To shew his understanding of the effects of light, he chose night subjects, sometimes with only half a figure, over which he would throw the light of a candle or flambeaux, with so much judgment, and such a brightness, as nature alone could equal.

This able artist did not confine his talents to subjects of fancy alone: he painted portrait in perfection, in which branch he had considerable employment among the principal families in Flanders.

Politeness was none of his qualifications; he had painted a lady none of the most beautiful, but who had very fine hands; when the picture was finished, she found fault with him for not introducing her hands, and desired that she might sit again for them. Schalken, surprized at her objection, to mortify her vanity, told her, the picture had no occasion for hands, but that when he painted them, not to give his customers trouble, he always made his servant sit.

England

England appear'd to him the most proper stage to display his talents on; on his arrival, he attempted portrait in large, but fail'd of success. But his works of fancy and small portraits taking exceedingly, he fix'd himself entirely to that branch of Painting: He had the honour to paint king William the third; and, ignorant of the decency that is requisite in painting a monarch, represented him holding a candle that dropt on his fingers. The English diverted themselves greatly with this clownish conceit; but he was insensible of their ridicule; having painted himself holding a candle that illuminates the whole picture, and the tallow dropping on his own hand. Schalken return'd to Holland, where (having greatly improv'd himself in England) his pictures were in great vogue. He dy'd at the Hague in

1703. 1603, aged 63.

John Gole, N. Verkelic, and J. Smith, have engraved after this master; this last has done the sleeping woman, and the Magdalen with the lamp, prints well known by all the world.

F R A N C I S C O M I L É,

OR Milet, was born at Antwerp in 1644: his father, a skilful turner in ivory, a native of Dijon, settled in Flanders, where he was much esteem'd by the prince of Conde, who had retired thither during his revolt, this prince lodged him in his palace, and imploy'd him. A sudden illness carried him off in the 37th year of his age, at a time when his assistance was most wanted by young Milé, whom he had before his death placed with Franks, an able Painter: A happy disposition and a genius proper for his art, enabled him soon to become an excellent landskip Painter, and to design figures well.

Francisco at the age of 18 married his master's daughter, and his name became generally known
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His memory was so happy, that he painted all he saw, whether in nature, or in the works of the great Painters, as easily as if they had been before his eyes. His manner, which was extremely easy and agreeable, was very soon taken notice of: His scites are beautiful, and his learning in a good taste, but he painted nothing directly from nature, his compositions were the productions of a fruitful genius, which followed only the dictates of fancy; and his pictures, for want of a proper body of light, have small effect, and appear too much of a colour.

An * Italian author says, that Francisco had been in Italy, that he had seen Poussin, and copied many of his pictures, which would be difficult to prove; but it is certain, that he work'd a considerable time after the works of Poussin, in the possession of the sieur Jaback at Paris; and that he adopted the manner of that great man so well, that the imitation has given a value to his pictures among the curious. Heroic landskip was his favourite study, and he has painted several historical pieces.

Francisco had an inclination to see England, Flanders and Holland, and left in all those countries proofs of his merit: he return'd at last to Paris, where he was receiv'd professor in the academy of Painting. He was extremely industrious; his generosity and charity were so extensive, that the number of pictures that were bespoke of him, hardly enabled him to live at his ease; besides, instead of Painting, he amused himself in hewing stone for his little country house at Gentilly near Paris.

Certain Painters, jealous of his merit, shortned his days by poison, which drove him mad, in which condition he died at Paris in 1680, at the age of 36. He was buried at St Nicholas des Champs, and left two sons who follow'd their father's employment. They were his disciples, as well as Theodore.

Francisco

* Orlandi Abecedario, page 171.

eminent P A I N T E R S. 11

Francisco has engraved three plates himself: Theodore his disciple has done sixteen middling landships, six large ones, and six rounds; De Ligny has done one, and Chibouft several, Coelmans has graven Silenus with several satyrs, and three landships, and Vivares one large landship.

ADRIAN VANDERWERF,

SO eminent for his high finishing, was born at Rotterdam in 1659, of an ancient family; his father, willing to encourage the early inclination soon discovered for Painting, placed him at Rotterdam under Picolet the portrait Painter, but afterwards put him under the direction of Eglon Vanderneer with whom he work'd four years; his master having borrow'd a picture of Mieris, gave it his best disciple to copy, but he not having a taste for that laborious kind of work, Vanderwerf undertook it, and succeeded so well in his attempt, that his copy deceived even the connoisseurs. It is said, that when he was seventeen years old, he left his master, and painted his own picture, which was so well approv'd of by the best judges, that several persons of taste employed him. A small picture embellish'd with several children, and another he painted for a merchant at Amsterdam, were the making of his fortune; the elector Palatine coming incog. to that city, bought the pictures, which afterwards excited his curiosity of being acquainted with the Painter. Vanderwerf, in 1681 married a relation of Govert Flink, a Painter, who had collected several pictures and designs of the best masters of Italy: our young Painter follow'd the models, and reform'd his taste of design, by passing models after the antique. In 1692 he went with Flink to Amsterdam, where having access to the best cabinets, he made solid reflections on what he observed, which turn'd greatly to his advantage.

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Before Vanderwerf enter'd into the service of the elector Palatine, and had undertaken the great works for that prince, he was much employ'd in painting portraits of the size of those of Netschar, and had painted his own wife and family as big as the life. But his manner disgusting him, he entirely attached himself to the Painting of history in little. His pictures are finished to a surprizing height; his pencil is tender, his figures have an admirable roundness and relief, his design is sufficiently correct; but the carnations of his figures are not lively, they resemble ivory, and have too yellow a cast. The time he was about his works took off their spirit, and the scarcity of them rais'd their value to an extravagant price. In 1696, the elector Palatine went into Holland, and passing by Rotterdam, visited Vanderwerf, and order'd him to paint his picture, as a present for the duke of Tuscany, and at the same time bespoke a judgment of Solomon, and order'd him to bring both the pictures to Duffeldorp himself, as soon as they were finished. The Painter, not a little proud of these orders, waited on that prince next year, who took him into his service, and made him an appointment of four thousand florins for working for him six months every year: he began the pictures of the elector and electress at whole' length, on a cloth of two foot and half high, which he finish'd at Rotterdam in 1698. An Ecce Homo which he did for the elector pleas'd him so well, that beside a large sum of money, he presented him with a gold chain, and a medal of himself. Vanderwerf sent every year several pictures to Duffeldorp: but in 1703, he carried an in-coming of our Saviour thither himself: this piece, which was superior to any thing he had yet produced, occasioned the elector to demand of him the seven subjects of sacred history, which the Roman church call the mysteries; and on that occasion increas'd

creas'd his salary to six thousand florins, and engag'd him to paint nine months of the year; so that he was but three months at liberty to work for his friends and besides the prince reserv'd to himself the liberty of choosing any other picture he should paint for private person, on paying the fix'd price for it. To these rewards were added honours, he was knighted and the honour continued to his descendants; his arms were augmented with a quartering of the electoral arms, and that prince presented him with his picture set with diamonds to a great value. These marks of generosity spirited up Vanderwerf to shew his acknowledgement, by endeavouring to excel in the pictures he had undertaken for his benefactor. Yet all the warmth of his gratitude, was not able to give that spirit and fire to his works which was always wanting in them. In that part of the year he had to himself, Vanderwerf had painted Dian and Calisto in the bath, with eight figures exceeding highly finish'd, which he had given to his wife, and for which she had refused a very large sum of money. The elector hearing of it, challenged the picture by his agreement, but left the price to himself on which the Painter and his wife went immediately to Duffeldorp in 1712, and presented it to their benefactor, who gave the husband 6000 florins, and bestowed a magnificent silver dressing table on the wife.

Vanderwerf return'd to Rotterdam, where after several years close application to his art, he died in 1727, being 68 years old, and leaving an only daughter.

After Vanderwerf are engrav'd a woman playing on the lute, in a collection of Van Meurs, and 71 portraits for Larrey's history of England by Valck Gunst, Vermeulen, B. Audran, Ch. Simonneau Peter Drevet and Desrochers.

ANTHONY WATTEAU,

WAS born at Valenciennes in Flanders in 1684. His father, tho' but in middling circumstances, neglected nothing in his power to assist the natural inclination of his son; he put him to a forry Painter in that town. Watteau, by his application, became soon skilful enough to perceive his master's deficiency, and left him to study under another who had a talent for theatrical decorations. In 1702, he attended him to Paris, whither he had a call to work at the opera; but his master returning home, left him behind. As his abilities were not yet known, Watteau was obliged for subsistence, to work in the shop of a master Painter, whose works he copied, and made pictures to sell by the dozen. The little profit he made in this way, obliged him to leave this master, when he luckily became acquainted with Claude Gillot.—This Painter, born at Langres in 1673, was a disciple of J. B. Corneille, and had a particular turn for grotesque figures, fauns, satyrs, and opera scenes. He was received into the academy in 1715, and dy'd at Paris in 1722, at the age of 49. Gillot design'd with great taste and spirit, but was incorrect, and painted but indifferently, so that his reputation died with him.—Gillot greatly delighted to find a young Painter that trod in the same steps with himself, lodged him in his house, and gave him all the instructions in his power; in a very little time the scholar equall'd his master, so that their pictures were hardly to be distinguish'd. Watteau now set himself to enquire deeper into nature, which he had always had in view; Gillot easily perceiv'd that his disciple was soon likely to excel him in painting country wakes, &c. and to remove him, placed him under Claude Audran, a famous Painter of ornaments, who lived at the Luxemburg.

Watteau,

Watteau, employ'd in painting the figures in his works, received new lights from the good taste of his master, and at the same time studied the colouring and rich composition of the gallery of Rubens, which was so near him. He now gave up the manner of Gillot, which he drop'd insensibly; a better tone of colouring, a finer, more correct, and studied manner of design had taken its place. Watteau was embolden'd to paint for the prize at the academy, which he carried; and shew'd in this picture, sparks of that beautiful fire that never after decay'd.

The fortune of this Painter was not the most happy, as his new manner of Painting did not happen immediately to hit the taste of the time; he quitted Paris to retire into his own country to make studies; whence he returned again in a short time, having presented the academy some of his works, to intitle him to the king's pension for the voyage to Italy; they distinguish'd him from the other young men, and receiv'd him as a member of their body, under the title of *Painter de fetes galantes* (i. e. genteel conversation.) Then it was that his master Gillot, sensible of his superiority, quitted the field to him, and exchanged the pencil for the graver. His reputation now gaining ground, the number of his admirers increased, whose visits grew so troublesome to him, that he accepted Mr Crozat's offer of lodging in his house, where he found a collection of pictures and designs of the great masters; which contributed to his perfection in his art: and it is remark'd, that his works at this time plainly discover the effects so many beautiful objects had on his performances. He afterwards lived with his friend Vleughels, who since dy'd director of the academy at Rome. Watteau continued advancing successfully till the year 1718, and would have improved his fortune, if his natural inconstancy had not prevented him. He took a journey to England, which proved

proved a most unhappy one to his delicate constitution; he was ill almost the whole year he lived in that country. After he had painted some pictures there, he return'd to Paris in a sickly state, which hardly afforded him any intervals to pursue his business: Being advised to go into the air, one of his friends carried him to the village of Nogent near Paris, where his health continued declining daily, till death closed the scene in 1721, when he was 37 years old.

The curate of the village who attended him in his sickness, presented him the crucifix according to custom. Watteau observing it ill carved, desired him to take it away, saying, Remove that crucifix; it grieves me to see it; is it possible that my master is so ill serv'd? This was carrying the love of his profession too far. This curate, who had a very jolly countenance, was an old acquaintance of his, whose face he had often introduced into his works, and as the character of Gilles, under which he represented him, was not the most elevated, he beg'd his pardon, and express'd great concern for the liberty he had taken. Watteau bequeathed his designs, which were very numerous, to four of his best friends, who divided them, paid his debts, and to shew their regard for him, buried him handsomely in the place where he died. This Painter was so fond of designing, that he employ'd even his hours of walking and recreation in it; he loved to copy good pictures, nor could any one do him a greater pleasure than lending him one. Rubens and Vandyke (whose colouring he could not mention without transport,) were his true models. By the great number of his works, and the shortness of his life, we can easily judge how laborious he was, and how fond he was of his art: his pictures indeed (from the subjects they represented) are not of the first order; they have nevertheless a particular merit, as nothing
in

in their kind can be more lovely; nor is there any cabinet in which they cannot justly claim a place.

Watteau, whom great application had render'd melancholy, does not appear so in his pictures, in them there appears nothing but gaiety, a lively and penetrating spirit, a natural judgment, a correctness of design, a truth of colouring, a flowing pencil, and the finest lightest touch imaginable; nothing can exceed the airs of his heads for a true character of nature; to all these excellencies he join'd a beautiful landscape, and back grounds that deserv'd to be admir'd for the beauty of their colours; he not only excelled in rural and gallant subjects, but also in marches and halts of armies.

It is perhaps a loss to the publick, that Watteau, engaged by the manner of his master Gillot, neglected history, of which he seems to have been very capable, a Virgin and some historical subjects he has painted, give reason to believe he would have been very successful in that branch. The taste he has followed is rather in the drole stile, and does not agree with serious subjects: all his dresses are comic, and proper for the masquerade, and all his scenes are either theatrical or rural. His disciples were John Baptist Pater and Peter Nicholas Lancret.

I. B. Pater, originally of Valenciennes, born in 1695, came very young to Paris, and studied under Watteau; with a very good taste for colouring, he neglected too much the study of nature, and correctness of design, consulting his interest more than his reputation. He died at Paris in 1736, at the age of 41.

Nicholas Lancret, born at Paris in 1690, had part of his education under Gillot, which was completed by Watteau: he always proposed nature for his object, made a great many studies, and try'd to follow the taste of Watteau, but could never attain to the neatness of his pencil, and the deli-

cacy of his design, yet his compositions are agreeable. He was of the academy, and died at Paris in the 53d year of his age: there are a great many prints after his paintings.

The first works of Watteau were small figures, which he did in the ceilings of Claude Audran, and several Chinese figures, which he painted in the panels of the castle de la Muette: His other performances were all easel pictures; that which he gave to the academy, is the pilgrimage to Cytherea.

The prints engraved from his Paintings, &c. make three volumes, and contain 563 plates. The first volume comprehends 130 historical subjects; the two others are studies, and contain 350 pieces of subjects of fancy; among which are 16 landskips, 30 Chinese figures, and 53 ornaments, of which most are engraved by his own hand, and by Francis Boucher. The engravers who have executed the historical part, are Audran, Thomassin, Des Places, Tardieu, Cochin, Simonneau, Joullain, Baron, Larmessin, Aveline, Moyreau, Petit, Le Bas, Cars, Du Puis, Lepiciè, and others.

BENEDITTO LUTTI,

WAS born at Florence in the year 1666, he was a disciple of Dominico Gabiani, to whom his father James Lutti had intrusted the care of instructing him. At the age of 24, his merit was judged equal to that of his master. The famous paintings of Rome tempted him to that city, where the grand duke furnish'd him with the means of pursuing his studies; giving him an apartment in his palace in the Campo Marzio: His design was to have worked under Cyro Ferri; on his arrival at Rome, he had the disappointment of finding that master dead, which gave him the greatest concern; yet he pursued his studies with great application, and soon

soon acquired such an esteem for his ability in his art, that his works became much valued and sought for in England, France and Germany. The Emperor knighted him, and the elector of Mentz sent him with his patents of knighthood, a cross set with diamonds. Lutti was never satisfied with himself; yet tho' he often retouch'd his pictures, they never appear'd labour'd; he always changed for the better, and his last thought was always the best: He sat slowly to work, but when once he was engaged, he never quitted it but with difficulty; his pencil was fresh and vigorous; his manner, which was tender and delicate, was always well considered, and of an excellent goût; union and harmony reign'd throughout his pictures: but as he attached himself chiefly to excel in colouring, he is not nicely correct.

He was acquainted with all the variety of the manners of the different masters. He was fond of ancient pictures, and sometimes dealt in them; he has hardly painted any but easil pictures, which are spread through most countries. There are only three publick works of his known at Rome, viz. a Magdalen, in the church of St Catherine of Sienna, at Monte Magna Napoli; the prophet Isaiah, in an oval in St John de Lateran; and St Anthony of Padua, in the church of the holy apostles. There is likewise at the palace Albani at the four fountains, a miracle of St Pio, painted by his hand, which is his master-piece; there is also a ceiling of his in a room at the constable Colonna's, and another in the palace of the marquis Caroli. Lutti was not able to finish a picture of St Eusebius bishop of Vercellis, designed for Turin, for which he had received a large earnest, and had promised to get it ready at a set time; several disputes happening between him and those who had bespoke the picture, the chagrin brought on a fit of sickness, of which he died at Rome in the year 1624, when he was 58 years old;

his executors were obliged to return the earnest, and the picture was afterwards finish'd by Pietro Bianchi, (one of his disciples, who died lately, having acquired a great reputation by his taste of design, and the correctness of his figures): There are also reckon'd amongst his disciples Gaetono Sardi, Dominico Piasterini and Placido Costanzi.

Lutti is blamed for not having placed his figures advantageously, but in such a manner as to throw a part of the arms and legs out of the cloth. This fault he possesses in common with Paul Veronese and Rubens, who to give more dignity and grandeur to the subject they treated, have introduced in the foreground of their pictures, groups of persons on horseback, tops of heads, and arms and legs, of which no other part of the bodies appears.

Lutti was lively in conversation, he had a politeness in his behaviour, which as it prompted him to treat every body with proper civility, so it also procured him a return of esteem and respect. He spoke well in general of all his cotemporary Painters, but contracted no particular acquaintance with any, tho' he was chief of the academy of St Luke; nor did he court the protection of the great, whom he never visited, and who very seldom visited him; convinced that the true protection of a Painter is to do well.

In the gallery of the elector Palatine at Duffeldorp, is a picture of this Painter, representing St Ann teaching the virgin to read.

There is a communion of the Magdalen graved after Lutti, and another Magdalen penitent in the Crozat collection.

JOHN VAN HUYSUM.

NO man, before this Painter, attain'd so perfect a manner of representing the beauty of flowers, and the down and bloom of fruit; for he painted
with

with greater freedom than Velvet Brughel and Mignon; with more tenderness and nature than Mario di Fiori, Andrea Belvidere, Michel A: de Campidoglio and Daniel Seghers; with more mellowness than J. D. de Heem; and more vigour of colouring than Baptist Monoyer. Vanhuysum, by the superiority of his touch, the delicacy of his pencil, his surprizing exactness, his high finishing, has traced nature thro' all her refinements, and has shewn that it was possible to exceed all that went before him in the manner of expressing those beautiful productions of the earth. Those Painters, it must be owned, made themselves esteemed by the lovers of painting, but the glory of surprizing them was reserv'd for our artist.

John Van Huysum was born at Amsterdam in 1682: his father Justus, who dealt in pictures, was himself a middling Painter in most kinds of painting. He taught his son to paint screens, figures and vases on wood, landskip, and sometimes flowers; but the son being arrived at a reasoning age, perceived that to work in every branch of his art, was the way to excel in none, therefore he confin'd himself to flowers, fruit and landskip; and quitting his father's school, set up for himself, and married Elizabeth Taxen about the year 1605. He follow'd the taste of * Piemont in his landskip, and fell into a yellow tone of colouring by no means agreeable; he afterwards adopted one that was clearer, but too whitish, to please the judges: however his landskips were adorned with pretty figures, painted in a tender neat manner; his skies were fresh, his trees well leafed and their different kinds distinctly mark'd out. — He afterwards applied himself to paint flowers and fruit, in which he succeeded much better than in landskip; his pictures in this kind pleasing an English gentleman, he introduced them into his

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* A Painter then in vogue.

own country, where they came into vogue, and yielded a high price.

This young artist, animated by his success, not satisfied in imitating nature with exactness, transmitted to his cloth all his secrets, in demy tints, glazings, and that perfect union which he knew how to produce throughout every thing that came from under his hand; in short, he resolved to exceed all those that had preceded him; in which noble attempt he exerted himself with great success. His fruit have a surprizing transparency, and a happy transition of colours, so difficult to imitate; the morning dew is even painted on his flowers; to express the motions of the smallest insects with justice, he used to contemplate them thro' a microscope with great attention.

At the times of the year when the flowers were in bloom, and the fruit in perfection, he used to design them in his own garden, and the sieur Gulet and Voorhelm sent him the most beautiful productions in those kinds they could pick up: When the season was over, he consulted the studies he had taken on cloth and paper; there were abundance of those sketches found after his death, which sold at a good price.

Van Huysum was so jealous of his art, that he did not even permit his brothers to see him work, neither would he instruct any disciples: nevertheless, one of his friends, named Haverman, prevail'd with him to teach his daughter, who had a very good turn for painting. She made so great a progress, that he became jealous of her, and even endeavoured to remove her; when by a capital crime, she tarnished the reputation she began to acquire, which obliged her to fly her country, and take refuge in France.

At last his reputation rose to such a height, that all the curious in Painting sought his works with
great

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great eagerness; which encouraged him to raise his prices so high, that his pictures at last grew out of the reach of any but princes and men of the greatest fortune.

Van Huysum at last began to have strange freaks that approach'd to madness, which are attributed to a conversation that passed at one Tonneman's a virtuoso, where some Painters that envied him on account of his merit, bantered him on the coquetry of his wife, tho' she was then neither young nor handsome. The low education he had from his father, had render'd his temper brutish, and not being able to bear their raillery, he flew into a violent passion, abusing even the master of the house, who turned him out of doors with resentment: this affair continually dwelt on his mind, and made him take to drinking; which, joined with the ill humour of his wife, and the debauchery of his son, whom he was obliged to send to the Indies, rendered him jealous and melancholy. His frenzy would often last several days, yet without ever communicating the least signs of it to his works; so that his last pictures are as much esteemed as those he painted in his prime: and he is the first flower Painter that ever thought of laying them on light grounds, which requires much greater art than to paint them on dark ones. The year after, nature began to decay in him, and in proportion as his strength failed him, his mind grew more tranquil, so that some months before his death, he entirely recovered his reason. He died at Amsterdam the 8th of February 1749, aged 67, leaving a widow and three children.

It is surprizing that having received from 1000 to 1400 florins for every picture, the fortune he left was trifling; which must be attributed to his own ill conduct, and his wife's want of œconomy.

He never had any disciple but the young woman before mentioned, and his brother Michael who enjoys an established reputation. His other

two brothers have distinguished themselves in their art: one named Justus painted battles, and died at 22 years old; the other named James ended his days in England in 1740, he copied the pictures of his brother John so well, as to deceive the connoisseurs; he had usually twenty pounds for each copy.

Sir *JAMES THORNHILL,*

THE son of a gentleman of an ancient family and estate in Dorsetshire, was born in the year 1676. His father's ill conduct having reduced him to sell his estate, the son was under the necessity of seeking for a profession that might support him. Young Thornhill came to London, where his uncle Sydenham the famous physician, supplied him with the necessary assistances for studying under a middling Painter, whose limited talents being of little use to his disciple, he trusted to his own judgment and application; genius and taste supplying the place of a master, by the strength of which he made a surprizing progress in the enchanting art of Painting.

He travelled through Holland and Flanders, from whence he went into France, where he bought several good pictures; amongst others, a Virgin of Annibal Carrache, and the history of Tancred, by Pouffin. If he had seen Italy, his works would have had more delicacy and correctness. His only view in travelling seemed to be acquiring a knowledge of the tastes of different nations, and buying up good pictures, in which he was very curious.

Thornhill's merit soon spread his character, and raised his reputation to the highest pitch. Queen Ann appointed him to paint in the dome of St Paul's, the history of that saint, which he executed in a grand and beautiful manner on eight pannels, in two colours relieved with gold.

Her

Her majesty also nominated him her first history Painter. He afterwards executed several publick works; particularly at Hampton-Court, where he painted an apartment, wherein the queen and prince George of Denmark her husband are represented allegorically; as also another piece painted intirely on the wall, where the same subject is treated in a different manner. The other parts of the Paintings there are done by Antonio Verrio the Neapolitan.

These great works having established his reputation, procured him much employment among people of quality and fortune.

His master-piece is the refectory and saloon of the sailors Hospital at Greenwich. The passage to this refectory is through a vestibule, where Sir James has represented in two colours the winds in the cupola, and on the walls boys who sustain pannels to receive the inscription of the names of the benefactors: From thence you ascend into the refectory, which is a fine gallery very lofty, in the middle of which king William III. and queen Mary his wife, are allegorically represented sitting and attended by the Virtues, and Love, who supports the sceptre. The monarch appears giving peace to Europe; the twelve signs of the Zodiack surround the great oval in which he is painted; the four seasons are seen above; lastly, Apollo, drawn by his four horses, making his tour through the zodiack.

This Painter has represented in the angles the four elements, and the Colossal figures that support the balustrade, where the portraits of those able mathematicians, that have perfected the art of navigation, are painted; such as Ticho Brahé, Copernicus, and Newton. The ceiling is all by his own hand, but he employed a Polander to assist him in painting the walls, which he has adorned with those Virtues that are suitable to the intention of the fabrick; such as Liberality, Hospitality and Charity. The saloon above is

not

not so beautiful as the cieling, you ascend to it by several steps.

The cieling represents queen Ann and prince George of Denmark, surrounded with heroic Virtues; Neptune and his train bringing their marine presents, and the four quarters of the world presenting themselves in divers attitudes to admire them. The late king George I. is painted on the wall facing the entry, sitting with all his family around him. On the left hand is the landing of king William the III. prince of Orange, afterwards king of England; on the right, that of king George the first at Greenwich. These great works would have been certainly more esteemed, if they had all been by Sir James Thornhill's own hand: They are entirely from his designs, but one cannot help in looking at them criticizing their incorrectness; one would even wish there were fewer figures. These works display a true genius in their author, and a great judgment and knowledge in treating the allegory; talents which must necessarily produce great and rich compositions.

As Sir James had acquired a considerable fortune, he laid out part of it profitably, in buying back the estates his father had sold, and in rebuilding a beautiful house, where he used to live in summer time. He was knighted by king George II. but by the iniquity of the times, he had the honour to be turned out from his publick employment, in company with the great Sir Christopher Wren, to make room for persons of far inferior abilities, to the reproach of those who procured their discharge; after which, to amuse himself, he did not leave off Painting easel pictures. The ill treatment he met with, was thought to have impaired his health; at last, after a year's sickness, he died in the country in 1732, at the age of 56, in the same place where he was born. By his marriage he left a son and daughter.

This

This Painter was well made, and of an agreeable humour. He was several years chosen member of parliament; and was also chosen fellow of the Royal Society of London, which admits eminent artists into its body, as well as men of learning. He designed a great deal from practice, with a great facility of pencil. His genius, so well turned for history and allegory, was no less so for Portrait, Landskip, and Architecture; he even practised the last science as a man of business, having built several houses.

He had a fine collection of designs of great masters, which he had collected with diligence, and which did honour to his taste; these he shewed very readily to strangers.

There are a set of prints engraved after the Paintings on the cupola of St Paul's.

P E T E R P A U L P U G H E T.

I Shall here subjoin all the account I have been able to find of one of the greatest artists France ever produced; whom none of their own writers, that I know of, have mentioned as a Painter, viz. Peter Paul Pughet, who resembled in his manner Michael Angelo, but was more natural and delicate. Like him, he re-united the talents of Painting, Sculpture, and Architecture; not contented with animating the marble, and rendering it, in appearance, flexible as flesh itself. When he was called upon to exert his skill, he raised and adorned palaces in a manner that proved him a great and judicious Architect; and when he committed the charming productions of his imagination to canvas, he painted such pictures as the delighted beholder was never tired

tired with viewing. This artist was born at Marfeilles in 1623, where he died in 1695.

There are two prints engraved from his Paintings in the cabinet of Aix; whence I took this account.

F I N I S.



