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VOL. IV.

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This volume contains 120 inserted Prints, the most notable of which are,

Page 330, Portrait of J. Louis Chanal, engraved by J. Heath.

" 334, Portrait of Prince Ferdinand, engraved by Cornelius Galle.

" 350, A Roman Soldier, Original Etching by J. H. Mortimer.

" 366, Portrait of Rudolph Peters, engraved by Cornelius van Dalen.

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A

DICTIONARY

OF

Painters;

FROM THE

REVIVAL OF THE ART TO THE PRESENT PERIOD.

BY

THE REV. M. PILKINGTON, A. M.

ILLUSTRATED BY

Portraits, and Specimens of their various Works.

A

NEW EDITION,

WITH

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

BY

HENRY FUSELI, R. A.

VOL. I.

LONDON:

1801.

JOHN VANDER MEEREN, or MEER, called the Old.

Landſcapes, Battles, and Views of the Sea.

DIED 1690, AGED 63.

This painter was born in 1627; but the maſter under whom he learned the art of painting is not mentioned. He choſe for his ſubjects ſea-pieces, and views of the ſea and its ſhores, which he painted with great truth, as he had accuſtomed himſelf to ſketch every ſcene after nature. The ſituations of his landſcapes are agreeably choſen, frequently they are ſolemn, and generally pleaſing. The forms of his trees are eaſy and natural, his diſtances well obſerved, and the whole ſcenery has a ſtriking effect, by a happy oppoſition of his lights and ſhadows.

He perfectly underſtood the conſtruction of ſhips, and had competent ſkill to repreſent their natural appearance in all their different poſitions; ſo that his compoſitions, in that ſtyle of painting, were in good eſteem. The figures which he inſerted in his landſcapes were well deſigned; and although they might be ſaid to want elegance, yet were they placed with judgment, and well adapted to their ſituations. This maſter alſo very often painted battles, in ſuch a ſtyle as met with approbation; as they ſhewed good compoſition, were touched with ſpirit, and had a great deal of tranſparence in the colouring. But the fault imputable to Vander Meer, is, that in ſome of his pictures the backgrounds are a little too blue, and ſome of his landſcapes have a tint that appears rather too yellowiſh.

JOHN VANDER MEEREN, or MEER, called DE JONGHE.

Landſcape.

DIED 1688.

It is ſuppoſed, that this artiſt was the ſon of the old John Vander Meer, and learned the firſt rudiments of the art from his father, but being in his youth deprived of his inſtructor, before he had made any great progreſs, he became a diſciple of Nicholas Berchem, and was accounted the beſt of thoſe who were educated in the ſchool of that admired maſter. He applied himſelf with all poſſible aſſiduity to imitate the delicate ſtyle of Berchem; but he took alſo care to ſtudy nature with an equal degree of attention. In the manner of his maſter he painted landſcapes and cattle; and his uſual ſubjects are cottages, with peaſants at their rural occupations and diverſions, or tending flocks of ſheep and goats; which are excellently deſigned, drawn with correctneſs, and delicately finiſhed.

His ſkies, trees, and figures, are in a good taſte; and his grounds are diverſified and broken with abundance of judgment and ſkill; but it is obſerved of him, that he very rarely introduced cows, horſes, or any other ſpecies of animals, except goats and ſheep; the latter of which are ſo highly finiſhed, that one would imagine the wool might be felt, by the ſoftneſs of its appearance. His touch is ſcarce perceptible, and yet the colours are admirably united.

The genuine works of this Vander Meer bear a very high price, and are eſteemed even in Italy, where they are admitted into the beſt collections; but the ſcarcity of them

them has occaſioned many moderate copies after his works to be paſſed on the undiſcerning for real originals.

JOHN VANDER MEER.

Hiſtory, Portrait.

He was born at Schoonhoven, in 1650, and was taught deſign and colouring at Utrecht; but he went to Rome very early, accompanied by Lievin Verſchuur.

For ſome time he ſtudied under Droſt and Carlo Loti, at Rome; he painted hiſtorical ſubjects with figures as large as life, as well as portraits; and had a ſtrong, firm, and bold ſtyle of painting. As he poſſeſſed an ample fortune, he ſeemed the leſs attentive to the profits that might ariſe from his profeſſion, and was apparently much more anxious to acquire a laſting reputation.

LIVIO MEHUS.

Hiſtory, Portrait, Landſcape.

DIED 1691, AGED 61.

Livio Mehus, born at Oudenarde, 1630, was carried by his parents to Milano, from whence he came to Florence, and entered the ſchool of Pietro da Cortona. At Rome he copied the antique, and became a good deſigner, and at Venice and in Lombardy he ſtudied colour. Of his maſter he adopted little but compoſition, and of the Venetians more the free and reſolute touch of pencil, than their ſyſtem of colour. His tints are moderate, his attitudes lively, his ſhadows tranſparent, his invention ingenious. He painted ſeldom for churches, but frequently for collections and apartments, penſioned by the Court, and loaded with commiſſions by the Nobility. His Repoſe of Bacchus and Ariadne, executed for the Marcheſe Gerini, in competition with Ciro Ferri, is celebrated. He had rouſed the jealouſy of that artiſt in painting the cupola della Pace at Florence, in a tone which approached that of Lombardy, and a ſtyle which ſeemed ſuperior to that of Cortona himſelf. F.

GIOVANNI PAOLO MELCHIORI.

Hiſtory.

He was born at Rome, in 1664, became a diſciple of Carlo Maratta, and proved a tolerable diſciple of that ſchool.

GERARD MELDER.

Portraits, and Landſcapes in Miniature.

DIED 1740, AGED 47.

He was born at Amſterdam, in 1693, and is accounted one of the beſt artiſts in the miniature ſtyle of painting; he deſigned well, his compoſition is agreeable, and his colouring is beautiful and true. He painted in enamel as well as in water-colours; but he diſcontinued that kind of work, out of an apprehenſion that it might be prejudicial to his ſight.

SIMONE

SIMONE MEMMI, of Siena.

Hiſtory, Portrait, and Moſaic.

DIED 1345, AGED 60.

He was born at Siena, in 1285, and was taught the art of painting by Giotto; whoſe manner he afterwards imitated, and was employed by his maſter, to aſſiſt him in the Moſaic paintings, which he undertook for the church of St. Peter, at Rome. He roſe into high favour with the Pope, who retained him in his ſervice while he reſided at Avignon; and at that Court he had the opportunity of painting Petrarch's beloved Laura, which induced that poet to celebrate Memmi in ſuch a manner, as to render his name and his merit univerſally known. At his return to Siena, he was honoured and careſſed by all orders of people, and employed to paint a picture for the cathedral of that city, of which the ſubject was the Virgin and Child, attended by Angels. The air and attitude of the Virgin was lovely, and the compoſition and ornaments were in a grand ſtyle.

He finiſhed many excellent portraits of the Pope, the Cardinals, and the moſt illuſtrious perſons of that age, among which were the portraits of Petrarch and Laura; and as he ſpent a great part of his life at Florence, a great number of the hiſtorical works of Memmi are in the churches of that city. The greateſt excellence of this maſter conſiſted in his freſco-painting; and Vaſari teſtifies, that although he was not a good deſigner (his principal attention being engaged in ſtudying and imitating nature, and painting portraits after the life), yet the airs of his heads were very good, and his colouring agreeable. However, he was ranked among the beſt artiſts of his time, as may be evident from the inſcription on his tomb, which aſſerts that he was ſuperior to any artiſt of any preceding age. The words are, *Simoni Memmio, pictorum omnium, omnis ætatis celeberrimo. Vixit ann.* 60. *Menſibus duobus, diebus tribus.*

ANTONIO RAPHAEL MENGS, CAVALIÉRE.

Hiſtory, Portrait.

DIED 1779, AGED 51.

This artiſt was of the German ſchool, and born at Auſzig, a town in Bohemia, in 1728. He was the diſciple of Iſmael, his father, a painter in miniature and enamel, who, after having kept him for a long time ſketching geometrical figures, without rule or compaſs, and having uſed him afterwards to draw from caſts in plaſter, modelled upon the antique, or copied from nature, took him at an early age to Rome, where he confined him to copying in crayons, the fineſt relics of the art of the Greeks, Michael Angelo's chapel of Sixtus, and the apartments of Raphael. This was opening to him the road to the ſublime: but he himſelf thwarted the plan he had cauſed him to adopt, by obliging him to paint in miniature and enamel conſiderable compoſitions, ſuch as whole pictures of Raphael. Iſmael was painter to Auguſtus III. Elector of Saxony, and King of Poland: the young Raphael, ſoon after his return to his own country, enjoyed the ſame honour; and, after a ſecond journey to Rome, he was appointed firſt painter to this Sovereign. But the climate of Dreſden was unfavourable to his health; or rather,

rather, the love he had conceived for the capital of the arts was ſo ſtrong, that he could not feel happy elſewhere, and made him conſider the diſorder of his imagination as a real malady. He obtained permiſſion to viſit Rome a third time. Soon after this, the unfortunate war which ended in the ſubjection of Saxony, deprived him of his penſion as firſt painter, and reduced him to poverty, but at the ſame time gave him his freedom. He took advantage of his liberty to paint in freſco a cieling in the church of the Auguſtins, dedicated to St. Euſebius; and this piece, for which he was very badly paid, acquired him a conſiderable reputation. In another cieling that he painted for the Villa-Albani, he choſe for his ſubject, Apollo, Mnemoſyne, and the Muſes on Parnaſſus.

Called to Madrid by Charles the Third, he there executed a great many works, and was magnificently rewarded. Exceſs of application, and ſome diſguſts, which too often are excited by envy of diſtinguiſhed merit, threw him into a ſtate of maraſmus. He returned to Rome, enjoying his ſalary of firſt painter to the King of Spain, prolonged his ſtay in Italy as long as he could, and was at laſt obliged to comply with the preſſing orders of his Majeſty. New undertakings procured him his liberty and a ſinecure, and he now began to flatter himſelf that he ſhould at laſt enjoy a ſtate of happineſs; but he had ſcarcely returned to Rome, when he had the misfortune to loſe his wife, which overwhelmed the remainder of his days with a deep melancholy.

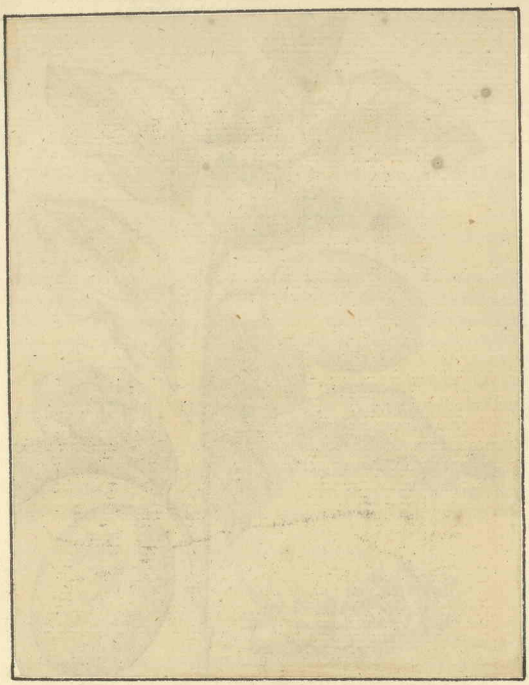
It muſt be left to time to eſtabliſh the reputation of this celebrated artiſt. His partiſans, at the head of whom is the famous Winckelman, place him on an equality with Raphael, and even attribute to him ſuperior qualifications. Artiſts whoſe minds have been cultivated, and whoſe talents ſhould give weight to their judgment, aſſign him an honourable place amongſt celebrated painters; other perſons, artiſts too, will hardly acknowledge that he poſſeſſed any diſtinguiſhed talents. His fame was too great not to excite envy: indeed many men are weak enough to wiſh to detract from the diſtinctions acquired by merit, whilſt the poſſeſſors are living, and ſometimes even after they are dead. It may perhaps be ſaid, that no artiſt poſſeſſed more ſublime principles on the art, and it is hardly poſſible that grand principles ſhould not have an influence on the performances. His prudence has been termed coldneſs by the amateurs of extravagant compoſitions: but if all his pieces have been the reſult of deep reflection, they muſt have been improperly judged of, as works of art are generally conſidered without reflection. He has been cenſured for a diminutive ſtyle, which ſeemed to ariſe from his previous application to miniature-painting: he is accuſed alſo of a dryneſs of manner, a fault which he is ſaid to have perceived in himſelf, and to have corrected. It is pretended that, in many of his works, his finiſhing had the effect of enamelling; and Pompeo Battoni uſed to ſay, that Mengs's pictures would ſerve for looking-glaſſes. But admitting that he had all theſe defects, it may nevertheleſs be true that he was an artiſt of extraordinary merit; becauſe even conſiderable defects may be overbalanced by ſtriking beauties, and becauſe thoſe that are attributed to him belong only to the ſecondary parts, or the handling of the art, and that he poſſeſſed the eſſential qualities and the powers of imagination. The faults of eminent men afford a conſolation to the malignity of their contemporaries: poſterity forgives them, and ſcarcely condeſcends to notice them: it ſeeks after perfections only, which is the conſtant object of its attention. The ill-treatment of an artiſt by his contemporaries, gives an important leſſon to thoſe who ſucceed him.

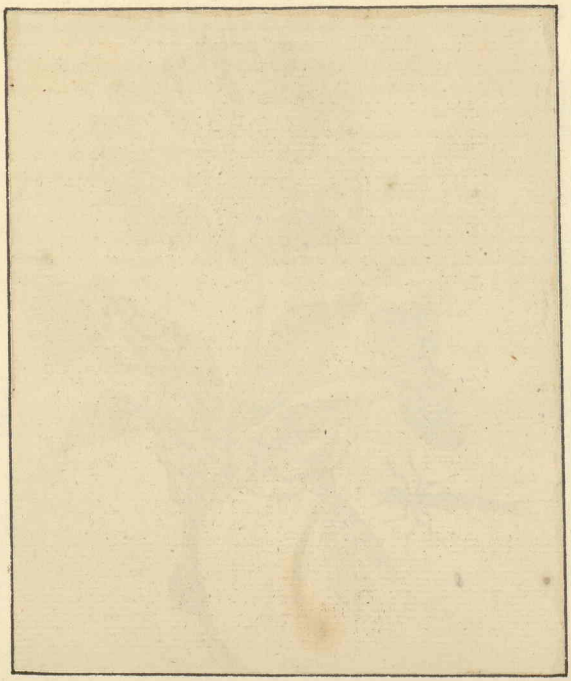
In

C. Cl'on d. Siquet sc.

MARIE-SIBYLLE

MERIAN.





In his writings Mengs has introduced metaphyſics in a platonic and ſubtil manner, which creates a difficulty of comprehenſion: ſome ſingular ideas alſo are to be found there, which it might be dangerous to adopt: many of an excluſive nature, and would contract the circle of the art. But there is not any book more capable of elevating the mind of an artiſt, by inſpiring them with a ſublime idea of their profeſſion. By it the object becomes enlarged, and they feel themſelves inſpired with the love of the ſublime and beautiful, which ſhould ever be their aim in their compoſitions. From their maſters they learn that they are to imitate nature; from Mengs, that they are to create a nature more grand, more beautiful even than that which ſtrikes their ſenſes; they feel themſelves called to create a divine nature; proud of this great object of theirs, they reverence it, and would be afraid of degrading it by mean productions; they reſpect themſelves, and produce ſuch works only as are worthy of ſupporting this laudable pride.

The Interview between Auguſtus and Cleopatra, by Mengs, is engraved in mezzotinto. Hiſtory writing, while Janus dictates, a picture of the Vatican, and the Virgin holding the infant Jeſus, were engraved by Dom. Cunego: a St. John and a Magdalen were engraved by Salvador Carmona; and the Noli me tangere, at Oxford, by Sherwin.

MARIA SIBYLLA MERIAN.

Insects, Reptiles, and Flowers.

DIED 1717, AGED 70.

She was born at Frankfort, in 1647, the daughter of Mattheus Merian, a noted engraver and topographer. As ſhe ſhewed a very early fondneſs for painting, ſhe was inſtructed by Abraham Mignon, from whom ſhe learned great neatneſs of handling, and delicacy of colour. Her genius particularly led her to paint reptiles, flowers, and inſects, which ſhe deſigned after nature, and ſtudied every object with a moſt curious and inquiſitive obſervation; ſo that her works roſe every day more and more into reputation.

Frequently ſhe painted her ſubjects in water colours on vellum; and finiſhed an aſtoniſhing number of deſigns, as ſhe was equally indefatigable in her work, and in her inquiries into the curioſities of nature. She drew the flies, and caterpillars, in all the variety of changes and forms in which they ſucceſſively appear, from their reptile and quieſcent to their winged ſtate; and alſo drew frogs, toads, ſerpents, ants, and ſpiders, after nature, with extraordinary exactneſs and truth. She even undertook a voyage to Surinam, to paint thoſe inſects and reptiles which were peculiar to that climate; and, at her return to her own country, publiſhed two volumes of engravings after her deſigns, which are well known to the curious. And her daughter Dorothea Henrietta Graff, who painted in the ſame ſtyle, and had accompanied her mother to Surinam, publiſhed a third volume collected from the deſigns of Sibylla, which complete work has been always admired by the learned, as well as by the profeſſors of painting†.

† M. S. Merian publiſhed her obſervations and deſigns of European inſects before her departure for Holland, in two parts, 1679 and 1683. If, in the magnificent collection of the inſects of Surinam ſome inaccuracies have been diſcovered in her ſhort deſcriptions, the figures have ſeldom been equalled and never excelled. F.

*MATTHEUS MERIAN, the Younger.

Portrait, History.

BORN 1621, DIED ——.

Merian, born at Baſle, was the ſon of Mattheus and the brother of M. Sibylla Merian. He became ſucceſſively the pupil of Sandrart, Vandyck, and of Rubens. He viſited France, and completed his ſtudies in Italy. His deſign was ſufficiently correct, his tone of colour vigorous, and in characteriſtic dignity of conception he has not often been excelled. The Martyrdom of St. Laurence for the dome of Bamberg, and Artemiſia mixing the aſhes of Mauſolus in her cup, once in the poſſeſſion of his pupil Joſeph Werner, are the moſt eminent of his hiſtoric pieces. Of his numerous portraits, the Emperor Leopold, and Duke Francis of Saxen Lauenburg, both on horſeback, General Werdmüller in armour, and Count Serini in a Hungarian dreſs, with his right arm bared and a ſabre in the hand, are the moſt conſpicuous; the laſt, according to Fueſsli, unites the depth of Rembrandt, with the tone and facility of Rubens. F.

AGOSTINO METELLI.

Architecture, Perſpective.

DIED 1660, AGED 51.

He was born at Bologna, in 1609, and was a diſciple of Gabriello d'Occhiali. The excellence of this maſter conſiſted in painting perſpective and architecture; and he aſſociated with Michael Angelo Colonna, who, in conjunction with Metelli, executed ſeveral very magnificent works, which contributed highly to the honour of both artiſts. The frizes, foliages, and other ornaments of architecture, were performed by this maſter in a grand ſtyle of deſign, and painted in a free and fine manner.

Metelli and Colonna were jointly employed at Buon-Retiro, and other palaces in Spain, by Philip IV. for ſeveral years; and they received remarkable inſtances of the favour of that Monarch, who ſeemed to be ſo exceedingly delighted with their painting, that he frequently went on the ſcaffold to ſee thoſe artiſts at work.

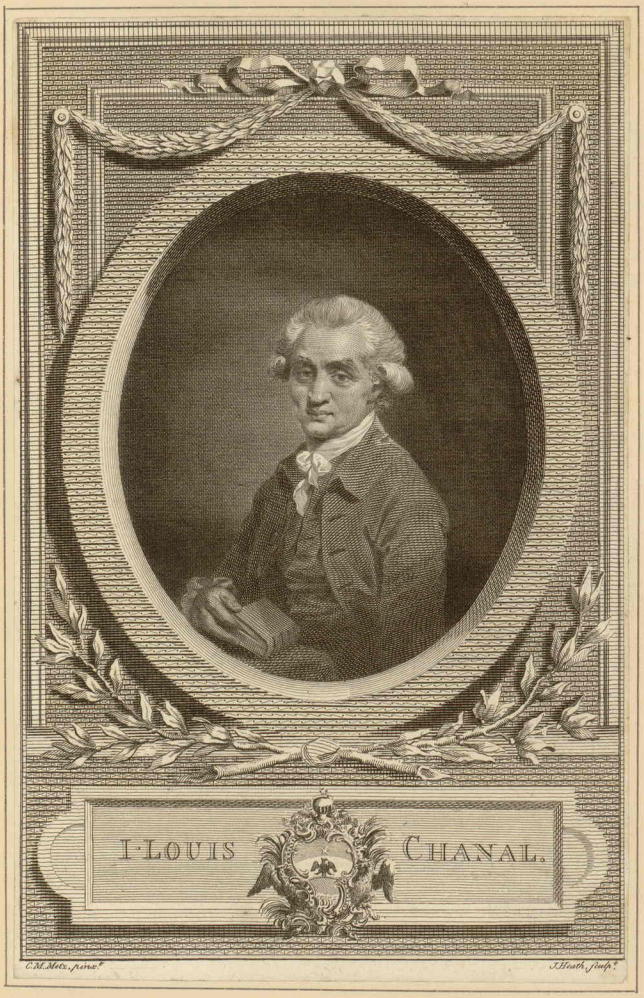
GABRIEL METZU.

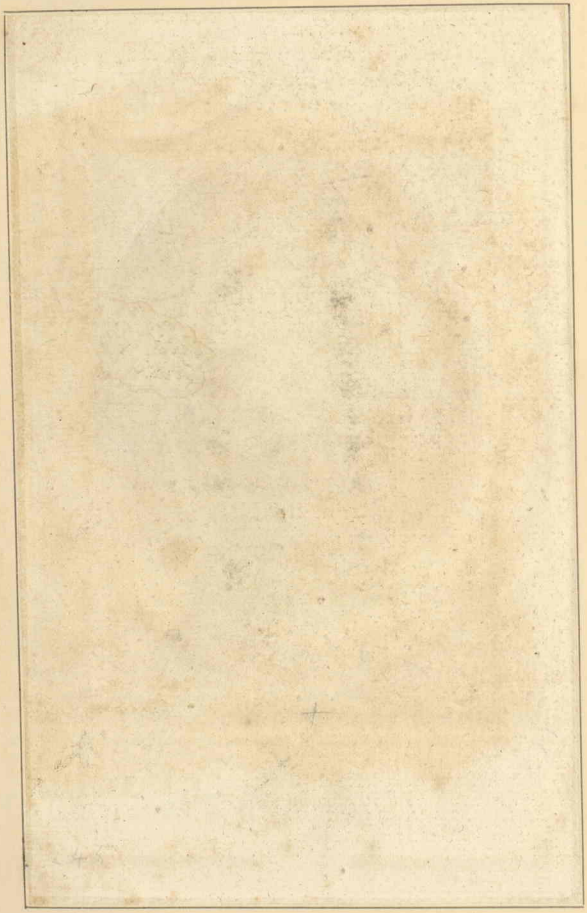
Portrait, Converſations.

DIED 1658, AGED 43.

He was born at Leyden, in 1615; and although his eminence in his profeſſion is inconteſtible, yet the maſter under whom he ſtudied the art of painting is not mentioned. The maſters which he choſe for his models were, Gerard Douw, and Mieris: thoſe he endeavoured to imitate, as well in their ſtyle of compoſition as in their colouring; yet there is a remarkable difference in the touch and penciling, which readily diſtinguiſhes the works of thoſe painters from the works of Metzu. However, he had generally ſuch exactneſs in drawing, ſuch nature, truth, and delicacy, in his deſign and pencil, ſuch a pleaſing tone of colour, and ſo good an expreſſion, that his paintings are in univerſal eſteem through all Europe.

Metzu


I. LOUIS CHANAL.
C. H. Metz. pinx.t
J. Heath. sculp.t



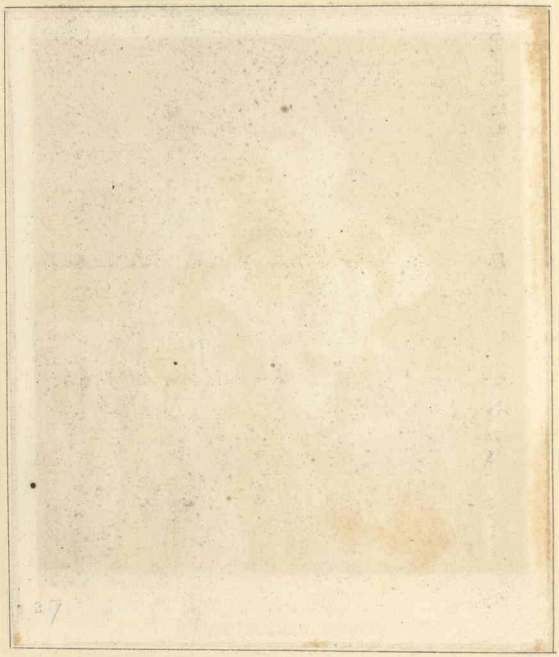

GABRIEL METZU.


Mérian Pinx.
Brichet Sc.
Du Cabinet de Mr. Poullain

N°. 375. G. METZU. Ecole Flam.e

Dessiné par Planche. Gravé par Le Villain.

FEMME HOLLANDAISE.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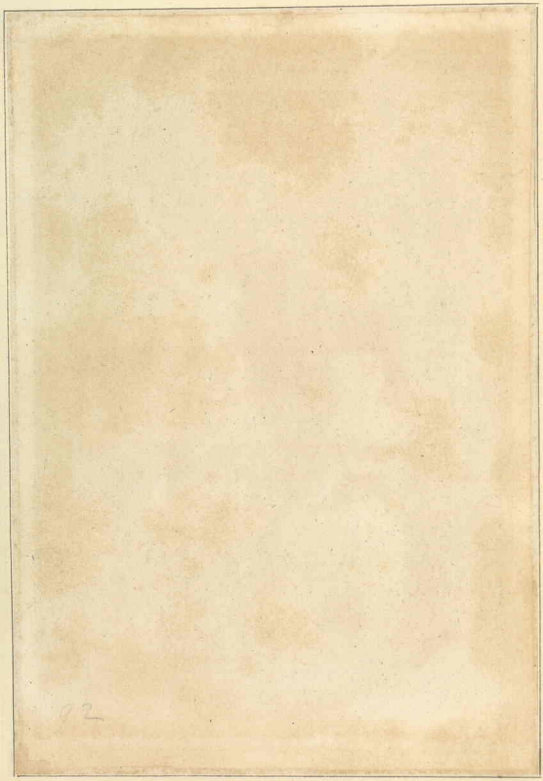
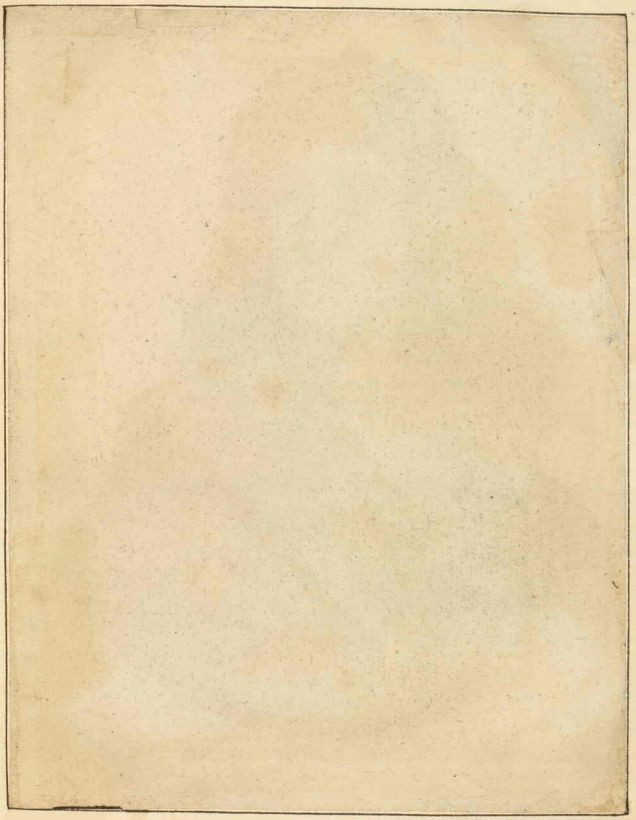
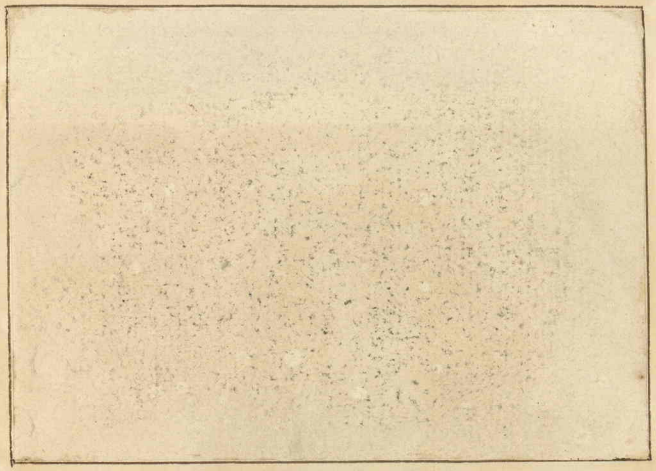
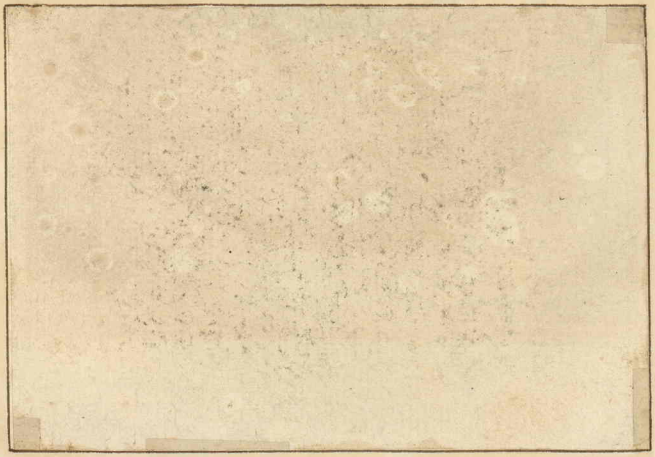
UN MILITAIRE FAISANT SERVIR DES RAFRAICHISSEMENS.






A. Bannerman Sculp.
VANDER MEULEN.





V. Meuden jn. cum priuil. Regis

H. f.

V. Meuden jn. et ex. cum pri. Regis.

A V Meulen pxit. 4. 3. 4 de Lespine exc cum Priuilegio

V meulen ex, cum priuil. Regis.

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N°. 61.
VAN DER MEULEN.
Ecole Flam.de
Dsse par Marchais.
Grav.a à l'eau forte par Bertaux et Geisler.
Term.e par Duparc.
VOITURE ATTELÉE DE SIX CHEVAUX GRIS.

Metzu painted generally in ſmall, his ſubjects were uſually taken from low life; but they were all deſigned after nature, and ſurpriſingly well repreſented; ſuch as women ſelling fiſh, fowls, or hares; ſick perſons attended by the doctor, chemiſts in their laboratories; dead game, painters rooms, ſhops, and drawing ſchools hung with prints and pictures; all which ſubjects he compoſed well, and finiſhed with extreme neatneſs, as he likewiſe did his portraits.

The pictures of Metzu are eminently harmonious, leſs from oppoſition of colours and their contraſt, than the ſkilful gradation of their tone. His touch, large without being laboured, with as much delicacy as that of Mieris, has the facility of Vandyck, whom he approaches in the drawing of his heads and hands.

By confining himſelf to a ſedentary life, with very little intermiſſion, he was ſeverely afflicted with the ſtone; and having conſented to undergo the operation of cutting, he was of too feeble a conſtitution to ſurvive it.

ANTHONY FRANCIS VANDER MEULEN.

Battles, Landſcapes, Sieges, and Encampments.

DIED 1690, AGED 56.

This painter was born at Bruſſels, in 1634, and was a diſciple of Peter Snayers, a battle-painter of conſiderable note; by whoſe inſtructions his improvement was ſo very rapid, that ſeveral of his performances, while he ſtudied in that ſchool, might paſs for good pictures.

While he followed his profeſſion at Bruſſels, ſome of his compoſitions happened to be carried to Paris, and were ſhewn to Mr. Colbert. That great miniſter ſoon diſcerned the abilities of Vander Meulen, and by his generous offers induced him to leave his native city, and ſettle at Paris; where he was employed by Lewis XIV. and had an appointment of two thouſand livres penſion, beſide being paid for his work. He attended that enterprifing Monarch in moſt of his expeditions in the field, and deſigned on the ſpot the ſieges, attacks, encampments, and marches of the King's armies, alſo the views of thoſe cities and towns memorable by any degree of ſucceſs; and from thoſe ſketches he compoſed the paintings which were intended to perpetuate the remembrance of thoſe military exploits.

In his imitation of nature he was exact and faithful; his colouring is excellent; and in his landſcape, the ſkies and diſtances are clear, and exceedingly natural; and although his figures are dreſſed in the mode of the times, yet they are ſo well deſigned, and grouped with ſo much judgment, that his pictures have always a very ſtriking effect. His deſign is generally correct, his touch free, and full of ſpirit; and in the diſtribution of his lights and ſhadows, there appears ſo good an underſtanding, that the eye of the ſpectator is conſtantly pleaſed and entertained. If the works of Vander Meulen have not the ſpirit and fire of Bourgognone and Parocel, they are perhaps more engaging; nor could any painter excel him in deſcribing the various motions, actions, and attitudes of horſes, as he carefully ſtudied every object after nature, and knew how to expreſs them with truth and elegance.

The principal works of this maſter are at Verſailles and Marli; but many of his eaſel pictures are diſperſed through England, France, and Flanders.

PHILIP MEUSNIER.

Architecture.

DIED 1734, AGED 79.

He was born in 1655, and was a difciple of James Rouffeau. He proved an eminent painter of architecture, having fpent feveral years at Rome, to complete his knowledge of the art; and by carefully examining the magnificent buildings about that city, as well ancient as modern, and likewife by defigning after the works of thofe mafters who excelled in that particular branch which he chofe to cultivate, he acquired a confiderable elegance of tafte.

His ftyle of compofition is of the Roman fchool; his colouring is good, and he had a great felicity in managing his fhadows and his lights, fo as to produce an extraordinary effect; he had alfo a remarkable freedom of hand, and abundance of fpirit in his touch.

*RODOLF MEYER.

Hiftory, Portrait.

DIED 1638, AGED 33.

Rudolf or Rodolph, the fon and pupil of Dietric Meyer, an artift of fome merit, was born at Zuric, 1605, and in the little that is left of him as a painter, fhews an original turn of mind: a ftern tone, a fierce touch, and a bold decifion of light and fhade, diftinguifh a portrait painted of himfelf, formerly in the poffeffion of his biographer Fuefsli. As an hiftoric defigner he poffeffed an uncommon fertility of conception, with fufficient correctnefs of line. He was an expert etcher, and planned feveral works which he did not live to finifh. F.

*CONRAD MEYER.

Hiftory, Portrait.

DIED 1689, AGED 71.

He was the brother of the former, had the fame mafter, and purfued nearly the fame courfe. His pictures in frefco and in oil, in hiftory and portrait, fhew, that if he was not a pupil, he had imbibed the principles of Rubens in colour: in conception and arrangement he is often pathetic and fometimes fublime. Facility however made him a mannerift: the immenfe number of etchings, in which he confumed by far the greater part of a long and laborious life, has little to be recommended, except the neatnefs and amenity of the tool, and generally is below mediocrity. His moft confiderable and beft executed work is the Death's-dance begun by his brother, enlarged and terminated by him. F.

FELIX MEYER.

Landſcapes, Animals.

DIED 1713, AGED 60.

He was born at Winterthur, in 1653, and received his earlieſt inſtructions from a painter at Nuremberg; but he was afterwards a diſciple of Ermels, a good landſcape-painter, whoſe manner he entirely followed. He did indeed ſtudy colouring after nature; but he owed his beſt accompliſhments to Ermels. In ſearch of ſtill greater improvement, he travelled to Italy; but the climate not agreeing with his conſtitution, he returned to Switzerland, where there are abundant materials to aid the imagination, and improve the taſte of an artiſt, by the infinite variety of proſpects of plains, mountains, craggy rocks and precipices, rivers, and falls of water, ſufficient to furniſh the fancy of a painter with ſubjects for future compoſitions. As he was indefatigable in ſurveying all the beauty, the wildneſs, and magnificence of nature in thoſe romantic ſcenes, he made a multitude of noble deſigns, which procured him very high reputation, and ſupplied his own demands in an ample manner.

He acquired an extraordinary freedom of hand, and a ſingular readineſs of execution, that equalled the vivacity of his imagination; of which he gave a remarkable proof at the Abbey of St. Florian in Auſtria, where he happened to ſtop in his travels.

The Abbot, being deſirous to have two grand apartments painted in freſco, and having conſulted another artiſt about it, who ſeemed very dilatory, applied to Meyer for his advice, in what manner he would have it executed. Meyer for a few minutes viewed and conſidered the place, and then taking a long ſtick, to which he faſtened a piece of charcoal, he immediately began to deſign, ſaying, Here I would have a tree; which he marked out as quick as poſſible; at the remote diſtance, I would repreſent a foreſt, thus, here a fall of water, tumbling from great rocks, and ſo on. As faſt as he ſpoke, he deſigned; and deprived the Abbot of the power of expreſſing his approbation, ſo much was he loſt in aſtoniſhment, to ſee a deſign with ſuch elegance and taſte, executed even without any time allowed for reflection. At the Abbot's requeſt, Meyer undertook to finiſh the deſign: the other painter was diſmiſſed, and the whole work was completed in one ſummer.

That adventure ſpread his reputation through all Germany; and he was from thenceforward continually employed by the firſt Princes and Nobility in Europe. But, in the latter part of his life, by endeavouring to fix on a manner ſtill more expeditious, and more pleaſing than that of his former time, his works had neither the ſame eaſe, freedom, nor look of nature, though they might produce a more conſiderable immediate profit. But, as to his firſt performances, they deſerve to be ranked with thoſe of the beſt painters of landſcape.

As he was not expert at painting figures, thoſe which he inſerted in his own pictures being very indifferent; ſuch of his landſcapes as were ſupplied with figures by Roos, or Rugendas, are accounted moſt eſtimable.

ALBERT

ALBERT MEYERING.

Landſcapes, and Views of Villas.

DIED 1714, AGED 69.

He was born at Amſterdam, in 1645, and learned the art of painting from his father Frederick Meyering, an artiſt of ſome abilities; but when he had acquired a good degree of knowledge in his profeſſion, he went to Paris, where he continued for a few years, finding little encouragement, and labouring very hard for a ſubſiſtence; and from thence travelled to Rome, which he perceived to be the only place where he could hope for real improvement.

On his arrival at that city, though he was in a neceſſitous ſituation, he notwithſtanding purſued his ſtudies induſtrioſly; and having met with his friend John Glauber at Rome, they aſſociated together, and viſited moſt of the cities and towns of Italy, making obſervations in every place, on ſuch parts of nature as might be of moſt uſe to them in their ſeveral performances. After an abſence of ten years, he returned to Holland extremely improved, and was immediately employed in ſeveral conſiderable works. In Italy he had acquired a free pencil, and a ready manner of painting; which happened to be particularly uſeful to him, as his deſigns were uſually of a large ſize, in halls, ſalons, and grand apartments; though he often painted eaſel pictures, which were excellently handled.

His compoſitions had a very ſtriking effect; his ſubjects were well diſpoſed, and in ſome of his pictures he deſigned an abundance of figures. In general, the grandeur of his taſte in the trees and buildings, the richneſs of many of his ornaments, and a peculiar tranſparence of the water, gave the eye of every beholder a ſingular ſatisfaction.

JOHN MEYSSENS.

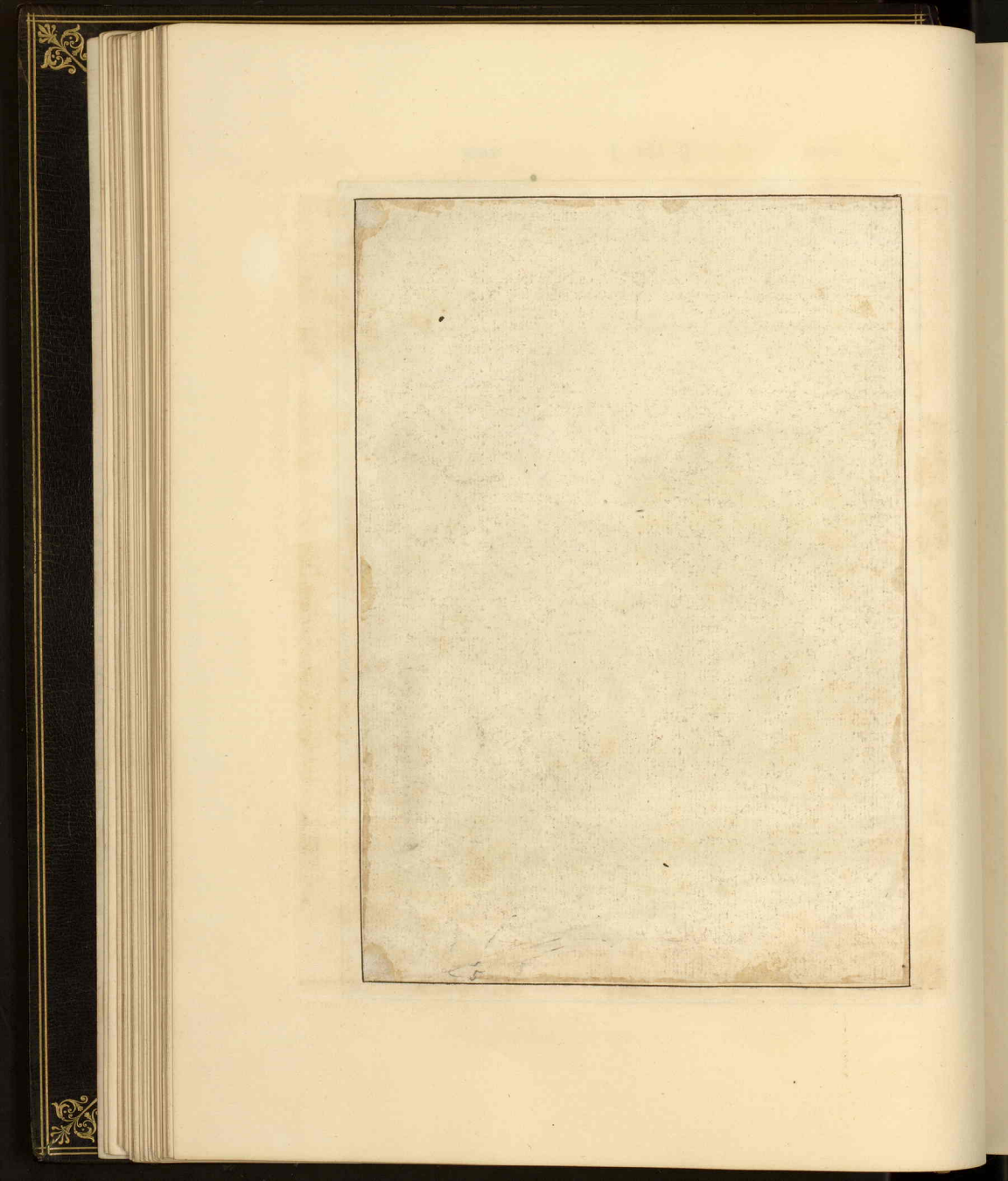
Portrait, Hiſtory.

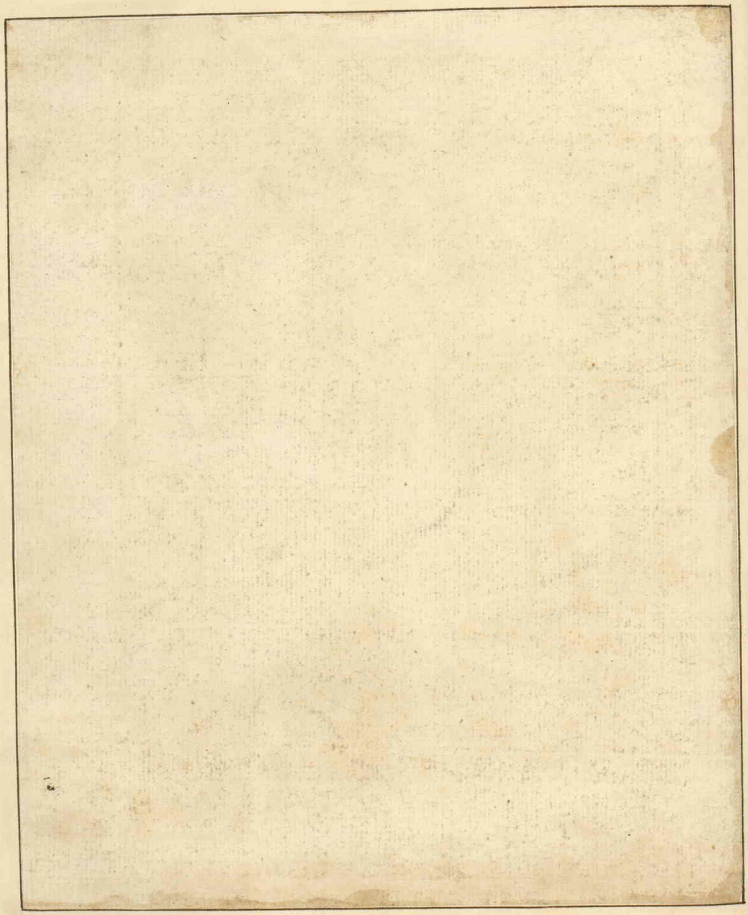
He was born at Bruſſels, in 1612, and at firſt was taught the principles of painting by Anthony Van Opſtal; but afterwards he became a diſciple of Nicholas Vander Horſt. When he commenced painter, he undertook both hiſtory and portrait; but the latter ſeems to have been his principal employment; and by having ſucceſsfully painted the portraits of Count Henry of Naſſau, the Counteſs of Stirum, the Count de Bentheim, and other noble perſonages, his reputation for that ſtyle of painting was effectually eſtabliſhed through the Low Countries.

His remarkable excellence conſiſted in his producing a very ſtriking reſemblance, in his finiſhing his pictures with a great deal of care, and giving them a lively and good expreſſion.

MECARINO. Vid. BECCAFUMI.


A. Meyering Inv. et Fe.





69 IEAN MEYSSENS,

Peinctre natif de Bruxelles l'an 1612. le 17. de May, tient a present sa residence en la ville d'Anvers, ou pardessus l'exercice du pinceau particulier en pourtraits, il fait profession de vendre des printes, en la cognoissance desquelles il est singulierement verse.

Ioan. Meyssens pinxit. *Cornelis Meissens sculp.*

SER.MVS PRINCEPS FERDINANDVS

J. Miel — Ruttue Sc.

Du Cabinet de Mr. Poullain

JAN MIEL, called GIOVANNI DELLA VITE.

Hiſtory, Huntings, and Converſations.

DIED 1664, AGED 65.

This eminent artiſt was born in Flanders, in 1599, and at firſt was a diſciple of Gerard Segers, in whoſe ſchool he made a diſtinguiſhed figure; but he quitted that artiſt, and went to Italy, to improve himſelf in the taſte of deſign, and to obtain a more extenſive knowledge of the ſeveral branches of his art.

At Rome he particularly ſtudied and copied the works of the Caracci, and Correggio; and was admitted into the academy of Andrea Sacchi, where he gave ſuch evident proofs of extraordinary merit and genius, that he was invited by Andrea to aſſiſt him in a grand deſign, which he had already begun. But Miel, through ſome diſguſt, rejected thoſe elevated ſubjects which at firſt had engaged his attention; refuſed the friendly propoſal of Sacchi; and choſe to imitate the ſtyle of Bamboccio, as having more of that nature which pleaſed his own imagination.

His general ſubjects were huntings, carnivals, gypſies, beggars, paſtoral ſcenes, and converſations, of thoſe he compoſed his eaſel pictures, which are the fineſt of his performances. But he alſo painted hiſtory in a large ſize, in freſco and in oil; which, though they ſeem to want elevation of deſign, and a greater degree of grace in the heads, yet appear ſuperior to what might be expected from a painter of ſuch low ſubjects as he generally was fond of repreſenting.

His pictures of huntings are particularly admired; the figures and animals of every ſpecies being deſigned with uncommon ſpirit, nature, and truth. The tranſparence of his colouring, and the clear tints of his ſkies, enliven his compoſitions; nor are his paintings in any degree inferior to thoſe of Bamboccio, either in their force or luſtre. His large works are not ſo much to be commended for the goodneſs of the deſign, as for the expreſſion and colouring; but it is in his ſmall pieces that the pencil of Miel appears in its greateſt delicacy and beauty.

The ſingular merit of this maſter recommended him to the favour of Charles Emanuel Duke of Savoy, who invited him to his court; where he appointed Miel his principal painter, and afterwards honoured him with the order of St. Mauritius, and made him a preſent of a croſs ſet with diamonds of a great value, as a particular mark of his eſteem.

Many capital pictures of this maſter, in his beſt ſtyle, are ſaid to be in the Imperial collection at Vienna; and at † Turin, in a grand ſalon of the Venerie, are ſeveral of his nobleſt performances. They repreſent the chace of various animals in different views; ſome purſued, others killed, and the huntſman returning from the ſport. In thoſe compoſitions there are a great number of figures; and although they are dreſſed in the mode of the times, yet the ſubject is treated in a grand ſtyle, and the colouring is lively and ſtrong, though ſomewhat darkened by time.

† Mr. Cochin, who is a very judicious writer, by miſtake, calls this maſter *Daniel* Miel, inſtead of *Jan* Miel, which was really his name.

FRANCIS MIERIS, the Old.

Portraits, Converſations, and Still Life.

DIED 1681, AGED 46.

This admirable painter was born at † Leyden, in 1635, and was at firſt placed under the direction of Abraham Toorne Vliet, one of the beſt deſigners of the Low Countries; with whom having made a remarkable progreſs, while he continued in that ſchool, he entered himſelf as a diſciple with Gerard Douw. In a ſhort time he far ſurpaſſed all his companions, and was by his maſter called the Prince of his Diſciples. But, as he ſeemed ſtill eager to improve himſelf in penciling, he went for a few months to ſtudy with Adrian Vanden Tempel; till he found his expectations not anſwered, and then he returned to Gerard Douw, whoſe taſte and genius correſponded more nearly with his own; and he continued with him, till he wanted no farther improvement, except to ſtudy after nature.

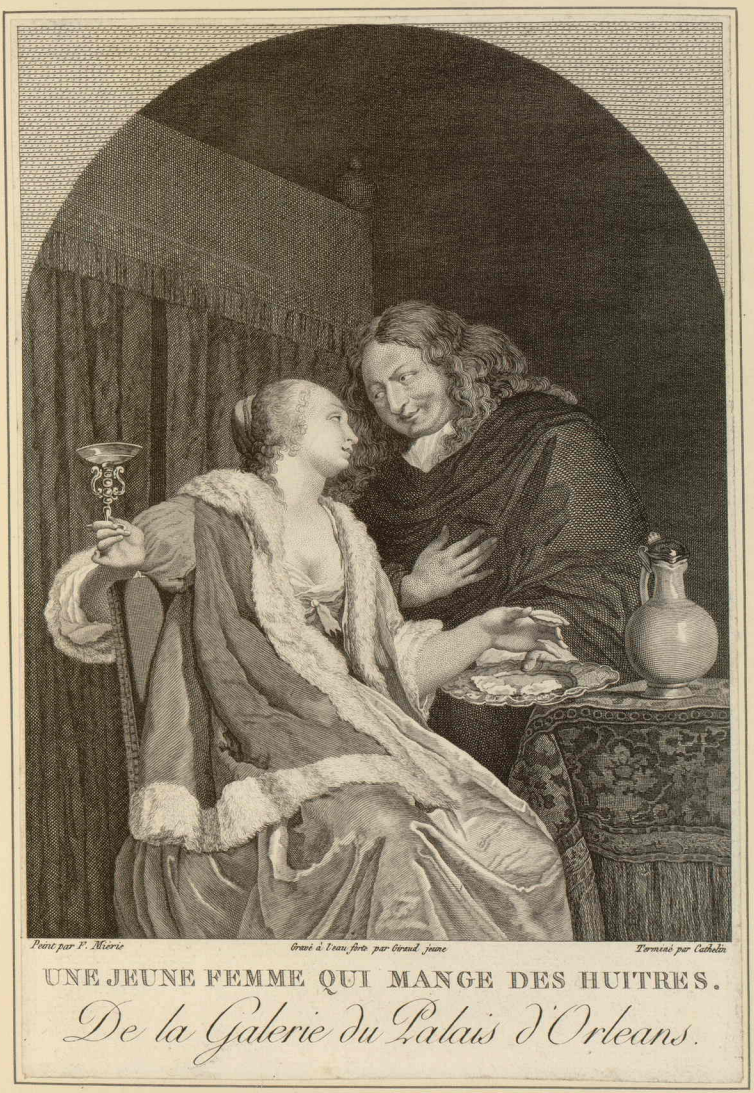
He had an unuſual ſweetneſs of colouring, a neat and wonderfully delicate touch, and the ſame tranſparence that characteriſes the paintings of Douw. But he is allowed to be ſuperior to that maſter, in many reſpects; being more delicate and extenſive in his deſign, and more correct in his drawing. His colouring is more clear, his touch more animated, and his pictures have more freſhneſs and force. His manner of painting ſilks, velvets, ſtuffs, or carpets, was ſo ſingular, that the different kinds and fabrick of any of them might eaſily be diſtinguiſhed. His pictures are rarely to be ſeen, and as rarely to be ſold; and when they are, the purchaſe is extremely high, their intrinſic value being ſo inconteſtably great.

Beſide portraits, his general ſubjects were converſations, perſons performing on muſical inſtruments, patients attended by the apothecary or doctor, chemiſts at work, mercers' ſhops, and ſuch like; and the uſual valuation he ſet on his pictures, was eſtimated at the rate of a ducat an hour.

The fineſt portrait of this maſter's hand, is that which he painted for the wife of Cornelius Plaats, which is ſtill preſerved in the family, although very great ſums have been offered for it. In the poſſeſſion of the ſame gentleman was another picture of Mieris, repreſenting a lady fainting, and a phyſician applying the remedies to relieve her. For that performance he was paid (at his uſual rate of a ducat an hour) ſo much money as amounted to fifteen hundred florins, when the picture was finiſhed. The Grand Duke of Tuſcany wiſhed to purchaſe it, and offered three thouſand florins for it, but the offer was not accepted. However, that Prince procured ſeveral of his pictures, and they are, at this day, an ornament to the Florentine collection. One of the moſt curious of them, is a girl holding a candle in her hand; and it is accounted ineſtimable.

† Mr. Deſcamps muſt certainly be miſtaken, in ſaying that Mieris was born at Delft; as Houbraken, De Piles, and all the beſt authors, aſſert that he was born at Leyden.

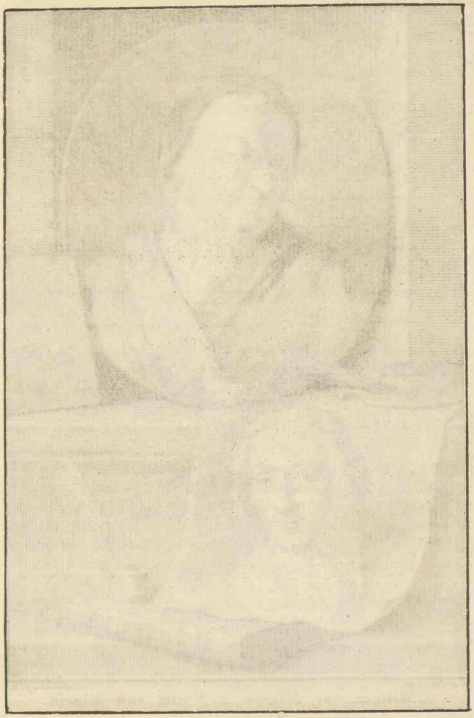

Dessin. par Mariné
Gravée par Mr. Lanpin
Du Cabinet de Mr. Poullain

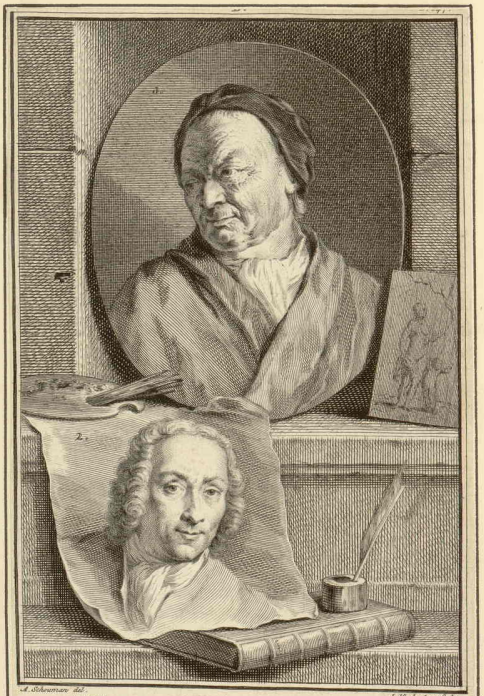


Peint par F. Mierie — *Gravé à l'eau forte par Giraud jeune* — *Terminé par Cathelin*

UNE JEUNE FEMME QUI MANGE DES HUITRES.

De la Galerie du Palais d'Orleans.





A. Schouman del. J. Strabraken sculp.

1. Willem van Mieris. 2. Frans van Mieris.

JOHN MIERIS.

Portraits, Converſations.

DIED 1690, AGED 30.

Of John Mieris, born at Leyden, 1660, little is known, than the tradition that he had a talent which made it probable he would have equalled his father's excellence, though on a larger ſcale of art; that he was afflicted with the gravel and ſtone, and died of that malady at Rome. F.

WILLIAM MIERIS, called the Young MIERIS.

Hiſtory, Converſations, and Landſcapes.

DIED 1747, AGED 85.

He was the ſon and diſciple of Francis Mieris, born at Leyden, in 1662; and, during the life of his father, made a remarkable progreſs; but by being deprived of his director, when he was only arrived at the age of nineteen, he had recourſe to nature, as the moſt inſtructive guide; and by ſtudying with diligence and judgment to imitate her, he approached near to the merit of his father.

At firſt he took his ſubjects from private life, in the manner of Francis, ſuch as tradeſmen in their ſhops, or a peaſant ſelling vegetables and fruit, and ſometimes a woman looking out at a window; all which he copied minutely after nature, nor did he paint a ſingle object without his model. One of his firſt attempts was a picture repreſenting a woman feeding her child, and another ſtanding by, encouraging it to eat; the father ſits by the fire, attentive to the actions of other children, and the chamber is neatly furniſhed. The whole is finiſhed with the moſt exquiſite art and delicacy, and that ſingle picture eſtabliſhed his reputation.

As Mieris had obſerved the compoſitions of Gerard Laireſſe and other great hiſtorical painters with ſingular delight, he attempted to deſign ſubjects in that ſtyle; and began with the ſtory of Rinaldo ſleeping on the lap of Armida, ſurrounded with the Loves and Graces. That work proved a new addition to the fame of this celebrated maſter, being ſold for a very great price; and it was ſo highly admired, that he was prevailed on to repeat the ſame ſubject for three other perſons of diſtinction, though in every picture he took care to make ſome ſmall alteration.

This maſter alſo painted landſcapes and animals, with equal truth and neatneſs; and modelled in clay and wax in ſo ſharp and accurate a manner, that he might juſtly be ranked among the moſt eminent ſculptors. In the delicate finiſhing of his works, he imitated his father, as he likewiſe did in the luſtre, harmony, and truth of his paintings, which makes them to be almoſt as highly prized; but they are not equal in reſpect of deſign or of the ſtriking effect, nor is his touch ſo very exquiſite as that of the father. The works of the old Mieris are better compoſed, the figures are better grouped, and they have leſs confuſion; yet the younger Mieris is acknowledged to be an artiſt of extraordinary merit, although inferior to him, who has ſcarcely his equal.

FRANCIS MIERIS, called the Young FRANCIS.

Converſations, Portrait, and Still Life.

He was the ſon of William, and the grandſon of the celebrated Francis Mieris; and was born at Leyden, in 1689. He learned the art of painting from his father, whoſe manner and ſtyle he always imitated; he choſe the ſame ſubjects, and endeavoured to reſemble him in his colouring and pencil. But, with all his induſtry, he proved far inferior to him; and moſt of thoſe pictures which at the public ſales are ſaid to be of the young Mieris, and many alſo in private collections, aſcribed to the elder Francis or William, are perhaps originally painted by this maſter, who was far inferior to both, or are only his copies after the works of thoſe excellent painters, as he ſpent abundance of his time in copying their performances.

NICHOLAS MIGNARD, called of AVIGNON.

Hiſtory, Portrait.

DIED 1668, AGED 60.

He was born at Troyes, in 1608, and inſtructed in deſign and colouring by the beſt painter in that city, to whom Mignard proved himſelf to be much ſuperior in a ſhort time; and therefore, to acquire a greater degree of knowledge, and an improved taſte, he ſtudied after thoſe antiques which were at Fontainbleau, and alſo after the paintings of Primaticcio and Roſſo, which were preſerved in that palace. But he finiſhed his ſtudies at Rome, where he reſided for two years; being very much aided in his obſervations and practice by the concurrent advice of Freſnoy, and his brother Peter Mignard.

He painted a great number of portraits; but his inclination prompted him more ſtrongly to hiſtorical compoſitions, and particularly to poetic ſubjects. He had propriety of invention, without much fire of imagination; though he compenſated in ſome degree for that defect, by the correctneſs and neatneſs of his pictures. His colouring was agreeable, his carnations were lively, his ideas ſometimes elevated, and abundance of union and harmony appeared in his works.

For ſeveral years he reſided at Avignon, but was induced to leave that city, being invited to the Court of France; and at the time of his death he was Director of the Royal Academy at Paris. Some of the works of this maſter are in the palace of the Thuilleries.

PETER MIGNARD, called The ROMAN.

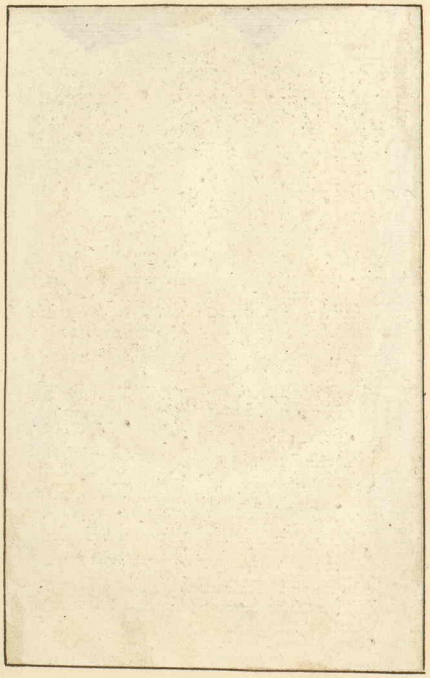
Portrait, Hiſtory.

DIED 1695, AGED 85.

He was the younger brother of Nicholas Mignard, born at Troyes, in 1610, and placed as a diſciple in the ſchool of Vouet; but having an opportunity of ſeeing ſome capital paintings of the Italian maſters, he quitted the ſchool of Vouet, and went to Rome, to ſtudy after Raphael, Michael Angelo Buonorati, and Annibal Caracci; and endeavoured to transfuſe into his own compoſitions whatever appeared to him excellent

in


M. Coiny Pinx.
B. Stenique Sculp.
LOÜIS DE BOURBON.
Comte de Vermandois, Amiral de Fr.ce
Né a St. Germain en Laye le 2.8 bre 1667.
Mort a Courtray le 18. 9 bre 1683.



in each of thofe artifts, as far as his talents would permit. He ftudied with his brother at Rome; and by having fpent in that city twenty-two years, and alfo by his manner of defigning fo much in the tafte of the Italian fchool, he was diftinguifhed by the name of The Roman.

He was generally allowed to have a greater capacity than Nicholas, and in feveral refpects to excel him, and had the honour to paint the portraits of Urban VIII. and Alexander VII. befide many of the Nobility at Rome; and being invited to Paris by Lewis XIV. he returned through Tufcany, Modena, and Parma, and was fo far diftinguifhed by the Princes of thofe feveral cities, that he painted the portraits of themfelves and their illuftrious families. In France his patron Lewis fat to him ten times for his portrait, and had fuch a refpect for the talents and accomplifhments of Mignard, that he ennobled him, and, after the death of Le Brun, appointed him principal painter and director of the manufactories.

The colouring of this mafter was in general good; he was rich in his compofition, and thofe paintings which are at St. Cloud, fuffice to fhew the extent of his abilities.

ABRAHAM MIGNON, or MINJON.

Flowers, Infects, Fruit, and Still Life.

DIED 1679, AGED 40.

This delicate painter was born at Frankfort, in 1639; and became the pupil of James Murel, a flower-painter in that city, who took Mignon into his own houfe, and inftructed him in the art, till he was feventeen years old. Murel had often obferved an uncommon capacity in Mignon, and therefore he took him along with him to Holland, where he placed him as a difciple with David De Heem, whofe manner he laboured to imitate, and ever afterwards adhered to it; only adding daily to his improvement, by ftudying nature, with a moft exact and curious obfervation.

When we confider the paintings of Mignon, we are at a lofs whether moft to admire the freffnefs and beauty of his colouring, the truth in every part, the bloom on his objects, or the perfect refemblance of nature vifible in all his performances. He always fhews a beautiful choice in thofe flowers, fruits, and infects, of which his fubjects are compofed, and he groups them with uncommon elegance. His touch is exquifitely neat, though apparently eafy and unlaboured.

GIOSEFFO MARIA MILANI.

Hiftory, Perfpective, and Architecture.

This mafter was born in 1678, and learned defign from Camillo Gabrielli, who had been a difciple of Pietro da Cortona, and became a confiderable painter. When he quitted the fchool of Camillo, he applied himfelf diligently to ftudy perfpective, and made defigns after the moft magnificent buildings, ancient and modern, that merited his attention in Pifa and other cities of Italy. Thofe he applied occafionally in his own compofitions, and gained great reputation by the truth and grandeur of the architecture which he introduced into his paintings.

His figures were deſigned in an elegant ſtyle; but he ſeemed to borrow too many hints from the works of Pietro da Cortona, ſo as to be accounted a plagiary in that reſpect. His colouring was in a good taſte; his diſpoſition was eſteemed judicious, his perſpective remarkably fine, and he had a great deal of union and harmony.

At Piſa, in the church of St. Matthew, there is a cieling painted by this maſter; the compoſition is noble, and has a very great effect; the diſpoſition of the ſeveral groups is extremely good, and the architecture is excellent. But many of the figures are taken from Cortona; and the glory which is repreſented in the deſign appears rather too yellow. However, although particular parts may juſtly be cenſurable, the whole together is ſtriking and beautiful.

FRANCESCO MILÉ, or MILLE, called FRANCISQUE.

Landſcape, Hiſtory.

DIED 1680, AGED 36.

He was born at Antwerp, in 1644, and was, at a very early age, placed under the direction of Laurentius Franck, with whom he ſtudied induſtriouſly; and in a few years became equal to his maſter.

Milé was remarkable for having a moſt tenacious memory; ſo that whatever ſcene, building, ruin, or river, he obſerved in nature, or whatever deſigns of any other maſter engaged his attention, they became ever after ſo ſtrongly impreſſed on his memory, that he never forgot them. But what ſtill was more extraordinary, he could readily recollect the ſhape and form of any particular cloud, or thoſe tints in the ſkies, and evaneſcent beauties, which pleaſed his eye and imagination, ſo as to repreſent them at any diſtance of time, with all the truth and force of nature.

He travelled through England, Holland, and France; and in each country, left ſufficient evidence of his excellence in the art. His landſcapes ſhew that he made Pouſſin his model, moſt of them being deſigned in the ſtyle of that maſter; and he adorned them with figures elegantly deſigned, and diſpoſed judiciouſly. His favourite ſtudy was heroic landſcape, like that of Nicolo Pouſſin; and whatever hiſtorical ſubject he repreſented, he took pains to adapt the ſcenes of his landſcapes to it, with great ſkill and propriety. His pencil is light, his tone of colour often agreeable, and his manner exceedingly pleaſing; but his pictures generally have no great effect, as they have not a proper body of light, or at leaſt the light ſo managed, that they uſually appear too brown, and too much of one colour.

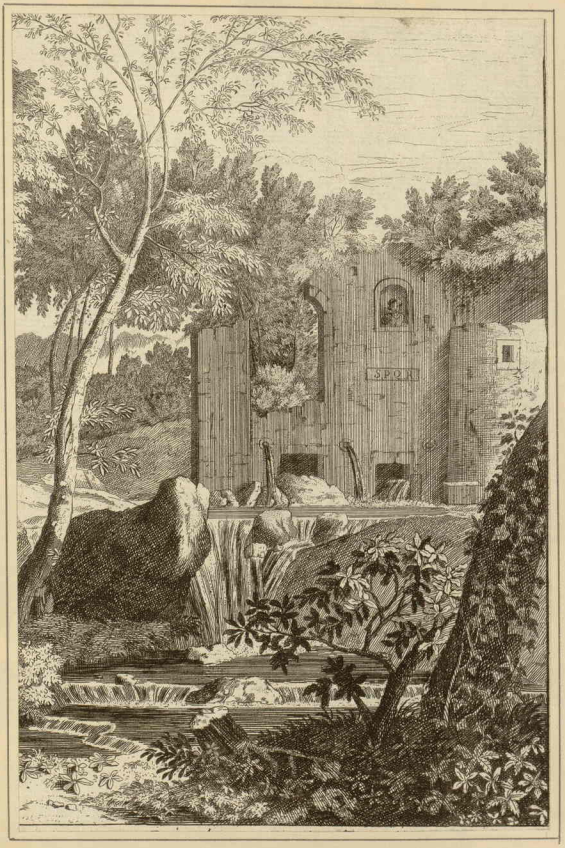
It was a loſs to the art, and to the world, that he was poiſoned by ſome of his own profeſſion, who envied his merit; it for ſome time deprived him of his reaſon, and ſoon after of his life.

MINDERHOUT.

Sea-Ports, Landſcapes.

He was born at Antwerp, about the year 1637, but followed his profeſſion at Bruges; and was admitted into the ſociety of painters in that city, in 1662. His ſubjects were ſea-ports and harbours, with a great number of veſſels and figures, eſpecially the

prospect


S.P.Q.R.

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Francisque pinx.

235

MICHEL
MIREVELT,

ERNST KASIMIR,
Graaf van Nassau,
Stadhouder van Friesland, Groningen
en Drente.

Moreveld pinxit *J. Houbraken sc.*

In Tyson excudit.

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2372


PETRUS IEANNINUS EQVES BARO MONTIOCI ET CAGNIACI
IN REGIS CHRISTIANISSIMI CONSISTORIO SENATOR. etc.
Hanc maximi viri effigiem ex vultu expressit
Michael Johannis a Mierevelt pictor Delfensis,
æri incidit Wilhelmus Swanenburg.
Lugduni Batavorum Ao. 1.6.0.x.

prospect of different ports in the Netherlands; but very often he painted the particular views of Antwerp and Bruges. He seems to have taken a singular delight in studying the construction of all kinds of shipping, as the drawing and design of all the vessels he painted appear to be copied from nature with great precision.

Being very industrious, he painted a great number of pictures, which in general had a good effect, though not always an equal proportion of merit; for, some of them cannot be too highly prized; whilst others are so slight, as to be very little more than sketches unfinished; and the figures, as well as the skies, are but very indifferent.

MICHAEL JANSEN MIREVELT.

Portrait, History.

DIED 1641, AGED 73.

He was born at Delft, in 1568, and was a disciple of Anthony Blochland. For some time he employed his time in painting historical subjects; but, finding a continual demand, and a very profitable return for portraits, he gradually discontinued the former, and adhered to the latter.

He studied and imitated nature happily, gave a strong resemblance to his portraits, finished them highly, and designed them in a good taste. His pencil is free, his touch has abundance of neatness, and the merit of his performances had so effectually spread his reputation, that he was invited to the court of London by King Charles I.; though, as the plague raged at that time through all parts of London and its environs, he was prevented from accepting an offer which was so much to his honour, as well as his interest. He lived entirely at Delft, and never quitted that city, except at particular times, when he went to the Hague, to paint the portraits of some of the Princes of Nassau, by whom he was exceedingly esteemed.

It may readily be conjectured, that the works of Mirevelt must have been extremely admired, when the extraordinary number of his paintings are considered; which, according to Houbraken, amounted to † five thousand; for the smallest of which he never was paid less than a hundred and fifty guilders, about fifteen pounds sterling; and for those of a larger size, half or whole lengths, his price was proportionably enlarged.

† Sandrart, and after him Descamps, and the authors of the Abrégé, &c. affirm, that Mirevelt painted above ten thousand portraits, an incredible number for one hand to finish; but Houbraken, with much greater probability, limits the number to five thousand. Sandrart also says, he lived to be 90 years of age, though all other writers agree that he died at 73.

The author of the Abrégé de la Vie des Peintres, vol. 3, p. 102, fixes the birth of Mirevelt in 1588, and then says, he died in 1641, at the age of 73: which must be an oversight. For, according to those dates, he could have been only 53 in the year 1641; and supposing him to die at 73, he must have died in 1661, contrary to the testimony of all writers.

PETER

PETER MIREVELT.

Portrait.

DIED 1632, AGED 36.

He was the ſon of Michael Mirevelt, born at Delft, in 1696. In his manner of deſign, in his ſtyle of colouring, and in the delicacy of his pencil, he exactly reſembled his father; and by the beſt judges of that time, he was eſteemed to be in no degree inferior to him.

JACOB MOELART.

Hiſtory, Portrait.

DIED 1727, AGED 78.

He was born at Dort, in 1649, and learned the art of painting from Nicholas Maas, with whom he continued for ſeveral years. Neither labour, nor great ſtudy, were wanting in this maſter, to acquire a competent knowledge in his profeſſion; he obſerved nature with a great deal of care; and at length acquired the reputation of a good painter, both of hiſtory and portrait.

Houbraken mentions two hiſtorical compoſitions of Moelart; the one, Pharaoh and his hoſt drowned in the Red Sea; and the other, Moſes ſtriking the Rock; both of them having ſeveral particulars that deſerve commendation.

PIETRO FRANCESCO MOLA.

Landſcape, Hiſtory.

DIED 1665, AGED 56.

P. F. Mola, according to ſome born at Coldra, and to others, at Lugano, 1609, was at firſt the diſciple of Ceſari d'Arpino, but formed a ſtyle of his own, ſelected from the principles of Albani and Guercino. He never indeed arrived at the grace of the former, but he excelled him in vigour of tint, in variety of invention, in ſpirited and reſolute execution. He had ſtudied colour with intenſe application at Venice, and excelled in freſco and in oil. Of the many pictures with which he enriched the churches and palaces of Rome, that of Joſeph recogniſed by his Brothers, on the Quirinal, is conſidered as the moſt eminent. If Mola poſſeſſed a conſiderable talent for hiſtory, he was a genius in landſcape: his landſcape every where exhibits in the moſt varied combination and with the moſt vigorous touch, the ſublime ſcenery of the territory in which he was born. His predilection for landſcape was ſuch, that in his hiſtoric ſubjects it may often be doubted which is the principal, the actors or the ſcene; a fault which may be ſometimes imputed to Tiziano himſelf. In many of Mola's gallery-pictures, the figures have been aſcribed to Albano. He reared three diſciples, *Antonio Gherardi* of *Rieti*, who after his death entered the ſchool of Cortona, and diſtinguiſhed himſelf more by facility than elegance of execution; *Gia. Batiſta Boncuore* of *Rome*, a painter, at all times of great effect, though often ſomewhat heavy; and *Giovanni Bonati* of *Ferrara*, called *Giovannino del Pio*, from the protection of that Cardinal, who painted three altar-pieces of conſideration at Rome, but died young. F.

GIOVANNI

N.° 586. P. F. MOLA. Ecole Ital.ne

Dess.t par Gregorius. Gr.d à l'Eau forte par De Saulx. Term.t par Niquet.

HERMINIE GARDANT UN TROUPEAU.


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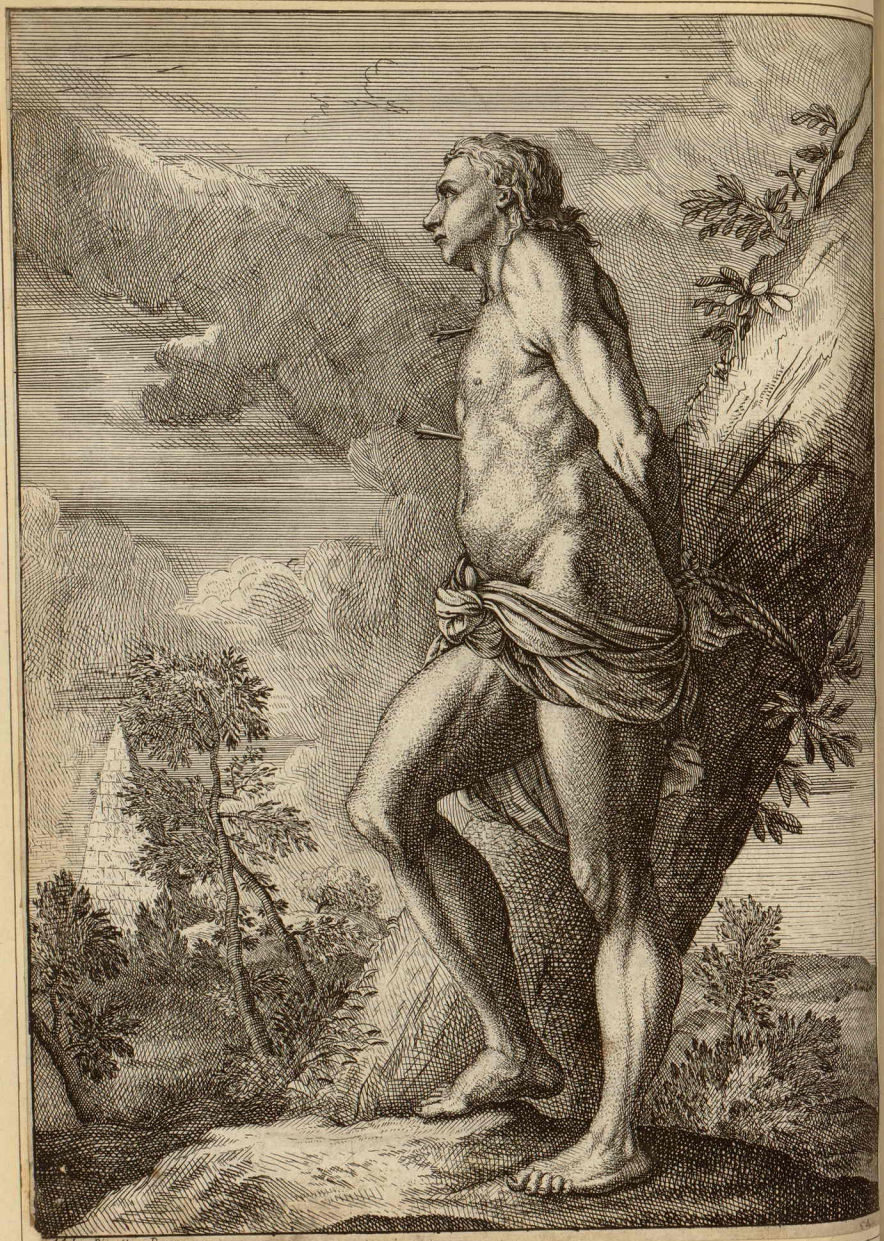

Mola Pinxit. Romæ.

P. Molyn

A. Postel

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GIOVANNI BATTISTA MOLA.

Hiſtory, Landſcape.

This artiſt, who was brother to Francis Mola, was born in 1620, and learned the art of painting in the ſame ſchool, both of them having been diſciples of Albani. He proved a very good painter in hiſtory, as well as in landſcape; but was far inferior to his brother, in ſtyle, dignity, taſte, and colouring. Giovanni Battiſta, in his manner, had more reſemblance to the ſtyle of his maſter Albani, than to that of the illuſtrious Franceſco; yet his figures are rather hard and dry, and want the mellowneſs of the maſter. However, there are four of his pictures in the Palazzo Salviati, at Rome, which univerſally taken for the hand of Albani.

PETER MOLYN, called CAVALIÉRE TEMPESTA, and alſo PIETRO MULIER.

Huntings, Landſcapes, Sea-Views, and Storms.

DIED 1701, AGED 64.

He was born at Haerlem, in 1637, (though in the Chronological Tables his birth is fixed in 1640) and at firſt imitated the manner of Francis Snyders; ſo that, while he continued in his own country, he painted huntings of different animals, as large as life, with ſingular force and ſucceſs. But afterwards he changed his ſtyle, and followed the impulſe of his nature, to paint tempeſts, ſtorms at ſea, and ſhipwrecks, with ſuch circumſtances as are apt to excite pity and terror; and thoſe ſubjects he executed in a free, natural, and ſpirited manner, ſo as to procure himſelf the diſtinction of being called Peter Tempeſta.

He travelled through Holland, to obſerve the works of the beſt Flemiſh artiſts; and then went to Rome, in order to change his religion from Calviniſm to Popery, as well as to obtain improvement in his profeſſion of painting. In that city, his merit recommended him to the favour of many of the Nobility, for whom he painted his uſual ſubjects of animals and landſcapes, with the utmoſt applauſe. At laſt he grew rich, was exceedingly careſſed, and received the title of Cavaliére.

Having ſpent ſeveral years at Rome, he determined to viſit Genoa, where the reputation he had already acquired obtained for him a moſt honourable reception, and as much work as he could poſſibly execute. There he might have lived in an affluent ſituation, ſuperior even to his hope, if he had not unhappily grown not only diſſolute, but unpardonably vicious. He fell deeply in love with a Genoeſe lady, and left no art untried to debauch her; but finding all his attempts ineffectual, he propoſed to marry her; although it was ſufficiently known in Genoa, that he had been married at Rome for a conſiderable time before, and that his wife was then alive, reſiding in that city.

When that objection was urged by the lady and her friends, he was exceedingly mortified; and reſolved to have his wife aſſaſſinated, to remove that obſtruction. A perſon proper for the villainous purpoſe was ſoon engaged; and, to conceal the tranſaction as much as poſſible from public notice, he wrote an affectionate letter to his wife by that meſſenger, requeſting her to accompany the bearer to Genoa. As ſhe had a real

real affection for her husband, and wished to be with him, she readily obeyed his commands, and was murdered on her journey.

Yet, notwithstanding the secrecy of that scene of cruelty, the affair became suspected, and Tempesta was directly seized, imprisoned, and, after full conviction, was sentenced to be hanged. But, by the interest and application of the Nobility, who regarded him highly for his extraordinary talents, the severity of the sentence was suspended, and he was retained in prison for a great length of time; nor would he probably have ever been released, had it not been effected by a very critical accident: for, when Lewis XIV. bombarded Genoa, all the prisons were set open, and Tempesta laid hold of that opportunity to escape to Placentia, after a confinement of sixteen years. From this affair he was nick-named Pietro Mulier, or de Mulieribus, by which he was ever after known throughout all Italy.

It was observed, that the pictures which he painted in prison, where he very diligently followed his profession, were accounted more excellent in regard to their taste, composition, and colouring, than any of his preceding performances.

JOOS, or JODOCUS MOMPERT.

Landscape.

He was born in 1580; but authors are silent in regard to the place of Mompert's nativity: nor do any of them mention the master by whom he was instructed in the art of painting; but his works are sufficiently known in many parts of Europe. He studied after nature, and became a considerable painter of landscape; his pictures shew a great freedom of pencil, and his grounds are frequently well broken; but there is a certain stiffness in his compositions, which cannot be pleasing to a judicious eye, though in several other respects he is justly commendable; and such of his works as are carefully finished, have many admirers.

The figures in his landscapes were frequently inserted by Brueghel, as also by Teniers, who often retouched those landscapes, and by that means added to their value considerably.

P. MONAMY.

Sea-Pieces.

DIED 1749.

This artist, who was a good painter of sea-pieces, was born in Jersey, and certainly, from his circumstances or the views of his family, had little reason to expect the fame he afterwards acquired, having received his first rudiments of drawing from a sign and house-painter on London Bridge. But when Nature gives real talents, they break forth in the homelieſt school. The shallow waves, that rolled under his window, taught young Monamy what his master could not teach him, and fitted him to imitate the turbulence of the ocean. In Painter-Stainers Hall is a large piece by him, painted in 1726.

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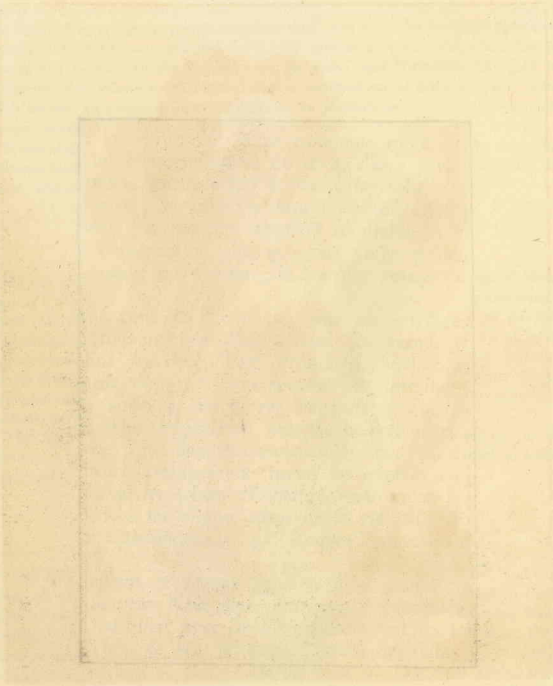
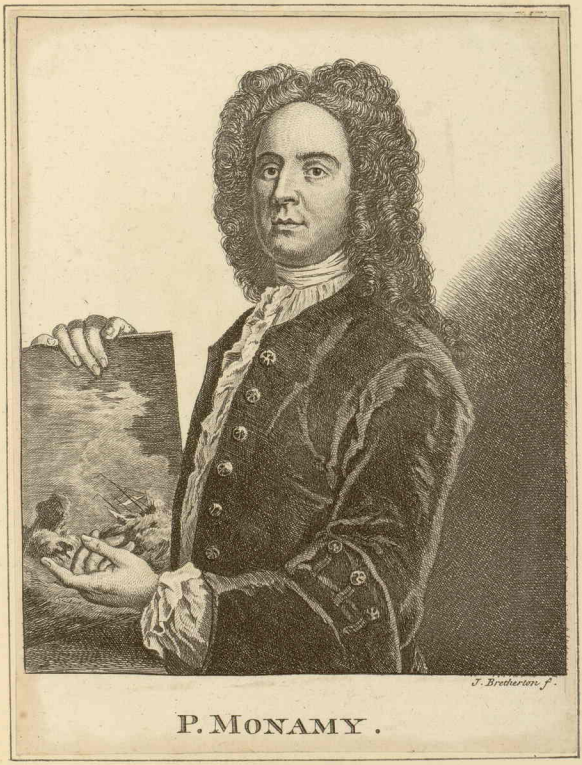
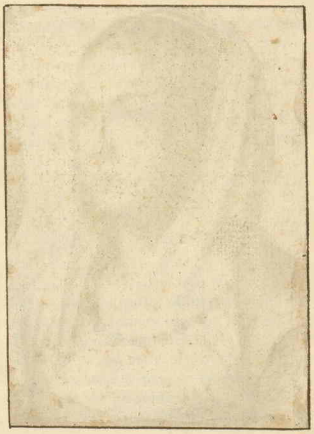
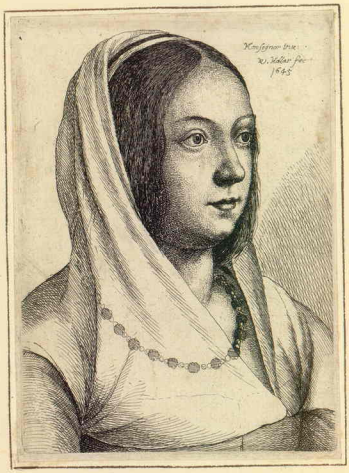




P. MONAMY.





Anonimo

345

MONNICKS, or MONNIX.

Views of Rome, Markets, and Converſations.

DIED 1586, AGED 80.

According to the teſtimony of ſome writers, this painter was born at the Hague; but others affirm, that he was born at Bois-le-duc, in 1606, and learned the principles of his art in his own country; but having made a tolerable progreſs in deſign and colouring, he travelled through Italy, to ſtudy the works of the moſt eminent artiſts, and at laſt ſettled himſelf at Rome. There he refined his taſte of compoſition and deſign, and gradually diveſted himſelf of the greateſt part of his Flemiſh ideas and ſtyle. He particularly attended to perſpective, and acquired a great degree of elegance in that branch; but he likewiſe ſtudied inceſſantly after nature, till he diſtinguiſhed himſelf in that city as an artiſt of very great merit.

The Pope having accidentally ſeen ſome of the works of Monnicks, was ſo exceedingly pleaſed with them, that he took him into his ſervice with an honourable appointment, and retained him as his painter for thirteen years. At Rome, and through all Italy, his pictures were univerſally eſteemed, not only for their being well executed, but becauſe they repreſented the principal palaces, ſquares, churches, monuments of antiquity, and grand edifices of modern architecture, which he copied exactly, and, in the areas before them, introduced figures employed in different occupations and amuſements.

FRANCESCO MONSIGNORI.

Hiſtory, Portrait.

DIED 1519, AGED 64.

Fr. Monſignori, born at Verona, 1455, was the ſcholar of Andrea Mantegna at Mantua, where he eſtabliſhed himſelf under the patronage of Marcheſe Franceſco. Though he did not in deſign equal the purity of his maſter, he approaches nearer to the modern ſtyle: his outline is fuller, his drapery broader, he is fleſhier and ſofter. Animals, he is ſaid to have copied, to a degree of illuſion. He was excellent in perſpective, of which ſome ſpecimens ſtill exiſt in the refectory of the Franciſcans at Mantua. His brother Girolamo, a Dominican, was a painter of merit, and his copy of the Laſt Supper of Leonardo da Vinci, in the great library of S. Benedetto, is perhaps the beſt that remains.

F.

DEODATE DEL MONT, CHEVALIER.

Hiſtory, Portrait.

DIED 1634, AGED 53.

He was born at St. Tron, in 1581, of a noble family, and educated in a manner ſuitable to his rank; having from his infancy been inſtructed in every branch of polite literature, in aſtronomy, geometry, natural philoſophy, and different languages. He became the diſciple of Rubens; he lived with him for ſome time in the cloſeſt connection of friendſhip, and travelled along with him to Italy; till, by the advantage he derived

derived from ſo accompliſhed a companion and director, and alſo by his own ſtudious application, he proved an extraordinary artiſt.

Rubens gave him a moſt honourable teſtimonial under his own hand, expreſſing how high an opinion he had of the abilities of his pupil, which introduced him to the favour of Duke Albert and the Infanta Iſabella, and they readily received him into their ſervice, appointing him their principal painter and architect. His ſtyle of compoſition was elevated and grand, his deſign was correct, and in his colour and pencil he reſembled his maſter.

In the church of Notre Dame, at Antwerp, is a Tranſfiguration, excellently deſigned and coloured; and in the church of the Jeſuits, in the ſame city, a repreſentation of Chriſt bearing his Croſs: both are by the hand of Del Mont, and are accounted capital performances.

IL MONTAGNA. Vid. VAN PLATTEN.

PIETRO MONTANINI, called PETRUCCIO PERUGINO.

Landſcape.

DIED 1689, AGED 70.

He was born at Perugia, in 1619, and at firſt was inſtructed by his uncle Pietro Barſotti; but was afterwards placed as a diſciple with Ciro Ferri. Yet he did not long adhere to the manner of either of thoſe maſters, chooſing preferably to ſtudy under Salvator Roſa; and he imitated the ſtyle of that celebrated painter, with great ſucceſs.

The taſte of his landſcapes was generally admired; the rocks, ſituations, torrents, and abrupt precipices, were deſigned with ſpirit, and in a grand ſtyle; his figures recommended themſelves to the eye by a very uncommon correctneſs, propriety, and elegance; and the whole of his compoſition appeared to be greatly in the manner of Salvator.

ANDREA MONTICELLI.

Fruit, Flowers, and Still Life.

DIED 1716, AGED 76.

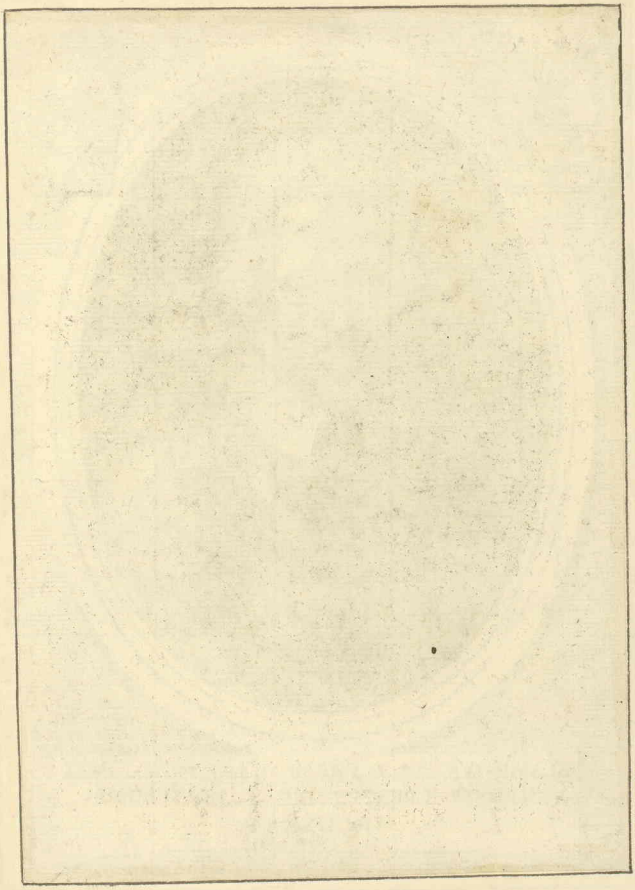
He was born at Bologna, in 1640, and was a diſciple of Agoſtino Metelli. Of thoſe ſubjects which ſuited his fancy, he was eſteemed a good painter; working with equal expertneſs in oil and in diſtemper. He painted fruit, vaſes, carpets, flowers, landſcapes, perſpective, and ſcenery; and executed that variety of ſubjects with a free pencil, and very natural colouring.

MICHAEL ANGELO MONTICELLI.

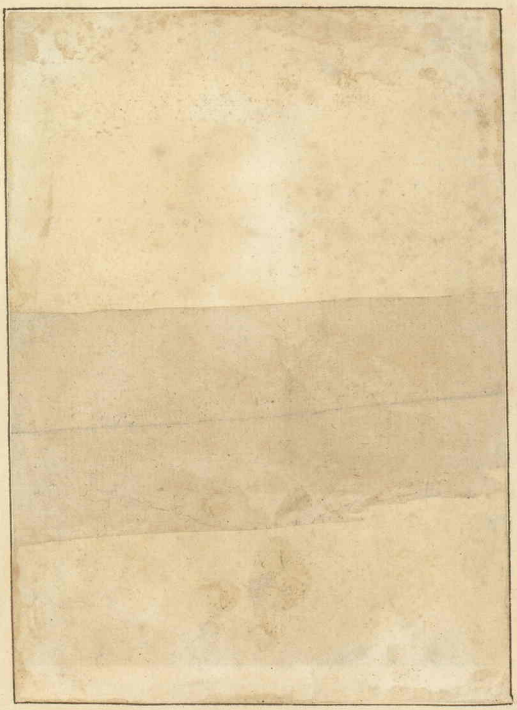
Landſcapes, Battles.

He was born at Bologna, in the year 1678, and learned the principles of his art from Domenico Maria Viani, a Bologneſe painter, of good reputation. The favourite ſubjects of this maſter were battles and landſcapes, which he finiſhed with great mellowneſs of colour, and a light free touch, uſually filling his deſigns with a number of figures, well deſigned, and excellently diſpoſed.

GIOVANNI

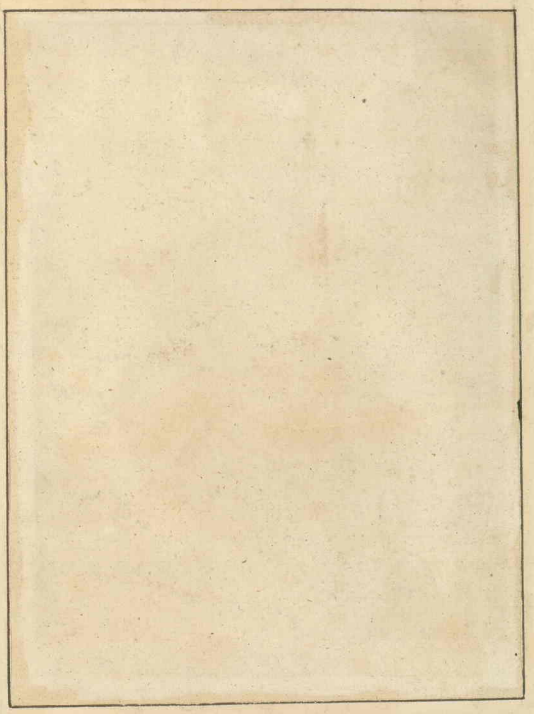



FLAMINIVS . S . R . E . PRESB . CARDINAL . TAIA .
SENENSIS . CREATVS . DIE . I . SEPTEMBRIS .
MDCLXXXI .
Obijt die 5. Ottobris 1682
Io Maria Morandi Pinxit
Ia. Blondeau. sculp
Io Iacobi de Rubeis Formis Romæ ad Templ. S M. de Pace cū Priu. Sum. Pontif.



T. Chambars sculp.

S^R. ANTONIO MORE.



EDWARD COURTNEY Earl of DEVONSHIRE.

From an Original by Sr. Antonio More, at the Duke of Bedfords at Woburn.

En! Puer ac insons, et adhuc juvenilibus annis
Annos bis septem carcere clausus eram.

Me Pater his tenuit vinclis, quæ Filia solvit;
Sors mea sic tandem vertitur a Superis.

GIOVANNI MARIA MORANDA.

History, Portrait.

†DIED 1715, AGED 90.

This master was born at Florence, in 1625, and had for his first instructor in the art of painting, Sigismund Coccapani; but he quitted that painter, to enter himself as a disciple in the academy of Antonio Biliverti. From him he travelled to Rome, and distinguished himself to such a degree, that he was invited to the Court of Vienna by the Emperor Leopold I. where he painted the portrait of that Monarch, so like, so lively, and with such a natural relief, that all the Imperial family sat to him; and his reputation was so universally established, that most of the Princes of Germany solicited to be painted by his hand.

He possessed the most excellent parts of his art in a very high degree; correctness of design; elegance and nature in his figures, whether historical or portraits; a fine taste in his composition; and a beautiful tone of colour.

MORAZZONE. Vid. MAZUCHELLI.

ANTONIO MORE, Chevalier.

Portrait, History.

DIED 1575, AGED 56.

Antony More, born at Utrecht, 1519, was the disciple of John Schoreel. The Cardinal Granvelles made him enter the service of the Emperor Charles V. who sent him to Portugal, from whence he went to England, and from thence to Spain, caressed, rewarded, ennobled, and pensioned. The mutual familiarity between him and Philip the Second might indeed have been fatal to him: the King had tapped him on the shoulder, he rubbed some carmine on the King's hand; and though Philip took it as a retort courteous, with a smile, it was hinted to More, that the Holy Tribunal would consider it as a sacrilege, and he fled, to save his life, to Flanders, where he entered the service of the Duke of Alva.

Though portrait was the branch in which More chiefly excelled, he was not without talent for history. He had something of the Italian style in his design, and his colour was Tizianesque. F.

N. MORELL.

Fruit and Flowers.

This painter is supposed to have been born at Antwerp, about the year 1664, and to have been a disciple of Verendaal, an excellent painter of fruit and flowers; from whom he learned the art of imitating nature beautifully, and he always painted in the manner of his master. When he had sufficiently established his reputation at Antwerp,

† The author of the Museum Florentinum says, he died in 1717, at 95 years of age; but there is a small error in his computation: for being born in 1625, and supposing him to have died in 1717, he could only have been 92, and not 95. Other writers fix his birth in 1645, and his death in 1715, at the age of 90, which appears most probable.

he removed to Bruſſels, where the Court at that time reſided; and he ſoon became known to thoſe of the higheſt rank, ſo as to have employment from every quarter. He lived to a very advanced age; yet the preciſe year of his death is not mentioned; and after he quitted Antwerp, he ſpent the remainder of his life at Bruſſels, extremely reſpected and eſteemed.

This maſter compoſed his ſubjects well, and in his pictures appeared a great deal of harmony: his manner is broad, and ſhews the freedom of his hand, and facility of execution; his touch is full of ſpirit, his colouring true nature, and ſuitable to the ſubject he repreſents. In ſome reſpects he was rather ſuperior to his maſter, particularly in the foliage of his plants, and in ſome of his flowers; and his works are of ſuch a kind, as to be likely always to give pleaſure.

Two very capital flower-pieces of this maſter are painted on the folding doors of the cabinet, where the ancient and valuable tapeſtries belonging to the church of the Abbey of St. Peter, at Ghent, are preſerved. They are compoſed in a great ſtyle, and exceedingly well executed.

PAUL MOREELZE.

Portrait, Hiſtory.

DIED 1638, AGED 67.

He was born at Utrecht, in 1571, and was a diſciple of Michael Mirevelt, whom he imitated with great ſucceſs in portrait-painting; but, as he was alſo deſirous of being qualified to paint hiſtory, he went to Rome as ſoon as he left the ſchool of Mirevelt, and there improved himſelf conſiderably in his ſtyle and taſte, by ſtudying deſign, and ſketching the compoſitions of eminent artiſts; though he afterwards found ſo much employment in the portrait ſtyle, that very little leiſure was allowed him, either to ſtudy or to practiſe hiſtory.

By obſerving the magnificent buildings at Rome, and other cities of Italy, as alſo by applying himſelf to the ſtudy of perſpective, he became a good painter of architecture; and the gate of St. Catherine at Utrecht was erected from one of the deſigns of Moreelze.

KAREL DE MOOR, Chevalier.

Portrait, Hiſtory, and Converſations.

DIED 1738, AGED 82.

He was born at Leyden, in 1656, and at firſt was a diſciple of Gerard Douw, with whom he continued for a conſiderable time; but he placed himſelf afterwards with Abraham Vanden Tempel. The death of that maſter diſconcerted Moor, and compelled him to return to Leyden from Amſterdam, where he ſtudied awhile with Francis Mieris, and at laſt went to Dort, to practiſe with Godfrey Schalcken. At the time when he went to the latter maſter, he was ſuperior to him as a deſigner; but he coveted to learn Schalcken's manner of handling. As ſoon as Moor began to follow his profeſſion, the public in a ſhort time did juſtice to his extraordinary merit; and he took the moſt effectual method to eſtabliſh his reputation, by working with a much ſtronger deſire to acquire fame, than to increaſe his fortune.

He

He painted portraits in a beautiful ſtyle, in ſome of them imitating the taſte, the dignity, the force, and the delicacy of Vandyck; and in others, he ſhewed the ſtriking effect and ſpirit of Rembrandt. In his female figures, the carnations were tender and ſoft; and in his hiſtorical compoſitions, the airs of his heads had variety and grace. His draperies are well choſen, elegantly diſpoſed in very natural folds, and appear light, flowing, and unconſtrained. His pictures are always neatly and highly finiſhed; he deſigned them excellently, and grouped the figures of his ſubjects with great ſkill. His works were univerſally admired, and ſome of the moſt illuſtrious Princes of Europe ſeemed ſolicitous to employ his pencil. The Grand Duke of Tuſcany deſired to have the portrait of De Moor, painted by himſelf, to be placed in the Florentine gallery; and, on the receipt of it, that Prince ſent him, in return, a chain of gold, and a large medal of the ſame metal.

The Imperial Ambaſſador Count Sinzendorf, by order of his maſter, engaged him to paint the portraits of Prince Eugene, and the Duke of Marlborough, on horſeback; and in that performance, the dignity and expreſſion of the figures, and alſo the attitudes of the horſes, appeared ſo maſterly, that it was beheld with admiration, and occaſioned many commendatory poems, in elegant Latin verſe, to be publiſhed to the honour of the artiſt; and the Emperor, on ſeeing that picture, created De Moor a Knight of the Empire.

JOHN MOORTEL.

Fruit and Flowers.

DIED 1719, AGED 69.

He was born at Leyden, in 1650, and painted thoſe particular ſubjects in which he delighted, in a very exquiſite manner. Every kind of fruit and flower he ſtudied carefully after nature, and they appeared from his pencil ſo freſh, ſo round, ſo blooming, and ſo relieved, that every object ſeemed to be real nature. Yet, notwithſtanding his abundant merit, in the delicacy of his touch, and the clearneſs of his colouring, he did not arrive at ſuch a degree of general excellence, as to equal Mignon in fruit, or Van Huyſum in flowers.

IL MORETTO. Vid. BONVICINO.

IL MORO. Vid. FRANCESCO TORBIDO.

GIOVANNI BATTISTA MORONI, called MORONE.

Hiſtory, Portrait.

DIED 1578, AGED 50.

He was born in 1528, and inſtructed by Aleſſandro Buonvincino, who took unuſual care to form his taſte of deſign and colouring, by directing him to copy the works of the moſt celebrated painters; in which practice he ſpent ſeveral years, with great induſtry. When he had ſufficiently eſtabliſhed himſelf in the knowledge of his art, he compoſed hiſtorical ſubjects with good ſucceſs; but he afterwards applied himſelf entirely to the painting of portraits, as in that ſtyle of painting he had no trouble, but

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to

to imitate nature, as it offered itſelf to the eye, and in a much leſs degree engaged the imagination and invention, than hiſtory. In that branch of painting, however, he arrived at ſuch perfection, that even Titian allowed the portraits of Moroni to be the neareſt in merit to thoſe of his own hand.

FRANCESCO MORONI.

Hiſtory.

DIED 1529, AGED 55.

This painter was born at Verona, in 1474, and was the ſon of Domenico Moroni, a Veroneſe painter, very famous in his time for working equally well in freſco and in oil. Franceſco inherited the taſte of deſign, and the ſcience of his father; but he proved far ſuperior to him in the grace of his figures, and in the union and harmony of his colouring.

He ſpent the greateſt part of his life at Rome, and died in that city, where many of his beſt performances are ſtill preſerved, in the churches and convents, of which they are accounted a principal ornament.

JOHN HAMILTON MORTIMER.

Hiſtory, Landſcape, Portrait, &c.

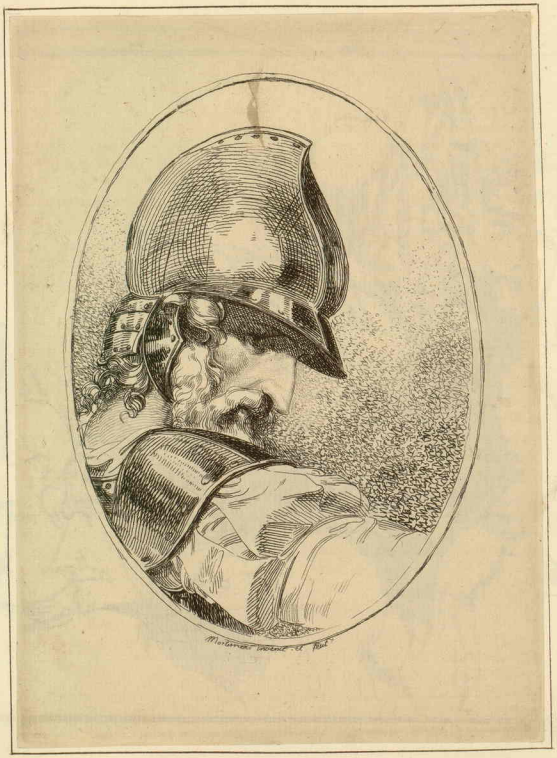
DIED 1779, AGED 38.

Mortimer was born at Eaſt-bourne in the county of Suſſex. He learned to paint under Hudſon, and to draw at the Duke of Richmond's gallery. He painted at a very early period a large picture of the Converſion of the Britons by St. Paul, which is now placed over the altar at the church of Chipping-Wycombe. He lived partly in London, partly at Ayleſbury, in Bucks, employed in painting or etching his deſigns, but died in the vigour of life.

In the prolix account of Mortimer as an artiſt and a man, inſerted in the Supplement to the former edition of this work, it is ſaid that 'His knowledge of anatomy was ſuch, 'that at any time, to amuſe his friends, he would draw with a common pen and ink, 'and with the moſt critical exactneſs, the human ſkeleton in any attitude; and 'afterwards with a different coloured ink, clothe it with muſcles; and that every object 'in nature impreſſed itſelf ſo ſtrongly on his imagination, that he never uſed nor had 'occaſion for an archetype, and that he rivalled nature in every department of 'imitation from his imagination only.' The ſame writer further adds, that 'he formed 'himſelf on the antique, and that by a judicious union of its ideal with his obſervations 'on living nature, he gave ſuch nobleneſs, truth, and inexhauſtible vivacity to the 'countenances of his figures, that in all his numerous paintings and drawings there never 'appeared two that were not different.'

If this ſtrain of aſſertions would be ſcarcely allowable were it applied to the powers of Raphael, or Michelangiolo himſelf, it muſt provoke our merriment or indignation, to find it laviſhed on capacities far inferior to thoſe of Pietro Teſta or Salvator Roſa. It is difficult to ſay what He would have excelled in at a more advanced period, who was unrivalled in nothing at the 'meridian of his powers.' The ſtyle of Mortimer's deſign

was




J. Scott.
Mortimer del.

Drawn by J. H. Mortimer. Etched by R. Blyth.

Retiring wounded from Battle.

London Published as the Act directs 15th Nov. 1779 by R. Blyth No. 17 Great Castle Street Cavendish Square.

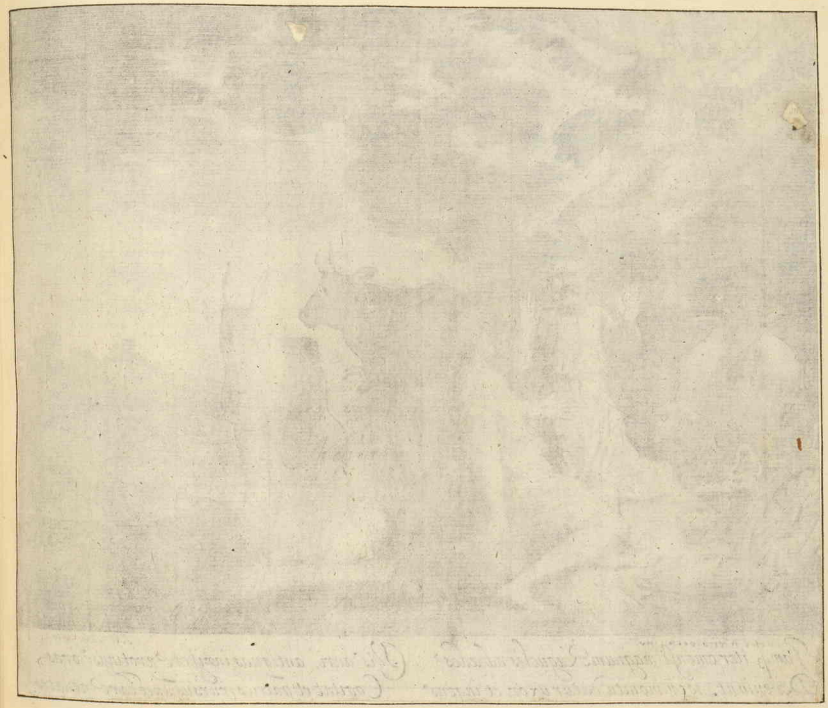
23

Drawn by J. Mortimer

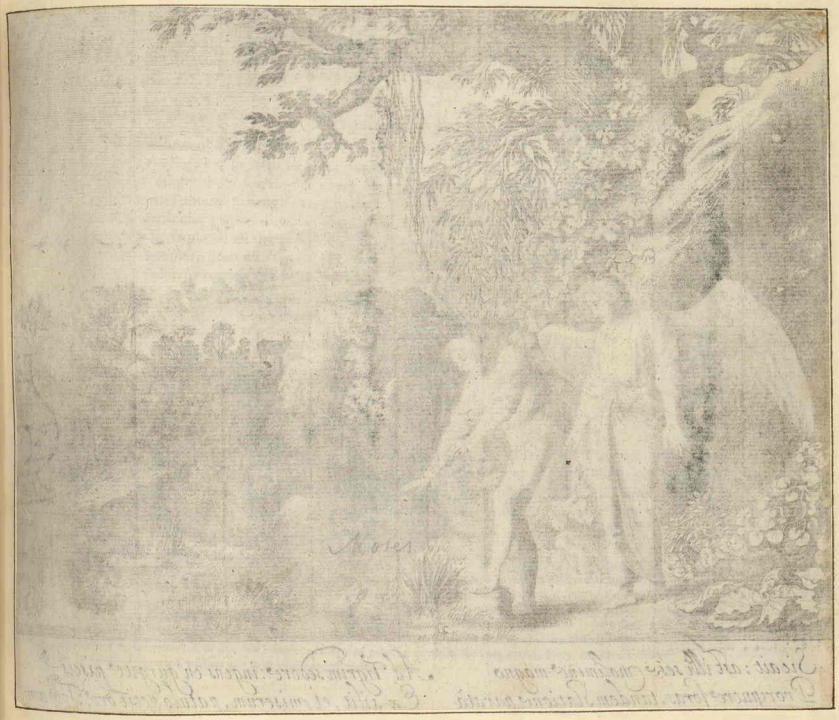
Etch'd by J. Haynes

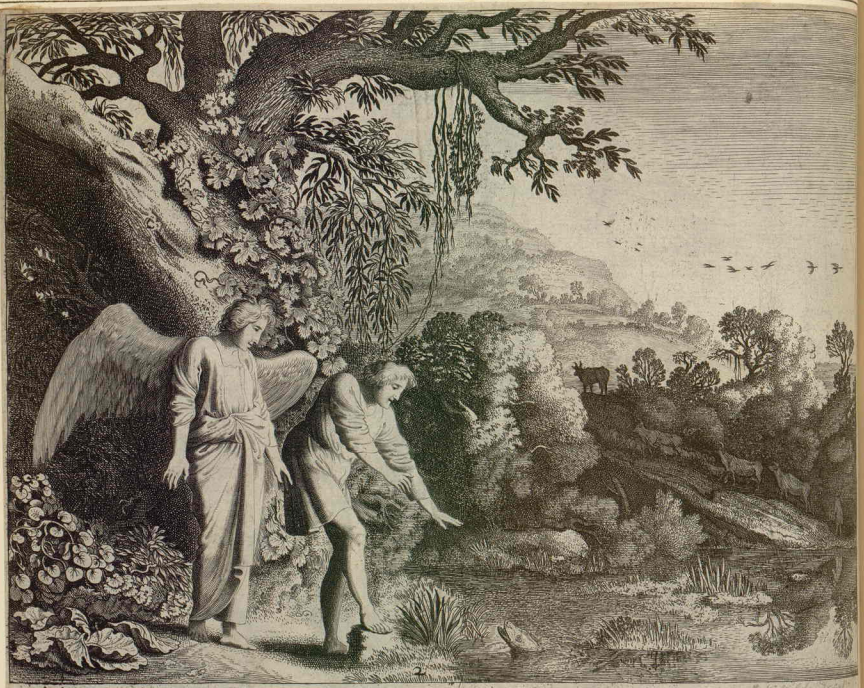
Publish'd as the Act directs Jan: 25 1780 by J. Mortimer Norfolk Street Strand.

MORTO DA FELTRO
PITTORE.



Jamq; iter emensi magnum Raguelis ad aedes
Deveniunt, socij monitu datur uxor, et ingens
Vis auri, antiquas inoisere protinus oras
Cogitat et patrios rursus spectare penates.





Sic ait: ast illi sese molimine magno
Proripuere foras, tandem statione parata

Ad Tigrim sedere: ingens en gurgite piscis
Ex silit, et miserum, patulo petit ore Tobiam.

was neither ideal, nor that of genial nature, though he was not deficient in anatomical knowledge, and had ſtudied or at leaſt copied the antique. On his colour no encomiaſt of his ever choſe to dwell long; and if it be allowed ſomething of a negative character, it is ſurely as much as it can pretend to. The verſatility which he poſſeſſed is ſeldom a companion of genius, nor will it ſcreen him from the imputation of manner. He grouped rather than compoſed, and from any claim to expreſſion, the heads which he etched on a conſiderable ſcale, of ſome of Shakſpeare's moſt celebrated characters, muſt exclude him whilſt they laſt. Mortimer was the Haymar 'riformato' of his day.

F.

MORTO DA FELTRO.

Groteſque.

DIED 1513, AGED 45.

He was born at Florence, in 1468, and in that city learned the firſt principles of the art of painting; but he went to Rome when he was very young, and applied himſelf with ſingular diligence to ſearch out every thing that was curious among the antiquities which were ſcattered through every part of that city, and the adjacent villages.

His particular genius directed him to paint in the † groteſque ſtyle; and for that purpoſe he explored all the antique works of that kind, in the veſtiges of baths, monuments, temples, grottoes, ſepulchres; and ſo effectually ſtudied the elegance of taſte in the different ornaments, that he became exceedingly eminent in that manner of deſigning, being alſo the firſt of the modern artiſts who painted in that ſtyle. Nor can there be a more ſufficient teſtimony of his abilities, than to ſay, that he was employed by Giorgione to paint the ornaments of his moſt grand compoſitions.

MOSES, called LITTLE MOSES.

Landſcape, Hiſtory.

DIED 1650.

This maſter is, by ſome authors, ſuppoſed to have been a diſciple of Poelemburg, from the ſimilarity of their ſtyle, as well in regard to deſign, as in his colouring and pencil. His ſubjects were landſcapes; in which he introduced hiſtorical figures, repreſenting incidents, or memorable ſtories, from the Roman, Greek, or fabulous writers.

† The term *groteſque*, which is now ſo familiar among all the lovers of the art of painting, was introduced by the Italians, and by them appropriated to that peculiar manner of compoſition and invention obſerved in the antique ornamental paintings, which were diſcovered in the ſubterraneous chambers at Rome, Puteoli, Cuma, or Bajæ; which had been decorated in the times of the ancient Romans. And, as the Italians apply the word *grotta* to expreſs every kind of cavern, cave, or grot, all the more modern paintings, which were in imitation of the antique deſigns, diſcovered in thoſe chambers, which for ages had been concealed under rubbiſh and ruins, were called by them *grottesche*, and from thence *groteſque*, or *groteſque*; implying a ſtyle of painting in which the imagination, fancy, and invention, are principally exerted, without any ſtrict adherence to nature or truth.

JOHN MOSTAERT.

Hiſtory, Portrait.

DIED 1555, AGED 56.

He was born at Haerlem, in 1499, of an honourable family, and was inſtructed in the art of painting by Jacques de Haerlem. His perſonal accompliſhments, and the politeneſs of his addreſs, added to his diſtinguiſhed merit in his profeſſion, procured the eſteem of thoſe who were in the higheſt ſtations; and particularly recommended him to the favour af Margaret, ſiſter to Philip I. King of Spain, in whoſe ſervice he was retained for eighteen years. He painted many portraits of the Nobility, which were much applauded; and alſo painted landſcapes in a very neat manner, with a number of ſmall figures which were well deſigned; all his works having a great deal of ſpirit and judgment.

A Nativity, by this maſter, is preſerved in the church of the Jacobins at Haerlem, which is highly commended; and in the ſame city is a Banquet of the Gods, in the poſſeſſion of a perſon of rank, which is deſcribed as a grand compoſition, full of good expreſſion, and, on the whole, extremely beautiful.

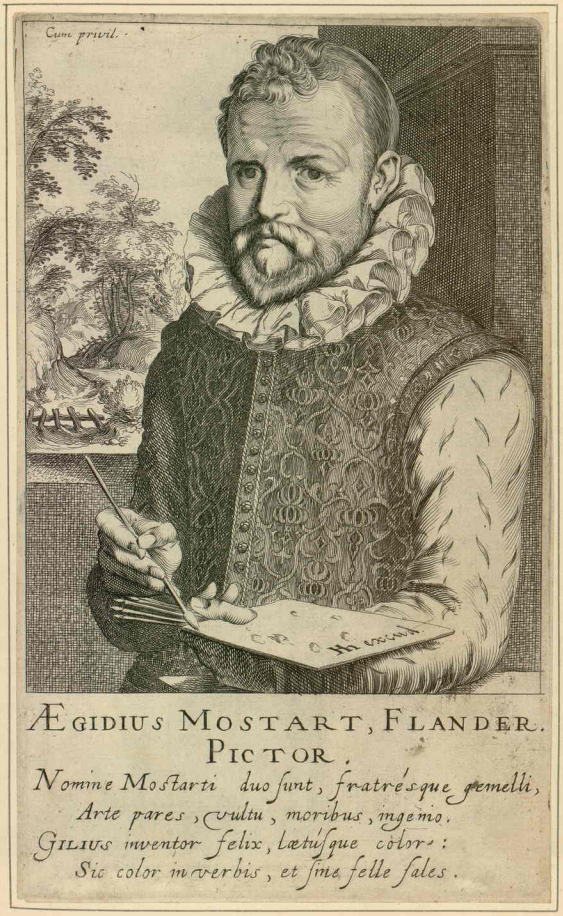
RAPHAELLO MOTTA, called RAFFAELINO.

Hiſtory.

DIED 1580, AGED 28.

Raphael Motta, of Reggio, the pupil of Lelio di Novellara, formed a maſter ſtyle in Rome, which, if we except a deeper knowledge of deſign, poſſeſſed every requiſite excellence; ſpirit, diſpoſition, mellowneſs, relief, grace, qualities uncommon in that age. Sometimes, though ſeldom, his oil-pictures occur in galleries. His beſt works are freſcoes of ſmall figures, like the two charming ones of Hercules in the Ducal hall at Florence, and the two Goſpel Stories in the Loggia, adjoining to that of Raffael d'Urbino. He painted at Caparola, in competition with Zuccari and Vecchi, and ſuch is the difference, that, his figures, as Baglioni expreſſes it, ſeem alive, theirs only painted. He died in the bloom of life, greatly regretted, and left no pupil worthy of himſelf, though he was conſidered as the head of a ſchool at Rome, and his works were ſtudied by the youth of the academy. His manner in freſco was imitated by one *Paris Nogari*, a Roman, and by *G. Batiſta della Marca*, or *Lombardelli*, a young man who rendered a ſurpriſing talent ineffectual by want of application; his pictures are at Perugia and Montenovo, his country. None however approached the real ſtyle of Raffaelino ſo near as *Giambatiſta Pozzo* of Milan, who likewiſe died young: the Choir of Angels which he painted in a chapel of the Geſù, prove that in ideal beauty he was the Guido of that time. F.

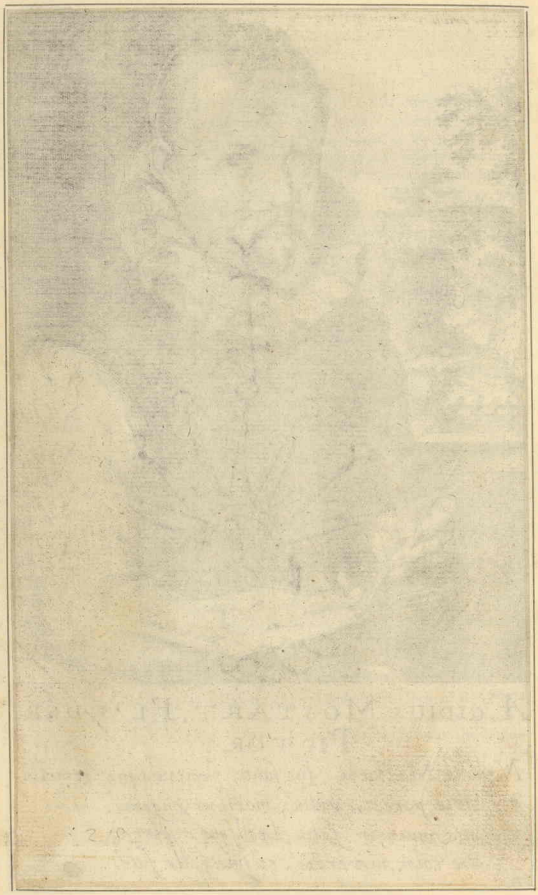
FREDERICK

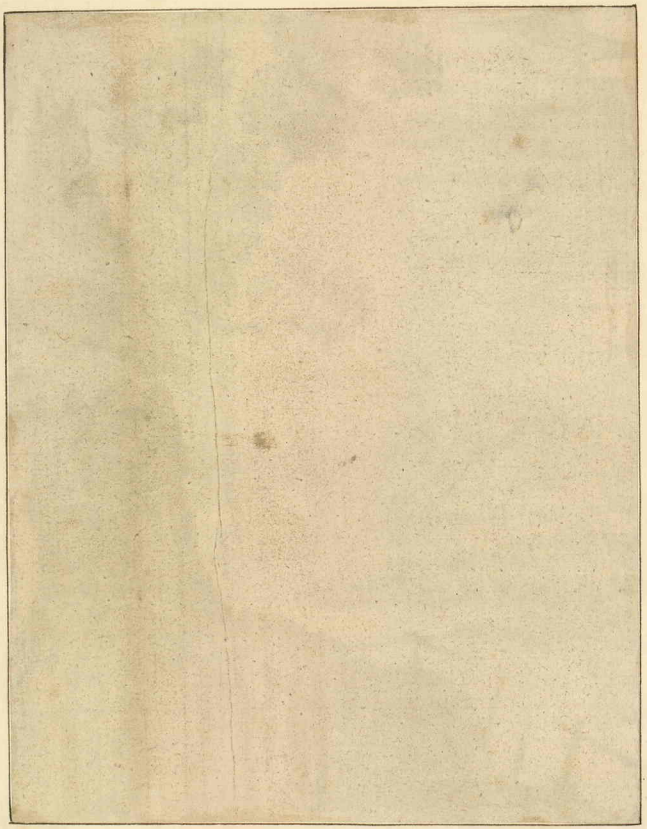


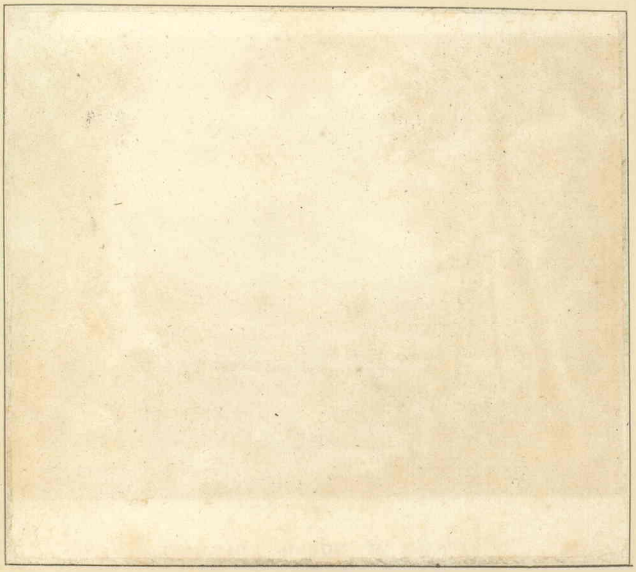
ÆGIDIUS MOSTART, FLANDER.
PICTOR.

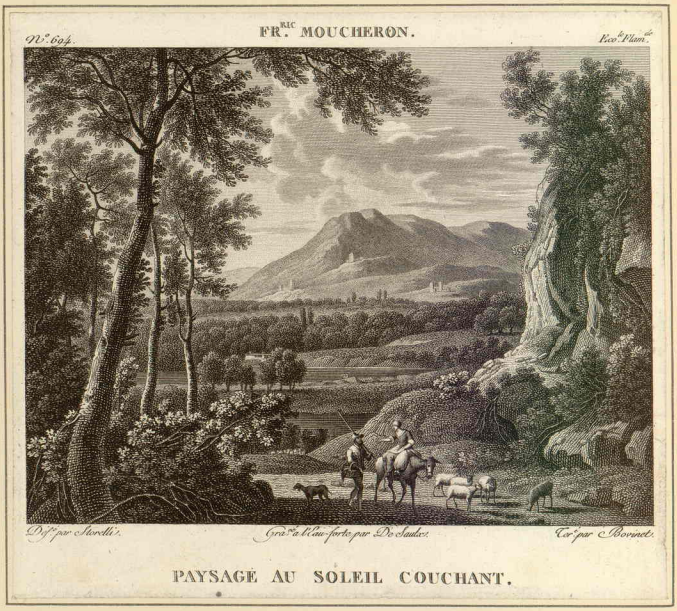
Nomine Mostarti duo sunt, fratresque gemelli,
Arte pares, cultu, moribus, ingenio.
Gilius inventor felix, Lætusque color:
Sic color in verbis, et sine felle sales.

Heinrich Hondius









PAYSAGE AU SOLEIL COUCHANT.


F. J. Moucheron Inv. et Fecit.

FREDERICK MOUCHERON, called the Old.

Landſcape.

DIED 1686, AGED 53.

He was born at Embden, in 1653, and was a diſciple of John Aſſelyn, called Krabatje; When he was twenty-two years old, he went to Paris to follow his profeſſion; and there he had the good fortune to recommend himſelf to the beſt judges of the art, by the beauty of his landſcapes.

Every ſcene, and every object, he painted after nature, whenever he obſerved what ſuited his taſte, or pleaſed his imagination; but his choice is not equally happy. He was careful to ſketch the trees, plants, buildings, and ſometimes the entire proſpects of romantic dwellings, almoſt buried in groves, or ſurrounded with picturesque plantations; and, by that means, he was enabled to give a great air of truth to his compoſitions.

His fore-grounds are generally clear, and well finiſhed; but his diſtances are frequently too miſty. His trees are looſely and tenderly handled; and wherever he introduces water with the reflection of bodies in it, it is tranſparent. His ſituations are natural and pleaſing, the buildings are uſually well adapted to the ſcenes, and his diſtances have a good keeping. His touch is free and light, and his colouring is good, except that, in ſome of his landſcapes, he is often too yellow, or too green; and either by time, or uſing ſome undurable colours, many of his pictures have acquired too dark a tint, which leſſens their effect and their value.

From Paris he went to ſettle at Amſterdam, and, during his continuance in that city, the figures in his landſcapes were painted by Adrian Vander Velde; as, during his reſidence in France, they were inſerted by Theodore Helmbreker.

ISAAC MOUCHERON, called the Young.

Landſcape.

DIED 1744, AGED 74.

He was the ſon and diſciple of Frederick Moucheron, born at Amſterdam, in 1670. At the age of twenty-four he travelled to Rome, made deſigns after every beautiful ſcene around that city, and with a multitude of choice deſigns, returned to Amſterdam, where he executed them in grand halls, ſalons, and the apartments of noble edifices; always having his landſcapes enriched with figures and animals, though frequently thoſe figures were painted by Verkolie and De Wit. In his ſtyle, taſte, and execution, he very far ſurpaſſed his father; as beſides, he was a perfect maſter of architecture and perſpective.

The leaves of his trees are touched with great eaſe and ſpirit, and their branches are elegantly interwoven. His pictures generally are filled, in an ample manner, with objects of every kind, and the eye is furniſhed with an agreeable variety of buildings, hills, rivers, and plants, all exactly copied from nature. His colouring appears extremely natural, and, along with its freſhneſs, hath abundance of harmony and union. His paintings are exceedingly prized in Holland, and very much eſteemed in all parts of Europe.

HERNANDEZ DEL MUDO.

Hiſtory, Portrait.

This ſingular artiſt, from his infancy, was deaf and dumb; and having afforded ſufficient tokens of an earneſt deſire to learn the art of painting, he was placed as a diſciple with Titian, and arrived at a very high degree of perfection in colouring and deſign. He ſucceſsfully imitated the manner of his maſter, and gained a conſiderable reputation; ſo that for ſeveral years he was employed by Philip II. King of Spain, to work at the Eſcurial, and his performances in that palace procured him a noble recompence, and diſtinguiſhed honour. His principal work is the repreſentation of the four Evangeliſts, which he painted in freſco.

PELLEGRINO MUNARI, called PELLEGRINO DA MODENA.

Hiſtory.

DIED 1523—38.

P. Munari or Aretuſi, chiefly known by the name of Pellegrino da Modena, received his firſt inſtructions in his native place, and muſt have made a conſiderable progreſs in the art before he paſſed to the ſchool of Raphael, if we may judge from a well-preſerved picture of his in the church of S. Giovanni, painted at ſo early a period as 1509. His progreſs however under Raphael was ſuch, that from a pupil he ſoon became his aſſiſtant in the Loggie of the Vatican, where he executed ſeveral ſubjects from the Hiſtory of Jacob and Solomon. Of all the ſcholars of Raphael he reſembles him perhaps the moſt in the air of the heads and grace of attitude. The pictures which he painted for S. Giacomo degli Spagnuoli, and other churches of Rome, have been retouched, but what remains of him at Modena, after his return from Rome, breathes the genuine ſpirit of his maſter. F.

FRANCESCO DE MURA, called FRANCESCHIELLO.

Hiſtory.

LIVED IN 1743.

F. de Mura was the pupil of Solimene, and none approached him nearer. He was a native of Naples, and contributed much to its decoration in public and private works. His celebrity however was perhaps chiefly eſtabliſhed by his various freſcoes in the royal palace of Turin: he choſe for his ſubjects the Olympic Games, and the atchievements of Achilles. F.

EMANUEL MURANT.

Landſcape.

†DIED 1700, AGED 78.

He was born at Amſterdam, in 1622, and was a diſciple of Philip Wouwermans, from whom he acquired that warmth and brilliancy of colouring, and that exquiſite pencil,

† In the Chronological Tables it is aſſerted, that he died in 1670, at the age of only 48, contrary to the teſtimony of other writers, who ſay he died in the year 700, aged 78.

which

which have rendered him deſervedly eminent. His ſubjects were views in Holland, villages, towns, cities, ruins of houſes, and decayed caſtles; all of them exactly ſketched after nature, and ſo aſtoniſhingly neat in the finiſhing, that every minute part of a building was perfectly diſcernible, and even every particular ſtone, or brick, might be counted by the aſſiſtance of a convex glaſs.

His patience and application can ſcarce be imagined, being in that reſpect equal to the celebrated Vander Heyden. But his inexpreſſible neatneſs in finiſhing every object demanded ſo much time, that it was impoſſible for him to paint many pictures; and on that account they are exceedingly ſcarce, and ſold for ſuch prices, as muſt place them out of the reach of any purchaſers, except thoſe who poſſeſs large fortunes.

BARTHOLOMEW-STEPHEN MURILLO.

Hiſtory, Portrait, Landſcape, and Beggar-Boys.

DIED 1685, AGED 72.

He was born at Pilas, near Seville, in 1613; and as he ſhewed a very early inclination to painting, he was inſtructed by his uncle John del Caſtillo, an artiſt of ſome note, whoſe ſubjects were fairs and markets; in which ſtyle Murillo painted ſeveral pictures, while he continued with that maſter. But his principal knowledge in the art was derived from Velaſquez, who directed his ſtudies, and frequently retouched his deſigns.

Many writers aſſert, that he ſtudied at Rome, and improved himſelf exceſſively in that city; and yet Velaſco, a Spaniſh author, affirms that he never was in Italy; but arrived at the excellence he poſſeſſed, by copying the works of Titian, Rubens, and Vandyck, which were at Madrid, and the Eſcurial; and alſo by ſtudying after the antique ſtatues, which are in the Royal collections. However, he became an excellent painter, and was employed by the King of Spain to paint ſeveral hiſtorical pictures, which raiſed his reputation through every province of his own country. Thoſe paintings being afterwards ſent to Rome, as a preſent to the Pope, the Italians were ſo much pleaſed with his performances, that they called him a ſecond Paul Veroneſe. In Spain he deſigned and finiſhed ſeveral grand altar-pieces, for the churches and convents at Madrid, Seville, Cordova, Cadiz, and Granada; and ſome of his compoſitions are in the churches of Flanders. But notwithſtanding his genius, taſte, and abilities, qualified him to execute ſubjects of hiſtory with general applauſe, yet his favourite ſubjects were beggar-boys, as large as life, in different actions and amuſements; which he uſually deſigned after nature, and gave them a ſtrong and good expreſſion. His original pictures of thoſe ſubjects have true merit, and are much eſteemed, many of them being admitted into the moſt capital collections of the Engliſh Nobility; but of thoſe there are abundance of copies, which, to the diſhonour of the artiſt, are ſold as originals to injudicious purchaſers.

Murillo was alſo excellent for painting portraits and landſcapes; he had an exquiſite pencil; his colouring is mellow, and produces a ſurpriſing effect, by the clearneſs of his tints, ſkilfully oppoſed by proper ſhadows; his carnations are excellent, and there is a ſtriking character of truth and nature in all his paintings. In every part relative to colouring he ſeems perfect, but not quite correct; and if his choice had been better, and his taſte and knowledge of the antique had been more extenſive, his works might

have been ranked with thofe of the moft eminent profeffors of the art. Yet his pictures are juftly in great efteem through all Europe, and bring very large prices.

Some of the fineft paintings of Murillo are in the convent of St. Francis at Seville. The fubject of one of them is, Mofes ftriking the Rock; and another is, Chrift miraculoufly feeding the five thoufand; in which there are a great number of figures, well difpofed, and beautifully coloured. But the picture which Murillo preferred to all his other works, is that of St. Thomas diftributing alms to the poor, the aged, and the infirm.

THOMAS MURRAY.

Portrait.

DIED 1724, AGED 58.

He was born in Scotland, about the year 1666; but went to London, to place himfelf as a difciple with Riley, ftate painter to King Charles II. and fucceffor to Sir Peter Lely. He ftudied nature carefully, and in his colouring and ftyle imitated his mafter.

He painted portraits with great fuccefs and credit; and was employed by the Royal Family, as alfo by many of the Nobility who attended the Court at London. From thofe he received particular marks of refpect and efteem, and by their protection and favour was enabled to acquire a confiderable fortune.

The portrait of Murray, painted by himfelf, is honoured with a place in the gallery of painters at Florence.

MICHAEL VAN MUSSCHER.

Portraits, Converfations.

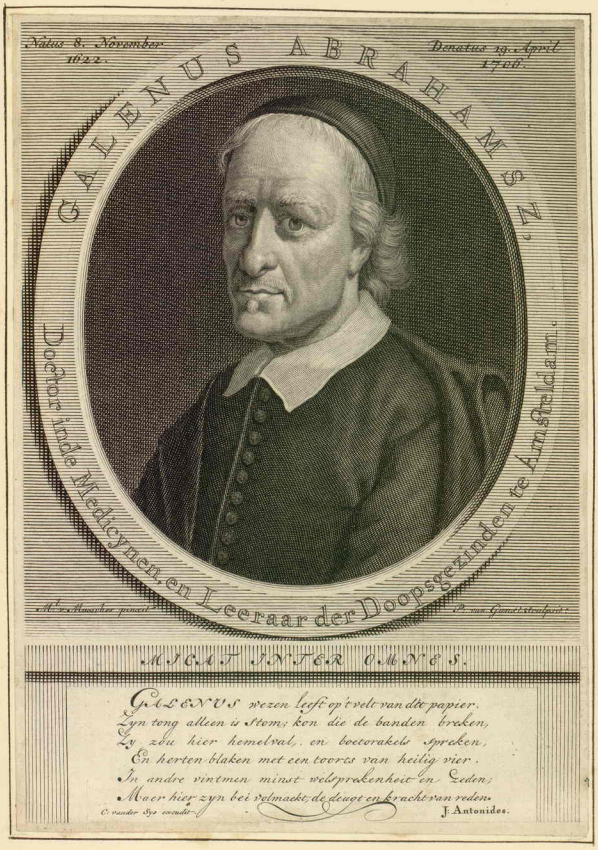
DIED 1705, AGED 60.

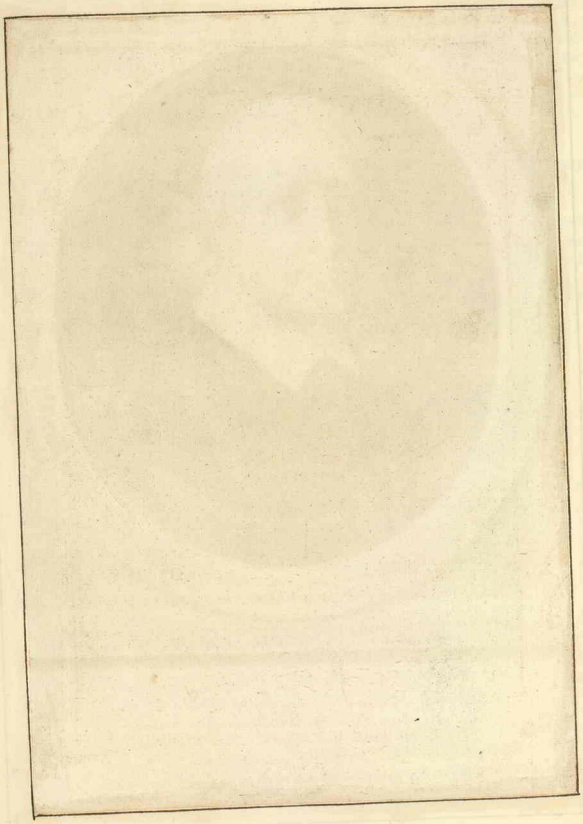
He was born at Rotterdam, in 1645; and was inftructed by Martin Zaagmoolen, an indifferent painter; but in a fhort time he quitted that fchool, and became a difciple of Abraham Vanden Tempel, where he ftudied with remarkable application, and afterwards fucceffively reforted to the fchools of Oftade and Metzu.

From every mafter he acquired fomething; from one, an exceeding good manner of colouring; from another, neatnefs of pencil; and from others, the beauty of high finifhing; fo that fome of his pictures are worthy of being placed in competition with Metzu, or Jan Steen. In Amfterdam, where he fpent the greateft part of his life, there are a great number of excellent portraits of his hand; but the moft capital of all his performances in that ftyle, is his own family-piece, reprefenting himfelf, his wife, and his children, which was fold for above a thoufand florins.

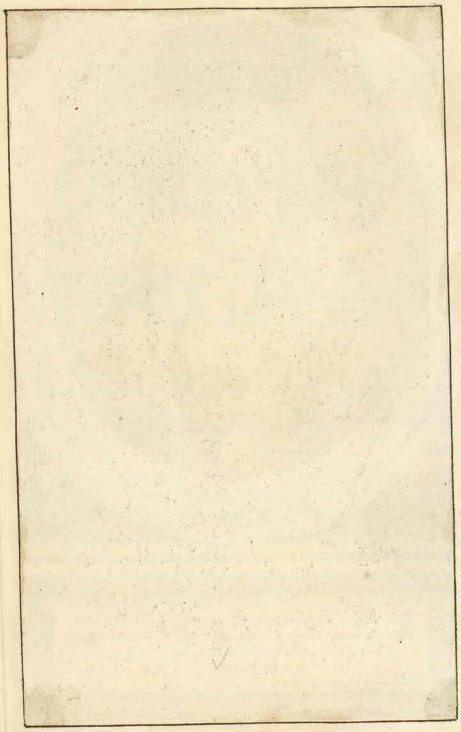
As every mafter under whom he ftudied, painted fubjects of converfations in the manner of Bamboccio, taken from characters in low life, Muffcher alfo painted feveral compofitions of that kind, which fufficiently evidenced the greatnefs of his abilities; and his work was fo eagerly coveted, that he found it impoffible to finifh the pictures which were befpoke. In general, he was not very correct, nor was the difpofition of his figures extraordinary; yet in fome degree he compenfated for thofe defects, by the brightnefs and beauty of his colouring, by the truth in his imitations of nature, and by the flattering refemblance in his portraits, which perhaps might have been one great caufe of his conftant employment.

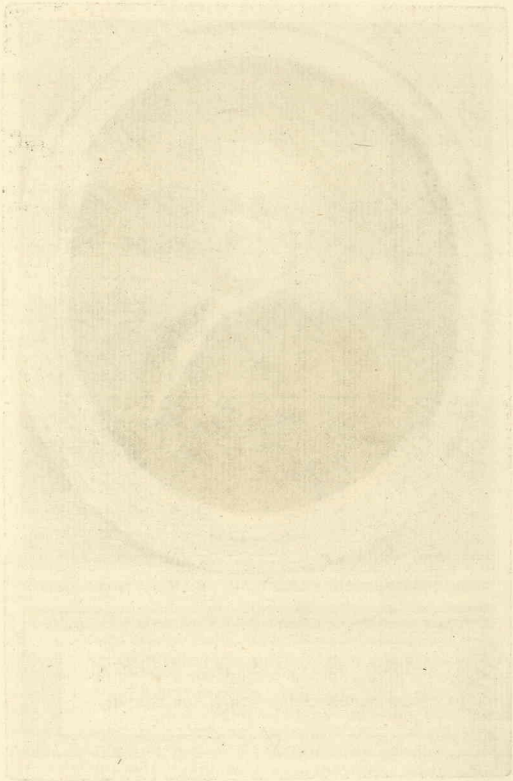
GIROLAMO


Natus 8. November 1622.
Denatus 29. April 1706.
GALENUS ABRAHAMS. Z.
Doctor inde Medicynen, en Leeraar der Doopsgezinden te Amsteldam.
M. v. Musscher pinxit.
A. van Gunst sculpsit.
MEAT INTER OMNES.
GALENUS wezen leeft op 't velt van dit papier.
Zyn tong alleen is stom; kon die de banden breken,
Zy zou hier hemelval, en boetorakels spreken,
En herten blaken met een toorts van heilig vier.
In andre vintmen minst welsprekenheit en Zeden;
Maer hier zyn bei velmaekt; de deugt en kracht van reden.
C. vander Sys excudit.
J. Antonides.




Mr. NICOLAAS WITSEN,
Burgermeester en Raad van Amsterdam,
Extraordinaris Ambassadeur in
Groot-Britanje enz.
N. Tideman del. naar 't original by den Hr. Mr. N. Witsen, Secretaris van Amsterdam.
J. Houbraken, fec.
Io. Tirion Excudit.






MR. JONAS WITSEN,
Burgemeester der Stad Amsterdam.
J. Houbraken, sculp. na t Originele Schilderij by wijlen Edele Heer Jonas Witsen, Raad der Stad Amsterdam.

GIROLAMO MUTIANO.

Hiſtory, Portrait, Landſcape.

DIED 1590, AGED 62.

He was born at Aquafredda, in the territory of Breſcia, in 1528, where he was taught the principles of deſign and colouring by Girolamo Romanino; but having afterwards travelled to Rome, to improve himſelf in the knowledge and taſte of deſign, he ſtudied the works of Michael Angelo Buonaroti and Titian, he worked for ſome time with Taddeo Zucchero, and became a very diſtinguiſhed maſter.

His manner of deſign is great; his colouring extremely good, in freſco as well as in oil; and the heads of his figures have an elegant and fine expreſſion. He ſtudied nature with care and judgment; he frequently painted landſcapes and portraits in a noble ſtyle; and very often adorned his hiſtorical ſubjects with landſcapes which are always excellently underſtood, and as happily introduced. It was obſerved, as a remarkable ſingularity in Mutiano, that the touchings of his trees were ſomewhat in the Flemiſh manner, a circumſtance rarely known or practiſed in the Roman ſchool.

At Rheims there is a celebrated picture of Mutiano's compoſition, in a grand ſtyle, and figures as large as life. It is painted in diſtemper, on canvas; the ſubject is, Chriſt waſhing the Feet of his Diſciples; it is worthy of any maſter, and is univerſally admired, as well for the deſign, as for the correctneſs and handling. In the church of St. Peter, at Rome, are four pictures, repreſenting St. Anthony, St. Paul, the Hermit, St. Baſil, and St. Jerom; and in the church of San Martino dei Monti, is a picture of St. Albert, in which Mutiano introduced a charming landſcape.

This maſter is likewiſe memorable for being the firſt projector of the academy of painting at Rome, which was founded by the Pope, Gregory XIII. through the ſolicitation of Mutiano.

HERMAN VANDER MYN.

Hiſtory, Portrait, Fruit, and Flowers.

DIED 1741, AGED 57.

This painter was born at Amſterdam, in 1684, and was a diſciple of Erneſt Stuven, a good painter of fruit and flowers; but when he had for ſome time ſtudied under that maſter, and at laſt ſurpaſſed him, he would not confine his talents to thoſe low ſubjects, but grew ambitious of appearing in a much higher character, as a painter of hiſtory and portrait. In each of thoſe branches he practiſed for ſome years, with great application; and then he aſtoniſhed all the artiſts and connoiſſeurs at the Hague, with a picture of Danaë, of his own painting, which was deſigned in a fine taſte, was extremely well coloured, and had great elegance of expreſſion. But, as he fixed a moſt immoderate price on that performance, it remained unſold for two or three years, although it had been exceedingly admired.

He alſo painted the hiſtory of Amnon and Tamar, in a very noble ſtyle, as well for compoſition as expreſſion; and other ſubjects of ſacred and profane hiſtory, with equal beauty and delicacy. The moſt capital performance of Vander Myn, is the Denial of St. Peter, but unluckily it was much injured by an accident.

In

In purſuit of encouragement he went to London, and he there painted, amongſt ſeveral others, a picture at whole length of the Duke and Ducheſs of Chandos, for which he demanded, and was paid, five hundred guineas. It was conſidered as a fine compoſition, the deſign repreſented a painter's chamber, in which the Ducheſs appeared ſitting before an eaſel, employed in painting the portrait of the Duke; the whole being intended as a compliment to her known taſte in drawing and painting.

His vanity was exceſſive; he was extremely covetous; and yet, when he found himſelf in affluence, he was profuſe and prodigal; and although he got more money than any artiſt of his time, he died poor and wretched. He was not without merit in hiſtory, and his fruits and flowers were in much eſteem; but his greateſt excellence conſiſted in painting portraits, which were agreeably coloured, and had great force, without his appearing a manneriſt, as he always adapted his tints exactly to the different complexions of his models. His draperies are natural, and well diſpoſed in the folds; in thoſe he was frequently aſſiſted by other artiſts, but he always retouched them with great care.

ARNOLD MYTENS.

Portrait.

DIED 1602, AGED 61.

He was born at Bruſſels, in 1541, where he learned the rudiments of his art; but he travelled to Italy for improvement, and viſited Rome, Venice, and Naples, applying himſelf with ſo much diligence, that he was engaged for ſeveral grand works in each of thoſe cities, and lived in high eſteem.

His ſtyle was entirely in the taſte of the Roman ſchool, with figures uſually as large as life, and ſometimes of a larger proportion. At Naples he painted an altar-piece, repreſenting the four Evangeliſts, and another of the Virgin cruſhing the head of the Serpent, which were admired (even by the Italians), for the deſign as well as the colouring. In Abruzzo, and at Aguila, he finiſhed ſeveral grand compoſitions; and died at Rome in 1602.

DANIEL MYTENS.

Portrait, Hiſtory.

DIED 1688, AGED 52.

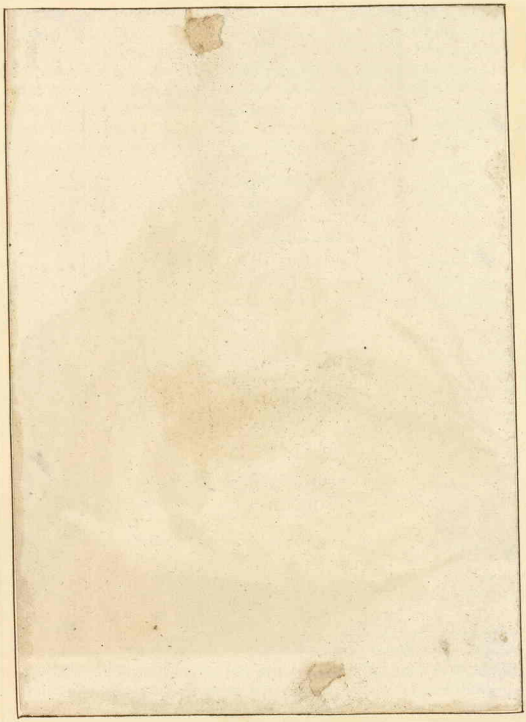
He was born at the Hague, in 1636, and went to Rome when he was very young, where he ſtudied under William Doudyns, and under Van Schuur. As ſoon as he quitted thoſe maſters, he employed himſelf in deſigning after the antiques, in copying the moſt celebrated paintings of the beſt artiſts, and adding conſiderably to his improvement by the inſtructions of Carlo Maratta and Carlo Loti.

Had the morals of this painter been as good as his capacity, he certainly would have made a great figure in his profeſſion; but his attention was too much engroſſed by the love of pleaſure, luxury, exceſs, and extravagance. He had a lively imagination, his compoſition was good, his colouring very agreeable, and he deſigned with great eaſe and readineſs. But it ought to be obſerved, that all thoſe eminent qualities appeared only in ſuch of his works as were painted while he reſided in Rome, and within the compaſs of

ſome

Ant. van Dyck. pinx.t A. Banneman. sculp.

DANIEL MYTENS.



Sr Beniamin Rudyerd Surveyor
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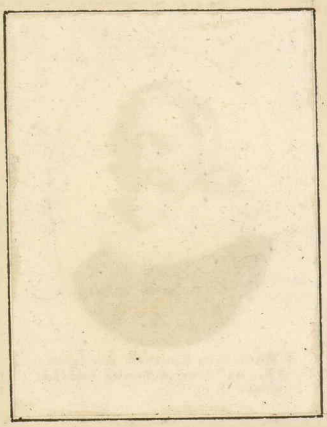


ſome few years after his return to the Hague; for afterwards, by negligence, diſſipation, and intemperance, his works became much leſs eſtimable in his latter time.

He ſketched a very noble deſign for a cieling of the Painters Hall at the Hague, which gained him extraordinary credit. The work was begun, but unfortunately he left it for ſome years unfiniſhed; and it would have contributed much more to his reputation if he had never attempted to finiſh it, as he rather injured than improved it.

..... MYTENS.

Portrait.

This artiſt was principal painter to King Charles I. before the arrival of Vandyck in England; but afterwards he exerted himſelf to imitate Vandyck, and proved ſo ſucceſsful, that ſeveral of the pictures of Mytens have been taken for the work of that more famous maſter. Some portraits of the Princes of Brunſwick, at full length, by this artiſt, are at Hampton-Court; and a portrait of Hudſon the dwarf, holding a dog in a ſtring, is at St. James's; the landſcape part being freely touched, and warmly coloured.

When Vandyck came to the Court of London, Mytens modeſtly wiſhed to retire; but the King obligingly continued him in his ſervice for ſome few years, and he then returned to his native country.

JOHN MYTENS.

Portrait.

BORN IN 1612.

The native city of this painter was Bruſſels, where at firſt he learned the art of painting from Anthony Van Opſtal, and afterwards from Nicholas Vander Horſt. He had capacity, and practiſed with ſingular aſſiduity, ſo that he gradually became a very eminent painter of portraits. The Prince of Orange, and many of the Nobility of the firſt rank, ſat to him; and he had the good fortune to acquit himſelf, in all his performances, to the entire ſatisfaction of his employers, and as much to the approbation of the public.

MARTIN MYTENS.

Portrait, Hiſtory.

DIED 1755, AGED 60.

Martyn Mytens was born at Stockholm, 1695. He began with miniature and enamel, but became a very eminent portrait-painter in oil, and after viſiting Holland, England, France, and Italy, died at Vienna as painter to that Court, 1755. F.

N.

BATTISTA NALDINI.

Hiſtory, Portrait.

LIVED STILL IN 1590.

HE was born at Florence, in 1537, and was a diſciple of Giacopo da Pontormo, Angiol Bronzino, and ſtudied ſome time at Rome.

After his return to Florence, he aſſiſted Vaſari for a conſiderable time in his public works, and is praiſed by him as an artiſt of quick reſources and reſolute execution. F.

GIOVANNI NANNI, called GIO. DA UDINE.

Animals, Groteſques.

DIED 1564, AGED 70.

Giov. Nanni, or Ricamatori, as Vaſari promiſcuouſly calls him, born at Udine in the Friul, and chiefly celebrated by that name, paſſed from the ſchool of Giorgione to that of Raffael Sanzio, under whoſe direction he executed the greater part of the ſtuccoes and groteſque ornaments in the Logge and various apartments of the Vatican. In this branch of the art he is not only conſidered as the firſt, but as an inventor; for, though under Alexander VI. Morto da Feltro had begun to paint in groteſque, he was not acquainted with ſtucco, which was firſt diſcovered in the baths of Titus, and ſucceſsfully imitated by this artiſt. His bowers, plants, and foliage, his aviaries, mews, birds, and fowl of every kind, impoſe on the eye by a truth of imitation, leſs the reſult of labour than of ſentiment: his touch is all character, and never deviates into the anxious detail of fac-ſimiliſts. After the ſaccage of Rome, he viſited other parts of Italy, and left various ſpecimens of his art at Florence, Genoa, and Udine. F.

NAPOLETANO. Vid. ANGELI.

GIUSEPPE NICCOLA NASINI, CAVALIÉRE.

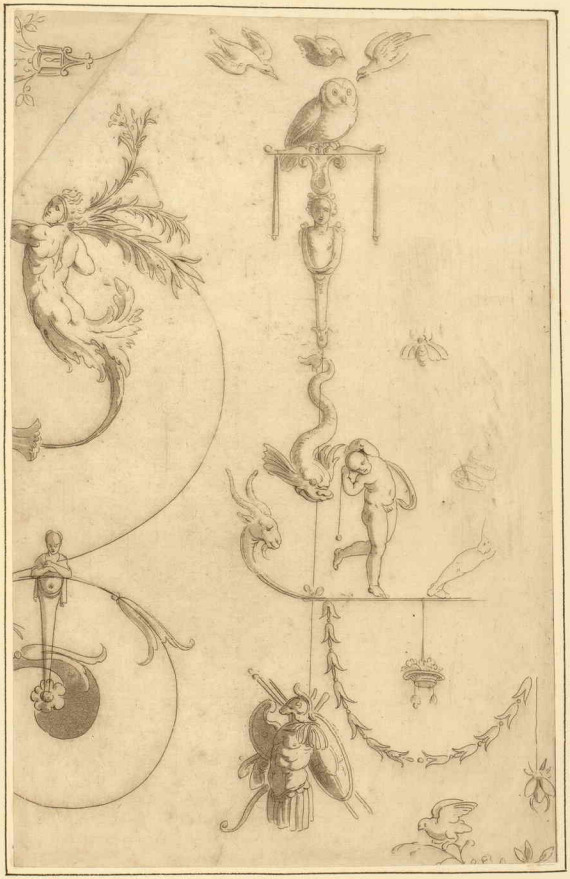
Hiſtory.

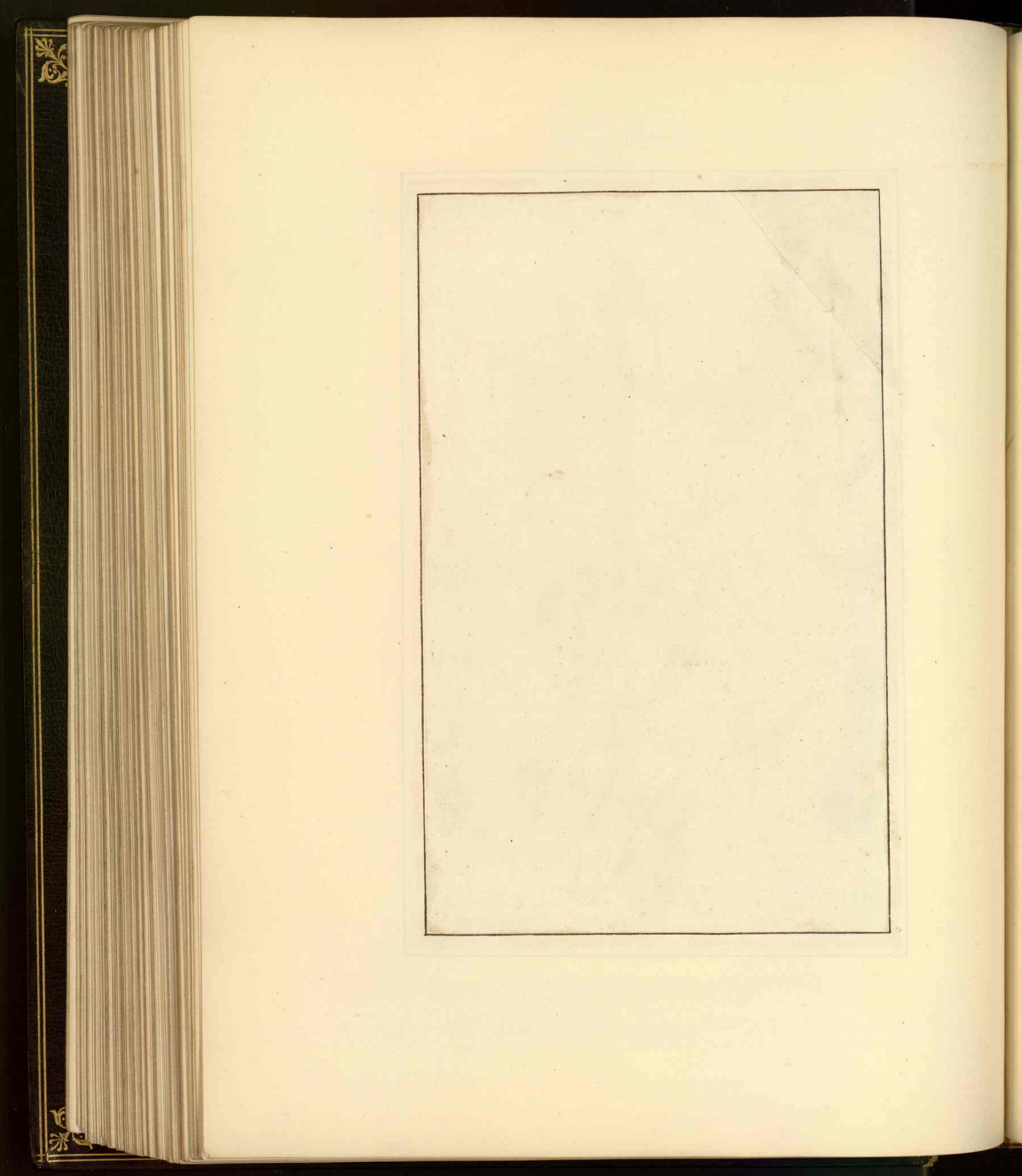
DIED 1736, AGED 76.

G. Naſini of Siena, was the ſcholar of Ciro Ferri, and may be conſidered as one of the readieſt machiniſts of the day. A fervid talent, a copious fancy, a daring pencil diſguiſed in his works want of correctneſs, vulgarity of colour, and defective or trivial parts, by the commanding look of the whole. In freſco he poſſeſſed conſiderable powers: Rome, Siena, Florence, Foligno, abound in his works. F.

NATALINO


GIOVANNI DA VDINE
PITTORE.





NATALINO DA MURANO.

Hiſtory, Portrait.

Of this excellent diſciple of Tiziano little is known than that he died young, nor is there much probability in the tradition that he travelled to England and was employed there. F.

JOHN VAN NECK.

Hiſtory.

DIED 1714, AGED 79.

He was born at Naarden, in 1635, and was a diſciple of Jacob Bakker, whoſe freedom of penciling and ſtrong manner of colouring he ſtudied induſtriouſly; till, by copying his works with care and obſervation, he ſucceeded as happily as he could wiſh, and was accounted to have a degree of merit equal to his maſter.

He excelled in deſigning naked figures, and therefore often choſe ſuch kind of ſubjects as admitted them to be introduced with propriety in his compoſitions, ſuch as nymphs bathing or hunting: and in the hiſtorical pictures of Van Neck, the figures are deſigned with elegance, and the draperies diſtributed in eaſy and natural folds. There is a picture painted by this maſter, in the French Romiſh church at Amſterdam, repreſenting Simeon with Chriſt in his arms, which is deſcribed as a capital performance.

PETER NEEFS, called the Old.

Churches, Perſpective, Architecture.

DIED 1651, AGED 81.

This painter was born at Antwerp (as it is ſuppoſed) in the year 1570, and was a diſciple of Henry Stenwyck. He imitated exactly the manner of his maſter, painting the views of churches and convents, and particularly the views of the inſides of them, eſpecially thoſe of Gothic architecture. He was thoroughly ſkilled in perſpective, and deſcribed his ſubjects with all their rich decorations, and every member of the architecture, with ſuch neatneſs of penciling, ſuch truth and patience, as made them rather an object of wonder than of imitation.

The ſubjects he painted had neceſſarily a great deal of regularity in the pillars, pavements, and arches, and might, by the uniformity of lines, tire and diſguſt the eye; but he contrived, with ſingular judgment, to interrupt that regularity, by introducing ſome chapel, oratory, monument, organ, or other incident, that diverſified the ſcene. and afforded pleaſure to the obſerver, by the judicious oppoſition of his lights and ſhadows: and thoſe he managed with ſo much ſkill, that every object receded from the eye with a truth of tint, and a perſpective proportion, eqnal to nature, producing a moſt agreeable, and often a ſurpriſing effect. The columns, capitals, or the ornamental paintings of the churches he repreſents, are all marked with the utmoſt preciſion, are finiſhed with an exquiſite touch, and a light clean pencil.

Thoſe pictures of Neefs which are moſt bright and clear, are accounted moſt eſtimable: for in his beſt time he ſtudied to avoid the darkiſh brown colouring, which is often

obſervable in the works of his maſter Stenwyck. As he deſigned figures but indifferently, thoſe which are inſerted in his pictures were painted by Franciſcus Francks Van Tulden, the Velvet Brueghel, or Teniers; but the figures of the two latter artiſts gave a great additional value to the pictures of Neefs.

PETER NEEFS, called the Young.

Architecture, Perſpective.

He was the ſon of Peter Neefs, and learned the art of painting from his father. He painted in the ſame ſtyle and manner, and choſe the ſame ſubjects which had rendered his father famous; but he was in no degree comparable with him, and rather injured his reputation, by affording the dealers in pictures an opportunity of imputing many of his performances to Old Neefs.

ARNOLD VANDER NEER.

Landſcapes, and Moon-Lights.

DIED 1683, AGED 64.

He was born at Amſterdam, in 1619, and is well known to the connoiſſeurs in painting, by a peculiarity of ſtyle, and alſo by the handling and tranſparence of his landſcapes. His ſubjects are views of villages, or the huts of fiſhermen, on the banks of rivers and canals, by moon-light; and they generally are finiſhed with a remarkable neatneſs of penciling. His touch is extremely light, free, and clean, and his imitation of nature true; particularly in the luſtre of his ſkies about the moon, and the reflection of the beams of that luminary on the ſurface of the water. His figures are uſually well deſigned; but as they were taken from low nature, they cannot boaſt of much elegance in their forms; yet their actions and attitudes are well adapted to their employments and occupations. In all parts of Europe his pictures are ſtill in good eſteem; and they are in every reſpect commendable, except that in ſome of them there is rather too predominant a blackneſs.

EGLON HENDRICK VANDER NEER.

Hiſtory, Portrait, Landſcape, Converſations, Plants, and Animals.

†DIED 1703, AGED 60.

This artiſt, born at Amſterdam, 1643, was the ſon and diſciple of Arnold Vander Neer, and afterwards of Jacob Vanloo. He had an extenſive talent, and executed ſubjects drawn from various branches of the art, with an equal degree of merit. His portraits in large and ſmall are well coloured, and touched with ſpirit and delicacy; in hiſtory he deſigned with correctneſs, and compoſed with ingenuity; his converſations have the manner, the breadth, and the finiſh of Terburg; his landſcape is varied and well choſen, but too much loaded, and too anxiouſly diſcriminated in the fore-grounds.

The portrait of this artiſt, painted by himſelf, and inſcribed 'Eglon Hendric Vander Neer f. 1696,' has a place in the gallery of Florence. F.

† The author of the Muſeum Florentinum, contrary to moſt other writers, ſuppoſes Eglon Hendrick Vander Neer to have died in 1697, and at the age of only 54.

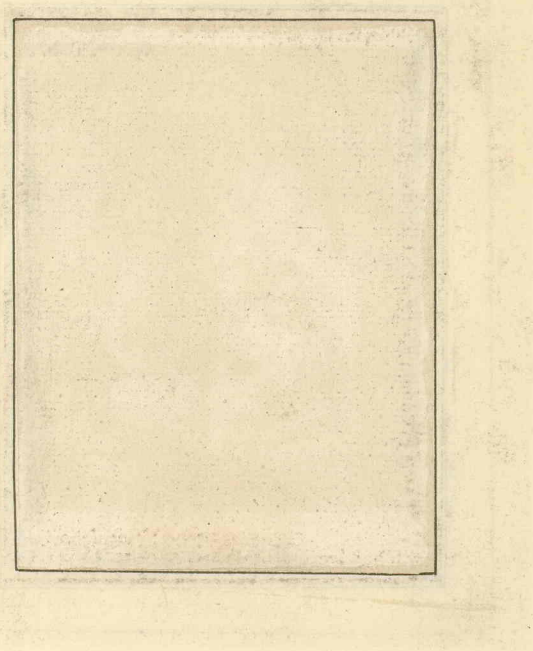
JOHN

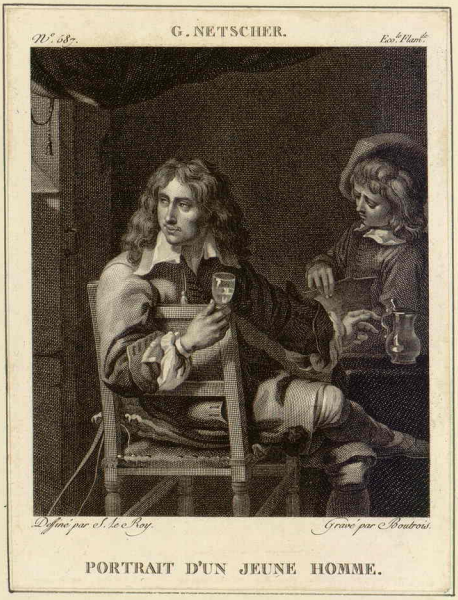
A. Vander Neer. C. Apostol.

Published Nov.r 1790.

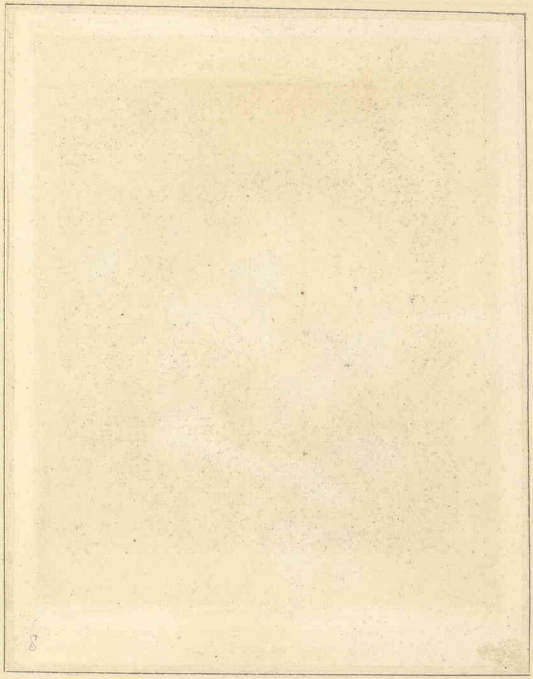

Wenc. Hollar del.
Gaillard Sculp.
Caspar Netscher.

Du Cabinet de Mr. Poullain

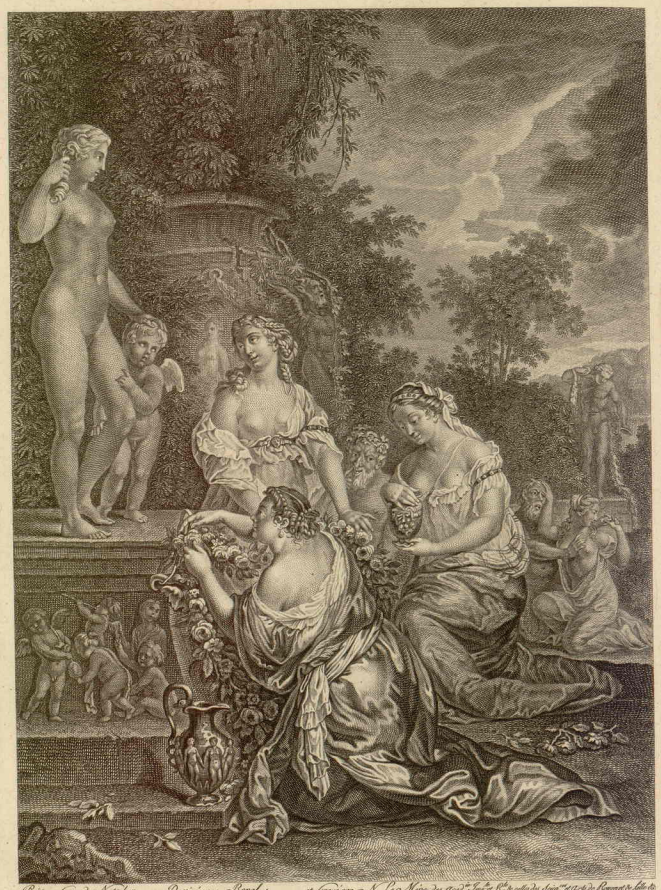




PORTRAIT D'UN JEUNE HOMME.




G. NETSCHER.
N°. 405.
Ecole Flam.de
Dsné par Picardet.
Grav.e à l'Eau forte par Levrage.
Term.é par Lemont.
LE PORTRAIT CHERI.



Peint par Gaspard Netscher. Dessiné par Borel. et Gravé par N. Le Mire, des Acad.ies Imp.ale R.le royale des Scien.ces et Arts de Rouen et de Lille etc.

OFFRANDE A VENUS.

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

A. P. D. R.


P. Ochtervelt pinxit.
A. Romanet Sculp. 1777.
Tiré du Cabinet de Mr. le Brun
D'après le Tableau original d'Ochtervelt
De la grandeur de 14 pouces sur 12 ½ de large
Se vend à Paris chés Basan et Poignant
Mde d'Estampes, rue et Hôtel Serpente.

JOHN VAN NES, or NEES.

Portrait.

DIED 1650.

He was born at Delft; and, as he ſhewed a very early turn for painting, he was placed as a diſciple with Michael Mirevelt; in whoſe ſchool the proficiency of Van Nes was ſo extraordinary, that he proved one of the beſt diſciples of that maſter, and found himſelf, in a few years, well qualified to ſet up in his profeſſion.

However, Mirevelt, who diſcerned the promiſing talents of his pupil, adviſed him to add to the knowledge he had already acquired, by ſtudying nature, and by travelling to Rome and Venice, where he might perfect himſelf in deſign as well as in colouring. He followed the advice of his director, and in thoſe cities ſtudied induſtriouſly after the beſt models, as he alſo did in ſeveral other places through which he journied; and in every place procured reſpect and eſteem, not only on account of his great abilities, but alſo by his amiable qualities and conduct.

It was much to be regretted, that with talents ſo fitted for eminence in hiſtorical compoſitions, he ſhould apply himſelf ſolely to portrait; though, in that ſtyle, he painted ſeveral incomparable pictures. He deſigned with great correctneſs, gave a ſtriking reſemblance, and his colouring was very natural, and very lively.

GASPARD NETSCHER.

Hiſtory, Portrait, and Still Life.

DIED 1684, AGED 45†.

All authors, except De Piles, atteſt that he was born at Heidelberg; which place his family left and migrated to Arnheim, where he was adopted by a wealthy phyſician, whoſe name was Tullekens, who placed him with one Koſter, a painter of fowl and dead game, and afterwards had him inſtructed by Gherard Terburgh of Daventer. He afterwards married, and ſettled at the Hague.

He was one of the beſt painters of the Flemiſh ſchool, in a ſmall ſize; his manner of deſigning was correct, but he always retained his national taſte; though frequently the heads of his portraits have ſomewhat that is graceful, with an air and expreſſion that is natural and becoming, more eſpecially in the heads of his female figures. His colouring is the genuine tint of nature; his local colours are true; and he had a peculiar power in repreſenting white ſatin, ſilks, linen, and Turkey carpets, ſo as to give them an uncommon beauty and luſtre. He underſtood the principles of the chiaro-ſcuro perfectly well, and uſed it judiciouſly; his outline is generally correct, his draperies are thrown into large and elegant folds; and his touch is ſo inexpreſſibly delicate as to be ſcarce perceptible.

King Charles II. invited him to London, with an intention to advance the fortune of ſo eminent an artiſt; but his love of liberty proved far ſuperior to his ambition, and he

† De Piles, contrary to the teſtimony of other writers, ſays he was 48 years old when he died; and the author of the Abrégé de la Vie des Peintres has followed the aſſertion of De Piles, though it is allowed by moſt, that he was born in 1639, and died in 1684, which makes him but 45.

declined that honour, to enjoy the happineſs of an eſtabliſhed reputation in his own country.

In the Royal collection at Paris, there are two pictures of Netſcher, charmingly painted; one is a Muſician inſtructing a lady to play on the baſs-viol; the other is a Lutaniſt performing on his inſtrument: and in the poſſeſſion of a French nobleman, is a Cleopatra dying by the bite of an aſpick, which is a lovely and rich compoſition; the head, hands, drapery, fruit, and every part of the furniture of the apartment, being finiſhed in a moſt exquiſite manner, and the whole appearing full of harmony.

THEODORE NETSCHER.

Portrait.

DIED 1732, AGED 71.

This painter is claimed by the Dutch as one of their artiſts, though he was born at Bourdeaux, in 1661. He was the ſon and diſciple of Gaſpard Netſcher, and, even at the age of nine years, was the beſt performer in the ſchool of that maſter. At eighteen he commenced painter; and being ſolicited by Count D'Avaux to accompany him to Paris, his merit procured him many friends in that city, and a great deal of encouragement.

He poſſeſſed the ſkill of taking an agreeable likeneſs, and on that account was appointed to paint the portraits of the principal perſons about the Court, particularly the ladies; and he continued in that city for twenty years, enriched and eſteemed. But the affluence in which he lived led him into ſome indiſcretions, and influenced him to refuſe to paint any but perſons of the firſt diſtinction: nor was he even to thoſe always complaiſant; for, Frederick I. King of Pruſſia, having deſired him to paint his portrait, Netſcher begun it, and the King ſeemed exceedingly pleaſed with the likeneſs, the air, and the expreſſion; yet the painter could never be prevailed on to finiſh it, but, from ſome unaccountable caprice, ſecreted himſelf induſtriouſly, till the King quitted the Hague, where at that time Netſcher and his family were ſettled.

In the year 1715 he went to London, as pay-maſter to the Dutch forces, and was introduced to the Court by Sir Matthew Dekker. He had the honour to be graciouſly received, and acquired incredible ſums of money by his paintings, while he continued in England, which was for ſix years. But, at his return to the Hague, having loſt a conſiderable ſum, by ſome deficiency on account of his employment, he retired in diſguſt to Hulſt, and died in that city.

This painter had a neat manner of finiſhing his pictures, and a very pleaſing, natural tone of colour, which rendered his paintings deſirable; and he gained ſo much money by his performances, that if he cannot be juſtly accounted the beſt maſter of the Flemiſh ſchool, he was perhaps the moſt fortunate and ſucceſsful. Many of his portraits are to be met with in England and Holland; and he copied ſome of the works of Vandyck with ſo much accuracy, that they are capable of deceiving even a judicious connoiſſeur.

CONSTANTINE NETSCHER.

Portrait.

DIED 1722, AGED 52.

He was born at the Hague, in 1670, being the ſon of Gaſpard Netſcher, by whom he was carefully inſtructed in his art; but when Conſtantine was only fourteen years of age, he was deprived of his father, and loſt the advantage he might have derived from the precepts of ſo able a director. However, he took pains to improve himſelf by the ſtudies of Gaſpard; he copied ſeveral of the portraits painted by his father, and found them to be the fineſt models he could poſſibly have fixed on to teach him neatneſs of touch and delicate colouring. And the exactneſs of the copies he made ſo effectually formed his hand, while his knowledge was improved by an attentive ſtudy after nature, that he very ſoon diſtinguiſhed himſelf as an artiſt of eminence.

He painted his figures in the ſame ſize as Gaſpard's, and had the felicity to give them a ſtriking reſemblance, though at the ſame time he embelliſhed nature, by producing a pleaſing, agreeable, and flattering likeneſs, eſpecially in the portraits of females, which had an unuſual freſhneſs and life. The Duke of Portland, whoſe portrait he drew, ſolicited him earneſtly to go with him to England; but every beneficial offer proved ineffectual, as he was very infirm, for he was often ſeverely interrupted in his work by the gravel, which at laſt carried him off, univerſally regretted.

He certainly did not arrive at the excellence of his father, though he is deſervedly eſteemed as a fine painter of portraits. One of his moſt capital performances is a family-picture of the Baron Suoffo, conſiſting of ſeven or eight figures; in which picture a dog is introduced, that was painted by Vander Does.

MATHYS NEVEU.

Converſations, Concerts, and Balls.

DIED 1721, AGED 74.

He was born at Leyden, in 1647; firſt was a diſciple of Toorn Vliet, who inſtructed him in deſign; but afterwards he ſtudied under Gerard Douw. The ſubjects which he choſe to paint were merry-makings, concerts of muſic, ſhops with various kinds of goods, ladies and gentlemen at tea, cards, or different ſports and amuſements, which were well deſigned, extremely neat in the finiſhing, and excellently coloured.

NICCOLETTO. Vid. NICOLO CASSANA.

NICOLO DEL ABBATE. See ABBATI.

WILLIAM VAN NIEULANT.

Landſcapes, Architecture.

DIED 1635, AGED 51.

He was born at Antwerp, in 1584, and at firſt was a diſciple of Roland Savery, who taught him deſign and colouring; and he ſtudied under his direction till he was qualified

to

to follow his profeſſion with credit. But being very deſirous to extend his knowledge, he travelled to Rome, and lived with his countryman Paul Bril for three years, during which time he employed himſelf in deſigning the moſt curious remains and monuments of antiquity, the triumphal arches, baths, and ruins of magnificent edifices about that city, which he afterwards introduced agreeably in all his future compoſitions.

While he continued in Italy, he painted in the manner of Bril; but, on his return to Holland, he altered his manner conſiderably. His colouring is pleaſing and natural, though ſometimes rather too green; his ſituations are generally taken from nature; his diſtances are judiciouſly managed; his pencil is free and maſterly; and his figures, though not in the taſte of the Italian ſchool, are deſigned with tolerable correctneſs.

JOHN VAN NIKKELEN.

Landſcapes, Flowers.

DIED 1716, AGED 67.

He was born at Haerlem, about the year 1649, and learned the art of deſigning from his father, who was a good painter of perſpective, in the manner of Van Vliet, and particularly choſe for his ſubjects the inſides of churches. However, as ſoon as Nikkelen had perfected his ſtudies under his father, he no longer adhered to his ſtyle of painting, but employed his pencil in landſcapes; and alſo rendered himſelf very diſtinguiſhed by an unuſual method of repreſenting flowers painted on ſatin, which had a lively and pleaſing effect.

His works in that way were exceedingly admired, and procured him the favour of the Elector Palatine, and alſo of the Prince of Heſſe-Caſſel, for whom he finiſhed a great number of pictures; and was for ſeveral years retained in their Courts in conſtant employment.

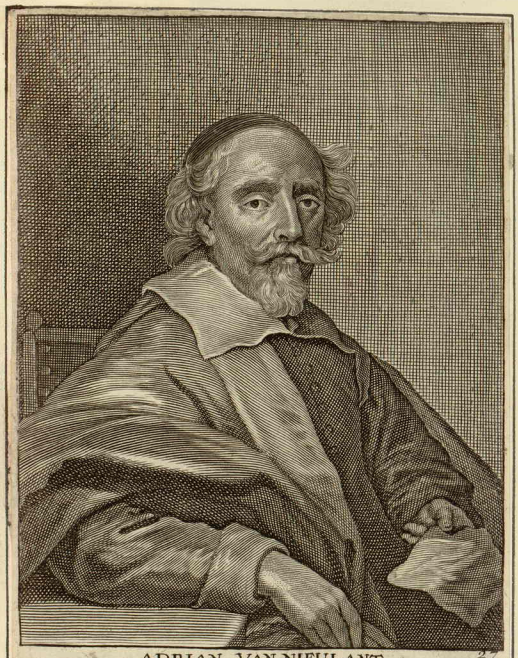
TOBIAS VAN NIMEGUEN, and ELIAS VAN NIMEGUEN, Brothers.

They painted the ſame ſubjects, Hiſtory, Architecture, Landſcape, and Flowers.

ELIAS DIED 1745, AGED 78.

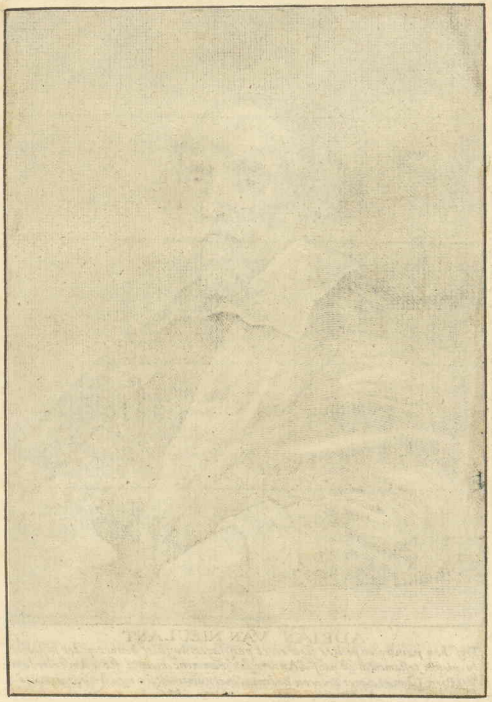
The latter of theſe brothers was born at Nimeguen, in 1667. His father died when he was very young; and his elder brother, who had ſome notion of portrait and flower painting, undertook the inſtruction of thoſe who were very much younger, and to the utmoſt of his ability taught them the firſt principles of the art. But he dying in a few years, Elias was deprived of all aſſiſtance in his profeſſion, and was reduced to the neceſſity of providing for the reſt of his family. In that uncomfortable ſituation, he, and Tobias his younger brother, applied themſelves indefatigably to ſtudy and deſign after nature; and they practiſed with ſuch ſucceſs, that their wonderful proficiency ſurpriſed the beſt judges, and all their contemporary artiſts.

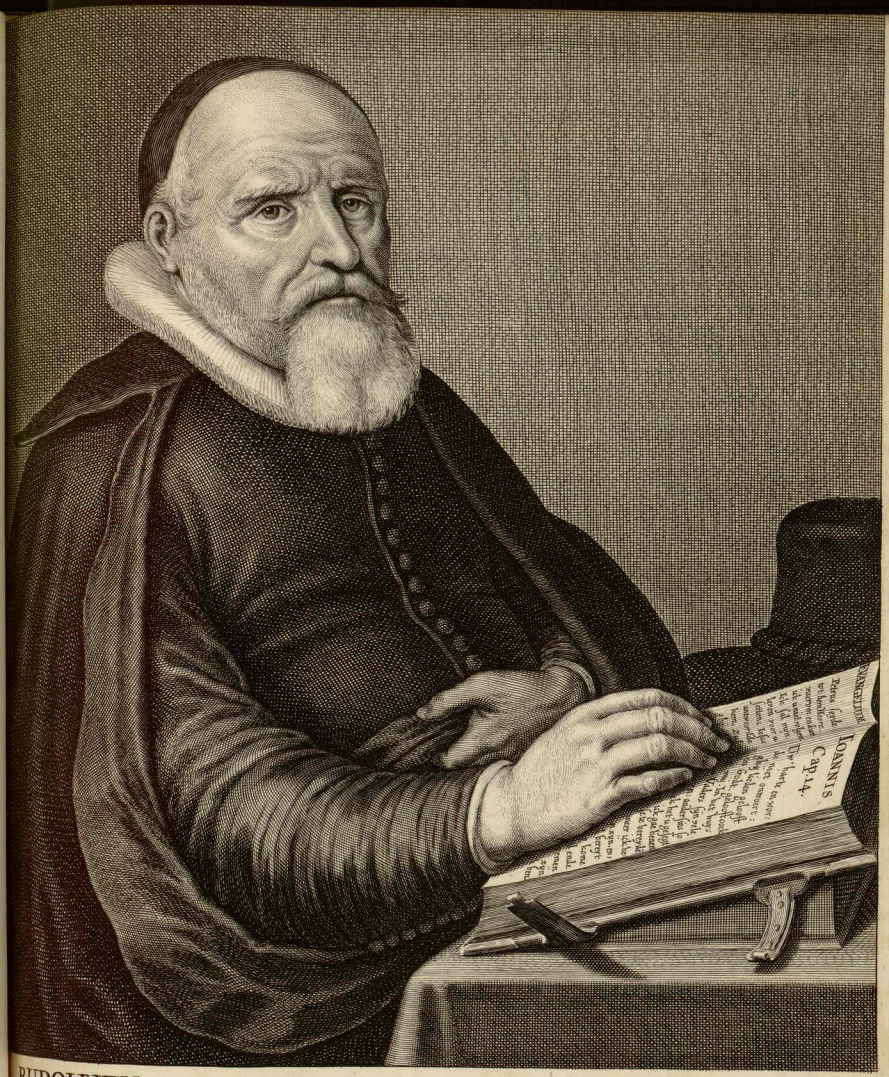
The beſt proof of their abilities was ſhewn in a work executed for the Baron de Wachtendonk. The compoſition was noble and extenſive; the cielings were adorned with hiſtorical figures in ſome of the compartments, and in others embelliſhed with flowers and bas-relief; and the colouring and deſign of the whole ſo effectually raiſed their



ADRIAN VAN NIEULANT 25.

Tres bon paintre en petites figures, et paüssages; il a faict beaucoup des histoires du vieulx testament; il est natif d'Anvers son commencement à esté a Amstérdam, chez Pierre Isacx, et aupres Francois Badens, 1607, et maintenant se tient à Amstelredam, agé de 39 ans. Cor. Iansens pinxit. C. Waumans sculpsit. I. Mossens excudit.





RUDOLPHUS PETRI NATUS AMSTELDAMI A° CIↃIↃLXXXV IUL. XXV, denatus ibid: A° 1649. Iun 4, ætat: 64. S ministerio functus Sardami annos 3 menses 6. Amsteldami an: 37. mens: 4.

Si Sophia et pietas, labor et prudentia, zelus,
Si gravitas, ætas, dulcis facundia quemquam
Eximerent Fato, vicisset fata Rudolphus:
Deslide quo Amstelijs Christi pia jura manebant.

Dees Hemels Ambassaedt, die met syn leer en leven
Ons meer als veertich jaer heeft trouwelick gesticht,
En door syn vlugge zeen noch duysteren verlicht,
Heeft hem in s Hemels Troon met lust tot rust begeven.

ROELOF PIETERS IS GEBOREN t'AMSTELDAM A° MDLXXXV IULII XXV. en daer oock gestorven den 4 Iunii A° 1649, out 64 jaer, hebbende Godts Kercke bedient tot Saerdam 3 jaer en 6 maenden, ende t' Amsteldam 37 jaer en 4 maenden.

A. van Nieulande pinx. C. van Dalen Sculp. N. Pecham Excudit.

their reputation, that it recommended them to the patronage of the Princeſs of Orange, who employed them to paint ſeveral deſigns in the apartments of her palace.

Tobias was invited to the Court of the Elector Palatine, and was retained in the ſervice of that Prince; but Elias went to ſettle at Rotterdam, where he had as much employment as he could poſſibly undertake, and at laſt was aſſiſted in the execution of his works by his nephew and his ſon. Thoſe young artiſts had been carefully educated under the direction of Elias; and it was obſervable that the preceptor and his pupils were ſo exceedingly ſimilar in their touch, ſtyle, and colouring, that thoſe works which they jointly performed, ſeemed to have been the work of only one hand.

Elias painted hiſtory, landſcape, and flowers, with abundance of merit, but he excelled in perſpective and architecture. His colouring is clear and bright, his pencil light and firm; his figures are well deſigned and diſpoſed, though not always elegant; and his compoſition is extremely rich.

DOMENIQUE NOLLET.

Hiſtory, Landſcape, and Battles.

DIED 1736, AGED 96.

He was born at Bruges, about the year 1640, and diſtinguiſhed himſelf ſo much in his profeſſion, that he was appointed principal painter to Maximilian Duke of Bavaria with an honourable penſion. Sometimes he painted hiſtorical ſubjects; but his greateſt power was viſible in his battles and landſcapes. The former he executed with great truth and ſpirit; and in the latter his trees were touched with a maſterly pencil, and were well coloured.

It was cuſtomary with him to lay on a ſtrong body of colours, which at a competent diſtance had a very good effect, and in the whole produced harmony and warmth. He deſigned correctly, and in his taſte of compoſition reſembled Vander Meulen; but he was not equal to that maſter. His moſt capital performance is the repreſentation of a battle, which is now in a collection at Bruges; it has frequently been taken for a work of Vander Meulen, and is not unworthy of him.

JOSEPH FRANCIS NOLLIKINS.

Landſcapes, Figures, and Converſations.

DIED 1748, AGED 42.

This artiſt came from Antwerp, and was the ſon of a painter who had long reſided in England, but who had ſettled and died at Roan. The ſon came over young, and ſtudied under Tillemans, and afterwards copied Watteau and Paulo Panini. He painted landſcape, figures, and converſations, and particularly the amuſements of children. He was much employed by Lord Cobham, at Stowe, and by the late Earl of Tilney. He died in St. Anne's pariſh, leaving a wife and a numerous young family.

MARIO

MARIO NUZZI, called MARIO DA' FIORI.

Flowers, Vases, and Shells.

DIED 1673, AGED 70.

He was born at Penna, a village in the kingdom of Naples, in 1603, and was the disciple of Tomaso Salini, his uncle. Nature was his incessant study, and he imitated her with so beautiful an exactness, that it is impossible to behold his paintings, without feeling the same pleasure that every object would excite, if viewed in its full perfection as it grew. His pencil is inexpressibly light, though his colouring had an extraordinary force and truth, with a character of elegant nature in his choice and disposition.

His earliest productions having been purchased by a dealer in pictures, and sold at Rome for a much higher price, induced him to visit that city, where he received so many proofs of the esteem of all the ablest judges of painting, that he was soon in affluent circumstances. But he found a much greater demand for his works from the Princes and Nobility of different parts of Europe, than he found even in Rome, his pictures being purchased as fast as they were finished †.

This master omitted not any labour or study that could contribute to his arriving at perfection; and his success was equal to his hope. He selected the most beautiful flowers for his subjects, he imitated them with amazing lustre and brilliancy, and obtained the honour of being ranked among the greatest artists in that style of painting.

A capital picture by Mario da Fiori is in the church of St. Andrea della Valle, at Rome; it is a wreath of flowers, encircling the portrait of St. Gaetano, which was painted by Andrea Camassei.

O.

GIOVANNI ODAZZI.

History.

DIED 1731, AGED 68.

THIS artist was born at Rome, in 1663, and at first was the disciple of Ciro Ferri; but, after the death of that master, became the disciple of Giovanni Battista Gauli, called Baccici. The liveliness of his parts, assisted by singular industry, rendered him in a short time conspicuous; and he gained some reputation, by a composition which he painted in the church di Santi Apostoli, of which the subject was the Fall of Lucifer and his Angels.

† Not however at the price which they commanded at first. The charm which Mario Nuzzi spread over his flowers was not a permanent one: the impurity of the vehicle soon absorbed the freshness aud the bloom of his glazings, and left a squalid surface. F.

He

Isaac Oliver pinxt. J. Miller Sculp.

Isaac Oliver.

P. Oliver pinxit

Sir ROBERT HARLEY,

Knight of the Bath, of Brampton Castle, in the County of Herford.

He was one of the twelve artiſts ſelected to paint the twelve Prophets in freſco, in the church of St. John Lateran, above the twelve marble ſtatues of the Apoſtles. The prophet which Odazzi painted was Hoſea.

He was indefatigable at his work, had great freedom of pencil, and painted expeditiouſly; but expedition, unſupported by ſolid powers, ſeldom produces works able to ſtand the teſt of time.

ISAAC OLIVER.

Portrait, Hiſtory.

DIED 1617, AGED 61.

He was born in England, in 1556, and ſtudied under Hilliard; but received ſome farther inſtructions from Frederick Zucchero, and became a painter of great eminence. His principal employment was in portraits, and in that ſtyle he worked for the moſt diſtinguiſhed perſonages of his time; but he likewiſe painted hiſtorical ſubjects with great ſucceſs. He was a good deſigner, and alſo very correct; his touch was neat and delicate; and although he generally worked in miniature, yet he frequently painted in a large ſize. His drawings are highly finiſhed, and exceedingly valued, many of them being copies after Parmigiano.

Several very fine miniatures of this maſter are to be ſeen in the collections of the Engliſh Nobility and Gentry; ſome of them portraits of himſelf, others of Queen Elizabeth, Mary Queen of Scots, Prince Henry, and Ben Jonſon, which are admirably finiſhed. There is alſo a whole length of Sir Philip Sidney, in which the handling is exceſſively neat, and nature truly as well as beautifully imitated. Rubens and Vandyck painted James I. after a miniature picture of this maſter, which is a ſufficient teſtimony of his merit; and his works are at preſent in as high eſteem as they could poſſibly have been in the time when he flouriſhed.

In the cloſet of Queen Caroline, at Kenſington, there is a capital drawing of Oliver's, of which the ſubject is, the placing of Chriſt in the Sepulchre; and another drawing after Raphael's deſign of the Murder of the Innocents, which has a great deal of merit.

He ſometimes worked in oil as well as in water-colours, but with little ſucceſs.

PETER OLIVER.

Portrait.

DIED 1660, AGED 59.

He was the ſon and diſciple of Iſaac Oliver, born in 1601; and by the precepts and example of his father, he arrived at a degree of perfection in miniature portrait painting, confeſſedly ſuperior to his inſtructor, or any of his contemporaries, as he did not confine his ſubjects to a head only.

In the collection of King Charles I. and James II. there were thirteen hiſtorical ſubjects painted by this Uliver, of which number ſeven are ſtill preſerved in the cloſet of Queen Caroline at Kenſington; and a capital picture, of his painting, is in the poſſeſſion of the Ducheſs of Portland, being the wife of Peter Oliver.

JOHN VAN OOLEN. Vid. JOHN VAN ALEN.

ADAM VAN OORT.

Hiſtory, Portrait, Landſcape.

DIED 1641, AGED 84.

He was born at Antwerp, in 1557, and was the ſon of Lambert Van Oort, a painter of conſiderable reputation for perſpective and architecture. Adam was inſtructed in the art by his father, and afforded ſufficient proofs of his having an enlarged genius; ſo that he ſoon roſe into eſteem, not only as a painter of hiſtory, but as an able artiſt in landſcape and portrait. But the greateſt honour of Van Oort proceeded from his having been the firſt inſtructor of Rubens, whoſe works have eternized his maſter's memory along with his own.

Naturally he was of a rough and diſagreeable temper, which occaſioned him to loſe the love of his diſciples and his friends; and among the number, he totally forfeited the eſteem of Rubens his beſt pupil. Jordaens was the only perſon who accommodated himſelf to the ſavage humour of his maſter; but it appears probable, that he condeſcended to endure his moroſe behaviour, out of affection to the daughter of Van Oort, to whom Jordaens was afterwards married.

In his ſtyle of painting he neglected nature, and was entirely a manneriſt; nor did he ſeem to have any regard to painting as a fine art, but merely as an art that might be the means of making him rich. In his beſt time his compoſition was agreeable, and his deſign correct; but in his latter time, his works had nothing to recommend them, except the freedom of handling, and the goodneſs of their colouring; yet, with all his defects, he was accounted a good painter. Rubens uſed to ſay, that Van Oort would have ſurpaſſed all his contemporaries, if he had ſeen Rome, and formed his taſte by ſtudying after the beſt models. He painted a great number of deſigns, for the altars of churches in Flanders, which have a great ſhare of merit in ſeveral parts; and they are ſtill beheld with pleaſure by good judges.

JACOB VAN OOST, called the Old.

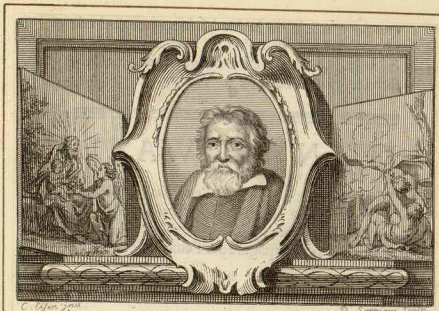
Hiſtory, Portrait, Landſcape, and Architecture.

DIED 1671, AGED 71.

This painter was born at Bruges, about the year 1600, and learned the art in his native city, though it is not aſcertained by what maſter he was inſtructed; but he travelled to Italy, where he attached himſelf particularly to the ſtyle of Annibal Caracci, and imitated him in ſuch a manner as to ſurpriſe the moſt able connoiſſeurs at Rome.

With a well-eſtabliſhed reputation he returned to his own country; and although he was indefatigable in his buſineſs, yet he had as much employment as he could poſſibly undertake; and even to the laſt day of his life, his pencil was continually in his hand, by which means, the number of paintings finiſhed by this maſter is almoſt incredible, particularly if it be conſidered that his compoſitions were always of a large dimenſion.

He



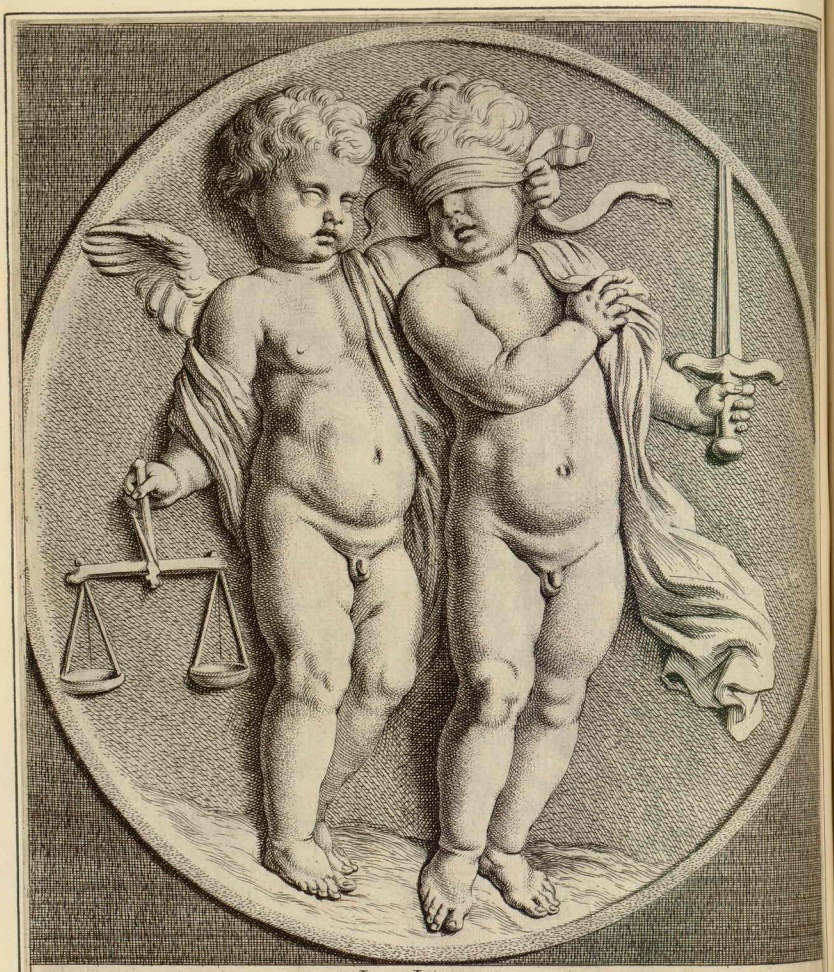
ADAM
VAN OORT,

LA RAISON.

Comme la fougue du Lion
De ce Baillon se voit domptée,
L'ardeur de nostre passion,
Par la Raison est surmontée.

8

Van Opstal



LA IVSTICE.

La Iustice bande les Yeux
Et par la Balance, et l'Espée
Rend coupables les Vicieux
Et la Vertu recompensée.

He poſſeſſed many of the accompliſhments of a great painter. His touch and his colouring were good; he introduced but few figures in his deſigns, to avoid incumbering his ſubject; and he diſpoſed them with a great deal of ſkill and elegance, giving them ſuch draperies as were ſimple and natural. He deſigned in a good taſte; his ſtyle of deſign reſembled that of Annibal, yet it was leſs charged than the deſigns of that maſter uſually are. In his carnations, his colouring was freſh and like nature; but he is not ſo commendable in the colour of his draperies, which is ſometimes ſo broken as to give the ſtuffs an appearance of hardneſs. He underſtood perſpective and architecture extremely well; and as he was not fond of painting landſcape, (though occaſionally he painted it well) in the ſtead of it, he ornamented his back grounds moſt frequently with buildings, columns, arches, and different pieces of architecture, which gave his compoſition a grand effect.

The moſt admired picture of Van Ooſt is in the church of the Jeſuits at Bruges; the ſubject of it is, a Deſcent from the Croſs; in which the deſign, the diſpoſition, the expreſſion, colour, and chiaro-ſcuro, are worthy of the higheſt praiſes.

JACOB VAN OOST, called the Young.

Hiſtory, Portrait.

DIED 1713, AGED 76.

He was born at Bruges, in 1637, received his firſt inſtruction from his father Jacob; and afterwards viſited Italy.

At Liſle, through which he travelled on his return, he happened to be ſolicited to paint portraits, and ſucceeded ſo well, that he was earneſtly invited to ſettle there; all the principal families in that city ſeeming to be ambitious of being perpetuated by his hand. In hiſtorical ſubjects his figures were correct, and the expreſſion remarkably good, his draperies were caſt in a grand taſte, his colouring was of a pleaſing tone, and a fine effect; and his ſtyle of deſign that of the Roman ſchool. His pictures, like thoſe of his father, were always on a large ſcale, chiefly for the churches of Bruges and other cities of Flanders.

GASPAR JACQUES VAN OPSTAL.

Hiſtory, Portrait.

He was born at Antwerp, in 1660, where he was regularly inſtructed in colouring and deſign, and became, after ſome years ſpent in ſtudy and practice, a very good painter of hiſtory.

His compoſitions embelliſhed ſeveral of the churches of the Netherlands; and he was frequently employed by other artiſts, to paint figures in their landſcapes and flower-pieces, eſpecially the figures of nymphs and boys. His deſign has correctneſs, his compoſition eaſe, his colour is agreeable, and his touch brilliant and free.

In the hall of the Royal Academy at Antwerp, is preſerved a noble portrait of one of the directors, by this maſter; and in the cathedral of St. Omer's there is an excellent picture by Van Opſtal, repreſenting the four fathers of the church in a grand ſtyle.

L'ORBETTO. Vid. TURCHI.

ANDREA ORGAGNA, or DI CIONE.

Hiſtory, Portrait.

DIED 1389, AGED 60.

This ancient maſter was born at Florence, in 1329, and was at firſt bred to the profeſſion of a ſculptor, under Andrea Piſani; but afterwards he ſtudied deſign, and the art of painting in diſtemper and freſco, under the direction of his brother Bernardo Orgagna, who aſſiſted him in many of his works, and particularly in the freſco painting, in the chapel of St. Maria Novella.

He painted in the ſtyle of thoſe ancient maſters who flouriſhed in his time, with ſpirit, diligence, and abundant imagery, but with leſs judgment, leſs deſign and colour than Giotto.

The moſt remarkable of his works are at Florence and Piſa; and in the latter city, he painted a deſign of the Laſt Judgment, in which moſt of the figures were portraits; and it was obſerved, that he placed all his friends among the happy, and all thoſe who were his enemies, or objects of his diſlike, he diſtributed among the damned.

As he was equally eminent for ſculpture and painting, and ſeemed deſirous that poſterity ſhould know his ability in both arts, it was his uſual cuſtom to inſcribe on his ſculptures, Andrea di Cione the painter made it; and on his paintings, Andrea di Cione the ſculptor painted it.

ORIZONTE. See VAN BLOEMEN.

BERNARD VAN ORLAY, called BERNARD of BRUSSELS.

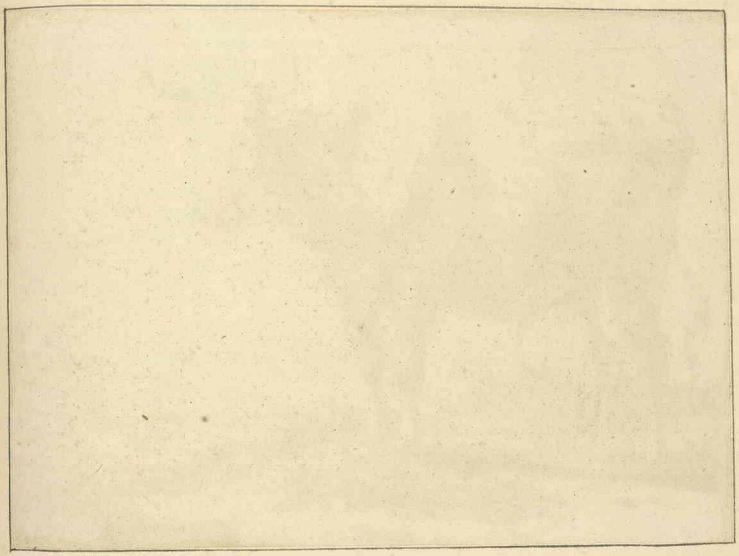
Hiſtory, Huntings, Landſcapes.

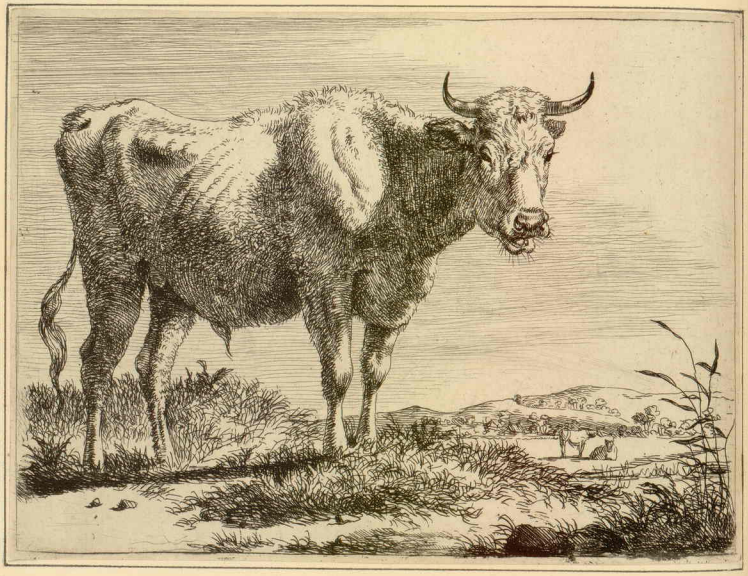
DIED 1560, AGED 70.

He was born at Bruſſels, about the year 1490; but went to Rome when he was very young, and had the good fortune to become a diſciple of Raphael Sanzio. At his return to Brabant, he was appointed principal painter to the Governeſs of the Netherlands, and was alſo employed for ſeveral years by the Emperor Charles V. being conſidered as one of the beſt painters of his time.

He had a noble taſte of deſign, with an agreeable tone of colouring; and to give a luſtre to his tints, he uſually painted on a ground of leaf gold (eſpecially if he was employed on a picture of conſequence) which preſerved his colours freſh and luſtrous. The ſcenes of his huntings and landſcapes were generally taken from the foreſt of Soignies, which furniſhed him with an elegant variety; and in thoſe he repreſented the portrait of the Emperor Charles, and the Nobility of his Court.

The Prince of Naſſau engaged him to paint ſixteen cartons, as models for tapeſtries, which were intended for the decorations of his palace at Breda. Each carton conſiſted only of two figures, a Knight and a Lady on horſeback, repreſenting ſome of the Naſſau family.





family The design was correct, and in a style of grandeur worthy of a disciple of Raphael; and those cartons were afterwards, by order of the Prince, copied by Jordaens in oil.

A celebrated picture of this master's hand is in the chapel of a Cloister at Antwerp; the subject of it is the Last Judgment, it is painted on a gold ground, which gives the sky a great deal of clearness and transparence.

RICHARD VAN ORLAY.

History, and Portraits in Miniature.

DIED 1732, AGED 80.

He was born at Brussels, in 1652, the son of Peter Van Orlay, an indifferent painter of landscapes, from whom he learned the first rudiments of the art; but he was farther instructed by his uncle, who was a better artist than Peter. He diligently studied design, and applied himself to practise painting in miniature; in which he proved eminently successful.

He finished a prodigious number of historical designs and portraits, and his compositions might induce any one to imagine, that he had spent his whole life in Italy, by the strong resemblance in his style to that of Albano, Pietro da Cortona, and frequently to that of Nicolo Poussin. The back grounds of his pictures are ornamented with elegant architecture and fine perspective; and his figures are disposed and grouped, to satisfy the eye, and appear distinct and unconfused. He designed correctly, and excelled in etching and engraving as much as in painting.

*LELIO ORSI, called LELIO DA NOVELLARA.

History.

DIED 1587, AGED 76.

Lelio Orsi of Reggio, commonly called Lelio da Novellara, the chief place of his residence, after being exiled from his native city, was, according to a very uncertain tradition, the scholar of Correggio, whilst others fable him the pupil of Michelangiolo, because he was the contemporary of both, and had something of the style of either in his design and colour. His frescoes are nearly all lost, save what remains in the Ducal palace of Modena. A copy by him of Correggio's celebrated Notte, is still preserved in the palace Gazzola at Verona; and an altar-piece of his, formerly of some church at Reggio or Novellara, representing S. Rocco, S. Sebastian, and S. Giobbe, was examined by Lanzi in the study of some painter at Bologna. F.

N. OSSENBECK.

Markets, Fairs, Landscapes, Conversations, and Cattle.

DIED 1678, AGED 51.

This painter was born at Rotterdam, about the year 1627, where he was initiated in the principles of his art; but he accomplished himself in Rome, where he spent the greatest part of his life, and painted in the style of Bamboccio, designing his figures, horses, and other animals, with abundance of nature and correctness.

His

His pictures are generally adorned with pieces of antiquity (particularly in the backgrounds), such as ruins of antique edifices, vestiges of superb monuments, caves, and water-falls, so exactly imitated after nature, as to justify an observation made by Sandrart and others in regard to his works, that he brought Rome to his own country.

Most frequently he chose for his subjects, fairs, markets, and riding schools, as they afforded him an opportunity of introducing a variety of animals and figures, which he designed extremely well; and in his compositions were seen the elegance and correctness of the Roman school, combined with the colouring and high finishing of the Flemish.

ADRIAN VAN OSTADE.

Conversations, Dancings, and Drolls.

DIED 1685, AGED 75.

He was born at Lubeck, in 1610, and was a disciple of Francis Hals, in whose school Brouwer was his contemporary, and there they contracted a most intimate friendship. He had a lively genius, and fixed on a manner and style peculiar to himself; in which he became equal to the best masters of his country, and superior to most. In every subject he painted, nature guided his pencil; and it seems impossible not to be charmed by the truth, life, and excellence, that are observable in his works.

The subjects which he chose to paint were always of the low kind, and he had almost the same ideas with Teniers; but, though Ostade copied nature, as it appeared in the lower class of mankind, among whom he seemed to be most conversant; though his choice was without elegance, imitating uncomely nature without endeavouring to improve it; accommodating the actions, habits, and characters of his figures, to his own taste; yet, there is such a spirit in his compositions, such truth, such nature, such life, and such delicacy of pencil, that even while many of his objects are rather disgusting, a spectator cannot forbear to admire his genius and his execution.

His pictures are so transparent, and so highly finished, that they have the lustre and polish of enamel, being also warm and clear. Frequently they have a force superior to Teniers, and always are more highly finished; though it must be acknowledged, that Teniers grouped his objects better, and shewed more skill in the disposition of his design than Ostade.

He perfectly understood the principles of the chiaro-scuro, and introduced his lights and shadows with so much judgment, that every figure seems animated; yet it might be wished that he had not designed his figures so short. His tone of colouring is exquisitely pleasing and natural, his touch light and wonderfully neat; and through all his works there is a peculiar and uncommon transparence.

The figures of Ostade were so universally admired for their lively expression, that several of the most eminent among his contemporary artists solicited him to paint the figures in their landscapes, which at this day give them a great additional value. His works are exceedingly scarce, especially those of his best time and manner; and when the genuine works of Ostade are to be purchased, no price is accounted too high for them †.

ISAAC

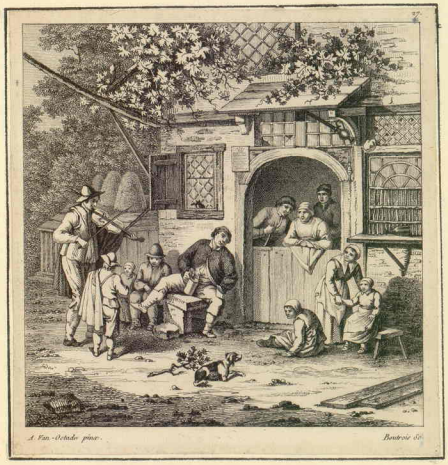
† Adrian Van Ostade more properly than any other Dutch, Flemish, or German artist, may be said to have raised flowers from a dunghill. He has contented himself to trace the line which just discriminates the animal from the brute,

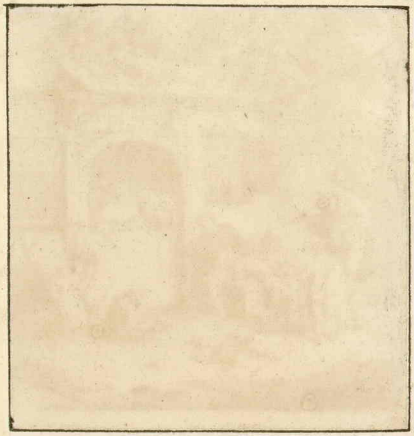

A. Ostade.

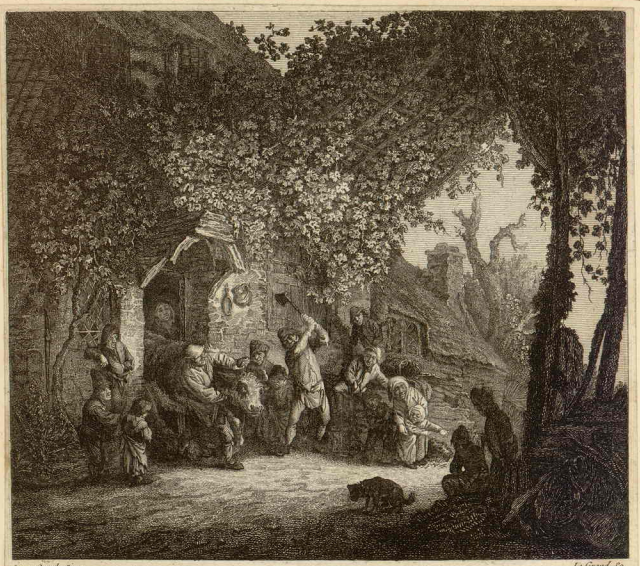
7 A.v. Glade. in.


Ad. Ostade

Du Cabinet de Mr. Poullain


A. Van-Ostade pinx.
Bouterwie sc.





Isaac Ostade Pinx. Le Grand Sc.

Du Cabinet de Mr. Poullain

ISAAC VAN OSTADE.

Drolls and Converſations.

He was born at Lubeck, about the year 1617, the brother of Adrian Oſtade, from whom he learned the art of painting; and he entirely imitated the ſtyle and taſte of his inſtructor. However, he proved in all reſpects far inferior to that great artiſt; though ſeveral of his original compoſitions, and ſome of his copies after Adrian, are very unjuſtly aſcribed to the elder Oſtade, and impoſed on the injudicious for the genuine works of that maſter. But, the diſparity in the paintings of Adrian and Iſaac is eaſily perceptible; for, in the latter, the touch is very different, the tranſparence abundantly leſs, the penciling not near ſo delicate; nor can they, either in force, warmth, or ſpirit, admit of being compared with the paintings of the former.

He died young, before he had arrived at the perfection which years and experience might have given him; or perhaps he might have roſe to a nearer degree of equality with his celebrated brother.

MARIA VAN OSTERTWYK.

Still Life and Flowers.

DIED 1693, AGED 63.

This female artiſt was born at Nootdorp, near Delft, in 1630, and from her infancy ſhewed a ſtrong diſpoſition to learn the art of painting; and afforded ſuch early proofs of genius, that her father was induced to place her under the direction of John David de Heem at Utrecht. She ſtudied nature attentively, and improved ſo much by the precepts of her maſter, that in a ſhort time her works might ſtand in competition with thoſe of her director.

Her favourite ſubjects were flowers and ſtill life, which ſhe painted in a delicate manner, with a light pencil, and great freedom of hand. She had ſo much ſkill, as to adapt her touch to the different objects ſhe imitated; in thoſe flowers which from their natural contexture required thin and clear colouring, her handling had all poſſible tender tranſparence; and ſhe varied her touch in other objects of fruit and ſtill life, which required a greater degree of freedom and ſtrength and colour. She grouped the flowers in her compoſition with taſte, and imitated their freſhneſs and bloom in an admirable manner; giving them a richneſs and beauty, by a judicious oppoſition of their different colours, ſo that the whole together produced inexpreſſible harmony.

Lewis XIV. was exceedingly pleaſed with her performances, and honoured one of them with a place in his cabinet; as alſo did the Emperor and Empreſs, who ſent their

brute, and ſtamps his actors with inſtinct rather than with paſſions. He has perſonified the dregs of vulgarity without recommending them by the moſt evaneſcent feature of taſte, and yet decoys our curioſity to dive with him into the habitation of filth, beguiles our eye to dwell on the loathſome inmates and contents, and ſurpriſes our judgment into implicit admiration, by a truth of character, an energy of effect, a breadth and geniality of touch and finiſh which leave no room for cenſure. If he is leſs ſilvery, leſs airy than Teniers, he is far more vigorous and gleaming; if his forms be more ſquat and brutal, they are leſs fantaſtic and more natural; if he group with leſs amenity, he far excels the Fleming in depth and real compoſition. F.

own portraits set round with diamonds to this paintress, as a mark of their particular respect for her merit. King William III. gave her nine hundred florins for one picture, and she was much more highly rewarded by the King of Poland.

As she spent a great deal of time in giving her works the utmost finishing, it was impossible for her to be expeditious; she could finish but few, in comparison with other artists, and that hath rendered her paintings exceedingly scarce, and extremely valuable.

OTHO VENIUS. Vid. VENIUS.

JURIAAN OVENS.

History, Portraits, and Night-Pieces.

He was born in 1620, and educated to the profession of painting in the school of Rembrandt, under whom he became an artist of considerable distinction; and his colouring being very bold and strong, produced a noble effect. He painted historical subjects and portraits extremely well; but his principal pleasure was to design and paint night-pieces, which he executed with a true resemblance of nature, and with remarkable force.

In the Tholsel (or Town-hall) of Amsterdam, is preserved a beautiful performance of this master, representing Julius Civilis in the consecrated grove, exhorting and animating the Batavians to shake off the Roman yoke, and to fight for the support of their liberties. And as the consultation of the Batavians was held in the night, it afforded the painter an opportunity of exerting his powers in his favourite style of painting, by representing the transaction with the light of flambeaux and fires. This single performance is considered as sufficient to establish his reputation as a great master.

ROBERT VAN OUDENARDE.

History, Portrait.

DIED 1743, AGED 80.

Oudenarde was born and received his first instructions at Ghent. In his twenty-second year he travelled to Italy, and became a pupil of Carlo Maratta, whose manner he ever after followed. F.

ALBERT OUWATER.

History.

DIED 1515, AGED 71.

He was born at Haerlem, in 1444, and painted in a grand style, principally in oil. He had a free and masterly manner of handling, with a good expression, and a natural and lively tint of colouring. He was particularly exact in the extremities of his figures, and in the disposition of his draperies; and wherever he introduced landscape in his designs, it was accounted to be in a style superior to any of his contemporaries.

In the church of Haerlem, he painted a picture for the great altar, in which (according to Sandrart) he introduced two figures as large as life of St. Peter and St. Paul. It was adorned with landscape, designed in an elegant taste; and in several parts of the scene, he

FRANCISCO PADOANINO 28

Natif de Padoa, paintre admirable de grandes figures, il est superflux aux inventions, bon portraicteur, ie qu'il at monstré par les portraicts du Conte d'Arondel, et de sa femme, il se tient ordinairement à Rome, et maintenant il tient sa demeure a Padoa.

F Padoanino delin. I Meussen fecit et excud.

he repreſented Pilgrims in a variety of actions and attitudes, ſome walking, ſome reclining under the ſhades of large trees, and others at their repaſt; and from his ſkill ſhewn in painting the heads, hands, feet, and draperies of the figures, ſo correct, and in ſo good a ſtyle, it muſt appear concluſive, that he was a very eminent artiſt in his time.

P.

PAOLO ANTONIO PADERNA.

Hiſtory, Landſcape.

DIED 1708, AGED 59.

HE was born at Bologna, in 1649, and at firſt was a diſciple of Guercino; but, after the death of that maſter, he ſtudied in the ſchool of Carlo Cignani. While he continued under the direction of Cignani, he employed himſelf principally in hiſtorical compoſitions; yet his greateſt delight was to paint landſcapes, in the manner of Guercino; and thoſe were extremely commended for the goodneſs of the deſign, and for the freedom of touch with which they were finiſhed.

FRANCESCO PADUANINO.

Portrait, Hiſtory.

DIED 1617, AGED 65†.

He was born in 1552; but the maſter from whom he derived his knowledge of the art of painting, is not mentioned by the author from whom this account of him was extracted. He was an artiſt of great eminence and ſuperior talents; and in the hiſtorical ſubjects which he executed, ſhewed ſuperior abilities, and a grand taſte. His invention was fruitful and fine, and his ſtyle of deſign correct and elegant. He was alſo an admirable painter of portraits, to which he gave ſuch dignity, expreſſion, and lovely colouring, as rendered them equal to the performances of the greateſt maſters in that ſtyle; and his portraits of the Earl and Counteſs of Arundel will always afford convincing proofs of his extraordinary merit.

In the church of Madonna del Carmini at Venice, there is a picture by this maſter, which repreſents the deliverance of two perſons condemned to death, by the interpoſition of a Saint. It is a beautiful performance, with good colouring and elegant figures, and it is penciled with wonderful tenderneſs and delicacy.

† This and the following two maſters are not mentioned by Lanzi.

OCTAVIO PADUANINO.

Portrait.

AGED 52.

He was the ſon of Franceſco, who taught him the principles of deſign and colouring; and when he had made a competent progreſs, he was ſent to Rome for his farther improvement, and ſtudied there for ſeveral years.

He painted in the manner of his father, but was inferior to him in reſpect of invention and elegance; though in many parts of his profeſſion he deſerved commendation, and he particularly excelled in painting portraits.

PADUANINO. Vid. DARIO VAROTARI.

PADUANINO. Vid. ALESSANDRO VAROTARI.

PAOLO PAGANO.

Hiſtory.

DIED 1716, AGED 55.

He was born at Milan, in 1661, and ſtudied the art of painting at Venice, where he reſided for ſeveral years, and made a very conſiderable figure, as a good deſigner and colouriſt. The ſtyle of this maſter may be ſufficiently underſtood by the account given of him by Cochin, who deſcribes a compoſition of his on the ſtair-caſe of the Scuola Grande della Miſericordia at Venice; it repreſents one of the works of Mercy, that of Cloathing the Naked. The manner in this performance is commendable, the lights are broad, there appears a great deal of the grand taſte in the deſign, and the compoſition is extremely good.

GREGORIO PAGANI†.

Hiſtory.

BORN 1558, DIED 1605, AGED 47.

Gregorio Pagani of Florence, was the ſon of Franceſco Pagani, whoſe eminence in art was cut ſhort by an early death in 1561. He had ſtudied at Rome after Polidoro and Michelangiolo, and ſurprized Florence by his imitations. Gregorio, who could not know him, learned his rudiments from Titi, and made ſtill greater progreſs under Cigoli, whom, in the opinion of many, he ſucceſsfully rivalled in his picture at Carmine, repreſenting the finding of the Croſs, of which there is a print: the church and the picture were burnt, and no public monument of his art remains, except a few freſcoes, of which, that in the cloiſter of S. Maria Novella, though injured by time, ſhews him to advantage. Little remains of him in the galleries of Florence, as he painted chiefly for foreigners. He formed a ſcholar of conſpicuous merit in Matteo Roſelli.

† The author's article has been expunged, becauſe it gives to Gregorio what belongs to Franceſco, whoſe name is not mentioned, and nothing to Gregorio that belongs to him. F.

GIOVANNI

GIOVANNI BATTISTA PAGGI, or PAGI.

Hiſtory, Portrait.

†DIED 1629, AGED 73.

He was born at Genoa, in 1556, and was a diſciple of Luca Cangiagio or Cambiaſi; in whoſe ſchool he continued till he was perfected in his profeſſion, and he then imitated the ſtyle and manner of his maſter.

He poſſeſſed an uncommon power of pencil, and had an extraordinary freedom of hand; by which talents he was enabled to imitate the touch of almoſt any maſter. And it is recorded of him, that he copied a picture of a very celebrated painter, with ſuch exactneſs and preciſion, that it was impoſſible even for the niceſt eye, or judgment, to determine which was the original.

The portraits which he painted were admirable, as well for the deſign as the reſemblance; and the hiſtorical compoſitions of this artiſt are commended for the diſpoſition, expreſſion, and agreeable tone of colouring.

FRANCESCO PAGLIA.

Portraits, Hiſtory.

This artiſt was born at Breſcia, and received his inſtruction in the ſchool of Guercino da Cento; and, by the precepts and example of that eminent maſter, he proved a diſciple worthy of him, his abilities reflecting an honour on the academy where he was taught.

He painted portraits with every degree of excellence, of which that kind of painting is capable; grace, reſemblance, dignity of attitude, and wonderful relief; which he produced by a tone of colouring that was like nature and life. In his compoſition of hiſtorical ſubjects, he was equally admired for a fine invention, for correctneſs of deſign, for elegance of taſte, and lovely colouring.

The beſt of his works in hiſtory are at Breſcia; but the portraits of his hand are in Venice, and other cities of Italy.

ARCHANGELA PALADINI.

Portrait.

DIED 1622, AGED 23.

This paintreſs was born at Piſa, in 1599, the daughter of Filippo Paladini, an artiſt of eminence in that city; and was taught the principles of deſign and colouring by her father.

She arrived at great excellence in portrait-painting, and to that perfection added other accompliſhments, for which ſhe was equally admired; for ſhe excelled in embroidery and muſic, and had a moſt charming voice. Thoſe uncommon talents, united with an agreeable perſon, procured her the favour and friendſhip of Maria Magdalena Archduchess of Auſtria, at Florence; in whoſe court ſhe lived univerſally eſteemed, as well for her paintings as for her other perfections.

† Some writers fix his birth in 1566, his death in 1629, and make him only 63 years of age when he died; but the dates above are fixed from the moſt authentic accounts.

PALAMEDES PALAMEDESZ. Vid. STAEVERTS.

GIACOPO PALMA, called the Old.

History.

DIED ——, AGED 48†.

This eminent painter was born at Serinalta, in the territory of Bergamo, (though Sandrart fays, at Venice) and was a difciple of Titian. He had genius and judgment; and his manner fo much refembled that of his mafter, that he was appointed to finifh a Defcent from the Crofs, which Titian had begun, but left imperfect. His colouring had extraordinary ftrength and brightnefs, occafioned by the frequent retouchings of his pictures; for it is remarked of him, that he ufually put his colours on undifturbed, and then touched upon them, and glazed them, giving them the appearance of high finifhing, without any appearance of labour.

The paintings of Palma are in great efteem, for the noble tafte of his compofition, for an expreffion that was natural and pleafing, for the union and harmony of his colours, for his patience in finifhing, and for thofe graceful airs which he generally gave to his heads, though in his defign he was not always correct.

Vafari defcribes, in very high terms, a compofition of the old Palma, at Venice; reprefenting the fhip in which the body of St. Mark was brought from Alexandria to Venice. In that grand defign, the veffel ftruggling againft the fury of an impetuous tempeft, is expreffed with the utmoft judgment; the diftrefs of the mariners; the violent burfting of the waves againft the fides of the fhip; the horrid gloom, only enlivened with flafhes of lightning; and every part of the fcene filled with images of terror; are fo ftrong, fo lively, and naturally reprefented, that it feems impoffible for the power of colour or pencil to rife to a higher pitch of truth and perfection; and that performance very defervedly gained him the higheft applaufe.

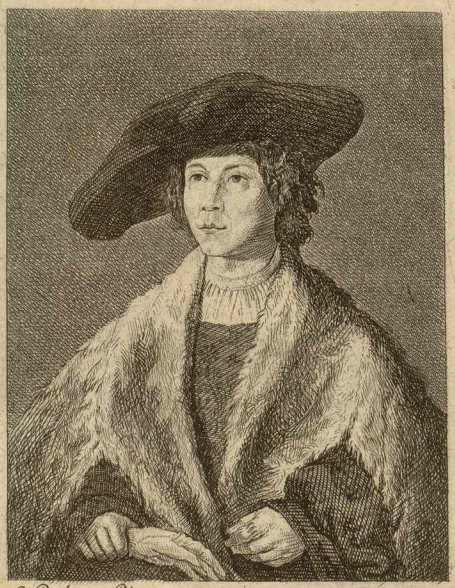
Another of his capital paintings at Venice is a St. Barbara; and in the Palazzo Zampieri, at Bologna, there is a St. Jerom, which is defigned with an admirable character, exceedingly well painted; and the colouring is excellent, if not a little too much inclining to the yellowifh caft. But, notwithftanding all his merit, it muft be confeffed that he is often incorrect.

It is obferved by Vafari, and after him by other writers, that if Palma had died foon after he had painted a few of thofe pictures which were juftly celebrated, he would have

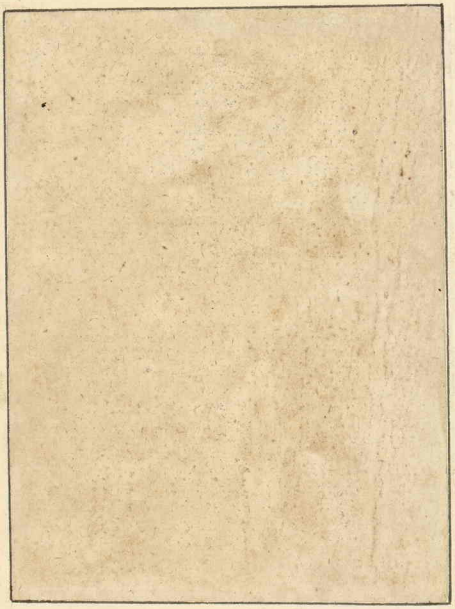
† Jacopo Palma, called the Old, in contradiftinction of his great nephew Jacopo, was always confidered as the companion and rival of Lotto, till La Combe difturbed chronology by the apocryphal notice that he finifhed a picture left imperfect by the death of Tiziano in 1576. By this and fimilar dates he protracts his birth till 1540, and adding the forty-eight years which Vafari gives him, fixes his death in 1588. Thefe affertions fhew that he neither reflected on the colour of Jacopo, which ftill retains fome tinge of the ancient ftyle, nor on the authority of Ridolfi, who makes him the mafter of Bonifazio; nor on the teftimony of Vafari, who, in his work publifhed 1568, fays, that he died feveral years before at Venice. This error has been adopted even by Italian authors; and the moft entertaining part of this new adjuftment is, that at the birth of young Palma, 1544, his great-uncle could not be more than four or five years old.

The vivacity of colour and breadth of Giorgione, appear to have been the chief object of Palma's imitation, if we confider his moft vigorous and moft characteriftic work, the celebrated St. Barbara at S. Maria Formofa. In other works he approaches the delicacy and difcrimination of Tiziano, and often in the 'impafto' refembles Lotto. F.

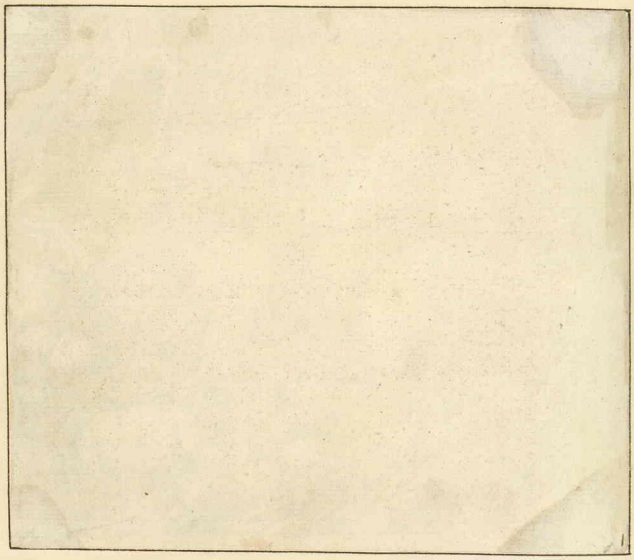
deferved



J. Palma Pinx.



Gravé par B. Picart, d'après le tableau du Palme, qui est au Cabinet de B. Picart.




Palma
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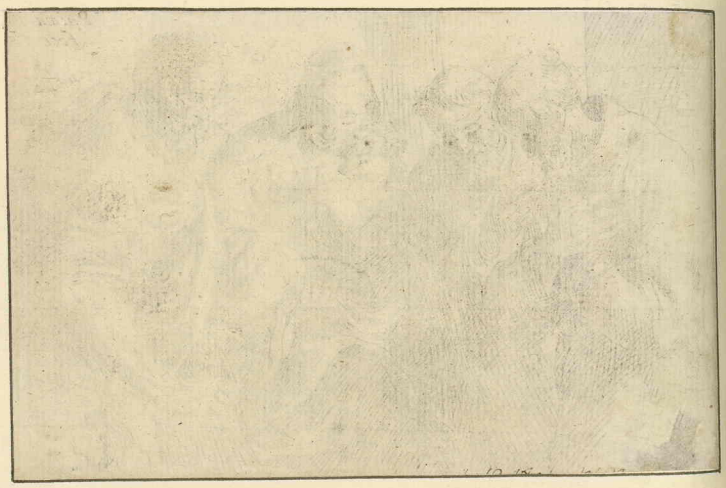
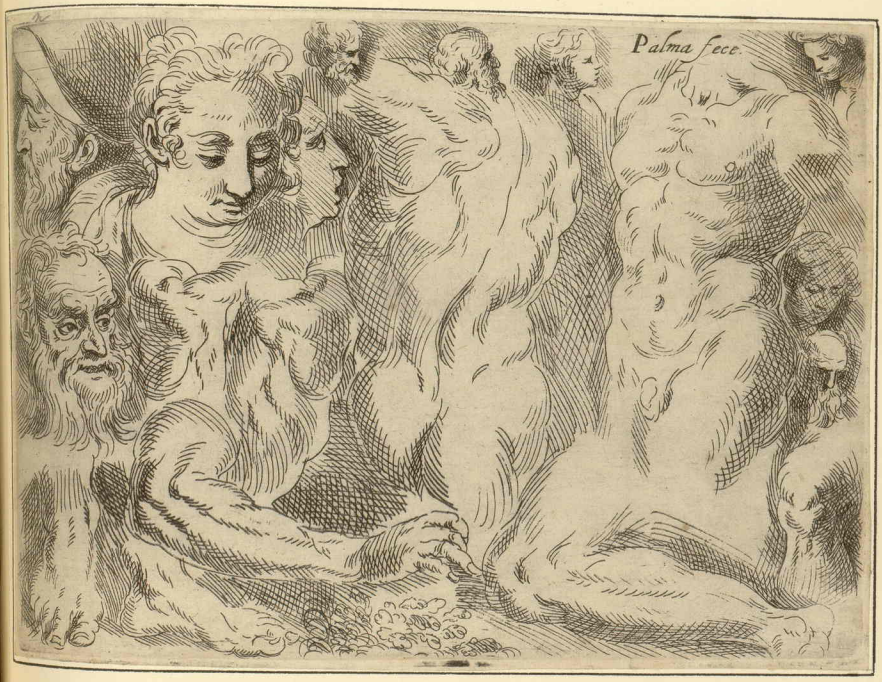
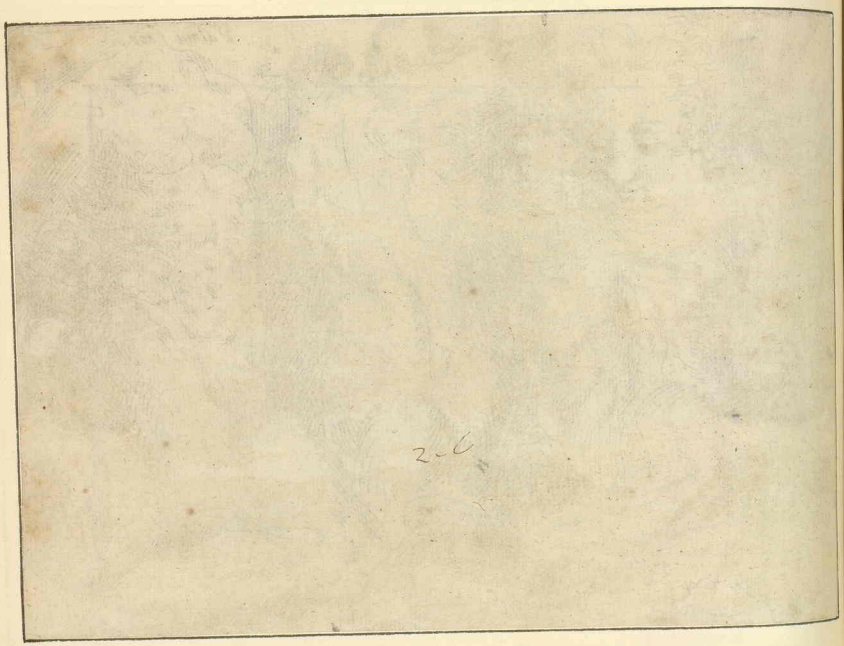
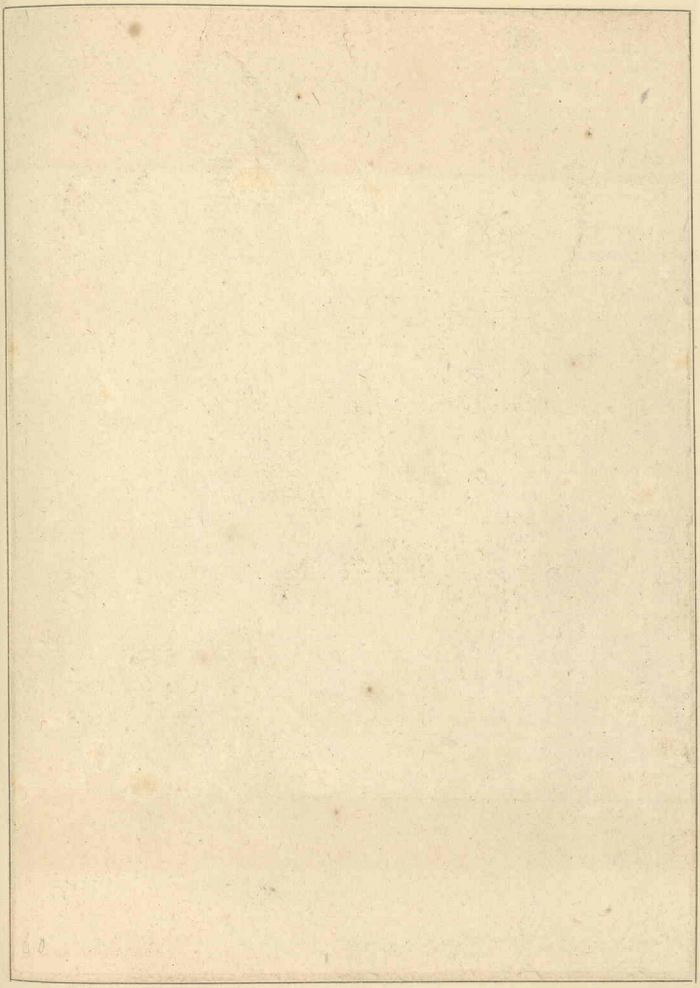



Palma fece.

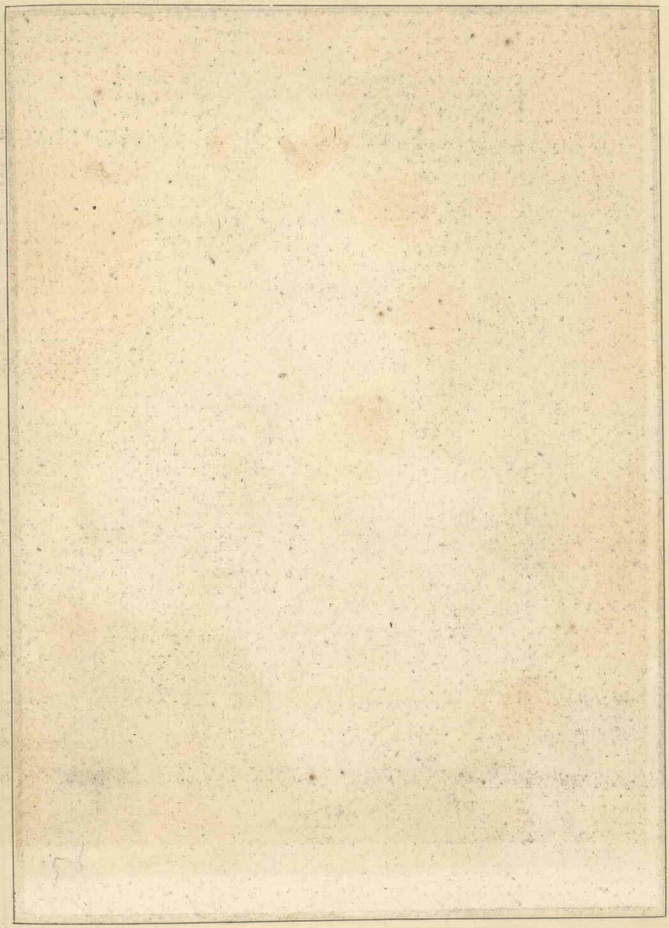


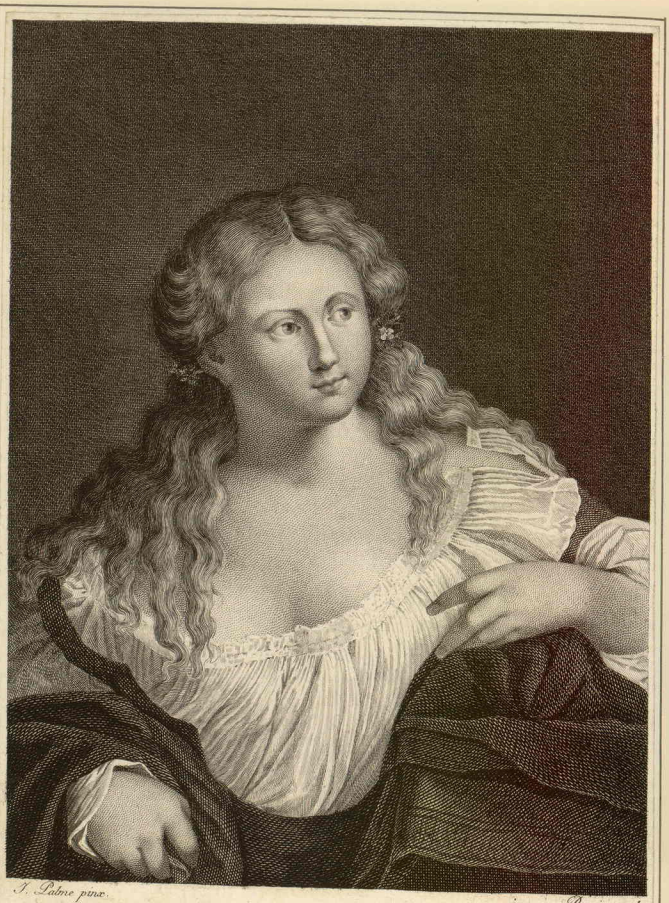


J. Palma pinx. *Guttenberg sc.*

St^e CATHERINE.

De la Galerie du Palais d'Orléans.





J. Latine pinx. Benoist sculp.

PORTRAIT D'UNE JEUNE FILLE.

deſerved to have been ranked in the firſt claſs of eminent artiſts; but he ſhewed a very inferior degree of merit in his ſubſequent works; though the imperfections of his latter performances may be overlooked, on account of the excellence of his works in his earlier time.

GIACOPO PALMA, called the Young.

Hiſtory.

DIED 1628, AGED 84.

Jacopo Palma the Young, ſo called in contradiſtinction of the other Jacopo, his great-uncle, may be conſidered as the laſt maſter of the good and the firſt of the bad period of art at Venice. Born in 1544, he left the ſcanty rudiments of his father Antonio, a weak painter, to ſtudy the works of Tiziano, and particularly thoſe of Tintoretto, whoſe ſpirit and ſlender diſengaged forms were congenial to his own taſte. At the age of fifteen, he was taken under the protection of the Duke of Urbino, carried to that capital, and for eight years maintained at Rome, where, by copying the antique, Michelangiolo, Raffaello, and more than all, Polidoro, he acquired ideas of correctneſs, ſtyle, and effect; theſe he endeavoured to embody in the firſt works which he produced after his return to Venice, and there are who have diſcovered in them an union of the beſt maxims of the Roman and Venetian ſchools: they are all executed with a certain facility which is the great talent of this maſter, but a talent as dangerous in painting as in poetry. He was not however ſucceſsful in his endeavours to procure adequate employment, the poſts of honour and emolument were occupied by Tintoretto and Paolo Veroneſe, and he owed his conſideration as the third in rank to the patronage of Vittoria, a faſhionable architect, ſculptor, and at that time ſupreme umpire of commiſſions: He, piqued at the ſlights of Paolo and Robuſti, took it into his head to favour Palma, to aſſiſt him with his advice, and to eſtabliſh his name. Bernini is ſaid to have done the ſame at Rome, in favour of Pietro da Cortona and others, againſt Sacchi, to the deſtruction of the art, and as men and paſſions reſemble each other in all ages, the ſame will probably be related of ſome faſhionable architect of our times.

Palma, overwhelmed by commiſſions, ſoon relaxed from his wonted diligence, and his careleſsneſs increaſed when, at the death of his former competitors, and of Leonardo Corona†, his new rival, he found himſelf alone, and in poſſeſſion of the field. His pictures, as Ceſare d'Arpino told him, were ſeldom more than ſketches: ſometimes, indeed, when time and price were left to his own diſcretion, in which he did not abound, he produced ſome work worthy of his former fame; ſuch as the altar-piece at S. Coſmo and Damiano, the celebrated naval battle of Franceſco Bembo in the public palace; the S. Apollonia at Cremona; St. Ubaldo and the Nunziata at Peſaro; the finding of

† Leonardo Corona, of Murano, from a copyiſt became a compoſer; and though the rival of Palma, a favourite of Vittoria, perhaps as a check to the arrogance or a ſpur to the negligence of the latter. He ſometimes made him models in chalk for the better maſſing his chiaro-ſcuro; with his help Corona painted the celebrated Nunziata at S. Gio, and Paolo, and the picture at S. Stephano, whoſe grandeur fixes the eye, and reminds us of Tiziano. The general object however of his imitation was Tintoretto; he made a Crucifixion ſo cloſely reſembling that maſter's, that Ridolfi has much to do to prove it was no theft. He likewiſe made uſe of Flemiſh prints, eſpecially for landſcape. He lived not long, and left a good imitator of his ſtyle in *Baldaſſare d'Anna*, a Fleming, who terminated ſome of his maſter's pictures, and painted others of his own invention at the Servi and other churches: inferior to Corona in outline and form, but frequently more mellow and more forcible in his chiaro-ſcuro. F.

the

the Crofs at Urbino, works partly unknown to Ridolfi, but of rich compofition, full of beauties, variety, and expreffion. His tints frefh, fweet, and tranfparent, lefs gay than thofe of Paolo, but livelier than thofe of Tintoretto, though flightly laid on, ftill preferve their bloom. In vivacity of expreffion he is not much inferior to either of thofe mafters, and his Plague of the Serpents at St. Bartolomeo may vie for features, geftures, and hues of horror, with the fame fubject by Tintoretto in the fchool of St. Rocco: but none of his pictures is without fome commendable part, and it furprizes that a man from whom the depravation of ftyle may be dated in Venice, as from Vafari at Florence, and Zuccari at Rome, fhould ftill preferve fo many charms of nature and art to attract the eye and intereft the heart. F.

PANDOLFO. See RESCHI.

PAOLO PANINI.

Perfpective, Architecture.

DIED 1758, AGED 67.

This painter was born at Placentia, in 1691, with a peculiar capacity, which he cultivated by ftudying at Rome, where he defigued every veftige of ancient magnificence, the ruins of fuperb Roman edifices, cenotaphs, columns, baths, arches, and obelifks, as alfo fome of the moft entire buildings, the ornaments of modern Rome.

He ftudied the works of Ghifolfi with peculiar pleafure; he formed his tafte, ftyle, and manner by the compofitions of that efteemed artift; and his ftrongeft ambition was to imitate him; fo that he foon became eminent in that ftyle, beyond all his contemporaries. His compofition is rich; the truth of his perfpective is critically exact; and his paintings are univerfally efteemed, for the grandeur of the architecture, for the clearnefs of his colouring, for the beautiful figures which he generally introduced, and alfo for the elegant tafte with which he difpofed them. He always defigned them correctly, and fet them off with fuitable attitudes and expreffion.

However, this defcription of his merit muft be fuppofed to allude to his early and prime performances; for, in his latter time, his pictures were diftinguifhable by a free and broad touch, but they are feeble in their colouring and effect. At all times indeed he was too apt to defign his figures rather too large for the architecture, which diminifhed the grandeur of the moft magnificent parts of his compofition, and was quite contrary to the practice of Ghifolfi, whofe works muft perpetually afford a pleafing deception to the eye, by the perfpective proportions obferved between the figures, buildings, and diftances.

At Rivoli, a pleafure-houfe belonging to the King of Sardinia, there are feveral of Panini's paintings, which are views of that fine retreat and its environs. They are beautifully coloured, well handled, and with a touch full of fpirit; though in fome parts, the yellow feems a little too predominant, and the lights are not always diftributed in fuch a manner as to produce the moft ftriking effect.

MARIA


G. B. Pamini del.
E Musæo Dni. Authuri Pond.
C. Knapton fecit.

The Amphitheatre of Titus. Traians Pillar. J. J. Muller Sculp.

MARIA HELENA PANZACCHI.

Hiſtory, Landſcape.

This paintreſs, born at Bologna, in 1668, of a noble family, learned deſign under the direction of Emilio Taruffi, and in the compaſs of a few years acquired great readineſs in compoſition, and a lovely tint of colouring.

She alſo excelled in painting landſcapes; and, by the beauty of her ſituations and diſtances, allured and entertained the eye of every judicious beholder. To the figures which ſhe inſerted ſhe gave grace, becoming attitudes, and a lively and natural expreſſion.

JOHN PARCELLES.

Storms and Calms at Sea.

He was born at Leyden, in 1597, and became the diſciple of Cornelius Vroom. His manner of painting was but ſlow, as he finiſhed his pictures with extreme neatneſs. At firſt he only lightly touched his deſigns, till the whole compoſition was completed; and then he worked freely, though with an uncommon degree of care, giving the utmoſt tranſparence to his colours.

His general ſubjects were ſea-pieces; either calms, which are clear and excellently handled; or ſea-ſhores, crowded with mariners, or with fiſhers caſting or drawing their nets. In thoſe every figure was touched with ſpirit, and every object ſhewed the genuine character of truth and nature. But his chief excellence appeared, where he repreſented ſtorms attended with lightning, ſhipwrecks, waves in the moſt violent agitation, and veſſels in the utmoſt diſtreſs. Thoſe he deſcribed with all the force of real nature, and enriched his ſubjects with figures that were remarkably good, as well for their propriety of action and character as for their expreſſion.

JULIUS PARCELLES, called the Young.

Sea-Pieces.

He was born at Leyerdorp, the ſon of John Parcelles, and inſtructed in the art of painting by his father, whoſe ſtyle, touch, and manner of colouring he ſo exactly imitated, that his works are very frequently ſuppoſed to be the performances of his father, eſpecially as both artiſts marked their pictures with the ſame initial letters, J. P.

The paintings of Julius, however, are not equal to thoſe of John; but they have abundance of nature in the proſpects and the tints; his ſhores, and ſand-hills, with the ſmall veſſels lying near the edge of the water, are wonderfully well expreſſed and well deſigned.

JUAN DE PAREJA.

Portraits.

DIED 1670, AGED 60.

This artiſt was born in 1610, and rendered himſelf remarkable by diſcovering a fine genius to painting, and arriving at a great degree of excellence in it, from the moſt low and

and contemptible ſtation in life. He was a Meſtizo, which is a name given to thoſe who are born in the Weſt-Indies, of a father who is a Spaniard, and a mother, a native Indian; and happening to become the ſlave of Diego Velaſquez, a celebrated Spaniſh painter, he was ſolely employed in grinding the colours for his maſter.

But his genius urged him to the art ſo ſtrongly, that he ſpent whole nights in drawing, and denied himſelf the neceſſary refreſhment of reſt and ſleep, endeavouring to imitate Velaſquez. Yet, notwithſtanding his private aſſiduity to improve himſelf, he was under perpetual apprehenſion of being diſcovered by his maſter; becauſe he knew the pride of that painter would make him account it a diſgrace to the profeſſion, to ſee a performer in his own way, of ſo mean and ſervile a condition. However, he proceeded in his uſual method of practice, till he had made a conſiderable proficiency; and having obſerved, that the King of Spain, Philip IV. who often reſorted to the apartments of Velaſquez, always ordered thoſe pictures which were placed with the painted ſide to the wall, to be turned to his view for his amuſement, Pareja fixed a picture of his own painting in that poſition, which the King's curioſity cauſed to be turned; and in that inſtant Pareja fell on his knees, and ſupplicated the King to obtain his pardon from his maſter, for having preſumed to practiſe painting without his approbation.

Philip, agreeably ſurpriſed at the addreſs, and being alſo pleaſed with the work, bid Pareja reſt contented, and told Velaſquez, that the man who ſhewed ſuch a genius, and poſſeſſed ſuch talents, ought no longer to be a ſlave. Immediately Pareja was emancipated; yet he never quitted his maſter; and, even after the death of Velaſquez, he ſerved the daughter of that painter with a degree of gratitude worthy of a perſon of much nobler birth and better education.

He was wonderfully happy in painting portraits, which he executed ſo exactly in the taſte, ſtyle, colouring, and penciling of his maſter, that they could not (as it is reported) be diſtinguiſhed from the works of Velaſquez.

JAMES PARMENTIER.

Hiſtory, Portrait.

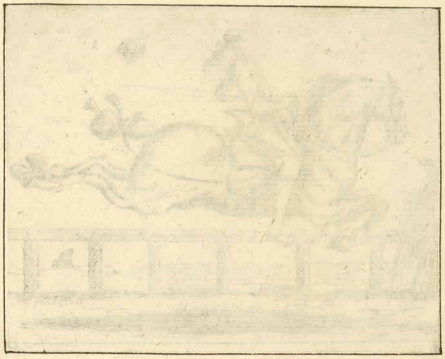
DIED 1730, AGED 72.

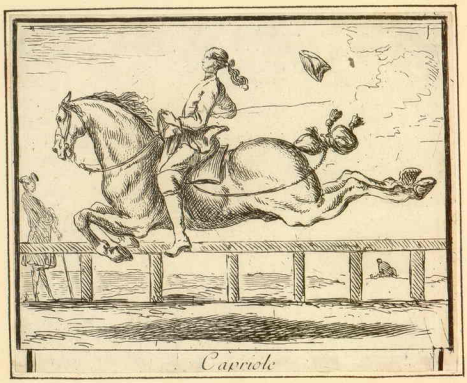
He was a native of France, born in 1658, and was nephew to Sebaſtian Bourdon, from whom he received the firſt inſtructions in the art of painting. When his uncle died, he went to England, and was employed at Montague-houſe by La Foſſe, to lay his dead colours, and likewiſe to aſſiſt him in other parts as occaſion required; but afterwards he reſided for ſeveral years in Yorkſhire, where he painted hiſtorical ſubjects as well as portraits.

An altar-piece in a church at Hull, and another in St. Peter's church at Leeds, repreſenting Moſes receiving the Law, are of the hand of this artiſt. His beſt work is on the ſtair-caſe at Workſop; and at the Painters Hall, in London, there is a picture preſented by Parmentier to that company, of which the ſubject is Diana and Endymion.

FRANCESCO MAZZUOLI, called PARMIGIANO. See MAZZUOLA.

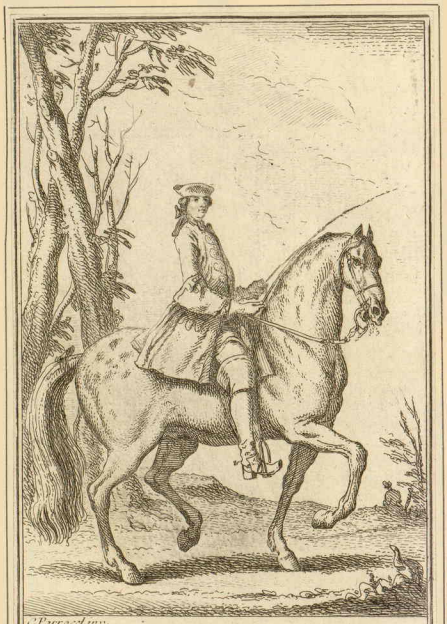
DOMENICO





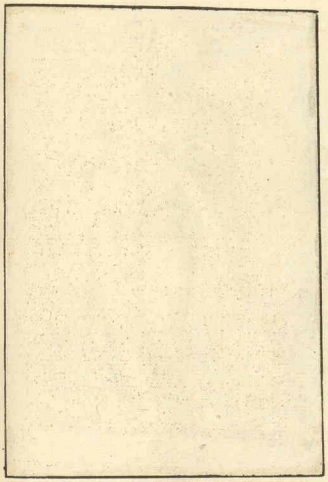
Cavriole

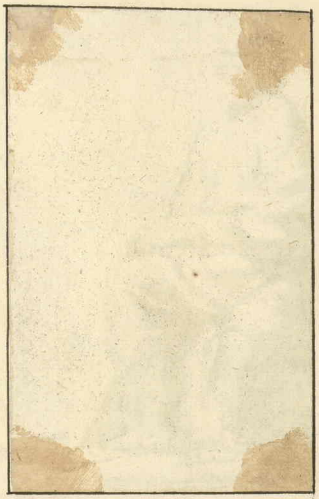
C. Parrocel — Le Piaffer dans les Pilliers. — inv. & Sculp.

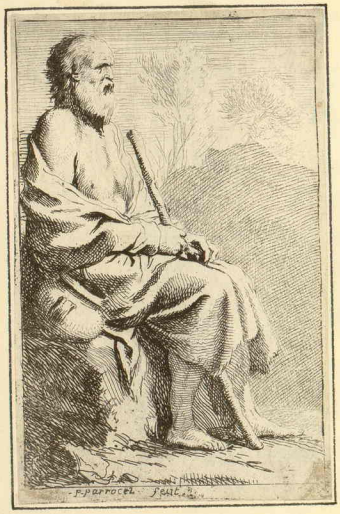


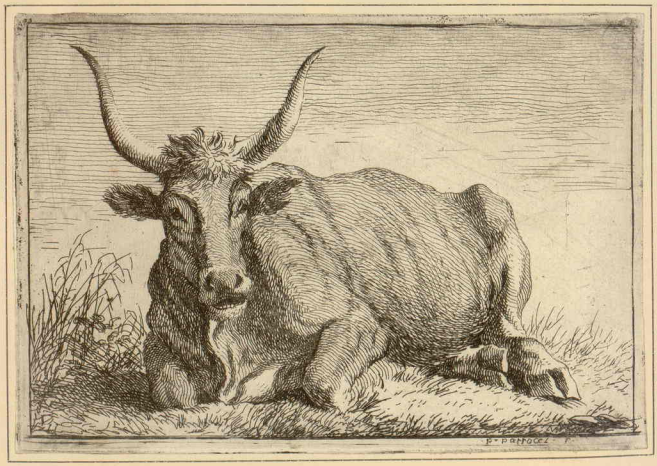
C. Parrocel inv.

Le Passage.






F. Parrocel Sculp.


p. parrocel

DOMENICO PARODI.

Hiſtory, Portrait.

BORN 1668, DIED 1740.

Domenico Parodi, of Genoa, was the ſon of a ſculptor, and a ſculptor and architect himſelf, but he is chiefly celebrated as a painter. He had a vaſt capacity, and with ſome literature combined a deep theory of his art; he had ſtudied the antique, and poſſeſſed a general power of execution. At Venice he was the pupil of Mombelli, and imitated ſometimes Tintoretto, and ſometimes Paolo with ſucceſs. At Rome he imbibed the principles of Maratta, and painted various altar-pieces in that ſtyle. His moſt praiſed work, and perhaps the beſt work of that kind in Genoa, is the ſaloon of the palace Negroni. He was not however always equal to himſelf, and ſometimes ſuffered his ſcholars to run away with his name. The beſt of theſe was *Angiolo Roſſi*, a prieſt, a good imitator of Maratta, though his works are few. *Batiſta Parodi*, the brother, but not the ſcholar of Domenico, addicted himſelf to the Venetian ſchool, and debaſed great natural powers by indiſcriminate execution. He lived much at Milan and at Bergamo. *Pellegro Parodi*, the ſon of Domenico, an excellent portrait-painter, reſided at Liſbon.

F.

JOSEPH PARROCEL, called the Old.

Battles.

DIED 1704, AGED 56.

He was born in Provence, in 1648, where he learned the rudiments of the art, and was tolerably ſkilled in deſign and colouring; but not content with that inſtruction which he could receive in his own country, he travelled to Rome, where he placed himſelf as a diſciple with the famous Giacomo Corteſi, called Bourgognone. He choſe the ſame ſubjects as his maſter, and painted battles in the ſame taſte and ſtyle, which gained him great reputation; for, although his works could not ſtand in competition with thoſe of Bourgognone, yet they had ſo much merit in the compoſition, ſo much judgment in the deſign, and ſuch ſpirit in the execution, as placed him on an equality with any other artiſt of his time.

When he quitted the ſchool of Bourgognone he went to Venice, and ſpent ſeveral years in that city, ſtudying the works of thoſe artiſts who were moſt eminent for colouring; and the happy effect of the obſervations he then made, was evidently ſeen in all his future performances. Parrocel always made it his conſtant rule to conſult nature in every object he deſigned; he worked with readineſs and eaſe; was curiouſly careful in the preparation of his colours; and that freſhneſs which appears in his paintings, is a laſting evidence of his ſingular ſkill. In his battles every part is in motion; his figures and horſes have attitudes that are natural, and full of fire; and the variety of paſſions are ſenſibly, and often feelingly, expreſſed.

He did not however entirely confine himſelf to ſubjects of that kind, he painted portrait well, and had ſome merit as a hiſtory painter, a proof of which is the picture of St. John in the Deſart in the church of Notre Dame at Paris.

CHARLES PARROCEL, called the Young.

Battles.

DIED 1729, AGED 52.

He was born at Paris, in 1677, the ſon and diſciple of Joſeph Parrocel, and the imitator of his ſtyle.

The compoſition, the manner of handling, and the tint of colouring, in the works of the young and old Parrocel, were ſo ſimilar, that the performances of the former are frequently miſtaken, even by good judges, for the works of the latter.

There was alſo a nephew of Joſeph, named Ignatius Parrocel, who painted battle pieces, whoſe pictures have a ſtrong reſemblance to thoſe of the old Parrocel. This painter died in the year 1722.

GIUSEPPE PASSERI, or PASSARI.

Hiſtory, Portrait.

DIED 1714, AGED 60.

G. Paſſeri received his firſt inſtruction from his uncle Giambatiſta Paſſeri, a friend and tolerable imitator of Domenichino, and celebrated for his impartiality and acumen as a biographer of painters. He afterwards became a darling ſcholar of C. Maratta, and holds a diſtinguiſhed rank among his imitators. One of his beſt works is S. Jerome meditating on the Laſt Judgment, at Peſaro. As a pendant to the altar-piece of his maſter in the Baſilica Vaticana, and under his direction, he painted the Baptiſm of the Centurion by St. Peter, which after having been copied in Moſaic was ſent to Urbino, and in vigour of tint far excels the languid colour of his other works. F.

BARTOLOMEO PASSEROTTI.

Portrait, Hiſtory.

DIED 1595.

Bartolomeo Paſſerotti, of Bologna, was one of the pupils and aſſiſtants of Taddeo Zuccari. He was the firſt of Bolognese painters who introduced naked torſoes in ſacred ſubjects. The moſt eminent of his altar-pieces are the Decollation of St. Paul alle Tre Fontane at Rome, and at S. Giacomo of Bologna, our Lady with various Saints, painted in competition with the Caracci, and honoured by their praiſe. His Tityus, when exhibited to the public at Bologna, was by the Dilettanti miſtaken for a work of Michelangiolo. But he did not always huſband his powers with equal diligence and refinement, hurried away by that franknesſ and facility of execution which debauched Giuſeppe Ceſari, whom he however excelled in correctneſs of deſign. In portrait, for character, dignity, and propriety of compoſition, he approached Tizian himſelf, in the opinion of Guido. His 'Maeſtria' of drawing with the pen attracted Agoſtino Caracci to his ſchool, who made it the guide of his line in engraving. He compoſed a book on Symmetry and Anatomy, which may be conſidered as a commentary on his works. Of his three ſons, *Tiburzio* had conſiderable merit, he painted the Martyrdom

Martyrdom of S. Caterine in the beſt ſtyle of his father. *Aurelio* was a good miniature-painter. *Ventura* never roſe to mediocrity. A ſparrow, often introduced in the works of Bartolomeo, is an alluſion to his name. F.

PASSIGNANO. Vid. CRESTI.

LORENZO PASINELLI.

Hiſtory.

†DIED 1700, AGED 71.

He was born at Bologna, in 1629, and received his earlieſt inſtructions in painting from Simon Cantarini, under whom his improvement was ſo great, that he diſtinguiſhed himſelf by correctneſs of deſign; but having viſited Venice, and thoroughly conſidered the majeſtic and profound ſtyle of Paolo Veroneſe, he changed his firſt manner, which he had practiſed with great ſucceſs at the Court of Savoy, and ſtudied to emulate the more noble manner of the Venetian maſter.

At his return to his own country, he was eagerly employed by all the Nobility, and the principal eccleſiaſtics at Bologna; for he painted hiſtorical ſubjects in a ſmall as well as in a large ſize, from ſacred as well as profane writers; and his works were univerſally admired.

In the Palazzo Ranuzzi at Bologna, there is an excellent painting by Paſinelli, repreſenting the Roman Charity; and in the Palazzo Zambeccari, in the ſame city, is a grand deſign of the Martyrdom of St. Urſula and her Companions, which is extremely well compoſed, and very lovely in the colouring; the heads are beautiful, and they have a great deal of expreſſion.

PASQUALINO. See ROSSI.

PATEL.

Landſcape.

He was born in France; but neither his age, nor the maſter under whom he ſtudied, are aſcertained by any of the authors that I have conſulted. However, his works are univerſally known, and very deſervedly admired. In his own country he is called the French Claude, for he ſeems to have taken Claude Lorraine for his model, and in many reſpects he has imitated that admirable maſter with great ſucceſs.

The forms of his trees are elegant and looſe; his ſcenery is rich, and his buildings and other ornaments are deſigned in a very pleaſing taſte. His ſkies are judiciouſly adapted, having always a very remarkable warmth; and although it cannot truly be ſaid, that he equalled his model, yet it is no ſmall degree of honour even to imitate him happily.

† The Chronological Tables of the famous Painters, publiſhed by Mr. Harms, at Brunſwick, are in a multitude of articles extremely incorrect: but with regard to this painter the error is unpardonable; for he ſays Paſinelli was born in 1629, and that he died in 1648, when he could have been only 19 years of age: whereas all writers agree, that he lived to a great age; and, by the moſt authentic account, he died in 1700, aged 71, which makes a difference of fifty-two years.

The breaking of his ground ſhews ſkill and judgment; his diſtances are finely obſerved; and the antique buildings, vaſes, monuments, and ruinous aqueducts, introduced in his compoſitions, give his pictures abundance of richneſs and elegant variety. His works ſufficiently ſhew that he ſtudied nature with nice obſervation, and his choice was always agreeable. In one reſpect he was ſuperior to Claude, for his figures are uſually deſigned in a delicate taſte, and drawn with correctneſs. His touch is light and firm, his colouring generally clear and natural, and his ſites pleaſing.

JOACHIM PATENIER.

Landſcapes, Battles.

He was born at Dinant, about the year 1487, but learned the art of painting at Antwerp, and was received as a member of the academy of painters in that city in 1515. His principal ſubjects were landſcapes, which he painted well, with charming diſtances, and figures exquiſitely touched and deſigned. There appeared a peculiar neatneſs in the leafing of his trees, and the trunks and branches of them had all the freedom of nature. His works, even in his life-time, were held in ſuch high eſteem, that they were induſtriouſly ſought for, and eagerly purchaſed at great prices.

It was much lamented, that notwithſtanding his merit in his profeſſion, and the encouragement he received, he ſhould conſume the largeſt portion of his time in taverns, and other kinds of diſſipation; by which he not only impoveriſhed himſelf, but alſo deprived the world of ſo many valuable productions as he might have finiſhed. But it was his invariable cuſtom, never to take up the pencil, till want compelled him to uſe it.

He painted battles with extraordinary ſpirit; his compoſitions in that ſtyle were filled with a number of figures, and each of them was well deſigned, and finiſhed with the utmoſt exactneſs. Sandrart mentions an admirable battle-piece of Patenier's painting, in the poſſeſſion of Melchior Wyntgis at Middleburgh. When Albert Durer was at Antwerp, the works of this artiſt afforded him ſo much ſatisfaction, as he ſaw an uncommon degree of merit in his performances, that he painted his portrait, in order to preſerve the memory of ſo eminent a maſter †.

JOHN BAPTIST PATER, generally called PATERRE.

Landſcapes, Converſations.

DIED 1736, AGED 41.

He was born at Valenciennes, in 1695, and was the diſciple of Anthony Watteau, under whoſe direction he was placed when he was very young. He had a good taſte of colouring; and when he painted views of particular buildings, or real ſcenes after nature, they were executed in a pleaſing and maſterly manner. Yet he too much neglected the ſtudy of nature, and the correctneſs of deſign; conſulting immediate advantage, more than the eſtabliſhment of his reputation.

† Our author, who is ſo copious in his encomiums on this artiſt, has after all omitted the elegant mark which Patenier ſet on all his pictures, and by which our Dilettanti may readily pick them out from others: we ſhall communicate it in Mr. Deſcamps' own words. 'Patenier rendoit ſes Tableaux reconnoiſſables par un petit bon-homme *chiant*, ' qu'il mettoit par-tout: c'étoit là le coin du Peintre.' Deſcamps I. p. 22. F.

He

He never arrived at the merit of his maſter, though he imitated his ſtyle; but there is ſomewhat of ſpirit in his compoſitions, that renders them pleaſing.

PAUDITS.

Portrait, Hiſtory.

This artiſt is mentioned by Sandrart as a painter of great merit, but there is no account of the time in which he flouriſhed. He was born in Lower Saxony, and became a diſciple of Rembrandt, where he ſo much diſtinguiſhed himſelf, as to be ranked among the beſt performers in that ſchool. On his quitting Rembrandt, he was for ſome time employed by the Biſhop of Freiſingen; he painted ſeveral hiſtorical deſigns, as well as portraits for that Prince; and ſpent ſome years in the ſervice of the Duke of Bavaria, where his works were held in great eſtimation.

While he reſided at that Court, one Roſter, a painter, lived at Nuremberg; who ſeems to have been envious of the reputation of Paudits, and propoſed to paint a picture on any ſubject, in competition with him. Thoſe artiſts appear to have painted in a different ſtyle: Roſter was moſt conſiderable for his high finiſhing: the other, for force and freedom of pencil, in the manner of his maſter Rembrandt.

The ſubject agreed on by both was, a wolf tearing a lamb. Paudits ſhewed in his work a great ſuperiority in the deſign, and alſo more truth, force, and expreſſion; which ſecured to him the approbation of the beſt judges: but the neatneſs with which the wool of one animal, and the hairs of the other, were finiſhed, with a competent tranſparence of colour, ſo far prevailed with the majority of thoſe who accounted themſelves connoiſſeurs, that the preference was given to the picture painted by Roſter. And ſuch injudicious determinations muſt ever be expected, when works which are the product of genius and judgment happen to be ſubmitted to the cenſure of thoſe who want both; becauſe ſuch perſons are only guided in their opinions by caprice, fancy, or whim, and moſt frequently by an overweening conceit of their own taſte and diſcernment.

A declaration ſo unexpected by Paudits, depreſſed and preyed upon his ſpirits, and affected his mind with ſuch extreme violence, that he died in a few days after, univerſally pitied and regretted.

HORATIUS PAULYN.

Hiſtory, Converſations.

This painter is ſuppoſed to have been born about the year 1643, and he reſided at Amſterdam; but the maſter under whom he ſtudied is not known.

He had a very lively imagination, he compoſed readily, and deſigned well; but his greateſt excellence conſiſted in his colouring; for his pencil was ſo exceedingly neat, and the tone of his colouring ſo ſweet and delicate, that it was capable of deluding any lover of the art to admire what morality and modeſty muſt compel him to deteſt. Too frequently he proſtituted his art, to repreſent ſubjects that were indecent and obſcene, which leſſened him conſiderably in the public eſteem.

One of the ſmall pictures of Paulyn, excellently finiſhed, was valued at an hundred pounds; though probably that exorbitant price was fixed on it, rather on account of its immodeſty, than for any intrinſic merit in the performance.

ISAAC

ISAAC PAULYN.

Portraits.

He was the difciple of Abraham Vanden Tempel; and after he had perfected his ftudies with that mafter, he went to England, where he refided for feveral years, and found fufficient encouragement and employment. But, in the year 1682, he retired from that kingdom, and fettled at the Hague, where he painted the portraits of the principal perfons in that city, with very great approbation.

PELLEGRINO DA MODENA. See MUNARI.

PELLEGRINO TIBALDI, DA BOLOGNA. See TIBALDI.

PELLEGRINO DA SAN DANIELLO†.

Hiftory.

Martino d'Udine, is in the Hiftory of Painting called Pellegrino di S. Daniello. This new name was given him by his mafter Giovanni Bellini, who, in a fit of rapturous applaufe to the fingularity of his talent exclaimed, Pellegrino, (novel, rare) and the new birth-place he acquired from his long refidence at S. Daniello, a caftle in the neighbourhood of Udine. Udine however is proved to have been the place of his nativity, and there it is where his works muft be infpected, and where he entered on a trial of fkill with his former mafter: but it does not appear that he fucceeded in his attempt to equal, much lefs to eclipfe Bellini, whofe picture of S. Marco, in the dome of Udine, may be confidered as his mafter-piece; whilft the picture of Pellegrino is difmiffed by Vafari with the inferior praife of excelling, though not by much, the work of his fellow-fcholar *Giovanni Martini.* Pellegrino numbered among his pupils *Baftiano Florigerio*, a fpirited but lefs mellow painter, and *Luca Monverde*, who died a youth, but left a picture which proves him to have been a prodigy of ingenuity. F.

ANTONIO PELLEGRINI, of PADUA.

Hiftory.

DIED 1741, AGED 67.

Rofetta, in his Guida di Padova, numbers A. Pellegrini among the painters of that place, becaufe he was the fon of a citizen of Padua eftablifhed at Venice, where he was born. The fchool of Venice will not lofe much in being deprived of him. His great fuccefs in France, Italy, and England, can only be afcribed to the decay of the art, and the infinuating gentility of his manners. He had ingenuity, facility, and a certain gaiety of ideas, but little foundation of principles, with an indecifion which fometimes makes the objects which he reprefented float between being and not being, between reality and evanefcence. His colour was flimfy, languid, and fugitive. He gained a confiderable fum by difpatching the plafond of the notorious Miffifipi Hall at Paris, in eighty mornings. F.

† This painter has not been tranfpofed, becaufe neither of the two names by which he is known can be confidered as his family name, and he is chiefly diftinguifhed by that of Pelligrino. F.

GIOVANNI

GIOVANNI FRANCESCO PENNI, called IL FATTORE.

Hiſtory, Portrait, Landſcape.

DIED 1528, AGED 40.

G. F. Penni, of Florence, called *Il Fattore*, or the Steward, from having been intruſted with the domeſtic concerns of Raphael, ſoon became one of his principal aſſiſtants. He more than any other helped him in the execution of the cartoons of the *Arazzi*, and in the Loggie of the Vatican painted the hiſtories of Abraham and Iſaac. After the death of his maſter he executed the freſco of the Coronation in the Stanza of Conſtantine. The upper part of the Aſſumption of the Virgin, a work of Raffaelleſque grace, at Monte Lupi in Perugia, is aſcribed to him, though Vaſari gives it to Perino del Vaga: the under part with the Apoſtles is painted by Giulio. Of the works which he performed alone, no freſcoes, and ſo few oil-pictures remain, that they may be conſidered as the principal rarities of galleries. Facility of conception, grace of execution, and a ſingular felicity in landſcape, are mentioned as his characteriſtics. Penni wiſhed much to unite himſelf with his co-heir Giulio, but being coldly received by him at Mantua, went to Naples, where his works and principles might have contributed much toward the melioration of ſtyle, had he not been intercepted by death. He left at Naples, with his copy of the Transfiguration, a ſcholar of conſiderable merit, *Lionardo Malateſta*, or *Grazia*, of Piſtoja. F.

LUCA PENNI.

Hiſtory.

He was born at Florence, and was the brother of Giovanni Franceſco Penni. As he had a cloſe connection with Pierino del Vaga, who had married his ſiſter, he worked with that maſter for ſome years at Genoa, Lucca, and other cities of Italy, with great credit. Afterwards he went to England, and was employed by King Henry VIII. for whom he painted ſeveral deſigns; and was alſo engaged by ſome of the merchants of London; but at laſt he almoſt entirely quitted the pencil, devoting all his time and application to engraving †.

SANTO PERANDA‡.

Hiſtory.

DIED 1638, AGED 72.

Santo Peranda, born at Venice, 1566, the ſcholar of Leonardo Corona, and the younger Palma, acquired a competent ſhare of deſign at Rome, and had more than one ſtyle. His great works at Venice and Mirandola have much of the tint and fire of Palma: as he advanced in age, he became more conſiderate, more attentive to principle, more delicate and finiſhed; a proof of this is the Depoſition from the Croſs, at S. Procolo.

† This is a miſtake. Luca Penni did not engrave himſelf, he furniſhed deſigns to Giorgio Mantouano, Philip Galle, &c. F.

‡ In the expunged article of this painter, the author dates his birth in 1466, and diſpatches him in 1538, and yet makes him ſtudy the works of Paolo Veroneſe, who was born in 1530. F.

His

His beſt diſciple was *Matteo Ponzone* a Dalmatian: he aſſiſted him in the works at Mirandola, and in time became the author of an original ſtyle, which excelled in pulp and mellowneſs that of Feranda, but did not reach his elegance; he made uſe of the model without attending much to ideal improvements. F.

FRANCIS PERRIER.

Hiſtory, Landſcape.

DIED 1650, AGED 60.

He was born at Maçon, in Burgundy, in 1590, with ſome capacity. Having quitted his own country to improve his knowledge in the art, he travelled through moſt parts of Italy, and at laſt arrived at Rome; where he examined the works of the ableſt artiſts, and fixed on Lanfranc as his model for imitation.

During his continuance at Rome, he acquired a good taſte, an eaſy manner of deſigning, and tolerable correctneſs; but he had very little knowledge of perſpective; his colouring is always too black, and the airs of his heads want grace and elegance. However, he etched, after his own drawings, an hundred of the moſt celebrated antiques, and ſome of the works of Raphael, with a great deal of ſpirit, though in ſome parts not quite as correctly as could be wiſhed.

PIETRO PERUGINO. See VANNUCCI.

PETRUCCIO PERUGINO. Vid. MONTANINI.

BALDASSARE PERUZZI.

Hiſtory, and Perſpective Architecture.

DIED 1536, AGED 55.

This painter is ſaid to have been born at Siena; but Vaſari aſſerts, that Antonio Peruzzi, the father of this artiſt, was a rich citizen of Florence, who, to avoid the miſeries of a civil war, retired from that city to Volterra, where Baldaſſare was born, in 1481; and in a few years after he went to ſettle at Siena, where he continued during the remainder of his life, which afforded ſufficient cauſe to conjecture that his children were born there, and not at Volterra†.

Baldaſſare, who early ſhewed a lively genius, learned deſign from an eminent goldſmith of Siena, and purſued his ſtudies by the inſtruction of thoſe who were accounted moſt ingenious in the profeſſion of painting; till having gained a competent degree of knowledge, he applied himſelf, with incredible diligence, to practiſe after the works of the moſt celebrated maſters, and imitated them with ſo much exactneſs and truth, as

† It has been proved againſt Vaſari, that this great but unfortunate artiſt was born at Accajano in the dioceſe of Volterra, but in the territory of a citizen of Siena, in poor and depreſſed circumſtances. His freſcoes approach the ſtyle of Raphael; ſuch is the judgment of Paris in the caſtle of Belcaro, and the celebrated Sibyl at Fonte Giuſta of Siena, whoſe divine enthuſiaſm has never been excelled. His great prerogative however was architecture, Lomazzo calls him 'Architetto univerſale,' and as ſuch he ſuperintended for ſome time the fabrick of St. Peter, unrewarded and pitifully paid. With regard to his origin, ſee 'Lettere Seneſi,' tom. iii. pag. 178. F.

ſeemed

Dessein de Balthazar Peruzzi de Sienne

Dup

ſeemed wonderful to the moſt able connoiſſeurs of that time. From Siena he went to Rome, where he was employed by Pope Alexander VI. and in the palace of that Pontif, as alſo in ſeveral chapels and convents, he painted many grand deſigns in freſco, which were commended for their grace and elegance of ſtyle. His genius inclined him particularly to paint perſpective and architecture; and as he underſtood the eſſential principles of the chiaro-ſcuro in a degree far ſuperior to any of his contemporaries, he managed it in ſuch a manner, that he produced ſurpriſing effects. His uſual ſubjects were views of ſtreets, palaces, corridores, porticoes, and the inſides of magnificent apartments, in which he repreſented every cornice, frize, bas-relief, or ſuitable ornament; and, by a judicious diſtribution of his lights and ſhadows, gave them a roundneſs and projection, as natural, and as ſtriking, as if they were real.

It is not poſſible to give a nobler teſtimony of the powerful effect of this maſter's painting, than to ſay, it ſurpriſed and pleaſed even Titian: for, when that famous artiſt viewed ſome of the perſpective works of Peruzzi, he was ſo deceived, that no arguments could perſuade him to believe that any of the objects he ſaw were produced by the pencil, till he at laſt changed his point of view, and then he expreſſed a much greater degree of aſtoniſhment, at the beauty and artifice of the performance, and at the exquiſite deception it created. He excelled in painting ſcenes for theatres, in which ſubjects he introduced, with extraordinary taſte and judgment, all thoſe decorations peculiar to the ſtage, and he is accounted the firſt who practiſed that ſtyle of painting.

He ſtudied architecture, and became very eminent in it; having received ſome inſtructions from Bramante, the friend of Raphael. He wrote a treatiſe on the antiquities of Rome, and a commentary on Vitruvius; but unhappily he died before they were publiſhed, being poiſoned by ſome perſons who were envious of his reputation and of his talents.

FRANCESCO PESELLI.

Hiſtory, Animals.

DIED 1517, AGED 77.

He was born at Florence, about the year 1440, and became a diſciple of Andrea del Caſtagno, whoſe ſtyle and manner he always imitated. He was particularly fond of painting animals, ſtudying every ſpecies after nature with ſingular care; and in order to have thoſe objects ready on any occaſion, to paint them after the life with greater exactneſs, he conſtantly preſerved a variety of animals under his own roof, to ſerve him as models, and repreſented them with a ſpirit, life, truth, and nature, far ſuperior to any of the artiſts of his time.

Till he was thirty years of age he continued with Caſtagno, and by that time he was conſidered as a very eminent maſter. He painted hiſtorical ſubjects as well as animals; he worked in freſco as well as in oil; and finiſhed ſeveral fine deſigns in the chapels and palaces at Florence, which were beheld with approbation. But he obtained uncommon applauſe for one compoſition, which was the Wiſe Men offering to Chriſt, gold, and frankincenſe, and myrrh. His merit in his profeſſion procured him eſteem, and he was beloved by all his fellow-citizens, for his amiable temper and diſpoſition.

GERRARD PETERS.

Converſations, Landſcapes, and Portraits in ſmall.

He was born at Amſterdam, about the year 1580, and at firſt ſtudied the art of painting under Jacques Lenards, who painted on glaſs; but afterwards he was inſtructed by Cornelius Van Haerlem, being the firſt, and alſo the beſt diſciple of that maſter.

No artiſt in the Netherlands was equal to him for deſigning the naked, or for giving his figures a certain air of elegance. He ſpent ſome years at Rome; and when he found himſelf ſufficiently improved, he returned to his native city, where he had conſtant employment, for converſations, landſcapes, and portraits in a ſmall ſize, which he finiſhed highly, and with extaordinary truth and nature. Govaerts, who proved an excellent landſcape-painter, was the diſciple of this maſter.

BONAVENTURE PETERS.

Sea-Pieces, and particularly Storms.

DIED 1652, AGED 38.

He was born at Antwerp, in 1614, and became one of the moſt eminent painters in the Low Countries. The ſubjects he delighted to repreſent, were ſtorms at ſea; in which he deſcribed, in a lively, natural, and pathetic manner, every circumſtance that could fill the imagination with pity and terror. The raging of the waves, the impending tempeſt, the veſſels foundering, or daſhed in pieces againſt rocks, the mariners periſhing in the deep, or ſeeming to dread a more lingering death on a deſert ſhore, are expreſſed by his pencil with the utmoſt truth, nature, and probability. But, although his general ſubjects were of that kind, yet he painted calms with an equal degree of merit, and likewiſe proſpects of towns and caſtles adjoining to the ſea.

His pencil is light: his touch neat, and full of ſpirit; his colouring exceedingly tranſparent; and his water, whether he deſcribes it agitated or ſtill, has equal truth and delicacy. His pictures, however, are not equally good, nor equally valuable; for in ſome the figures are extremely well deſigned, and exquiſitely finiſhed; and in others, the colouring of the whole is rather too light, and the draperies of the figures are ſometimes interſperſed with tints which do not harmonize with others. But his beſt works have extraordinary merit, and muſt always be very eſtimable.

JOHN PETERS.

Sea-Pieces, and Sea-Shores.

This painter was brother to Bonaventure Peters, and born at Antwerp, in 1625. He painted the ſame ſubjects for which his brother was ſo deſervedly famous; and many of the works of John paſs for the works of Bonaventure, being as finely touched, as well coloured, as tranſparent, and adorned with excellent figures.

He frequently painted ſea-fights, which were much admired for the goodneſs of the deſign, as well as for the clearneſs of the colouring; and he alſo painted views of villages, towns, and fortified cities on the banks of rivers, which he deſigned after nature, generally making an agreeable choice, and finiſhing them with remarkable neatneſs.

FRANCIS

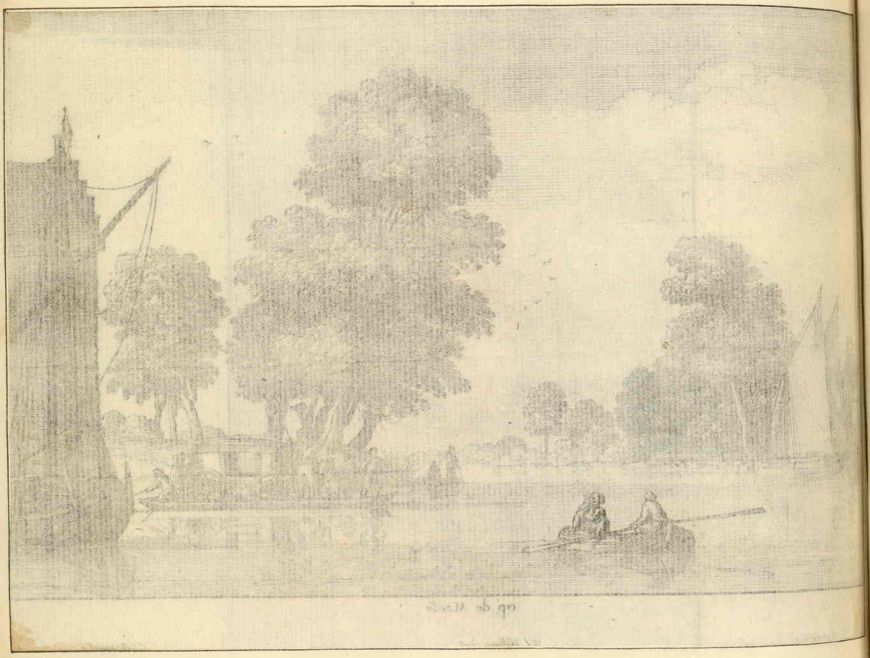
IOANNES PEETERS 63.

Tres-bon Peintre de Mers, calmes et tempestes batailles sur mer, Galleres, Villes, et Chateaux etc. fort rares, et bien estimées par tous païs, principalement des amateurs et grands Seignieurs. demeurant en Anvers Ville de sa naisance, né l'an 1624.

Luc. Vorstermans junior delineavit et fecit

op de Maese

I. Peters inu: W. Hollar fecit, C. Galle excudit,



FRANCIS LUCAS PETERS.

Landſcape.

DIED 1654, AGED 48.

He was born at Mechlin, in 1606, and received his firſt inſtruction from his father; but afterwards he was placed as a diſciple with Gerard Segers.

He principally painted landſcapes with ſmall figures, which he executed with great correctneſs, and touched with exceeding delicacy. The beauty and merit of his paintings recommended him to the favour of the Arch-duke Leopold, who retained him in his ſervice for many years, and always held him in the higheſt eſteem; and as that Prince engroſſed the greateſt part of his time and his labours, the pictures of this artiſt are very ſcarce, and are rarely to be purchaſed.

JOHN PETITOT, the Old.

Portraits in Enamel.

DIED 1691, AGED 84.

This artiſt was born at Geneva, in 1607; and having a peculiar turn for miniature-painting, he ſtudied the art of enamelling with inexpreſſible application, and at laſt arrived at ſuch a degree of perfection, that he may juſtly be accounted almoſt inimitable. There is not only a neatneſs of handling in all his works, but a grace and expreſſion which can never be ſufficiently admired, and perhaps will never be excelled. Many of his portraits have been eſteemed equal to Vandyck; it was even thought that Petitot was particularly directed by him, in thoſe portraits which he painted after his originals. He was wonderfully patient in finiſhing his works, and had the judgment and ſkill to conceal the labour which the management of his colours peculiarly required.

It is aſſerted by an ingenious French writer, that Petitot, and Bordier his aſſiſtant, derived the chemical part of their knowledge of the moſt beautiful and durable colours proper for enamel, from Sir Theodore Mayerne, at London. That great phyſician was uncommonly ſkilled in chemiſtry, and generouſly communicated the ſecrets he had diſcovered to thoſe painters, who improved themſelves by continual experiments of their own, till at laſt they brought their colours to the utmoſt perfection.

Petitot was, by the recommendation of Sir Theodore, made known to King Charles I. and had the honour to paint the portraits of that Monarch, and the whole Royal Family. He continued in England till Charles was brought to the ſcaffold, and in the year 1649 returned to Paris, where he was highly favoured by Lewis XIV. and by his admirable works acquired an ample fortune. But on account of the revocation of the edict of Nantes, he with great difficulty, and not without ſome perſecution from the Biſhop of Meaux, obtained permiſſion to retire to Geneva, having declared himſelf a Proteſtant; and after a few years reſidence in that city, he ſettled at Vevay, in the canton of Berne, where he ſpent the remainder of his days in eaſe and affluence, as alſo in univerſal eſteem.

The uſual price he received for a portrait was thirty piſtoles; and for ſeveral years before his death his price was increaſed to forty. However, he only painted the heads

and hands of his figures; for the hair, the grounds, and the draperies, were executed by Bordier, who was brother-in-law to Petitot. And it may appear ſomewhat extraordinary, that they aſſociated and laboured together for fifty years, and in that great length of time they never had the ſmalleſt conteſt or miſunderſtanding.

The colouring of Petitot is extremely ſoft and lively, and it is ſo artfully managed, that it can never change; which circumſtance muſt always give his works a ſuperior value. He generally painted on plates of gold or ſilver, and very rarely on copper. He had a ſon,

——— PETITOT, called the Young,

to whom he communicated all his knowledge, which he had obtained by many years of experience; and that ſon, by copying the works of his father, and on all occaſions uſing them as his models, ſoon gained a conſiderable reputation. He ſettled afterwards in London, where he followed his profeſſion with the utmoſt ſucceſs and credit; and ſeveral of the portraits which were painted by him, are now ſhewn as the work of the Old Petitot, although to a judicious eye they appear far inferior.

PETER PEUTEMAN.

Still Life.

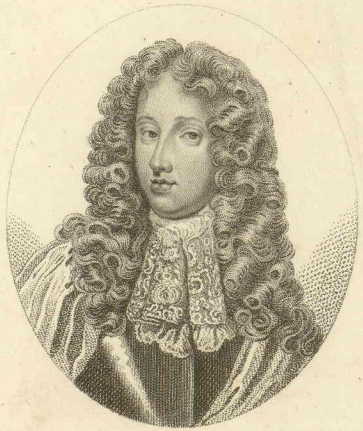
DIED 1692, AGED 42.

He was born at Rotterdam, in 1650, and was a good painter of inanimate objects; but the moſt memorable particular relative to this artiſt, was that incident which occaſioned his death.

He was requeſted to paint an emblematical picture of mortality, repreſenting human ſkulls and bones, ſurrounded with rich gems and muſical inſtruments, to expreſs the vanity of this world's pleaſures, amuſements, or poſſeſſions; and that he might imitate nature with the greater exactneſs, he went into an anatomy-room, where ſeveral ſkeletons hung by wires from the cieling, and bones, ſkulls, &c. lay ſcattered about, and immediately prepared to make his deſigns.

While he was thus employed, either by fatigue, or by intenſe ſtudy, inſenſibly he fell aſleep, but was ſuddenly rouſed by a ſhock of an earthquake which happened at that inſtant, on the 18th of September, 1692. The moment he awoke, he obſerved the ſkeletons move about as they were ſhaken in different directions, and the looſe ſkulls roll from one ſide of the room to the other; and being totally ignorant of the cauſe, he was ſtruck with ſuch a horror, that he threw himſelf down ſtairs, and tumbled into the ſtreet, half dead. His friends took all poſſible pains to efface the impreſſion made on his mind by that unlucky event, and acquainted him with the real cauſe of the agitation of the ſkeletons; yet the tranſaction ſtill affected his ſpirits in ſo violent a manner, that it brought on a diſorder which in a very ſhort time ended his days.

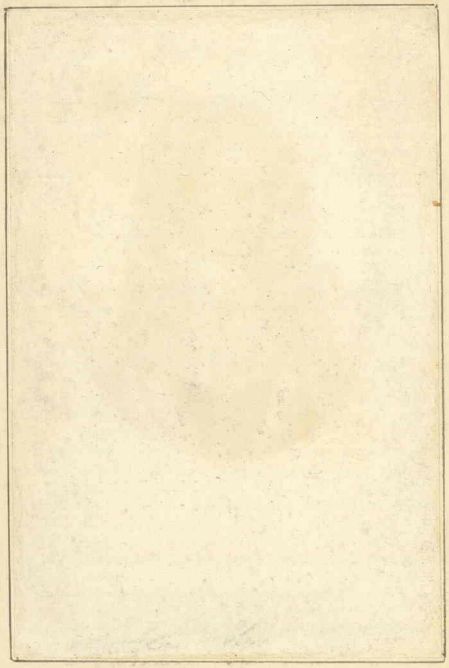
His general ſubjects were either allegorical or emblematical alluſions to the ſhortneſs and miſery of human life.



PEREGRINE OSBORNE

second DUKE of LEEDS

From an Original by Petitot in the Collection of His Grace the Duke of Leeds



PETRUS PETRI, LONGUS, AMSTELR.
PICTOR.

Chromata mirantur docti, duc tusque viriles,
Et Tabulas magnas quas tua dextra dedit.
Corpore longus eras: et formans Corpora longa,
Tu, LONGE, ostendis magna placere tibi.

GIO. BATISTA PIAZZETTA.

Hiſtory, Portrait.

DIED 1754, AGED 71.

Giambatiſta Piazzetta, of Venice, was the ſon of a ſtatuary in wood, who probably gave him what foundation he had in deſign. He exchanged the gay and open manner in which he painted at firſt, for the dark and murky one that ever after characteriſed his works, from the contemplation of Spagnoletto's and Guercino's ſtyles. He attempted to ſurpriſe by cutting contraſts of light and ſhade, and ſucceeded; ſuch deciſion of chiaro-ſcuro gave value to his drawings and was eagerly imitated in prints, but his method of colouring deſtroyed its effect in a great meaſure on the canvas; increaſed and altered ſhades, faded lights, dingy yellows, produced diſſonance and ſpots. When this is not the caſe, and in better preſerved pictures, the effect is novel, and ſtrikes at firſt ſight, eſpecially in ſubjects that border on horror, ſuch as the Decollation of St. John in a dark priſon, at Padua; a work painted in competition with the beſt painters of the ſtate, and preferred.

Piazzetta had no great vigour of mind for copious compoſition; he conſumed ſeveral years in finiſhing a Rape of the Sabines, for a Venetian Nobleman; and in the expreſſions of his altar-pieces he had certainly more devotion than dignity. His chief ſtrength lay in buſts and heads for cabinets. In caricatures he was perhaps unparalleled. F.

CHRISTOPHER PIERSON.

Hiſtory, Portraits, and Implements for Hunting.

DIED 1714, AGED 83.

He was born at the Hague, in 1631, and ſtudied under Bartholomew Meyburg, with whom he travelled to Germany.

After his return, he for ſome years employed himſelf in painting hiſtorical ſubjects and portraits, and found a conſtant demand for his works at Gouda, ſo as to acquire both reputation and riches; but having obſerved that the pictures of Leemens, which repreſented the utenſils uſed in hunting, and other rural amuſements, ſuch as guns, nets, bird-calls, pouches, powder-horns, &c. were exceedingly admired, and brought good prices, he applied himſelf entirely to that manner of painting with ſuch ſucceſs, that he has never been equalled by any other maſter. Thoſe ſubjects he uſually painted on a white ground, and gave them ſo juſt a degree of light and ſhadow, that every object ſeemed to project from the canvas.

PIETRO, or PERINO DEL VAGA. See BONACCORSI.

PIETRO DA PETRI.

Hiſtory.

DIED 1716, AGED 51.

According to the teſtimony of ſome writers, this painter was born at Rome, in 1665, but, according to the Chronological Tables, at Novarra, and was the diſciple of Carlo Maratta.

He

He painted in the ſtyle of his maſter, but not with an equal degree of beauty as to his colouring, nor with ſo exquiſite a pencil; but he proved a very good deſigner, and ſometimes gave an air to his figures that was amiable and graceful. He ſtudied the works of Raphael with great attention, and became an admirable copier of the works of other maſters, more eſpecially of Raphael and Maratta; and his paintings are at this day in very great eſteem.

SIMONE PIGNONE.

Hiſtory.

DIED 1698, AGED 86.

He was born at Florence, in 1612, and at firſt inſtructed in the art of painting by Fabrizio Boſchi, who taught him deſign; but he quitted that ſchool, to enter under the tuition of Paſſignano. Yet, although he made a conſiderable progreſs under that maſter, when he obſerved the taſte of Franceſco Furini, it ſo powerfully affected his imagination, by correſponding exactly with his own turn of mind, that he determined to adhere to that ſtyle and manner in his ſubſequent deſigns. This was the only indiſcreet and cenſurable point in the conduct of Pignoni; for the peculiar taſte of Furini conſiſted in deſigning naked figures, and in ſome of his pictures he was apt to expoſe, with too great a licentiouſneſs, what modeſty would have induſtriouſly concealed.

He went to Venice, to improve himſelf in colouring, and ſtudied with great pleaſure the tints of Titian, Albano, and Guido, in their naked figures, which beſt ſuited his own fancy; but he determined principally to imitate the tender and lovely manner of the latter. However, after his return to Florence, he altered the tone of colouring which he had aſſumed at Venice, and, by a judicious and additional mixture of ultra-marine, rendered his carnations much more delicate and beautiful; ſo that his works were univerſally admired and coveted, for the charming forms of his figures, for their being excellently diſpoſed, and admirably coloured.

He painted a number of ſacred ſubjects in an exquiſite taſte, which are eſtimated at a very large price, and preſerved as curioſities in the cabinets of the Italian Nobility. At the approach of the diſtemper of which he died, he expreſſed the ſtrongeſt concern for his having painted laſcivious ſubjects, and died remarkably penitent.

JOHN PINAS.

Hiſtory, Portrait, Landſcape.

He was born at Haerlem, about the year 1596, and in his native city learned the firſt rudiments of the art of painting; but he travelled to Italy, and ſtudied for ſeveral years with Peter Laſtman. His ſtyle of colouring was ſtrong, and rather inclining too much to the deep brown or blackiſh tint; yet, in that manner of painting he had many admirers; and ſome imagine that even Rembrandt, in that reſpect, imitated the ſtyle of Pinas.

An extraordinary fine picture, by this maſter, is the Hiſtory of Joſeph ſold by his Brethren, which is highly commended, as well for the deſign, as for the good effect of the whole.

JACOB PINAS.

History, Landscape, and Portrait.

He was the brother of John Pinas, born likewise at Haerlem; in which city he was instructed in the principles of design and colouring, and continued there to follow his profession. As he had not the same opportunities of improving himself by visiting Italy as his brother had done, he was in no degree equal to him; but, after John's return to his own country, Jacob received considerable advantage from his directions; and his works, though inferior to those of John, were nevertheless very well esteemed.

BERNARDINO PINTURICCHIO.

History, Portrait, and Grotesque.

† DIED 1513, AGED 59.

Pinturicchio was born at Perugia, in 1454, and was a disciple of Pietro Perugino, who in some few years made him so considerable an artist, that he employed him on many occasions as his assistant. He principally painted history and grotesque, but he also excelled in portraits; which he designed well, and coloured with a great deal of livelinesS and nature. Among the number of his best portraits are particularly noticed, those of Pope Pius II. and Innocent VIII. of Giulia Farnese, Cæsar Borgia, and Queen Isabella of Spain.

He performed an abundance of works at Rome, and other cities of Italy, and was much employed, though his manner was so singular, that it was not imitated by any of his contemporaries: for he bestowed extraordinary care on the high finishing of his pictures, and endeavoured to add an unusual splendor to his paintings, by introducing a richness of gilding in several parts of the work, blended with ornaments of architecture in relievo, quite unsuitable to the true taste of elegant simplicity in a picture. And although such a style might afford pleasure to an injudicious eye, yet it must always disgust those who possess a more refined idea, and a more extensive knowledge of the art.

The most memorable performance of Pinturicchio, is the history of Pius II. painted in ten compartments, in the library at Siena. In that undertaking, Raphael, who was then a very young man, and bred under the same master as Pinturicchio, so far assisted him, that he sketched many parts of the composition, and made cartons of the most material incidents of the history for him.

The last work in which he was engaged was a Nativity, for the Monastery of St. Francis, at Siena; and the Monks, being desirous to accommodate him in the best manner, appropriated a chamber to his particular use, where he might work without any interruption. But, as Pinturicchio was naturally of a peevish and impetuous temper, he expressed great impatience to have the apartment entirely cleared, and insisted that every thing should be moved out of it. The Monks, willing to gratify him in all respects, removed all the furniture as expeditiously as possible, except one large old

† In the Chronological Tables, it is very erroneously said, that Pinturicchio was born in 1497, and died in 1533, at 36 years of age, though Vasari says he was 59 when he died.

chest,

cheſt, almoſt decayed by time, which could not be moved from the ſpot, without a probability of its being broken in pieces. However, the poſitive painter inſiſted on its removal; and the Monks had ſcarcely ſtirred it from its place, when one of the rotted planks giving way, diſcovered a treaſure of five hundred pieces of gold, which had lain there ſecreted for many years †.

The diſcovery proved an inexpreſſible joy to the Monks, and an equal mortification to the artiſt, who, being conſcious that he loſt the treaſure by his own indiſcreet obſtinacy, became ſo tormented in his mind, and ſo depreſſed in his ſpirits, that he ſurvived the tranſaction only for a very few months, and it was generally ſuppoſed to have been the cauſe of his death.

SEBASTIAN DEL PIOMBO, called alſo VENEZIANO ‡.

Portrait, Hiſtory.

DIED 1547, AGED 62.

He was born at Venice, in 1485, and learned the rudiments of the art from Giovanni Bellini; but afterwards he became the diſciple of Giorgione, whoſe beautiful ſtyle of colouring he carefully ſtudied, and imitated it with the greateſt ſucceſs.

His firſt attempts, when he entered on his profeſſion, were in portrait; and the approbation he received afforded him ſo much encouragement, that at laſt he arrived at the utmoſt perfection in that branch of painting. He was not only admired for the ſtrong reſemblance of his pictures, but alſo for the ſweetneſs of his manner of colouring,

† De Piles, and a few other writers, aſſert that the five hundred ducats of gold dropped out of an old ſuit of armour, which Pinturicchio ordered to be removed; but, the word in Vaſari is Caſſonaccio, which ſignifies a great old box, cheſt, or trunk; and it is ſo tranſlated by Altieri in his dictionary. Certainly it muſt at leaſt appear more conſonant with probability, that ſuch an antiquated piece of furniture as an old cheſt might be made a repoſitory for five hundred pieces of gold, than any part of a ſuit of ſteel armour, whether old or new.

‡ The ſirname of Sebaſtian del Piombo, according to Lanzi, on the authority of Claudio Tolomei, was *Luciano*. It does not however appear that he was known by it in his own time, or that he ever marked any of his pictures with it: on his principal performance in oil, the reſuſcitation of Lazarus, we read, and undoubtedly in characters of his own tracing, *Sebaſtianus Venezianus faciebat;* this is the name prefixed to his life by Vaſari, his contemporary and acquaintance, and by which he probably was diſtinguiſhed, till to qualify himſelf for the lucrative office of the papal ſignet, he exchanged the ſecular for the monachal garb, and became known under the name of *Frà Baſtiàn del Piombo.* Portrait, in its moſt genuine ſenſe, was the province of Sebaſtiano: Nature had given him an eye to penetrate, and, with practice, to tranſcribe the character and beauties of ſingle objects, but had refuſed him all ideal power; that energy of mind which commands and unites a numerous whole. As ſlow and irreſolute in conceiving as ambitious of painting hiſtoric ſubjects, he readily promiſed what he began with reluctance and finiſhed with fatigue. Long before he came to Rome, the invention of his altar-piece in the church of *S. Giov. Criſoſtomo* was ſuſpected not to be all his own, though in tone and ſtyle of colour it was by ſome miſtaken for the work of Giorgione. From the cartoons and deſigns of Michelangiolo he painted with unequal ſucceſs: in the *Pietà* at the conventual friars of Viterbo, the Tranſfiguration, Flagellation, and Prophets, at *St. Pietro in Montorio*, where he had little but his own back-ground to add, the tone, relief, and breadth of his colour kept pace with the ideal forms and lines; but in numerous compoſitions, ſuch as the reſuſcitation of Lazarus, where much was left to himſelf, his own additions, however commendable when ſingly conſidered, as parts of a whole, diſgrace the ſublime conception that inſpired, and the maſter hand that executed the principal group, and only prove the futility of partnerſhip between unequal and diverging powers. Of the beauties of the St. Agatha, mentioned in the text, and extolled by *Vaſari*, though the picture be now loſt, it is not difficult to form a conjecture: but the very expreſſion of that author, '*Martirizzata nelle poppe*,' as it implies mutilation in the moſt exquiſite and conſpicuous part of the heroine, leaves room to ſuſpect that Sebaſtian's choice in treating the ſubject tended more to excite diſguſt than ſympathy. F.

and

and the roundnefs and bold relief of his figures; in all which parts he fo happily refembled Giorgione, that feveral of the portraits painted by Piombo were miftaken for thofe of his mafter. Nor could any artift be more highly celebrated than he was for the portrait of Giulia Gonzaga, the favourite of Cardinal Hippolito de Medici; which, by all the writers of that age, was called a divine performance. No mafter of his time had greater excellence in defigning the heads and hands of his figures, and his draperies were natural, and exquifitely finifhed.

As the reputation of Sebaftian had extended itfelf through moft parts of Italy, it procured him the friendfhip of Agoftino Chigi, a rich merchant of Siena, who traded at Venice; and by his perfuafion Sebaftian was, without any great difficulty, prevailed on to accompany him to Rome. That city afforded him a new fcene to difplay his talents; and as his ftyle was foft and delicate, like that of Giorgione, and very different, in many refpects, from that which was ufually practifed by the eminent artifts of Rome at that period, his works, as well in frefco as in oil, were exceedingly admired. He diftinguifhed himfelf equally in hiftory and portrait; and was allowed to have an exceeding good manner of defigning, with a great deal of grace in his airs and attitudes.

His reputation was very much advanced by the friendfhip which Michael Angelo Buonaroti expreffed for him. That famous artift favoured him on all occafions, preferred him before all the difciples of Raphael, and was zealoufly active in his praife and recommendation; and as Raphael had painted the celebrated picture of the Transfiguration, which was placed as an altar-piece in the church of St. Pietro in Montorio, Michael Angelo advifed Sebaftian to paint a grand compofition of the Refurrection of Lazarus, to ftand in competition with the picture by Raphael. It was affirmed, that either to fet the merit of Piombo in the ftrongeft point of light, or (what is more probable) out of fome degree of envy at the inconteftable merit of Raphael, Buonaroti promoted the undertaking, and it was faid that he even gave the defign.

When the work was finifhed, the abilities of Sebaftian were confeffed by the ableft connoiffeurs; and although the wonderful compofition of the Transfiguration was accounted inimitable for defign, expreffion, and grace, yet the work of Piombo, even while compared with it, was exceedingly and univerfally admired; and, after the death of Raphael, he was confidered as the beft artift in Italy.

He lived in the utmoft efteem with Pope Clement VII. whofe portrait he drew with an amazing refemblance of life and nature; and he alfo painted the famous Satirift Aretine, in an equal degree of perfection. That portrait was afterwards placed in the council-chamber of Arezzo, not only as an honour to the poet, but to the city which produced fuch a genius. But none of the pictures of this mafter feem to be mentioned with greater encomiums, than that of the martyrdom of St. Agatha, which he painted for the Cardinal of Arragon, and was in the poffeffion of the Duke of Urbino. That painting is defcribed as being beautifully defigned, charmingly coloured, and admirably finifhed; and was accounted to be in no refpect inferior to the beft of Raphael, Titian, or any other of the great mafters.

He was the inventor of the art of painting upon wall with oil; which, it is faid, was by a plafter compofed of quick lime, pitch, and maftich.

GIULIO PIPPI, called GIULIO ROMANO.

History.

DIED 1546, AGED 54.

Giulio Pippi, of Rome, is to be considered as the principal scholar of Raffaello, his heir, and the continuator of his works; and as the head of a school himself.

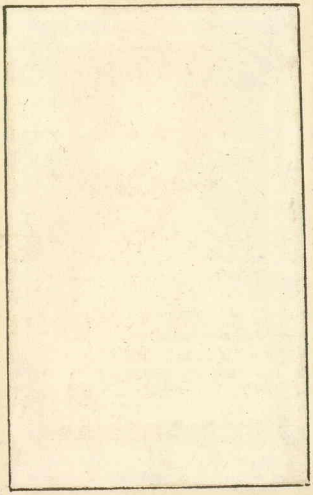
Whilst a pupil, he followed less his master's delicacy than energy of character, and chiefly signalized himself in subjects of war and battles, which he represented with equal spirit and erudition. As a designer, he commands the whole mechanism of the human body, and without fear of error, turns and winds it about to serve his purposes, but sometimes oversteps the modesty of nature. Vasari prefers his drawings to his pictures, as fuller of that original fire which distinguishes his conception, and was apt to evaporate in the longer process of finish: some have with better evidence objected to the character of his physiognomies, as more falacious than enamoured, less simple than vulgar, and often dismal and horrid without being terrible. In colour, whether fresco or oil, his hand was as expeditious, and his touch, especially in the former, as decided as his eye and choice were ungenial; bricky lights, violet demi-tints, black shades, compose in general the raw, opaque tone of his oil-pictures, far different from that characteristic asperity which signalizes the battle of Constantine, and was by N. Poussin admired as the proper tone of the subject. The style of his draperies is classic, but the arrangement of the folds generally arbitrary and mannered; the hair and head-dresses of his women are always fanciful and luxurious, but not always arranged by taste, whilst those of the men frequently border on the grotesque.

He came to Mantua, and there found antique treasures, of which the statues, busts, basso-relievos at present in the academy, are but insignificant remains. To the stores of the Gonzaghi he added his own, rich in designs of Raphael, and studies and plans from the antique; for no designer ever possessed such industry with so much fire, so much consideration with such fecundity, or combined with equal rapidity such correctness, and with great recondite knowledge in mythology and history, that popularity and ease in treating it. The increased practice, and the authority derived from the superintendance of the works left unfinished by his master, established his reliance on himself, and the call of the Gonzaghi roused that loftiness of conception, and gave birth to those magnificent plans from which Mantua and the wonders of the Palace *del T.* as from enchantment rose.

The Palace *del T.* furnishes specimens in every class of picturesque imagery. Whatever be the dimension, the subject, or the scenery, minute or colossal, simple or complex, terrible or pleasing, we trace a mind bent to surprise or to dazzle by poetic splendor; but sure to strike by the originality of his conception, he often neglects propriety in the conduct of his subjects considered as a series, and in the arrangement or choice of the connecting parts, hurried into extremes by the torrent of a fancy more lyric than epic, he disdains to fill the intermediate chasms, and too often leaves the task of connection to the spectator.

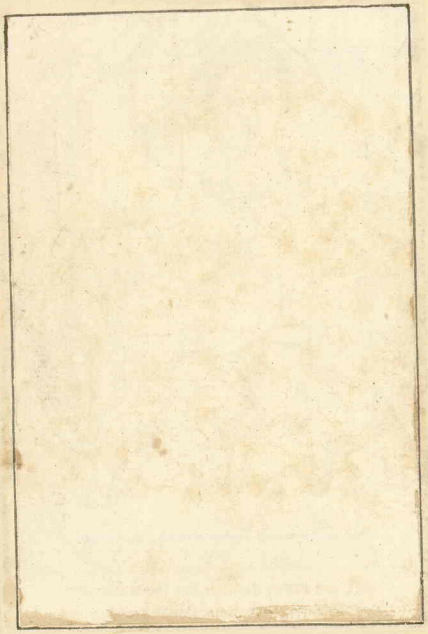
In the Palace *del T.* Giulio adopted the method of his master. He prepared the cartoons, they were executed by his pupils, and he thoroughly retouched, corrected, and

Drawing by Himself. *Engraved by B. Cooke.*

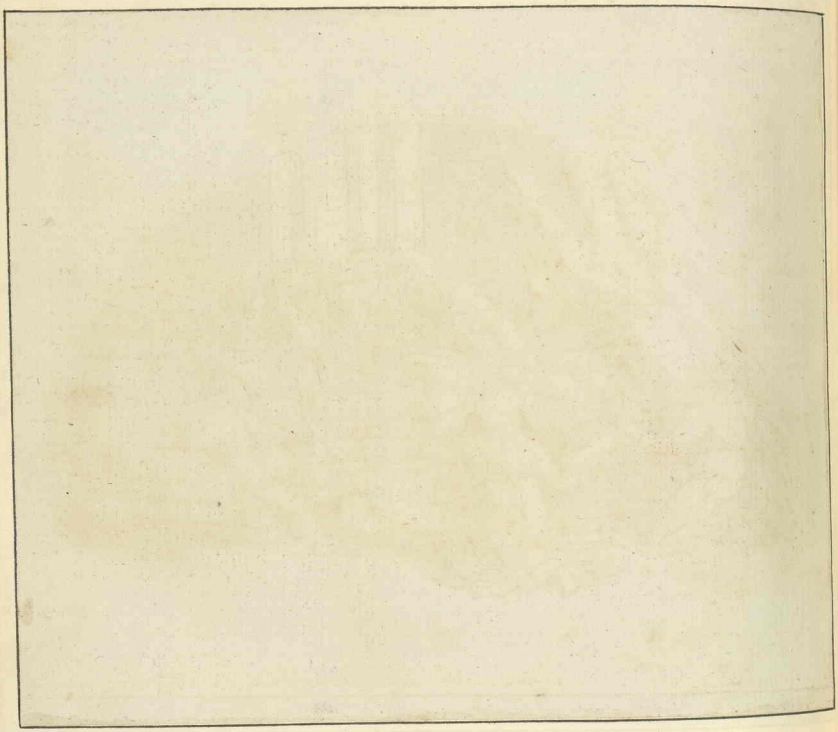


GIULIO PIPPI dit JULES ROMAIN, P.xiè

hauteur 39 pouces, largeur 29 pouces ½, sur Bois.



Giulio Romano inv.t e del. — Mulinari inc.



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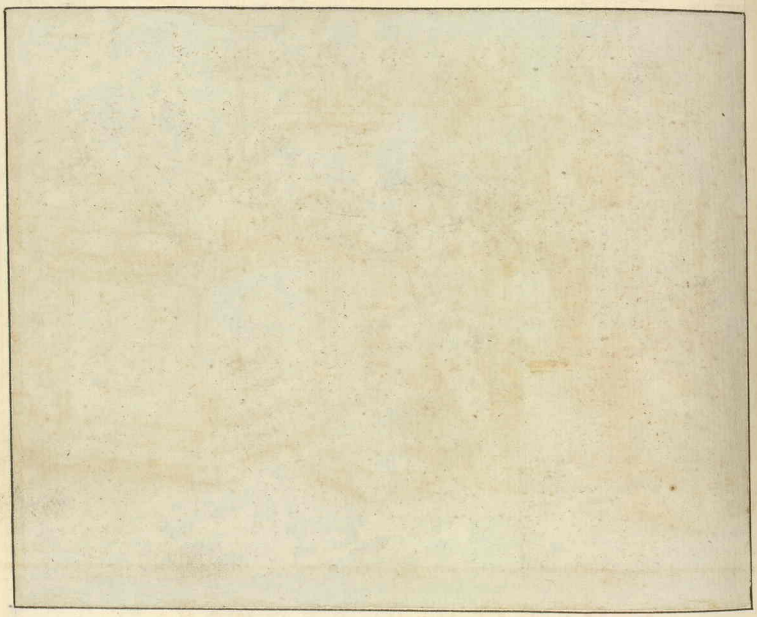


GIULIO ROMANO.

In the Collection of R. Cosway Esq. R.A.

Peint par Jules Romain. Dessiné par Borel. Gravé par Delignon.

LA NOURITURE D'HERCULE.

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

A. P. D. R.

JUPITER ET SÉMÉLÉ.

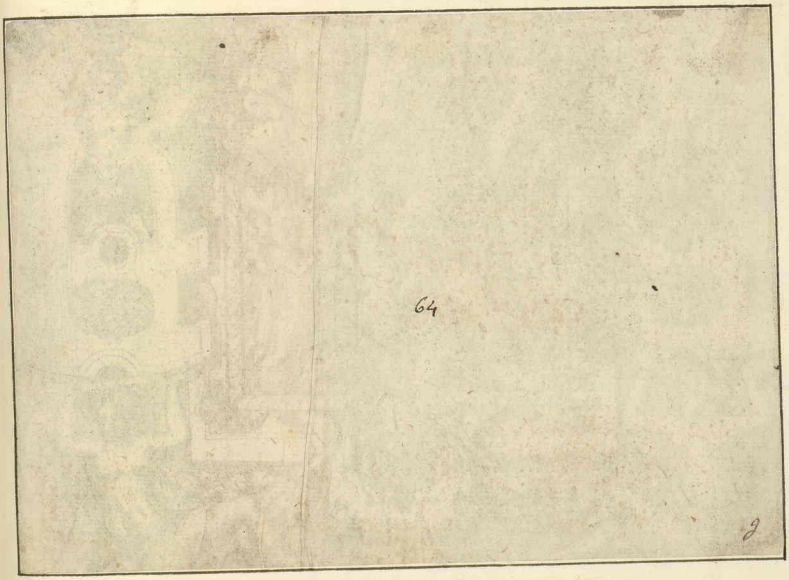
JUPITER ET ALCMENE.

JUPITER ET IO.

JUPITER ET JUNON.

JUPITER ET DANAÉ.

De la Galerie du Palais d'Orléans.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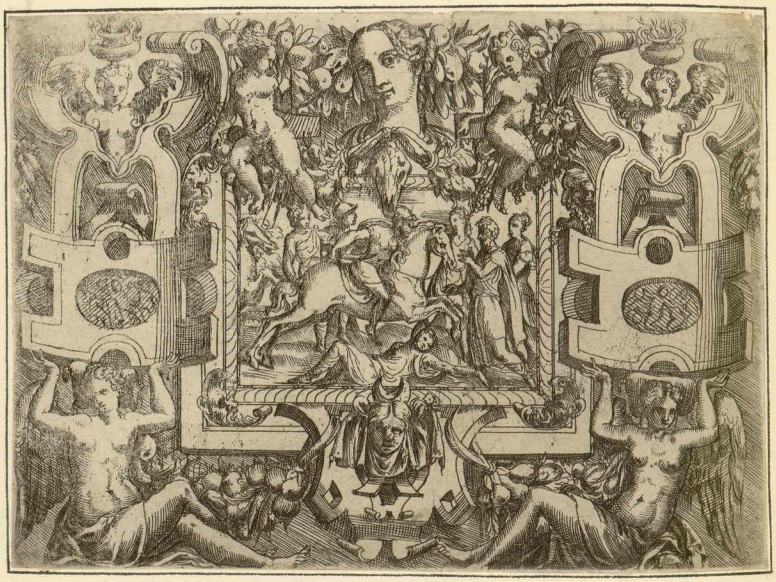


Battista Pittoni


ABRAHAMUS BOGAERT, NATUS AMSTELAEDAMI MDCLVIII. AETATIS XXXIII.
D. van der Blies pinx.
A. de Blois sculp.
Dit is BOGAERTS conterfeit met zyn levendige oogen,
Maar Weyer, rieden, niet, poesten, vergeeten,
Dwalen, en spreken niet, Maar een verwed Lieffe,
Zyn lieffe, Jeffrou, die in Holland, bekend is, wilt
Verwonnen, 't mogen, Geest, met, zyn, schoone, gelaat, en, Leven,
Dan zou haar regendeed Geraat en Pen de Leven,
En zy, vergeeten, op Deur, Kunden, uit, die, pruen,
Dan Haar, geleerdeuren, Rieden, van, Maarten, en, zyn, Leven.
A. MONDEN.

Dit 's TROMP, gewoon in ſtorm of ſlag geen' dood te vreezen,
Waar de eer, ten dienst van 't Land, hem riep op 't waterveld.
ô Lot! dat met ons ſpeelt, moest deeze kreegle held
Een vrind van 't woedendst Hof, en RUYTER's vyand weezen!

1786. J. NOMSZ.

and gave the laſt finiſh to the pictures, but unfortunately his maſter-ſtrokes have been covered again by modern pencils, and the Fable of Pſyche, the Allegories of Human Life, the Giants ſtorming Heaven, exhibit now indeed his compoſition and deſign, but not his hand; this is better preſerved in the paintings of the old palace, or as it is now called, the *Corte* of Mantua; they are in freſco, and chiefly relate hiſtories of the Trojan war, they have the ſame beauties and the ſame defects as thoſe of the Palace *del T.* each ſingly conſidered is a proof of the poetic ſpirit and the practic powers of the maſter; as a Cyclus, they want connection and evidence. Helen ſleeping, Vulcan forging arms for Achilles are beautiful, and Minerva in the act of ſlaying Ajax the ſon of Oileus ſublime. Nor is his verſatility leſs admirable in the Bacchic or amorous ſubjects, the *Capricci* and groteſque conceits with which he decorated the ſmall cabinets of the ſame palace.

The altar-pieces of Giulio are not numerous. He did not live to finiſh thoſe which he had begun for the cathedral of Mantua. The moſt remarkable of thoſe which he finiſhed with his own hand, are the three freſcoes at *S. Marco*, and in the church of *S. Criſtoforo* the athletic figure of that Saint, groaning under the weight of the Divine Infant on his ſhoulders. They are however far inferior for genuine pathos and claſſic execution to the Martyrdom of St. Stephen on the head altar of the church *di S. Stephano alle porte dell' arco*, at Genoa.

Of Giulio's ſcholars and aſſiſtants, the moſt celebrated were *Franceſco Primaticcio*, chiefly employed in the ſtuccoes and ornaments of the Palace *del T.*; *Benedetto Pagni* of Peſcia, who accompanied Giulio from Rome to Mantua; and *Rinaldo Mantovano*, the moſt expert of the three, and in the opinion of *Vaſari*, who laments the ſhortneſs of his life, the greateſt painter whom Mantua ever produced, the altar-piece of *S. Agoſtino alla Trinità* has a grandeur of ſtyle above his age, and hence has by ſome been ſuſpected to be the deſign of Giulio. To theſe may be added *Fermo Guiſoni*, who coloured in the cathedral the call of St. Peter and St. Andrew, from the moſt ſtudied and moſt beautiful cartoon of the maſter; and *Teodoro Ghigi*, or as he ſubſcribes himſelf, *Teodoro Mantovano*, a great deſigner, and ſo practiſed in the ſtyle of Giulio, that after his death he was ſelected by the Prince to finiſh ſeveral of his works. Of *Raffaello Pippi*, the ſon of Giulio, nothing remains but the tradition that he poſſeſſed talents worthy of his father. He died in 1560, at the age of thirty. F.

DAVID VANDER PLAAS.

Portrait.

DIED 1704, AGED 57.

He was born at Amſterdam, in 1647, and had a manner of painting that was very ſingular, and peculiar to himſelf. He ſpent ſeveral years in Italy, and particularly ſtudied Titian, whoſe works he made his model; and in his ſtyle he ſeemed deſirous to imitate the effect produced by the colouring of that eminent artiſt, though he attempted it by a very different manner of penciling: for he laid on his colours with a ſtrong body, and by a proper ſkill in the chiaro-ſcuro, his lights and ſhadows were ſo placed, as to produce a lively and natural effect, without breaking the maſſes, or ſcumbling

his colours together. That method not only gave more force to his figures, but it alſo preſerved his colours from fading, and gave them a laſting beauty. Undoubtedly his pictures could not admit of a near inſpection; but when viewed at a competent diſtance, they have the appearance of life and nature.

The picture which is mentioned as one of his moſt capital performances, is the portrait of the renowned Admiral Van Tromp; in which there is a fine expreſſion of the fortitude of ſoul, the ſpirit, fire, and reſolute boldneſs of that great officer.

MATTHEW VAN PLATTEN, called IL MONTAGNA.

Landſcapes, and Sea-Views.

He was born at Antwerp, in 1640, and in that city learned the principles of deſign and colouring; but he viſited ſeveral parts of Italy, to refine his taſte of deſign, by ſtudying nature, and making accurate obſervations on the works of the beſt maſters. He reſided for a long time at Florence, along with John Aſſelyn, who was known there by the name of Crabbatje, and was a painter of extraordinary merit.

Van Platten was admirable in deſcribing calms on the ſea, and the reflections of bodies on a tranſparent ſurface; and was equally happy in repreſenting ſtorms on land or water; in his land-ſtorms eſpecially, the ſkies, clouds, and trees, were wonderfully expreſſive of true nature. His landſcapes are remarkable for their lovely ſituations, for their perſpective truth, for the beauty of his diſtances, for thoſe elegant pieces of architecture which he introduced, and for their colouring, which was extremely pleaſing and natural.

POCHETTI. Vid. BARBATELLI.

CORNELIUS POELEMBURG.

Landſcapes, Caves, and Grottoes.

DIED 1660, AGED 74.

He was born at Utrecht, in 1586, where he became the diſciple of Abraham Bloemart; but he quitted that maſter, as ſoon as he had made a reaſonable proficiency in the art, and travelled to Rome. His firſt determination was to imitate the manner of Elſheimer; but he found himſelf ſo affected, while he contemplated the works of Raphael, that he reſolved on endeavouring to imitate the grace of that incomparable maſter, particularly in the naked. He ſtudied with advantage ſome of Raphael's excellencies; but he did not ſufficiently attend to that part which conſtitutes his higheſt merit, which was deſign.

He formed for himſelf a ſtyle that was entirely new, and in many reſpects preferable to the Flemiſh guſto; but it did not reſemble the ſtyle of any Italian maſter, except in the ruins of the antique buildings, with which he adorned his landſcapes, and which he had with great care copied after nature. He ſurpaſſed all his contemporaries in the delicacy of his touch, in the ſweetneſs of his colouring, and in the choice of agreeable objects and ſituations. His ſkies are clear, light, and tranſparent; his back-grounds ornamented often with the veſtiges of magnificent Roman edifices, which always contribute to the harmony of the whole compoſition; and his female figures, which he generally

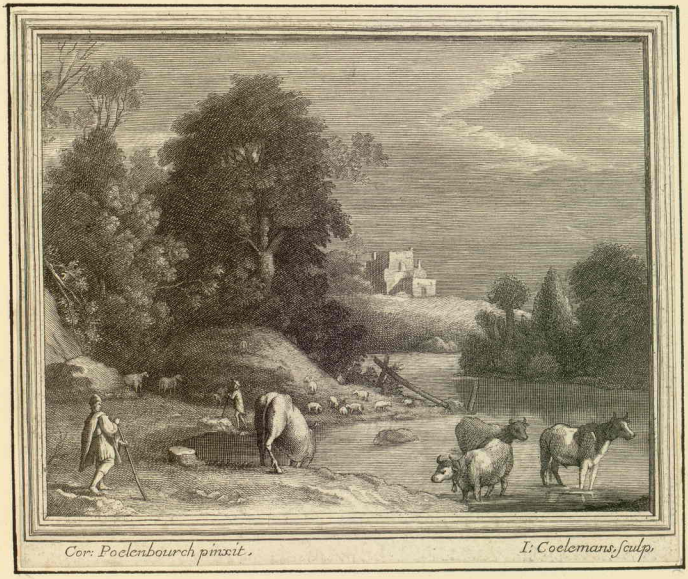
64 CORNELIO POULENBOURGH

Natif d'Vtrecht, paintre tres parfaict, et admirable, en petites figures, et animaux; et les enfans nuds il les faict fort naturelles, ses ruines, paysages, et elongnements sont fort beaux. il a demeuré long temps en Italie; et en l'an 1637. il fut demande par le Roy d'Angleterre a Londres, ou il a faict pour le Roy, quelques tableaux, et la il est retire a Vtrecht.

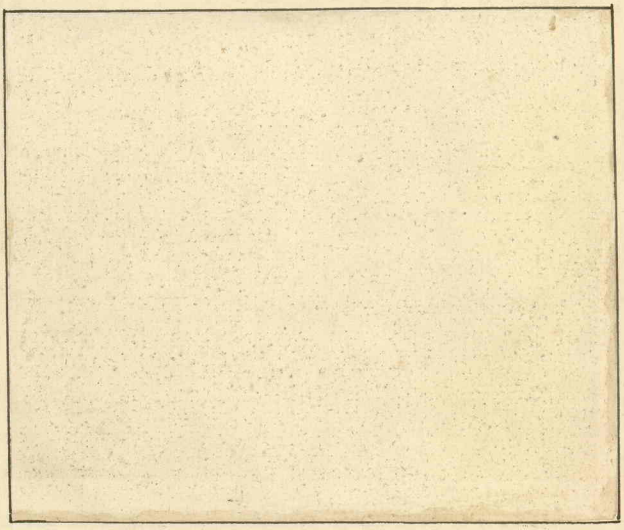
Cor. Poulenbourgh delin. Corn. Waumans sculp. Io. Meyssens exc.

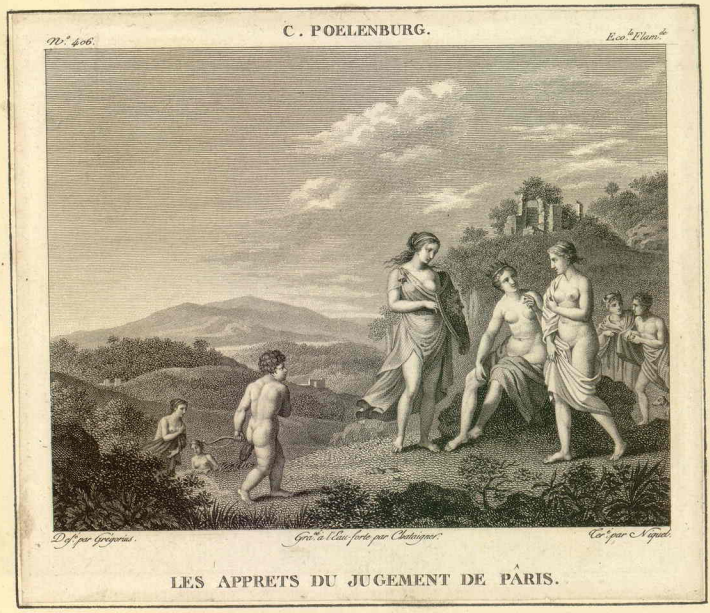
C. Poelenburg. pinx. H. Gultenberg. sc.

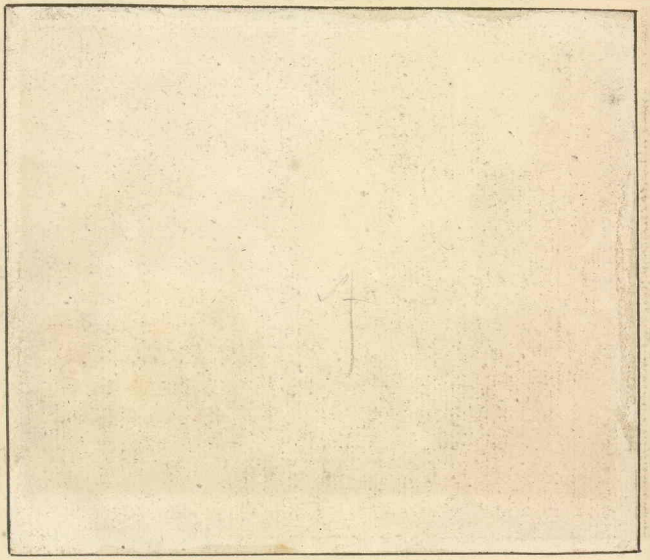
Du Cabinet de Mr. Poullain

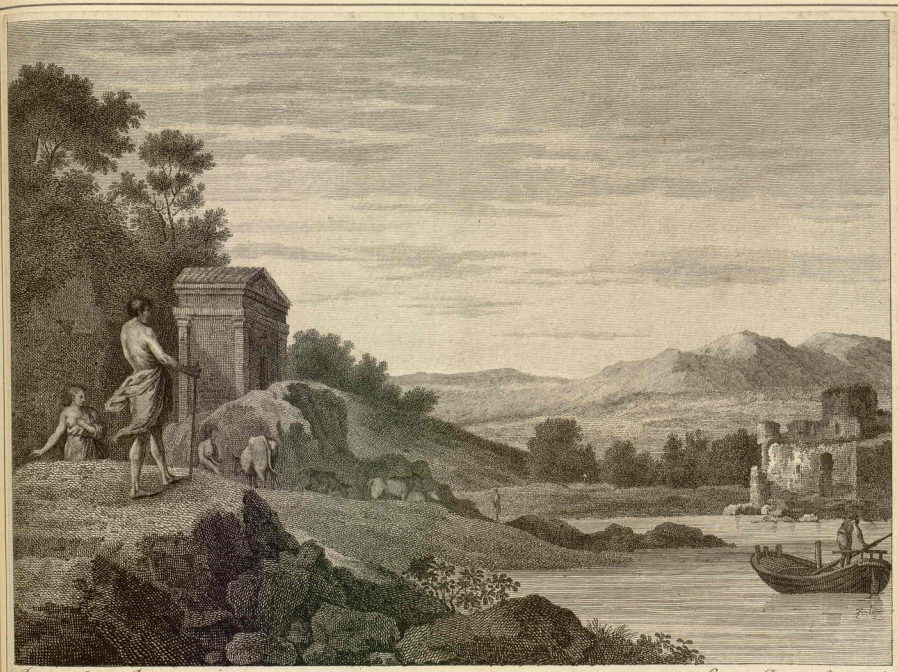


Cor: Poelenbourch pinxit. I: Coelemans, sculp.




N.° 406.
C. POELENBURG.
E.co.le Flam.de
Dsse par Grégorius.
Grve a l'eau forte par Chatelaynes.
Ve par N. Guiod.
LES APPRETS DU JUGEMENT DE PARIS.

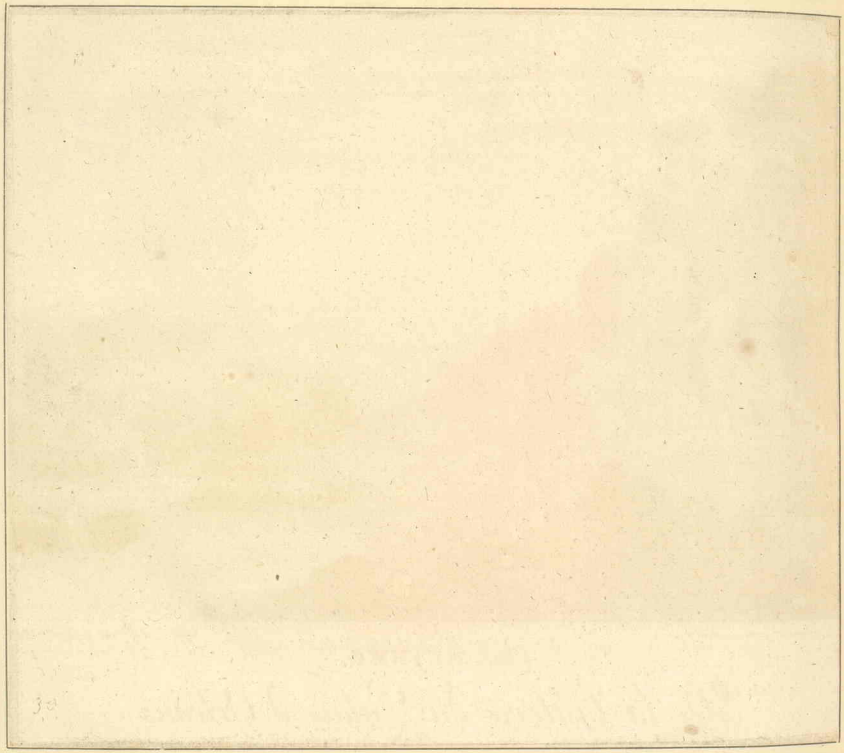




Peint par Corneille Poelenburg *Gravé par Desaulx & Giraud l'aîné*

LES RUINES.

De la Galerie du Palais d'Orléans



generally repreſented naked, are beautiful and elegant forms. His greateſt excellence appeared in the ſmall pictures of his hand, for in the larger ſize he is not ſo deſerving of commendation.

The Italians were exceſſively pleaſed with the works of Poelemburg; and ſome of the Cardinals at Rome, of the fineſt taſte, attended him frequently while he was painting, to obſerve his manner of working, and expreſſed their admiration in the ſtrongeſt terms.

It was not without great regret that he left Rome, to return to his own country; though he afterwards found ſufficient cauſe to be pleaſed with the honours he received from the Grand Duke of Florence, and the reſpect ſhewn to him in every city through which he travelled, as well as in his native city Utrecht. For, not long after his arrival, Rubens paid him a friendly viſit; and having expreſſed a ſingular pleaſure in examining the works of Poelemburg,, he purchaſed ſeveral for his own cabinet, and beſpoke others. By which generous conduct, he inſtructed the lovers of the art to eſtimate the merit of Poelemburg as highly as they ought, and at the ſame time advanced the fortune and the reputation of that artiſt.

By King Charles I. he was invited to the Court at London, where he painted many curious pictures, for which he was nobly recompenſed; and that Monarch endeavoured earneſtly to induce him to continue in England; but his fondneſs for his own country prevailed over all other conſiderations, and he returned to Utrecht, where he acquired an affluent fortune, and lived in univerſal eſteem. Several very eminent artiſts procured him to paint the figures in their works, particularly Steenwyck and Kierings; and the excellent perſpectives of the former are ſometimes rendered ſtill more eſtimable, by the pencil of Poelemburg. The genuine works of this maſter are exceeding ſcarce; but his diſciple, John Vander Lis, imitated his manner ſo ſucceſsfully, that the paintings of Lis are very often taken for the works of his maſter.

CHARLES FRANCIS POERSON.

Hiſtory, Portrait.

DIED 1725, AGED 72.

He was born at Paris, in 1653, and was a diſciple of Noel Coypel, by whoſe inſtruction he proved a conſiderable painter, in hiſtory as well as in portrait. His promiſing talents procured him the countenance and protection of Monſ. Manſard; by whoſe recommendation he was introduced to the Court of Lewis XIV. and appointed to paint the portrait of that Monarch; in which he ſucceeded ſo well, that he was honoured with the Order of St. Lazarus.

By the favour of his patron, who had conceived a very high opinion of the merit of Poerſon, he was employed at the hoſpital of the Invalids; but, when the work was near finiſhed, it did not appear, to the beſt judges, a commendable performance, either as to the compoſition or execution, nor equal to what was expected from the character of the artiſt. For that reaſon Manſard cauſed it to be entirely defaced, to quiet the ſpleen of the multitude of critics, who were very loud and ſevere in their cenſures. It certainly muſt have been a ſignal mortification to the artiſt, to obſerve ſo general a contempt of his work; but he had a much greater mortification, when he ſaw Bon Boullongne, who had lately accompliſhed his ſtudies at Rome, undertake the ſame work, and ſucceed in it with univerſal applauſe. However,

However, his protector Mansard found out a means somewhat to raise his spirits from their dejection, by prevailing on the King of France to appoint him director of the French Academy at Rome; which station he filled with great honour, and died Prince of the Academy of St. Luke, to which he was elected on the death of Carlo Maratta in 1713.

POLIDORE. Vid. GLAUBER.

POLIDORO DA CARAVAGGIO. See CALDARA.

ANTONIO POLLAJUOLO.

History, Portrait.

DIED 1498, AGED 72.

PIETRO POLLAJUOLO.

History, Portrait.

DIED 1498, AGED 70.

These brothers were born at Florence of low parentage, Antonio in 1426, and Pietro in 1428; and as their father was unable to give them a liberal education, Antonio was placed with Bartoluccio Ghiberti, a very eminent goldsmith, and Peter became a disciple of Andrea del Castagno.

Antonio followed his trade with the highest credit, and designed extremely well in metals, and in wax; having performed many very estimable works in both. But, as Peter had at the same time rendered himself considerable, and was in great reputation for his performances in oil-colours, Antonio quitted his original profession to learn design and colouring from his brother; and they ever after associated, in all those works which they executed in Florence, and several other cities of Italy,

Peter had been taught the secret of preparing his colours with oil, by his master Castagno; and having communicated that knowledge to Antonio, those artists improved it daily by their practice, and distinguished themselves exceedingly for portrait-painting, as well as for history. Peter in particular painted the portraits of Poggio, who wrote the history of Florence, and of many of the Nobility, in a size as large as life, which procured him the greatest applause. Among the historical subjects which they jointly executed, are mentioned some of the labours of Hercules painted in the Medicean palace†.

These brothers lived in high esteem and great affluence; and they died in the same year, not more rich in their fortune than in their reputation. Few months intervened between the death of the one and the other; and they were both buried in the same tomb, in the church of St. Pietro in Vincula, at Rome.

† And by the hand of Antonio in the chapel of the family Pucci, a' Servi, there yet exists the Martyrdom of St. Sebastian, one of the best performances of the fifteenth century: if not in colour, superior in composition to the productions of that epoch; and in the design of the naked the first proof in art of serious application to anatomy, and of careful researches into the springs of muscular motion; the print inserted in the Etruria Pittrice gives a very inadequate idea of this picture. F.

Peint par F. Bassan *Terminé par Urbin Massard et Niquet*

LE MIDI

De la Galerie du Palais d'Orléans.

POMARANCIO. Vid. CHRISTOFANO RONCALLI.

ANTONIO and NICOLO POMARANCIO. Vid. CIRCIGNANO.

*FRANCESCO DA PONTE.

Hiſtory.

DIED ABOUT 1530, AGED ——.

Franceſco da Ponte, originally of Vicenza, but ſettled at Baſſano, a ſmall town on the Brenta, may be conſidered as the head of the Baſſaneſe ſchool: his education is ſaid to have been ſufficiently learned. The different ſtyles that diſcriminate his works clearly ſhew which were the firſt and which the laſt. He is diligent but dry in the S. Bartolomeo of the cathedral, more genial and mellowin another picture of the church of S. Giovanni at Baſſano: but in the Pentecoſt which he painted in the village of Olero, he ſhews himſelf almoſt a modern painter; the arrangement is maſterly, the colour has ſuavity, variety, harmony, the expreſſion is warm, pleaſing, and characteriſtic of the ſubject. He was the father and firſt inſtructor of Jacopo da Ponte. F.

JACOPO DA PONTE, called IL BASSANO, and IL BASSAN VECCHIO.

Hiſtory, Portrait, Landſcape.

DIED 1592, AGED 82.

Jacopo da Ponte, born at Baſſano, 1510, was initiated in the firſt principles of the art by his father, of which the proofs are his earlieſt works in the church of S. Bernardino. He went to Venice, recommended to Bonifazio, a maſter not leſs jealous of his 'myſtery' than Tiziano or Tintoretto; ſo that Jacopo ſaw little more of his method than what he could diſcover through a key-hole or a crevice. The ſhort time he ſtaid at Venice was employed in drawing from the deſigns of Parmegiano, and in making copies from the pictures of Bonifazio and Tiziano, whoſe ſcholar he is even called in ſome MS. and not without probability, if conformity of manner were ſufficient to prove it, ſo much does his ſecond ſtyle reſemble that of Tiziano.

The death of his father obliged Jacopo to return and to fix himſelf at Baſſano, a ſmall opulent town ſurrounded by a pictureſque country, abounding in cattle and paſtures, and conveniently ſituated for markets and fairs: from the perpetual recourſe of objects like theſe aroſe his third ſtyle, natural, ſimple, and pleaſing, the Italian prelude to that which afterwards diſtinguiſhed the Flemiſh ſchool. In the handling of the pencil Jacopo had two methods: one highly finiſhed in blended tints, and only at laſt decided by bolder touches; the ſecond, which muſt be the reſult of the firſt, was formed of ſimple pencil-ſtrokes, and daſhes of gay and lucid tints, laid on with conſcious power, and a kind of contemptuous ſecurity, which on cloſe inſpection, appear a confuſed maſs, at a diſtance, form a magic charm of colours. His compoſition in both is the ſame, and peculiar to himſelf, blending circular with triangular forms, and the moſt contraſted poſtures with parallel lines. He veils his light, and by its ſober diſtribution, the frequent uſe of demi-tints, and little or no black, contrives to produce harmony from the

the moſt oppoſite colours. In the degradation of his lights, he often makes the ſhade of an interior figure ſerve for the ground of an exterior one, and ſtrikes the ſtrongeſt lights on the moſt angular parts, ſuch as the top of the ſhoulders, the knee, the elbows. His drapery, ſimple in appearance, is diſpoſed with great art for this purpoſe, and the folds are varied according to the difference of the ſtuffs with unuſual refinement. His colours even now have the brilliancy of gems, eſpecially the green, which has an emerald luſtre peculiar to himſelf.

In the beginning Jacopo aimed at grandeur of ſtyle, and left ſome traces of it in certain pictures ſtill exiſting in front of the houſe Michieli, chiefly remarkable for a figure of Samſon ſlaying the Philiſtines with a fierceneſs not unworthy of Michelangiolo. But whether prompted by nature or judgment, he ſoon confined himſelf to ſmaller proportions and ſubjects of leſs energy. Even in altar-pieces his figures are generally below the natural ſize, and ſeldom much alive; ſo that ſome one ſaid, the elders of Tintoretto had all the rage of youth, and the youth of Baſſano all the apathy of age. His ſituation, the monotony and meanneſs of the objects that ſurrounded him, limited his ideas, debaſed his fancy, and cauſed frequent repetitions of the ſame ſubjects without much variation. He had contracted the habit of working at his eaſe in his ſtudy aſſiſted by his ſcholars, and of diſpatching the produce to Venice, or the moſt frequented fairs. Hence thoſe ſwarms of pictures of all ſizes, which make it leſs a boaſt for a collector to poſſeſs a Baſſàn, than a diſgrace not to have one. The Banquet of Martha and the Phariſee, the Prodigal Son, Noah's Ark, the Return of Jacob, the Annunciation to the Shepherds, the Queen of Saba, the three Magi, the Seizure of Chriſt, and his Depoſition from the Croſs by Torch-light, nearly compoſe the round of his ſacred ſubjects; the profane ones chiefly conſiſt in markets of cattle or metal-ware, ruſtic employments relative to the four ſeaſons; or without human figures, in kitchens with the diſplay of loaded ſhelves, and ſtocked larders, hen-rooſts, &c. as theſe recur with little variation in compoſition, ſo they reſemble each other in expreſſion; he picked his models from his family, and his daughters now ſerved for Queens of Saba, now for Magdalens, and now for village-maidens carrying eggs or fowls to market, or to the crip.

By this repetition of ſimilar conceits he no doubt betrayed the poverty of his imagination, but at the ſame time he gained the advantage of carrying them in execution to that degree of perfection of which they were capable: this he proved in the Birth of the Saviour at S. Giuſeppe in Baſſano, a work which for vigour of tint and chiaro-ſcuro fears no competition in modern painting; the ſame may be ſaid of the Burial of Chriſt, in the ſeminary at Padua (engraved among the ſelect ſpecimens of Mad. Patin) which equally ſtrikes with ſympathy and awe; nor does he leſs ſurpriſe in the Sacrifice of Noah at S. M. Maggiore at Venice, where he united what he had ſcattered in his other works, of quadrupeds and birds; a performance ſo much admired by Tiziano that he bought a copy of it for his own ſtudy. Theſe, with the Nativity at the Ambroſiana of Milano, the St. Rocco at Vicenza, the St. Peter dell' Umiltà at Venice, prove that the faults he is charged with in perſpective, compoſition, character, and the deſign of the extremities, are leſs imputable to want of power than to prevalence of habit.

Jacopo

Jacopo Baſſan was among the leaders of the ornamental ſtyle. He lived equally employed by the public and the great, and highly eſteemed, if not by Vaſari, by the moſt celebrated of his contemporaries and rivals: Tizian we have mentioned; by Tintoretto, who foretold and in ſome parts imitated his ſtyle; by Annibale Caracci, who proved its illuſive effect, by ſtretching his hand out to take up a book painted by Jacopo on a table; and above all by Paolo Veroneſe, who entruſted him with the education of his ſon Carletto.

Baſſan had four ſons, Franceſco, Leandro, Giambatiſta, and Girolamo; all four trained to the art by himſelf. F.

FRANCESCO DA PONTE.

Hiſtory.

DIED 1591, AGED ——

He was the eldeſt ſon of Jacopo, and poſſeſſed the moſt decided talent of the four. His father valued him for his ſuperior invention, of which he gave the ſtrongeſt proofs in thoſe hiſtories taken from the Venetian annals which he painted in the Ducal palace: contiguous to Paolo and Tintoretto, he maintains his rank. His father aſſiſted him with his advice, and the whole is marked with his touch and manner, but in a darker tone. His altar-pieces, on the contrary, are leſs vigorous, which is obſervable in that of the Paradiſe al Geſù at Rome, and of the St. Apollonius at Breſcia, one of the moſt admired pictures in the church of S. Afra. His progreſs would have been ſtill greater had not a deep melancholy deprived him of exertion of mind, and at laſt deſtroyed him in the vigour of life. F.

LEANDRO DA PONTE, CAV.

Hiſtory, Portrait.

DIED 1623, AGED 64.

Leandro da Ponte, the third ſon of Jacopo, followed the maxims of his brother, and terminated the works which he had left imperfect in the Ducal palace and elſewhere. He acquired much celebrity in portrait, and in the management of the pencil adopted more of his father's firſt than ſecond ſtyle. He made beſide more uſe of changeable draperies, (cangianti) and as he got into vogue became more of a manneriſt. One of his moſt important works is S. Catherine crowned by the Saviour, amidſt a number of Saints diſpoſed on the ſteps of the throne; an altar-piece at S. Franceſco in Baſſano, with figures of dimenſions far beyond the uſual Baſſaneſque ones; a ſcale of grandeur which he affected at Venice in the Reſurrection of Lazarus, now tranſported to the Louvre, and in the birth of the Virgin at S. Sophia. Venice and its ſtate poſſeſs many of his works. He who has ſtudied the paintings of old Baſſan will not ſeldom meet with domeſtic thefts in the compoſitions of Leandro, and greet again in numerous meetings the family-faces introduced and repeated by Jacopo. F.

GIAMBATISTA and GIROLAMO DA PONTE.

Hiſtory.

Giambatiſta da Ponte can ſcarcely boaſt a name in the hiſtory of painting, nor can we refer to any work of his, except one altar-piece in Gallio, which bears his name, but has on account of its ſtyle been aſcribed to Leandro.

Girolamo, the youngeſt of the family, is better known by a picture at Venice, painted in a ſimilar ſtyle, and others at Baſſano and its neighbourhood; nor can it be denied that he poſſeſſed certain graces of phyſiognomy and colour which gave a relief to the moſt ſimple compoſition.

Theſe two, initiated by their father in all the fineſſe of his method, copied his works to a degree of illuſion which impoſed on the moſt expert eyes during his life, as well as after his death.

Giambatiſta died in 1613, aged 60; Girolamo in 1622, at the age of 62. F.

RACHEL VAN POOL, or RUISCH.

Fruit and Flowers.

DIED 1750, AGED 86.

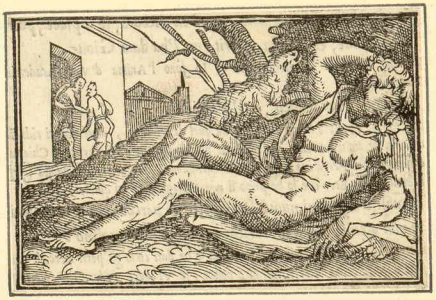
This paintreſs was born at Amſterdam, in 1664, the daughter of the famous anatomy profeſſor Ruiſch, and was inſtructed in the art by William Van Aalſt, an eminent painter of flowers. In a few years ſhe appeared equal to that maſter, and wanted no other aſſiſtance but to ſtudy nature, which ſhe did with a curious and penetrating eye, and imitated nature in ſo lovely a manner, that ſhe was conſidered almoſt as a prodigy, and allowed to be the moſt able artiſt of her time. Her choice of objects was elegant; her manner of painting them was exquiſite; and ſhe contraſted them in all her compoſitions with unuſual beauty and delicacy; ſo that her reputation was ſpread through moſt parts of Europe.

She was appointed court paintreſs to the Elector Palatine; and that Prince, as a teſtimony of reſpect for her merit, ſent her a complete ſet of ſilver furniture for her toilet, conſiſting of twenty-eight pieces, and ſix candleſticks of wrought plate for wax tapers. He did indeed engroſs the greateſt part of her works; and not only payed for them with a princely liberality, but always made her ſome additional preſent.

It is very remarkable that ſhe continued to paint to the laſt period of a very long life, and that the pictures finiſhed by her at the age of eighty were as neatly penciled, and worked up as highly, as thoſe which had been painted when ſhe was thirty. She was one of the moſt complete artiſts in her ſtyle, that almoſt any age hath produced. She compoſed her ſubjects with extraordinary ſkill and judgment; ſhe worked them up to the higheſt degree of tranſparence; and her colouring was not only beautiful, but it ſhewed ſo much truth and nature, that every plant, flower, or inſect, might delude the eye to believe them real: and her paintings were allowed to be, in many reſpects, ſuperior to thoſe of Mignon. Her pictures are uncommonly rare, being treaſured up as curioſities in Holland and Germany, in the cabinets of Princes, or in the collections of the moſt wealthy connoiſſeurs.

JURIAEN

Giuseppe Porta



Giuseppe Porta

411

Bartolomeo
Parta

FRA. BARTOLOMEO.

In the Collection of B. West Esqr President of the Royal Academy

N° XVIII

Fra Bartolommeo Pinxit.

Porta

Patch 177

JURIAEN POOL.

Portrait.

DIED 1745, AGED 79.

He was born at Amſterdam, in 1666, and was the huſband of the celebrated Rachel Ruiſch. He excelled in painting portraits; and his ſingular merit in that ſtyle recommended him to the eſteem of Rachel, preferably to ſeveral other competitors, of much greater conſequence and fortune.

He ſhared the favour of the Elector Palatine along with his wife, to whom that Prince was a moſt munificent patron, and he admired the works of both. After the death of the Elector, Juriaen entirely quitted his profeſſion of painting, to the great regret of all the lovers of the art, who could never aſſign any juſt cauſe for ſo ſudden a reſolution, and gave himſelf up wholly to a commercial life.

GIOVANNI ANTONIO LICINIO PORDENONE. See LICINI.

GIUSEPPE PORTA, called SALVIATI.

Hiſtory.

DIED 1585, AGED 50.

He was born at Caſtel-Novo, in 1535; and being ſent very young to Rome, conſigned to the care of his uncle, who was ſecretary to the Archbiſhop of Piſa, he was placed as a diſciple with Franceſco Salviati, whoſe ſirname he took, and is often called the younger Salviati.

Franceſco, having received an invitation to Venice, took his diſciple along with him; and Porta, finding great encouragement in that city, made it his place of reſidence, and moſt of his future works were for the churches and palaces at Venice. He had the Florentine taſte of deſign, original invention, and a Venetian tone of colour. He was eſteemed by Tiziano, and with Paolo, and a ſelect ſet of artiſts, appointed to paint in the library of S. Marco. Among many other works, the Aſſumption in the church a' Servi at Venice, and a Depoſition from the Croſs at Murano, prove the wide range of his powers.

BACCIO† DELLA PORTA, called FRÀ BARTOLOMMEO DI S. MARCO.

Hiſtory, Portrait.

DIED 1517, AGED 48.

This great Florentine artiſt, whoſe ſirname is not known, was called Baccio della Porta, from a ſtudy which he kept when a youth, near a gate of the city; and this name was afterwards changed to the more celebrated one of Frà Bartolommeo di S. Marco, when he entered the order of that Dominican convent. Sometimes he is only

† Baccio, which is the vulgar Italian diminutive of Bartolommeo, has been miſtaken by Mr. Pilkington for the family name, he calls him Bartolommeo Baccio; and to prove that he followed in his account ſome French author, immediately traveſtics Bartolommeo to Bartelemi. F.

called 'il Frate.' He ſtudied under Coſimo Roſſelli, but ſoon grew enamoured of the grand chiaro-ſcuro of Lionardo da Vinci, and ſtrove to emulate it. His progreſs was rapid, and he became the inſtructor of Raphael in colour, who gave him leſſons in perſpective. In imitation of him, he aimed at uniting graceſulneſs with grandeur of form. The compoſition of his ſacred ſubjects, and he painted little elſe, is the uſual one of his times, which adhered to Raphael himſelf, and was not diſmiſſed by the Florentine ſchool before the epoch of Pontormo; but he diſguiſed its formality by the introduction of architecture and majeſtic ſcenery. To repel the invidious charge of incapacity for large proportions, he produced the ſublime figure of S. Marc, which alone fills an ample pannel; his St. Sebaſtian for ſkill in the naked, and energy of colour, obtained every ſuffrage of artiſts and of critics, but unfortunately became ſuch a favourite with the female viſitants of the chapel, that the Monks thought proper, firſt to remove the picture to a more private place, and afterwards to ſell and ſend it to France. In drapery he may be conſidered as an inventor, no artiſt of his ſchool formed it with equal breadth or dignity, or ſo natural and expreſſive of the limbs, and if he was the conſtructor, he was certainly not the ſlave of the layman. F.

FRANCIS POST.

Landſcape, Views of the Weſt Indies.

DIED 1680.

He was born at Haerlem, the ſon of John Poſt, a painter on glaſs, who taught him deſign and colouring; and he practiſed under the inſpection of his father, till he was ſufficiently qualified to appear with credit in his profeſſion. He had a brother who was an expert architect, and for ſome years had been retained in the ſervice of Prince Maurice of Naſſau; and by his recommendation Francis was alſo employed by the Prince, and went in his train to the Weſt Indies. There he ſketched the moſt extraordinary views of that country after nature, and, at his return to Holland, he ſcarce ever painted on any other ſubject.

His works, in his life time, were greatly admired, not only on account of the novelty of his ſcenery, but the manner of treating. The ſituations in his landſcapes are generally agreeable and well choſen; his ſkies are clear, and his diſtances remarkably blue; his figures have no great elegance in their forms, nor have they correctneſs of outline; but they fill their places with propriety, and they ſhew the dreſs, manners, ſports, employments, or amuſements of the natives of thoſe countries very diſtinctly. In moſt of his pictures the plants, trees, fruits, fiſhes, and wild as well as tame animals, are deſcribed with truth and nature; his trees are touched freely, and ſome of them are looſe, and finiſhed with a maſterly pencil; but all of them have a true reſemblance to the models from which they were deſigned: the effect of the whole is however ſometimes impeded by fore-grounds too dark, and verdure too glaringly green.

PAUL

Pilkington, Matthew

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MLS 24 May 50