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The Gentleman's and Connoisseur's Dictionary Of Painters

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ADRIAN VANDER CABEL, or KABEL.

*Painted Landscape, Sea-ports, and Cattle.**Died 1695, aged 64.*

He was born at Ryswick, in 1631, and was placed as a disciple with John Van Goyen, by whose precepts and example he made a progress that appeared remarkably rapid, and continued under his direction, till he was qualified to appear with credit in his profession. He studied every object after nature, and designed the figures, animals, and buildings, as well as the views of sea-ports, and landscapes, before he inserted any of them in his compositions.

According to Houbraken, his name was originally Vander Touw, but altered by Van Goyen to the name of Vander Cabel, by which he is now universally known. In his designing animals and figures, he formed his taste on that of Castiglione; but in landscape, he made the style of Salvator Rosa his model. His manner is great, and very much in the gout of the Italian school. The touchings of his trees are excellent; his figures and animals are extremely correct, and marked with such a spirit, as must always afford pleasure to a judicious eye. But, all his pictures are not of an equal degree of merit, some of them being more negligently executed than others; though the freedom of his hand, and the firm touch of his pencil, appears in every one of his compositions.

In his colouring he was solicitous to imitate the Caracci, and Mola; but he indulged himself too much in painting with a dark, and deep brown tone of colouring, which frequently destroys the beauty of his design, and composition.

PAOLO CAGLIARI, called PAOLO VERONESE.

*Painted History.**Died 1588, aged 58.*

This great painter was born at Verona, in * 1530, and was a disciple of Antonio Badile his uncle. He studied and imitated nature, and among all the eminent artists of his time, he attached himself to the manner of Titian with the strictest attention. He seems, however, to have neglected the antique, and to have known but little of the true principles of the Chiaro-Scuro,

* De Piles dates the birth of Paolo Cagliari, in 1537, and his death in 1588, and says, he died 58 years old, which must be an error; for by those dates he could have died only at the age of 51. Also in the *Abregé de la Vie des Peintres*, there is a like mistake; for, it is there said that Paolo was born in 1532, and died in 1558, being 58, though allowing those dates he could be only 56. But as most writers agree that he was 58 when he died, and the year of his death inscribed on his monument being 1588, he must have been born in 1530.

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though in several of his works he seems happily to have hit upon it, from the dictates and guidance of his own genius.

His taste was better adapted to large, than to small compositions; and although in the latter, his merit, in respect of colouring and design, was sufficiently evident; yet, in the former, he displayed all the fire of his imagination, and the fertility as well as the magnificence of his invention. In most of his large works, he was either the associate, or the competitor of Tintoretto; nor was the pre-eminence of the one or the other intirely determined. For, though Tintoretto was allowed to have imitated nature, with a superior degree of force and vivacity, and with more truth of colour, in an incomparable manner; yet, Veronese was acknowledged to have a finer invention, more grace in the airs and countenances of his figures, more dignity in his characters in general, and more universal elegance.

His composition is peculiarly grand; his designs are noble; and he executed them agreeably, with abundance of truth and spirit; but some judicious writers think, that there is an apparent want of delicacy in his expressions, either of the subject in general, or of the passions in particular, although they were taken from nature.

The draperies of his figures are modern, designed after the fashions of his time, or the modes of those eastern people who resorted to Venice; but yet, those draperies are grand, rich, lively, and diversified; and Sandrart observes, that in the distribution of the folds, he very much adhered to somewhat of the manner of Albert Durer, whose designs he had studied in his youth. The airs of his heads are often graceful; but the feet of his figures, and the outlines of the naked, are generally incorrect, nor are his attitudes always well chosen. However, we may observe in his works, a lively imagination, a very fertile invention, a light and pleasing pencil, and a firm as well as a spirited execution.

He painted a great number of pictures; and although his predominant passion, was the love of fame and glory, yet in many of his paintings he shewed too great a degree of negligence; adapting the composition, as well as the finishing, to the persons by whom he was employed, or the places for which he worked; and giving them a greater or less proportion of merit, according to the dignity or importance of his employers. His designs for the altars of the principal churches, or for the ornaments of princely palaces, were as elegant, and as perfect as it was possible for him to make them; but, for private perions, or chapels, the pictures which he painted, were not only inferior to other productions of his own pencil, but to several other artists who were in no competition with him.

The pictures of Veronese shewed a good understanding of the local colours, and his carnations are natural; yet, they are not so fresh as those of Titian, nor are they so vigorous and sanguine as those of Tintoretto; but there is a charming harmony in his colouring, particularly in his draperies, which are brilliant, and magnificent.

It was a considerable disadvantage to him, that he had not been more conversant with the antique; for when he went to Rome in the train of the procurator Grimani, (ambassador from Venice to the Pope) by only having that opportunity of seeing the works of Raphael, and Michael Angelo Buonaroti, a perceptible improvement in his style was observed at his return to Venice, and his

his reputation was so highly raised, that the honour of knighthood was conferred on him by the Doge.

Whenever his subject would admit of architecture, he appeared always attentive to introduce it, in a style that is truly grand; so as to add both beauty and richness to his design; and those embellishments of architecture, were generally painted by his brother Benedetto, in an admirable taste.

The most capital performance of this master, is the Marriage at Cana, which is now in the refectory of the Convent of S. George at Venice; in which Sandrart says, there are an hundred and fifty heads, if not more. And an exceeding fine picture, of his hand, is at Pesaro, representing the calling of St. Andrew to the Apostleship.

The procurators of S. Mark proposed a premium of a large gold chain, for the best picture painted by six eminent artists; which were Giuseppe Salviati, Battista Franco, Schiavone, Zelotti, Fraffina, and Paolo Veronese. The persons appointed to be judges were Titian, and Sansovin, and the honour of superiority was determined in favour of Paolo; who was so proud of the victory, that he usually wore that gold chain in publick, as a mark of distinction.

It seems highly probable, that many pictures which are ascribed to Paolo Veronese, are not really of his hand, as they appear more rough than his genuine works, and want that union and harmony, for which he is so deservedly famous; but, they may, perhaps, be by his brother Benedetto, or his son Carletto Cagliari, since both of them imitated the manner of Paolo.

CARLETTO CAGLIARI.

Painted History.

Died 1596, aged 26.

He was the son of Paolo, born at Venice in 1570, and gave early proofs of a lively and strong genius. By the care and instruction of his father, he produced some extraordinary performances, that gained him a very high reputation, when he was only eighteen years of age; and it was imagined, that he would have been at least equal, if not superior to his father, if he had lived some few years longer. But, by incessant application to his profession, he impaired his constitution, which from his infancy had been tender, and he died of an impostumation in his breast.

He was employed, as well as his brother Gabriel, to finish several works which were left imperfect by their father; and those pictures which were of their own design and execution, are frequently ascribed to Paolo; nor, are some of the best of them easily distinguished from the performances of that great master.

GABRIEL CAGLIARI.

Painted History, and Portrait.

Died 1631, aged 63.

This painter was also a son of Paolo, born at Venice in 1568; but he had not a very promising genius, and turned his attention principally to commerce;

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though at intervals when unemployed in mercantile affairs, he employed himself in painting historical pictures and portraits, but more especially the latter, of which he finished a considerable number.

BENEDETTO CAGLIARI.

Painted Architecture.

Died 1598, aged 60.

This master was the brother of Paolo Veronese, born at Verona in 1538. He painted in much the same style and manner of his brother, but his peculiar excellence consisted in painting architecture, with which he enriched the compositions of Paolo.

He was extremely laborious, and remarkably unambitious of distinguishing himself, so that his noblest performances are blended with the works of his brother. However, there are many of his paintings in Venice, designed and executed with his own hand, which are truly excellent, and worthy of admiration.

CAGGNACCI. Vid. GUIDO CAGNACCI.

FRANCESCO CAIRO, called CAVALIÈRE DEL CAIRO.

Painted History, and Portrait.

Died 1674, aged 76.

He was born at Milan, in 1598, and instructed in the art of painting by Morazzone, whose style he for some time adopted; but he altered that manner, after he had perfected his studies at Rome, having there learned to compose with judgement, to design in an elevated style, and to give correctness, grace, and harmony to his compositions.

However, he was desirous to accomplish himself still more, by studying the excellencies of the Venetian school, and copying the works of the famous masters in that city; by which method, he acquired a strong and lively manner of colouring; and such a pencil, as hath occasioned several of his pictures to be accounted of the hand of Titian, or Paolo Veronese, and particularly his portraits, which have strong life, and true nature.

He had three different manners of painting; the Milanese, the Roman, and Venetian, and that extraordinary variety enabled him to recommend himself to effectually to all the lovers of the art, that he was universally applauded, and employed.

The Duke of Savoy, Victor Amadeus I. having been made acquainted with the merit of Cairo, invited him to his court, allowed him an honourable pension, conferred on him the order of knighthood, and gave him one of the favourite ladies of the court, for a wife.

In a chapel belonging to the church of the barefooted Carmelites at Venice, there is a picture of S. Theresa, by this master, which is much admired. The colouring is extremely agreeable, and the expression remarkably good, though it

is not free from some small incorrectness. And, in a chapel of the Chartreux at Pavia, there is a picture representing the Virgin, S. Catherine of Siena, and another Saint, painted by Cairo, which is excellently designed, and very beautifully coloured, in a style that resembles the colouring of Rubens.

CALABRESE. Vid. PRETI.

GIACINTO CALANDRUCCI.

Painted History, and Portrait.

Died 1707.

He was a disciple of Carlo Maratti, and after some years of study and practice, under the direction of that great painter, he became an artist of considerable eminence, and performed several noble works in the churches, convents, and chapels at Rome.

His invention was ready, his style of composition like that of Maratti, his pencil was free, firm, and delicate, his touch light, and in the tints of his colouring he very happily imitated the manner of his illustrious master.

JOHN CALCAR, or KALKAR.

Painted History, and Portrait.

Died 1546, aged 47.

He was born at Calcar, a city of Cleves, in 1499, and hath rendered his name famous through all Italy. He was the principal disciple of Titian, and by the admirable example and precepts of that accomplished master, he made such a progress, that several of his designs and paintings, have been accounted, by very sufficient judges, the work of Titian's own hand. Even Goltzius himself, when he was at Naples, and with admiration examined many portraits painted by Calcar, pronounced them to be by Titian; nor could he be undeceived, till he saw the name of Calcar inscribed on others, which were equally beautiful, and excellent. It is also affirmed by Sandrart, that he imitated the works of Raphael with such delicate exactness, that many of his paintings in that style, have been esteemed the work of Raphael himself.

Vafari, who knew him at Naples, says, it is impossible to observe in the works of this master, the smallest traces of the Flemish taste. He designed all the heads for the works of Vafari, and the anatomical figures in the works of Vessalius.

Rubens possessed a most capital picture of this master's hand. It was a Nativity, excellently composed, in which the light proceeded from the Infant. After the death of Rubens, it was purchased by Sandrart, and by him sold to the Emperor Ferdinand, who prized it exceedingly.



L U C A C A L I A V A R I.

*Painted Sea-ports, Landscapes, and Views of Rome.**Died 1715, aged 50.*

He was born at Udino, in 1665, and acquired his whole skill by studying, and copying the works of several painters who were very eminent; but he was not by any particular master instructed in the art of painting.

The subjects which he chose, were sea-ports, and landscapes, embellished with a variety of elegant figures, and especially views about Rome and Venice; which he designed and executed with truth, nature, elegance, and abundance of merit.

He published a volume of his perspective views of Venice, etched with aqua fortis, which are a sufficient proof of his taste, and abilities.

D E N I S C A L V A R T.

*Painted History, and Landscape.**Died 1619, aged 64.*

He was born at Antwerp, in 1555, and at first employed himself in painting landscapes, having accustomed himself to retire to groves and fields, to study such scenes and objects after nature, as might be useful to him in that branch of his profession. But, being desirous to obtain a better manner of designing figures, to adorn his landscapes, he determined to travel to Italy.

In his journey he stopped at Bologna, where he unexpectedly met with many inducements to detain him in that city for some time; and became the disciple of Prospero Fontana, who had every qualification requisite for the improvement of his pupils, as well by his precepts, as his performances.

In such a situation Calvart applied himself diligently to his studies, not only carefully examining, but also copying the works of Correggio, and Parmigiano; and when he afterwards quitted the school of Fontana, he placed himself with Lorenzo Sabattini, with whom he travelled to Rome, where he perfected himself in design, in perspective, architecture, and anatomy.

He acquired an excellent manner of penciling, by endeavouring to imitate those great masters, which he had chosen for his models; and so far divested himself of the Flemish taste, that his compositions appeared more like the productions of an Italian artist, than of one born in the low countries. His figures were well disposed, and grouped without confusion; his draperies were judiciously cast, his touch was delicate, and the tone of his colouring exceedingly pleasing.

At his return from Rome to Bologna, which city he now considered as the place of his nativity, he there opened an academy; and his extraordinary merit procured him a large number of disciples, among whom were some of the first rank for genius; and he derived the highest honour from his having been the instructor of Guido, Albano, and Domenichino, as well as of several other excellent painters.

In the Palazzo Ranuzzi at Bologna, there is a fine picture by Calvart, representing two Hermits, which is correctly designed, beautifully coloured, and delicately penciled; and in the Pembroke collection at Wilton, there is a Nativity painted by that master.

ANTONIO CALZA.

Painted Landscape, and Battles.

Born in 1653.

He was born at Verona, and became a disciple of the celebrated Carlo Cignani at Bologna; but, after his return to his own country, having seen some of the battle-pieces of Borgognone, he was so charmed with his manner, that he determined to visit him at Rome.

He went thither accordingly, and with inexpressible care and delight copied the works of that great master; and had the happiness of receiving additional improvement, from the instructions which were afforded him by that admirable artist.

From thence forward he devoted himself to paint battles, and landscape; the former, in the style of Borgognone; and in the latter, he imitated successfully the taste and manner of Gaspar Poussin.

ANDREA CAMASSEI, or CAMACE.

Painted History, and Landscape.

Died 1657.

He was born at Bevagna, and at first learned the principles of design and colouring from Domenichino; but afterwards he studied in the school of Andrea Sacchi, and proved a very great painter.

He was employed in S. Peter's at Rome, as also at St. John Lateran; and his works are extremely admired, for the sweetness of his colouring, the elegance of his thoughts and design, and likewise for the delicacy of his pencil. Sandrart laments that the world was deprived of so promising a genius, in the very bloom of life, when his reputation was daily advancing.

At S. John Lateran are to be seen, the Battle of Constantine and Maxentius; and the Triumph of Constantine; which are noble and grand compositions; and they afford sufficient proofs of the happiness of his invention, and the correctness of his execution. Also at Wilton, the seat of the Earl of Pembroke, there is a picture of Venus with the Graces, said to be by the hand of Camassei.

GALEAZZO CAMPI, or CAMPO.

Painted History, and Portrait.

Died 1536.

He was born at Cremona; and the best evidence of the genius and skill of this artist, is the portrait of himself, painted by his own hand, and at present placed



placed in the gallery of painters, at Florence ; which is described by the editors of the *Museum Florentinum*, as a performance of extraordinary merit.

By those who have examined that picture, with a judicious and critical observation, it is described as being designed in a more elegant style ; with a much bolder relief ; and a greater knowledge of the *Chiaro-Scuro*, than any of his other works, which are still to be seen in Cremona, and Ferrara.

—BERNARDINO CAMPI, OF CAMPO.

Painted History.

Died 1584, aged 62.

He was born at Cremona, in 1522, and successively became the disciple of Julio Campi, and Hippolito Costa. The principal works of this master are at Milan, where several of his compositions are to be seen, and they are in very great esteem. Particularly, there is a picture of S. John in the Wilderness, preserved in the Ambrosian Library, which is mentioned with great honour to the artist, and accounted to be extremely well executed.

DIRK THEODORE RAPHAEL CAMPHUYSEN.

Painted Landscapes, Cattle, and Moonlights.

Born in 1586.

He was born at Gorcum, and learned the art of painting from Diederick Govertze ; and by a studious application to it, he very soon not only equalled, but far surpassed his master.

He had an uncommon genius, and studied nature with care, judgement and assiduity. His subjects were landscapes, mostly small, with ruinous buildings, huts of peasants, or views of villages on the banks of rivers, with boats, and boys, and generally he represented them by moonlight. His pencil is remarkably tender and soft, his colouring true nature and very transparent, and his expertness in perspective is seen in the proportional distances of his objects, which are excellently contrived, and have a surprizing degree of nature and truth.

As he left off painting, at an age when others are scarcely qualified to commence artists, few of his works are to be met with, and they bring considerable prices ; as they cannot but give pleasure to the eye of every observer. He painted his pictures with a thin body of colour, but they are handled with singular neatness and spirit.

He practised in his profession only till he was eighteen years of age, and being then recommended as a tutor to the sons of the Lord of Nieupoort, he undertook the employment, and discharged it with so much credit, that he was appointed secretary to that nobleman.

He excelled in drawing with a pen ; and the designs which he finished in that manner are exceedingly valued.

One of his best performances, being a view of a village on the bank of a river, with vessels passing and repassing by moonlight, is in the possession of the author of this book, and it justifies all that can be said in his commendation.

LUDOVICO



LUDOVICO CANGIAGIO, or CAMBIASI.

*Painted History.**Died 1585, aged 58.*

He was born at Oneglia near Genoa, in 1527, and became one of the most eminent of the Genoese painters. His manner was genteel and spirited; his works at Genoa are very numerous; and he was employed by the King of Spain, to adorn part of the Escorial.

It is remarked of him, that he was not only a most expeditious, and rapid painter, but also, that he worked equally well with both hands; and by that unusual power he executed more designs, and finished more grand works with his own pencil, in a much shorter time, than most other artists could do, with several assistants.

It is mentioned as a memorable circumstance in the life of this master, that at the age of seventeen, he was employed to assist in painting the front of an elegant house, in fresco; and at his entering on the work, the other artists, who were Florentines, were already on the scaffold. When they at first observed the youthful appearance of Cangiagio, they concluded he could be nothing more than a grinder of colours; and therefore, as soon as he took up the palette and pencils, they determined to prevent him from using them, being apprehensive that he would spoil the work. But after a very few strokes of his pencil they had reason to be of a very different opinion, and freely acknowledged their own mistake, and his uncommon abilities.

Cangiagio had three different manners at different periods of his life. His first, was gigantick and not natural; in his second, he seemed to be conscious of his own imperfection, and therefore consulted nature with greater attention, and digested his thoughts in sketches, before he began to paint; this was his best style. The third, was distinguished by a more rapid and expeditious manner of penciling, which he adopted, to provide more amply for the support of his family, and had a great deal of the mannerist.

In the royal collection at Paris, there is a Sleeping Cupid, as large as life, and likewise, Judith with her Attendant; which were painted by Cangiagio, and are an honour to that master. And in the Pembroke collection at Wilton, is a picture, reputed the work of Cangiagio, representing Christ bearing his Cross.

PETER CANDITO, or DE WITTE.

*Painted History, Portrait, and Hermits.**Born in 1548.*

The real name of this master was de Witte, (or White) although Sandrart calls him by the name of Candito, as also does de Piles, on account of that name being inscribed on some of the prints engraved after the designs of this artist. Some authors affirm that he was born at Munich, but Descamps asserts, that he was born at Bruges in Flanders, in 1548, although he probably might have resided for several years at Munich, and perhaps have died there.

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He painted with equal success in fresco, and in oil, and had an excellent genius for modelling. He worked in conjunction with Vasari at the Pope's palace in Rome, and was also employed at Florence by the Grand Duke; in both places affording competent proofs of his skill, and gaining reputation; till at last he was taken into the service of the Elector Maximilian of Bavaria, and spent the remainder of his life in the court of that Prince.

Several prints are published by Sadeler after his designs and paintings; particularly the Hermits, and the Four Doctors of the Church.

DOMENICO MARIA CANUTI.

Painted History.

Died 1678, aged 55.

He was born at Bologna, in 1623, and had no other instructor in the art of painting, but nature, assisted by an happy genius. Even Guido could not forbear admiring the product of this master's fine imagination, and very frequently commended the judgement and taste that were visible in his compositions.

He was employed in many magnificent works at Rome, and Bologna, which are still beheld with universal esteem.

CAPPUTTINO. Vid. GALANTINI.

ANNIBAL CARACCI.

Painted History, Portrait, and Landscape.

Died 1609, aged 49.

By the concurrent testimony of most writers, this illustrious artist was born at Bologna, in * 1560, and was a disciple of Ludovico Caracci, his cousin-german; from whom he imbibed not only the best principles of the art of painting, but also a warm ambition to arrive at the utmost perfection in every branch of it. And for that purpose, he studied the works of Titian, Tintoretto, and Paolo Veronese at Venice, and copied them with a most accurate care.

His early performances at Bologna, afforded manifest proofs of an extensive genius; they surprised the ablest artists of his time, and raised a general expectation of that excellence at which he afterwards arrived.

As the fame of the Caracci's had extended itself to Rome, Annibal was invited thither by the Cardinal Farnese, and employed to paint that gallery, which is so well known through all Europe. It will be for ever the glory of Annibal, but it must likewise be the eternal disgrace of his employer, who rewarded such eminent talents, and the labour of ten † years (as Sandrart

* Sandrart says that Annibal Caracci was born in 1555, and died in 1609, aged 54, which seems to be an error; for Agostino who was his elder brother, was not born till 1558; and it was Ludovico who was born in 1555.

† The authors of the *Abregé de la Vie des Peintres* allow Annibal to have been but eight years at work on the paintings of the Farnesian Gallery; but Sandrart says, he was ten.

affirms,) so meanly and so unworthily. For, that wealthy ecclesiastick, influenced by the sordid advice of his favourite dependant Don Gio, presented the painter with only five hundred crowns, for a work which richly merited more than as many thousands.

He went with singular satisfaction to Rome, as he had for a long time desired to see the antique statues, the basso-relievo's, and also the compositions of Raphael. And the observations he made in that city, induced him to change his Bolognian manner, which had very much of Correggio in it, to assume one that was indeed more learned, but more dry, and less natural, as well in design as colouring.

It is observed, that the manner of all the Caracci's is the same; the only difference that can be perceived among them, seems to arise from their diversity of temper, and disposition. Annibal had more fire, more boldness, and singularity of thought, than the two others; and his designs were more profound, his expressions more lively, and his execution more firm.

His genius was better adapted to paint poetical, and profane subjects, than sacred; though when he attempted the latter, he generally succeeded. His taste of composition and design, was considerably promoted by his studies at Rome, as may be evident from the Farnesian gallery; and although it must be confessed that the design is loaded, yet that load hath so much of elegance and learning, that it often pleases even those whose critical judgement prevents them from approving it.

His manner shews a mixture of the antique, of nature, and of the manner of Michael Angelo Buonaroti. He forsook that of Bologna, and adopted the Roman manner intirely; the former was soft and mellow; and the latter more exact in design, but it was less delicate in the colouring; so that the penciling in the last works of Annibal, is neither so tender, nor so agreeable as in his first.

He had an admirable genius for landscape; the forms of his trees are truly fine; and in all his objects after nature, there is a character that distinguishes them strongly. He seems, however, not well to have understood the principles and doctrine of the Chiaro-Scuro, nor are his local colours commendable; but, upon the whole, no painter seems to have been more universal, more easy, more certain in every thing he did, nor more generally improved, than Annibal.

In the gallery at Munich are two pictures of this master, for each of which, (according to Misson,) Maximilian I, Elector of Bavaria, paid forty thousand guilders. And, at Loretto is preserved a picture painted by Annibal, representing the Birth of the Virgin, which is excessively beautiful.

LUDOVICO CARACCI.

Painted History, Landscape, and Portrait.

Died 1619, aged 64.

He was born at Bologna, in 1555, and became a disciple of Prospero Fontana; but he rose to that high degree of reputation which he possessed, by studying the works of Titian, Tintoretto, and Paolo Veronese, at Venice; of Passignano, and Andrea del Sarto, at Florence; of Julio Romano at Mantua; and of
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Parmigiano,



Parmigiano, and Correggio, at Parma. But above all those masters he admired Correggio, and always endeavoured to imitate his manner.

He is deemed to have less fire in his compositions, than Annibal or Agostino; but to surpass them in grace, grandeur, and sweetness. In religious subjects particularly, he excelled them both; and after the manner of his favourite Correggio, he gave a wonderful grace to his Madonna's. Simplicity and elegance distinguished all his designs; his touch was lively; his expression good; the airs of his heads are graceful; his figures are marked with a fine outline; and his composition is often sublime.

In conjunction with Agostino and Annibal, he laid the foundation of that school, which has been so highly celebrated, and even to this time distinguished by the title of the Academy of the Caracci's; and thither, (as De Piles and other writers report) all the young students, who gave great hopes of their becoming masters, resorted to be instructed in the true principles of painting.

The Caracci taught freely those things, that were proportionable to the talents, and qualifications of their disciples. They established well chosen models of men and women; and Ludovico collected at Rome a number of fine casts from the best figures, and some antique statues, and curious basso-relievo's, which he conveyed to Bologna. They procured the most capital designs of the great masters; they purchased instructive books on all subjects relative to the art; and had the assistance of a very noted anatomist, Anthony de la Tour, who taught the disciples whatever might be necessary to be known, relative to the knitting of the bones, and the insertion of the muscles. So that, young men were excited to study there, and many spent whole days and nights, in assiduous practice to improve themselves, by the antiquities and designs which were always open to their inspection.

The happy effects of this institution is sufficiently proved, from the abundance of noble disciples which were formed in that academy; among the number of whom are, Guido, Domenichino, Albano, Lanfranc, Guercino, and many others.

At Bologna, in a chapel belonging to the church of La Madona di Galiera, there is a picture painted in fresco, by Ludovico Caracci, representing an Ecce Homo, in which Pilate is seen washing his Hands. The design is excellent, the colouring extremely good, and the whole has a fine effect. In the church of S. Leonardo, the grand altar-piece is of the hand of this master. The subject is the Martyrdom of S. Ursula, and S. Leonardo, and it is a noble and grand composition, consisting of a number of figures in good attitudes, grouped with singular skill, and adorned with elegant draperies; the heads and hands being correctly designed, and in a good taste. But, it is grown dark by time, as most of the paintings of Ludovico are at this day, which greatly diminishes the effect. Likewise, in the same * city is a most capital picture of S. John the Baptist, painted by this master. The dignity that appears in the whole figure is astonishing; it commands reverence, attention, and love; and the countenance looks inspiration. The graceful air and attitude, as well as the union of simplicity and dignity in the character, are heightened by the judicious mixture of strength and softness in the colouring.

* Vid. Letters from the East.

There are also many other pictures in Bologna of his hand, which are confessedly excellent; particularly a Transfiguration, and the Conversion of St. Paul; and a great number are in the churches, and religious communities, in all parts of Lombardy.

AGOSTINO CARACCI.

Painted History, and Portrait.

Died 1602, aged 44.

This eminent artist was born at Bologna, in 1558. He was the elder brother of Annibal, the disciple of Ludovico, and in many respects was not inferior to either. At first he studied painting in the school of Prospero Fontana, and afterwards became the disciple of Passerotti; but it was under the direction of Ludovico, he acquired that taste, and knowledge, by which he rendered himself considerable.

As well in the disposition, as in the execution of the memorable Farnesian gallery, he assisted Annibal; but he had not the assiduity of his brother; and devoted a great deal of time to engraving, in which he was so excellent, that his etchings were almost as much valued as his paintings.

There are but few of his pictures to be met with; and it is thought that several of those which he did finish, pass for the work of his brother Annibal. One of the most celebrated pictures of this master, is the Communion of S. Jerom, at the Chartreux in Bologna, which he executed after his return from studying at Venice; it is designed and composed in a grand style; the draperies of the figures are broad, and elegant; and in the heads there is a noble character. But, although abundance of merit appears through the whole composition, it cannot stand in competition with the famous picture, painted by Domenichino, of the same subject. Another of his designs is at Parma, in the Duke's palace; which, by the death of Agostino, was left imperfect, and unfinished. And it was so highly esteemed by the Duke, that he never would permit any other painter to work upon it, because he accounted it impossible to find a master equal to such an undertaking.

ANTONIO CARACCI, called IL GOBBO.

Painted History, Landscape, and Birds.

Died 1618, aged 35.

He was the natural son of Agostino, born at Bologna, in 1583; and having been carefully instructed by Annibal in the art of painting, he appeared to have a lively, and promising genius; and even in the few things which he painted, he gave such evident tokens of a very enlarged capacity, that the shortness of his life has been exceedingly regretted.

In all his compositions he displayed a very excellent taste, and in those pictures which he finished, he shewed the spirited touch, and penciling, as well as the beautiful expression of the admired Annibal. And, if a judgement might be formed of his talents, by those fresco paintings with which he enriched the

three chapels, belonging to the church of San Bartolomeo nell' Isola, it would seem not improbable, that he might, perhaps, have even surpassed the whole family of the Caracci.

FRANCESCO CARACCI, called FRANCESCHINO.

Painted History.

Died 1622, aged 28.

He was the disciple of Ludovico Caracci; by whose precepts he proved, in a short time, an eminent designer of naked figures; and was accounted by his master, superior to any of his fellow disciples, in freedom of hand, correctness, and truth. But, growing vain by the applauses he received for his acknowledged excellencies, he neglected colouring; and by that means lessened his reputation, which, by a different conduct, he might have effectually established.

CARAVAGGIO. Vid. ANGELO.

LUDOVICO CARDI, called CIGOLI, and CIVOLI.

Painted History.

Died 1613, aged 54.

This distinguished master was called Cigoli, from the castle where he was born, in 1559; and became the disciple of Alessandro Allori, though he afterwards studied Andrea del Sarto, and Correggio.

He drew extremely well, and his stile of designing was grand, and elevated. The attitudes of his figures were natural, just, and expressive; and his out-line was exceedingly correct. But, notwithstanding his allowed merit, his works are readily known by some particularities, which are remarked in all his compositions; such as a multiplicity of folds in his draperies, and a peculiar form of the hair in all his figures.

At Florence he studied, most accurately, not only the antique statues, but also the works of Michael Angelo Buonaroti, and Andrea del Sarto; and applied himself to learn perspective, and architecture, in the famous school of Bernardo Buontalenti. But, having accidentally seen some of the works of Baroccio, he grew so passionately fond of the new style of that great master, that he afterwards endeavoured to imitate it; till he found that Baroccio had derived his taste and knowledge from the works of Correggio, and then he determined to seek for improvement at the fountain head.

From thenceforward he devoted himself intirely to form his taste of colouring, and design, on the principles of that celebrated genius; and, as he possessed a lively imagination, joined to an acute understanding, and a judgement capable of discerning every portion of merit in the works of Correggio, it cannot appear surprizing, that he copied him with incredible exactness, and beauty; or, that from his future performances, he should be distinguished by the name of the Florentine Correggio, which he obtained by his picture of the Martyrdom of S. Stephen.

He

He was employed by Pope Paul V. to paint the dome of S. Maria Maggiore at Rome; but, as that work proved unequal, if not inferior, to his other productions, he seemed so utterly dissatisfied with it, that he desired to have it defaced, in order to finish it with greater beauty, and more to his own honour. Yet the Pope could not be prevailed on to permit the painting to be destroyed; and his refusal impressed so deep a melancholy on the spirits of Cigoli, that it was thought to be the principal cause of the death of that excellent artist.

In the palace of Pitti at Florence, a noble picture of this master is preserved. The subject is a dead Christ, the Virgin, and Nicodemus. The composition, the expression, and the colouring, are all beautiful. The figure of the Virgin is particularly excellent, and has somewhat that appears like the taste of the Carracci; and in the same palace is an Ecce Homo, which is esteemed one of his finest performances.

HENRY CARRE.

Painted Landscapes, Cattle, Huntings, and Conversations.

Died 1721, aged 65.

According to Weyerman, and Descamps, this painter was born at Amsterdam, in 1656; but, according to Houbraken, and the Chronological Tables, in 1658; and was a disciple at first of Jurian Jacobsz, an Hamburger, as he also was afterwards of Jacques Jordaens.

Soon after his appearing in public as an artist, he found employment at the court of Frizeland, and was appointed state painter. He adorned the palace with several fine paintings, particularly landscapes, in which he introduced huntings of the wild boar, and of other animals: in all which subjects his manner resembled that of Snyders. The principal part of his life was, however, spent at Amsterdam, and the Hague, where he took uncommon pains to excel, and his works were in general esteem.

His usual subjects were landscapes, with peasants attending flocks of sheep, or herds of cattle; huntings, and sometimes conversations. He had an agreeable style of painting, and also a good manner of colouring; his figures, and animals, were well designed, and touched with a great deal of spirit; though many of his pictures have rather too great a degree of darkness.

MICHAEL CARRE.

Painted Landscapes, and Cattle.

Died 1728, aged 62.

He was a younger brother of Henry Carré, born at Amsterdam, in 1666, and studied the art of painting under his brother; but, to accomplish himself in his profession, he became the disciple of Nicholas Berchem.

When he had improved his taste and his hand considerably, under that great master, he quitted him, and most unaccountably preferred the style of Vander Leew, to that of Berchem, though it had neither so much truth, beauty, or delicacy.

For



For some time he followed his profession in his own country, and afterwards went to London, where he resided for several years; but he found small encouragement, undoubtedly because he changed his first agreeable manner, and persisted in another, not so acceptable to the judicious and critical taste of the English.

The disappointment urged him to return to his native city, from whence, however, he was invited to the Prussian Court, where he had a good appointment, and was very nobly paid for his work.

He had great readiness of hand, and a neat manner of penciling in his easel pictures; but he was by no means desirous of painting in a small size, if he could avoid it; for, his inclination always led him to embellish grand salons, halls, and large apartments.

It is remarked of him, that in his compositions of the larger size, he was fond of introducing subjects that excited terror; storms with lightning, destroying castles and towers, and tearing up trees by the roots.

CARRIERA. Vid. ROSALBA

GIOVANNI FRANCESCO CAROTO.

Painted History, and Portrait.

Died 1546, aged 76.

He was born at Verona, in 1470, and learned the first principles of painting from Liberale Veronese; but, having an opportunity of seeing some of the works of Andrea Mantegna, he went to Mantua, to place himself as a disciple under that celebrated master. He there applied himself industriously to improve his genius, and acquired such a readiness in design, and freedom of hand, as rendered him superior to his master; and many of his compositions were taken for the works of Andrea.

At first he delighted to paint in a small size; but those who envied his merit having asserted that he was incapable of painting in large, he confuted them, by finishing a very noble design in the chapel of the Virgin at Verona, with figures as large as life, which was allowed to excel all his former works, and established his reputation.

GIOVANNI CAROTO.

Painted History, and Portrait.

Aged 60.

He was born at Verona, and instructed in the art of painting by Giovanni Francesco Caroto, his brother, whose manner he successfully imitated; though he had not a proportionable degree of merit, to entitle him to as great a reputation.

After he had applied himself for some years to his profession, he went to Venice, in order to obtain a more perfect knowledge of colouring; and returned to Verona about the time of his brother's decease. In that city he found sufficient

ficient employment for historical subjects, as well as portraits, having painted many altar-pieces for the churches, and convents, as also easel pictures for the principal nobility of his time.

He designed all the curious remains of antiquity in, and near, Verona, particularly the famous amphitheatre; which were afterwards engraved, and published, very greatly to his honour; and, before his death, he had the satisfaction to see two of his disciples ranked among the number of the most eminent artists, which were Paolo Veronese, and Anselmo Canneri.

U G O D A C A R P I.

Painted History.

Died 1500.

This artist was not in any degree considerable as a painter; but, he made himself remarkable by discovering the art of printing in chiaro-scuro, which he performed with two pieces of box-wood; one of which marked the outlines, and shadows, and the other impressed whatever colour he laid upon it, leaving some parts of the paper uncoloured, as masses of light. In that manner he struck off prints after several designs, and cartons, of Raphael; particularly one of the Sybil, a Descent from the Cross, and the History of Simon the Sorcerer.

This art was brought to a still higher degree of perfection by Balthasar Peruzzi of Siena, and Parmigiano, who published several excellent designs in that manner.

G I R O L A M O D A C A R P I.

Painted History, and Portrait.

Died 1556, aged 55.

This painter, who was born at Ferrara, in 1501, became a disciple of Garofalo, and proved the best artist of all those who studied in that academy; but, when he quitted that master, he devoted his whole time, thoughts, and attention to study the works of Correggio, and to copy them with a most critical care, and observation. In that labour he spent several years, at Parma, Modena, and other cities of Italy, where the best works of that exquisite painter were preserved.

He succeeded to admiration, and acquired such an excellence in the imitation of Correggio's style, and copying his pictures, that many paintings finished by him, were taken for originals; and not only admired, but were eagerly purchased by the connoisseurs of that time. Nor is it improbable, that several of the paintings of Girolamo da Carpi, pass at this day for the genuine work of Correggio himself.

JULIO.



JULIO CARIIONE.

*Painted History, Bacchanals, Triumphs, and Sacrifices.**Died 1674, aged 63.*

He was born at Venice, in 1611, and was a disciple of Aleffandro Varotari, called Paduanino; under whose guidance he made a remarkable proficiency, and in a surprisngly short time acquired a great reputation for design, for invention, and for a charming tint of colouring.

His genius directed him to paint in a small size, and therefore he chose subjects which admitted of a number of figures, such as Bacchanalians, sacrifices, triumphs, &c. in which he was without a competitor.

During the life of this master, the demand for his works was extraordinary; and at this time, they are exceedingly rare, and highly valued.

C A R U C C I. Vid. P U N T O R M O.

NICOLÒ CASSANA, called NICOLETTO.

*Painted History, and Portrait.**Died 1713, aged 54.*

He was born at Venice, in 1659, and became a disciple of Giovanni Francesco Cassana, a Genoese, who had been taught the art of painting by Bernardino Strozzi.

Having the advantage of so able a director, he practised with unusual industry, and accurately studied whatever appeared most worthy of his imitation, in the works of art, and likewise what was most beautiful and perfect in the works of nature.

By such an earnest application to his studies, he soon distinguished himself, not only by the beauty of his colouring, but by the gracefulness of his figures in historical compositions, as well as in portrait. The most eminent personages solicited him to enrich their cabinets with some of his performances; and were more particularly desirous to obtain their portraits, because in that branch he excelled beyond competition.

The Grand Duke of Tuscany, who was an excellent judge of merit in all professions, and as liberal an encourager of it, invited Nicoletto to his court; and he there painted the portraits of that Prince, and the Princess Violante his consort. Those performances procured him uncommon applause, as well as a noble gratuity, and he was employed, and caressed, by the principal nobility of Florence.

Beside several historical subjects painted by this master, while he resided in that city, one was a very capital design. The subject of it was the Conspiracy of Catiline; it consisted of nine figures as large as life, down to the knees; and the two principal figures were represented, as with one hand joined in the presence of their companions, and in their other hand holding a cup of blood.

Some of the English nobility, on their travels, sat to him for their portraits; which being sent to London, and highly admired, Nicoletto was invited to England, with strong assurances of a generous reception; and, on his arrival, he experienced

experienced the kindness, the respect, and the liberality, so peculiar to the natives of that kingdom.

He had the honour of being introduced to the presence of Queen Anne, and to paint her portrait; in which he succeeded so happily, that the Queen distinguished him by many marks of favour, and honour; but he had not the happiness to enjoy his good fortune for any length of time, dying in London, universally regretted, in the year 1713.

GIOVANNI AGOSTINO CASSANA, called **L'ABATE CASSANA**.

Painted Beasts, Birds, Fishes, and Fruits.

Born in 1664.

He was the younger brother of Nicolo, educated along with him by their father Francesco Cassana, and he finished his studies at Venice, where his brother Nicolo resided for some time.

Although he composed and designed historical subjects with expertness, and with a correctness of out-line equal to his brother; yet, from prudence, and fraternal affection, he declined to interfere with him, and chose therefore to design and paint all sorts of animals, and fruits.

In that style he arrived at a high degree of excellence, imitating nature with exactness, beauty, and truth; expressing the various plumage of his birds, and the hairs of the different animals with such tenderness, and delicacy, as rendered them estimable to all judges and lovers of the art. His works were admitted into the collections of those of the first rank, and accounted ornaments of those repositories of what is curious or valuable.

He also painted fruits of those kinds which were the most uncommon, or naturally of odd and singular colours; and such fishes as seemed worthy to excite admiration, by their unusual form, colour, or appearance.

But, besides those subjects, he sometimes painted the portraits of particular persons of distinction, which he designed, coloured, and touched with the same degree of merit, that was visible in all his other performances.

At last he determined to visit Genoa, where his family had lived in esteem; and took with him several pictures which he had already finished. His intention was to display his generosity, and to appear as a person of more wealth, and of greater consequence than he really was; and to support that character, he bestowed his pictures to several of the principal nobility of that city.

But, unhappily, he experienced no grateful return for all that prodigal munificence; he reduced himself by that vain liberality to the most necessitous circumstances; was deprived of the means to procure for himself even the common necessaries of life, and wasted away the remainder of his days, in the bitterness of poverty, misery, and neglect.

JACOPO DI CASSENTINO.

Painted History, and Portrait.

Died 1356, aged 80.

He was born at Cassentino, in 1276, and learned the art of painting from Taddeo Gaddi. He was considered in his time as an artist of considerable merit,

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as well in fresco, as in distemper; and performed a great number of works in his native city, in Arezzo, and Florence, and in the year 1350 became the founder of the Florentine academy.

The most memorable work of this master, was that which he painted in the chapel of the academy, representing S. Luke drawing the portrait of the Virgin; in which he introduced on one side all the academicians, which were ten, and on the opposite side all their wives.

ANDREA DAL CASTAGNO.

Painted History.

Died 1480, aged 71.

He was born at a small village called Castagno, belonging to the territory of Tuscany, in 1409, and being deprived of his parents, was employed by his uncle to attend the herds of cattle in the fields; but, having accidentally seen an ordinary painter at work in the country, he observed him for some time with surprise, and attention, and afterwards made such efforts to imitate him, as astonished all who saw his productions.

The extraordinary genius of Andrea, became at last a common topick of discourse in Florence; and so far excited the curiosity of Bernardetto de Medici, that he sent for Andrea; and perceiving that he had promising talents, he placed him under the care of the best masters who were at that time in Florence. Andrea diligently pursued his studies, devoted himself entirely to practice under the direction of his instructors, became particularly eminent in design, and in a few years made so great a progress, that he found as much employment as he could possibly execute.

He painted only in distemper, and fresco, with a manner of colouring that was not very agreeable, being rather dry, and hard; till he learned the secret of painting in oil from Domenico Venetiano, who had derived his knowledge of that new discovery from Antonello da Messina.

Andrea was the first of the Florentine artists who painted in oil; but, although he was in the highest degree indebted to Domenico for disclosing the secret, yet he secretly envied the merit of the man who taught him the art; and because his own works seemed to be much less admired, than those of Domenico, he determined to assassinate his friend, and benefactor.

He executed his design with the utmost ingratitude, and treachery, (for Domenico at that time lived with him, and painted in partnership with him) and he stabbed him at a corner of a street so secretly, that he escaped unobserved, and unsuspected, to his own house, where he composedly sat down to work; and thither Domenico was soon after conveyed, to die in the arms of his murderer. The real author of so inhuman a transaction was never discovered, till Andrea, through remorse of conscience, disclosed it on his death-bed.

He finished several considerable works at Florence, by which he gained great riches, and as great a reputation; but, when his villainous misconduct became public, his memory was ever after held in the utmost detestation.

The most noted work of this master is in the hall of justice at Florence, representing the execution of the conspirators against the house of Medici.

BERNARD

BERNARD CASTELLI.

*Painted History, and Portrait.**Died 1629, aged 72.*

This painter was born at Genoa, in 1557, and was a disciple of Andrea Semini, but he studied to imitate the style of Ludovico Cangiagio.

He was esteemed to have a commendable genius, also a good tone of colouring, and a good taste of design; but, by neglecting to study nature, as carefully as he ought, his works were, in many respects, very defective. Yet, he painted portraits with considerable success, and some of his compositions in the historical style, are designed with a degree of elegance, and are coloured in an agreeable manner. The picture which he painted in the church of S. Peter at Rome, representing that apostle walking on the water, is designed in a grand style, and added greatly to his reputation.

VALERIO CASTELLI.

*Painted History, and Battles.**Died 1659, aged 34.*

He was born at Genoa, in 1625, and studied in the school of Domenico Fiafella; but, he owed his principal knowledge in the art of painting, to the studies he made at Milan, and Parma, after the works of the most celebrated masters, by which he improved his taste of design, composition, and colouring.

The merit of Valerio was immediately distinguished, as soon as his works became known; and he acquired such a reputation for drawing, colouring, and the elegant turn of his figures, as placed him in a rank far superior to his father.

His most favourite subjects were battles, which he composed with spirit, and executed them with so pleasing a variety, and so great freedom of hand, as gained him universal applause. His horses are admirably drawn, thrown into attitudes that are natural and becoming, full of motion, action, and life. In that style of painting he shewed all the fire of Tintoretto, united with the fine taste of composition of Paolo Veronese.

The works of this master are not very frequent; but they are deservedly held in very high esteem.

As to historical subjects, which he frequently painted, he shewed a great deal of merit in his easel pictures, as well as in several that were truly grand. In the great style, the cupola of the church of the Annunciation at Genoa, is entirely painted by his hand; and it is described as a very noble composition, in which appears an excellence of invention, expression, and design. And at Florence, in the palace of the Grand Duke, there is a noble painting, of which the subject is the Rape of the Sabines, by this master. The composition is full of fire, the figures are well grouped, and the colouring has abundance of force, by a strong opposition of light and shadow. However, the design is not very correct; the hands of the figures are too small; and, in general, there appears too much of the mannerist, as well in the colouring as the design.



At Wilton, in the collection of the Earl of Pembroke, a picture representing Christ taken down from the Cross, is by Valerio Castelli; and it is believed that a greater number of the easel pictures of this master are in the collections of the Nobility and Gentry of England, than in any other part of Europe.

GIOVANNI BENEDETTO CASTIGLIONE, called
GREGHETTO.

Painted Cattle, Landscape, Portrait, and History.

Died 1670, aged 54.

This admired artist was born at Genoa, in 1616, and in that city was at first a disciple of Battista Pagi, and afterwards studied in the academy of Giovanni Andrea de Ferrari; but his principal improvement was derived from the instructions of Vandyck, who at that time resided in Genoa.

He formed to himself a very grand manner of design, in every branch of his art, and succeeded equally well in all; in sacred and prophane history, landscape, cattle, and portrait; executing every one of them with an equal degree of truth, freedom, and spirit.

But, although his genius was so universal, his natural predominant turn was to rural scenes, and pastoral subjects, markets, and animals, in which he had no superior. He had great readines of invention, a bold and noble tint of colouring, and abundance of nature, in all his compositions. His drawing is elegant, and generally correct, his touch judicious, and his pencil free and firm. And still to add to his accomplishments, he had a thorough knowledge of the chiaro-scuro, which he very happily applied through all his works.

In a chapel of St. Luke's church at Genoa, is an excellent picture by this master. The composition and design are good, the heads of the figures extremely fine, the draperies well chosen, and judiciously cast, the animals lively and correct, and the manner through the whole is grand, and yet delicate; tho' it must be observed, that the colouring is rather a little too red. In the Palazzo Brignoletti is a grand composition, the figures being eighteen or twenty inches high, which is admirably finished, though perhaps a little too dark. And at the Palazzo Caregha, in the same city, is an historical picture of Rachel concealing the Teraphim from Laban, in which the figures and animals are exceedingly fine.

FRANCESCO CASTIGLIONE.

Painted Landscape, History, and Animals.

He was the son and disciple of Benedetto, and was born at Genoa. He had the happiness to inherit abundance of the merit, and extraordinary talents of his father, and imitated his style and manner exactly, in composition, handling, and design. Benedetto was not a more universal painter than Francesco; but the latter was not in every respect equal to his father; though in history, landscape, and animals, his exquisite taste, his freedom of hand, and his spirited pencil, procured him an established reputation.

It is thought, that many good paintings which are ascribed to Benedetto, and are frequently seen at sales, or in moderate collections, are copies after him by his son Francesco, or perhaps originals of the younger Castiglione.

PIETRO DE CASTRO.

Painted Still Life.

Died 1663.

The subjects which this great artist chose to paint, were what are distinguished by the name of still life; vases, shells, musical instruments, gems, vessels of gold, silver, and chrystal, books, and rich bracelets; and in those subjects his choice and disposition were elegant, and his execution admirable.

No colouring could have more of truth, nature, or transparence than his, nor any penciling be more free, though neat, and delicate. He shewed peculiar judgement in grouping a variety of objects in such a manner, as to give union and harmony to the whole. Every separate object is exact when critically examined; and every object contributes at the same time, by a judicious arrangement, to form but one mass of light and shadow.

That he was expert in the true principles of perspective, and the chiaro-scuro, his works sufficiently demonstrate; and for transparence, and truth, the best of his cotemporaries could not be superior to him.

A capital picture of this master is in the possession of William Montgomery, Esq; in Dubiin.

PIETRO CAVALLINI.

Painted History, and worked in Mosaick.

Died 1364, aged 85.

He was born at Rome, in * 1279, and became the disciple of Giotto. He rendered himself very considerable by a multitude of paintings which he

* Mr. Vertue, according to the Anecdotes of Painting, vol. 1. page 17. thinks it highly probable, that the shrine of Edward the Confessor, and the crosses erected to the memory of Queen Eleanor, were constructed from the designs of Pietro Cavallini, by Abbot Ware; and he supposes Cavallini to be the inventor of Mosaic, alledging that Giotto was 20 years younger than the other.

But, with great deference to that gentleman, those suppositions seem not to be very defensible; for, by the testimony of Vasari, and other writers, and also by the Historical Tables of Antient and Modern Painters, published by Anthony Harms at Brunswick, it appears that Giotto was three years older than Cavallini, instead of being twenty years younger; and was really his instructor in the art of Mosaic; as may be evident from the dates of their birth according to Vasari.

Giotto was born in 1276, and

Cavallini was born in 1279.

Indeed, Vasari does not mention the precise year of the birth of Cavallini; but, as he testifies that he died in 1364, at the age of 85, he determines the year of his birth in 1279.

Nor can the other supposition, of Abbot Ware's constructing those crosses and shrine from the designs of Cavallini, be any ways established; for, according to the Anecdotes, Ware was at Rome in 1260, and there saw a shrine that had been erected in 1254, and the Abbot himself died in 1283, which, it is observable, was eight years before the death of Queen Eleanor, who died in † 1291.

Now, as it appears that Giotto was born in 1276, he could have been but seven years old at the death of Ware; and Cavallini being three years younger than Giotto, it must appear impossible that he should have been a designer for Ware, as that Abbot died when Cavallini was only four years old.

† Vid. Daniel's History of England.

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finished, to the number (as some writers assert) of 1300; and he was also as remarkable for his piety, having on that account been esteemed as a saint.

His principal works are at Rome, where he assisted Giotto in that celebrated picture in Mosaic, which is over the grand entrance into the church of St. Peter; and in St. Paul's there is a crucifix, said to be by his hand, which the superstitious affirm to have miraculously talked to S. Bridget. But his best performance in fresco, was in the church of Ara Cœli at Rome; in which he represented the Virgin and Child above, surrounded with glory, and below was the figure of the Emperor Octavian, and also that of the Sybil, directing the eye and the attention of the Emperor, to the figures in the air.

JACOMO CAVEDONE.

Painted History.

Died 1660, aged 80.

This master was born at Sassuolo, near Modena, in 1580, and was educated in the academy of the Caracci, where he learned design; but he frequently attended the schools of Baldi, and Passerotti, to study after the naked. Yet, to acquire a proper knowledge of colouring, he visited Venice, and carefully examined the perfections of Titian; and at his return to his own country, the best judges of the art of painting were much pleased with his works, as they seemed to possess an agreeable mixture of the style of the Caracci, and the tints of Titian.

For some time at Bologna, the works of Cavedone were esteemed equal to the compositions of Annibal; and it is recorded, that in the King of Spain's chapel there is a picture representing the Visitation of the Virgin, which Rubens, Velasquez, and Michael Angelo Colonna supposed to be the performance of Annibal Caracci, although it was really the work of Cavedone; nor could there be a more honourable testimony in favour of this master.

His best manner was strong and free, and the tints of his colouring were natural and beautiful; but, by those who have judiciously considered his works, it is observed that this painter had three different manners, at three different periods of his life. His first time was excellent; his second but indifferent; and his last was feeble, and miserably bad. For, in the latter part of his life, he was depressed by sickness, and extreme poverty; and a few years before his death, he received a violent shock, by the fall of a scaffold while he was painting; and his unhappiness was completed by the death of his only son, who had given strong proofs of a promising genius.

At Bologna, in the church of S. Salvatore, are several very capital performances of Cavedone. The Prophets, and the Four Doctors of the Church, are extremely good, and have an agreeable effect; and in a chapel belonging to the church of S. Paul, are some excellent paintings of his, very much in the manner of Caravaggio as to the colouring, and the heads of the figures are in a fine style. But, one of his best performances is in the church of the Mendicants in Bologna, in which he represents Petronius and another saint on their knees, in the lower part of the picture, and the Virgin and Child in the Clouds attended by Angels. The Virgin is in a grand taste of design; the composition is excellent;

lent; the colouring, in some parts, resembles Titian, and, in others, the touch and manner of Guido; the heads are exceedingly fine; the draperies nobly executed, in that style which is particularly admired in Guido; the shadowings shew all the force of Caravaggio; and the whole is finished with great freedom of hand, and a masterly pencil. If there be any thing which might be liable to censure, it is the drapery of the Virgin, which appears rather heavy, and is not so happily disposed as all the other parts of the composition.

ANDREA CELESTI, called CAVALIER CELESTI.

Painted Landscape, and History.

Died 1706, aged 69.

He was born at Venice, in 1637, and learned the principles of design, and colouring, from Cavalier Matteo Ponzoni. He was much applauded for a beautiful style of painting, in history, as well as in landscape; but he principally employed himself in the latter.

In landscape his situations are always natural, and his choice elegant; his colouring is very pleasing, his skies are luminous and clear, his buildings and other objects well relieved, and every part offers itself extremely agreeable to the eye.

He painted the beautiful views about Venice, and other cities of Italy, in a large size, and also in a small; and his works are very highly prized, but not easily procured.

Two historical compositions of Celesti, are preserved in the chapel of Madona della Pace, at Venice; the one, is S. Luke painting the portrait of the Virgin; and the other, the Adoration of the Magi; which are excellent performances. The composition is ingenious, the style grand, and the whole executed with a flowing, bold pencil. And in the chapel of Spedaletto, is another of his pictures, (representing St. Jerom, with the Virgin and some saints,) which is well designed, soft, and delicately coloured, but rather a little too ruddy. He was fond of using a purplish tint, not unlike the manner of Rubens, but he was sometimes apt to use it in the extreme, particularly in his carnations.

GIOVANNI DOMENICO CERINI.

Painted History.

Died 1681, aged 75.

This artist was born at Perugia, in 1606, and received his first instructions from Guido, under whom he studied for some time; and afterwards he became a disciple of Domenichino. From those two celebrated masters he acquired a very beautiful tone of colouring, and a graceful disposition of his figures; and he particularly excelled in giving elegant and noble airs to his heads.

GIOVANNI,

GIOVANNI PAOLO CERVETTO.

*Painted History.**Died 1657.*

He was born at Genoa, (but the year is not mentioned,) and was a disciple of Valerio Castelli; whose taste of design, and colouring, he so thoroughly imbibed, that the works which he executed, could not be distinguished by the ablest judges, from those finished by the hand of Castelli.

PHILIP DE CHAMPAGNE.

*Painted History, Portrait, and Landscape.**Died 1674, aged 72.*

He was born at Brussels, in 1602, and received his earliest instructions from Bouillon, and Michael Bourdeaux, two ordinary painters; but afterwards became a disciple of Fouquieres, with whom he studied landscape; and having travelled to France, at the age of nineteen, with an intention to visit Rome, after some stay at Paris; he practised portrait painting with one L'Alleman, and in some time made a great progress in that branch of his profession, as well as in history, and landscape.

While he continued at Paris, he happened to commence an acquaintance with Nicolo Pouffin, which gradually increased to so established a friendship, as proved of the greatest consequence to him; and they were together employed in painting the ornaments of the Luxembourg palace. Not long after he was made director of the Queen's paintings, with a pension of twelve hundred livres a year, and apartments in the palace.

He designed correctly; had an agreeable, clear, tint of colour; and understood well the principles of perspective, and architecture. But, although he had a ready invention, his works have not a great deal of spirit, and his taste retained too much of the Flemish. He was too attentive to a faithful imitation of nature, and made his model his sole guide, without elegance of choice; by which means his imitations are cold, and lifeless; nor had he the capacity, or genius, to act like other eminent artists, so as to improve nature by the assistance of art. De Piles observes, that all his knowledge consisted in a servile imitation, in the performance of which he neither followed his genius, nor the rules of art.

It is but justice to acknowledge, that his colouring in general is lively, some of his local colours very good, and some heads well imitated; yet, those heads seemed as immoveable, and insensible, as some living models appear, to common observation.

Though his colouring is clear, it wants brilliancy; but his pictures are delicately finished, and particularly his portraits; in which style, that which he painted of Cardinal Richlieu, is one of the best pictures that ever came from his pencil.

His works, which are dispersed through France, are very numerous; but a most capital picture of Champagne, is Lewis XIII. kneeling before the Virgin, and

and offering his crown. It is remarked of him, that he refused to paint the portraits of the first nobility in France, on a Sunday; though he was exceedingly fond of getting money at other times.

JOHN BAPTIST CHAMPAGNE.

Painted History, Portrait, and Landscape.

Died 1688, aged 43.

This painter was nephew to Philip, and was born at Bruffels, in * 1645. He was instructed by his uncle, and for several years was a disciple of that master; but, as soon as he found himself qualified to visit Italy, he travelled thither, to study after the works of the great artists, and resided there a year and three months.

He painted in the very same style and manner as his uncle Philip, nor did he even alter that manner, after he had such opportunities in Italy of refining and improving his original taste. At his return from his travels he was so highly regarded that he was appointed Director (as Houbraken writes) of the Royal Academy, but, Descamps says, that he was appointed Professor.

He was not equal to Philip, either in design, or execution, but he proved a good imitator of him; and if he had many of the perfections of his uncle, he had also many of his defects.

CHARDIN. Vid. JARDYN.

FRANCIS DU CHATEL.

Painted Conversations.

Born about the year 1625.

His native city was Bruffels, where he had the good fortune to be placed as a disciple with David Teniers the younger; who, observing in the genius of his pupil, a strong similarity to his own, took pains to improve it as much as possible; and by that means Du Chatel became an honour to his instructor.

He always adhered to the manner which he had so happily acquired in the school of Teniers; and his subjects were of the same kind as those of his master, except, that sometimes they were rather more elevated. Like Teniers, he painted corps de garde, &c. but he also painted conversations, and assemblies of those of higher rank, in which his compositions consisted of a number of figures, correctly designed, and habited in the mode of the time. His colouring was extremely good, and his pictures were remarkable for the truth of their perspective, and for the fine effect produced by his skill in the chiaro-scuro.

The most capital work of this master, is in the Town-hall at Ghent, being near twenty feet long, and fourteen high. The subject of that picture is the King of Spain receiving the oath of fidelity from the states of Flanders and Brabant, in 1666. The back ground shews a view of one of the principal places in Ghent, adorned with triumphal arches, and other decorations; and it

* According to some writers, born in 1643.



is said, that the number of figures amount to above a thousand; with an abundant variety of characters; through the whole, the groupes are so aptly disposed, that there is not the smallest appearance of confusion.

ELIZABETH SOPHIA CHERON.

Painted Portrait, and History.

*Died 1711, aged * 63.*

She was born at Paris, in 1648, the daughter of Henry Cheron, a painter in enamel; who, observing her to be passionately fond of the art of painting, and to afford an early appearance of a good genius, took pains to instruct her in design, and colouring.

She very soon rose into general esteem by her performances; and particularly by the portraits which she painted; for, beside their having a striking resemblance, they were elegantly disposed, well coloured, and neatly finished; and as she had a singular talent for painting history, her usual manner of portrait painting was in the historical style.

Her manner of designing was excellent; her colouring had the lively look of nature; her pencil was free, her touch delicate, her draperies were always well cast; and there appeared a great deal of union and harmony in her paintings.

She had the honour of being presented to the academy at Paris by Le Brun, in 1676, and was received with every mark of respect and distinction.

LOUIS CHERON.

Painted History.

Died 1713, aged 53.

He was the brother of Elizabeth Cheron, born at Paris in 1660, and having been taught the rudiments of the art in his own country, he travelled to Italy, where his sister supplied him with a competency, to enable him to prosecute his studies for eighteen years. During his continuance in Italy he made the works of Raphael and Julio Romano the principal objects of his studies, by which his future compositions had always a certain air of the antique, though he had no great portion of grace, and his figures were frequently too muscular.

Two of his pictures are in the church of Notre Dame at Paris; the one, of Herodias holding the charger with the head of S. John the Baptist; the other, of Agabus foretelling the persecutions of S. Paul.

On account of his religion, being a Calvinist, he was compelled to quit his native country, and settled in London, the happy retreat of all distressed artists; and there he found many patrons, among the nobility and gentry, particularly the Duke of Montague, for whom he painted the Council of the Gods, the Judgement of Paris, and some other compositions, taken from poetic, or fabulous history, and he died in London.

* The authors of the *Abregé de la Vie des Peintres*, though they fix the birth of Elizabeth Cheron in 1648, and her death in 1711, which makes her only 63 years old at her death, have, by some mistake, said, that she died at the age of 83. Vid. vol. 2, page 371, 4to.

GIUSEPPE CHIARI.

*Painted History.**Died 1727, aged 73.*

He was the son of Stefano Chiari, and born at Rome, in 1654. While he was yet an infant he was seized with the plague, but secreted by the tender care of his mother, and preserved from being discovered by the officers of health, who inspected all houses, to prevent the increase of the infection.

He recovered from that distemper, but grew up with a very feeble, and sickly constitution; and, at a proper age, was desirous to learn design, as it might afford him a profession suitable to his strength, and for that reason preferable to any other.

At first, therefore, he was instructed by one Galliani, who was a painter, and a dealer in pictures; but, while he studied with that master, there were some appearances of an amendment in his constitution, and he was placed as a disciple with the celebrated Carlo Maratti. By the directions of that great master, and the assistance of those disciples who had made already a considerable progress, he obtained incredible benefit; became capable of copying the works of his master in a free manner, and by unbending his mind at intervals with innocent amusements, found his health in a short time totally established.

When he gave the first proof of his ability, by painting some of his own designs, they were extremely commended by all the lovers of the art; however, he still continued to work under the guidance of Carlo, who, observing the respect, the deference, and the assiduity of his disciple, thought himself obliged, in gratitude, to promote him, and afford him the means of raising his reputation, and his fortune. For that purpose, he appointed him to execute several public works, which he performed to the satisfaction of the best judges. Every new undertaking added considerably to his fame; and his works were universally esteemed, as well for the beauty of the colouring, as for the elegant taste of design.

Nor is it any way surprizing, that Chiari should be so highly approved, since Carlo, who was allowed to be a superior judge of the merit of artists, was continually profuse in his commendation, and recommended him to work in his stead, confiding entirely even his own credit, to the known ability of his disciple. And, as an incontestible proof of this, those very cartons, which Carlo had already begun, for one of the domes of S. Paul's church at Rome, and, by his advanced age, were likely to be left imperfect, were, by his own direction, intrusted to Giuseppe Chiari; and he finished them, to the entire approbation of Pope Clement XI. who honoured him with his presence while he was at work.

He was continually employed in grand works for the churches, and palaces of the nobility; and painted an extraordinary number of subjects, from sacred and prophane history, as well as compositions which were the product of imagination, and fancy; which spread his reputation not only through all Italy, but through every part of Europe.

His touch was delicate, and his colouring agreeable; he was correct, and elegant. Those copies which he made after his master, are exact, and well executed; and the prices which are now given for those paintings, as likewise for his own original paintings, are a sufficient proof of their intrinsic value.



JACOPO CHIAVISTELLI.

*Painted Architecture, and Perspective.**Died 1698, aged 77.*

This master was born at Florence, in 1621, and his father perceiving a strong inclination in his son to learn the art of painting, placed him under the direction of Fabricio Boschi, an artist of good credit, to study design, and colouring. But, as Boschi was of an odd, whimsical temper, which seemed every day to grow more disagreeable, Jacopo was under a necessity of leaving his school, and became a disciple of Baccio del Bianchi, a very famous painter, architect, and engineer; who, for the public emolument, had opened an academy at Florence, for the improvement of youth in civil, and military architecture. By the instruction of that eminent artist, Jacopo made an extraordinary progress, became superior to all his competitors, and shewed an execution far beyond what could be expected from his years, or his experience.

Being at last accomplished in the principles of perspective and architecture, and having also great readiness of invention, and freedom of hand, he listened to the advice of his friends, who wished him to devote his talents entirely to paint in fresco; because it appeared to them probable, that he might, in that style, equal, if not surpass the best artists of his time; who were from all parts invited to Florence, to embellish the churches, convents, and the palaces of the nobility.

At last he fixed his determinate resolution, and studied the works of Michael Angelo Colonna in the palace of Pitti, and of some others; travelling also to Bologna, to examine the grand compositions of Girolamo Curti, and Agostino Metelli. At his return to his native city, he gained universal esteem, for the variety and delicacy of his invention, the beauty of his colouring, and the elegance of his compositions.

He was employed by the Grand Duke, and most of the nobility of Tuscany; and in his perspective designs he shewed the utmost perfection of the art; deluding the eye by the truth and exactness of his drawing, and enriching his architecture with statues of an exquisite taste, and bold relief.

By the merit of his performances, and his indefatigable application, he acquired an opulent fortune; and though he lived to a very advanced age, he continued to work upon a variety of designs; but, in the decline of his life, his colouring wanted much of that lustre, which recommended and distinguished his early performances.

AGOSTINO CIAMPELLI.

*Painted History.**Died 1640, aged 62.*

He was born at Florence, in 1578, and was a disciple of Santi di Titi; from whom he obtained an excellent taste of design, and gradually rose into such a high degree of reputation, and general esteem, that he was employed in the church of S. John Lateran, in the Vatican, and the most considerable places in

Rome.

Rome. He worked equally well in fresco, and in oil, and was so distinguished an architect, that he presided over the building of S. Peter's church.

He finished a volume of his designs in architecture, which were allowed, by the connoisseurs of that time, to be exquisite in the taste, as well as in the drawing.

SCIPIO CIGNAROLI.

Painted Landscape.

He was born at Milan, and became the disciple of Cavalier Tempesta; but, notwithstanding the admirable talents of his master, who not only taught him what was best, but also exemplified it in his own works; and although he daily saw those pictures painted, which placed Tempesta in the foremost rank of those who were eminent for landscape; yet he found in himself an impatience to see Rome, nor could he enjoy his pencil, till he had gratified that commendable inclination.

When he arrived at Rome, he was incessant in his studies, and particularly in studying the works of Salvator Rosa, and Nicolo Pouffin; and by the assistance of an apt genius, strengthened by application, he proved a most excellent painter of landscapes, in a style that perceptibly resembled each of those great masters.

His merit, and extensive reputation, at last recommended him to the Duke of Savoy, who invited him to his court; where he lived for several years in the highest esteem, and spent his days in honour, content, and quiet.

CARLO CIGNANI.

Painted History.

Died 1719, aged 91.

This celebrated master was born at Bologna, (though some writers say he was born at Rome) in 1628, and received his first instruction in the art of painting from Giovanni Battista Cairo Casalasco; and afterwards became the disciple of Albano, in whose school he appeared with all the advantage that could be expected from a youth of most promising, and superior talents.

But, although the first proofs of his genius, while he studied with Albano, were exceedingly admired; yet, to improve himself still farther in correctness of design, and also in the force and relief of his figures, he studied Raphael, Annibal Caracci, Caravaggio, Correggio, and Guido; and assumed a beautiful manner of his own, in which seemed combined the different excellencies of all those incomparable artists. For, it is observed, that in a new method of painting, he shewed a great deal of Guido and Caravaggio in his works, united with the grace of Correggio.

He is accounted very happy in his taste of composition, and excellent in the disposition of his figures; but, a judicious writer says, that he was censured for bestowing too much labour on the finishing of his pictures, which considerably diminished their spirit; and also for affecting too great a strength of colouring,



so as to give his figures too bold a relief, and make them appear as if not united with their grounds.

However well or ill founded these observations may be, yet it is almost universally allowed, that his ideas are lovely, his imagination fine, and his invention fertile; and through all Europe he is deservedly admired, for the force and delicacy of his pencil, for the great correctness of his design, for a distinguished elegance in his compositions, and also for the mellowness which he gave to his colours. The draperies of his figures are in general easy and free; his expression of the passions is judicious, and natural; and there appears a remarkable grace in every one of his figures.

The Cardinal San Cesareo passing through Forli, where Cignani at that time resided with his family, desired to have one of his paintings; and Carlo shewed him a picture of Adam and Eve, which he had painted for his own use, intending to have kept it by him. On viewing that performance, the Cardinal was pleased beyond measure, gave him for it five hundred pistoles, and politely told Carlo, that he only paid him for the canvas, and accepted the painting as a present.

In the Palazzo Arnaldi at Florence, a late * traveller observed an admirable picture by this master, representing the wife of Potiphar endeavouring to detain Joseph. The composition of that painting is extremely good, full of fire, taste, and excellent expression, and in a broad manner. The naked, in the female figure, is marked with great truth and delicacy; the heads are fine, the colouring is good, and the whole has a striking effect, although his choice of nature cannot be commended.

In the Palazzo Zambecari at Bologna, is to be seen a Sampson painted by Cignani, in a noble and grand style; in the superbe collection of the Duke of Devonshire, there is a picture of Joseph disengaging himself from the immodesty of his mistress; and one of the same subject, is in the Palazzo Arnaldi at Florence.

GIOVANNI CIMABUE.

Painted History, and Portrait.

Died 1300, aged 60.

At that period when learning, arts and sciences were almost extinct in Italy, by the perpetual wars and contests in that country; and when the knowledge of painting, in particular, seemed totally lost; it happened fortunately to be revived, in a surprizing manner, by Giovanni Cimabue, who from thence obtained the name of the Father of modern Painters.

He was born of a noble family at Florence, in 1240, and placed at a school where he could have the fairest prospect of the best education; but, even there, instead of endeavouring to advance himself in literature, he spent most of his hours in drawing human figures, horses, buildings, or any objects that presented themselves to his imagination; and appeared to take more real delight in those trifling amusements, than in any kind of studious employment.

* *Monf. Cochin, vol. ii. p. 80.*

At that time, the governor of Florence invited some ordinary Greek artists to that city, who were employed in one of the churches to repair the decayed paintings; and Cimabue, already prepossessed in favour of the art, spent whole days in observing their manner of working, to the intire neglect of his school education. So strong an attachment to those Greek painters, prevailed with his father to indulge him in a study, to which his genius seemed evidently to direct him; and he placed Cimabue with them as a disciple, flattering himself with a hope, which appeared prophetick, that he would one day render himself remarkably eminent.

He received the instructions of his masters with such eager delight, and applied himself so incessantly to practice, that in a short time he proved far superior to his directors, in his taste of design and colouring, and painted with equal readiness in fresco, and distemper; not only designing historical subjects, but also portraits after the life, which at that time was considered as a wonderful effort of art.

It certainly cannot but appear astonishing, that in the infancy of painting, and having no other models to imitate, but those insipid, dry, stiff compositions of the Greeks of that age, Cimabue could arrive at so much elegance, as appeared in some of his works; so good a manner of designing the naked figures; or so great a propriety as he shewed in his draperies. Yet, we find that one of those pictures, which he painted at Florence, was considered as such a curiosity, that it was carried from his house in the highest, solemn, publick pomp, in procession to the church of the Virgin Mary, attended by a number of performers on various musical instruments, and also amidst the loudest applauses of the citizens.

Vasari, who was a good painter, and a competent judge of painting, testifies that he saw a picture executed by Cimabue, when it had been not far short of three hundred years painted, which for the grandeur of the design, the richness of the composition, and the disposition of the whole, seemed absolutely astonishing; when he reflected on that age of dullness and ignorance, in which it was produced.

An old commentator on the poetical works of Dante, who flourished in the year 1334, records a circumstance relative to this master, which shews how attentive he was to transmit his fame to posterity. He tells us, that Cimabue was so solicitous to give his paintings all possible perfection, that if he himself perceived any defect in his work, when it was finished; or, if any defect was discovered by others; though the imperfection might have been occasioned either by the badness of the materials, or by an injudicious method of applying them, he always immediately defaced it. He was so respected and honoured by all orders of men at Florence, that the King of Naples favoured him with a visit, and was highly delighted with a sight of his works.

He only painted in distemper, and fresco, as the use of oil in painting was not discovered till the year 1410. He wanted the art of managing his lights and shadows; and was totally unacquainted with the rules of perspective, though he understood architecture. But, even to this day, he is distinguished by the title of the Father of modern Painting.

Some of his works are still preserved in the church of Santa Croce in Florence.

ANDREA DI CIONE. Vid. ORGAGNA.

NICOLO



NICOLO CIRCIGNANO, called POMERANCIO.

Painted History.

Died 1588, aged 72.

He was born at Pomerancio, a city in the territory of Tuscany, in 1516, and from the place of his nativity, received that surname. He studied the art of painting at Rome, and proved an excellent artist; being much esteemed for his composition, and also for a firm and expeditious manner of working.

Several of his paintings are in the churches and palaces of Rome, where they are exceedingly admired. In that city is preserved the Martyrdom of S. Stephen, by Pomerancio, which is accounted a capital performance; and at Loretto there is an altar-piece, representing the Crucifixion, on which the possessors set an immense value.

ANTONIO CIRCIGNANO, called POMERANCIO.

Painted History.

Died 1620, aged 60.

He was the son and disciple of Nicolo, born at Pomerancio in 1560. His manner of painting was exactly in the style of his father, and he assisted him in several very grand works at Rome, by which the reputation of both artists was effectually established.

The general character which is given to this master, is, that he had a ready invention, and a remarkable freedom of hand.

CIRO FERRI. Vid. FERRI.

CLAUDE LORRAINE, or GELEE.

Painted Landscape.

*Died * 1682, aged 82.*

This admirable, I had almost said inimitable painter, was born at Lorraine, in 1600, and served an apprenticeship to the trade of a pastry-cook. In the early part of his life he shewed no symptoms of that astonishing genius, which in his more advanced years shone out, in works that are beheld with admiration by all the world. He was very little indebted to any master for instruction, except Agostino Tassi; who had been a disciple of Paul Bril, and with great labour taught Claude some of the rules of perspective, and the method of preparing his colours. But, although at first he could with difficulty be taught to comprehend the rudiments of the art; yet, when he began to have some tolerable conception of them, and to profit by his application, his mind seemed

* De Piles says he died in 1678, but all other authors fix his death in 1682.



proportionably to expand; his ideas improved; his imagination became more lively; and with wonderful eagerness he applied himself to his studies.

He exerted his utmost industry to explore the true principles of painting, by an incessant examination of nature, that genuine source of excellence; for which purpose, he made his studies in the open fields; where he very frequently continued from sun rise, till the dusk of the evening compelled him to withdraw himself from his contemplations. It was his custom to sketch whatever he thought beautiful, or striking; and every curious tinge of light, on all kinds of objects, he marked in his sketches with a similar colour; from which he perfected his landscapes with such a look of real nature, and gave them such an appearance of truth, as proved superior to any artist that ever painted in that style.

The beauties of his paintings are derived from nature herself, which he examined with uncommon assiduity; and Sandrart relates, that Claude used to explain to him, as they walked through the fields, the causes of the different appearances of the same prospect at different hours of the day, from the reflections or refractions of light, from dews or vapours, in the evening or morning, with all the precision of a philosopher.

He worked on his pictures with great care, endeavouring to bring them to perfection, by touching them frequently over again; and if any performance did not answer his idea, it was customary with him to alter, to deface, and repaint it again several times over, till it corresponded with that image pictured in his mind. But, whatever struck his imagination, while he observed nature abroad, it was so strongly impressed on his memory, that on his return to his work, he never failed to make the happiest use of it.

His skies are warm, and full of lustre, and every object is properly illumined. His distances are admirable, and in every part a delightful union and harmony not only excite our applause, but our admiration. His invention is pleasing, his colouring delicate, and his tints have such an agreeable sweetness and variety, as have been but imperfectly imitated by the best subsequent artists, but were never equalled. He frequently gave an uncommon tenderness to his finished trees, by glazing; and in his large compositions which he painted in fresco, he was so exact, that the distinct species of every tree, might readily be distinguished. Among several of his performances in that manner of painting, one was on the four walls of a magnificent Salon at Rome, belonging to a nobleman named Mutius, the height of the walls being very considerable.

On the first side he represented the vestiges of an antient palace, bounded by a deep grove of trees, incomparably expressed as to the forms, stems, barks, branchings and foliage; the proportional grandeur of those trees, as well as the length of the grove, were perspectively and beautifully set off, by the shrubs and plants, with which his ground was diversified; and the eye was pleasingly conducted to the second wall, which seemed, by an artful contrivance and disposition, to be only a continuation of the same scene, the same elevation of the horizontal line being observed through the whole work. On the second side, he shewed an extensive plain interspersed with mountains, and falls of water, as also with a variety of trees, plants, travellers, and animals; and this part of the composition, was likewise connected with the third wall. In that, the lengthened prospect shewed a sea-port at the foot of some high hills, with a
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view

view of the ocean, and vessels labouring amongst the waves, which appeared in violent agitation ; and on the fourth wall were represented caverns among rude rocks, ruins of buildings, and fragments of antique statues ; the composition, though divided into so many parts, constituting in the whole but one intire connected prospect. But, as to the beauty, truth, and variety of the work, the power of language cannot sufficiently represent them.

As to his figures, if he painted them himself, they are very indifferent, though Sandrart assures us, that he spent a great deal of time and labour in practising to design them ; that he drew for some years in the academy at Rome, after living models, as well as after statues ; and that he took much more pains in endeavouring to form his hand to draw figures correctly, than to perfect himself in landscape, in which he was confessedly superior to all. And he was so conscious of his deficiency in figures, that he usually engaged other artists who were eminent to paint them for him ; of which number were Courtois, and Philipppo Laura.

His pictures are now very rare, especially such as are undamaged ; and those are at this time so valued, that no price, however great, is thought to be superior to their merit.

In order to avoid a repetition of the same subject, and also to detect such copies of his works as might be injurious to his fame, by being sold for originals, it was his custom to draw (in a paper book prepared for his purpose) the designs of all those pictures which were transmitted to different countries ; and on the back of the drawings, he wrote the name of the person who had been the purchaser. That book, which he titled *Libro di Verita*, is now in the possession of the Duke of Devonshire.

JOSEPH, or JOAS VAN CLEEF, or CLEEVE.

Painted Portrait, and History.

Died 1536.

This master, who was a native of Antwerp, and a disciple of William Van Cleef, was regarded as the best colourist of his time, and his works have often been equalled with those of the best masters of Italy.

He painted, in the style of Quintin Matsys, portraits, misers, and bankers counting or weighing money ; but he was allowed to give more force and life to his pictures than Matsys, as his colouring was far superior, and as natural as life itself. He also painted historical subjects with great success ; and probably might have found very great encouragement in England, if some of the works of Titian had not appeared at the same time that Van Cleef went to reside in London. But, his own vanity, and his unexpected disappointment, contributed to * turn his brain.

An altar-piece in the church of Notre Dame at Antwerp, is by this master ; it represents S. Cosmus, and S. Damian, and is esteemed to be more in the taste

* Descamps says, that being introduced to the King of Spain by Antonio More, he conceived so extravagant an opinion of his own merit, that he went distracted by seeing some of Titian's pictures preferred to his own.

of the Roman school, than of the Flemish. Likewise, at Amsterdam is to be seen a very remarkable picture by Van Cleef, of a Bacchus with grey hair. The countenance of the figure is youthful and ruddy, and it seems as if the painter by this design intended to convey a moral instruction to the spectator, that excess of wine hastens old age. That painting is much esteemed, as well for the design, as for the excellence of the colouring.

HENRY, and MARTIN VAN CLEEF.

Henry painted Landscape, and Martin, History.

These brothers were born at Antwerp, but Henry resided for several years at Rome, and became a very good painter of landscapes. The most agreeable views which occurred to him in his travels, he sketched, and reserved them as studies for his future compositions.

He was often employed to paint the back grounds for the pictures of Francis Floris, and finished several paintings which were left imperfect by that master; and those he executed with so much art, as to make the whole appear only as the work of one hand. His principal merit was constituted by the lightness of his pencil, and the harmony of his colouring. He was admitted into the academy of painters at Antwerp in 1533, and died in 1589.

Martin was a disciple of Francis Floris, and had competent abilities to compose historical subjects in great, though his inclination directed him to paint in small; and the back grounds of his pictures were always painted by his brother Henry. Several very distinguished landscape painters employed him to insert the figures in their works, and among others, Conixlo. He died at the age of 50.

JOHN VAN CLEEF.

Painted History, and Architecture.

Died 1716, aged 70.

He was born at Venloo, in 1646, and was a disciple of Gentile, a painter of history at Brussels; but, being soon disgusted with the temper of that master, he placed himself under Gaspar de Crayer. To this new instructor he shewed the most affectionate attachment; and when Crayer discontinued painting, because his business seemed to decline at Brussels, Van Cleef went with him to Ghent; lived with him there for several years; and became so good a painter, that after the death of Crayer, he was thought qualified to finish the works left imperfect by his master, and particularly the cartons for the tapestry intended for Lewis XIV. He painted a very great number of pictures, having employment from almost every part of Europe; and in Ghent, most of the altar-pieces are of his hand.

His manner was not like that of Crayer, but, a manner peculiar to himself; it was grand and noble, and his pencil was free and flowing. His taste of composition resembled that of the Roman school; his subjects were well chosen, and as well disposed; and though full of figures, there appeared not any thing like confusion. He enriched his compositions with grand pieces of architecture,



architecture, which he thoroughly understood; and was much superior to Crayer in design, though unequal to him in colouring.

The heads of some of his female figures had a good deal of grace; his draperies were thrown into large folds, and elegantly cast; and one of his greatest excellencies consisted in designing and painting boys.

CLEMENTONE. Vid. BOCCIARDI.

JOHN DE CLERC, called CHEVALIER.

Painted History.

Died 1633, aged 46.

He was born at Nanci, in 1587, but studied in Italy, where he resided for twenty years; and was a disciple of Carlo Venetiano, with whom he worked a long time. Though he had an opportunity of examining the productions of the most eminent artists, yet he preferred the manner of his own master to all others; and he so effectually studied and imitated that style of painting, that several of the pictures which were finished by le Clerc, were taken for the work of Venetiano.

He was most highly esteemed at Venice, for his extraordinary merit, and as a token of publick respect, he was made a knight of S. Mark. His freedom of hand was remarkable, he had a light pencil, and in his colouring he resembled his master.

FRANCIS DE CLEYN.

Painted History, and Grottesque.

Died 1658.

He was born at Rostoch, but travelled to Rome, and studied there for four years. Among other branches of knowledge, he acquired, in that city, a taste for the beautiful and ornamental grottesque, in which he arrived at very great excellence.

In the reign of King James I, he went to England, received a pension from the crown, was employed to draw designs for tapestry, and lived in great favour with the monarch who was his patron. Some of the paintings of this master are still extant in Holland-house; there is one cieling in grottesque, and there are small compartments on the chimnies, somewhat in the style of Parmigiano. He was much commended for the readines of his invention, and made several designs for painters, sculptors, and engravers, which were accounted extraordinary good.

N. CLOSTERMAN.

Painted Portrait.

Died 1713, aged 57.

He was born at Hanover, in 1656, and went to London in the year 1681. At first, he painted draperies for Riley, but soon after, they painted in
5 conjunction,

conjunction, Riley still continuing to draw most of the heads. But, on the death of that master, Closterman finished many of Riley's pictures, which recommended him to the favour of the Duke of Somerset, who had patronized Riley.

He spent the greatest part of his life in London, where he received sufficient encouragement, and was employed by some of the principal nobility. However, he was but a very moderate artist; his colouring was strong, but heavy; and his portraits were (without any idea of grace) plain and servile imitations of his models.

In the year 1696 he was invited to the Court of Spain, to paint the portraits of the King and Queen, and he returned from that court enriched, and respected; and he might have enjoyed very affluent circumstances, had he not shewn a foolish and infatuated fondness (as Houbraken tells us) for a girl that he kept in his house. That insidious young woman, who had taken care to persuade him that she was intirely attached to his person and interest, watched a proper opportunity, and robbed him of all his money, plate, jewels, and every costly moveable, and fled out of the kingdom. So sudden, and so unexpected a misfortune, against which he was totally unprepared, affected Closterman so violently, that he pined away his life; not long surviving the loss of his effects, and the infidelity of his mistress.

GIORGIO GIULIO CLOVIO.

Painted History, and Portrait.

Died 1578, aged 80.

He was born in Slavonia, in 1498, and having in the early part of his youth applied himself to literature, his genius prompted him to pursue the art of painting for a profession; and at eighteen years of age he went to Rome; where he spent three years to perfect his hand in drawing, and devoted himself intirely to painting in miniature. His knowledge of colouring was established, by the instructions of Julio Romano, and his taste of composition and design, was founded on the observations he made on the works of Michael Angelo Buonaroti. By those assistances he proceeded to such a degree of excellence, in portrait as well as in history, that in the former he was accounted equal to Titian, and in the latter not inferior to Buonaroti. His works are exceedingly valuable, and are, at this day, numbered among the curiosities of Rome.

Vafari, who had seen the wonderful performances of Clovio with inexpressible astonishment, enumerates many of his portraits and historical compositions; and seems to be almost at a loss for language sufficiently expressive of their merit. He mentions two or three pictures on which the artist had bestowed the labour of nine years; but, the principal picture represented Nimrod building the Tower of Babel, which was so exquisitely finished, and so perfect in all its parts, that it seemed quite inconceivable how the eye or the pencil could execute it. He says it is impossible to imagine any thing so admirably curious, whether one considers the elegance of the attitudes, the richness of the composition, the delicacy of the naked figures, the perspective proportion of the objects,

objects, the tender distances, the scenery, the buildings, or other ornaments ; for, every part is beautiful, and inimitable.

He also takes notice of a single ant, introduced in one of the pictures of this master, which though exceedingly and incredibly small, is yet so perfect, that even the most minute member was as distinct, as if it had been painted of the natural size.

C O D A Z Z O. Vid. V I V I A N O.

G I L E S C O I G N E T, called G I L E S of A N T W E R P.

Painted History, and Grottesque.

Died 1600, aged 70.

This painter was born at Antwerp, in 1530, and lived for some time with Antonio Palermo, till he went to Rome, accompanied with one Stella ; in which city they worked as associates, and both of them were soon distinguished for their merit. As their reputation increased, they were engaged in several other cities of Italy, particularly at Terni, between Rome and Loretto, where they finished many historical subjects, as also some in the grottesque style, in fresco as well as in oil.

He travelled through all Italy, Naples, and Sicily, much respected wherever he came ; and at last returned to his own country, where he could scarcely execute the different works, which he was solicited to undertake for the churches, and likewise for the cabinets of the nobility.

Frequently he employed Cornelius Molenaer, to paint his back grounds with landscapes, or architecture ; and sometimes he delighted to paint history in small, which generally contained a great number of minute figures, illumined by the moon, or by the light of flambeaux, lustres, or fires. But, his figures had no elegance in their forms, nor taste in their disposition ; for, although he took pains to finish his pictures highly, with a free touch, and a firm pencil, yet, after all his labour, his manner seemed dry and hard.

His greatest reproach is, that he employed his disciples in copying his works, which he afterwards retouched, and sold them for originals. By that means it is not easy to know his genuine works, and the imperfections observable in many of his pictures, are of necessity ascribed to himself, to the great diminution of his credit.

D E C O L O M B I E N. Vid. V A L E N T I N E.

A D A M C O L O N I, called the Old.

Painted History, Cattle, and Landscape.

Died 1685, aged 51.

He was born at Rotterdam, in 1634, but resided, and died in London ; and was particularly noticed for his compositions in small, of country wakes, fairs, markets, and rural subjects, and also for his cattle.

Several

Several pictures of the Bassans were copied by him with great success, after the originals in the royal collection, and others in the cabinets of the English nobility; and he supported a good reputation as long as he lived, although at present his works are in no very great esteem.

ADRIAN COLONI, called the Young.

Painted History, Cattle, Conversations, and Landscapes.

Died 1701, aged 33.

This painter was the son of Adam Coloni, born in 1668, and instructed in his profession by his father, and his brother-in-law Van Dieft. He took pains to improve himself in design, by studying after good models, and the best casts he could procure; and by that application acquired a great freedom of hand in drawing, and gained reputation by a number of academy designs which he finished.

Frequently he painted the figures in the landscapes of Van Dieft, though some of them were very indifferently designed, were incorrect in the drawing, and neither judiciously contrived, nor elegantly disposed; but such as figures as he painted in imitation of the taste of Salvator Rosa, were an additional ornament to the landscapes of his employer. He was accounted to have a lively and ready invention, and great quickness of execution; but, at this day he is not held in any considerable rank among the artists.

COLONNA. Vid. MICHAEL ANGELO.

ANDREA COMMODI.

Painted History.

Died 1638, aged 78.

He was born at Florence, in 1560, and was a disciple of Ludovico Cardi, called Cigoli; but, having an ambition to be thoroughly master of design, he studied anatomy, architecture, and perspective, and also, the art of modelling. When he had completed himself in those different branches, he travelled to Rome to enrich his mind by observations on the best works of antient and modern artists, and became one of the most esteemed painters of his time, for correctness and truth.

One picture which he painted for Pope Paul V, procured him universal applause. The subject of that performance was, the Fall of Lucifer, and his companions; and he had introduced a multitude of figures in the composition, which were designed with taste and judgement, and were remarkable for the variety of difficult and fine attitudes, as also for the terrible expression.

After continuing for some years at Rome, he returned to his native city; and as he had a prodigious power of imitating every style with incredible exactness, whether it were landscape or history, he was almost perpetually employed in copying the most curious paintings of the celebrated antient
masters,

masters, which were preserved in the churches and convents, and in the collections of the Grand Duke, and the nobility of Florence. It is no inconsiderable honour to Comodi, that Pietro da Cortona was his disciple.

SEBASTIAN CONCA, called CAVALIER.

Painted History, and Portrait.

Died 1761, aged 82.

He was born at Gaeta, in 1679, and placed as a disciple with Francesco Solimena, an incomparable master. Under his direction Conca exerted his utmost industry, to obtain a proper degree of knowledge of the true principles of the art of painting; nor did he permit any kind of amusement, to withdraw his attention from his studies.

Solimena soon perceived in his disciple such talents, and such a disposition, as would qualify him to make a very great progress; and on that account, he conceived so strong an affection for him, that he not only afforded him the best instructions, but, often employed him to sketch after his own designs; took him along with him to Monte Cassino, where he was to paint a chapel in fresco; and there made Conca acquainted with every thing relative to that manner of painting.

At his return to Naples with Solimena, he was, if possible, still more assiduous to improve himself to the utmost; and entered on a project, that might at once advance his income, and add to his expertness in his profession. That project was, to paint portraits in a small size, and at a low rate; by which scheme, all ranks of persons crowded to him; and beside the pecuniary advantages resulting from it, he acquired an extraordinary freedom of hand, in penciling and colouring; a good habit of imitating nature with an elegant choice; and likewise, great diversity of airs of heads, which were of extraordinary use to him, in his future beautiful compositions.

As he had a great desire to see Rome, he obtained permission from Solimena to indulge his inclination; and although he was near thirty years of age, when he visited that city; yet, he spent eight years in constant study after the antiques, after Buonaroti, Raphael, and the Caracci, and perfected himself in every part of his profession.

The fame of his works soon spread throughout Rome, and procured him the patronage of Cardinal Ottobuoni, who was a princely encourager of artists; and Conca having shewn an elegant proof of his abilities, in a composition, representing Herod inquiring of the wise men the place of the birth of the Messiah, the figures being as large as life, the Cardinal thought it so excellent a performance, that he rewarded him in a munificent manner, entertained him in his own palace, and introduced him to Pope Clement XI, who appointed Conca to paint the picture of the prophet Jeremiah, in the church of S. John Lateran; which he executed with universal applause. On that occasion, the Pope was desirous to give him some particular mark of his esteem; and therefore, in a general assembly of the academicians of St. Luke, he conferred on him the order of knighthood, and the cardinal presented him with a rich diamond cross, which Conca, out of respect to his patron, always wore at his bosom.

From

From that time he was incessantly employed, and his works were solicited by most of the princes of Europe. The churches and chapels of every part of Italy are enriched with some of his compositions; of which he painted an incredible number, as he lived to a very advanced age, and never discontinued his labours.

He was earnestly invited by Philip V. of Spain to visit his court, but, he could not be prevailed on to leave Rome. He painted two admirable pictures for the King of Poland, with figures as large as life; in one was represented Alexander presenting Bucephalus to Philip, after he had managed him; a grand composition, with a multitude of figures, correctly designed, and charmingly grouped and disposed; the whole being adorned with most elegant architecture, in true and beautiful perspective. The other, was the marriage of Alexander with Roxana, the daughter of Darius, which was in every respect equal to the former.

He was at last so strongly pressed to go to Naples, that he undertook the journey; and was received in that kingdom with all the respect and honour due to his merit; and there he finished several noble designs, as also at Gaeta his native city. While he continued at Naples, he received in the royal presence, a snuff-box of very great value, presented to him in the king's name by the Marquis of Tanucci, at that time prime minister; and in the year 1757, the king was pleased to ennoble him, and all his descendants. At that time he was 78, and it is confidently said, that he died in 1761, aged 82, which is very probable, though not positively certain.

He understood perspective and architecture thoroughly, and added to it a fine understanding of the Chiaro-Scuro. His style of composition is grand and elegant; his design very correct; his disposition ingenious; his attitudes and expression full of truth, nature, and variety; and his colouring is excellent.

The history of Diana and Actæon by Conca, is in the possession of the Earl of Pembroke at Wilton.

EGIDIUS, or GILLES CONINGSLOO, or CONIXLO.

Painted Landscape.

Died 1609, aged 65.

This master was born at Antwerp, in 1544, and at first was placed with Peter Van Aelst the younger, with whom he continued for some years; but afterwards, he became a disciple of Leonard Kroes, who painted history and landscape in distemper, and he also received some instruction from Giles Mostaert. For several years he worked in France, at Paris and Orleans, and in search of greater improvement travelled to Rome, where he studied for a considerable time.

His works, as soon as they were known, were much coveted; for, at that time, his taste in landscape happened to be greatly admired, and his paintings were readily bought by the dealers in pictures, who sent them to different parts of Europe, where they brought a good price; and even the Emperor purchased many of them, which he placed among the most capital paintings in his collection.

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The touching of his trees was very free, and masterly; his pencil was light; and the variety in the disposition and breaking of his grounds, evidently shew the richness of his genius. His style of colouring is pleasant, if it be not frequently too green; but, his scenes are generally crowded, and too much incumbered. However, there is such transparence in his colour, and such freedom in the handling, that, upon the whole, they have a very agreeable effect.

The figures in his landscapes, were usually painted by Van Cleef; and as Coningsloo was justly esteemed one of the best masters of his time, in the style that was peculiar to him, so was that style studiously imitated by many subsequent artists.

GIOVANNI CONTARINI.

Painted History, and Portrait.

Died 1605, aged 56.

He was born at Venice, in 1549, and being possessed of a very happy genius, he applied himself industriously to study and to copy the works of Titian; and by that means became excellent in colouring, and painted portraits with a great deal of force, sweetness of tint, and strong resemblance; and also painted history, with remarkable taste, and correctness of design.

When his reputation was well established, and his abilities sufficiently known, he travelled to Germany, and met with all possible encouragement and approbation among the princes and nobility wherever he went. His manner was lively and pleasing, and through all his compositions might be observed the imitation of that incomparable artist Titian, whose excellence is so well known in every part of Europe.

JACOPINO DAL CONTE.

Painted History, and Portrait.

Died 1598, aged 88.

This master was born at Florence in 1510, and was a disciple of Andrea del Sarto, with whom he learned design and colouring. But although he studied and practised historical composition principally, while he was under the care of that master, yet his inclination directed him mostly to the painting of portraits, and in that branch he arrived at a high degree of excellence.

The portrait of Pope Paul III, which he drew, gained him not only extraordinary applause, but obtained for him the patronage of that prelate; and most of the cardinals at Rome, employed, and generously rewarded him. But, his talent was not confined to portrait; for, his reputation as an historical painter was equally distinguished. In his compositions of that kind, he generally designed a great number of figures, with attitudes that were natural and elegant; his outline was correct, his taste noble, and his colouring truly beautiful.

SAMUEL



S A M U E L C O O P E R.

*Painted Portraits in Miniature.**Died 1672, aged 63.*

He was born at London, in 1609, and was a disciple of John Hoskins, his uncle. His genius inclined him to paint portraits in miniature, and in that style he proved far superior to any of his own countrymen, and was accounted in some respects not inferior to the best artists of Italy.

He was commonly called the Vandyck in small, as he resembled that celebrated master, in the beauty and clearness of his colouring, the agreeable turn of the head, or the spirit and relief of his portraits. He expressed the hair inimitably, and gave such tenderness and life to his figures, that his work was universally admired, in all parts of Europe where there is any taste for the polite arts, as well as in his own country; and the prices which they now bring are incredible.

However, a great portion of that merit to which this artist arrived, was really imputable to Vandyck, in whose time he lived; whose works he studied incessantly; and copied many of them, either to improve himself by getting the habit of imitating him, or at the desire of others who rewarded him for his labour. But, a distinguished * writer and connoisseur justly observes, that notwithstanding the confessed merit of Cooper, as to the head and hair in his portraits, yet his power was confined to the head only; and the incorrectness of his drawing when he proceeded lower, cannot but strike every judicious eye. It is by the defect in his drawing, that persons of skill account for so many of his pictures being left unfinished; nor had he grace, even in the greatest number of those heads which he finished. His chief excellence consisted in the variety of tints which he introduced to render his carnations more clear, and in the loose management of the hair. †

A L E X A N D E R C O O P E R.

Painted Portraits in Miniature, and Landscape.

He was the elder brother of Samuel Cooper, who learned the art of painting from John Hoskins. But, although he became a good artist in limning, yet he was in no degree of competition with his brother. He followed his profession in several cities of the low countries, and particularly at Amsterdam; from whence he was invited to Sweden, where he had the honour of being appointed limner to Queen Christina.

He also painted landscapes in water colours extremely well, and was accounted to have a correct manner of drawing.

* Mr. Walpole, in the anecdotes of painting.

† Among many incorrections observable in the historical Tables published by Mr. Harms, he seems to be remarkably wrong in his account of this painter; for, he mentions Samuel Cooper, as having lived principally at Stockholm, which must be a mistake; Cooper having always lived in England, and principally in London, where he died in 1672, and was buried in Pancras church. Perhaps the author of those Tables means one Alexander Cooper, elder brother to Samuel, who resided for some time at Amsterdam, and was afterwards in the service of Queen Christina, as her miniature painter.



CAVALIER COPPA.

*Painted History.**Died 1665, aged 70.*

This master was born in 1595, and learned design and colouring in the school of Guido; where, by the precepts and exquisite example of that great genius, he acquired a delicate taste of composition, as well as a beautiful tint of colour, and became a painter of high reputation.

His style of design, and his manner of handling, intirely resembled that of his master; and his principal works are in the churches and chapels of Verona, where they are exceedingly regarded.

GONZALO COQUES.

*Painted Portraits, and Conversations.**Died 1684, aged 66.*

He was born at Antwerp, in 1618, and was a disciple of the old David Ryckaert; under whose direction he applied himself diligently, to cultivate those promising talents which he possessed; not only by practising the best rules administered to him by his instructor, but also by studying nature with singular attention.

When he saw, and considered, the works of Vandyck, he was struck with surprize, at beholding such elevation of mind, such force of colour, such life, expression, and handling as were visible in every composition of that great master; and as that manner seemed most conformable to his own genius, he fixed on Vandyck as his model, and had the happiness of so far succeeding in his attempt, that next to that inimitable artist, he was esteemed equal to any other painter of his time.

In the school of Ryckaert he had been accustomed to paint conversations, and he frequently composed subjects of fancy like Teniers, Ostade, and his master; and by that habit, he introduced a very agreeable style of portrait painting, in a kind of historical conversations, which seemed much more acceptable to persons of taste, than the general manner of painting portraits, and procured him great reputation, and riches.

In that way he composed several fine pictures for King Charles I, and likewise several for the Arch Duke Leopold, and the Prince of Orange; which latter prince, as a mark of respect presented Coques with a rich gold chain, and a gold medal on which the bust of that prince was impressed.

He had an excellent pencil; his portraits were well designed, with easy, natural attitudes; he disposed the figures in his composition, so as to avoid confusion, or embarrassment; he gave an extraordinary clearness of colour to his heads, and hands; and his touch was free, firm, and broad, a circumstance very uncommon in works of a small size.

CORIARIO. Vid. ARTOLEONE.

LUCAS

LUCAS CORNELII, or CORNELISZ.

Painted Portrait, and History.

He was born at Leyden, in 1495, became the disciple of Cornelius Engelbrecht, and was reputed an extraordinary artist in his time; being acknowledged equally excellent in his paintings in distemper, and in oil.

Yet, as he found very small encouragement in his own country, the lovers and admirers of painting being but few, he turned his attention to England, where Henry VIII. shewed a peculiar fondness for the artists, and seemed desirous not only to introduce them, but also to establish them, in his dominions. Thither Lucas directed his course, accompanied by his wife, and a large family of children; and received so many marks of favour from the king, to whom he was appointed principal painter, and such kindness and liberality from the benevolent nobility and gentry of that kingdom, that he seems to have settled there intirely; for, Sandrart observes, that he could obtain no particulars of his life from the time he quitted his own country, except that in general he lived in affluence, and great esteem in England.

At Leyden, a picture of his, representing the Woman taken in Adultery, is highly admired; and in England at Penhurst, the portraits of the Constables of Queenborough castle, from the reign of Edward III, to the third year of Henry VIII, are painted by his hand.

JACQUES CORNELISZ.

Painted History.

This painter was born at Oost-Sanen about the year 1471, and the city of Amsterdam boasts much of his remarkable genius and talents. Van Mander says, that in the year 1512, he was considered as a very great master.

In the old church at Amsterdam is preserved a Descent from the Cross, by this Cornelisz. It is an altar-piece, and Mary Magdalen is there represented as sitting at the Foot of the Cross. Likewise at Haerlem there is a picture of the Circumcision, painted in 1517, which is extremely commended. Van Mander praises in high terms, a design of this master's, in the church at Alkmaar. The subject is the Passion of our Saviour; the composition of the whole is good, and the actions and expressions natural and strong; particularly the expression of the malignity of the executioners who are extending Christ upon the Cross.

He died at a very advanced age, in Amsterdam.

CORNELIUS CORNELISZ, called CORNELIUS VAN HAERLEM.

*Painted History, and Portrait.**Died 1638, aged 76.*

He was born at Haerlem, in 1562, and from his youth gave evident tokens of an apt genius, and a strong propensity to the art of painting. He was placed under the care of Peter le Long the younger, who was at that time in established credit; and in a short space he made such a rapid progress, that he was distinguished;



guished by the appellation of Cornelius the painter, and very far surpassed his master. His real name was Cornelisz, but his merit in his profession, and the city where he was born, have afforded him the name of Cornelius van Haerlem, by which he is now universally, and only known.

When he quitted his master, he determined to improve himself by travelling to Italy, being then only seventeen years of age; but, his project was disconcerted by a concurrence of accidents, and he was allured to Antwerp, by the fame of the artists in that city. On his arrival he placed himself with Francis Pourbus, and afterwards with Giles Coignet; and by their instructions he corrected, and improved, his first manner, which was raw and hard, and acquired a more soft, neat, and agreeable style of colouring and penciling.

As a testimony of his respect to his instructor Coignet, he presented him with a flower-piece of his painting, which was copied from nature, touched in a masterly manner, and delicately finished; and likewise a composition, consisting of naked female figures, well designed, and beautifully coloured, which justly merited the great value that Coignet ever after set upon them.

His colouring in portraits, as well as in history, was truly fine; the disposition of his figures good, and often elegant; the hands and extremities are well designed, and the expressions noble. As he had no opportunities of studying the antique at Rome, he formed his taste from the best casts and models that he could procure, carefully imitating nature in all his performances.

He painted equally well in large, and in small; but although he finished a great number of pictures, yet they are not often to be purchased. One of his large designs was the Battle of the Giants; and another the Deluge, in which the naked figures, and the different ages of those in the latter composition, are extremely well expressed.

OCTAVIO CORRADI.

Painted History, and Portrait.

Died 1643.

This master was born at Bologna, and was a disciple of Giacomo Cavedone; but his principal merit consisted in copying the works of other painters of eminence, which he executed to the greatest perfection; many of his copies being, even in his own time, accounted originals of those masters which he imitated.

ANTONIO DA CORREGGIO.

Painted History.

** Died 1534, aged 40.*

The true name of this illustrious painter was Antonio de Allegris; but he obtained the name of Correggio, from an inconsiderable town in the Modenese, where he was born in 1494. He was a disciple of Francesco Bianchi, called il Frari.

* In the dates of the birth and death of Correggio, I have followed the authors of the *Abregé de la Vie des Peintres*, though I am not thoroughly satisfied that those dates are indisputable. For, De

Frari da Modena; but to nature alone was he indebted for every excellence he possessed. For, although he might have received some knowledge from his instructor, yet his manner had nothing that resembled, in any degree, that of Bianchi, or any other artist; nor had he either curiosity, or sufficient resolution to visit Rome, to examine and study the antiques, or to observe the productions of modern genius. By the admirable turn of his own mind, and taking nature for his director, he became one of the most pleasing painters, and most esteemed artists, that have appeared since the revival of the art; and has always been placed in the highest rank of merit, by all those who understand the art of painting, or are capable of judging of its excellencies.

He was peculiarly happy in a beautiful choice; in his carnations appears an inexpressible delicacy, united with the utmost force, and truth; and his touch is exquisite. It is impossible to see any thing more tender, more soft, or more round, than his figures, without the smallest harshness of outline, though his outline is not always correct. He was the first who brought the true art of foreshortening figures, to the utmost perfection, which he effected merely by the power of his own extensive genius; and by that art he decorated the domes of churches, and the ceilings of palaces, in a style that agreeably surprised every beholder, as well by its novelty, and beauty, as by its astonishing effect.

He found out certain amiable and graceful airs for the heads of his madonna's saints, and boys, which distinguish him from all others, and render him not only superior to most, but inimitable. His thoughts were grand, and elevated; his pencil uncommonly tender, and delicate; he had the power of touching the passions, by the truth and elegant simplicity of his expressions; and, as to his colouring, it could not so justly be called a beautiful imitation of nature, as nature itself.

In design, Correggio was not as excellent as in his colouring; but, notwithstanding any incorrectness in that respect, his perpetual elegance of taste in design, and the turn which he gives to his actions, must always command our admiration. He had a manner peculiar to himself, of distributing his lights with so great judgement, as to give an amazing relief and force to his figures; and this manner consisted in extending a large light, and then making it insensibly lose itself in the dark shadowings, which he placed out of the masses.

But, although his powers were wonderful in many parts of his art, yet he had no great variety of graceful attitudes, nor did he groupe his figures with all that beauty, which might be expected from such an enlarged genius. But, he designed heads, hands, and feet, in a taste that was truly admirable; and finished

De Piles and the Chronological Tables agree that he died in 1513, at the age of 40; Vafari also and Sandrart assure us, that the greatest part of the works of Correggio, were finished in 1512. But, for the satisfaction of those connoisseurs, whose judgement may be far superior to mine, I have set down the testimonies of different authors on the subject.

According to De Piles, Correggio died in 1513, aged 40.

_____ to the Chronol. Tables, he died in 1513, ag. 40.

_____ to the Abrége, &c. he died in 1534, ag. 40.

_____ to Vafari, and Sandrart, the greatest part of his works were finished about the year 1512; but, Vafari does not mention the year of his birth or death, and only observes that he died about 60 years of age.

his



his pictures with such neatness, purity of tints, and union of colour, that they appear as if they had been executed in one day.

A late writer observes, that Correggio spoiled the natural tints sometimes, by using the red and blue too freely, and has now and then robbed things of their body, by shading them too much, and melting them, as it were, into one another. But, perhaps we ought to forgive Correggio every appearance of imperfection, on account of that unusual greatness of manner, that life and soul, which he has infused into all his figures.

He painted with a sufficient body of colour, but highly wrought up; yet, without any distinguishable smart touches of his pencil; and every tint contributes to a general harmony. Many of his pictures are said to be painted on leaf gold, in order to give them a greater degree of mellowness, and lustre.

The celebrated cupola, in the cathedral at Parma, executed by Correggio, has long been the admiration of all persons of taste, for the grandeur of the design, the warmth of imagination, and the boldness of the fore-shortenings, which are represented with all possible propriety, and possibility; but, in a chamber belonging to that cathedral, may be seen one of the most lovely pictures painted by this great genius. The subject is the Virgin Mary, and the infant Jesus; Mary Magdalen is represented as kissing the feet of the infant, and St. Jerom is standing by. And it is justly remarked that, in that composition, the complexions of the child, the mother, the saint, and the Magdalen, are all varied, agreeable to their different ages, and characters. This picture is incomparably beautiful for the colouring, and the head of the Magdalen is one of his most perfect performances, in respect of the freshness, and loveliness of the tints. The heads, and the extremities of all the figures, are designed with inexpressible graces, though, in some particulars, the design is a little incorrect.

Two of his most capital pictures are a Leda, and a Venus, intended as a present from the Duke of Parma, to the Emperor; the figures are naked, and the flesh was so inimitably tender, clear, soft, and delicate, that it had more the appearance of real flesh, than the production of the pencil. In each picture there was a lovely landscape; but, in that of the Venus, two Cupids were introduced, as trying their arrows, of gold and lead, on a touchstone; and from a rock issued a stream of transparent water, which, in its course, flowed over the feet of Venus, and seemed so perfectly lucid, that it rather increased the delicate softness of the flesh, than concealed any part of its beauties.

But, in the palace at Modena was that remarkable painting, called the Notte, or Night of Correggio. The subject of it is the Nativity of Christ, in which the light proceeds from the infant, illuminating the shepherds and spectators, among whom, one figure of a woman is represented, as being so strongly affected by that ray of glory which issues from the babe, that she holds one hand between her face and the infant, to avert the dazzling brightness, with which she seems as if overpowered. Julio Romano, on seeing those pictures, declared they were superior to any thing in painting that he had yet beheld.

JACOMO CORTESI. Vid. BOURGOGNONE.

GIOVANNA

GIOVANNA MARMOCCHINI CORTESI.

*Painted Portrait.**Died 1736, aged 66.*

This painteress was born at Florence, in 1670, and instructed in the art of painting by Livio Mehus, and Pietro Dandini; but, by order of the Grand Dutchess, she was afterwards taught to paint in miniature, by Hippolito Galantini.

In that style of painting she, in a few years, became extremely eminent; and was universally applauded for a pleasing and natural tint of colouring, for a pencil singularly neat and tender, and for a very lively and striking resemblance of the persons whose portraits she drew.

She usually worked in oil; but she also painted with crayons, in which she shewed an equal degree of merit, and gave those paintings all the tenderness and warmth of life.

PIETRO DA CORTONA. Vid. BERRETINI.

PIETRO PAOLO CORTONESE. Vid. GOBBO.

JOHN COSIERS.

Painted History.

This artist was born at Antwerp, in 1603, and placed as a disciple with Cornelius de Vos; with whom he continued for some years, and proved extremely happy in his taste of design, and colouring. His reputation spread through most of the courts of Europe, and procured him employment from the King of Spain, the Cardinal Infant, the Arch-duke Leopold, and several other princes; who expressed the greatest approbation of his works, and bestowed on him such marks of their favour, as were justly merited by his extraordinary abilities.

His composition is in a masterly style; his figures are well designed, and well grouped; and there appears a judicious variety in the attitudes. His backgrounds are much enriched, especially when he introduces architecture, and his manner of painting is broad, easy, and free. His drawing is generally correct, and his colouring good, except that it sometimes partakes too much of a yellowish tint; but, that is not a defect observable in all his performances.

At Mechlin is to be seen a noble design of this master's hand, of which the subject is, the Passion of our Saviour; and Houbraken assures us, that this work alone is sufficient to establish the reputation of Cosiers. He was appointed Director of the Academy at Antwerp, in 1639.

PIETRO DA COSIMO.

*Painted History, Portraits, and Bacchanals.**Died 1521, aged 80.*

He was born at Florence, in 1441, and was a disciple of Cosimo Roselli; but, as he had a sprightly imagination, and a studious attention to the art, he soon became a far better painter than his master.

X

Roselli

Roselli being invited to Rome, to paint one of the Pope's chapels, was attended thither by his disciple, who assisted him in the work; and in that undertaking Pietro gave such proofs of his skill, that he was employed in the Vatican for some years, and so effectually recommended himself to the favour of the Pope, and the principal nobility, that he painted for them a great number of historical designs, as well as portraits. He had the honour to instruct many disciples, who were afterwards very eminent in the profession; among whom Andrea del Sarto, and Francisco da San Gallo, were of the greatest note; but, as he advanced in life he grew whimsical, altered his style of design, and, for the most part, delighted to paint fantastical subjects, such as harpies, satyrs, and monsters, and was particularly fond of painting bacchanals.

WILLIAM COURTOIS, or CORTESI.

Painted History.

Died 1679, aged 51.

He was born in Franche-Comte, in 1628, the brother of Giacomo Cortesi, called Bourgognone; and having learned the rudiments of the art from his father, he travelled with his brother to Rome, and entered himself as a disciple in the school of Pietro da Cortona. Under that master he obtained a commendable taste of design and colouring, which enabled him to make a considerable figure in his profession; and afterwards he became the disciple of Claude Lorraine, in whose landscapes he very frequently inserted the figures.

Few artists composed historical subjects in a more agreeable style, and the nobility of Rome furnished him with perpetual opportunities for exerting his talents, by employing his pencil incessantly, for the ornament of their palaces; as did also the ecclesiastics, in adorning their churches and convents. By order of Pope Alexander VII. he painted, in the gallery of his palace in Monte Cavallo, the Battle of Joshua, which afforded the Pope so much satisfaction, that he presented him with a chain of gold, and a medal, as a mark of his particular esteem.

He frequently assisted his brother Bourgognone in his large designs; and by the recommendation of his master Cortona, he was appointed to paint several noble designs in the church of S. Mark, at Venice, which he executed highly to his honour.

His taste of design was very good; he was generally correct in his drawing; and his manner of composing, colouring, and handling, was so well approved to by the ablest Judges, that he obtained the character of being an excellent painter, and died possessed of considerable riches, honourably acquired by his merit.

REINER COVYN.

Painted Still Life, and Conversations.

This painter was born in Brabant, and studied after nature. His usual subjects were herbs, plants, and different kinds of vegetables; and sometimes he painted market-women, with baskets of eggs, fruit, or dead fowl.

He also represented, in some of his compositions, girls sewing, or busy about domestic employments, and likewise conversations.

ISRAEL COVYN.

Painted History, and Portrait.

He also was a Brabander, and brother to Reinier Covyn; but, employed his pencil in subjects very different from those of his brother. His most usual style was history, though frequently he painted portraits; but, it is remarked of him, that his early designs, and portraits, were, by many degrees, superior to those which he finished in his more advanced age.

COUWENBERCH. Vid. VAN THIELEN.

MICHAEL COXIS.

*Painted History, and Portrait.**Died 1592, aged 95.*

He was born at Mechlin, in 1497, and received the first notions of painting, when he was very young, from Bernard Van Orlay, of Brussels; but, quitting his own country, he travelled to Rome, and there had the good fortune to become a disciple of Raphael. He studied, and worked under the direction of that superior genius, for several years; and in that school acquired the taste of design, and colouring, peculiar to his master, as also the power of imitating his exquisite manner so far, as to be qualified to design his own female figures, with a great deal of grace, and elegance.

Undoubtedly he had no great invention, nor did he possess a liveliness of imagination; and therefore, when he left Rome, to return to his native country, he took care to carry along with him a considerable number of the designs of Raphael, and other eminent masters of Italy; which he did not scruple to make use of afterwards in his own compositions. By that means he gained reputation, and his pictures were wonderfully admired through the Low Countries.

But, when Jerom Cock returned from Rome, and brought with him into Flanders, The School of Athens designed by Raphael, and other designs of the most famous Italian artists; they were no sooner made public, than the plagiarism of Coxis was discovered, and his reputation proportionably decreased.

In the church of St. Gudule at Brussels, there is a Last Supper painted by Coxis, which is much commended; and in the church of Notre Dame at Antwerp, a S. Sebastian, a Crucifixion, and several portraits, which are fine imitations of nature, and the expression in all of them is excellent. And in the chapel of St. Luke at Mechlin, he painted two folding doors, intended to cover an altar-piece, which were so greatly esteemed, that the Arch-duke Matthias purchased them at a very large price, and carried them out of the Low Countries.

ANTHONY COYPEL.

*Painted History, and Allegorical Subjects.**Died 1722, aged 61.*

He was born at Paris, in 1661, and at first was instructed by his father, who, being appointed Director of the French Academy at Rome, took his son along with him, to give him an opportunity of improving himself there, by studying after the best models: and during his continuance in that city, he designed after the antiques, after the works of Buonaroti, Raphael and the Caracci, and ac-



quired a noble taste and manner, which, as he advanced in age and experience, was still farther improved.

After three years practice at Rome, he was advised by his friends to travel to Lombardy, and, among the most famous painters whose works occurred to him, he preferably chose to copy those of Correggio, Titian, and Paolo Veronese; and having sufficiently indulged his genius, he returned to Paris, very well qualified to appear as a professed master, although at that time not above eighteen years of age. He soon found employment, and distinguished himself more and more by every public performance; and the Duke of Orleans honoured him so far, as to appoint him his principal painter.

He received so many proofs of esteem from the King, the Dauphin, and the Princes of the Blood, that he was seldom disengaged from the service of one or the other; and, as a public testimony of his merit, he was appointed by the King director of all his paintings, with a large pension, and was also elected director of the academy.

But, although this artist had, confessedly, great talents, and an abundance of merit, in several parts of his art; yet, even in his best works, he left just room for the censure of judicious critics. He was, during his whole life, persecuted by those who envied his success, being themselves far inferior to him in desert, which gave him perpetual disquiet; but, as his patrons were steady and generous, he never suffered from the malignity of his defamers.

There is a great deal of spirit in his compositions, and generally an agreeable expression; the turn of his figures is frequently elegant; but, he rarely can divest himself of the French gout. His style is so well known by the prints which have been published from his works, that it seems unnecessary to be more particular. However, he certainly is not so much idolized by others, as he is by those of his own country, who dwell on his perfections, and seem quite insensible of his defects, though it must be confessed, that he usually gives agreeable airs to his heads, and his boys are remarkably well designed.

Two of his performances are particularly commended; the meeting of Jephtha and his daughter, and a Crucifixion; which were applauded by the best judges, and celebrated by the poets of that time.

NOEL NICHOLAS COYPEL.

Painted History, and Portrait.

Died 1737, aged 45.

^{1pc} This painter, who was brother to Anthony Coypel, was born at Paris in 1692, and learned the rudiments of the art from his father; and he took pains to improve himself, by studying such designs of the best masters, either in statuary or painting, as were open to his observation, till he several times obtained the prize in the academy.

He had an apt genius, a ready invention, and a free manner of handling; in his taste of design he shewed a considerable degree of correctness, and elegance; and, as well as his brother, he gave an agreeable air to the heads of his figures. He painted portraits in oil, and with crayons; and in the latter particularly, expressed all the tenderness of flesh, with abundance of truth, spirit, and nature.

The principal work of this master, is in the chapel of the Virgin, belonging to the church of S. Saviour, at Paris.

FRANCESCO

FRANCESCO COZZA,

*Painted History.**Died 1664.*

He was born at Palermo in Sicily, where he was instructed in the first principles of the art of painting; and to accomplish himself in the profession, he went to Rome, where he was admitted as a disciple in the school of Domenichino.

Under that eminent master he continued for several years, and conceived so just an opinion of the merit of his director, that he constantly endeavoured to imitate his manner and style, and his endeavours were attended with success.

At Rome he was employed in a great number of grand works, in fresco, as well as in oil, which were an honour to his instructor, as well as to himself.

CRABBETJE. Vid. ASSELYN.

DIRK and WOUTER CRABETH.

Painted History, on Glafs.

These brothers were incomparable painters on glafs. By some writers they are accounted natives of France, and by others natives of Germany, but it appears certain that they were born at Gouda in Holland. Wouter is said to have visited France and Italy, and by all judges he is allowed superior to his brother in drawing, and in the transparence and brilliancy of his colouring.

The work of Dirk had greater strength in the tints, and, by his bold and strong manner, he produced an effect, equal to the clearness and delicacy of the other. Both were very great masters, as well in large as in small, and they wrought with incredible freedom. The most beautiful work of those associated artists, and perhaps the most beautiful of its kind in Europe, was painted by them in 1567, at Gouda, in the great church. The subject is, Christ driving the buyers and sellers out of the Temple; and whether one considers the composition, the attitudes of the figures, or the lustre of the colours, it is an admirable performance.

It is very remarkable, that though those artists lived in the most close connexion, and apparent friendship, they were so cautious of having their secret discovered, or perhaps were so jealous of each other, that one brother would not suffer the other to see him at work; and Wouter even covered up his work, as soon as Dirk came into the apartment where he painted.

N. CRAMER.

*Painted Portraits, and Conversations.**Died 1710, aged 40.*

He was born at Leyden, in 1670, and at first was a disciple of William Mieris, though he afterwards placed himself with Karel de Moor, whose style of design, and manner of colouring, he followed as long as he lived.

A most uncommon affection always subsisted between De Moor, and his disciple; nor was there a stronger resemblance in their manner of painting, than in their tempers and dispositions. His subjects were portraits in small, and conversations;



versations; which were beautifully coloured, and finished in a delicate manner. He had a good taste of design, and a judicious disposition of the figures in all his compositions; and his portraits had great force, having also a great resemblance of nature.

Cramer had extraordinary talents, but a weakly habit of body; and died much regretted, as he was deservedly admired.

LUCA CRANIUS, or KRANACH the Old.

Painted History, and Portrait.

Died 1553, aged 83.

He was born at Kranach, a town in the bishopric of Bamberg, in 1470, and in his time was accounted a considerable artist. The reputation of his extraordinary merit, recommended him to the favour of the Elector of Saxony, who employed him for several years in his service; and the greatest, as also the best part of the works of this master, are preserved in the palace of that prince.

For the most part he painted portraits, and figures at half length; though he frequently painted historical and poetical subjects. He was remarkably fond of painting the heads of old men, and women; and the draperies of his figures, in all his compositions, were imitated from the modes of the time. The Elector, and his whole court, cared for him exceedingly, and very liberally rewarded him for his labours.

Sandart says, that Cranius designed with grace, and elegance; of which, however, there is very little, or no appearance, in the general number of the paintings of that master, whose works, in these kingdoms, are sufficiently common. His manner of designing was as entirely Gothic, as his composition was irregular; and although he seems to have laboured the heads of his figures with greater care, yet the hands and extremities are stiff, and often very incorrectly drawn, as well as badly proportioned. Yet this master is not without his modern admirers, who perhaps imagine, that the antiquity of a painting, compensates for any deficiency of taste, grace, or correctness.

The most capital performance of Cranius, is a naked Lucretia, as large as life, in an erect posture, which is preserved with great care, and highly valued.

LUCA CRANIUS, the Younger.

Painted History.

Died 1586, aged 76.

This artist, who was the son of old Cranius, was born at Wittemberg, in 1510, and being thoroughly instructed by his father, he painted in the very same style and manner, as well in respect of his taste in composition and design, as in his colouring and handling.

JOSEPH VAN CRAASBECK, or CRAESBEKE.

Painted Conversations, and Drolls.

Died 1668, aged 60.

He was born at Brussels, in 1608, and was by trade a baker; but, by having a social intimacy with Brouwer, he learned the art of painting from him. He had a strong

a strong natural genius, and by observing the method of Brouwer's drawing, and managing the pencil, he made considerable advances; which being noticed by that able artist, he gave Craasbeck every necessary instruction, and soon perceived in his companion, an exact imitator of himself.

His invention was very lively, but his subjects were mean, low, sordid, and often unchaste; yet his touch was delicate, and his colouring clean and transparent; though he was still inferior to Brouwer, as well in penciling, as colouring. His general subjects were taverns, inns, corps de garde, and drunken quarrels, which were full of humour, and droll expression, always taken from nature.

One of his most capital designs, is a representation of some boors drunk, and fighting; the tables, chairs, pots, men, women, and children tumbled together, and one of the combatants stretched out as dead. This picture is of Craasbeck's best time, and is entirely in the manner of Brouwer.

Houbraken mentions a droll incident of this painter, who resembled Brouwer in his morals, and extravagancies, as well as in his pencil. Craasbeck took it into his head to be jealous of his wife, who was a modest and agreeable woman; and as he was in some doubt of her affection, in order to enable him to judge certainly whether she really loved him, he one day stripped his breast naked, and painted the appearance of a mortal wound on his skin; his lips and cheeks he painted of a livid colour, and on his palette near him, he placed his knife, painted on the blade with a blood-like colour.

When every thing was thus prepared, he roared out, as if he had been killed that instant, and lay still. His wife ran in, saw him in that terrifying condition, and shewed so many tokens of unaffected, natural passion, and real grief, that he rose up, convinced of her affection, dissuaded her from grieving, and freely told her his motive for the whole contrivance.

He very often studied variety of grimaces before a glass, and frequently painted his own portrait, with a patch on one eye, and a countenance full of grimace, particularly about the mouth.

C A S P A R D E C R A Y E R.

Painted History, and Portrait.

* *Died 1669, aged 84.*

He was born at Antwerp, in 1585, and was a disciple of Raphael Coxis, the son of that Coxis who had studied under Raphael; but he soon shewed such proofs of genius, and of an elevated capacity, that he far surpassed his master, and therefore quitted him. Afterwards he made judicious observations on the particular excellencies of the most renowned masters to which he had any access, and taking nature for his constant director, and guide, he formed for himself a manner that was exceedingly pleasing.

The first work which established him in the favour of the court at Brussels, was a portrait of Cardinal Ferdinand, brother to the King of Spain, which he

* The Chronological Tables of the eminent painters fix the death of Crayer in the year 1638, at the age of 53, which seems manifestly wrong; for all authors agree that he lived above fourscore years, and one writer particularly mentions the last picture painted by Crayer, which was finished in the year 1668, and placed in the Dominican's chapel at Ghent, where that artist is interred.

painter



painted at full length, and as large as life. In that picture he succeeded so happily, that it was sent to Madrid, and received there with such concurrent approbation of the King, and the whole court, that it laid the foundation of the fame and fortune of Crayer. For the King, as an acknowledgement of the painter's merit, sent him a gold chain with a medal; and added, as a farther instance of his favour, an appointment for a considerable pension.

But nothing can certainly place the talents of Crayer in a stronger light, than the testimony of so excellent an artist as Rubens. That great man went to Antwerp, particularly to visit Crayer, and to see his work; and after examining attentively a picture of his painting, in the refectory of the abbey of Affleghem, he publicly declared that no painter could surpass Crayer. Nor was this master less distinguished by Vandyck, who always expressed a real esteem and friendship for him, and painted his portrait.

He had somewhat less fire in his compositions than Rubens, but his design is frequently more correct. His composition generally consisted of a small number of figures; and with discreet judgement, he avoided the encumbering his design with superfluous particulars, or loading his subject with any thing that seemed not to contribute to its elegance, or probability. He grouped his figures with singular skill, and his expressions have all the truth of nature. There is a remarkable variety in his draperies, and an equal degree of simplicity in their folds; and as to his colouring, it is admirable. Of all his cotemporary painters, he was accounted to approach nearest to Vandyck, not only in history, but in portrait.

He principally painted religious subjects, and was continually at work; and, although he lived to a great age, yet his temperance, and constant regularity, preserved to him the full use of all his faculties; and to the last month of his life, his pencil retained the same force, and freedom, which it possessed in his most vigorous time.

The subject of that picture, which was so honoured by the approbation of Rubens, is the Centurion alighting from his horse, to prostrate himself at the feet of our Saviour. It is a capital design of Crayer; and although it consists of a great number of figures, the harmony and union are well preserved.

LORENZO DI CREDI.

Painted History, and Portrait.

Died 1530, aged 78.

He was born at Florence, in 1452, and was a disciple of Andrea Verocchio at the same time that Pietro Perugino, and Lionardo da Vinci, studied in the school of that master. As he had perpetual opportunities of observing that grandeur of style which appeared in the compositions of Lionardo, and that exquisite manner of penciling which far surpassed his instructor Verocchio, he gave himself up entirely to imitate Vinci, in his taste of design, in his handling, and in the management of his colours.

To the astonishment of the connoisseurs of that age, he copied the paintings of that eminent genius with such critical exactness, such a surprizing similarity of colour, and freedom of touch, that it seemed almost impossible, even at that time, for the most able judges to determine, which were the copies, and which the originals.



He rose at last into high reputation, and painted a great number of his own designs at Florence, by which he was enriched; and he had the discretion to spend the latter part of his life in a comfortable retirement, disengaged from the fatigue of his profession.

C R E P U.

Painted Flowers, and Fruit.

He was born about the year 1660, and was a Fleming, who without any instructor, and only studying after nature, arrived at a great degree of merit in flower painting.

He originally was bred to a military profession, and had the post of a lieutenant in the Spanish troops; but, while he was encamped, or in garrison, he amused himself by designing after nature such objects as were agreeable to his fancy. He did not quit the army till he was forty years old, and then established himself at Antwerp, where he began to practise painting for a maintenance. His works were very soon noticed by the artists, many of whom were profuse in his commendation, and could not but acknowledge his superiority in many respects. His pictures were much sought for; they brought considerable prices, and were carried to every part of Europe. After some years he settled at Brussels, where he continued to work till the time of his death.

He was a good painter of those kind of objects which he delighted to represent, though he could not justly be ranked with Van Huysum, Mignon, Baptist, or De Heem; but his composition was pleasing, and his flowers were light, tender, and natural, which constituted their greatest merit.

D A N I E L L O C R E S P I.

Painted History, and Portrait.

Died 1630, aged 38.

This artist was born at Bologna, in 1592, and at first was a disciple of Giovanni Battista Crespi, though he afterwards studied under Julius Cæsar Procaccini.

The grace, and the variety, observable in the airs of his heads, and the propriety of action and character which he gave to his figures, accompanied with a beautiful tone of colour, soon raised him to the highest esteem; procured him the favour of the great, and so much employment in fresco painting as well as in oil, that he was not only made very rich, but his reputation also was rendered very extensive.

He painted portraits in an admirable style, superior to most of his contemporaries; and had the skilful power to give so true, and so lively, an expression to every one of them, that they seemed to think. He died of the plague, extremely lamented; and with him died his whole family, of the same fatal distemper.

In the church of the Chartreux at Pavia, are several charming paintings by Crespi; Christ among the Doctors; the Presentation in the Temple; the Adoration of the Magi; the Baptism of Christ; and the Preaching of S. John,
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which are all excellent performances. And at Wilton there is a picture painted by this master, representing the Virgin encircled with Flowers, with Christ leaning on her Bosom.

GIUSEPPE MARIA CRESPI.

Painted History, and Portrait.

Died 1747, aged 82.

He was born at Bologna, in 1665, and received his earliest instruction in design, from Angelo Toni, a very moderate artist; but in a short time he quitted that school, and successively studied under Domenico Canuti, Carlo Cignani, and Giovanni Antonio Burrini. Having obtained great improvement, from the precepts and example of the latter eminent masters, he applied himself industriously to study and copy the works of Baroccio, in order to habituate himself to the imitation of that painter's style. He found all the advantage he could hope, from the observations he made on the works of that distinguished artist; and he promoted his knowledge still farther, by designing after the naked in the academy, and afterwards studying the principles of colouring at Venice, from the paintings of Titian, Tintoretto, and Paolo Veronese.

Thus qualified to appear with credit in his profession, his merit was made known to the Grand Duke Ferdinand, who immediately engaged him in several noble compositions, which he executed with success; affording that prince the highest satisfaction, and likewise gaining the applause of the publick. The duke made him magnificent presents, distinguished him with his protection and favour, and honoured him with the title of his own painter.

In portrait he was particularly excellent, and to those subjects he gave elegant attitudes, with a strong and graceful resemblance. The most illustrious persons for learning and nobility among the men, and the most celebrated ladies for birth or beauty among the women, or who were admired performers on the stage, were his usual subjects, and were rendered still more admired by his pencil.

His imagination was lively, and often whimsical; he was very famous for caricatures; and frequently amused himself, with designing comick and burlesque fancies, which he expressed with abundance of humour, and drollery. Sometimes he etched those designs with aqua fortis, selecting his subjects from the writings of the facetious, and burlesque poets.

He was remarkably singular, in accustoming himself to paint in a chamber properly darkened, and so contrived, as to admit a ray of the sun, or the light of a flambeau, to enable him to give a greater roundness and relief to his paintings, by a nice observation of the force of natural light and shadow. His taste of design was elegant, and graceful; and his colouring had a degree of force that was very striking, and very extraordinary.

DOMENICO CRESTI, called Cavalier PASSIGNANO.

Painted History, and Portrait.

Died 1638, aged 80.

This painter, accounted one of the best masters of his time, was born at a village in the neighbourhood of Florence, called Passignano, in 1558, (though his

his birth, in the Chronological Tables, is erroneously fixed in 1585,) and he received the name of Passignano, from the place of his nativity.

At first he was instructed in the art, by Macchietti, and afterwards by Battista Naldini; but, at Florence he became a disciple of Frederick Zucchero, and painted several works in conjunction with that master, which established his reputation. He had very uncommon, and great abilities; a fruitful invention, a noble taste for grand compositions, a competent skill to introduce a multitude of figures in his designs, and an accurate judgement to dispose them with elegance. Yet, he was not without his defects; for, he frequently painted with too thin and fluid a body of colour, which prevented his pictures from having a proper degree of force; and being impatient, when his pencil did not immediately produce the effect, which the vivacity of his imagination suggested to him, it discomposed his mind, and disordered his work.

He was also censured by very able judges in the art, for not adorning or enriching his figures with suitable draperies, though they were in other respects excellent, for correctness of design, and for the natural easy turn of the attitudes.

Mr. C R O S S.

Painted History.

He was an English artist in the reigns of Charles I, and II, who was not remarkable for any thing but copying; yet, in that point he is said to have had a great deal of merit.

It is reported of this painter (though with what degree of truth is uncertain,) that being employed by King Charles I, to copy some of the works of the best masters of Italy; and being permitted by the state of Venice, to copy a famous Madonna of Raphael, in the church of S. Mark; he executed his commission so happily, that he brought away the original, and left the copy in its stead. The deception was not immediately discovered, and the detection was too late to regain it; for, although several messengers pursued him expeditiously, they were all disappointed.

It is likewise reported, that the Spanish ambassador, in the time of Cromwell's usurpation, bought that picture, and the twelve Cæsars by Titian, for the King of Spain, who placed them in the Escorial.

F R A N C E S C O C U R R A D I.

Painted History, and Portrait.

Died 1660, aged 90.

He was born in 1570, and learned the art of painting from Battista Naldini, under whom he made so great a proficiency in colouring and design, that his master permitted him to assist him in some of his own works; and being frequently afflicted with the gout, he confided the finishing of his compositions to Curradi, and Balducci, his disciples, who executed them with a spirit and beauty equal to their master. The persons of the best taste in painting, allowed Curradi to have a delightful manner, great correctness of design, an excellent disposition of his figures, attitudes full of life and expression; and a thorough understanding of the Chiaro-Scuro.

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