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The Gentleman's and Connoisseur's Dictionary Of Painters

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THE
GENTLEMAN's and CONNOISSEUR's
DICTIONARY
OF
PAINTERS.

A.

A B A

ANDREA ABATE.

Painted Fruit, and Still Life.

Died 1732.

THIS master was a Neapolitan, who excelled in painting inanimate objects. His colouring was bold; he gave a noble relief to the vases, and other ornaments, with which he enriched his design; and grouped all his objects with peculiar judgement, and care.

He was employed by the King of Spain, at the Escorial, along with Luca Giordano; and that eminent artist was very liberal in commending the works of Abate; he esteemed him highly; and always allowed him that just praise, which his compositions universally merited.

ABBATE. Vid. NICOLO.

FILIPPO ABBIATI.

Painted History.

Died 1715, aged 75.

He was born at Milan, in 1640, became the disciple of Nuvolone, and appeared very eminent in his profession. His invention was ready, and fertile;



and he was extremely correct in his design. He distinguished himself by an uncommon freedom of hand, and a light touch; and by those accomplishments became remarkably expeditious in his execution, and painted with an equal degree of beauty, in fresco, and in oil.

JOHN VAN * ACH, or ACHEN.

Painted History, and Portrait.

Died 1621, aged 65.

He was born at Cologne, in 1556, and at first was a disciple of a portrait painter called Jerrigh, under whose direction he continued for six years; but afterwards, he improved himself considerably, by studying and copying the works of Sprangher.

When he had acquired a sufficient readiness of hand, by a diligent practice in his own country, he travelled to Venice, and there studied after the works of the most distinguished masters, in order to obtain a more extensive knowledge of colouring; and with equal assiduity he applied himself for some years at Rome, to perfect his taste, and establish himself in correctness of design.

His merit soon made him known in that city, where he painted a Nativity for the church of the Jesuits, and also a portrait of Madona Venusta, a celebrated performer on the lute, which is accounted one of his best performances.

The most judicious writers on the subject of painting allow that his colouring is extremely good, his design correct, and that the airs of his heads have a great deal of the taste of Correggio.

His talents, and polite accomplishments, recommended him to several of the greatest princes of Europe, and particularly to the court of Bavaria, and the Emperor Rodolph; by the former, he was employed to paint the portraits of the Electoral family, in one piece, the figures being as large as life; and also a grand design of the Invention of the Cross, by Helena the mother of Constantine; which is highly commended for the elegance of the composition, the correctness of the design, the graceful airs of the heads, and the attitudes of his figures.

* John Van Ach, and John D'Ach, though described by Mr. Descamps, as two different painters, seem to be but one and the same person.

Houbraken mentions John Van Ach, as likewise do other writers, with many of the circumstances ascribed to both. And Descamps describes J. Van Achen (vol. 1, page 219) as being born in 1556, at Cologne; yet at page 251, he describes John D'Ach also, as born in the same year, at the same place, travelling to Italy, being cared for by the same Emperor, and both painters dying at Vienna. Although, incontestably, the account can only agree with one person, John Van Ach, or Achen.

The same error Mr. Descamps is guilty of in regard to Roger of Bruges, who in vol. 1, page 7, is mentioned as a correct designer, and one who painted in a graceful manner; and yet, in page 33, of the same volume, he describes Roger Vander Weyde in a different way, and particularizes his works, as if he had been really a different artist: whereas the fact is, that the name of that master was Roger Vander Weyde, and he was distinguished by the name of Roger of Bruges, from his native city, where he principally followed his profession. Vid. WEYDE.

Those

Those performances established his reputation effectually; the elector liberally rewarded him for his work, and as a peculiar mark of his esteem presented him with a chain and medal of gold.

By the emperor he was invited to Prague, where he executed several noble compositions; and particularly a picture of Venus and Adonis, so much to the satisfaction of that monarch, that he engaged Van Ach in his service as long as he lived; and not only gave him constant employment for his pencil, but appointed him to go to Rome, in order to design the most celebrated antiques in that city; and at his return, his work was received with general approbation.

His own compositions were very much prized by the ablest judges, and he had the character of being one of the best masters of his time.

ALEXANDER ADRIANSEN.

Painted Fruit, Flowers, Fish, and Still Life.

Died aged

This painter was born at Antwerp, about the year 1625; but, very few particulars relative to his life, have been transmitted by any writers on this subject.

It is only observed, that he was an extraordinary good painter of fruit, flowers, vases of marble, and the ornamental basso relievo's, with which they are often decorated; and some of those vases he represented as being filled with flowers, or otherwise embellished with festoons, in an elegant taste.

This master also painted fish admirably, giving them all the truth, freshness, and character of nature. All his objects are extremely well coloured, with an agreeable effect from the judicious management of the Chiaro-Scuro, and with a remarkable transparency.

EVERT VAN AELST.

Painted Fruit, Still Life, and Dead Game.

Died 1658, aged 56.

He was born at Delft, in 1602, and acquired a great reputation by his delicate manner of painting those objects, which he chose for the subjects of his pictures.

He was exact in copying every thing after nature; he disposed them with elegance; and finished his pictures with neatness, and transparency of colour. Whether he painted dead game, fruit, armour, helmets with plumes of feathers, or vases of gold and silver, to each he gave a true and striking resemblance of nature, and an extraordinary lustre to the gold, silver, and steel.



WILLIAM VAN AELST, called in Italy GULIELMO.

*Painted Still Life.**Died 1679, aged 59.*

He was the nephew and disciple of Evert van Aelst, born at Delft in 1620, and arrived at a much higher degree of perfection, than even his instructor. His pencil was so light, and his touch so delicate, that the objects he painted, seemed real.

He followed his profession in France, for four years; and for seven, in Italy; having constantly received every token of respect, and esteem, from the principal noblemen of each country in which he resided. In the year 1656 he returned to his native city Delft; but, soon after, settled at Amsterdam, finding there an encouragement equal to his utmost desire; his works being admired, coveted, and sold for a large price.

When he visited Florence, he was employed by the grand duke, who shewed him many instances of his favour, and honoured him with a gold chain and a medal, as a publick acknowledgement of his merit.

P E T E R A E R T S E N.

*Painted History, Kitchens, and Culinary Utensils.**Died 1575, aged 56.*

He was born at Amsterdam, in 1519, and was the disciple of Alaert Claessen, a painter who was well esteemed for portrait.

He had always a bold and strong manner, peculiar to himself, to which he principally owed his reputation; and even at the age of eighteen, he was accounted a good master, having received great improvement, by studying and copying several capital paintings in the cabinet of Bossu, in Hainault.

His subjects at first, were kitchens and their utensils, which he executed with such nature and truth, as to deceive the eye agreeably; nor could his colouring be excelled by any master.

It seemed not a little surprising, that he was able to compose, and colour, historical subjects of a superior style, so excellently as he very often did; when one considers the lowness of those subjects, which he was generally accustomed to paint.

At Amsterdam there is an altar-piece, representing the death of the Virgin, by this master, in which appears a good design, and a tone of colour that is warm, and true. The draperies are so judiciously cast, as to discover the position and turn of all the limbs; nor does any thing of the kitchen painter shew itself, in any part of the composition. And at Delft he painted a nativity, and the wife men offering, which are accounted very excellent performances.

His genius was best adapted to grand compositions; he was well skilled in perspective and architecture, and he enriched his grounds with elegant ornaments,

ments, and animals. His figures were well disposed, their attitudes had abundance of variety, and their draperies were well chosen, and well cast.

LIVIO AGRESTI, DA FURLI.

Painted History.

Died 1580, aged

This master was a disciple of Pierino del Vaga, and is commended by Vafari, for the richness of his invention, the goodness of his colouring, and the correctness of his design.

Many of the works of this great artist in fresco, and in oil, are in the Vatican, where he was employed by Gregory XIII; and there are also in Rome, several noble altar-pieces of his hand.

FRANCESCO ALBANO.

Painted History, and Landscape.

Died 1660, aged 82.

He was born at Bologna, in 1578, and at first studied in the school of Denis Calvart, at the time when Guido was the disciple of that master; and as Guido had already made some progress in the knowledge of the art, being older than Francesco, he in a friendly manner, assisted him while he was learning to design. However, they both soon quitted Calvart, and Albano placed himself under the direction of the Caracci; but he afterwards completed his studies at Rome, working after the finest models; and became one of the most agreeable painters of the Roman school.

He had a delicate taste of the lovely, and the graceful, in his boys, and female forms; but his figures of the other sex, were usually lean, and without masculine beauty, except in some of his heads. He understood design well; his colouring fresh, his carnations of a sanguine tint, and he finished highly with great neatness of pencil. As for the Chiaro-Scuro, and union of colours, De Piles observes, that, though he did not know them to be principles of his art, yet good sense, or chance, sometimes directed him to the use of them.

For the most part he painted in a small size, and chose his subjects from poetic or fabulous history; but was fond of introducing Cupids, in a variety of actions and attitudes. It is objected against him, that he was apt to preserve too great a similitude in his figures, and in the airs of his heads; but that particularity was occasioned by his painting after the same models, his wife and his children; though it must be confessed, that they were beautiful and graceful models. However, by that means, the manner of Albano may more easily be discerned, than that of any other master.

The style of his landscape is very agreeable; it is designed in a good taste, and well adapted to his subjects; and for many of his scenes, as well as the forms of his trees, he was indebted to nature, after which he always studied.



Yet, it ought to be remembered, that all the pictures of Albano, have not the same force of colour; some of them being much weaker than others, though still pleasing, and delicate.

In the palace of the king of Sardinia at Turin, are the four elements, painted by Albano, each of them about four feet square. Those pictures are of an extraordinary beauty, and well preserved. The design is excellent, the draperies perfectly elegant, the colouring lovely, and the whole very correct. The composition is, perhaps, a little too dissipated; but that is a circumstance frequently observed in the works of Albano.

GIOVANNI BATTISTA ALBANO.

Painted History, and Landscape.

Died 1668, aged

He was the brother and disciple of Francesco, and became an admirable painter, in the style, manner, and colouring of his brother. He likewise excelled in landscape, which he designed in an exquisite taste, touching the trees with abundance of spirit, and giving them a great sweetness of colour.

CHERUBINO ALBERTI.

Painted History.

Died 1615, aged 63.

The noblest works of this eminent artist, are in Fresco, at Rome; but, there are also paintings in oil by his hand, which are extremely admired, and allowed by the best judges, to have a judicious disposition, a lively and beautiful colouring, and a fine expression. His merit likewise as an engraver, is very considerable; and he established a lasting reputation, by his prints after Polidoro, Zuccherò, and Michael Angelo Buonaroti.

GIOVANNI ALBERTI.

Painted Perspective and History.

Died 1601, aged 43.

He was the brother of Cherubino, born near Florence in 1558, and received his early instruction from Alberto Alberti, his father; but afterwards he went to Rome, where he studied geometry, and also the works of Buonaroti, and other great masters. He devoted his principal attention to perspective, in which branch of his profession, he arrived at the utmost eminence; and gave a demonstrative proof of his great abilities, in one of the Pope's palaces, having painted a design in that style, which procured him universal admiration and applause.

The prime nobility at Rome were solicitous to employ him, and he worked in many of the chapels, and convents, with general approbation; for he recommended himself to all persons of taste, by the elegance of his composition;

by the firmness and delicacy of his pencil ; by the grandeur of his thoughts ; by the judicious distribution of the parts ; and by the spirit visible through the whole.

ALBERT ALDEGRAEF.

Painted History.

Died aged

He was a very considerable painter, born at Zouft, in Westphalia ; the principal part of whose works, are in the churches and convents of Germany. De Piles mentions a nativity by this master, which he accounts worthy of the admiration of the curious.

His design was correct, and his expression tolerably good, allowing for the gusto of his country ; but his draperies were in a bad taste, and his manner is readily distinguished, by the multiplicity of the folds, which are not without a degree of hardness. He seemed to want nothing to render him eminent in his profession, but a better knowledge of the antique, and a greater intimacy with the Roman masters.

He was also a considerable engraver ; and in the latter part of his time, employed himself more in engraving than in painting.

JOHN VAN ALEN, or OOLEN.

Painted Fowls, Landscape, and Still Life.

Died 1698, aged 47.

This artist was born at Amsterdam, in 1651, and spent the greatest part of his life in that city. He had no ready talent for invention ; but, he had a most uncommon power of the pencil, and an extraordinary imitative genius.

In the touch, and the peculiar tints of colour, he could mimick the work of any master, in any style ; but, observing that the works of Melchior Hondekoeter were in the highest request, he applied himself particularly to imitate, and copy his works. This he performed with a surprizing exactness, and to such a degree, that the most sagacious among the connoisseurs were puzzled to determine, whether a picture painted by Van Alen, was not really of the hand of Hondekoeter. By that practice he gained much money, and more reputation ; and it is by this means, so many pictures called Hondekoeter's, are so frequently met with in private collections, and public sales ; which though they are often reputed originals, perhaps are no other than imitations by this master, if not by some inferior pencil.

ANTONIO ALIENSE. Vid. VASSILACCHI.

B A L-



BALDASSARE ALLOISI, called GALANINO.

*Painted History, and Portrait.**Died 1638, aged 60.*

This artist received his education in the celebrated school of the Caracci, and in all his compositions retained the admirable style of his master: he had naturally a melancholy turn of mind, and was of a retired and solitary disposition; which caused him to avoid the conversation of his friends, and devote himself to the study of his art.

But, by that conduct, he rendered himself so necessitous, that he was compelled to paint portraits, to procure a subsistence. However, in this branch of painting his success was astonishing, and he grew into the highest esteem; not only for the resemblance visible at the first sight, and the beauty of his colouring, but also, for a new and unusual boldness of manner, by which his portraits seemed absolutely to breathe.

None of his contemporaries could enter into competition with him; and the Italian writers place him, in the same rank of merit with Vandyck. He was born at Bologna in 1578.

ALESSANDRO ALLORI, called BRONZINO.

*Painted History and Portrait.**Died 1607, aged 72.*

He was born at Florence, in 1535, and was the disciple of Agnolo Bronzino, a distinguished painter, who educated him with all the tenderness of a parent; Allori having been deprived of his own father, when he was but five years old. He was very studious, and applied himself diligently, not only to imitate the manner of his master, but the different manners of those masters, who were in the greatest reputation.

When he commenced painter, his first work was a crucifixion, intended for an altar-piece; in which he introduced abundance of figures, extremely well grouped and disposed, beautifully coloured and with good expression. But, being much solicited by several of the nobility to paint their portraits, he received deserved applause for every performance in that way, and by that success was induced to appropriate a great deal of his time to that branch of his profession.

Michael Angelo Buonaroti was the master, whose works he studied with the greatest attention and pleasure; and he designed a picture of the last judgment, after the manner of that great genius, which is still preserved at Rome, and will perpetuate the honour of Allori.

CHRISTOFANO ALLORI, called BRONZINO.

Painted History and Portrait.

Died 1621, aged 44.

He was born at Florence, in 1577, the son and disciple of Alessandro Allori, and, for some time, he followed the manner of that master; but afterwards studying design from the works of Santi di Titi, and colouring from the lively and elegant tints of Cigoli, he formed to himself a manner entirely different from that of Alessandro.

He executed several large designs for altars; yet, he had a particular excellence in painting small pictures, in which he introduced a number of minute figures, so exquisite for correctness of drawing, so round and relieved by the colouring, and touched with so much delicacy, that it seemed surprizing, how either the hand or the eye could execute them.

He likewise painted portraits, as large as life, with abundance of nature and truth; which were exceedingly valued, not only for the happiness of the expression, but for giving every subject that attitude, which seemed most proper, and most becoming.

CHRISTOPHER AMBERGER.

Painted Portrait, and History.

Died 1550, aged

This painter was born and lived at Nuremburg, where the most capital of his paintings are preserved, and held in high estimation. He was a disciple of Hans Holbein, and his works are frequently taken for the works of his master. His invention was ingenious, his design good, and his colouring very like that of Holbein; but, he also resembled him equally in his taste, and in his idea of the graceful.

He acquired great reputation by a composition of the history of Joseph, which he described in twelve pictures; and likewise, by the portrait of the emperor Charles V, which that monarch, (according to the testimony of Sandrart) accounted equal to any of the portraits of him painted by Titian; and to express his singular approbation of that performance, he not only paid the artist three times as much as he expected, with a liberality truly royal, but he honoured him also with a rich chain of gold, and a medal.

OCTAVIO AMIGONI.

Painted History, and Portrait.

Died 1661, aged 56.

He was born at Brescia, in 1605, and was a disciple of Antonio Gandino. In several parts of Italy he was much applauded, for some noble compositions; in which his expression, and his taste of design, were very remarkable, and very elegant; most of those compositions being executed with a free, firm, and masterly touch, and with figures as large as life.



JACOPO AMICONI.

*Painted History, and Grottesque.**Died aged*

Though the compositions of this master are well known in these kingdoms, many of his pictures being admitted into the collections of the first nobility; yet, few particulars relative to his life have been ascertained. It is supposed by many, that he was born at Venice, or in the territory belonging to that republic; that he studied the art of painting for some years at Venice; and afterwards completed himself in his profession at Rome.

The liveliness of his imagination, the readiness of his invention, and the freedom of his hand, soon recommended him to the public esteem; and he readily found encouragement and employment in most of the courts of Europe. He possessed a very fertile invention, his taste of design was considerably elegant, and the air and turn of some of his figures, in his best compositions, were allowed to have somewhat engaging, natural, and even graceful: he, confessedly, had many of the accomplishments of a good painter; but although his merit must in many respects be allowed, and his drawing, in particular, generally correct; yet his colouring is abundantly too cold, too pale, and (as it is termed by the artists) too mealy.

GIOVANNI ANGELICO DA FIESOLE.

*Painted History.**Died 1455, aged 68.*

He was born at Fiesole, in 1387, and was placed as a disciple with Giotto; though he afterwards became a Dominican Fryer, and in that station was as much (if not more) respected for his piety, as for his painting. Nicholas V employed him in his chapel, to paint historical subjects in large, and prevailed on him soon after, to decorate several books with paintings in miniature, which were well designed and neatly handled.

Indeed, even in his best pictures there were faults, and some of them very gross; which lessen the praise that otherwise they might have deserved: yet, he had skill to direct younger artists, and his obliging temper procured him many disciples.

He always painted religious subjects, and was so remarkably humble, that he refused to accept of the archbishoprick of Florence.

MICHAEL ANGELO BUONAROTI.

*Painted History.**Died 1564, aged 90.*

This memorable artist, the son of Ludovico Buonaroti Simoni, was born at the castle of Chiusi, in the territory of Arezzo in Tuscany, in 1474, and sent to Florence for his education, being intended by his father for a literary profession; but his natural genius impelling him to sculpture and painting, in op-
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position to every remonstrance of his parents, at the age of fourteen he became the disciple of Domenico Ghirlandaio; a master whose reputation was more promoted, by the number of admirable artists produced in his school, than by any of his own performances.

In a short time, Michael Angelo proved far superior to his instructor; and seeing a design of a female figure, which Ghirlandaio had drawn for the use of some of his pupils, he marked its defects, and corrected them with a bold free stroke, to the surprize of his master, and of all who saw it; and that drawing was afterwards in the possession of Vasari.

Nor was his genius to sculpture less extraordinary; for he gave such early proofs of excellence in that way, that he was considered by all who saw his work, as a prodigy for his years. Lorenzo de Medici observed his uncommon merit, and took him into his service, being intent at that time on founding an academy at Florence for painting and sculpture; and for that prince he executed several noble works, particularly in statuary, which procured him universal applause.

By the death of his patron in a few years after, and by the disturbances which happened at Florence, he was for some time compelled to fly from that city; but at his return he finished that incomparable figure of David with his sling, out of a large block of marble, which is accounted one of the masterpieces of his hand, and worthy of the hand of an antique artist. Sandrart says, that Pietro Soderini, the purchaser of that statue, having injudiciously remarked, that he thought the nose of the statue too large, although it was really in a true and delicate proportion; Michael Angelo to please him, seemed to assent to the observation, and taking some marble powder in his hand along with the chisel, he seemed to work on that part, dropping gradually some of the powder as he proceeded; and the deception so far answered, that Soderini in rapture acknowledged, those last touches had given life to the statue.

Though this great master excelled in sculpture, architecture, and painting, yet his greatest excellence is in sculpture. He undoubtedly was the first painter, who taught the artists of Italy, the taste of what was grand, and elevated; and enabled them, more than any of his predecessors, to forsake the dry, stiff manner of Perugino, and others. And, although he cannot be commended for his colouring, yet if we consider the grandeur, the elevation, and frequently the sublimity of his ideas; the noble taste of his design, and the justness of some of his expressions; it may readily be conceived why his fame is so universally established, notwithstanding the many imperfections that might be imputed to him as a painter.

His genius was very extensive, and he acquired a grand gusto of design; though he wanted elegance in the contours of his figures, and purity of outline. His colouring is strong, but his carnations partake too much of the brick-colour, and his shadows are generally too black. His attitudes are not always beautiful, or pleasing; and he was (as Fresnoy observes) bold, even to rashness, in which he often succeeded. His works always surprize the beholder, with the appearance of somewhat unusually great, though they may not always afford pleasure.

As he had studied anatomy with the utmost application, it qualified him to shew every limb, and joint, of the human body, and the insertion, as well as



the power of every muscle, with great precision; but, by that extraordinary anatomical skill, he was apt to give too great a strength and swell to the muscular parts; and yet, even Raphael himself (as most writers affirm) derived considerable improvement, from observing the grand ideas of Buonaroti, though he far excelled him in elegant simplicity, in grace, and in nature.

The most capital performances of this extraordinary genius, are the Crucifixion, which is always mentioned in terms of admiration; and the Last Judgement, which is the ornament of the chapel of Sixtus IV. in the Vatican. The fable relative to the former, that Michael Angelo stabbed the porter who had been his model, is now universally exploded; but, the composition, expression, and design, are an honour to that eminent master.

The picture of the Last Judgement employed him for eight years; and in that celebrated composition, a multitude of figures present themselves to the view, wonderfully invented, and grouped with great judgement; every muscle, and limb, being distinctly and curiously marked, as the figures were represented entirely naked. That circumstance of so many nudities, occasioned the observation made by Biagio of Cesenna, the Pope's master of the ceremonies, that such an exhibition of naked figures, was more suitable to a brothel, than a chapel. But Michael Angelo revenged himself sufficiently on Biagio for that sarcasm; for, he painted his portrait exceedingly like, and represented him as a demon, with as's ears, encircled with a large serpent, and placed him in hell. The Pope indeed frequently solicited Buonaroti, to deliver his master of the ceremonies from that place of torment; but he excused himself, by observing to the Pope, that had he been only in Purgatory, he might have been released, but, from Hell there was no Redemption.

Undoubtedly the design is in a grand taste, and the ideas in every part of the composition, are very elevated; the eye is astonished at the number, the variety, and the uncommon attitudes of the figures, and the whole appears grand, though terrible. In that performance he studied to arrive at the highest perfection, and to convey to posterity a proof of his superior abilities.

A late judicious traveller, having viewed that famous composition with a most critical attention, and proportionable admiration, says, that while he stood before it, his blood was chilled, and he felt, as if all he saw was real; and the very sound of the painted trumpet seemed to pierce his ears.

And yet, though the composition is so grand, it is not without perceptible faults. The faces express passions of the strongest kind, and many of them communicate those passions to all who look upon them; but, the bodies are of too gross an appearance; the muscular strength of the Farnesian Hercules is seen in the men, and the female figures have nothing suitable to the tender and more delicate frame of that sex. The face of our Saviour carries, indeed, a dignity that language cannot describe; it has an astonishing mixture of divine sweetness and severity, which could only be happily expressed by the pencil of Angelo.

The original sketch of the Last Judgement, is at present in the gallery of the duke of Parma.

Michael Angelo discontinued painting in the seventy-fifth year of his age; and having died at Rome, Sandrart tells us, that he was splendidly interred in that city, at the expence of Cosimo duke of Tuscany; and, that by order of
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the same prince, his remains were secretly conveyed to Florence, and deposited, with great funeral pomp in a magnificent monument, enriched with three marble statues, representing Painting, Sculpture, and Architecture*.

MICHAEL ANGELO, AMERIGI, DA CARAVAGGIO.

Painted History, Portrait, Fruit, and Flowers.

Died 1609, aged 40.

He was born at Caravaggio, a village in the Milanese, in 1569, and was the author of that manner, in which he painted; a manner that was strong, and had a powerful effect, by the bold opposition of his lights and shadows. He took nature for the model of every object, that he introduced into his compositions; but, wanted judgement either to correct, or to improve nature, and imitated indiscriminately, the beauties and the defects of his models. It is reported of him, that he always chose to work in a room where the light descended from above.

His style of painting was so new, and so surprizing, that most of the great men, his cotemporaries, studied to imitate it; among whom were Domenichino, Guido, Guercino, and others. The two former very soon quitted that manner, observing that it wanted variety; the lights being the same in all sorts of subjects, and the taste of design being very indifferent: but, Guercino still adhered to it, as well as Valentino and Manfredi.

The chief excellence of Caravaggio consisted in colouring; but his attitudes are ill chosen, his figures not elegantly disposed, nor do his compositions shew any fixed idea of grace or grandeur; yet some of his pictures are truly fine, and admirably finished, with great mellowness of pencil.

At first, he painted fruit and flowers; but afterwards he devoted all his application to historical compositions, and portraits; his figures being generally not lower than the middle; and those are accounted his best works, which were done in imitation of Giorgione.

His manner was most commendable, when he painted portraits, and night-pieces, with figures at half length; for, in those his imitation of nature is always true, admirable, and full of uncommon force. In those subjects his local colours are extremely good, his lights are well contrived and distributed, and the whole has a striking effect. But, in the grand historical designs of this master, those beauties are not often observable; the colouring appears rather hard, and the shadowing too black; (though probably somewhat of that blackness might have been occasioned by time;) his figures are injudiciously placed, being almost in the same line; without any detached groups; without giving a proper perspective proportion to those figures, to make them appear as if they receded from each other at a due distance; and without dignity, or elegance, in the airs of his heads.

* De Piles affirms, that those three statues which are placed on the tomb of Michael Angelo, were all of his own hand; but Vasari, in vol. iii. p. 289 and 90, acquaints us, that the Grand Duke appointed one of those statues to be executed by Battista Lorenzo da Settignano, a disciple of Baccio Bandinelli; another, to be carved by Giovanni di Benedetto da Castello, who had been a disciple of Bandinelli; and the third was the work of Valerio Cioli da Settignano.



In the church of S. Martin at Naples, there is a capital picture by Caravaggio, representing the Denial of St. Peter, with figures at half length, and as large as life; but, it seems to have been rendered more black than it was originally, by time. The head of the Saint is exceedingly fine, with a great deal of expression, and the whole has a singular force, every object being well coloured and designed.

MICHAEL ANGELO, called DI CAMPIDOGLIO.

Painted Fruit, and Flowers.

Died 1670, aged 60.

He was born at Rome, in 1610; was particularized by the name of Campidoglio, on account of an office which he held in the Capitol at Rome; and was a disciple of Fioravanti. He had a most happy talent for painting fruit and flowers; and those subjects he designed, and finished, in a style superior to any artist of his time. His objects are well disposed, and judiciously chosen; his pencil is free, and firm; his colouring strong, natural, and extremely agreeable; and by proper masses of light and shadow, his pictures have a charming force, and relief.

MICHAEL ANGELO CERQUOZZI, called DI BATTAGLIA.

Painted Battles, Fruit, and Conversations.

** Died 1660, aged 60.*

According to one writer, this master was a disciple of Vincentio, called Mozzo of Antwerp; and according to another, the disciple of il Gobbo. He was born at Rome in the year 1600, and had a very particular, and remarkable manner of painting. He received some instruction in the school of Antonio Salviati of Bologna, and was called di Battaglia, from the excellence of his style in painting battles.

But, beside his merit in that branch of his art, he painted fruit in such an admirable taste, as rendered his works deservedly famous through all Europe; all his objects appearing almost equal to nature herself.

He was extremely fond of painting in the manner of Bamboccio; a manner which, at that time, was wonderfully admired at Rome; and in that style, his invention was lively; his disposition good; he gave to his subjects great force and truth; and to his characters, humour, and expression.

The readiness of his pencil was surprizing, and the vivacity of his imagination very uncommon; for, he never sketched his designs, but only marked them on the canvas, just as his fancy directed, and then retouched them gradually, till he gave them their utmost perfection. And, it was observed of this master, that his latter works are preferable to those of his earlier time.

* According to the Abregé de la Vie des Peintres, born in 1602, died 1660, aged 58.

MICHAEL ANGELO COLONNA.

*Painted History, and Perspective.**Died 1687, aged 87.*

He was born at Ravenna, in 1600, and at first was a disciple of Gabriel Ferrantino, but afterwards he became the disciple of Girolamo Curti, called Dentone, a very eminent painter of architecture, with whom he carefully studied that branch of his profession, and arrived at a considerable degree of eminence in it.

In several grand designs, he associated with Curti, who had been his best instructor; and, in conjunction, they enriched a great number of chapels and convents with their works. In particular, that beautiful perspective of S. Michael in Bosco; a salon in the Palazzo Grimaldi; and the magnificent decorations of the theatre at Ferrara.

He was invited to the court of Spain by Philip IV, where he was respected and amply rewarded, equal to his merit; and was also highly esteemed at the courts of Modena, Florence, Paris, and Parma. There are very few easel-pieces of his hand to be seen in these kingdoms, though some of them are preserved in the cabinets of the curious in Italy. His principal works, which established his reputation, are grand compositions in the churches and convents of Italy, and in the palaces of the nobility.

FILIPPO D'ANGELI, called NAPOLETANO.

*Painted Battles, and Landscape.**Died 1640, aged 40.*

He was born at Rome, in 1600, and obtained the name of Napoletano, by being carried to Naples, when he was very young. At his return to Rome, he studied diligently after the antiques; but forsook that noble school of instruction, before he had made a sufficient progress, and adopted in its stead, the manner of a Flemish painter called Mozzo, (or Stump) because, having lost his right hand, he used the pencil with his left.

He was always most pleased with those subjects, which admitted of a great number of figures; and he not only grouped, and disposed them with judgement, but he generally gave every figure its proper action, and attitude.

His favourite subjects were battles, but he likewise painted landscapes in a very agreeable style; and frequently, he painted the views of public buildings, portico's, and the areas before them crowded with people, at different sports or entertainments; and in those designs he was correct, distributing the figures with propriety, and elegance.



SOPHONISBA ANGUSCIOLA, called SOPHONISBA.

*Painted Portrait, and History.**Died 1626, aged 93.*

She was born at Cremona, in * 1533, of a very distinguished family. The first instructor of this eminent paintress, was Bernardino Campi of Cremona; but she learned colouring and perspective from Bernardo Gatti, called Soiaro.

One of her first performances, was the portrait of her father, placed between his two children; with such strong characters of life and nature, with a pencil so free and firm, and so lively a tone of colour, that her work was universally applauded, and she was acknowledged an incomparable painter of portraits. Through every part of Italy she is distinguished by no other name than that of Sophonisba.

But, although portraits engrossed the greatest part of her time, yet she designed several historical subjects, with figures of a small size, touched with abundance of spirit, and with attitudes easy, natural, and graceful.

By continual application to her profession, she lost her sight; and it is recorded, that Vandyck having had an opportunity of conversing with Sophonisba, used to say, that he received more beneficial knowledge of the true principles of his art, from one blind woman, than by his studying all the works of the greatest masters of Italy.

At Lord Spencer's, at Wimbledon, there is a portrait of Sophonisba, playing on the harpsichord, painted by herself; an old woman appears as her attendant, and on the picture is written, *Jussu Patris*. And at Wilton, in the Pembroke collection, is the Marriage of S. Catherine, painted by Sophonisba.

One of her sisters, named

LUCIA ANGUSCIOLA,

Painted portraits, and gained by her performances a reputation not inferior to Sophonisba, as well in regard to the truth and delicacy of her colouring, as the justness of the resemblance. And another of her sisters, named

EUROPA ANGUSCIOLA,

From her infancy manifested an extraordinary genius to painting, and shewed such taste, and elegance in her manner of design, as to procure a degree of applause almost equal to Lucia, or Sophonisba.

* The author of the *Museum Florentinum* is guilty of a very remarkable anachronism, in regard to Sophonisba; for, he fixes her birth in 1559, in which year it is absolutely impossible she could have been born.

This appears incontestably from Vasari, who tells us, that she painted the portrait of the Queen of Spain, by order of Pope Paul IV, in 1561; and to prove this fact, he inserts the letter, which she sent along with the picture, to the Pope, and also the Pope's answer, both dated in 1561; Sophonisba's from Madrid the 16th of September, and the Pope's from Rome the 15th of October; at which time, according to the *Museum Florentinum*, she could have been only two years old, if born in 1559.

PETER VAN ANRAAT.

*Painted History.**Born about the year 1635.*

The native city of this master is not known; but, if the merit of his works is considered, it should seem unaccountable, that so few incidents of his life are found recorded. Houbraken mentions a very capital picture of this artist, of which the subject is the Last Judgement. It contains a multitude of figures, well designed, correct in the outline, and penciled in a bold and free manner. The principal figures are equal to Cornelius van Haerlem; and the smaller figures, which fill up the back ground, are as good as any of the hand of Rothenamer.

JOHN ANTIQUUS.

*Painted History.**Died 1750, aged 48.*

He was born at Groeningen, in 1702, and when he had been for some years instructed in the art of painting on glass, he continued to practise in that way, till he was twenty years of age. But, being desirous to learn the art of painting in oil, he placed himself under the direction of John Wassenburgh, an able artist, with whom he continued only two years; because, he observed that his master would scarce ever permit him to see how he prepared or mixed his colours, seeming rather desirous to make a secret of his art.

Being disgusted with such a conduct, he went to France to acquire more improvement; he viewed every thing that was curious in the churches and palaces; and afterwards travelled to Italy, accompanied by his brother Lambert Antiquus, who was a painter of landscape. Through a variety of distresses having arrived at Florence, the Grand Duke gave him all possible encouragement, and retained him in his service for six years.

During his residence at that court, he painted a grand composition, of the Fall of the Giants, which in the disposition, as well as in the design, shewed an equal degree of judgement and taste. The sketch of it is still preserved in the Florentine academy.

By permission of his patron, he made several journies to Rome, where he had a particular intimacy with Trevisani, Bianchi, and Sebastian Conca; and spent one whole year in designing at the academies; nor was it an inconsiderable honour to him, that he was exceedingly caressed by Solimena.

In every part of Europe through which he travelled he left memorable proofs of his genius, and fine execution; and he is ranked among the best artists of his time.

His manner of design is good; he painted with great ease and readiness; he coloured agreeably, and had acquired in the Roman school that elegance of taste, which is discerned in all his compositions.



A N T I V E D U T O .

*Painted Portrait, and History.**Died 1626, aged 74.*

The father of this painter was Imperiale Grammatica of Siena, and Antiveduto was born near Rome, in 1552. At a proper age, he was placed under the care of Giovanni Domenico Perugino, where he soon gave surprising proofs of his genius, and became a portrait painter of the highest reputation; for, in the airs of the head, the beautiful and natural tint of the carnations, and the striking resemblance of the features, he had no superior.

He was principally employed by the Medicean family; but, no prince, nor any person of distinction visited Rome, without having their portraits painted by him. His attitudes were easy and becoming, his colouring warm and lively, and his disposition extremely good.

He had likewise a considerable talent for history, and acquired great applause for the elegant style of his composition, and the noble taste that distinguished all his performances.

A N T O N E L L O D A M E S S I N A .

*Painted History, and Portrait.**Died 1475, aged 49.*

He was born at Messina, in 1426, and was the first of the Italian masters, who understood the art of painting in oil; having had that secret communicated to him by John van Eyck of Bruges.

Some of the pictures of Van Eyck, exquisitely finished, having been brought from Flanders, to Alphonso I, king of Naples, were beheld with astonishment; and particularly by Antonello, who was so strongly affected by the beauty and force of the figures, the sweetness of the colouring, and the wonderful effects produced by the new discovery, that he immediately determined to visit Flanders, to learn, if possible, an art that appeared so extraordinary.

He went; and recommended himself so effectually to Van Eyck, by his affability and ingenuity, as well as by a present of some fine Italian designs, that Van Eyck unveiled to him the whole mystery; and Antonello, in a short time, became almost as eminent as his instructor.

From a principle of gratitude, he continued in Flanders as long as Van Eyck lived; but, after his death, Antonello settled at Venice, where he painted several pictures that gained him the approbation of all, as his subjects were well designed, the figures beautifully drawn, and the whole very delicately finished.

He communicated the secret to a painter, named Domenico, from whom Andrea del Castagno afterwards obtained the knowledge of it; and from him, the art of painting in oil gradually became known, and generally practised through all Italy.



J A C O B A P P E L,

*Painted Landscape, Portrait, and History.**Died 1751, aged 71.*

This artist was born at Amsterdam, in 1680, and had for his first instructor Timothy de Graaf, but afterwards he placed himself under the direction of Vander Plaas; by whose care and his own assiduity in practice, he was reputed a good painter of landscape.

The works of Tempesta, were those which afforded him such perpetual satisfaction, that he made them his model; but, he also studied after nature, and spent two years in designing the trees, animals, and agreeable scenes near the Hague. His greatest improvement, however, was acquired by the observations he made on the works of Meyering, having had the good fortune, to see that great master paint several landscapes; by which means, he learned a much better manner of handling and colouring, and particularly the art of making his objects recede to remote distances, in perspective proportion.

He painted portraits with remarkable success, and also historical subjects in a good taste; and seemed to have a particular pleasure, to introduce statues into most of his compositions; for, he designed them well, and gave them the exact resemblance of marble.

By the best judges he is esteemed a landscape painter of some merit; but, not of the first rank. He composed his subjects with ease, and designed his trees, and the leaves, with truth and variety. His colouring is natural, and although he is much inferior to Berchem, yet is he superior to many whose works are very much regarded. It is remarked of him, that at the age of eighteen, he was considered as a painter of distinction, and to the last period of his life, he painted with the same vivacity as at the first.

B A R E N T A P P E L M A N.

*Painted Landscape, and Portrait.**Died 1686, aged 46.*

He was born at the Hague, in 1640, and proved very excellent in painting landscapes. The scenes of his pictures were taken from the charming views about Rome, Fiescati, and other parts of Italy, which recommended his works to persons of the best taste; but, his figures were indifferent.

For some years he was employed by the prince of Orange; and in the palace of Soesdyk, there is a large hall ornamented with landscapes of this master's hand, designed in an elegant taste, finely penciled, and well coloured; and also in the same hall, are several portraits of his painting, which are exceedingly admired.

Sometimes he assisted John de Baan, a very famous painter, in the portrait style; and whenever a landscape was to be introduced, in any of de Baan's pictures as a back ground, it was always painted by Appelman.



CÆSARE ARETHUSI.

*Painted History, and Portrait.**He flourished in 1590.*

He was born at Bologna, where he learned the art of painting, and studied the works of Bagnacavallo; but, he made himself truly eminent, by the admirable copies which he painted after the historical compositions of the most celebrated masters. And, although his invention was not very fertile, yet, as a portrait painter he had singular merit, and found sufficient employment in the courts of the Italian princes; particularly at the courts of the dukes of Parma, and Ferrara, where he obtained considerable emoluments, and honours.

The portraits which he painted were extremely in the style of Correggio, round, and with a fine relief; his touch was light and delicate, and the tints of his colouring so lively and natural, that every object seemed animated. He became so intimately acquainted with the pencil, and colouring of Correggio, by examining his works with a curious and critical observation, that he copied them with incredible exactness; and many of those copies painted by Arethusi, have been deemed undoubted originals of Correggio. But, he also designed subjects of history, and finished them in an exquisite manner; so as to obtain the approbation and favour of all those princes, by whom he was employed.

He was invited by the duke of Ferrara to visit his court, and received there with extraordinary respect. That prince sat to him for his portrait, admired the performance highly, gave him evident proofs not only of his favour, but of his friendship and esteem; and having at last concluded, that his generous treatment of Arethusi must inevitably have secured his gratitude, (if not his affection) he freely acquainted him with his real inducement for inviting him to Ferrara. Confiding in the integrity of the painter; he told him, there was a lady in that city, whose portrait he wished to possess; but, it must be procured in so secret a manner, as neither to be suspected by the lady herself, nor any of her friends. He promised an immense reward to Arethusi, if he was successful, and secret; but, threatened him with the utmost severity of his resentment, if ever he suffered the secret to transpire.

The artist watched a proper opportunity, to sketch the likeness of the lady, unnoticed by any; and having shewn it to the duke, he seemed exceedingly struck with the resemblance, as well as the graceful air of the figure, and ordered Arethusi to paint a portrait from that sketch, as delicately as he possibly could; but, above all things, recommended it to him, to preserve it from every eye but his own.

When the picture was finished, the painter himself beheld it with admiration, and thought it would be injurious to his fame, to conceal from the world a performance, which he accounted perfect; and through an excess of pride and vanity, he privately shewed it to several of his friends, who could not avoid commending the work, while they detested the folly and ingratitude of the artist.

The secret thus divulged, circulated expeditiously; it soon reached the ears of the lady, and her family, who were exceedingly irritated; and the duke
appeared

appeared so highly enraged, at the treachery of Arethusi, that he was almost provoked to put him to death; but, he only banished him for ever from his dominions.

In the church of S. Giovanni in Monte at Bologna, there is a very admired picture by this master. The subject is the birth of the Virgin, and it is well designed, with abundance of grace in several parts of the composition; and particularly, a group of two female figures embracing; which is extremely beautiful.

ARETINO. Vid. SPINELLI.

JAMES ANTHONY ARLAUD.

Painted Portrait.

Died 1743, aged 75.

He was born at Geneva, in 1668, and painted in miniature with good success; but, after a close and retired application to the practice of his art, he became a very considerable master, acquired great ease and freedom of hand, and great correctness of outline; so that his portraits were much esteemed for having a strong likeness, and very agreeable attitudes.

By the delicacy of his works, he obtained the favour of the duke of Orleans, who honoured Arlaud so far, as to chuse him for an instructor, in the art of painting, and to compliment him with an apartment at S. Cloud, that he might be with him more frequently.

This master was likewise highly favoured by the princess Palatine, who presented him with her own picture set with diamonds; and also gave him recommendatory letters to the court of Great Britain, particularly to queen Caroline; by whose encouragement, he received many marks of esteem from the nobility and gentry, of that generous nation, which is distinguished through all Europe, for its liberality in encouraging merit of every kind, and particularly every excellence in the polite arts. The portrait of Caroline, at that time princess of Wales, was universally admired, and celebrated by several of the poets; and at his return to Paris, he was loaded with presents, among which were many medals of gold.

A most remarkable painting of Arlaud, was an imitation of an admirable bas-relief, carved in marble by Michael Angelo Buonaroti, representing the story of Jupiter and Leda. That famous piece of workmanship Arlaud imitated so exquisitely, with a tint of colour so exactly similar to the marble, and with such correctness in every part, that when they were both placed together, it was scarcely possible to distinguish the marble from the painting, even by the nicest inspection. The duke de la Force purchased it from the painter, at so large a price as twelve thousand livres, though it was afterwards sold for a less sum.

GIUSEPPE CÆSAR D'ARPINO, called GIOSEPPINO CAVALIÈRE.

Painted History, and Battles.

Died 1640, aged 80.

This painter was born at Arpino, in the kingdom of Naples, in 1560; but, he studied at Rome, after those masters who were most celebrated, and was



aided in the knowledge of his art, by the instructions of Pomerancio. By the assistance of an happy genius, he acquired a light and agreeable manner of designing; though, it is remarked by De Piles, that he degenerated into a style, that neither partook of refined nature, nor of the antique.

When he was but a young practitioner, he shewed such a freedom of hand, so much spirit in his design, and so good colouring, that his productions, even at that age, astonished the ablest artists; but, in his more advanced time, his colouring was frequently cold and weak, his attitudes were stiff and affected, and a great deal of the mannerist appeared in his compositions.

His battles, which are to be seen in the Capitol, are the most esteemed of all his works; and though De Piles affirms, that he is superficial in his other pictures; yet, very judicious writers describe the works of this master in a different manner, and allow that his drawing is generally good, though the contours of the limbs cannot be commended; that his composition hath a considerable degree of elevation; and that there was somewhat in his style that afforded pleasure, his colouring sometimes being extremely good, though not always so. And as a proof of his merit, they alledge, that his manner was adopted by most of the artists of his time, others adhering to the style of Caravaggio; who, as long as he lived, was the competitor and formidable rival of Gioseppino, their manners being as opposite as their tempers.

In the church of S. Martin at Naples, there is a grand picture of a Crucifixion; in which composition, are introduced the Virgin, St. John, and Mary Magdalen, the figures being as large as life. An ingenious writer, Monf. Cochin, who saw the picture in 1757, says, it is beautifully coloured, much in the style of Rubens and Baroccio, with a broad and firm pencil, and has a good effect. The heads of all the figures are well designed, but the expression in that of the Magdalen, is particularly commendable. But, as to the contours of the limbs, and the attitudes, they are in general much overstrained.

JACQUES D'ARTOIS.

Painted Landscape.

Died. 1665, aged 52.

He was born at Brussels, in 1613, and having been carefully instructed in the art of painting by Wildens, (as some authors imagine) he perfected himself by a studious observation of nature.

No Flemish painter cotemporary with this great master, could be more admired than he was. His landscapes have an agreeable solemnity, by the disposition of his trees, and the breaking of his grounds; the distances are well observed, and die away perspectively, with a bluish distance of remote hills; and his figures are properly and very judiciously placed. His pencil is soft, his touch light and free, particularly in the leafing of his trees, and there is generally a pleasing harmony in the whole. It is said, that Teniers either painted, or retouched the figures of his landscapes.

He is remarkable, for always ornamenting the stems of his trees with moss, ivy, or other plants, the extremities of which are often loosely hanging down.



His pictures are coloured with a force resembling those of Titian, except that sometimes they are a little too dark.

EDMUND ASHFIELD.

Painted Portrait.

Died aged

This painter was born in England, and became the disciple of Michael Wright. But, although he was capable of painting in oil, he for the most part, accustomed himself to paint portraits in Crayon; having discovered a method of producing a variety of tints in that manner of colouring, which answered every complexion, and gave roundness and strength to his heads.

His works are much prized, and some of them were so highly wrought, as to be purchased at ten-pounds a piece. He was the instructor of Lutterel, who arrived at a degree of perfection in Crayon painting, superior to his master.

JOHN ASPER, or ASPAR.

Painted Portraits, and Still Life.

Died 1571, aged 72.

He was born at Zurich, in Switzerland, in 1499, and was cotemporary with Holbein. He painted portraits in the manner of that celebrated master, with so much life, nature, and character, that his works were excessively applauded, and his reputation was little inferior to that of Holbein.

To record the merit of this master, and to preserve his memory, a medal was struck, with his name inscribed on it; the figure was taken from a portrait of him, and on the reverse was a character highly to his honour.

AMICO ASPERTINO.

Painted History.

Died 1572, aged 78.

This master was born at Bologna, in 1494, and learned the art of painting from Francesco Francia. Through Italy he was distinguished by the name of Amico da due Penelli; because, when he painted, he used both hands with equal dexterity; laying on the light colours with the one, and the dark, with the other.

His pictures had a good effect, being painted with a strong body of colours, with a free touch, and in a grand style; but this description can only suit some of his best performances; for, his imagination was, at particular times, whimsical, wild, and extravagant; and whatever subjects he designed when his mind had a wrong turn, were unworthy of being compared with those, which he composed and finished, when his thoughts were sedate and undisturbed.

JOHN