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The Gentleman's and Connoisseur's Dictionary Of Painters

Pilkington, Matt.

London, 1770

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urn:nbn:de:gbv:45:1-3333

Italy, except Rome. There is also one of his most capital paintings in the church of S. Stephen at Genoa, representing the stoning of that Martyr.

J O H N J U V E N E T, or J O U V E N E T.

Painted History, Portrait, and Allegorical Subjects.

Died 1717, aged 73.

He was born at Rouen, in 1644, and his father, who was a painter, bred him up to the same profession, and taught him the first principles of the art; but his greatest improvement was confessedly derived, from the instructions he received from Nicolo Poussin, and studying the works of that master.

He acquired so good a knowledge of design, as qualified him for being employed in several grand works, in the royal palaces at Paris and Trianon; in many of the churches, and convents; and in the hospital of the invalids, where he painted the twelve Apostles, each figure being fourteen feet high. He was esteemed to have had a ready invention, a fruitful genius, a taste for grandeur in his compositions, correctness in his design, and an elegant manner in distributing his draperies. In France his merit seems to be universally allowed; yet some able judges condemn his taste of design, as being too much loaded; and his colouring, as having too predominant a tint of yellow in the carnations; by which they lose the look of nature; though others assert, that his best works are free from those imperfections.

It is observed of this artist, that being deprived of the use of his right hand by a paralytic disorder, he ever after painted with his left.

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V A N D E R K A B E L. Vid. C A B E L.

W I L L I A M K A L F.

Painted Still Life.

Died 1693, aged 63.

He was born at Amsterdam, in 1630, and was a disciple of Hendrick Pot, who painted portraits and history. But, although he continued with that master for several years, and employed his pencil on the same subjects, yet when he quitted Pot, he changed his manner totally, and only painted objects of still life, endeavouring to imitate nature with the utmost exactness. He succeeded very happily in his compositions of that kind, and at last arrived at a great degree of perfection. He finished his pictures with a touch that was remarkably neat; his colouring was true nature, and had an uncommon transparence. His usual subjects were vases of gold, silver, or chrystal, gems, glasses, and agates, which



he copied delicately after nature; and gave them an extraordinary lustre, as well as an agreeable effect, by a proper distribution of his lights and shadows.

BARENT VAN KALRAAT.

Painted Landscapes, and Cattle.

Died 1721, aged 71.

This artist was born at Dort, in 1650, and learned design from his brother Abraham van Kalraat; but the art of painting he studied under Albert Kuyp, an admirable painter, with whom he was placed as a disciple.

At first he painted in the style of his master intirely; though afterwards, being either diffident of his own abilities, or at least not flattering himself with a hope of surpassing, or even equalling his master, he changed his manner, and ever after painted views of the Rhine in the style of Herman Sachtleven. His frequent walks along the borders of that river, inspired him with a desire to copy that beautiful variety of villages, falls of water, rocks, hills, and trees, which the windings of it perpetually offer to the view; and although he could not be accounted equal to Sachtleven, yet he approached very near to the merit of that painter. Some of his pictures are excellently, and highly finished, and his landscapes are adorned with figures and animals well designed, delicately penciled, and pleasingly coloured.

Sometimes he represented in his pictures, figures going abroad with dogs, to hunt, or to hawk, travellers at the doors of inns, and such-like subjects, which are always neatly handled, and very transparently coloured.

JACOB VAN KAMPEN.

Painted History.

He was born at Haerlem, in 1658, was stiled Lord of Rambroeck, and by some authors he is called a disciple of John van Bronkhorst. His manner of painting indisputably very much resembled that of Bronkhorst, and John Bylaert, so that the particular merits which are ascribed to those masters, may with equal justice and propriety be ascribed to him. He travelled to Rome, and through the greatest part of Italy, forming his taste of design and colouring, after the works of the most eminent artists; and received many publick marks of approbation for his performances. Those historical subjects which he painted, were composed with figures as large as life, well designed, and well handled, and they had a tone of colour that appeared lively, and natural.

His genius for architecture was excellent, and the plans of some of the most elegant publick buildings, and palaces in Holland, were of his design, as he was esteemed the best architect of the Low Countries.

KAMPHUYSEN. Vid. CAMPHUYSEN.

WILLIAM

WILLIAM KAY, or KEY.

Painted Portraits, and History.

Died 1568, aged 48.

This painter was born at Breda, in 1520, and became a disciple of Lambert Lombard at Liege, at the time when Francis Floris studied in that school. As he was remarkably industrious in practising the rules prescribed by his master, in a few years he was distinguished as an exceeding good artist. His portraits are accounted very little inferior to those of Antonio More; for, his works are carefully finished, and they were prized for the sweetness and delicacy of his penciling, as well as for their clear and natural colour. His compositions in the historical style, shew skill and judgement; and although it cannot be affirmed, that he had as much fire as Francis Floris, yet are his paintings well esteemed, and often afford considerable prices.

His reputation was so established at Antwerp, that the Duke of Alva sat to him for his portrait; but whilst he worked on the picture, the judge-criminal and other officers, waited on the Duke to receive his determinate orders, in regard to the Counts Egmont and Hoorn. The Duke, with a terrible austerity of countenance, ordered their immediate execution; and Kay, who understood the language in which they conversed, and also loved the nobility of his country, was so violently affected by the piercing look, and peremptory command of Alva, that he went home, fell sick, and died through the terror impressed upon his mind by the transaction. Some authors, (and Sandrart in particular) to render that incident more surprizing, or perhaps with strict adherence to truth, assert, that he died on the same day those noblemen were executed; others affirm, that he died a few days before; and others attest, that he was struck with such terror only by looking at the enraged and fiery visage of the Duke, that he died immediately.

One of this masters most capital performances, is the portrait of Cardinal Granville in his robes, which is very highly commended; and another was, a large design, in which he had introduced the portraits of the principal magistrates of the city of Antwerp, at full length, and as large as life. It was placed in the town-hall, but it happened to be destroyed, when that building was burned down in 1576.

JOSEPH VANDEN KERCKHOVE.

Painted History.

Died 1724, aged 55.

He was born at Bruges, in 1669, and was a disciple of Erasmus Quellinus the elder; in whose school he shewed himself studious and diligent, and his proficiency was proportionable to his industry. When he began to practise in his profession, he went early to France, where he found encouragement; and in a few years returned to his own country with a good reputation, and always painted in the style of his master.

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His colouring is warm, and his design correct; his composition is generally in the grand taste, and he introduced nothing but what seemed necessary to embellish his subject. He had thoroughly studied the principles of perspective, and by his being expert in that branch of his art, the back-grounds of his pictures are enriched with architecture in a good taste.

On the cieling of the town-hall at Ostend, he painted a very fine design, representing the Council of the Gods, in which there is an ingenious and learned disposition of the figures, and also a masterly execution.

JOHN VAN KESSEL.

Painted Flowers, Portraits, Birds, Insects, and Reptiles.

Died 1708, aged 82.

He was born at Antwerp, in 1626, and became exceedingly famous for painting those particular objects which he delighted to represent; and not only excelled in fruits and flowers, but was likewise eminent for painting portraits. In his manner he resembled Velvet Brueghel, and very near equalled him in his birds, plants, and flowers. He studied entirely after nature, and faithfully imitated all the true beauties, which nature presented to his observation; he designed with exceeding correctness, had a complete knowledge of colour, and finished his pictures with taste, elegance, and extreme neatness.

The prodigious high prices for which he sold his works, occasioned the rich alone to be the purchasers; and the King of Spain admired the performances of Van Kessel to such a degree, that he purchased as many of them as he could possibly procure, till at last he prevailed on that artist to visit his court, where he was appointed painter to the Queen, and was retained in her service as long as she lived.

He painted portraits admirably, with a light, free touch, and a tone of colour that very much resembled Vandyck; nor are his works in that style considered, in Spain, as inferior to that great master; either, in respect to the resemblance; the look, full of life; the gracefulness of the attitudes; or the relief of his figures.

It was constantly the custom of Van Kessel, to make sketches after nature, and studies, at the different seasons of the year, when his objects were in the most complete bloom, and beauty; some of those objects, he only designed; of some, he coloured the designs, and others he modeled; so that the materials were ready for any work he intended to undertake; and as he possessed a large collection of them, he could always have recourse to those studies, when he could not possibly have nature to imitate.

FERDINAND VAN KESSEL.

Painted Fruits, Flowers, Plants, and Animals.

He was the son of John Van Kessel, born at Breda in 1660, and with great care instructed in the profession of painting by his father, whose style and manner he ever afterwards followed. Some of his works happening to be observed by John Sobieski King of Poland, he received so great a degree of pleasure in viewing

viewing them, that he invited Van Kessel to his court, and ordered a particular cabinet to be built at his palace, which was to be intirely ornamented with the works of that master.

The first subjects he designed, were the four elements, which he painted on copper. Air, he represented by a boy supported on the wings of an eagle, surrounded by a multitude of birds of all kinds. Earth was described by a boy on the back of a lion, and the ground was diversified with a variety of plants, fruits, and flowers. Fire was represented by a boy surveying fire-arms, helmets, and corselets, richly gilded and engraved; with groups of drums, ensigns, and other implements of war: And Water, by a boy supported on a couch at the edge of the sea; the adjoining shore being strewed with corals, shells, and petrifications, with a number of fishes of various kinds, excellently imitated after nature, and well grouped. Those subjects he was enabled to paint readily, and with singular exactness, as he possessed the designs, studies, sketches, and models, on which his father had spent so much labour and skill; and by those he was qualified to paint every object with beauty and truth. But, after abundance of pains and care had been exerted in finishing those delicate paintings in Poland, they were totally consumed, by a fire which destroyed the greatest part of the building. He was employed by the same Monarch to paint those subjects a second time, for which he was gratified to the utmost of his expectations; and received many rich presents from the hand of Sobieski, together with a patent which enobled him and all his descendants.

He was not, however, equal to his father in merit; yet he approached much nearer to the excellence of that eminent artist, in penciling and colouring, than any other painter of his time. He designed landscapes in an agreeable style, and every plant, fruit, flower, or animal, which he introduced, was well coloured, and well finished. As he was not very capable of designing figures in his landscapes, they were usually inserted by Eykens, Maas, Van Opstal, and Biset; and in return, he painted in their compositions, all those objects in which he particularly excelled.

At Dusseldorp, in the collection of the Elector Palatine, there are four pictures of this master's hand, representing the four parts of the world, in which the plants, animals, trees, and flowers, peculiar to each climate, are delicately painted.

N. VAN KESSEL.

Painted Conversations.

This artist was the nephew of Ferdinand Van Kessel, born at Antwerp, in 1684; and probably he would not have been inferior to the most distinguished painters of his own name or nation, if he had not given himself up to an intemperate and dissolute course of life. If a judgement might be formed of his genius and power, by some of his performances which he painted in the style of Teniers, it appeared not unlikely, that he would have equalled even that favourite painter, if his application had been proportioned to his abilities.

He designed after nature with great readiness, and gave humour, life, and a strong character to every figure; so that he never wanted purchasers, but re-



ceived whatever he demanded for his productions; and he was so eagerly solicited for his pictures, that he could not allow himself time to execute a sufficient number. His subjects were boors, their conversations, feasts, and merry-makings, just as he had observed the prevalent manners, customs, and amusements among the peasants of his own country. His works produced large sums of money; and if he had been less profuse, and more assiduous, he might have had as great a share of riches, and reputation, as any of his profession; for he designed his figures with admirable freedom and readiness, in the taste of Le Fage; and through all his compositions, there appears every where great spirit, and a surprizing character of nature.

Though he inherited an immense fortune, by the death of his uncle Ferdinand, his extravagance divested him of it in a short time, and he was reduced to misery. In the latter part of his life he quitted the manner of Teniers, and painted portraits, but with no success; for, they rather rendered him contemptible; so that he is only memorable for his first works, which have real merit in the design, and for the colouring are justly commendable.

CORNELIUS KETEL.

Painted Portrait, History, and Architecture.

Died 1602, aged 54.

He was born at Gouda, in 1548, and received his first instruction from his uncle, who was a tolerable painter; yet he took more care to form the mind of his nephew by the knowledge of polite literature, than to form his hand to the pencil. Afterwards, Cornelius was placed as a disciple with Anthony Blockland at Delft; with whom he continued long enough to qualify him for appearing with credit in his profession, though he studied under his direction only one year.

When he quitted Blockland, he travelled to Paris, and was employed in painting some compositions at the palace of Fontainebleau, associated with Jerom Frank, Francis de Mayer, and Denis d'Utrecht his countrymen, who were surprized to see the proficiency of Ketel. But, those works being discontinued, and the troubles in Holland still subsisting, he was induced to visit England; and there found considerable advantage by painting portraits, though his genius principally directed him to historical subjects. Many of the first nobility sat to him, and by their recommendation, he had the honour to paint the portrait of Queen Elizabeth. Several of his pictures were at full length, well drawn, and with a good expression.

In the year 1581 he retired to Amsterdam, where he painted a large picture of the principal officers and their attendants, among which he introduced his own. The disposition of the figures, as also the resemblance of the persons, were remarkably good, and the different stuffs of the habits were admirably imitated, and much admired. Sandrart says, he visited Venice, and Rome, when he had spent some years at Amsterdam, and that he died in the latter city, (where he was highly esteemed) while he was employed in painting the portrait of the King of Denmark.

Although the reputation he had acquired by his portraits and historical designs, might have contented this artist; yet he conceived a scheme to distinguish himself

himself by a method of working different from all others; and undertook (through a whimsical kind of vanity) to paint with the ends of his fingers, instead of brushes. He tried the experiment on his own portrait, and succeeded so well, that he afterwards painted several others in the same manner, which (whatever real merit they might have) were applauded at that time, for their force and strong expression, as well as for the clearness, and beauty of their colouring. It is also reported, that he worked with the fingers of his left hand, as readily as with those of his right. Two subjects of those pictures, which he painted only with the points of his fingers, were Democritus and Heraclitus; the former was his own portrait, and was purchased by the Duke de Nemours at a large price, the latter was a portrait of Sig. Morofini, a Venetian, who had naturally a solemn and tristful countenance. When he was asked, why he attempted to paint without pencils, he answered, it was only to shew, that genius can never want tools to work with; but he had a greater number of admirers, than of imitators in that way.

Most of his pictures were strongly coloured, with a full pencil; and his figures were, for the most part, as large as life, if not larger. However, though he had much merit in several parts of his art, yet it must be allowed, that he wanted extremely a more elegant taste of design. A good whole-length portrait of Sir Christopher Hatton, by this master, is in the possession of the Earl of Litchfield, at Ditchley.

JANSSEN, or JANSON VAN KEULEN.

Painted Portraits.

Died 1665.

This painter was born in London, of Dutch parents, and before Vandyck went to England, he was employed by King Charles I, who held his paintings in great esteem; and the favour of that Monarch procured him the opportunity of painting the portraits of the principal nobility.

It was observed, that although Vandyck was superior to him by very many degrees, and was also particularly engaged in painting the same subjects, yet he and Van Keulen lived together in the most sincere amity. Houbraken writes, that Vandyck having one day visited Van Keulen, observed him to look dejected and melancholy; and inquiring the cause of his uneasiness, that painter candidly told him, he had been exceedingly mortified by a lady, whose portrait he was painting, and whose capricious humour rendered her incapable of being pleased. But Vandyck smiling, desired him not to be affected by such treatment, which was generally the result both of vanity and folly; nor to fret himself at the reizing ignorance of his employers; for, he himself had often experienced the same mortifying behaviour from ladies who sat to him, and reaped one great advantage by it; which was, that it taught him the art of patience, though it did not improve him in the art of painting.

CORNELIUS



CORNELIUS KICK.

*Painted Portraits, Flowers, and Still Life.**Died 1675, aged 40.*

He was born at Amsterdam, in 1635, and according to Houbraken, learned design and colouring from his father, who was a portrait painter of good reputation, though Weyerman says his father was a statuary. He became very eminent for painting portraits, as the likeness was remarkably strong, and as he finished them very highly; but, when he observed how great a demand there was at that time, for subjects of still life, particularly fruits, and flowers; and saw the works of De Heem in prodigious request, he directed his whole study to that style of painting, and succeeded so well, that he desisted from portraits, and devoted his pencil ever after to the painting of fruit and flowers; which pictures rose into high esteem, and sold for considerable prices. As he accustomed himself always to paint after nature, he was so curious that he filled particular beds in his garden with the choicest flowers that could possibly be procured; and planted fruit trees of the most valuable kinds, that he might have the most beautiful models in his own power.

His manner of painting was light, and delicate; his touch tender, and his colouring brilliant, shewing all the freshness of nature; and those flowers which were his favourite subjects, and painted with the greatest excellence, were tulips, and hyacinths.

ALEXANDER KIERINGS, or KIERINCX.

*Painted Landscape.**Died 1646, aged 56.*

He is supposed to have been born at Utrecht, in 1590, and is very deservedly accounted a landscape painter of great eminence. He finished his pictures in a manner that was peculiarly neat; yet, he was never capable of designing figures with any tolerable degree of elegance. For which reason, he procured Poelmburgh to insert the figures in most of his pictures, which added not only to their beauty, but to their value.

His views, and every particular object, were copied from nature, and he finished them with amazing patience; even the bark, and the fibres of the trees, being distinctly marked; and he had so peculiar a manner of touching the leaves, that every species might be readily distinguished.

DAVID KLOCKER of EHRENSTRAHL, or KLOCKNER.

*Painted Portrait, and History.**Died 1698, aged 69.*

He was born at Hamburgh, in 1629, and learned the art of painting from George Jacob, a Dutch master, well esteemed for painting animals, and huntings. His first attempts were in portrait; but, being invited to the Court of Sweden,

Sweden, he found the King desirous to have some grand historical subjects painted in his palace; and in order to qualify himself for such an undertaking, he went to study at Venice, and acquired there a bold and strong tint of colouring; but, from thence he travelled to Rome, and studied there for five years, to improve himself in design, and elegance of taste. At his return to Sweden, he was received with great respect; had an honourable appointment; was immediately employed at the palace; and his works were beheld with a degree of applause, equal to his warmest wishes. He painted the portraits of the Royal family, as also the greatest part of the nobility of that kingdom; and finished many historical and poetical subjects; but, very few of the paintings of this master are to be seen out of that country. He had great freedom of hand, and great propriety in his characters. In his compositions he was fond of introducing a number of figures, and his designs were adorned with agreeable landscapes, as likewise with elegant pieces of architecture, which he had copied from the vestiges of the antique buildings about Rome; and he adapted them to his own subjects, with extraordinary judgement. His colouring was excellent, especially in the naked, and his drawing was very correct.

SIR GODFREY KNELLER.

Painted History, and Portrait.

Died 1726, aged 78.

This artist, whose fame is well established in these kingdoms, was born at Lubeck, in the dutchy of Holstein, in 1648, and received his first instruction in the school of Rembrant; but, he afterwards became a disciple of Ferdinand Bol, under whose direction he continued for a considerable time.

When he had gained as much knowledge in his profession, as that school could afford him, he travelled to Rome, in order to study the antiques, and the works of the celebrated artists; and fixed his particular attention on the Caracci and Titian. Their paintings he diligently copied, endeavouring to derive from the former, correctness of design, and from the latter, the harmony of colouring; but especially to gain from the Caracci, the art and habit of disposing the heads of his figures, with a natural and becoming elegance. He was extremely assiduous, and had the happiness of being directed in his pursuit of improvement, by the precepts and advice of Carlo Maratti; who was not only the best painter of his time, but the ablest instructor of others. He likewise visited Venice, and distinguished himself so effectually in that city, by several portraits of the noble families, as also by some historical pictures, that his reputation became considerable in Italy.

Thus qualified to appear with advantage in his profession, he left Rome and Venice, and after some time spent at Hamburgh with extraordinary success, he went to London, where he knew the polite arts readily find protectors and patrons. It was a circumstance of good fortune to Kneller, that he ^{obtained} the favour of the Duke of Monmouth, by whom his merit was made known to the Court; and he had not only the honour of painting the portrait of King Charles II. several times, but, that Monarch condescended to sit for his picture, at the house of Sir Godfrey in Covent-Garden.

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The death of Sir Peter Lely left him without a competitor in England; and from that period, his fortune and his fame were thoroughly established. No painter could have more incessant employment, no painter could be distinguished by more public marks of honour. He was state painter to Charles II, James II, William III, Queen Anne, and George I; equally respected and esteemed by them all. By the Emperor Leopold he was dignified, with the title of Knight of the Holy Roman Empire; the patent which conferred that honour, being accompanied with a chain of gold, and a medal, on which the head of his benefactor was impressed. His own portrait was requested by the Grand Duke of Tuscany, which is still to be seen, placed among those illustrious artists which adorn the famous Florentine gallery; and he had the peculiar happiness of having his works immortalized by the best poets of his time, especially by Addison, who also immortalized himself by the verses he wrote to Kneller.

He possessed a great deal of the freedom and nature, observable in the works of Vandyck; his colouring is lively, true, and full of harmony; he drew extremely correct, and was very exact in his out-line; he disposed his figures with great judgement; and his attitudes have ease, and dignity. The airs of his heads are generally graceful, and the hair disposed with a natural and becoming flow; but, particularly the female portraits have a pleasing simplicity, a modesty mixed with elegance, that renders them engaging and amiable. However, it must be confessed, that there appears too great a sameness in his airs; too great a similarity in the countenances; and no great fire of imagination in his compositions. It is remarked of Kneller, that of all his performances, he seemed to be most vain, of the portrait of the converted Chinese, at Windfor.

N. KNIPBERGEN, or KNIBERG.

Painted Landscape.

He was a Dutch master of eminent rank for painting landscapes, who intirely imitated the style and manner of Paul Bril. He studied after nature, but principally sketched the scenes which he intended for his future subjects, among the mountainous parts of Germany, and Switzerland.

He had an uncommon freedom of hand, and a fine pencil; and it seemed astonishing to consider, the expeditious manner in which he painted the trees, skies, mountains, cascades, and every figure that he introduced in his compositions; and at the same time to observe, that notwithstanding his quickness in working, every object appeared well finished, and touched with spirit. He wanted elegance in the choice of his subjects, and also in the forms and attitudes of his figures; his distances are frequently not well thrown off, and sometimes his back-grounds appear too encumbered; but the leafing of his trees is loose, free, and competently bright, though in general somewhat too green, as are also very often his grounds, and his hills. The clouds in his pictures are remarkably light, floating, and his fore-grounds are well broken, and agreeably diversified.

NICHOLAS

NICHOLAS KNUPFER.

*Painted Battles, and Conversations.**Died 1660, aged 57.*

He was born at Leipfick, in 1603. and at first was instructed by Emanuel Nysens, a painter of no great note in that city, with whom he spent two years; but being treated improperly and unkindly by that artist, he quitted him, and went to Utrecht, to procure instruction from Abraham Bloemart. That master soon observed the genius and capacity of his pupil, with singular satisfaction; and having accommodated him in his own house, took so much pains to acquaint him with the best principles of his art, that Knupfer advanced successfully in the knowledge of colouring and design, and became a considerable artist.

The King of Denmark employed him to paint three pictures of battles, representing the victories of some of his heroic ancestors; which subjects he executed to the entire satisfaction of the King, and he gained the approbation also of the ablest judges at that court. The figures in all his subjects were but of a small size, but they were correct, and designed with a great deal of nature and truth.

Weyermans describes a picture which he saw at the Hague, painted by Knupfer, that was equally admired for the design, and the expression. The subject is a shepherdess wearing a garland of flowers, and conducted by a shepherd; and that writer observes, that there is an expression of respect in the countenance of the shepherd, which is as striking, and affecting, as the modesty and decency that are visible in hers.

MATTHIAS or MATTHEW KOCK.

*Painted Landscape.**Died 1554, aged 54.*

He was born at Antwerp, about the year 1500, and esteemed a very excellent painter of landscapes, being one of those memorable artists, who contributed to the refinement of the Flemish taste, by introducing that of Italy. He studied and imitated nature; he shewed an agreeable variety in his compositions; and painted with equal merit in oil, and in distemper.

WENCESLAUS KOEBERGER.

*Painted History.**Died 1604, aged 70.*

He was born at Antwerp, in 1534, and was a disciple of Martin de Vos; who exerted the utmost of his skill for the improvement of his pupil, as soon as he had an opportunity of observing the promptness of his genius. He continued under the direction of that master for several years, and made a proportionable progress; but, happening to fall in love with the daughter of De Vos, and finding it impossible to obtain a suitable return, though he had taken every obliging method to obtain it, he determined on a journey to Rome, to cure himself of his unprofitable passion, and by that means shook it off effectually.

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He studied at Rome for some time, and afterwards removed to Naples; where an intimate friendship commenced between him and a Flemish painter called Franco, whose daughter was esteemed one of the most beautiful women at Naples. Koeberger felt the same fondness for her, as he had formerly experienced for the other; but in this affair he succeeded, being equally beloved by the father, and the daughter. In Italy he pursued his studies with unwearied application, and the merit of his paintings secured to him a general esteem, and constant employment. His reputation extended to his own country, whither he was earnestly solicited to return; but, he was too much pleased with his situation, to be induced by any persuasions to quit Naples at that time; though, in some years after, he settled at Brussels. On his arrival at Antwerp, Duke Albert appointed him his principal painter, and regarded him highly, not only for his merit in painting, but for his extensive knowledge in medals.

In the church of Notre Dame at Antwerp, there is a composition by Koeberger, representing the martyrdom of S. Sebastian; which was originally painted for the confraternity of that saint. It is always beheld with surprize, and pleasure, by every lover of the art, and every intelligent connoisseur. The colouring in that work is extremely fine, the design excellent, the disposition judicious, the taste elegant, and the appearance of the whole together is admirable. In a short time after that picture was fixed in its place, some envious persons, who were mortified at the applauses which the public liberally bestowed on the artist, cut out two of the heads to deface the work, and escaped undiscoversed; so that the possessors of the picture were constrained to send it to Naples, where Koeberger then resided, in order to have the damage repaired; yet, notwithstanding his ability and industry, the inserted heads were not so happily executed, as they had been in the first performance.

He afforded many proofs of his being as eminent an architect, as he was a painter; and on account of his allowed skill in that art, he was appointed by the Arch-Duke, superintendant of the buildings and decorations at the castle of Tervure, near Brussels.

ISAAC KOENE.

Painted Landscapes, and Water-Mills.

The birth and age of this master are not recorded, nor is there any other account of him from the different writers on this subject, than that he was a disciple of Jacob Ruysdal, and painted landscapes in the manner of his master. As he was not capable of designing figures, he associated with Barent Gaal, who always painted them for him; and the profit of their joint labours was equally divided between them.

JOANNA KOERTEN BLOCK.

Painted Birds, and Flowers, in Water-Colours.

Died 1715, aged 65.

This paintress, who was the wife of Adrian Block, was born at Amsterdam, in 1650, and from her youth shewed a strong inclination to drawing, painting, and

and embroidery, and arrived at an astonishing excellence in all. But, she principally employed herself in cutting on paper the representation of landscapes, birds, fruits, and flowers, which she executed with incredible exactness, and delicacy, so as to amaze every beholder. The lines with which she expressed her objects, were as exquisitely nice, as the lines of engraving; and yet she performed it with scissors only. Nor was she confined to any subjects; for, all kinds were to her equally easy, and familiar. Sea-pieces, animals, architecture, and still life, were perhaps her favourite subjects, but she also cut portraits on paper, with as striking a resemblance, as if they had been painted in oil, by the hand of the ablest artists.

She was accounted so great a prodigy in her way, that she was visited by the nobility of the first rank of all nations, who travelled through Amsterdam; and was particularly honoured by the Czar Peter I, who condescended to pay her a visit in her own house. The Elector Palatine offered her for three small pictures of her cutting, a thousand florins; yet, she refused even so large a price for them. At the request of the Empress of Germany, she designed a trophy with the arms of the empire, ornamented with laurel crowns, garlands of flowers, and other enrichments suitable to the subject; which she executed with such correctness of drawing, and design, such wonderful tenderness and beauty, as is not to be described, and scarcely to be credited. For that exquisite performance, she received a present from the Empress of four thousand florins. She also cut the portrait of the Emperor, which is hung up in the Imperial cabinet at Vienna; and esteemed, not the least curiosity in that collection of rarities.

ROELOF KOETS.

Painted Portrait.

Died 1725, aged 70.

He was born at Zwoll, in 1655, the son of a painter, who taught him the first principles of design; but afterwards, he was placed as a disciple with Gerard Terburg, where his progress was so rapid, that he soon surpassed all his companions. His master gave him so many marks of his approbation and esteem, was so profuse in his praise, and so strongly expressed the preference which he thought the abilities of Koets merited, that it excited the envy and jealousy of all the other disciples, who determined to punish Koets, for the imagined insults of their master. So that Terburg found it necessary, to advise him to leave his school; and directed him, only to study nature for the future; which direction he punctually observed.

At his first setting out in his profession, he had the good fortune to succeed, in painting the portrait of the Count Dalwigh, which laid the foundation of his future advancement; for, through the recommendation of that nobleman, he was made known to Henry Casimir, Stadtholder of Frizeland, who received him into his favour, and conceived an uncommon friendship for him; and as soon as that Prince had sat to him for his own portrait, his example was followed by all the nobility of his court.

His reputation, as an accomplished artist, was so thoroughly afterwards established, that he had the honour to paint the portraits of King William III, the Duke

Duke of Portland and his family, and most of the English and German nobility, who attended that Monarch at Loo. An extraordinary circumstance relative to this master is attested as a fact; that he painted five thousand portraits with his own hand, and all of them were well finished, without any assistance from other artists; on which account, he is mentioned as one of the most laborious painters of his time.

He had great freedom and readiness of hand; an agreeable choice of attitudes; and a good manner of designing. He was always strictly attentive to nature, in all his performances; nor did he want the skill, to improve, or to embellish nature, on proper occasions, whenever he imagined it might conduce to the perfection of his work.

DAVID DE KONINCK, or KONING.

Painted Animals, Birds, Fruit, and Flowers.

Died 1687.

This artist was born at Antwerp, and at first instructed by Nicasius; though some authors say, he was afterwards a disciple of Peter Bol; but, according to those writers who appear to be most authentic, he was the disciple of John Fytt. He continued with that master for several years, and painted so exactly in his style, that at last he excited his jealousy; for, Fytt observed with some degree of mortification, that the works of his disciple were taken for his own, and brought equal prices at the public sales.

De Koninck therefore quitted his master, and in pursuit of improvement, travelled through France and Germany, to Italy, where he arrived in 1668; being much employed wherever he went, and he was received at Rome in a manner worthy of his merit. He lived for a few years, in that city, always very assiduous, and likewise very retired. His works resemble those of Fytt, and his subjects are the same; his touch is free, and firm; his colouring strong, and like nature; and he particularly excelled in birds. He was constantly a competitor with Fytt, but, by the best connoisseurs, he was generally not allowed to have the preference; for, in his pictures there appeared somewhat that was less free, and less masterly; as also apparently more laboured, than those of his master, when their paintings were compared with each other; though otherwise, he was always justly esteemed a great artist.

A capital picture of De Koninck, is preserved in the cabinet of Prince Charles at Brussels; representing dead and live fowls, together with some objects of still life.

PHILIP DE KONINGH.

Painted Portrait, and History.

Died 1689, aged 70.

He was born at Amsterdam, in 1619, was bred up to the profession of painting in the school of Rembrandt, and added an honour to that academy, by the merit of his performances. For many years he supported the reputation, which in the early part of his life he had deservedly acquired; and was esteemed an excellent painter of portraits. His compositions were remarkable, for the great character of nature, which appeared in them all; for the choice and variety of his attitudes;

attitudes; and also, for the extraordinary resemblance of those persons, who sat to him for their portraits.

The picture of himself, which he painted at the request of the Grand Duke of Tuscany, and which is placed in the Florentine gallery, is a sufficient evidence of the merit of this master. His colouring is clear, and his paintings have a lively and striking effect, although they are not loaded with heavy shadows, approaching to blackness; and in that respect, he was accounted superior to his master Rembrant, whose back figures are frequently impaired, by the darkness of the colouring.

SOLOMON KONINGH.

Painted History, and Portrait.

He was born at Amsterdam, in 1609, and learned the art of drawing from David Kolyn; but he studied painting under Francis Vernando, and Nicholas Moojart, being successively the disciple of each of those masters; and after some years practice, with the assistance of studying after nature, he rendered himself considerable. Most usually he painted portraits, though his genius prompted him to paint history, with figures as large as life; and he also painted historical subjects in small, with an equal degree of merit.

The pictures of this master, which are mentioned by the writers on this subject, are, David and Bathsheba, which was purchased by the Portuguese Ambassador, and sent to the King of Portugal; Tarquin and Lucrece; Judas in despair, throwing down the silver for which he had betrayed his Lord; and Solomon's Idolatry.

LEONARD VANDER KOOGEN.

Painted Conversations.

Died 1681, aged 71.

This artist was born at Haerlem, in 1610, and was a disciple of Jaques Jordans at Antwerp. His cotemporary in that school was Cornelius Bega, and that created such a friendly intimacy between them, as induced them to study together after nature, and to become emulous to excel each other, which proved very advantageous to both.

Koogen designed well; his touch, his penciling, and his manner of colouring resembled Bega; but he painted in a very different size, some of his pictures having the figures full as large as life. As he possessed an affluent fortune, and was not obliged to follow the profession for a maintenance, he only painted for his own pleasure and amusement; for which reason, the number of his works cannot be supposed to be very great, though they are much coveted, and extremely admired.

PETER KOUC, or KOECK.

Painted Portraits, History, and Conversations.

Died 1553, aged 53.

He was born at Aelst, in 1500, and became a disciple of Bernard van Orla of Brussels, who instructed him in the principles of colouring and design; buy-

he accomplished himself at Rome, by studying the antiques, and sketching not only the views about that city, but of other parts of Italy through which he travelled. By that method of conducting his observations, on the most beautiful productions of art and nature, he acquired the habit of designing with correctness, of giving a good expression, as well as great ease to the attitudes of his figures, and established himself in an excellent taste and manner.

In a few years after his return to his own country, he happened to be engaged by some merchants, to paint the designs for a tapestry manufacture, which they had agreed to undertake at Constantinople, and was prevailed on to travel to Turkey. But, although the project failed of success, yet it afforded Kouc an opportunity of designing the most pleasing prospects in the neighbourhood of that city; as also the processions, assemblies, sports, feasts, and conversations of the Turks, which he represented in an agreeable style. He copied his figures from nature, and their dresses were adapted to the mode of the time, to their stations, and characters. The countenances of his female figures were very engaging; and his back-grounds, in particular, are managed with abundance of skill: Seven of those Turkish designs were afterwards engraved, and in one of them he introduced his own portrait in the habit of a Turk.

When he came back to Holland, he settled at Antwerp, and painted a great number of portraits, altar-pieces, and cabinet-pictures; and was appointed principal painter to the Emperor Charles V. He published several volumes on the subjects of architecture, geometry, and perspective; and with a critical exactness translated the works of Sebastian Serli, out of the Italian into his native language.

CHRISTIAN VAN KOUWENBURGH, or KAUWENBURGH.

Painted History.

Died 1667, aged 63.

This painter was born at Delft, in 1604, and was the disciple of John Van Nes, but the taste which he manifested in his paintings was acquired in Italy; where he so far improved himself, by studying after the best models, that in a great measure he shook off his original Flemish gout. His subjects were for the most part historical, with figures as large as life, and he particularly excelled in designing the naked. His colouring was exceedingly natural, his design correct, and his composition was in a beautiful and grand style.

Many fine pictures of this master's hand, are in the palace of the Prince of Orange at Ryswick, and the House in the Wood.

FRANCIS KRAUSE.

Painted History.

Died 1754, aged 48.

He was born at Augsborg, in 1706, where he lived in the lowest poverty; but, his appetite to the art of painting enabled him to surmount all difficulties that injurious fortune had thrown in his way. A gentleman who was on his travels to Italy, took him along with him; and on his journey having discovered the genius of his attendant, on his arrival at Venice, he placed him as a disciple with

with Piazzetta. Under the direction of that famous artist, Krause studied with indefatigable application night and day, and his improvement was proportionably surprizing; so that in some time, even Piazzetta was deceived by his work, and mistook the paintings of his disciple for his own, as others also had been deceived before by the similitude.

Having, in a few years, sufficiently perfected himself in his profession, he quitted Venice, and went to Paris; and in order to make the public acquainted with his talents, he presented to the Academy a picture, representing the death of Adonis. That composition might perhaps have succeeded to his wish, had not his own indiscreet vanity too strongly appeared; for, he overvalued his own works, so as to believe them faultless, and depreciated the works of others, without respect or justice; by which conduct, he disgusted that judicious body of artists, who rejected his application. Meeting therefore with such a repulse as he very justly deserved, he went to other cities of France, where he found sufficient employment, particularly for the churches, and convents, and his most capital performance, is in the refectory of the Carthusians at Dijon, of which the subject is Mary Magdalen anointing the feet of Christ, in the house of the Pharisee. But, after all his labours, finding himself in low circumstances, he undertook to paint portraits in crayon, and performed it with extraordinary success; yet, either through bad economy, or profusion, he never was thoroughly extricated from his difficulties.

Notwithstanding the vanity, and self-approbation of this painter, he possessed great talents. His manner of designing was good, and he was singularly excellent in the extremities of his figures; his genius was not abundant, but his colouring had force, and brilliancy; his penciling had a great deal of freedom, and his touch was firm, though not always equally so; for, sometimes it appeared dry, yet at other times it was full of spirit. In some of his pictures, he has run into too great a degree of blackness, by endeavouring to make his lights more lively, and striking; and his colouring appears much changed from its original tint, either by an injudicious and improper mixture of the colours, or by not using those that were of the most durable kind. So that, posterity will scarce be able to judge of his merit; since even already, there is so evident an alteration, by the fading of the lighter colours, and by the increasing blackness of the darker.

When his paintings were new from the pencil, they had an uncommon and surprizing lustre; but, all that brightness and beauty, is succeeded by paleness in one part, and additional darkness in another. Yet, he cannot but be always accounted a good artist, who was capable of imitating so great a master as Piazzetta; and of imitating him to such a degree of exactness, as to deceive the most sagacious judges.

JOHN VAN KUICK

Painted History, and Portrait.

Died 1572, aged 42.

He was born at Dort, in 1530, and for some years lived in general esteem, being accounted a very fine painter on glass, as well as in oil colours; and his composition was allowed to have something in it that was judicious, and masterly. But, having indiscreetly given some slight offence to the Jesuits at Dort, they



they persecuted him with a most unremitting severity, accused him of heresy, and prevailed so far as to have him imprisoned. He was kept in irons for a long time, although John Van Boudewinze, the Chief Justice, took all possible pains to procure his enlargement; and Kuick, out of gratitude, painted a picture for that Magistrate, representing the Judgement of Solomon, in which he designed the portrait of his benefactor, for the head of the principal figure, as a particular compliment.

That picture having been finished during the confinement of the painter, it gave new offence to that unforgiving tribe the Jesuits; who daily contrived means to increase the miseries of his imprisonment, and never ceased their persecution of him, till they extorted a final sentence from the judge, condemning him to death. That sentence the Jesuits and Monks took care to have immediately executed; and they caused him to be burned alive; to the inexpressible concern of all Protestants, who dreaded the tyranny and persecuting spirit of the church of Rome; and to the universal regret of all the lovers of the art of painting.

JOHN KUPETZKI, or KUPIESKI.

Painted History, and Portrait.

Died 1740, aged 73.

This painter was a Bohemian, born in 1667, at Porfina, on the frontiers of Hungary; of an obscure family, incapable of affording him an education suitable to his genius and talents. His father was eager to have him fixed to a trade, and for that reason he withdrew himself privately, to avoid a situation that seemed disagreeable to him, and directly contrary to his inclination, though he was under a necessity of begging as he travelled, and suffered extreme hardship. Intirely undetermined whither to direct his course, he stopped accidentally at the castle of Count Czobor in quest of some assistance; and there saw a painter at work, whose name was Claus, and whose reputation in that country was considerable.

Kupetzki surveyed the work with remarkable attention for some time, and then taking up a piece of charcoal, he imitated on the wall some of the ornaments, with such spirit, that the Count and the painter were surprized, when they saw that effort of strong uninstructed genius; for, Kupetzki being asked what master had taught him, answered, that his love for the art had been his only director. Such a sudden exertion of genius, had a very happy effect for the destitute traveller, on the mind of Czobor; for, that nobleman generously took him under his protection, maintained him in the castle, provided every necessary for him, and engaged Claus to instruct him in the art of painting.

He soon became capable of assisting his master, in several great works; employing his leisure hours in copying some paintings of Carlo Loti, which were in the collection of the Count; and by studying the style and manner of that master, he so far admired him, that he endeavoured industriously to imitate him. In that way, he spent three years with Claus in Bohemia, and also at Vienna; and then quitting him, he went to Venice and Rome for farther improvement. In those cities, he for some time diligently copied the works of the best artists; till at last, his reputation so increased, that he was employed by the nobility of Rome, was enriched and honoured, and particularly patronized by Prince Stanislaus

Stanislaus Sobieski. The merit of his works may reasonably be conjectured, by the purchase made by the Margrave of Brandenburg Bareith, who for nine of his pictures, gave Kupetzki sixteen thousand German florins.

He was exceedingly desirous to arrive at perfection in his art, and omitted no labour, or industry, to procure improvement in every branch of it. Having therefore observed, that the Roman school was principally famous for design, and inferior to others in regard to colouring, he went to Bologna, to study and copy the works of Guido, to acquire his delicate manner of penciling; from thence, he visited Florence and Parma, to study Correggio; and at last, went a second time to Venice, to study Titian, whose colouring is so universally allowed to be superior to all. From so commendable an attention to those eminent masters, his own style was elegantly formed; and the portraits of his hand, were preferred to the best of his cotemporaries. His colouring was admirable; his pencil broad; and his touch full of spirit.

The Emperor Charles III, would willingly have retained him in his service as principal painter, which station he had held under the Emperor Joseph; but he preferred his liberty, to all the advantages of so honourable an employment. He painted the portraits of the Imperial family several times, and the prime nobility of that Court; and had also the honor of painting the Czar Peter, and most of the Princes of Germany.

In respect of his colouring, in which his greatest excellence consisted, he was compared to Rembrant; but, in regard to the hands, he was equalled with Vandyck. One writer, indeed, alledges, that his portraits were too lean, and the fingers too short; but Mr. Fuesli, a Swiss painter, and a good judge, justifies Kupetzki from that imputation; and affirms, that though he might sometimes be guilty of those faults, yet they were faults not generally observed in the works of this painter. But, Fuesli confesses, that in the latter part of his life, he was apt to spend too much time on his pictures; and would often have spoiled them by too much retouching, if they had not been taken out of his hands. The colouring of his heads engaged his principal attention, and he seemed rather negligent of the draperies; yet no master could possibly have a more extensive knowledge of the chiaro-scuro than Kupetzki.

JACOB GERRITZE KUYP, or CUÿP.

Painted Landscapes, Battles, and Cattle.

He was born at Dort, and learned the art of painting from Abraham Bloemart, by whose instruction he became an extraordinary good painter of landscape. His principal subjects were the different views, which he sketched after nature, in the environs of Dort; always being attentive to introduce pieces of water, or rivers with cattle on the banks, and particularly cows and sheep. Yet frequently he painted battles; as also, the marchings or encampments of armies.

He had a good pencil, a broad and free touch, a tone of colouring that was sweet and agreeable, an outline generally correct, with great transparence in his water, and good keeping. His memory is held in just esteem at Dort, for being the founder of the painting academy of S. Luke, in that city; which he established in concurrence with three other artists of distinction, Isaac Van Hasselt, Cornelius Tegelberg, and Jacques Grief, in the year 1642.

