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The Gentleman's and Connoisseur's Dictionary Of Painters

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ALBERT KUYP, or CUÿP.

Painted Cattle, Landscape, and Moon-lights.

He was born at Dort, in 1606, the son of Jacob Gerritze Kuyp, and also his disciple; though, in his manner, he differed extremely from his father, being abundantly neater in every part of his works; nor was his penciling so rough, and bold, as any other painter of the same name. The father principally adhered to one or two species of animals; but to Albert, oxen, sheep, cows, horses, fruit, landscape, smooth water, or ships and boats, were all equally familiar, either to design or to execute. He excelled in every article that he attempted to represent, and painted every object in the same free and natural manner; always lovely and true in his colouring, always clear and transparent.

He was accustomed to observe nicely even the particular times of the day, to express the various diffusions of light on his objects, with all the truth of nature; and in his pictures, the morning attended with its mists, and vapours, the clearer light of noon, and the saffron-coloured tints of the evening, may readily be distinguished. He likewise excelled in moon-light pieces; some of them being so admirably expressed, that the glittering reflection of the lunar beams on the surface of the water, appeared more like real nature, than like any imitation of it.

The most capital performance of this master is the representation of the cattle-market at Dort, and the square where the troops and soldiers exercise. In that picture he has painted the most beautiful horses that appeared on the parade, so like, that every one of them might be as distinctly known in the painting, as in their evolutions. His studies were entirely after nature, and most of the views which compose the subjects of his landscapes, are in, or about the city of Dort. He left a great number of drawings and designs, heightened with water, colours, which are preserved as curiosities by the connoisseurs.

L.

PETER VAN LAER. Vid. BAMBOCCIO.

ROELAND VAN LAER, or LAAR.

Painted Conversations, Cattle, and Landscapes.

Died 1640, aged 30.

He was the elder brother of Bamboccio, born at Laeren, near Narden, in 1610, and painted in the same style and manner as his brother; being not much inferior to him, either in colouring, pencil, or design. He travelled to Italy along with Peter, and they resided together at Rome for several years; Roeland painting the same subjects, and following his profession with very great success.

He left Rome to visit Genoa, perhaps with a view to avoid all competition with his brother; and it is highly probable, that he would have made a considerable figure, if he had not been cut off in the prime of his years in that city.

GERARD

GERARD LAIRESSE.

Painted History, and Portrait.

Died 1711, aged * 71.

This master was born at Liege, in 1640, and received the principal knowledge of the art of painting, from his father Reinier de Laireffe; though, he is also accounted a disciple of Bartolet. His manner of handling was indeed very like the manner of that master, and his pictures were in as good esteem; the only perceptible difference seems to be, that the pencil of Laireffe was more rough than that of Bartolet, and his colouring not so melting and delicate. By his intimacy and conversation with Bartolet, he acquired that taste of the antique which is observable in all his works, though he was afterwards more fully instructed by others. But he formed his style and taste of design, by the prints and drawings of Pietro Testa, Nicolo Pouffin, and the studies of Bartolet, which the latter sketched from the vestiges of the superb antient buildings at Rome, and also after the antique statues.

When he began to follow his profession for a livelihood, he settled at Utrecht; yet he was there in very distressed circumstances, and so necessitous, as to be obliged to paint industriously, to procure even a poor maintenance. But at last, through the persuasion of some friend, he sent one of his pictures to a picture merchant at Amsterdam, whose name was Vylenburg, who shewed it to Grebber, and John van Pee; and those artists commended it so highly, that Vylenburg having inquired where he could see the author of that picture, went immediately to Utrecht, and prevailed on Laireffe to go with him to Amsterdam; which happened to prove the means of raising him from want and obscurity, to affluence and reputation.

His method of working was very singular; for, when his employer placed an easel, with a palette and pencils before him, expecting to see him begin to design; Laireffe sat down before the canvas, and appearing contemplative for a few minutes, he pulled out a violin, which he usually carried about him, and began to play. Then, suddenly laying aside the instrument, he sketched a design of the Nativity, and immediately resumed the violin; till having unbended his mind for a while with the musick, he pursued his work, painting and playing alternately, and in two hours completed the heads of Mary, Joseph, and the Infant Christ, as also the Ox; and all so firmly executed, and well finished, as to astonish those who were spectators of the transaction. In his painting, he was wonderfully quick and expeditious, having had such a readiness of pencil, as directly corresponded with the liveliness of his imagination, and the sprightliness of his ideas; and that extraordinary power of hand, is sufficiently evidenced, by the great number of compositions which he finished. Of his quickness he gave one incontestable proof, by having laid a large wager, that he would finish in one day, on a pretty wide canvas, a picture of Apollo and the nine Muses; which wager he won, although he also painted the portrait, of a person who stood admiring his work, for the head of the Apollo.

* The authors of the *Abregé de la Vie des Peintres*, by some oversight, say, that Laireffe died at the age of sixty years, although they fix his birth in 1640, and his death in 1711, which evidently makes him 71.



He was very studious to fix the attention of the spectators, on the principal figures in his subject; though other very great masters, have injudiciously neglected that just observation. But all his paintings are by no means equal, either in composition, correctness, or invention. Perhaps, that inequality of merit, might have been partly occasioned, by the languor of his spirits at particular times, and partly by the multiplicity of his undertakings; but, in every one of his pictures, there are great appearances of a masterly genius. For, his expression is generally lively, his colouring good, true, and glowing; and a light, firm touch, gives a beauty and value to every thing he painted. In his draperies may be observed, the taste of the best masters of Italy; they are light, broad, simple, and in very natural folds; but the draperies of his women were of silks, that admitted of different reflections of light, and sometimes gave them a look of richness, as in his picture of Stratonice. His figures usually were well turned, though sometimes rather too short; and notwithstanding that some of them wanted grace, yet he designed many that were truly graceful.

He had the unhappiness to lose his sight several years before he died; but even then, he was constantly attended by the artists and lovers of painting, to receive instruction from him, of which he was remarkably communicative; and the treatises on design and colouring, which pass under the name of *Laireffe*, were not wrote by him, but collected from his observations, after he was blind, and published after his death, by the society of artists.

Whenever the back grounds of his pictures required architecture, he designed it in a grand style; as if the ruins of Athens or Rome had been his models.

The picture which is accounted his most capital performance, is the history of Heliodorus, which is at Amsterdam; and the pictures, of Young Moses trampling on the Crown of Pharaoh, of Polixena, Germanicus, and Anthony and Cleopatra, are very highly celebrated.

ERNEST LAIRESSE.

Painted Animals.

He was brother to Gerard Laireffe, and derived his knowledge of the art of painting, from his father Reinier de Laireffe. He made very considerable advances in his profession, even while he was a young man, and excelled in painting all sorts of animals. He shewed so good a genius, that the Prince of Liege sent him to Rome to improve himself, and from those excellent models which he had an opportunity of studying there, he made as great a proficiency as could be expected.

That Prince retained him in his service, when he returned from Italy; and he continued at that court, in much favour and esteem, as long as he lived.

He had a brother, JOHN LAIRESSE, who painted all kinds of animals in the same taste as Ernest, and with very good success; he had likewise another brother, JAMES LAIRESSE, who excelled in painting flowers.

NICHÈ

NICHOLAS LANCRET.

*Painted Conversations.**Died 1743, aged 53.*

He was born at Paris, in 1690, and, according to the most authentic writers, was a disciple of Watteau; but, according to the Chronological Tables, he was the disciple of Gillot; yet, probably he might have been instructed by both. Under the direction of Watteau he made an extraordinary progress; and so well imitated the style and manner of his master, that some of his works, are frequently taken for the genuine paintings of Watteau. And although it cannot be truly said, that he arrived at the excellence of his master, either in the spirit and delicacy of design, or the beauty of his colouring, and handling, yet his paintings are lively, and agreeable.

He was indefatigable in his profession, and finished a great number of pictures; in all which may be observed, a great deal of truth, and nature; good composition, and execution; groupes of figures well disposed, and agreeably turned; and the whole handled with a light pencil.

LANG JAN. Vid. REYN.

JOHN LANFRANC, Cavalière.

*Painted History.**Died 1647, aged 66.*

This master was born at Parma, in 1581: at first was the disciple of Agostino Caracci, but afterwards of Annibal; to whose taste of design and colouring he adhered intirely. He obtained under that eminent artist, so great a degree of knowledge in his profession, and such a power in penciling, that he was employed by Annibal, to execute some of his designs in the Farnesian palace at Rome; which he finished in so masterly a manner, that he made the difference imperceptible, between his work and the work of his master, even to this day.

His genius directed him to grand compositions; for he had a peculiar facility in designing them, and he painted in fresco as well as in oil. His imagination was lively, and his hand ready to execute the ideas which occurred to his mind; but, that remarkable ease with which he invented, and that readiness in expressing his conceptions, caused him to be less attentive, to the studying every part of his design, and less careful to observe the requisite correctness. While he was under the guidance of Annibal, he was much more correct; but after the death of that celebrated artist, he abandoned himself more to the impetuosity of his genius, and with much less regard to regularity, and the beauty of proportion. The Cupola of Parma (which was painted by Correggio,) Lanfranc studied so particularly, that it enlarged his ideas, and gave him such a fondness, for the admirable effect produced by foreshortened figures, when they are happily executed, and also such a taste for the grandeur of composition; that in the Cupola of S. Andrea della Valle at Rome, he designed figures of above twenty feet in height, which have a noble effect. As he was thoroughly acquainted with the principles of perspective, those large figures appear but of a

natural and just proportion, from the point of observation below; and to a judicious eye they seem much more commendable, than some of his smaller designs. The subject of that painting, is the representation of the Saints in Glory; and it is esteemed his most capital performance. He did indeed cover to imitate the grace of Correggio, but never could arrive at that excellence; his greatest power being manifested in his composition and fore-shortening; for, he was deficient in correctness and expression, and his colouring, though sometimes admirable, was frequently too dark.

His figures are well grouped, and his draperies have an uncommon elegance; but, although his taste of design, in imitation of his master Annibal, is always grand, yet could he not preserve the same correctness; nor is his colouring, or the tint of his carnations, any way comparable to those of Annibal; his shadows particularly being too black in general, and frequently more similar to the tints of Caravaggio. Although he was not well skilled in the management of the Chiaro-Scuro, being unacquainted with its true principles; yet he sometimes practised it, rather from the felicity of his genius, than from any knowledge of the art. However he had abundant merit in his profession, and his best works will always support their great and deserved reputation.

By order of Pope Urban VIII, he painted in the church of S. Peter at Rome, the representation of that Saint walking on the water; which afforded the Pope so much satisfaction, that he conferred on him the honour of knighthood. One of the excellent compositions of Lanfranc, is in the church of S. Anne at Naples. It represents the Virgin and Child, with S. Domenick, and S. Januarius. The composition is truly fine, the colouring admirable, and the effect beautiful and brilliant. The head of the Virgin is in a grand style, and with a character full of majesty and dignity; and in the same city, in the Palazzo della Torre, there is a picture by this master, which is esteemed equal to any of his productions. The subject is S. Francis dying, attended by Angels, who are assisting and comforting him in his last moments, and the figures are as large as life. Some of the heads of the Angels are in the taste and style of Domenichino, the colouring is strong, the manner of design grand, and the head of the Saint is particularly sweet and amiable.

HENRY LANKRINCK.

Painted Landscape.

Died 1692, aged 64.

He was born in 1628, learned the art of painting in the academy at Antwerp, and became a painter of considerable note. He studied principally after Titian, and Salvator Rosa; and met with an encouragement in England, equal to his merit. His landscapes shew a good invention, good colouring and harmony, if they are of his best manner; and they are extremely free, and beautiful, in the skies. His views are usually of a rough, rude country, with broken grounds, and uncommon scenery, having some strong lights judiciously placed, and great warmth; and as to the figures which he introduced, they were properly disposed and designed in imitation of Titian.

ANDREA

ANDREA L'AVANZANO.

*Painted History.**Died 1712.*

He was a Milanese, and the disciple of Ludovico Scaramuccia; but having spent some years under that master, he went to Rome, and placed himself in the school of Carlo Maratti. By the instructions of that famous artist, he became a painter of distinguished note; and was much esteemed for the goodness of his composition and design; for the beauty of his colouring; and for the grace and dignity of his figures.

NICHOLAS DE LARGILLIERE.

*Painted Portraits, History, Animals, and Landscape.**Died 1746, aged 90.*

He was born at Paris, in 1656, and at first intended for a commercial business; but his father, having taken the young man along with him, on a trading voyage to England; and finding the bent of his genius to be solely to the art of painting, indulged the inclination of his son, and placed him as a disciple with Francis Gobeau, a painter of some considerable note. Although he was taught in that school, to paint fruits, flowers, fish, landscapes, and animals, or subjects taken from low life, in the manner of Bamboccio and Jan Miel; yet Largilliere had more elevated ideas, and applied himself to study the works of the great masters, in the historical style; as being more suitable to his turn of mind, and more likely to gain him that distinction, of which he seemed ambitious. He spent six years in constant application to his studies; endeavouring to observe and imitate nature, in every part, that might conduce to improve him in the profession he had undertaken.

When he thought himself sufficiently qualified to commence painter, he went to London, where he gained the friendship and countenance of Sir Peter Lely, who expressed much esteem for his works; and at last he was so far honoured, as to be made known to King Charles II, for whom he painted several pictures. At his return to Paris, Vander Meulen and Le Brun having seen some of his performances, encouraged him to continue in his own country, and procured him friends by their recommendation; so that his reputation was generally spread through Paris, and Lewis XIV. sat to him for his portrait, as also did King James II, and his Queen.

He was accounted to have had a good genius, to compose well, to be correct in his design, and to distribute his draperies judiciously; his principal excellence, however, consisted in his colouring, and particularly in portraits, of which the heads and hands were remarkably well executed, with a light and spirited pencil. His tint of colour was clear and fresh, and by his manner of laying on his colours, without breaking or torturing them, they have long retained their original freshness and beauty. It is observed by some French writers, that he was admitted into the academy as an historical painter, that circumstance seeming to imply a higher compliment to the abilities of Largilliere; yet, though several of his designs in history, may justly deserve commendation, his reputation is certainly more established as a painter of portraits, than as a painter



of history. But the French rarely omit even the smallest opportunity, either to load their own artists with exaggerated commendation, or to depreciate the artists among the English.

The most capital work of this master, is a grand composition, representing the Crucifixion of Christ; in which the compassion expressed in the countenances of the spectators, the grief of the Virgin, and the sorrow of S. John, shew a good understanding of the subject. He was appointed director of the academy, as a publick acknowledgement of his merit; in which station he preserved that esteem, which his talents had so justly procured for him.

MARCELLUS LAROON.

Painted Conversations, History, and Portrait.

Died 1705, aged 52.

He was born at the Hague, in 1653, and instructed in the art of painting by his father, till he went with him to England; but on his arrival at London, he was at first placed with La Zoon a portrait painter, and afterwards with Fleshiere; yet, his real improvement was derived from his own assiduity. When he began to work for himself, as he had diligently studied nature, he copied it closely, so that his manner was intirely his own. He drew correctly, and painted drapery in a taste that was far superior to any of his cotemporaries; and on that account, was employed by Sir Godfrey Kneller, to paint the draperies of his portraits. But, the greatest merit of this painter consisted, in his being able to imitate the style, the touch, and the colouring of those masters who were esteemed the most eminent; and his imitations are very exact.

A picture of that kind, (which the Italians call *Pastici*) is mentioned in the collection at Houghton, the seat of Lord Orford, which, it is said, might easily pass for the work of Bassan, though it was really painted by this artist. He painted conversations, and most kind of subjects, in a large as well as in a small size.

PETER LASTMAN.

Painted History.

He was born at Haerlem, in 1581, and became a disciple of Cornelius Cornelisz of Haerlem; but when he had spent some years under the direction of that master, he travelled to Italy, and improved himself both in his taste of design, and his handling. His manner of composing was with a number of figures, which he grouped with a great deal of propriety, and very often disposed them judiciously. His naked figures are usually well designed, his draperies flowing and full, and his colouring strong; but, all his studies from the antique or the great masters, could not divest him of his national taste, nor furnish his mind with a competent degree of grace, or elegance.

One of the most capital paintings of Lastman, is the history of S. Paul at Lystra, in which the characters are very well distinguished, and particularly the priests, who have an air of solemnity and dignity. He was exact in observing the Costume, not only in the draperies of his figures, but even in the vases and instruments, used by the antients of those times in their sacrifices. He had the honour of being the master of Rembrant, and some other considerable painters.

J A C O B

JACOB LAVECQUE.

*Painted Portrait.**Died 1674, aged 50.*

He was born at Dort, in 1624, and learned the art of painting in the school of Rembrant; yet he did not adhere to the manner of that great master, but rather chose to imitate De Baan. While he studied under Rembrant, he painted one picture, which, in the penciling and colouring, so strongly resembled the work of that great artist, that it might be readily mistaken for his. That picture Lavecque always kept by him, as a proof of his ability in his profession, and yet endeavoured to imitate an artist that was greatly inferior to Rembrant.

FILIPPO LAURA, or LAURI.

*Painted Landscape, and History.**Died 1694, aged 71.*

This admired artist was born at Rome in 1623, the son of Balthasar Laura, a good painter, who had been the disciple of Paul Bril. From his father, Filippo learned the rudiments of the art, but afterwards he studied under Angelo Carosello, who was his brother-in-law; and proved in a short time so great a proficient, that he far surpassed his instructor in design, colouring, and elegance of taste. He attended assiduously to nature, he examined those paintings that were excellently performed by others, and made so happy a use of his observations, that he changed his first manner intirely, and formed another, more sweet, more pleasing, and much more delicate, as well in the scenery, as in the colouring.

He applied himself to painting historical subjects in a small size, enriching the back-grounds with lively landscapes, that afforded the eye and the judgement equal entertainment. But, although he mostly delighted to paint in small, he finished several very grand compositions for the altar-pieces of churches, which were highly approved; yet were his works in small exceedingly more admired than those of a larger proportion.

It cannot perhaps be truly affirmed that he was one of the first rank of painters at Rome; but his paintings have abundance of merit and elegance. He designed well, and had considerable grace in his compositions. The style of his landscapes is always pleasing; and though his landscapes have not all an equal degree of merit, some of them being a little too strong, and some too faint, yet they have in general a lively freshness, which will always allure the eye, and please the judicious.

He had a rich invention, and an accurate judgement; his usual subjects were histories, or fables taken from the Metamorphosis of Ovid, or bacchanals, or landscapes with delicate figures, all painted in a small size; and his works are now extremely valued, for correctness of outline, for the delicacy of his touch, and for that spirit which enlivened all his compositions. They are in universal esteem, and eagerly bought up at large prices, in every part of Europe.



JOHN ANTHONY VANDER LEEPE.

*Painted Landscapes, Sea-pieces, Storms, and Calms.**Died 1720, aged 56.*

He was born at Bruges, in 1664, of a distinguished and wealthy family. His first ideas of painting were formed, only by observing the embroideries of a young lady; and he accustomed himself to imitate in water colours, what she worked with her needle. Afterwards, he added to his knowledge and taste, by copying prints and good designs of other masters in water-colours; till by the assistance of a strong natural genius, and sedulous application, he acquired an expertness in painting, not only with the colours he used originally, but also with oil.

His fancy led him to paint landscapes, which he always sketched after nature; and likewise to represent views of the sea, in storms, and in calms: those subjects he was so desirous to describe agreeable to truth, that he constantly took his observations on the sea shore; and designed the prospects, the diversified appearances of the water, and every object that engaged his attention, with the utmost precision on the spot, adapting afterwards his skies with extraordinary skill, so as to render them suitable to his subject. From some of those sketches, he finished a very large sea-piece that had a surprizing grand effect; and he also painted a landscape, with figures representing the Flight into Egypt; in which the trees, the foliage, and the plants were beautifully coloured, and touched in the style of a master. That picture is in the church of S. Anne at Bruges.

The utmost ambition of Vander Leepe was to visit Italy; but he was prevented by the tender remonstrances of his parents, and also by his having married early, and holding some honourable and lucrative employments, which demanded his personal attendance; and he continued to paint, merely from the pleasure he derived from the practice of his art, and not from any motive of being enriched by his labours.

It seems very extraordinary, that a person who had never been regularly trained to the profession, who had no instructor, and who had been indebted even to an embroiderer for his first knowledge; should arrive at such eminence, as to induce every connoisseur who saw his works, to conclude that he had studied in Italy. His landscapes are very much in the taste of Genoels, and frequently in the style of Poussin. He painted with extraordinary readiness and ease, having a light free touch, and a good tone of colouring, though sometimes his colouring appears rather too grey; but, his sea-pieces are more highly valued than his land prospects. The figures in his pictures, are generally painted by Mark van Duvenede, and Nicholas Kerckhove; two good masters, who adapted the figures to the subjects with great skill, and propriety.

GABRIEL VANDER LEEUW, or DE LEONE.

*Painted Oxen, Sheep, and other Animals.**Died 1688, aged 45.*

He was born at Dort, in 1643, and learned the art of painting from his father, Sebastian vander Leeuw, who was an exceeding good painter of animals, having been bred in the school of Jacob Gerritze Kuyp. But the genius of
Gabriel

Gabriel being strong and lively, it soon enabled him to surpass his father, and appear with credit in his profession.

However, he seemed conscious that he stood in need of farther improvement, and therefore to obtain a better taste, he resolved to travel to Italy, and in his progress visited France, Turin, Naples, and Rome. He spent fourteen years abroad, four at Paris and Lyons, and ten in Italy, and particularly attached himself to the style of Castiglione, and Philip Roos, called Rosa da Tivoli; but he studied the latter with more satisfaction, than he did the other, and at last imitated his model happily in the freedom of his touch, and the readiness or rather the rapidity of his hand. Houbraken asserts, that he had seen a picture of this master, in the manner of Rosa da Tivoli, representing a drove of oxen, sheep, cows, and other cattle, which was painted with extraordinary spirit, and with great boldness and freedom of pencil.

He studied his scenes and every object after nature, and spent whole days in the fields, to observe the forms, actions, and attitudes of those different animals which he intended for his subjects, sketching them with great exactness; by which conduct, he not only acquired the habit of designing correctly, but he furnished himself with a variety of objects, proper to be inserted in any of his future compositions.

When he returned to Holland, his works were extremely acceptable to the publick, and immediately bought up; but, as he painted expeditiously, and finished his pictures surprizingly fast, their number proportionably diminished their price, and he felt a severe mortification, on observing that the demand for his works decreased daily. That discouragement made him resolve to return to Rome, or Naples, where he had formerly experienced the greatest success; but, he was prevented from putting that project into execution, by his death, which happened at Dort.

This artist had a very fine genius; his invention was lively and ready, and his hand as expeditious as his thought. His pencil was free, broad, and firm, and his colouring shewed the style of the Roman school; but, that tone of colour was not agreeable to the Flemish taste, which seems to prefer the high finishing in pictures, and invincible patience in neat handling, to almost every other perfection in the art of painting.

PETER VANDER LEEUW.

Painted Oxen, Cows, Sheep, and other Animals.

He was born at Dort, in 1644, the younger brother of Gabriel vander Leeuw, and instructed in the art by his father Sebastian. He painted the same kind of subjects as his brother, and with abundance of merit; but his manner of penciling and colouring was quite different from Gabriel's, and better adapted to the taste of his countrymen; for he finished his pictures neatly, and took all possible pains to render them transparent, giving them also an agreeable and natural tone of colour.

Of all the Flemish artists he principally admired Adrian vander Velde; he made him his model; and was so ambitious to imitate him, that whenever he sat down to paint any design of his own, he always placed a picture of Adrian's before him, that he might strike out some resemblance of that master, either in



respect of his composition, his colouring, or design; by which means, his paintings have always somewhat that reminds one of Adrian.

Yet, notwithstanding his acknowledged merit in his profession, he had an odd, whimsical, and disagreeable humour, which often gave offence to those who were best inclined to become his friends and benefactors. That peevish and perverse temper, effectually prevented all persons of taste from visiting him; excited a general dislike; and compelled him to dispose of his works at a low rate, far below their intrinsic value.

STEFANO MARIA LEGNANO, called LEGNANINO.

Painted History.

Died 1715, aged 55.

This master was born near Bologna, in 1660, and received his early instruction from his father Ambrogio; but he was afterwards a disciple in the celebrated school of Carlo Cignani at Bologna, where he learned design and colouring. Having made a great progress under that excellent master, he went to Rome; and placed himself as a disciple with Carlo Maratti, with whom he continued for three years. During that time he applied himself diligently to copy the works of the best artists, and formed a peculiar style, extremely pleasing; in which, he blended the different manners of the Roman, the Milanese, and the Bolognian painters.

His subjects were histories, taken from the sacred, and also from the fabulous writers; which he executed with success, composing them with elegance, and true taste. Some of his best works are at Milan; in which a judicious observer may behold a beautiful imagination; a fine turn of thought and invention; a charming diffusion of light; an excellent management of the chiaro-scuro; a bold relief; and the whole touched with a free and sweet pencil.

GIOVANNI ANTONIO LEISMAN.

Painted History, Landscapes, and Sea-ports.

Died 1698, aged 94.

He was a German, born in 1604, who became a painter, by the force of his own natural genius, without any instructor, and merely by studying the best paintings to be seen in his own country. After some years spent in close application, he travelled to Venice, and pursued his studies there so very assiduously, after the works of Titian, Tintoret, and Paolo Veronese, that he rose into high esteem. The principal nobility in that city kept him constantly employed, and his paintings were admired for their spirited and lively touch, also for the delicate colouring in his sea-ports, landscapes, architecture, and historical compositions; all which subjects he painted with great truth, nature and elegance.

Two of his pictures are particularly mentioned by Balthasar Pozzo, as being indisputably excellent. One is a landscape with dreary mountains, and thick solemn woods; out of which appears a gang of robbers preparing to assault some unfortunate travellers. The other is a sea-port, enriched with lovely views of magnificent buildings, antiques, and other beautiful and elegant incidents. Both of them are finished with wonderful delicacy, with a free pencil and a light touch, and have a very pleasing effect.

Sir PETER LELY, OF PETER VANDER FAES.

Painted Portrait, and Landscape.

Died 1680, aged 63.

He was born at Soest in Westphalia, in 1617, but was placed as a disciple with Peter Grebber at Haerlem, with whom he continued for two years; and at the age of twenty-five, was accounted so excellent a painter of portraits, that he became state painter to King Charles II. By studying the works of the most admired masters of Italy, of which he purchased a capital collection, and by making them his models, he formed for himself a manner that was exceedingly agreeable. His pencil was light and delicate; his colouring lovely; the airs of his heads, and his figures, amiable and graceful; his attitudes were easy, natural, and well chosen, with an inexhausted variety. His draperies have such an agreeable negligence, with broad folds, that his works in that respect, as well as in other particularities; are easily distinguishable from all other artists; and they have proved incomparable models for succeeding artists to imitate. However, he had a very peculiar expression in the eyes of his female figures; a tender languishment, a look of blended sweetness and drowsiness, unattempted before his time by any master, which he certainly conceived to be graceful. But, although in some particular forms, it might happen to have a desirable and fine effect; yet, as his expression is the same in all, he is accounted a mannerist. The hands of his portraits are remarkably fine, and elegantly turned; and he frequently painted landscapes, for the back-grounds of his pictures, in a style peculiar to himself, more suitable to his subjects, than perhaps any other master could possibly have painted. He likewise excelled in crayon painting; nor are his portraits in that way, which were finished intirely with his own hand, held in less estimation, than those which he finished in oil; and by some connoisseurs they are accounted preferable to the others.

His works are so universally known in these kingdoms, that they need no description; but they are also universally admired in all parts of Europe where they are known. His only disciples were Greenhill, and Buckshorn; and he appeared so jealous of having a rival in either of them, that he would not permit them to see in what manner he mixed or laid on his colours, nor how he marked, and distributed them with his pencil; though each of them copied the works of their master to very great perfection.

BALTHASAR VAN LEMENS.

Painted History.

Died 1704, aged 67.

He was born at Antwerp, in 1637, and went to London after the restoration, to follow his profession; but he was not so fortunate as to find encouragement, or sufficient employment. He therefore was constrained to procure a livelihood, by making sketches for other painters. He composed small historical subjects with tolerable success; they were pleasing and well coloured; and he had a free pencil, with a ready invention; sometimes shewing a degree of elegance in his figures.

ARTO



ARTO LEONE, called CORIARIO.

Painted History.

Died 1564, aged 66.

He was born in the year 1498, and was a disciple of Cornelius Engelbrecht. The style in which he designed, was grand; and his figures were usually as large as life, and often even larger. His subjects were historical, taken from the sacred writings, or from fabulous authors, and sometimes from the Epic poets; in which he was particularly fond of introducing superb architecture, or pieces of bas-relief, which he designed and executed with great freedom of hand, and elegance of taste.

N. VANDER LEUR.

Painted History, and Portrait.

This artist was born at Breda, in 1667 according to Descamps, but according to the Chronological Tables in 1657, and went to Rome when he was a youth, not yet arrived at his twentieth year. Soon after his arrival in that city, he had the happiness to obtain the patronage of a Cardinal, who procured him access to the richest collections of paintings; and by that means, afforded him an opportunity of seeing, and studying, the most capital performances of the great masters. He devoted his whole time to his improvement, and was as diligent in his studies after nature, as he was in copying from the noblest models; till at last he was accounted the best copyist at Rome. He designed well, and in every respect made himself an able artist, before he quitted Italy; and on his return to his own country, he received considerable applause for several of his compositions.

But, although he might be allowed to design and colour well, and although he understood perspective and architecture, and might justly be esteemed a good painter of history; yet his imagination was cold, and his invention slow and difficult; so that it was rather a labour, than a pleasure, to him to undertake a composition. However, he excelled in portraits, and might have been without a competitor in that branch, if he had confined himself intirely to it. His best performance is in the church of the Recollets at Breda, and it is sufficient to establish his reputation.

LUCAS VAN LEYDEN, or HUGENSE.

Painted History, and Portrait.

Died 1533, aged 39.

This antient artist was born at Leyden, in 1494, and instructed in the principles of the art, by his father Hugues Jacobs, a painter of some note. From his infancy he was exceedingly studious, not omitting his application even in the night, as well as in the day; and by such incessant industry, he was qualified to produce such works at the age of nine, and twelve years, as excited the admiration, and astonishment, of all the artists of that time. He painted not only in o.l, but in distemper, and on glass; and was full as eminent for engraving, as for painting. After he had been taught the rudiments of the art

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by his father, he was a disciple of Cornelius Engelbrecht ; in whose school he so far perfected himself, as to be able to follow his profession independent on any other.

His genius exerted itself so early, that before he was fifteen years of age, he painted the history of S. Hubert, which procured him the greatest imaginable applause, and honour. His tone of colouring is good, his attitudes (making a reasonable allowance for the stiff German taste) are well enough, his figures have a considerable expression in their faces, and his pictures are very highly finished. He endeavoured to proportion the strength of his colouring, to the different degrees of distance in which his objects were placed ; for in that early time, the true principles of perspective were but little known, and the practice of it was much less observed ; as may be evident from the works of Albert Durer himself, who did not observe the rules of it with any tolerable exactness, although he wrote a treatise expressly on that subject. But, as Lucas had no instructor to direct him in the knowledge of that branch, he was consequently incorrect, with regard to the proportional height of his figures to their distances, and the receding of his other objects, so as to appear a mannerist. His draperies are abundantly too stiff ; they generally are broken into too many folds ; and in his heads there appears too great a similarity, as well as a want of elegance, and grace.

Writers mention a very famous print of this master's engraving, the subject of which is a Bag-piper ; and it has been sold for an hundred ducatoons, or about twenty pounds sterling. In the town hall at Leyden, the most capital picture of Lucas is preserved with great care ; the magistrates having refused very large sums, which have been offered for it. The picture represents the Last Judgement, and it contains a prodigious number of figures. The composition is good, the female figures are delicately painted, and the carnations have a great deal of truth ; though at the same time it cannot but be regretted, that he had not a proper taste, to study beautiful nature more effectually.

N. LEYSSENS.

Painted History.

Died 1720, aged 59.

He was born at Antwerp, in the year 1661, and went early to Rome, where he employed himself studiously in observing those admirable works of nature and art, which occur to an artist, in that celebrated city and its environs. But, although his works were distinguished, by uncommon marks of esteem and commendation while he resided in Italy ; yet he quitted all his prospects of fame and wealth, from a tender impulse of filial piety.

His father was poor, and very aged ; and he left Rome from no other motive, than to support his father, and to render the life of his parent comfortable, by his own care and acquisitions. And providence visibly seemed to reward the goodness of his heart ; for, he had more employment than all the painters at Antwerp, and even more of unsolicited work, than those artists had, who exerted all their interest, skill, and industry to procure business. Except it was to attend the duties of his religion, he never absented himself from his feeble parent ; he sought for no other companion or intimate ; and on every occasion, always treated



treated him with the most tender and duteous respect, that it was possible to express.

He had a good taste of designing historical subjects; particularly, he designed nymphs, boys, statues, and bustoes, with extraordinary correctness, and very agreeable colouring. On that account, he was much employed by Hardime, Bosschaert, and Verbruggen, who were flower painters, to adorn their pictures with figures adapted to their subjects. His merit in his profession, and his conduct in domestick life, were rewarded with universal esteem; and he left behind him the character of being a good painter, and what is still a more honourable encomium, the character of possessing a good heart, and exemplary virtue.

LIBERALE VERONESE.

Painted History.

Died 1536, aged 85.

He was born at Verona, in 1451, and was a disciple of Vincenzo di Stefano; but he imitated the style, and manner, of Giacomo Bellini of Venice. He finished his pictures with exceeding neatness, and patience, almost beyond example, so as to give them the appearance of miniatures; and in most of his compositions, he designed a multitude of figures. Vasari mentions one, representing the Adoration of the Magi, consisting of an infinite number of small figures, horses, dogs, camels, and other animals; in which the heads were carefully and highly finished; the whole looked like miniature, rather than oil painting; and at that time, it was wonderfully applauded.

His principal works are in Verona, where he painted many altar-pieces for the churches, and a large number of easel pictures for the nobility. A very high commendation is given to a picture of this master, representing the Marriage of S. Catherine; in which the composition is good, there appears a great deal of grace in the heads, and a natural delicate expression.

PIETRO LIBERI, called CAVALIERE LIBERI.

Painted History.

Died 1677, aged 77.

This master was born at Padua, in 1600, and travelled through the principal cities of Italy, to study the works of the most eminent painters. He had a very enlarged genius; which enabled him to discern the essential beauties, and also the particular excellencies of every master, on whose works he employed his observations. While he resided at Rome, his attention was wholly engrossed, by the grand style, and compositions, of Raphael; in Parma he was devoted to Correggio, and Mazzuoli; and at Venice, to Titian, and Tintoretto. From those different manners, from the beautiful variety perceptible in the works of those different artists, he formed a style of his own, that was full of spirit, extremely judicious, and consisting of a pleasing mixture of them all; though it must be at the same time allowed, that his tone of colouring partook rather too much of the red, in some of his compositions.

In the Palazzo Zambecari at Bologna, there is an excellent historical picture, supposed to be the representation of Job; which is much admired, and shews a mixture

a mixture of the styles of Caravaggio, and Calabrese. In the cathedral church of Vicenza, is also an ingenious composition of the drowning of Pharaoh, which is designed in a grand style, and finely painted; and in the church of S. Maria Maggiore at Bergamo, one of the most capital performances of Liberi is preserved, of which the subject is Moses striking the Rock; it is much better coloured than those which he usually finished for the churches, having less of the red tint, and abundance of force, though it is somewhat incorrect in the design.

GIOVANNI ANTONIO LICINIO. Vid. PORDENONE.

GUILIO LICINIO. Vid. PORDENONE.

JAN, or JOHN LIEVENS.

Painted History, and Portrait.

He was born in 1607 at Leyden; and his father, having observed that he had a natural propensity to painting, and discovered symptoms of genius while he was yet in his infancy, placed him under the direction of Joris van Schooten. Afterwards he became the disciple of Peter Lastman, with whom he continued for two years; and at the age of twelve he copied two figures of Democritus, and Heraclitus, after the paintings of Cornelius van Haerlem, which might readily be mistaken for the originals. Principally he employed himself in studying after nature, and in a short time distinguished himself greatly; particularly, by a portrait of his mother, which he painted at a very early period of his life, and it is described as a wonderful performance.

Although he was allowed to excel in portrait, yet he frequently painted history, with abundance of success; among the number of which compositions, the Continnence of Scipio is celebrated in very high terms. Another performance of Lievens, applauded by the poets as well as the artists of his time, was the representation of a Student in his Library, the figures being as large as life. That picture was purchased by the Prince of Orange, by whom it was presented to King Charles I; who expressed his surprise at the excellence of the work, especially when it was known, that the artist was then not above twenty years of age. It proved a means of procuring him a favourable reception at the court of London, where he had the honour to paint the portraits of the King, the Queen, the Prince of Wales, and a great number of persons of the first rank among the nobility.

After a continuance for three years in England, he returned to Antwerp; and was there incessantly engaged, either for grand compositions to adorn the churches, or for smaller paintings of a size fit for the cabinets of the lovers of the art. It is observed, that in the house where the council meet at Amsterdam, a picture of Lievens is placed between one by Govert Flink, and another by Ferdinand Bol; and yet, notwithstanding the merit of those masters, that of Lievens appears in no degree inferior to either of them. By the praise bestowed on two of his pictures, they should seem to be exceedingly capital, if we may rely on the cotemporary writers; the one is the history of Abraham offering up Isaac; the other is the representation of David and Bathsheba. Each of them is a sufficient proof of his genius for composition, of the sweetness of his colouring, and the excellence of his pencil.

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PIRRO



PIRRO LIGORIO.

*Painted History.**Died 1573, aged 80.*

He was born at Rome, in 1493, where he became a disciple of Julio Romano; but, he was much more eminent as a designer, than as a painter. His designs of antique buildings, temples, monuments, and trophies, gained him an established reputation; and he left several volumes of them, which are at present in the possession of the King of Sardinia, and are accounted an invaluable curiosity. He was appointed principal architect to Pope Pius IV.

JACOPO LIGOZZI.

*Painted History, and Battles.**Died 1627, aged 84.*

This master was born in 1543, and learned design from a Veronese painter of good esteem, named Giovanni Ermanno. He painted in fresco as well as in oil; in the former, he painted the Triumph of Paulus Emilius, and also battles which he executed in a grand style, and with abundance of spirit; and in oil, he finished a number of excellent compositions at Florence, being for many years employed by the Grand Duke; and several of the churches and convents of that city are adorned with his performances.

JOHN LINGLEBACH.

*Painted Battles, Fairs, Sea-ports, and Sea-fights.**Died 1687, aged 62.*

He was born at Frankfort on the Maine, in 1625, and learned the art of painting in Holland; but he afterwards went to Rome, where he studiously applied himself, to observe every thing that was curious in art or nature, as far as he thought it merited his attention, and he continued at Rome, till he was twenty five years of age.

His usual subjects are fairs, mountebanks, sea prospects, naval engagements, and landscapes; which he composed, and executed, exceedingly well. His landscapes are enriched with antiquities, ruins, animals, and elegant figures; his sea-fights are full of expression, exciting pity and terror; and all his objects are well designed. His skies are generally light, and thinly clouded, and his management of the aerial perspective is extremely judicious; his keeping is usually good, his distances of a clear bluish tint, and the whole together is masterly, producing an agreeable effect.

In painting figures, or animals, he had uncommon readiness; and on that account, he was employed by several eminent artists, to adorn their landscapes with those objects; and whatever he inserted in the works of other masters, was always excellently adapted to the scene, and the subject. His pencil is free, his touch clean and light, and his compositions are in general esteem. It may be observed, that he was particularly fond of introducing into most of his compositions, pieces of architecture, the remains of elegant buildings, or the gates of the sea-port towns of Italy; embellished with statues, placed sometimes on the pediments

pediments and cornices, and sometimes in niches. - He also excelled in representing Italian fairs and markets, inserting in those subjects abundance of figures well grouped and designed, in attitudes suitable to their different characters and occupations; and although he often repeated the same subjects, yet the liveliness of his imagination, and the readiness of his invention, always enabled him to give them a remarkable variety, either by fountains, columns, aqueducts arches, or trophies, which he had sketched after nature.

JAN, OR JOHN LINSEN.

Painted History.

He was a Flemish master of considerable reputation, who learned the art of painting in his own country, but completed his studies in Italy. His principal performance, is a picture describing the action in which he was taken captive by the Rovers of Salee; the figures in that painting are well designed, the colouring is pleasing, and it is touched with spirit. The publick had conceived great hopes of this artist; but he was cut off unhappily in the vigour of life, by an intimate companion with whom he was gaming; and who happened to be so exasperated at losing, that he murdered his friend Linsen on the spot.

PETER VAN LINT.

Painted History, and Portrait.

He was born at Antwerp, in 1609, and while he was yet a youth travelled to Rome, where he studied in the academy, and also after nature, till he rendered himself distinguished as a master, of considerable abilities in history, and in portrait painting. The historical subjects which he composed, were taken both from sacred and profane writers; and he painted in distemper, as well as in oil, in a large or small size, with equal merit. For seven years he was retained in the service of the cardinal bishop of Ostia, and during that time was engaged to work for no other person. Some very grand compositions of this master are at Ostia, and others in the church of Madonna del Popolo at Rome.

After ten years residence in Italy, he returned to his native city, where he succeeded to the utmost of his wishes; and his works afforded the King of Denmark so much satisfaction, that he furnished him with employment for several years, and bought up as many pictures of his painting as could possibly be procured.

His manner of composition was in the grand style, his design being correct, and his colouring extremely good. Very few of his works are to be met with; but, one of his most capital performances is to be seen in the church of the Carmelites at Antwerp.

HENDRICK VAN LINT, called STUDIO.

Painted Landscapes, with Views about Rome.

This master is supposed to have been a descendant of Peter van Lint, and with great probability, his son. He lived mostly at Rome, and spent all his leisure hours, in studying after nature the beautiful scenes about that city; the rocks, rivers, villa's, cascades, and landscapes; which employment usually



engaged him during the summer, and part of the autumnal months. His paintings gradually rose into esteem, more particularly by their being true imitations of nature; and on account of his attention to his improvement, and his remarkable application, he was named Studio by the Bentvogel society of artists at Rome, by which appellation he is even at this day distinguished.

In one of his summer excursions, he went to Ronciglione, accompanied with another painter, to sketch some of the charming views about that village. But being observed by a few ignorant peasants, the painters were suspected to have some evil intention; and by the markings on their paper, which were totally unintelligible to the illiterate spectators, the two artists were deemed to be no other than magicians.

A report of that kind being eagerly spread about the country, a multitude of people assembled round them in a short time; and a romantick building which stood near the extremity of the rock, happening to fall just at that instant, the peasants unanimously agreed, that it could only have been thrown down by their magical powers; for which reason, they were seized instantly, secured by guards brought thither for that purpose, and hurried away before the chief magistrate. But, that officer, having discovered the real truth, by minutely examining into the affair, discharged the two painters, and took care to have them protected from insults; though the country people persisted in giving them the most opprobrious language, continually calling them forcerers, as long as they continued in sight.

Two pictures of this master are in the collection of the earl of Moyra, the one is a perspective view of the Campo Vaccino, and the other a view of the antient Amphitheatre of Titus, called the Colliseum.

JOHN STEPHEN LIOTARD, called the TURK.

Painted Portraits.

This extraordinary artist was born at Geneva, in 1702, and by his father was designed to be brought up to mercantile business; but, by the persuasion of his friends, who observed the genius of the young man, he was permitted to give himself up to the art of painting; and he applied himself with so great diligence to make himself intire master of design and colouring, that he became an artist of the highest distinction. He particularly practised to paint in miniature, with crayons, or in enamel; and in both arrived at a superior degree of excellence. He understood the principles of perspective thoroughly, and copied the works of the most famous artists in enamel and miniature, with such precision, and exactness of tint, as well as resemblance, that the most skilful could not know the originals from the copies; and the experiment was proved by one of the finest performances of Peritot, which was copied by Liotard.

He visited France and Rome; and in the latter city some English gentlemen, who were competent judges of the art, having seen several of his pictures, were so struck with the beauty of them, that they invited him to London; a city, not more justly famed for its wealth and commerce, than for munificence and liberality in rewarding every species of merit; and Liotard sufficiently experienced the truth of this observation, while he resided in England.

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Those English gentlemen who favoured him at Rome, intended to travel to Constantinople, and thither Liotard accompanied them; but it must seem very singular, that on his arrival in the Turkish dominions, he assumed the Levantine dress, and never changed it after his return to Europe, which occasioned his being called the Turk Painter. In his way from Constantinople, he visited the Court of Vienna, where he received every publick mark of regard, and approbation; and having painted the portraits of the Emperor Francis I, and the Empress, he so effectually obtained the esteem of those august persons, that the Emperor ordered him to paint that portrait, which is now placed in the Florentine gallery, among the portraits of the most illustrious artists. In London he had the honour to paint the portraits of the Princess of Wales, and her family; and at the Hague, those of the Stadtholder, and his sister.

He worked in enamel to a surprizing perfection, and in a size never attempted by any other; one of his pictures being above seventeen inches by thirteen. His colouring in crayon, enamel, and miniature, is equally excellent; with an astonishing force, and beauty of tint; with a striking resemblance of his models; a remarkable roundness and relief; and an exact imitation of life and nature, in all the subjects he painted.

FILIPPO LIPPI, called the Old.

Painted History.

* Died 1488, aged 67.

He was born at Florence about the year 1421, and at the age of sixteen being in a convent of Carmelites, he had an opportunity of seeing Masaccio at work, in painting the chapel of that convent, which inspired him with an eager desire

* The dates relative to the birth and age of Lippi, are unaccountably erroneous. The Chronological Tables of Mr. Harms assert, that he was born in 1381, and died in 1438, at the age of 57; and at the same time affirm, that he was the disciple of Masaccio, who according to the same tables was not born till 1417, and died in 1443. By which computation it appears utterly improbable, that Lippi, who must have been 36 years old when Masaccio was born, could have been a disciple of that master; because, supposing Masaccio only 20 years old when capable of painting at the convent; which was the first opportunity that Lippi had of seeing him at work, Lippi must then have been 56 years of age, and consequently within one year of his death, which is too absurd to gain belief. Besides, it is generally agreed that Lippi followed his profession for near 30 years.

De Piles also must appear guilty of an error, in fixing the death of Lippi in 1488, and yet accounting him in that year to be only 57; for he must by that computation suppose him to be born in 1431, and as he allows him to be 16 years old in the convent when he saw Masaccio painting, that will fix the year when Lippi learned the art of painting, to 1447; which appears to be four years after the death of Masaccio, who, by the best accounts, died in 1443; and therefore that seems impossible. De Piles also mistakes when he says Lippi was bred up in the convent from the age of eighteen, having been a Monk at sixteen; for he certainly should mean, (what Sandrart testifies,) that he was in the convent from the age of eight, till he became a Monk at sixteen.

But, to solve all these perplexities, if we suppose (what probably is the fact) that Lippi was born in 1421, only four years later than Masaccio, and then adding the sixteen years of Lippi before he saw Masaccio painting, it will coincide with the year 1437, at which time the latter was twenty years old; and as he did not die till 1443, there remained six years for Lippi to study the art of painting under him; but Lippi, who is allowed to have died in 1488, must have been 67 at his death, and not 57 according to De Piles.

I offer this only as a conjecture, and perhaps some more ingenious person may be able to reconcile these difficulties, in a more judicious manner.



to learn the art. He therefore became a disciple of that master, and studied design with inexpressible assiduity, making so rapid a progress, that he not only pleased, but surpris'd Masaccio.

The praises given him by his friends, as well as his instructor, wrought so strongly on his mind, that he forsook the convent, threw off the habit, and devoted himself intirely to the profession of painting. He endeavoured to obtain as much instruction as possible from Masaccio, and very happily imitated his manner; yet, the course of his studies was for some time interrupted, by an accident which detained him in Barbary for a year and a half. For, while he was amusing himself in the company of some of his friends, on board a Felucca in the Mediterranean, a Corsair who was cruizing near the shore, took them all prisoners, and carried them into captivity. But Lippi having one day drawn the portrait of his master, with a piece of charcoal on a wall, the master was so affected with the novelty of the performance, and the exactness of the resemblance, that after obliging him to paint the portraits of a few other persons, he generously restored him to his liberty.

At his return to Europe, he went to his native city Florence, and for a considerable time was employed by the Grand Duke. The merit of his works recommended him, not only to the particular esteem of that Prince, and the nobility, but also to the ecclesiasticks; who engaged him for several noble compositions, for their churches and convents. It is observed of Lippi, that he was the first of the Florentine painters, who attempted to design figures as large as the life; the first, who remarkably diversified the draperies; or who gave his figures the air of the antiques.

He was a man of very loose morals, and deluded a Nun to elope with him from the convent of Prato, where she sat to him as a model for a picture of the Virgin; and although all his friends severely reproached him for such misconduct, yet he afterwards engaged himself in another criminal intrigue, for which he was poisoned by the parents of the lady whom he intended to abuse. But, other writers say, that he died of poison at Spoleto, from the resentment of a person in that city, with whose wife he held a criminal conversation, while he was employed in painting the altar-piece of the cathedral at Spoleto; the design of which picture was exceedingly grand, though it was left unfinished, by the unfortunate death of the artist.

His colouring was extremely agreeable, and his manner (like that of his master Masaccio) was grand and elegant; his draperies were broad and loose, and his figures had a competent degree of grace, with a good expression.

FILIPPO LIPPI, called the Young.

Painted History.

Died 1505, aged 45.

He was the son of Filippo Lippi, born at Florence in 1460, and the disciple of Sandro Boticelli. He had a lively genius, and a good invention; and several of his compositions shewed a great deal of elegance, with a very pleasing tone of colouring. But, his particular excellence consisted in painting the ornaments of architecture, especially the frizes, in the true taste of the antique, with a fine understanding of the Chiaro-Scuro.

LORENZO

LORENZO LIPPI.

*Painted History, and Portrait.**Died 1664, aged 58.*

He was born in 1606, and learned the principles of painting from Matteo Roselli. He had an exquisite genius to musick and poetry, as well as to painting; and in the latter, his proficiency was so remarkably great, that some of his compositions in the historical style, were taken for those of Roselli. However, at last he grew dissatisfied with the manner of that master, and preferably chose the manner of Santi di Titi, who was excellent both in design and invention; and appeared to have more of simple nature, and truth, in his compositions, than any other artist of that time.

At Florence he painted many grand designs, for the chapels and convents, by which he enlarged his reputation; and at the Court of Inspruck, he painted a great number of portraits of the first nobility, which were deservedly admired. Yet, although he was fond of imitating simple nature, without any embellishments from invention, his works are held in the highest esteem for the graceful airs of the heads, for the correctness of his outline, and for the elegant disposition of the figures.

JOHN VANDER LIS, or LYS.

*Painted History, Landscapes, and Conversations.**Died 1629, aged 59.*

He was born at Oldenburgh, in 1570, but went to Haerlem to place himself as a disciple under Henry Goltzius; and as he was endowed with great natural talents, he soon distinguished himself in that school, and imitated the manner of his master with great success; so as to make it no easy matter to determine, which was the work of the disciple, or the master. He adhered to the style of Goltzius in the early part of his life, till he went to Italy; and having visited Venice and Rome, he studied the works of Titian, Tintoretto, Paolo Veronese, and Domenico Fetti so effectually, that he improved his taste and judgement, and altered his manner intirely. He soon received marks of publick approbation, and his compositions became universally admired, for their good expression, for their lively and natural colouring, and the sweetness and delicacy of his pencil; although it must be acknowledged, that he could never totally divest himself of the ideas and taste peculiar to the Flemings.

His subjects usually were histories taken from the sacred writings, or the representation of rural sports, marriages, balls, and villagers dancing, dressed in Venetian habits; all which subjects he painted in a small, as well as a large size, with a number of figures, well designed, and touched with a great deal of delicacy. He was likewise accounted to paint naked figures admirably, with natural and elegant attitudes, and a very agreeable turn of the limbs.

A capital picture of this master is, Adam and Eve lamenting the Death of Abel; it is extremely admired not only for the expression, but also for the beauty of the landscape; and in the church of S. Nicholas at Venice, is a celebrated painting of John Lis, representing S. Jerom in the Desert, with a pen in his hand, and his head turned to look at an Angel, who is supposed



to be sounding the last trumpet. The colouring of this picture is rather too red, but it is designed in a fine style, elegant, and grand, and charmingly penciled. Houbraken also mentions a picture of the Prodigal Son, to which the only objection that can possibly be made, is, that the habits are too modern. The paintings of this master are very rarely to be purchased.

JOHN VANDER LIS, of BREDA.

Painted History.

He was born at Breda, about the year 1601, and became a disciple of Cornelius Polemburg, whose manner he imitated with extraordinary exactness, in the tints of his colouring, his neatness of pencil, and the choice of his subjects. There are some paintings of this master's hand, which, though they appear to have somewhat less freedom, and lightness of touch, are nearly equal to those of Poelmburg, and are frequently taken to be his.

At Rotterdam, in the possession of Mr. Biffchop, there is a delicate picture representing Diana in the Bath, attended by her nymphs; and his most capital performance in England, is said to be in the possession of the Viscount Middleton. The portrait of Vander Lis, painted by himself, is in the possession of Horace Walpole, Esq; which is described by that ingenious gentleman, as being worked up equal to the smoothness of enamel.

NICHOLAS LOIR.

Painted History, and Landscape.

Died 1679, aged 55.

He was born at Paris, in 1624, and, according to several writers, was a disciple of Le Sueur; though, according to the Chronological Tables, he is said to have been the disciple of Le Brun.

He wanted neither genius to invent, nor fire to execute, and yet he had nothing above a moderate artist. Nothing can be observed in his compositions that looks like sublimity of thought, nor any particular character that had much elevation. He composed indeed with readiness, he had a good taste of design, his pictures were neatly handled, and he disposed his figures agreeably; but, he so far wanted attention, that he scarce had produced any one thought, but he executed it as expeditiously as it entered into his mind, without allowing himself time to digest it. And that method he pursued, not only by means of a habit which he had acquired, but also by a retentive memory, which could readily recall the images of those objects which he had seen in Italy, where he had for some time resided. Every part of his subjects was equally well painted, figures, landscape, architecture, and ornaments; and he particularly excelled in designing women, and boys. He was employed by Lewis XIV. at Versailles, and the Tuilleries, and died Professor of the Academy.

GIOVANNI

GIOVANNI PAOLO LOMAZZO.

Painted History, Landscape, and Portrait.

This master was born at Milan, in * 1558, and learned design from Giovanni Battista della Cerva. He rose to great eminence in his profession, for composing historical subjects, and was accounted full as excellent for landscape and portrait painting; but he rendered himself still more eminent by his ingenious treatises on the arts of painting, and architecture; by which he has happily contributed, to refine the taste of future artists; to improve the knowledge of the professors of those arts; and to promote, in a very high degree, the honour of the art itself.

LAMBERT LOMBARD, or SUAVIUS.

*Painted History, Architecture, and Perspective.**Died 1560, aged 60.*

He was born at Liege, in the year 1500, and having obtained some instructions, as to the rudiments of the art, in his own country, he travelled to Rome, and (as some writers affirm) became the disciple of Andrea del Sarto. To the utmost of his ability, he studied every thing that could conduce to his improvement, not only in painting, but in perspective and architecture; and to those branches of knowledge, he added a diligent study of the antique.

When he returned to Liege, he introduced a style of painting among his countrymen, very different from that to which they had before been accustomed; he taught them a better taste of design, by substituting the antique instead of the Gothic; and enabled them to distinguish the simplicity and elegance of the one, when compared with the dry unnatural stiffness of the other. But, although he designed well, and was tolerably correct, and had his mind filled with the images of those beautiful objects which he had studied in Italy; yet could he never thoroughly shake off his national gout; and his own works partook a great deal of that same dry stiffness, of which he disapproved in the performances of others.

However, he is ranked among the best painters of his time, by all the writers on this subject; and a Last Supper of his painting is exceedingly commended, as being very deservedly estimable for the design, and also for having an admirable effect.

Sandrart censures Van Mander for representing Lambert Lombard, and Lambert Suavius, as two different persons, and he affirms that the descriptions applied to each, can only agree with one and the same artist.

ALESSANDRO LONI.

*Painted History.**Died 1702, aged 47.*

He was born at Florence, in 1655, and was a disciple of Carlo Dolce, whose style he imitated in the neatness, and the high finishing of his works. He was

* The writer of the Chronological Tables fixes the birth of Lomazzo in 1538, contrary to most authors on the subject.



employed, and exceedingly favoured, by the Grand Duke of Tuscany, who retained him in his service for several years; and among the celebrated paintings of the Florentine collection, there is a picture of this master's hand, which, although of a very small size, contains near an hundred figures; all well disposed, judiciously grouped, and most delicately penciled and coloured.

THEODORE VAN LOON.

Painted History, and Portrait.

This artist was born at Brussels, in 1630, according to the testimony of some writers; and according to others, he was born at Louvain. He studied in Italy for some years, and many of the historical pictures of his painting are still preserved in the churches and palaces at Rome, and Venice. He happened to be intimately connected with Carlo Maratti, and was peculiarly fond of his manner; they drew after the works of Raphael with an amicable competition, from whence each of them acquired those beauties which appear in their compositions.

All the works of Van Loon are much in the style and manner of Maratti; the same taste of design, the same dignity in portraits, the same elevation of thought in composition is observable in both; and through the whole, the school of Italy is particularly distinguished. His colouring is generally good, though not equal to the sweetness of Carlo's; for, sometimes it was too black, and the shadows were frequently too hard and heavy.

Two very capital pictures by this master are in a church at Mechlin; the subject of one is, the Wise Men offering gold, frankincense, and myrrh; and that of the other is, the Salutation of the Virgin.

LORRAINE. Vid. CLAUDE.

AMBROGIO LORENZETTI.

Painted Landscape, and History.

Died 1350, aged 83.

This antient master was born at Siena, in 1267, and was a disciple of Giotto. He principally painted in fresco, and gained a very high reputation for the skilful management of his colours, and for the grandeur of his taste in composition; in which there appeared somewhat noble and elegant, united with ease and freedom. Vasari mentions him as the first who attempted to describe in landscapes, storms of wind, tempests, and rain; and yet he represented them with the greatest success. His imagination was lively, his manner of disposing the figures in his composition, was with judgement and propriety, and his invention was ready. For the most part he painted in a large size; but sometimes he painted in small, like that history of S. Nicholas, which he painted in a chapel at Florence. By that work he acquired infinite applause; not only for the beauty of the performance, but also for the shortness of the time that he employed in the finishing of it.

He had a fine taste for polite literature; and was equally esteemed for his learning, and his abilities in painting. It is reported, that he finished thirteen hundred pictures before his death.

JOHN

JOHN LOTEN.

Painted Landscape.

Died 1681.

This painter was born in Switzerland, but lived for many years in England, and died in London: by some writers, however, he is accounted a native of Holland. He was a landscape painter of considerable rank, and as he always studied after nature, he often had great success in the romantic beauty, as well as in the variety of the scenes which he painted.

His taste induced him to describe rocks that were craggy, solemn, and dreary; cataracts and torrents dashing and foaming with the impetuosity of their fall; and land-storms attended with rain, in which he peculiarly excelled. Sometimes he represented lawns diversified with groves, in which he rarely omitted the oak tree, that is so much the ornament of the woods and the forests of England; and those subjects also he painted with truth, nature, and force. But the effect of his compositions had been much greater, if he had been less cold in his colouring; for a judicious eye cannot but be offended, at that blackish tint which predominates through all the works of this artist.

His touch is free, and spirited, and the masses of light and shadow in his pictures are well understood. Most commonly he painted in a large size; frequently introducing those scenes which pleased his imagination while he lived in Switzerland, and he always executed them extremely well.

CARLO LOTI, or LOTH, CAVALIERE.

Painted History, and Portrait.

Died 1698, aged 87.

He was born at Munich, in 1611, the son of John Ulrick Loth, a painter who had studied under an Italian master, and imitated Carlo Venetiano. That artist devoted his son to his own profession, and taught him the first principles of design; but afterwards placed him under the direction of Cavaliere Pietro Liberi, a very celebrated master at Venice. In that school Carlo continued for some years, yet he did not intirely adopt the manner of Liberi, but attained to a style that was more bold, with a more natural and delicate expression of the naked; and in a short space of time, distinguished himself by a noble invention, by the correctness of his design, and by a degree of grace diffused through his compositions.

The principal persons in Venice employed him for historical subjects; and the Emperor Leopold I. solicited him to visit Vienna; where he was received with uncommon marks of favour, suitable to his extraordinary merit. He painted the portrait of the Emperor in an admirable style, which procured him the honour of performing several others, for all the Imperial family, and the nobility of the highest rank. He was likewise employed, during his residence at Vienna, to paint historical subjects, for the palaces and cabinets of the most illustrious persons; some of those subjects being taken not only from the sacred writings, but also from fabulous or poetic history.

In the church of the lesser hospital at Venice, there is a picture of Carlo Loti's, representing a dead Christ. It is a beautiful performance, well designed,

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in a broad manner, and the heads are excellent; but the colouring is rather a little too red. In another church is to be seen a S. Joseph, which is finely composed, and well grouped; all the parts of it being exceedingly delicate, and the colouring is strong and agreeable. Also in the church of S. Chrysoftom, there is a noble painting, representing the death of S. Joseph; which, although perhaps a little too dark, is nevertheless well coloured; the composition and design are extremely good, and the heads and expression remarkably fine.

L O R E N Z O L O T T O.

Painted History, and Portrait.

Died 1544, aged 36.

He was born at Bergamo, in 1508; the companion, and intimate friend of Giacomo Palma, and he somewhat resembled that master in his style. At first he studied and imitated the manner of Giovanni Bellini; but having afterwards seen the works of Giorgione, he was so filled with admiration, that he immediately adopted that style, and devoted himself to imitate that great painter as long as he lived.

He not only excelled in history, but likewise in portraits; of which several are preserved in Venice, that are much admired. Two of them are mentioned by Vafari; the one, a portrait of Andrea Adoni, the other of Marco Loredano, which he introduced in a fine composition of a Nativity, illumined by a glory proceeding from the child, and Loredano was represented as a whole figure, adoring the infant Saviour.

A capital painting of Lotto is in the Carmelites church at Venice. It represents S. Nicholas in the Pontifical habit, elevated in the air, supported in the clouds by three angels, and attended by other saints. Below is a very beautiful landscape, with a number of figures, and different kinds of animals, as also the description of S. George combating with the dragon.

T H E O D O R E L U B I E N E T Z K I.

Painted History, and Portrait.

Died 1716, aged 63.

He was born at Cracow, in 1653, of a noble family in Poland, and learned the art of painting more as an accomplishment, than from any view of making an advantage of the profession. He was taught design by Jurian Stur of Hamburg, and at the same time his brother Christopher was instructed by the same master. When he had gained some knowledge of the art under Jurian, he went to Amsterdam, to place himself under the direction of Gerard Laireffe; and soon imitated that artist so happily, that the ideas, the colouring, and the pencil of the master, were evidently seen in the compositions of the disciple.

After some years continuance in the Low Countries, he visited several parts of Italy, and was invited to Florence by the Grand Duke; where he was employed for a considerable time by that Prince, and received many extraordinary marks of honour and esteem at that court, as he afterwards did at the court of Brandenburg; till at last he returned to his native country, where he lived in high reputation, and his works were univervally admired.

C H R I S T O P H E R

CHRISTOPHER LUBIENETZKI.

Painted History, and Portrait.

He was a younger brother of Theodore, born at Stettin, in 1659, but instructed at first by Jurian Stur; yet he went along with his brother to Amsterdam, and there chose Adrian Bakker for his master. He continued at Amsterdam to follow his profession, and rose into very great credit; the historical pictures of his hand being extremely commended, for good invention and composition, for correctness of design, and in general for an agreeable tone of colouring. It is remarked, that his portraits would have been sufficient to establish his reputation and fortune, even if he had not been so deservedly distinguished as a painter of history.

JAN LUIKEN.

*Painted History.**Died 1712, aged 63.*

He was born in 1649, and learned design and colouring under Martin Zaagmoolen. He painted historical subjects with success, and introduced a great number of figures in all his compositions, to which he gave more expression, than grace; but his paintings are rarely to be met with in these kingdoms, though where they are seen, they are in good esteem.

As he had a ready invention, he was much solicited to design historical subjects for engravers, and he composed most of the scriptural stories which are published in the Jewish and Mosaical antiquities. Some of his own engravings are to be seen in several other books, and his application to that business caused him to discontinue his painting.

HENRY LUTTERELL.

Painted Portraits with Crayons.

He was the disciple of Edmond Ashfield, but arrived at such a degree of excellence in painting with crayons, that he very far surpassed his master; and even almost equalled Holbein in that manner of painting, according to the opinion of good judges of the art. He found out a method, before unknown, of drawing portraits with crayons on copper, and touched every part of his subject with so much softness, as well as spirit, that in many of his pictures might be seen a freedom of touch, like fine penciling in oil.

A great part of his life was spent in Dublin, where his paintings were exceedingly admired, though he was not encouraged in any degree equal to his merit; but, he went afterwards to London, where he had the good fortune to be raised to affluent circumstances, to which his merit in his profession had entitled him long before.

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BENEDETTO



BENEDETTO LUTI, called CAVALIÈRE LUTI.

*Painted History.**Died 1724, aged 58.*

This eminent painter was born at Florence, in 1666, of parents who were but in low circumstances; yet, directed by his natural genius to painting, he amused himself with drawing and designing, and became so expert without any instructor, that his performances appeared surprizing to several of the artists of his native city. Some of his designs, having accidentally fallen under the observation of that celebrated painter Antonio Domenico Gabbiani; he soon discerned the strength of the genius and talents of Luti, and asked him, if he was desirous to become a painter? The young man answering, that it was the utmost of his ambition, Gabbiani took him as his disciple; and also recommended him to a nobleman, who readily became his patron, and maintained him while he pursued his studies.

By the care and instructions of Gabbiani, and by his own inexpressible application, the young artist made a very great progress; devoting all his hours to study; and discoursing with his master on such points, as might best promote his knowledge of the true principles of his art. He was likewise industrious, to accustom his eye and his judgement readily to distinguish, what was most commendable in the taste and style of every different master. So discreet a method of conducting his studies, was attended with proportionable improvement; and as soon as he was qualified to commence artist, that the public had an opportunity of examining his productions, he received the highest applause from the judicious, for the elegance of his design, for the fine taste and skill that appeared in all his compositions, and for the management of the chiaro-scuro.

The two first pictures which he offered to the public inspection, and which laid the foundation of his future success, were a Bacchanal, and an Endymion, as large as life; and by the encouragement given him for those first productions, he laboured the more assiduously to arrive at perfection, till he formed to himself a grand style and manner, capable of giving equal entertainment to the eye, and the understanding.

When he was in his twenty-fifth year he went to Rome, where he critically studied the works of the most famous among the antients and moderns; and afterwards painted, in a large size, the death of Abel. That picture was exhibited to public view on the festival of S. Bartholomew; it was universally commended by the most able connoisseurs at Rome; and it effectually established his reputation. By order of the Pope, he was appointed to paint the picture of the prophet Isaiah, in the church of S. John Lateran; and at Rome he also finished a grand design, representing Mary Magdalen anointing the feet of Christ, in the house of Simon the Pharisee; which, in the opinion of unprejudiced judges, had correctness in the design, harmony and beauty in the colouring, variety in the attitudes and airs of the heads, and an expression of the passions that was elegant and just.

His works were exceedingly coveted, and purchased at high prices by persons of taste, through all parts of Europe; and as a particular mark of distinction, on account of his merit, the Elector of Mentz conferred on him the order of Knighthood,