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**The Gentleman's and Connoisseur's Dictionary Of Painters**

**Pilkington, Matt.**

**London, 1770**

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## O.

GIOVANNI ODAZZI.

*Painted History.**Died 1731, aged 68.*

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

His merit recommended him so highly, that he was one of the twelve artists, selected to paint the twelve Prophets in fresco, in the church of S. John Lateran, above the twelve marble statues of the Apostles. The prophet which Odazzi painted was Hosea, and it was exceedingly commended, particularly for the correctness of the design.

He was indefatigable at his work, had great freedom of pencil, and painted expeditiously; but that quick manner of finishing, frequently occasioned a little incorrectness, though the contours of his figures were extremely good.

ISAAC OLIVER.

*Painted Portrait, and History.**Died 1617, aged 61.*

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

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

In the closet of Queen Caroline at Kensington, there is a capital drawing of Oliver's, of which the subject is, the placing of Christ in the Sepulchre; and  
another

another drawing after Raphael's design of the murder of the Innocents, which has a great deal of merit.

He sometimes worked in oil, as well as in water-colours; but those which he painted in that manner, are not universally approved; being much commended by some connoisseurs, and accounted only indifferent by others.

PETER OLIVER.

*Painted Portraits.*

*Died 1660, aged 59.*

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

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

JOHN VAN OOLEN. Vid. JOHN VAN ALEN.

ADAM VAN OORT.

*Painted History, Portrait, and Landscape.*

*Died 1641, aged 84.*

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

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

In his style of painting he neglected nature, and was intirely a mannerist; nor did he seem to have any regard to painting, as a fine art, but merely, as an art that might be the means of making him rich. In his best time his composition was agreeable, and his design correct; but in his latter time, his works had nothing to recommend them, except the freedom of handling, and the goodness of their colouring; yet with all his defects, he was accounted a good painter. Rubens used to say, that Van Oort would have surpassed all his cotemporaries, if he had seen Rome, and formed his taste by studying after the best models.



He painted a great number of designs, for the altars of churches in Flanders, which have a great share of merit in several parts; and they are still beheld with pleasure, by good judges.

JACQUES VAN OOST, called the Old.

*Painted History, Landscape, and Architecture.*

*Died 1671, aged 71.*

This painter was born at Bruges, about the year 1600, and learned the art in his native city, though it is not ascertained by what master he was instructed; but he travelled to Italy, to study after the works of the great masters, and copied every thing that pleased his own taste, or that he thought might contribute to his improvement. However, among all the famous artists, he attached himself particularly to the style of Annibal Caracci, and imitated him in such a manner, as to surprize the most able connoisseurs at Rome.

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

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

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

JACQUES VAN OOST, called the Young.

*Painted History, and Portrait.*

*Died 1713, aged 76.*

He was born at Bruges, in 1637, and received his instruction from his father Jacques; being, even before he quitted that school, accounted an example to all his fellow disciples, for assiduity in practice, and eagerness to acquire knowledge. As he afforded such manifest proofs of a promising genius to the art of painting, he was permitted to visit Rome; and while he continued in that city, he devoted his whole time to examine the antiques, to design after them, and

to copy the works of the most celebrated painters. In that course of study he spent several years, and quitted Italy with regret, though it was in order to return to his native country.

At Lisse, through which he travelled, he happened to be solicited to paint portraits; and he succeeded so happily, that he was earnestly invited to settle there; all the principal families in that city seeming to be ambitious of being perpetuated by his hand. In historical subjects his figures were correct, and the expression was remarkably good; his draperies were cast in a grand taste; his colouring was of a pleasing tone, and had a fine effect; and his style of design was intirely of the Roman school. His compositions, like those of his father, were always in a large size; and he performed a great many excellent works, in the churches of Bruges and other cities of Flanders. His most capital painting is in the church of S. Stephen at Lisse; the subject is the Martyrdom of a Saint, and it is extremely well executed.

G A S P A R J A C Q U E S V A N O P S T A L.

*Painted History, and Portrait.*

He was born at Antwerp, in 1660, where he was regularly instructed in colouring and design, and became, after some years spent in study and practice, a very good painter of history; but, he is much better known by the paintings which he has executed, than by any incidents of his life, recorded by the writers on this subject.

In the year 1704, he was employed by Marechal Villeroy, to copy the Descent from the Cross, after the most admired picture of Rubens, in the church of Notre Dame at Antwerp, which he executed with a freedom of pencil, with a tint of colouring, and with a touch nearly resembling the original. His compositions embellish several of the churches of the Netherlands; and he was frequently employed by other artists, to paint figures in their landscapes, and flower-pieces; especially, the figures of nymphs and boys. He had a good genius for design, in which he shewed correctness and taste; he composed his subjects readily, and in his colouring was very agreeable; so that he was considered as one of the principal painters of his time, being particularly distinguished, for brilliancy in his touch, and freedom in his handling.

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

I L O R B E T T O. Vid. A L E X A N D E R V E R O N E S E.

A N D R E A O R G A G N A, O F D I C L O N E.

*Painted History, and Portrait.*

*Died 1389, aged 60.*

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



He painted in the style of those ancient masters, who flourished in his time; and was accounted to imitate nature so truly, as to make some of his subjects seem absolutely alive, if the testimony of Vasari may be credited. He was also excellent as a statuary, and an architect, and in both manifested extraordinary abilities.

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

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

JOHN FRANCIS VAN BLOEMEN, called ORIZONTI, or  
HORIZONTI.

*Painted Landscape.*

*Died 1740, aged 84.*

This painter, although a Fleming by birth, is considered as an Italian master; because he studied at Rome, and always resided in some part of Italy. He was born at Antwerp, in 1656; but it is a point undetermined, from what master he originally learned the art of painting.

When he arrived at Rome, he not only attentively observed the beautiful scenes in the environs of that famous city; but he also studied the works of those great artists, who before his time, had copied after nature in those places, to make designs for their landscapes; and took every judicious method to improve his taste, and explore every secret of the art he professed. The first of his performances which were exhibited in Rome, were received with general approbation; and evidently shewed the greatness of his genius, and the promise of that merit, by which he was afterwards distinguished. His real name was John Francis Van Bloemen, but the Bentvogel society at Rome, gave him the name of Orizonti, or Horizonti, on account of the natural receding of the objects in his compositions, and the delicate manner of his conducting and extending his distances.

His works were wonderfully admired in every part of Italy, and were bought up at great prices, by the best judges of the art in those kingdoms. He died at Rome in the highest esteem, and was as much a favourite of the Italian artists, as of the artists and connoisseurs of other countries. His first manner resembled that of Vander Cable; but afterwards he made nature intirely his model, and in particular the views about Tivoli. Those enchanting scenes he made the subjects of many of his landscapes, which were diversified with groves, declivities of hills, and grand falls of water; often representing, with extraordinary beauty and truth, the mists arising from the agitated surface of the river below.

His pictures are generally well designed, and well handled; and those of his best time, are now considered as an ornament to the most select cabinets in Europe

Europe. He lived to a great age; and as years and infirmities advanced upon him, neither his imagination, nor his pencil, produced equal ideas, or equal execution, to place his latter works in competition with those, which he painted in the full vigour of all his powers. Yet, even in his last performances, there is a peculiar taste of composition and design, which will always give pleasure to a judicious observer.

A very capital picture by Orizonti, of his best time, in which the figures were inserted by Sebastian Conca, is in the collection of the Earl of Moira in Dublin.

**BERNARD VAN ORLAY**, called **BERNARD** of **BRUSSELS**.

*Painted History, Huntings, and Landscapes.*

*Died 1560, aged 70.*

He was born at Brussels, about the year 1490, but went to Rome when he was very young, and had the good fortune to become a disciple of the illustrious Raphael; in whose school he proved so great a proficient, that he was employed in finishing many of the grand compositions of his inimitable master; for, he excelled equally in painting history, landscape, and animals. At his return to Brabant, he was appointed principal painter to the governesses of the Netherlands, and was also employed for several years by the Emperor Charles V, being considered as one of the best painters of his time.

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

The prince of Nassau engaged him to paint sixteen cartons, as models for tapestries, which were intended for the decoration of his palace at Breda. Each carton consisted only of two figures, a Knight and a Lady on horseback, representing some of the Nassau family. The design was exceedingly correct, and in a style of grandeur worthy of a disciple of Raphael; and those cartons were afterwards, by order of the prince, copied by Jordaens in oil.

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

**RICHARD VAN ORLAY**.

*Painted History, and Portraits in Miniature.*

*Died 1732, aged 80.*

He was born at Brussels, in 1652, the son of Peter Van Orlay, an indifferent painter of landscapes, from whom he learned the first rudiments of the art; but he was farther instructed by his uncle, who was a better artist than Peter, though neither of them had talents equal to the genius of their disciple, who in a short time surpassed both his directors. He diligently studied design, and applied himself to practise painting in miniature; in which he proved so very

successful,



successful, that he composed historical subjects in such a taste, as procured him honour and employment.

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

#### N. OSSENBECK.

*Painted Markets, Fairs, Landscapes, Conversations, and Cattle.*

*Died 1678 aged 51.*

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

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

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

#### ADRIAN VAN OSTADE.

*Painted Conversations, Dancings, and Drolls.*

*Died 1685, aged 75.*

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

When he commenced painter, he lived with one Constantine Sennepoort, a great lover and encourager of the art, at Amsterdam; where he soon found an uncommon demand for his paintings, and received such prices for them as were unusually high; yet, although he was exceedingly industrious, he could scarce finish a sufficient number, to satisfy the eager curiosity of the publick.

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

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

He perfectly understood the principles of the chiaro-scuro, and introduced his lights and shadows with so much judgement, that every figure seems animated; yet it might be wished, that he had not designed his figures so short. His tone of colouring is exquisitely pleasing, and natural; his touch light, and wonderfully neat; and through all his works, there is a peculiar and uncommon transparence. The figures of Ostade, were so universally admired for their lively expression, that several of the most eminent among his cotemporary artists, solicited him to paint the figures in their landscapes; which at this day give them a great additional value. His works are exceedingly scarce, especially those of his best time and manner; and when the genuine works of Ostade are to be purchased, no price is accounted too high for them.

#### ISAAC VAN OSTADE.

*Painted Drolls, and Conversations.*

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

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

#### MARIA VAN OSTERTWYK.

*Painted Still Life, and Flowers.*

*Died 1693, aged 63.*

This female artist was born at Nootdorp near Delft, in 1630, and from her infancy shewed a strong disposition to learn the art of painting; and afforded such early proofs of genius, that her father was induced to place her under the direction

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direction



direction of John David de Heem at Utrecht. She studied nature attentively, and improved so much by the precepts of her master, that in a short time, her works might stand in competition with those of her director.

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

Lewis XIV. was exceedingly pleased with her performances, and honoured one of them with a place in his cabinet; as also did the Emperor and Empress, who sent their own portraits set round with diamonds to this paintress, as a mark of their particular respect for her merit. King William III. gave her nine hundred florins for one picture, and she was much more highly rewarded by the King of Poland.

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

OTHO VENIUS. Vid. VENIUS.

JURIAAN OVENS.

*Painted History, Portraits, and Night-pieces.*

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

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

ANDREA OUCHE. Vid. SACCHI.

ALBERT



ROBERT VAN OUDENARDE.

*Painted History, and Portrait.*

*Died 1743, aged 80.*

He was born at Ghent, in 1663, and at first was instructed by Mierhop; but afterwards he studied under Van Cleef, and several other masters, till he was in his twenty-second year. At that age he obtained liberty to travel to Italy, being supplied with letters of recommendation to some persons of distinction at Rome; and soon after his arrival in that city, he became the disciple of Carlo Maratti.

Being happily fixed under the guidance of so eminent a master, Carlo discovered that his pupil had an apt genius, and good judgement; and Oudenarde, by shewing himself unwearied in practice and study, not only acquired the favour of his instructor, but also distinguished himself above most of the disciples in that school. However, he was for some time stopped in his progress, by a trifling incident, which was very near occasioning the loss of Carlo's regard and friendship for ever.

It was the usual custom of Oudenarde, at his hours of leisure, to practise engraving, in which art he was a tolerable proficient; and wanting a subject, he happened to fix on a sketch of the Marriage of the Virgin, painted by his master. When the plate was finished, several impressions were struck off, which circulated through different hands; and one of them happened to be noticed by Carlo, as he passed by a printfeller's shop. This was considered by Maratti as an unpardonable offence, and he expressed the most violent resentment against his pupil, for publishing any of his designs without his concurrence or approbation; and on account of that indiscretion, he excluded him from his academy. Yet, after some time Carlo pardoned the fault, condescended to a reconciliation, received Oudenarde into his school, and they continued closely connected in friendship, as long as Maratti lived.

This artist spent above thirty years at Rome, in great esteem with all orders of people; and was particularly patronized by Cardinal Barbarigo, Bishop of Verona. He painted entirely in the taste and manner of Carlo, in a style of colouring that had a great deal of force and spirit, and with correctness of design. At last he visited his native city, though with a resolution of returning to Italy, after a short stay in his own country; but that project was disconcerted by the death of the Cardinal, his protector and his friend. He therefore settled at Ghent, where he was perpetually engaged in grand works for the churches, convents, and palaces of the nobility; and also for painting portraits, in which he was peculiarly successful.

ALBERT OUWATER.

*Painted History.*

*Died 1515, aged 71.*

He was born at Haerlem, in 1444, and painted in a grand style, principally in oil. He had a free and masterly manner of handling, with a good expression, and a natural and lively tint of colouring. He was particularly exact in the

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extremities

