PILKINGTON'S

DICTIONARY

OF PAINTERS

CRE * HOE

VOL. III.

Howard C. Levis.

A

DICTIONARY

OF

Painters;

FROM THE

REVIVAL OF THE ART TO THE PRESENT PERIOD.

BY

THE REV. M. PILKINGTON, A. M.

ILLUSTRATED BY

Portraits, and Specimens of their various Works.

A

NEW EDITION,

WITH

CONSIDERABLE ALTERATIONS, ADDITIONS, AN APPENDIX, AND AN INDEX,

BY

HENRY FUSELI, R. A.

VOL. III

LONDON:

1801.

Giuseppe Crespi inv.t e depin.t

DANIELLO CRESPI.

Hiſtory, Portrait.

DIED 1630, AGED 38.

This artiſt was a Milaneſe, born in 1592, and at firſt was a diſciple of Giovanni Battiſta Creſpi, though he afterwards ſtudied under Julius Cæſar Procaccini, and ſoon became ſuperior to the firſt, and at leaſt equal to the ſecond.

With great vigour of conception, and facility of execution, he combines equal ſuavity and ſtrength of colour in oil and freſco; the diſtribution of his figures leaves no wiſh for alteration. He ſeems familiar with the beſt principles of the Caracci, without having frequented their ſchool. In the church della Paſſione at Milano, where he painted the Depoſition from the Croſs, he has left many portraits that may vie with the beſt of Tiziano. Continued progreſs from good to better marked the ſhort period of his life.

His laſt and moſt admired works are the Hiſtories from the Life of St. Bruno, in the Certoſa at Milano. The moſt celebrated of them is that of the Pariſian Teacher, who, raiſing himſelf from the bier, pronounces his own condemnation; deſpair and terror are perſonified in him and the aſſembly. Nor is that of the Duke of Calabria, who in hunting diſcovers the ſolitary cell of the hermit, much inferior. On this the painter wrote, 'Daniel Criſpus Mediolanenſis pinxit hoc templum an. 1629,' one year before his death, for he died of the plague in 1630, extremely lamented, and with him all his family†. F.

GIUSEPPE MARIA CRESPI.

Hiſtory, Portrait.

DIED 1747, AGED 82.

He was born at Bologna, in 1665, and received his earlieſt inſtruction in deſign from Angelo Toni, a very moderate artiſt; but in a ſhort time he quitted that ſchool, and ſucceſſively ſtudied under Domenico Canuti, Carlo Cignani, and Giovanni Antonio Burrini. From them he applied himſelf to ſtudy the works of Baroccio, and afterwards the principles of colouring at Venice, from the paintings of Titian, Tintoretto, and Paolo Veroneſe.

Thus qualified to appear with credit in his profeſſion, his merit was made known to the Grand Duke Ferdinand, who immediately engaged him in ſeveral noble compoſitions, which he executed with ſucceſs.

In portrait he was particularly excellent; and to thoſe ſubjects he gave elegant attitudes, with a ſtrong and graceful reſemblance.

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

† Mr. Pilkington, on what authority I know not, makes this great artiſt a Bologneſe, and places his works in what he calls 'the Chartreux at Pavia.' F.

He was remarkably ſingular, in accuſtoming himſelf to paint in a chamber properly darkened, and ſo contrived, as to admit a ray of the ſun, or the light of a flambeau, to enable him to give a greater roundneſs and relief to his paintings, by a nice obſervation of the force of natural light and ſhadow.

DOMENICO CRESTI, called CAVALIER PASSIGNANO.

Hiſtory, Portrait.

DIED 1638, AGED 80.

This painter, accounted one of the beſt maſters of his time, was born at a village in the neighbourhood of Florence, called Paſſignano, in 1558 (though his birth, in the Chronological Tables, is erroneouſly fixed in 1585); and he received the name of Paſſignano, from the place of his nativity.

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

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

MR. CROSS.

Hiſtory.

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

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

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

FRANCESCO

FRANCESCO CURRADI.

Hiſtory, Portrait.

DIED 1660, AGED 90.

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

He ſtudied the airs of the heads with unuſual exactneſs, and gave a graceful and angelic air to particular figures in his hiſtorical compoſitions, but particularly to the heads in his deſigns from ſacred hiſtory, which were moſtly the ſubjects he choſe to paint.

To oblige his friends he often painted portraits, which were admired for the life and nature infuſed into them by his pencil, for the roundneſs and relief of his colouring, and alſo for the amiable reſemblance of the perſons who ſat to him.

CUYLENBURG.

Hiſtory, Landſcape, and Figures in Caves.

This artiſt is by many ſuppoſed to have been a diſciple of Poelemburg, by his taſte of deſign, and the ſtyle of his compoſition; although neither his age nor his maſter are aſcertained by any of the biographical writers that I have ſeen. His ſubjects are, caves with figures, nymphs bathing, bacchanals, or ſtories from fabulous hiſtory, and ſometimes deſigns of fancy.

He uſually painted in a ſize much larger than Poelemburg, and wanted that clearneſs of tint, that luſtre of colouring, ſo remarkable in all the genuine works of that delicate painter. A predominant brown prevails through the whole of Cuylenburg's pictures, and makes an evident difference between the colouring of thoſe two maſters. And beſides, Cuylenburg is neither ſo delicate in his female forms, ſo correct in his drawing, ſo elegant in his taſte, nor ſo neat in his finiſhing, as are all the paintings of Poelemburg; nor is he, in general, equal to Vertangen.

CUŸP Vid. KUŸP.

*JOHN

D.

*JOHN DACH.

Hiſtory.

DIED —— AGED ——

JOHN DACH† was, according to Deſcamps, born at Cologne in 1566. He went to Italy, and on his return was taken into the ſervice of the Emperor Rodolph II. who ſent him back to Italy to make deſigns from the antique. According to Deſcamps, there are drawings of his in England remarkable for firmneſs, elegance of line, and maſterly handling. His pictures are ſaid to be at Vienna, where he died old and opulent. F.

DIRK DALENS.

Landſcape.

DIED 1688, AGED 29.

This maſter was born at Amſterdam, in 1659, and learned the principles of the art from his father William Dalens, a landſcape-painter, who had no great abilities, and who very ſoon was ſurpaſſed by his diſciple.

In the year 1672 he retired to Hambourg, to avoid the calamities of war, which at that time deſolated his native country; and happening to meet with John Voorhout, who was there at that time, they aſſociated together, and jointly applied themſelves to ſtudy, and to improve themſelves in their profeſſion. At his return to Amſterdam, his performances received the approbation of the public, and he would probably have made a very conſiderable figure, if he had not been cut off in the very bloom of his years.

In the collection of the Elector Palatine there is a fine landſcape by this maſter; the ſcene is a marſhy ground, on which are repreſented ducks and other fowl, very much in the taſte and manner of Hondekoeter.

PIETRO DANDINI.

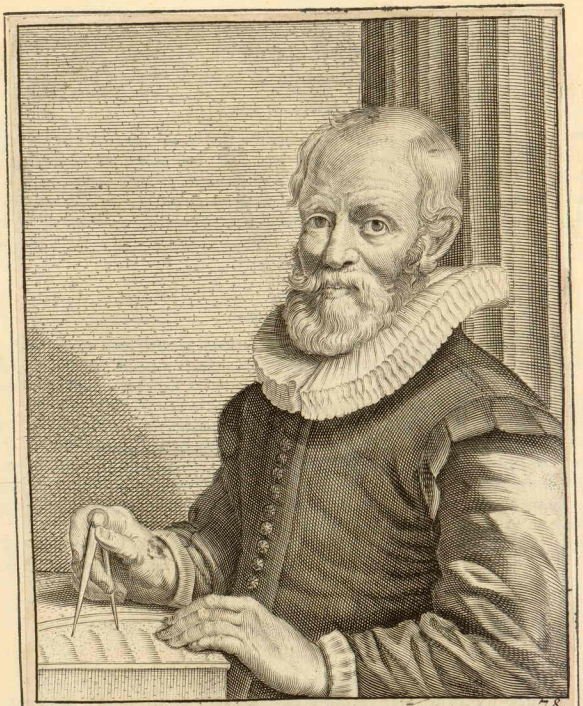
Hiſtory, Landſcape, Portrait, Architecture, Battles, and Animals.

DIED 1712, AGED 66.

Pietro, the beſt of the Dandini family, was born at Florence in 1646. He ſtudied under his father Vincenzio, and became a conſiderable mannerift in the ſtyle of Pietro da Cortona. He improved his powers by travelling, but the avidity of gain led him to

† In a note annexed to the article of John ab Ach, which I have diſmiſſed, Mr. Pilkington charges Deſcamps with an errour in making John Dach and John ab Ach two different perſonages, though, ſays he, the date of birth and the account given of both is precifely the ſame, and can agree but with one. This is ſo far from being the caſe, that Deſcamps makes the ſubject of the preſent article ten years younger than John ab Ach, and tells us the Emperor ſent him back to Italy to make deſigns from the antique, a commiſſion which the favourite of the Elector of Bavaria would have conſidered as an affront, and which I have of courſe expunged from Mr. Pilkington's account. Mr. P. did not diſtinguiſh between ab or von Ach, and ſimple Dach. F.

diſpatch



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CORNEILLE DANCKERTS DE RY

Fut ne a Amsterdam lan 1561. mourut 1634. agé de 73 ans, a este environ 40 ans maistre macon et Architecte de ceste tant renommée Ville. Il vint en la place du feu son Pere du mesme nom, qui avoit en son vivant servi la Ville dans ceste mesme charge, il a faict une grande nombre de grands et signales bastiments, par ce que la agrandissement de la Ville se fit en son temps, il a bati la novelle porte de Haerlem, les trois novelles Eglises, la Bourse de marchants, et innumerables ouvrages apartenants a l'ornement de ceste Ville, il trouva par grande experience l'invention de bastir des ponts de pierre sans resbaundre le cours de l'eau, sur des grandes Rivieres comme il en fit la preuve lan 1632 par dessus la Riviere d'Amstel large de 200 pieds ayant 7 arceqs.

Pet. Danckerts de Rey delin. Pet. de Iode sculpsit. Io. Meyssens excudit

Dominicus de Rubeis Hæres Io. Iacobi de Rubeis formis Romæ ad Templum S. M. de Pace cum Priu. S. Pont.

diſpatch and a general mediocrity, compenſated by little more than the admirable freedom of his pencil. He exerted his powers according to the price he received for his work: they are ſeen to advantage in the cupolas of S. Maria Maddalena, in various freſcoes of the Ducal palace and villas, and in the public hall of Piſa, where he repreſented the taking of Jeruſalem. There are likewiſe altar-pieces which ſhew his merit: that of St. Francis in S. Maria Maggiore, and another of S. Piccolomini ſaying maſs in the church a' Servi, a pleaſing animated performance. He had a ſon Ottaviano Dandini, who followed his manner. F.

CÆSARE DANDINI.

Hiſtory.

He was born at Florence; and was the elder brother, and firſt inſtructor, of Vincentio Dandini, the uncle of Pietro. This maſter had ſucceſſively ſtudied as a diſciple with Cavalier Curradi, Chriſtofano Allori, and Paſſignano, from whom he acquired a pleaſing but fugitive manner of colouring. His beſt altar-piece is at Ancona; his numerous ſmaller pictures recommend themſelves by diligence and finiſh. F.

CAVALIER DANIELLO. Vid. DANIEL SYDER.

HENRY DANKERS.

Landſcapes.

He was born at the Hague, where he was taught the firſt rudiments of painting; but he afterwards travelled to Italy, and ſtudied there for ſome years. His obſerving thoſe ſcenes with which the face of nature is ſo beautifully diverſified in that country, and his attention to the works of the beſt painters of landſcape, rendered him a good artiſt in that branch, to which he devoted himſelf entirely.

King Charles II. of England engaged him to paint views of all the ſea-ports in his dominions, and particularly the proſpects on the coaſt of Wales, as alſo the views of the royal palaces; which commiſſion he executed extremely to the ſatisfaction of his employer. He followed his profeſſion in London for ſeveral years, and had good rates for his pictures, being eſteemed the neateſt and beſt painter in his way, of that time.

He had a brother, named

JOHN DANKERS,

Who was a painter of hiſtory, and lived and died at Amſterdam.

DIRK VAN DELEN.

Inſides of Churches, and Perſpective Views.

Neither the preciſe year of the birth or the death of this maſter is mentioned by Houbraken, or other writers; but it is recorded that he was born at Heuſden. He was a diſciple of Francis Hals, in whoſe ſchool he practiſed to paint thoſe particular ſubjects, which were moſt eſteemed by that maſter, ſuch as portraits and converſations; and by that means he acquired the ſkill to deſign figures, with a great deal of ſpirit and correctneſs.

But

But his predominant inclination directed him to paint architecture and perſpective; and thoſe he ſtudied with ſo much care, as to make his works admired and coveted through the Low Countries. His ſubjects were, the inſides of churches filled with figures, grand temples, magnificent ſaloons and galleries, with people aſſembled at concerts of muſic, or feaſting, or dancing; and thoſe ſubjects he finiſhed highly; his architecture was in a noble taſte; the figures were well deſigned; and they were grouped with a great deal of judgment.

Several authors mention the performances of this maſter, with large commendation for the goodneſs of his invention, and the neatneſs of his handling.

JACOB DELFT.

Portrait.

DIED 1661, AGED 42.

He was the ſon of Willemz Delft, and grandſon of Michael Mirevelt, born in 1619 at Delft. As he had been carefully inſtructed by his grandfather, he choſe to paint the ſame ſubjects for which Michael was ſo deſervedly eſteemed; he acquired a ſimilar taſte of deſign and colouring, and imitated him ſucceſsfully in the management of his pencil; nor can there be a greater encomium given to this maſter, than what is aſſerted by the concurrent teſtimony of ſeveral writers, that he painted portraits with a force and delicacy equal to Mirevelt.

DEODATO DELMONT.

Hiſtory.

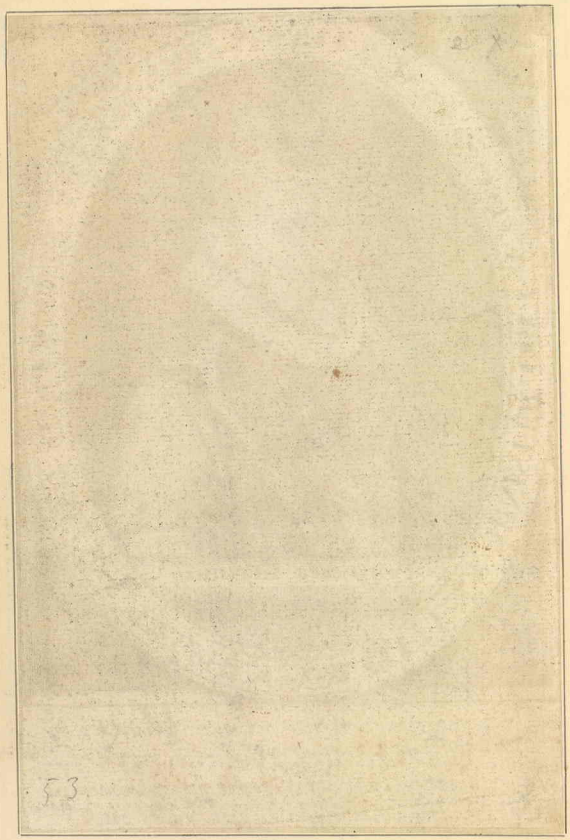
DIED 1634, AGED 53.

He was born at St. Tron, in 1581, of a good family, who gave him an education ſuitable to his fortune; had him inſtructed in all the polite languages; and placed him as a diſciple with Rubens, to learn deſign and colouring. He became the moſt intimate and beloved friend of that illuſtrious painter, and accompanied him to Italy; and during his continuance at Rome, he ſtudied every thing that was curious in painting, ſtatuary, or architecture, with ſuch accurate care, that he obtained the reputation of being an excellent painter and architect.

For a long time he was employed at the Court of Newburgh; and the Duke ennobled him, as a teſtimony of his merit. Several excellent paintings by this maſter are preſerved in the churches and convents of Italy; but there are three capital performances of his at Antwerp, which are evident proofs of his extraordinary talents. In the church of Notre Dame is a fine picture of the Transfiguration; in the Jeſuits church is another compoſition repreſenting Chriſt carrying his Croſs, which is conſidered as one of the principal ornaments of that edifice; and in a cloiſter, is the Adoration of the Magi, painted for the altar-piece. It is grand in the deſign, exquiſitely penciled and coloured, and in a free and firm ſtyle. In all his ſubjects the compoſition is elevated, the deſign correct, and the colouring and penciling excellent. Rubens himſelf was profuſe in his praiſe, and the approbation of that incomparable judge is ſufficient to ſecure the approbation of poſterity.

BALTHASAR

Quin jam claruerit vivo ne quæro MORÆUS
Prodidit id vultus: comitata modestia vivum.
Quod negat hæc vivo, tribuerunt morte peremto
Sculptor, fama viri, atq; beans post funera virtus.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15 DEODATE DEL MONT.

Noble domestiq, du Duc de Nieuborg, son peintre et architecte generale, pour quelques annees, par l'aduoy des Sereniss.mes Archiducs Alberte et Isabelle, des quelles il fut entretenu sa vie durante, mourut en Anvers l'an 1643.

Deodatus del Mont pinxit. *C. Waumans sculp.*

BALTHASAR DENNER.

Portraits.

DIED 1747, AGED 62.

He was born at Hambourg, in 1685, and was inſtructed in the principles of the art by the moſt noted maſter in Altena; though afterwards he was placed under the direction of another painter at Dantzick; and having, for ſome time, practiſed with thoſe profeſſors, he improved himſelf by copying the beſt pictures which could be procured in the latter city, and alſo ſtudied diligently after living models.

When he thought himſelf qualified to work for the public, he was appointed to paint the portrait of the Duke Chriſtian Auguſtus, adminiſtrator of Holſtein-Gottorp, in miniature; and he performed it with ſuch ſucceſs, that it eſtabliſhed his credit at that Court; where he painted, in one picture of a large ſize, twenty-one portraits of the family of that Prince, and alſo added his own. This picture ſo highly pleaſed the Czar Peter, that he determined to have it conveyed to Peterſburg, till he was informed that the Duke would be exceedingly ſorry to have it carried out of his own country.

He was principally employed by the Princes of Germany, and the King of Denmark, and he painted many portraits of that Monarch; but at intervals he viſited other countries, and particularly England and Holland, where he was received and reſpected as his merit juſtly deſerved. As a ſpecimen of his abilities, he carried along with him the portrait of an old woman, ſo wonderfully painted, that it not only procured him honour and employment in London and the Low Countries, but he refuſed five hundred guineas for it. It was purchaſed for a greater ſum by the Emperor Charles VI. who was ſo careful to preſerve it from injuries, that he kept the key of the cabinet where it was repoſited; and ſome time after procured from Denner the head of an old man, as a companion, for which he gave the ſame price. Thoſe heads are the moſt capital of all his performances.

This maſter was moſt remarkable for finiſhing his portraits in a manner that was inconceivably neat; his expreſſion is natural, nor had he, in his touch or his colouring, any appearance of ſtiffneſs, or of the mannerift; but a general union and harmony ſeemed diffuſed through the whole. However, he had no great taſte of compoſition; his draperies are very indifferent, without any idea of dignity in the diſpoſition, and without truth in the folds. His manner of deſign, except in the heads, was but poor; and his works cannot by any means be recommended as a model to other artiſts. In ſome parts he was admirable, but very unequal in others; yet he painted the portraits of his wife and himſelf, in the manner of Rembrandt, which are ſo minutely finiſhed, that (if writers may be credited) even the pores of the ſkin are viſible†.

† Denner was born to be a fac-ſimiliſt, not a painter. With the moſt anxious tranſcription of parts, he miſſed the whole, and that air of life which is the reſult of imitation. F.

JACQUES DENYS.

Hiſtory, Portrait.

Denys, born at Antwerp, 1645, was a ſcholar of Eraſmus Quellinus, but finiſhed his ſtudies at Rome and Venice. He lived fourteen years at the Court of Mantua; painted the portraits of the Grand Duke of Tuſcany and of his family, and died at Antwerp. His manner reſembles that of Vandyck. F.

PETER CORNELIUS DERYCK, or DERICK.

Portrait, Landſcape, Cattle.

DIED 1630, AGED 62.

He was born at Delft, in 1568, and was a diſciple of Hubert Jacobs; and having acquired a good degree of knowledge under that maſter, he went to Italy, where he ſtudied the different ſtyles of the moſt eminent maſters, and at laſt fixed on Baſſan as his model.

His portraits were very much admired; but his peculiar excellence was his imitation of the ſtyle, the manner, and the tint of colouring of Baſſan, which was ſo dextrous, that even good judges are frequently deceived by ſome of the pictures of Deryck.

WILLIAM DERYKE.

Hiſtory.

DIED 1697.

He was born at Antwerp, and at firſt was bred to the trade of a jeweller; but he afterwards applied himſelf to painting, in which he had tolerable ſucceſs.

His manner of deſign was not extraordinary; his compoſitions were hiſtorical ſubjects, with figures as large as life, and thoſe he executed with a full, bold pencil, but, although there was an appearance of merit in ſome particular parts, yet his outline was frequently incorrect, and in reſpect of grace, and an agreeable variety, he was very deficient.

FRANCIS DESPORTES.

Animals, Huntings, Flowers, and Inſects.

DIED 1743, AGED 82.

He was born at the village of Champigneul in Champagne in the year 1661, and was a diſciple of Nicaſius Bernard, whoſe manner of painting he ever after ſeemed to imitate.

The ſubjects which he generally delighted to paint, were flowers, inſects, animals, or repreſentations of the chace; and thoſe he deſigned and coloured with abundance of truth; his local colours being very good, and the aërial perſpective well managed.

He moſtly was employed in the ſervice of Lewis XIV. and for that Monarch, for the Dauphin, and the Duke of Orleans, he painted many pictures, repreſenting the chace of different animals, in which the action and attitudes of the dogs were full of ſpirit, nature, and life.

JAQUES


JEAN GUIOT,
Né dans les Vallées du PIEMONT le 5. Maij 1710.
& mort a ROTTERDAM le 5 Maij 1778.
P. F. D. la Croix, pinxit.
J. Kinbrahm, sculpsit 1779.
D. VIS, excudit.

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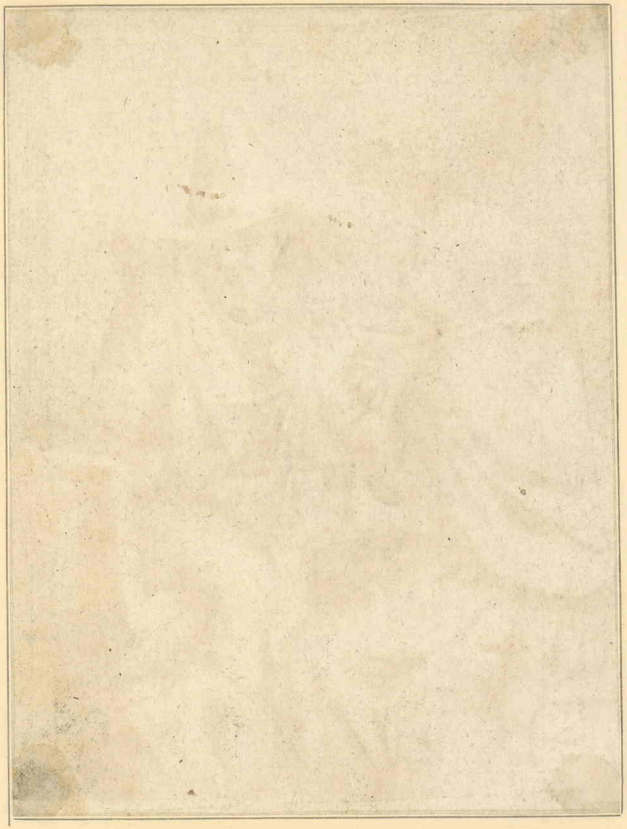
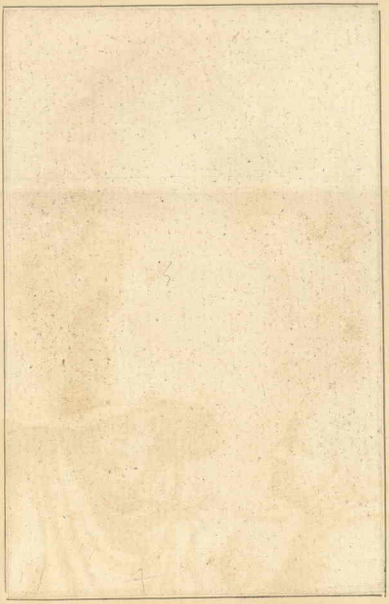
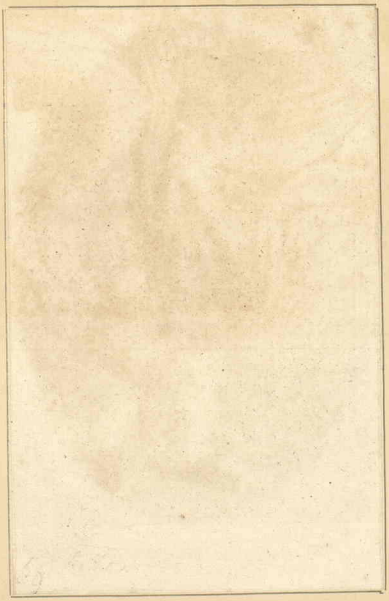






Act V. THE GRECIAN DAUGHTER. Scene III.

E. Wilde pinx.t — I. Gray Sculp.

Mrs. SIDDONS as EUPHRASIA.

— In a dear Father's Cause!

A Woman's vengeance towrs above her Sex.

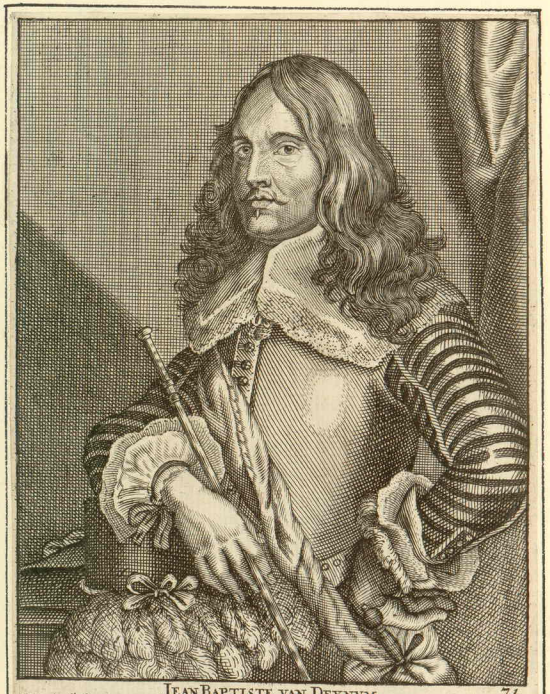
Act IV. The PROVOKED HUSBAND.

E. Wilde pinx.t — I. Gray Sc.

Mr. WILSON as SIR FRANCIS WRONGHEAD.

I don't know how 'twas — but I doubt I cried

Ay! when I should ha' cried No!



IEAN BAPTISTE VAN DEYNVM. 71.

Est nè d'Anuers, en l'an 1620. fait extremement bien des petites pourtraits, paisages et autres figures en miniature, et Capitain d'vne Compagnie des bourgeois dans la ville d'Anvers, en l'an 1651.

I.B. van Deynum pinxit.

JAQUES DEWIT.

Hiſtory, Portrait.

HE WAS ALIVE IN 1744.

This maſter, born at Amſterdam in 1695, was the pupil of Albert Spiers and Jacques Van Hal, but formed himſelf chiefly on the works of Rubens and Vandyck.

He made himſelf particularly known, by ſketching ſeveral of the cielings in the Jeſuits church at Antwerp, which had been originally painted by Rubens and Vandyck, and have been ſince very much injured by lightning; thoſe grand compoſitions had been entirely loſt to the public, if they had not been thus preſerved by Dewit, in whoſe ſketches they ſtill ſubſiſt.

He was much ſolicited to paint portraits, but it was with the utmoſt diſlike he ever undertook it; and at laſt he totally refuſed it, although he received the moſt deſerved applauſe for what he had done in that way. He principally painted cielings, and grand apartments.

His moſt noted work was for the Burgomaſters of Amſterdam in their great council chamber. The ſubject which Dewit choſe was, Moſes appointing the ſeventy Elders. It was a grand compoſition, forty-five feet wide, by nineteen high; and the whole work is a proof of conſiderable powers in conception and execution.

He deſigned boys with a great deal of ſkill and taſte, and knew where to introduce them with a good effect, eſpecially where he repreſented them in baſs-relief; and as he made ſketches for all his paintings, thoſe ſketches, although they are ſlight, are much admired for their freedom and ſpirit, and purchaſed by perſons of the beſt taſte.

JOHN BAPTIST VAN DEYNUM.

Portraits in Miniature, and Hiſtory in Water-colours.

He was born at Antwerp, in 1620, and devoted the early part of his life to an intenſe ſtudy and practice in the art of painting; and at laſt became very excellent in his profeſſion.

His ſubjects were portraits in miniature, and alſo hiſtory and landſcapes in water-colours; which he executed with ſurpriſing neatneſs, judgment, and taſte. The greateſt part of his paintings were purchaſed by the Emperor and the King of Spain; and his works were admired for the delicacy of his touch, for the ſweetneſs of his colouring, for the exquiſite manner in which he finiſhed them, and alſo for an elegance in his compoſition.

LEWIS DEYSTER.

Hiſtory.

DIED 1711, AGED 55.

Deyſter, born at Bruges, 1656, after quitting John Maes, ſtudied at Rome and Venice. Though of a ſhy and retired diſpoſition, he was much employed, and ſome parts of the pictures which he painted at Bruges have been compared in ſtyle and execution to Vandyck. F.

ANNA DEYSTER.

Hiſtory.

DIED 1746, AGED 50.

She was the daughter and diſciple of Lewis, born at Bruges in 1696, and painted in the ſtyle and manner of her father; and ſhe imitated his touch and colouring ſo exactly in the copies ſhe made after the works of her father, that few of the moſt able judges could determine poſitively, which were the copies, or which the originals.

ADRIAN VAN DIEST.

Landſcapes, Cattle.

DIED 1704, AGED 49.

He was born at the Hague, in 1655; but ſpent the greateſt part of his life in England, where he gradually roſe into conſiderable credit, having been well inſtructed by his father, who was a ſkilful painter of ſea-pieces.

His taſte of landſcape was formed almoſt entirely (as he often declared) by deſigning the lovely views in the weſtern parts of England, and along the coaſts. Some of his pictures have great clearneſs and tranſparence in the colouring, and a peculiar tenderneſs in the diſtances; they are truly fine in the ſkies, have an uncommon freedom in the clouds, and an agreeable harmony through the whole.

But, as he was often obliged to paint for low prices, there is a great diſproportion in his works. The narrowneſs of his circumſtances depreſſed his talent, and rendered him inattentive to fame, being ſolely anxious to provide for his family. Had he been ſo happy as to receive a proper degree of encouragement, it is not improbable that he might have approached near to thoſe of the firſt rank in his profeſſion. The figures in his landſcapes were frequently inſerted by the younger Adrian Coloni, his brother-in-law.

ABRAHAM VAN DIEPENBEKE.

Hiſtory.

DIED 1675, AGED 68.

This artiſt was born at Bois-le-Duc, in 1607, and was at firſt a painter on glaſs, in which he was accounted excellent, and even ſuperior to any of his time; yet he diſcontinued it, on account of a variety of diſcouraging accidents that happened to him, in his preparations for that kind of work. He ſtudied for ſome time in Italy, and found there good employment as a glaſs painter; but he turned his thoughts entirely to painting in oil; and, to obtain the beſt knowledge of colouring, entered himſelf in the ſchool of Rubens, where he improved exceedingly, and was conſidered as one of the good diſciples of that great maſter. However, notwithſtanding the opportunity he had of refining his national taſte, during his reſidence in Italy, it never induced him to alter his original ſtyle of deſign; for all his ſubſequent compoſitions were too much loaded, and not very correct.

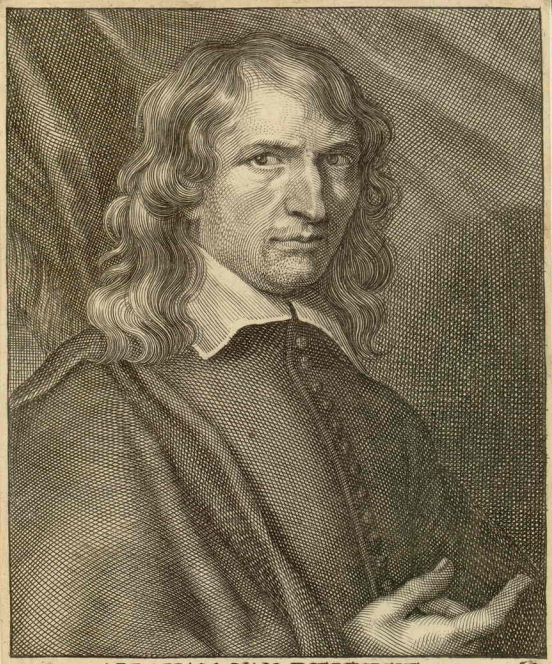
His invention was fertile, and ſhewed genius, and his execution was full of ſpirit; but it


VANDIEST.

F. C. Lizza pinx. et incis. Romae 1792.

Cascatella di Tivoli

144



ABRAHAM VAN DIEPENBEKE 57.

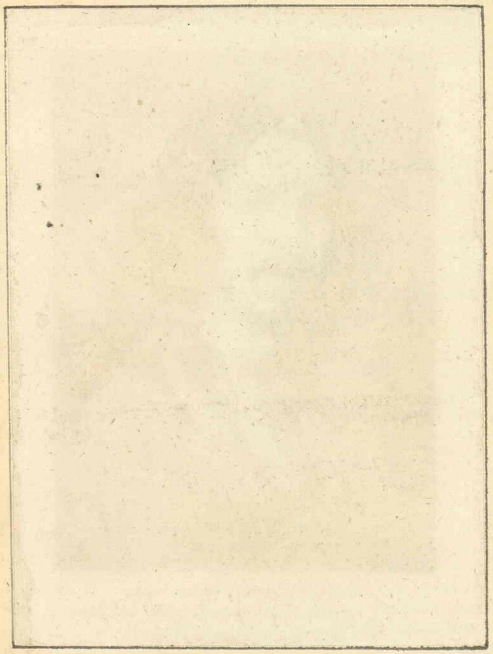
Est né a Bosleduc, ayant cy devant exercé pour quelque temps l'art de peindre sur les vitres, en quoy il surpasse tous ceux de son temps, mais a present s'est addonné a peindre toute sorte de peincture mesmes aux desseins tres curieusement, ayant eu pour maistre Pierre Paul Rubbens, tient sa residence a Anvers.

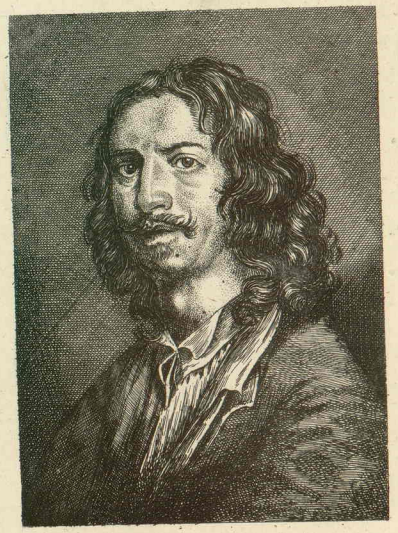
Abr. a diepenbek pinxit. Paul. Pontius sculpsit. Le. Nysson excudit.

DIEPENBECK

Apud. C. M.

98





Vere Effigies Guilielmi Dobson Armiger et pictor Regiæ Majestatis Angliæ. *In aqua fortis S.C.*

From a Rare Print in the British Museum.

it was no inconſiderable prejudice to him, to have been engaged in ſuch a number of deſigns as were perpetually thrown in his way, and which he was obliged to ſtrike out in a hurry, without competent time allowed, for judment to reviſe, digeſt, and correct them. Deſigns for title-pages, for theſes, and devotional ſubjects, engroſſed the greateſt part of his time and his labour; or deſigns for the decoration of books; of which kind, that called the Temple of the Muſes afforded him great employment, and added ſome honour to the artiſt, merely as a deſigner †.

He has been always ranked among the better diſciples of Rubens, and poſſeſſed of more livelineſs of genius than moſt of the others. He imitated the manner of his maſter with ſucceſs; he coloured well, and gave a great force to his paintings by his ſingular ſkill in the chiaro-ſcuro.

ABRAHAM DIEPRAAM.

Converſations.

This painter was at firſt inſtructed in the art by Dirk Stoop, the father of Peter Stoop the battle-painter; and, in a few years after, he ſtudied under Hendrick Zorg; but his principal improvement was derived from the precepts of Adrian Brouwer, whoſe ſtyle of deſign, and manner of colouring and handling, he imitated with ſo great accuracy, that there is a ſtrong reſemblance in their productions. But unhappily for himſelf, he imitated his maſter Brouwer, not only in his pencil, but alſo in the diſſoluteneſs of his morals; and by that means his time was unprofitably conſumed, his ſubſtance diſſipated, and thoſe excellent talents with which nature had liberally endowed him, were incredibly impaired.

His firſt pictures were much eſteemed, and ſold for a good price; ſome of them being as tranſparent in their colour, as well deſigned, and as freely and neatly handled, as many of Brouwer's. But when he gave himſelf up to a vicious and irregular courſe of life, his hand forgot its former execution, and even his ideas were altered and confuſed: for which reaſon his latter works are accounted but comparatively mean, and ſcarce appear to be of the ſame hand with thoſe of his beſt time. His irregularities reduced him to great poverty, and he died in an hoſpital, though he had abilities which, properly exerted, would have rendered him very happy and very famous.

WILLIAM DOBSON.

Hiſtory, Portrait.

DIED 1646, AGED 36.

This painter was born at London, in ‡1610, and was apprenticed to one Peak, a ſtationer and dealer in pictures. He received indeed ſome inſtruction from Francis Cleyn; but he owed his principal improvement to his copying a few excellent pictures, procured by his maſter, particularly ſome of Titian and Vandyck; and the manner of thoſe two maſters he in ſome meaſure always retained.

† It did indeed. For the deſigns of the Bellerophon, the Orpheus, the Dioſcuri, the Leander, the Ixion, Tantalus and Siſyphus, have never been excelled by the conception of the beſt maſters of the beſt ſchools. F.

‡ The author of the Lives of Engliſh Painters, at the end of De Piles, ſays, he died in 1647, aged 37. The Chronological Tables fix his birth in 1610, and his death in 1649; but the author which I have choſen to follow, ſays he died in 1646, aged 36.

By

By that courſe of ſtudy and practice he improved ſo remarkably, that a picture of his painting being expoſed in the window of a ſhop on Snow-hill in London, Vandyck, paſſing by, was ſtruck with it exceedingly; and enquiring after the author, found him at work in a poor garret. Vandyck ſoon delivered him from a ſituation ſo unworthy of his merit, and generouſly furniſhed him with every thing requiſite for his appearance in a character ſuitable to his talents. He afterwards recommended him to King Charles I. who took him into his ſervice, kept him at Oxford as long as he himſelf continued there, ſat to him often for his portrait, and diſtinguiſhed him by the name of the Engliſh Tintoret.

Undoubtedly he was one of the moſt eminent painters of his time, and an equal honour to the art and to his native country. His manner is bold, free, and ſweet, with a charming tone of colour; and although he was inferior to Vandyck, in the gracefulneſs of his figures, yet he gave life, dignity, and ſentiment, to his portraits; and for truth, character, and reſemblance, few have ſurpaſſed him.

At Wilton there is a picture of the Decollation of St. John, by Dobſon, which is in a good ſtyle, though the colouring is rather cold: the idea of St. John is ſaid to be taken from the face of Prince Rupert: and at Blenheim, Northumberland-houſe, and the Duke of Devonſhire's, are ſeveral very capital pictures of this maſter.

JACOB VANDER DOES, the Old.

Landſcapes, Animals.

DIED 1673, AGED 50.

Vander Does was born at Amſterdam, 1623, and the diſciple of N. Moyart, but travelled to Rome, and formed himſelf on the manner of Bamboccio.

His tone is dark, but his compoſition has dignity, his figures are well deſigned and touched with ſpirit, and his animals, eſpecially the ſheep, are painted with equal truth and delicacy. F.

† JACOB VANDER DOES, the Young.

Hiſtory.

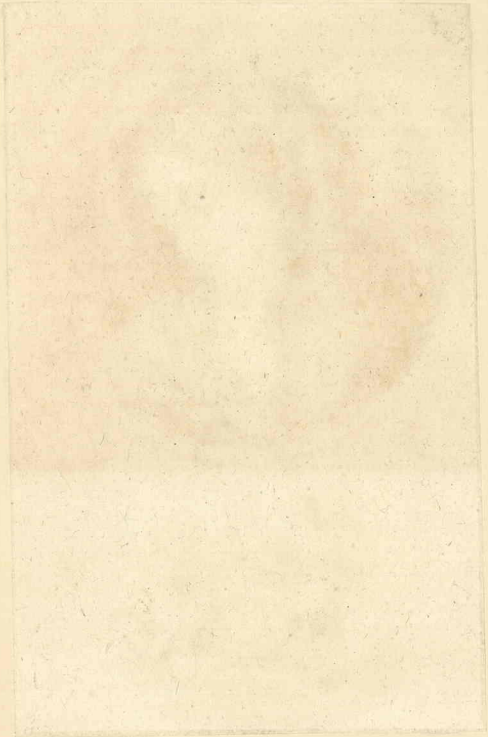
DIED 1693, AGED 39.

He was born at Amſterdam, in 1654, the ſon of Jacob, and younger brother of Simon Vander Does. He was at firſt a diſciple of Karel du Jardin, then of Netſcher, and after him of Gerard Laireſſe.

He was extremely ready at deſigning, as he had a lively imagination and good invention; but he had a violent impetuous ſpirit, which often made him apt to deſtroy his compoſitions, if they failed to pleaſe him in the execution. Houbraken ſays, that when Vander Does had ſpent three or four weeks on a picture, and not thoroughly liking it, after ſo much labour had been beſtowed upon it, though it was admired and commended by all who ſaw it, he cut it to pieces, notwithſtanding the interpoſition of his brother, who exerted himſelf to diſſuade him from deſtroying it. However, he

† The authors of the Abrégé, &c. are guilty of a great miſtake, in applying to Jacob Vander Does the Old, all the circumſtances of Vander Does the Young, confounding thoſe two artiſts with each other. Vid. Deſcamps and the Chron. Tab.

finiſhed




Carlo Dolci pinx.
J. Bogdell executit 1787.
F. Bartolozzi del. sculp.
MADONNA.
From the Original
Picture of the same
in Hampton Court
painted by
Carlo Dolci
in the Collection
of
Antonio Pio
Holtworthy
Esq.
Vol. II. No. 54.
Published March 1st 1788 by
J. Bogdell Engraver in Cheapside
London.

finiſhed another picture of that very ſubject, and was ſo ſucceſsful in the ſecond attempt, that Mr. de Graaf, to whom it was preſented, appeared wonderfully ſtruck with the beauty of the performance; made very large preſents to the artiſt, and recommended him to the favour of Mr. Heemſkirk, Ambaſſador from the States to the King of France.

Vander Does was inexpreſſibly pleaſed at the proſpect of diſplaying his talents at Paris; and it is probable that he might have raiſed his fortune and reputation to a high degree, if he had lived to finiſh what the fame of his abilities had engaged the Nobility of that kingdom to beſpeak from him.

SIMON VANDER DOES.

Landſcapes, Cattle, Portrait.

DIED 1717, AGED 64.

He was born at Amſterdam, in 1653, and learned the art of painting from his father, Jacob Vander Does, who painted landſcapes and cattle; and Simon choſe the ſame ſubjects, the ſame ſtyle, and the very ſame manner of painting. He travelled at firſt to Frizeland, then to England, where probably his real merit happened not to be known, for he continued there only one year, and returned to the Hague.

In that city he found employment equal to his deſire; yet at the ſame time he was ſo unhappy as to be depreſſed in his circumſtances, as well as in his ſpirits, by the extravagance of a diſſolute wife, who ſquandered away all that his moſt laborious induſtry could procure; and when ſhe died, left him involved in debts and miſery; though, in all his affliction, he never diſcontinued his application to his profeſſion.

On particular occaſions he painted portraits, which in the touch and colouring reſembled the portraits of the old Netſcher; and if he had not indulged himſelf in a retired courſe of life, that kind of painting would have proved more advantageous to him, than the uſual ſubjects of his pencil. But, although his works were admired, and eagerly bought up, and tranſmitted to moſt of the Courts of Europe by the picture-merchants, yet he fell at laſt into very great poverty.

There is ſomewhat extremely pleaſing in all the pictures of this maſter; and though his figures generally want elegance, and his colouring rather inclines to the yellow and light brown, yet there is ſo much correctneſs in his cattle, ſo much freedom and eaſe in his touch, ſuch agreeable diſtances, ſuch pleaſing forms in his trees, ſuch tranſparence and delicacy in his colouring, and ſuch a look of nature, with the ſimplicity of rural life in his paſtoral ſubjects, as muſt always render his works enviable.

Some of the paintings of Simon Vander Does have been imported into this kingdom, and were ſold for very large prices.

CARLO, or CARLINO DOLCI.

Hiſtory, Portrait.

DIED 1686, AGED 70.

He was born at Florence, in 1616, and was a diſciple of Jacopo Vignali. His firſt attempt was a whole figure of St. John, painted when he was only eleven years of age, which received extraordinary approbation; and afterwards he painted the portrait of his

his mother, which gained him ſuch a general applauſe, as placed him in the higheſt rank of merit. From that time his new and delicate ſtyle procured him great employment in Florence, and other cities of Italy, as much, or even more than he was able to execute.

This great maſter was particularly fond of painting ſacred ſubjects, although he ſometimes painted portraits. His works are eaſily diſtinguiſhed; not ſo much by any ſuperiority to other renowned artiſts in deſign or force, as by a peculiar delicacy with which he perfected all his compoſitions; by a pleaſing tint of colour, improved by a judicious management of the chiaro-ſcuro, which gave his figures a ſurpriſing relief; by the graceful airs of his heads; and by a placid repoſe diffuſed over the whole.

His pencil was tender, his touch inexpreſſibly neat, and his colouring tranſparent; though it ought to be obſerved, that he has often been cenſured for the exceſſive labour beſtowed on his pictures and carnations, that have more the appearance of ivory than the look of fleſh.

In his manner of working he was remarkably ſlow; and it is reported of him that his brain was affected by having ſeen Luca Giordano diſpatch more buſineſs in four or five hours, than he could have done in ſo many months.

In the Palazzo Corſini, at Florence, there is a picture of St. Sebaſtian painted by Carlino Dolci, half figures of the natural ſize. It is extremely correct in the deſign, and beautifully coloured; but it is rather too much laboured in regard to the finiſhing, and hath ſomewhat of the ivory look in the fleſh colour. In the Palazzo Ricardi is another picture of his, repreſenting the Four Evangeliſts; the figures are as large as life, at half length; and it is a lovely performance; nor does there appear in it that exceſſive high finiſhing for which he is cenſured. The two beſt figures are St. Matthew and St. John; but the latter is ſuperior to all; it is excellent in the deſign, the character admirable, and the whole well executed. There is alſo a fine picture by him in the Pembroke Collection at Wilton, of which the ſubject is the Virgin; it is ornamented with flowers, and thoſe were painted by Mario da Fiori.

*AGNESE DOLCI.

Hiſtory, Portrait.

LIVED BEYOND 1686.

Agneſe Dolci learned from her father to imitate him, but never roſe to equality. She furniſhed many of the copies made from his numerous pictures. F.

DOMENICHINO, or DOMENICO ZAMPIERI. See ZAMPIERI.

JOHN DOMENIQUE.

Landſcape.

DIED 1684.

This painter was a diſciple of Claude Lorraine. He lived moſtly at Rome, and was remarkable for his wonderful exactneſs in imitating the ſtyle and colouring of his maſter.

PETER

PETER DONCKER.

Hiſtory.

DIED 1668.

He was born at Goude, and was a diſciple of Jacob Jordaens, with whom he continued, till by his own induſtry, and the direction of ſo able a maſter, he made a good progreſs in the knowledge of colouring and penciling; but, being deſirous to eſtabliſh himſelf in a better taſte of deſign, than he found it poſſible to acquire from the Flemiſh artiſts, he determined to direct his courſe to Rome.

In his tour he viſited Paris, and gladly laid hold of an opportunity which very luckily preſented itſelf to him, of travelling to Italy in the train of the Duke de Crequi; and he reſided in Rome for ſeven years, ſtudying after the antiques and the moſt celebrated paintings.

At his return to his own country, his improvement was ſo viſible, that it procured him the approbation of the beſt judges, and ſufficient employment from perſons of the higheſt rank.

JOHN DONCKER.

Portrait.

This painter was born at Gouda, and proved a very excellent artiſt; but he died in the flower of his age.

His great abilities in his profeſſion may be judged of by one picture preſerved in his native city, in which are ſeveral portraits of perſons who at that time were in the moſt honourable ſtations in Gouda; and it is painted with ſo great a freedom of pencil, and ſtrength of colour, that it looks more like the work of an experienced and accompliſhed maſter, than the performance of ſo young a profeſſor of the art.

*GIO. ANDREA DONDUCCI, called IL MASTELLETTA.

Hiſtory, Landſcape.

BORN 1575, —— ——.

G. Andrea Donducci, a Bologneſe, from the trade of his father, who was a pail-maker, called Maſtelletta, ſeemed to have been born a painter. He was a pupil of the Caracci, but remained deaf to their ſuggeſtions on the neceſſity of acquiring a competent foundation in drawing, and contrived to catch the eye by a more compendious method; ſurrounding a ſplendid centre by impenetrable darkneſs, which abſorbed every trace of outline. It is probable that his ſucceſs greatly contributed to encourage that ſet of painters diſtinguiſhed by the name of 'Tenebroſi,' ſhade-hunters, ſo numerous afterwards in the Venetian and Lombard ſchools. Donducci was ſupported, though not by correctneſs, by a great ſpirit of deſign, a ſufficient imitation of Parmigiano, whom he excluſively admired, and a certain native facility which enabled him to colour the largeſt dimenſions of canvas in a little time. He failed in his attempts at changing this manner, as he grew older and more impatient of the praiſe beſtowed on an open ſtyle; Light, no longer ſupported by obſcurity, ſerved only to expoſe his weakneſs: the two

miracles of S. Domenico in the church of that ſaint, which had been conſidered as his maſter-pieces, became by alteration the meaneſt of his works. The ſame diverſity of manner is obſervable in his ſmaller pictures, thoſe of the firſt, ſuch as the Miracle of the Manna in the Spada Palace, are as highly valuable as his landſcapes, which in many galleries would be taken for works of the Caracci, were they not diſcriminated by that original ſhade that ſtamps the genuine ſtyle of Maſtelletta. F.

LEWIS DORIGNY.

Hiſtory.

DIED 1742, AGED 88.

He was born at Paris, in 1654, and was taught the rudiments of the art by his father Michael Dorigny, till he was ten years of age; but being then deprived of his inſtructor, by the death of his parent, he became a diſciple of Le Brun.

In that ſchool he made a conſiderable progreſs; but being diſappointed in his expectation of obtaining the firſt prize at the academy, he travelled to Italy, and ſtudied for ſeveral years at Rome, Venice, and Verona. He is highly commended by the French writers, for quick conception, lively colouring, and a ſpirited pencil; yet they acknowledge that a ſketch for a cieling which he produced at Paris, repreſenting the fall of Phaëton, was ſo much diſcommended by Rigaud, Largilliere, and others, that in great diſguſt he returned to Verona, where he ended his days.

His principal work is the dome of the great church at Trent.

*DOSSO DOSSI.

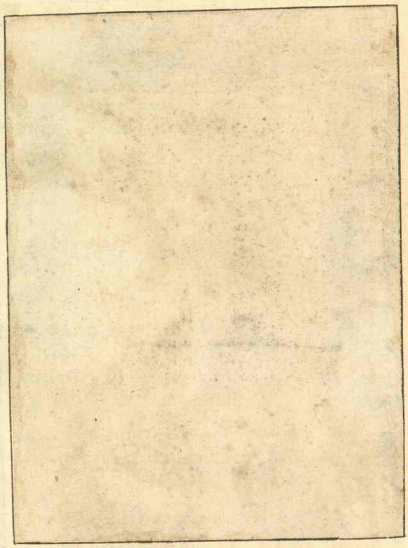
Hiſtory.

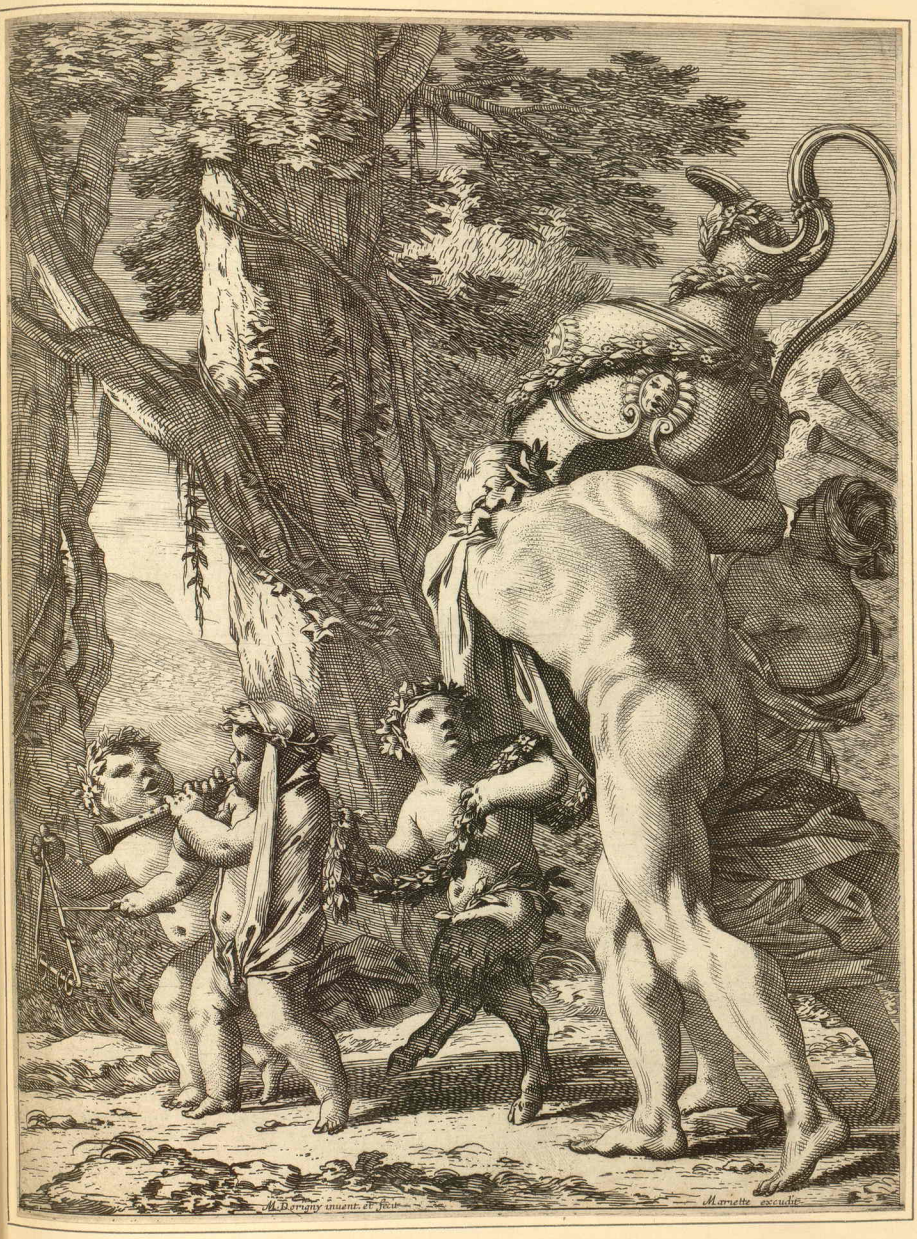
DIED ABOUT 1560, AGED ——.

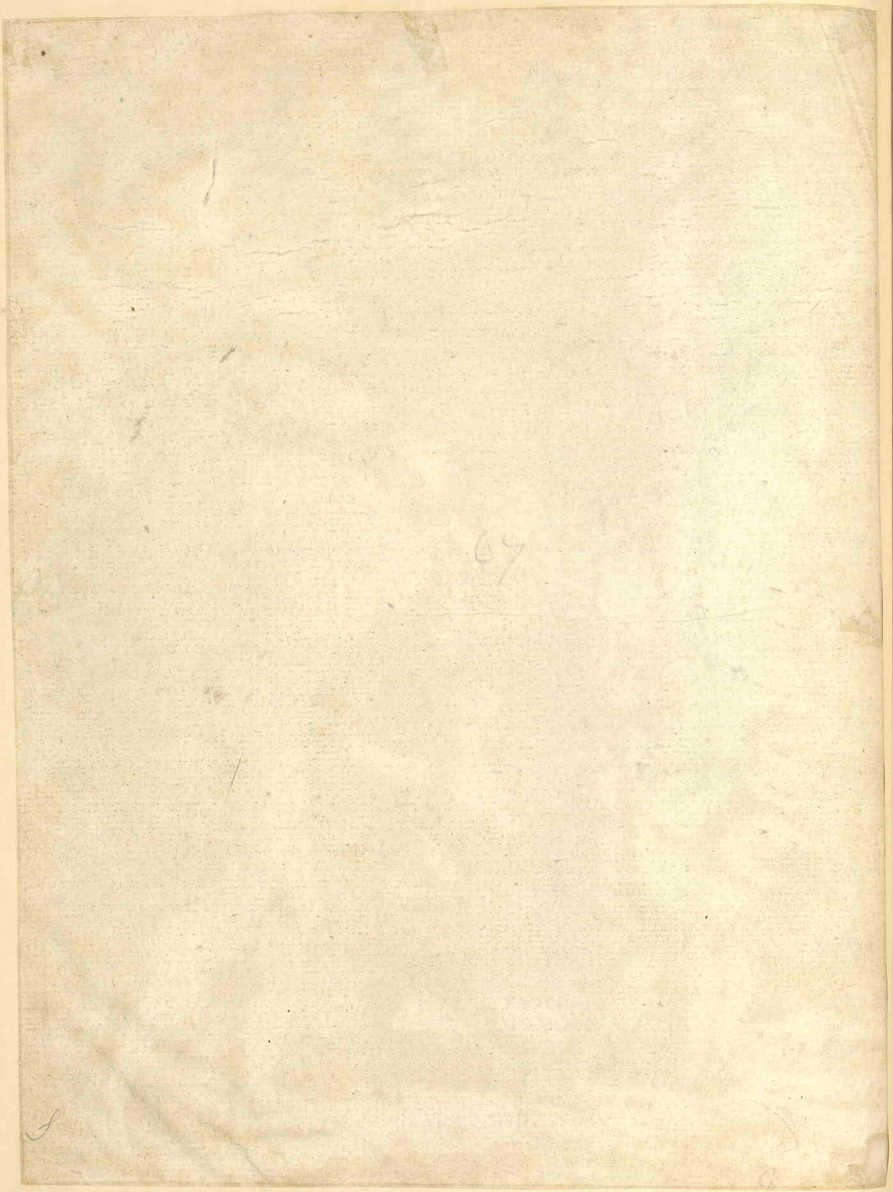
Doſſo Doſſi, a native of Doſſo in the Ferrareſe territory, or of its neighbourhood, from the ſchool of Coſta went to Rome, where he ſtudied ſix years, and five at Venice; and formed a ſtyle which is ſometimes compared to that of Raphael, ſometimes to that of Titian, and ſometimes is ſaid to reſemble Correggio. His name, with that of Gio. Batiſta his brother, has been ranked with the firſt names of Italy by Arioſto, their countryman; the pictures of Doſſo prove that he did not owe the high rank in which he is placed by the poet, to partiality. The head of his St. John at Patmos in the church a' Lateranenſi at Ferrara, is a prodigy of expreſſion. Of his moſt celebrated picture in the church of the Dominicans at Faenza, there remains now only a copy, time deſtroyed the original. It repreſents Chriſt among the Doctors, and even in the copy the ſimplicity of the compoſition, the variety of the characters, and the breadth and propriety of the drapery, deſerve admiration. Seven of his pictures, and perhaps of his beſt time, are at Dreſden, and the beſt of theſe is that much praiſed one of the Four Doctors of the Church. Doſſo, in partnerſhip with his brother, was much employed in works for the Court of Alphonſo and Ercole II. Dukes of Ferrara; and to that connection with him, a character ſo much inferior to himſelf, we may probably aſcribe the aſperſions and illiberal criticiſm of Vaſari. The ſtyle of Doſſo retains ſomething more obſolete than the ſtyle of the great maſters with whom he is compared; but he has

Harrett sculp.

Dorigny.




M. Perigny inuent. et fecit
Mariette excudit



has a novelty of invention and drapery all his own; and withal a colour which with variety and boldneſs unites a general harmony. F.

WILLIAM DOUDYNS, or DODOENS.

Hiſtory.

DIED 1697, AGED 67.

This maſter was born at the Hague, in 1630, and learned to draw and deſign from one Alexander Petit, an inconſiderable artiſt; but, as ſoon as he had acquired a competent degree of ſkill, and a tolerable readineſs of hand, to complete his knowledge, he was ſent by his relations to Italy. At firſt he indulged his inclination to the art, only for an amuſement, and not for a profeſſion, his family being very rich; but at laſt the love of painting poſſeſſed his mind ſo effectually, that he determined to purſue it as a ſole employment.

He continued at Rome for twelve years, and formed a correct ſtyle of compoſition. It was his wiſh to have ſpent the remainder of his days in Italy; but the importunity of his family and friends ſo far prevailed, that he returned to the Hague. He there met with an honourable reception, was immediately employed in ſeveral grand works, and appointed director of the academy, more from deference to his merit, than any regard to his fortune or family.

Doudyns had a grand manner of deſigning and compoſing his ſubjects; he has correctneſs of outline, and elegance of form. His draperies are well caſt, broad, light, and natural, and his pencil is free and firm; ſo that the ableſt judges conſidered his pictures as the product of an Italian invention, taſte, and deſign.

JOHN FRANCIS DOUVEN.

Landſcapes, Animals, Portraits, and Hiſtory.

DIED 1727, AGED 71.

He was born at Ruremonde, in 1656, and was placed as a diſciple with Gabriel Lambertin at Liege, and after him with Chriſtopher Puitlink. The beſt means, however, of improving himſelf, he found in the collection of Don John de Velaſco, ſuperintendant of the finances at Ruremonde, for Charles II. King of Spain.

It ſeems probable, that Douven would have entirely purſued the hiſtorical ſtyle, if he had not been invited to the Court of Duſſeldorp, where his firſt work was to paint the portraits of the Duke and other noble perſonages. He proved ſucceſsful beyond his moſt ſanguine expectations, which made him abundantly more attentive to that branch of painting ever after. He was only twenty-eight years of age when he was appointed principal painter to that Court. He afterwards attended the Duke to Vienna, where he painted the portraits of the Emperor and Empreſs. He was likewiſe employed at the Courts of Portugal, Denmark, Modena, and Tuſcany; and at the latter, ſo far obtained the favour of the Grand Duke, that he ordered the portrait of Douven, painted by the artiſt himſelf, to be placed in the gallery of painters.

It is remarked of this maſter, that his pictures are well coloured and well penciled; that they have abundance of force and ſpirit, with a ſtrong likeneſs, and a certain

amiable and majeſtic air; principally occaſioned by his placing the eyes of his figures in ſo natural a poſition, and yet with ſo much judgment, that they communicated dignity, life, thought, and expreſſion to every character.

Very frequently he painted hiſtory in ſmall, in which ſtyle his compoſition is good, his deſign correct, and very much in the taſte of the Italian ſchool.

GERHARD DOUW.

Portraits, Converſations, and Subjects of Fancy.

DIED 1674, AGED 61.

This admirable artiſt was born at Leyden, in 1613, and received his firſt inſtructions in drawing and deſign from Bartholomew Dolendo, an engraver, and alſo from Peter Kouwhoorn, a painter on glaſs; but at the age of fifteen he became a diſciple of Rembrandt. In that famous ſchool he continued for three years, and then found himſelf qualified to ſtudy nature, the moſt unerring director.

From Rembrandt he learned the true principles of colouring, and obtained a complete knowledge of the chiaro-ſcuro; but to that knowledge he added a delicacy of pencil, and a patience in working up his colours to the higheſt degree of neatneſs, ſuperior to any other maſter. He therefore was more pleaſed with thoſe pictures of Rembrandt, which were painted in his youth, than thoſe by which he was diſtinguiſhed in his more advanced age; becauſe the firſt ſeemed finiſhed with more care and attention, the latter with more boldneſs, freedom, and negligence, which was quite oppoſite to the taſte of Douw. But, although his manner appears ſo different to that of his maſter, yet it was to Rembrandt alone that he owed all that excellence in colouring by which he triumphed over all the artiſts of his own country.

His pictures uſually are of a ſmall ſize, with figures ſo exquiſitely touched, ſo tranſparent, ſo wonderfully delicate, as to excite aſtoniſhment as well as pleaſure. He deſigned every object after nature, and with an exactneſs ſo ſingular, that each object appears as perfect as nature itſelf in reſpect to colour, freſhneſs, and force. His general manner of painting portraits was by the aid of a concave mirror, and ſometimes by looking at the object through a frame with many exact ſquares of fine ſilk. But the latter cuſtom is diſuſed, as the eye of a good artiſt ſeems a more competent rule, though the uſe of the former is ſtill practiſed by painters in miniature.

It is almoſt incredible what vaſt ſums have been given, and are given at this day for the pictures of Douw, even in his own country; as alſo in Italy, and every polite part of Europe; for he was exceedingly curious in finiſhing them, and patiently aſſiduous beyond example. Of that patience Sandrart gives a ſtrong proof, in a circumſtance which he mentions relative to this artiſt. He ſays, that having once, in company with Bamboccio, viſited Gerhard Douw, they could not forbear to admire the prodigious neatneſs of a picture which he was then painting, in which they took particular notice of a broom; and expreſſing their ſurpriſe at the exceſſive neatneſs of the finiſhing that minute object, Douw told them, he ſhould ſpend three days more in working on that broom, before he ſhould account it entirely complete. In a family picture of Mrs. Spiering, the ſame author ſays, that the lady had ſat five days for the finiſhing of one of her hands that leaned on an arm-chair. For that reaſon, not many would ſit to him for

C E iwen Del. Gerard Dou. Ficquet Sculp.

Gerard Douw pinxt. *R. Delvaux Sculp.*

LE JOUEUR DE VIOLON.

De la Galerie du Palais d'Orléans

W. Baillie f.

From a Drawing of G.d Dou, in the Collection of W.m Baillie Esq.r

Gerard Dou pinx. C. Macret Sculp.

Du Cabinet de Mr. Poullain


1660

Peint par Gerard Dou. Gravé par J. Couché.

L'HOLLANDOISE SUR SON STOEB.

De la Galerie de S. A. S. Monseigneur le Duc d'Orléans.

A. P. D. R.

Gerard dou Pinx. Pigeot Sc.

Du Cabinet de Mr. Poullain

for their portraits; and he therefore indulged himſelf moſtly in works of fancy, in which he could introduce objects of ſtill life, and employ as much time on them as ſuited his own inclination. Houbraken teſtifies, that his great patron Mr. Spiering allowed him a thouſand guilders a year, and paid beſide whatever he demanded for his pictures, and purchaſed ſome of them for their weight in ſilver; but Sandrart, with more probability, aſſures us, that the thouſand guilders a year were paid to Gerhard, on no other conſideration than that the artiſt ſhould give his benefactor the option of every picture he painted, for which he was immediately to receive the utmoſt of his demand.

Douw appears, inconteſtably, to be the moſt wonderful in his finiſhing of all the Flemiſh maſters. Every thing that came from his pencil is precious, and his colouring hath exactly the true and the lovely tints of nature; nor do his colours appear tortured, nor is their vigour leſſened by his patient pencil; for, whatever pains he may have taken, there is no look of labour or ſtiffneſs; and his pictures are remarkable, not only for retaining their original luſtre, but for having the ſame beautiful effect at a proper diſtance, as they have when brought to the neareſt view.

The moſt capital picture of this maſter in Holland was, not very long ſince, in the poſſeſſion of the widow Van Hoek, at Amſterdam; it was of a ſize larger than uſual, being three feet high, by two feet ſix inches broad, within the frame. In it two rooms are repreſented; in the firſt (where there appears a curious piece of tapeſtry, as a ſeparation of the apartments) there is a pretty figure of a woman giving ſuck to a child; at her ſide is a cradle, and a table covered with tapeſtry, on which is placed a gilt lamp, and ſome pieces of ſtill life. In the ſecond apartment is a ſurgeon's ſhop, with a countryman undergoing an operation, and a woman ſtanding by him with ſeveral utenſils. The folding doors ſhew on one ſide a ſtudy, and a man making a pen by candle-light, and on the other ſide, a ſchool with boys writing and ſitting at different tables; which parts are lighted in a moſt agreeable and ſurpriſing manner; every part, and every particular object, being expreſſed with ſo much beauty, truth, nature, and force, as is ſcarce to be comprehended. It was his peculiar talent to ſhew in a ſmall compaſs, more than other painters could expreſs in a much larger extent.

At Turin are ſeveral pictures by Gerhard Douw, wonderfully beautiful; eſpecially one, of a doctor attending a ſick woman, and ſurveying an urinal. The execution of that painting is aſtoniſhingly fine; and although the ſhadows appear a little too dark, the whole has an inexpreſſible effect. In the gallery at Florence, there is a night-piece by candle-light, which is exquiſitely finiſhed; and in the ſame apartment, a mountebank attended by a number of figures, which it ſeems impoſſible either ſufficiently to commend, or to deſcribe.

WILLIAM VAN DRILLENBURG.

Landſcapes.

This painter was born at Utrecht, in 1626, and learned the art of painting only for his amuſement from Abraham Bloemart; but he made it afterwards his whole ſtudy, and practiſed it as a profeſſion. When he had ſpent ſome years under Bloemart, he quitted him, and aſſumed a manner of painting very different from that of his maſter; for he ſtudied to imitate the ſtyle of John Both, in the choice of his ſubjects and ſituations; in

in his trees, ſkies, and diſtances; and he might have ſtood in competition with him, if his colouring had more the look of nature, or if his touch had been as light, free, and delicate, as the touch of that excellent maſter. But, notwithſtanding all his induſtry, he could never arrive at that beauty of colouring which diſtinguiſhes the landſcapes of Both, and gives them ſo juſt a preference to the landſcapes of moſt other painters.

He was very aſſiduous at his work, and generally drew thoſe deſigns at night which he intended for his painting the next day; and took ſo much delight in the practice of his art, that he very often ſuffered a whole month to paſs away, without walking abroad even once in all that time. Houbraken was the diſciple of this maſter.

DROGSLOOT.

Landſcapes, Fairs.

Some perſons affirm that this artiſt was born at Dort, and others ſay he was born at Gorcum; but certainly the greateſt part of his life was ſpent at Dort, where he was very much encouraged and employed.

His ſcenes are all taken from nature, being views of towns, villages, or cities, which are repreſented with ſo much truth and exactneſs, as to make them readily known at a firſt view; and his ſubjects were all from the loweſt life, fairs, markets, kermeſſes, with a multitude of figures, or parades for military exerciſes. His landſcape is ſometimes pleaſant in the colouring, the ſkies clear, the diſtances well obſerved, and the perſpective of the buildings true; but his figures always want elegance, and are for the moſt part diſagreeable forms; yet ſtill there is a great deal of nature in their actions, attitudes, and occupations.

He had a good pencil, and his touch is free and firm; but what exceedingly depreciates his works, and diminiſhes their value with perſons of taſte, is the remarkable uncomelineſs of his figures; the ſtrong reſemblance that runs through all his compoſitions; ſomewhat that looks hard and dry; and a tone of colour that is often too yellow, and frequently too dark. But, in ſome of his landſcapes, he is much more happy than in others.

DROST.

Hiſtory, Portrait.

He was a diſciple of Rembrandt, and painted in the manner of that great artiſt, with a bold pencil, and ſtrong colouring; but, when he quitted the ſchool of that maſter, he ſettled at Rome, and lived there for ſeveral years, in a thorough intimacy with Carlo Lotti, and other eminent painters; by whoſe inſtructions, and his attention to the fineſt productions of art, he acquired a taſte of deſign far ſuperior to that of Rembrandt.

A capital picture by this maſter, is a St. John preaching, which conſiſts of a great number of figures, with good expreſſion, well grouped, and excellently coloured.

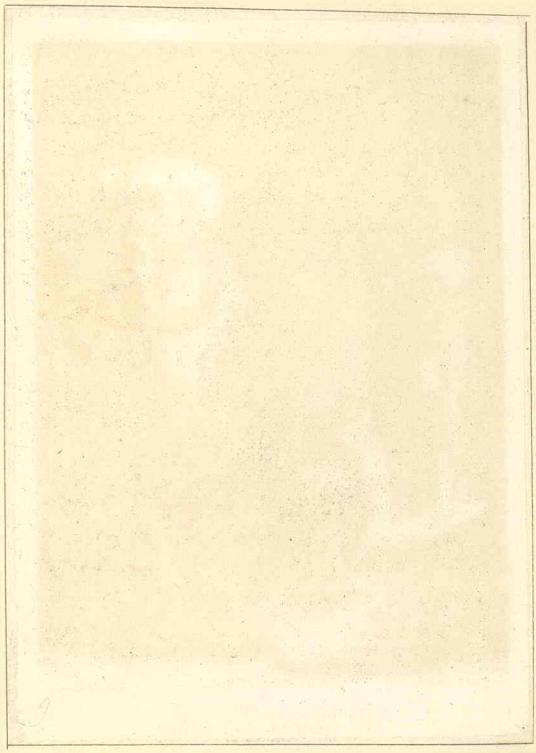
Painted by J. Drummond.

Engraved by J.R. Smith Engraver to H.R.H. the Prince of Wales.

Joseph Outram Esqr.

Died 14th of June 1802, Aged 36.

His upright principle thro' Life, benevolent disposition, & real goodness of Heart, will long endear his memory, to those who enjoyd the pleasure of his Acquaintance.



N.° 407. J. LE DUC. Ecole Flam.de

Dsse par Bourdon. Grée à l'Eau-forte par Leroux. Term.é p.r Maphard p.r

UN CORPS DE GARDES.

AART JANZE DRUIVERSTEIN.

Landſcapes, Animals.

DIED 1617, AGED 53.

This artiſt was born at Haerlem, in 1564; and, according to the teſtimony of Van-Mander, was a very fine painter of landſcapes, with ſmall figures, and different kinds of animals.

He was a perſon of fortune and diſtinction in his own country, who ſtudied painting merely as an amuſement, and practiſed it entirely out of love to the art, and not to make it a profeſſion for any pecuniary advantage.

SIMON DUBOIS.

Portraits, Battles, and Cattle.

DIED 1708.

He was born at Antwerp, and proved a much better painter than his brother Edward Dubois. At his firſt arrival in England, he painted portraits of a ſmall ſize in oil-colour, which are commonly diſtinguiſhed by the laced cravats, the faſhion of that time. However, portrait was not his excellence; for, originally he painted ſmall battle pieces, in the taſte of the Roman ſchool; and afterwards, having received ſome inſtructions from Wouwermans, he painted horſes and cattle; and whenever he painted figures, the faces were always neatly finiſhed.

He ſold ſeveral pictures of his own painting, for original pictures of Italian maſters; ſaying, that ſince the world would not do him juſtice, he would take care to do it to himſelf. He had ſuch a demand for his works, that he grew rich, and married the daughter of Vandervelde.

JOHN LE DUC.

Animals.

This painter was born at the Hague, in 1636, and was a diſciple of Paul Potter, whoſe excellence in painting cattle is ſo univerſally known; and the moſt honourable teſtimony that can be given to Le Duc, is, that his pictures ſo ſtrongly reſemble thoſe of his maſter, that they are often miſtaken for Potter's.

His ſubjects were the ſame as thoſe of his maſter, cows, ſheep, goats, and horſes; and he had the ſame freedom of pencil, as well as the ſame elegance and truth in his deſign, and finiſhed his pictures very highly. He was appointed director of the academy of painting at the Hague, in the year 1671; but the time of his death is undetermined.

ISAAC DUCART.

Flowers.

DIED 1697, AGED 67.

He was born at Amſterdam, in 1630, and painted generally on ſatin, giving his objects great luſtre and beauty, and repreſenting every flower as exact as it appears in its natural

natural bloom; no artiſt before him having brought ſuch a kind of painting to ſo great a degree of perfection. He reſided for a long time in England, and from thence brought the art into Holland, where he practiſed it with extraordinary ſucceſs.

HEYMAN DULLAERT.

Hiſtory, Portrait.

DIED 1684, AGED 48.

He was born at Rotterdam, in 1636, and from his infancy ſhewed a ſtrong turn for painting. His father, who was a picture merchant, obſerved with great ſatisfaction the promiſing talents of his ſon; and to afford him the beſt opportunity of cultivating them ſucceſsfully, he placed him as a diſciple with Rembrandt; whoſe manner of colouring, and ſtyle of deſign, he ever after happily imitated.

He is repreſented by all writers as an incomparable painter; and Houbraken, as well as Weyerman, deſcribe ſome of the works of Dullaert, in terms of the higheſt commendation, for their beautiful colouring, and the free, bold manner in which they are handled.

A very capital picture of this maſter is a hermit on his knees, which is executed with ſo much ſpirit, that it might have been accounted the work of Rembrandt himſelf, if the name of Dullaert had not been marked upon it: and a picture repreſenting Mars in armour, was ſold at a public ſale at Amſterdam, in 1696, for an undoubted painting of Rembrandt, though in reality it was painted by his diſciple Dullaert.

ALBERT DURER.

Hiſtory, Landſcape, Portrait.

DIED 1528, AGED 57.

This memorable artiſt was born at Nuremberg, in † 1471, and was a diſciple of Michael Wolgemuth, with whom he continued for three years.

He ſeems to have had a general capacity, not only for every branch of his art, but for every ſcience that ſtood in ſome relation with it. He was perhaps the beſt engraver of his time. He wrote treatiſes on proportion, perſpective, geometry, civil and military architecture. He was a man of extreme ingenuity, without being a genius. He ſtudied, and as far as his penetration reached, eſtabliſhed certain proportions of the human frame, but he did not invent or compoſe a permanent ſtandard of ſtyle. Every work of his is a proof that he wanted the power of imitation, of concluding from what he ſaw, to what he did not ſee, that he copied rather than imitated the forms of individuals, and tacked deformity and meagerneſs to fulneſs and ſometimes to beauty.

† Sandrart, De Piles, and the Chronological Tables, agree in fixing the birth of Albert Durer in 1471, and his death in 1528, at the age of 57; but the authors of the Abrégé de la Vie des Peintres firſt, and after them Mr. Deſcamps, a much later writer, agree unaccountably in a palpable miſtake; for, they ſay he was born in 1470, and died in 1528, at the age of 57, which cannot be fact; becauſe 57, added to 1470 makes only 1527, yet they allow that he died in 1528, aged 57.

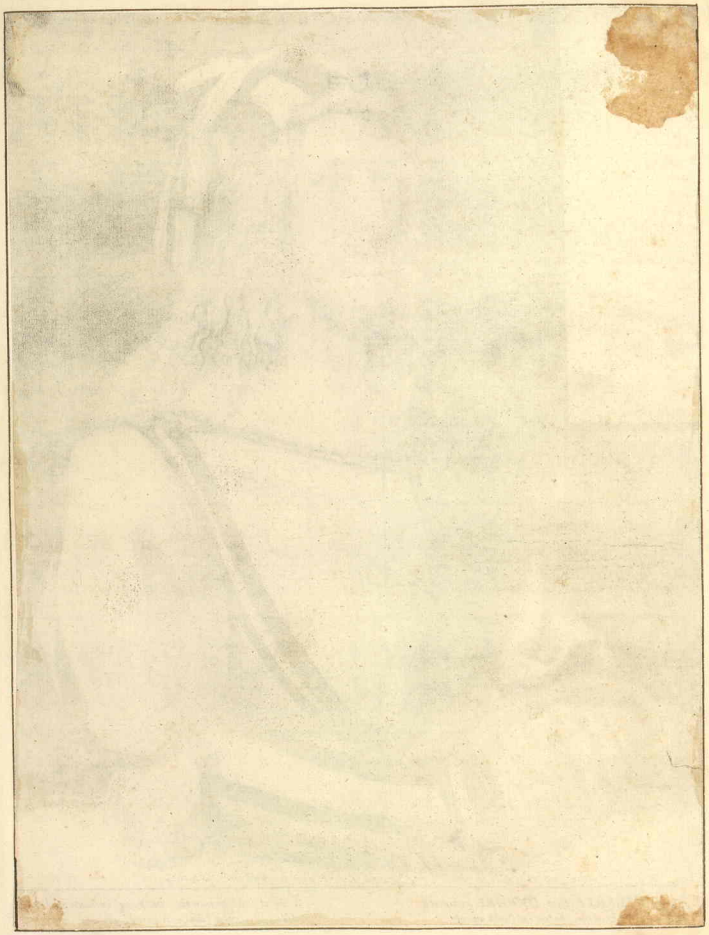
It is ſuch a miſtake as might be excuſable in the authors of the Abrégé, who wrote firſt; but a ſubſequent writer, who negligently overlooks ſuch a miſtake, and adopts it, cannot appear as critically attentive as he ought to have been from a reſpect to the public, and to his own credit.

Such


WILLEM VAN HAREN.
Fr. Dumont pinx. Bruxell. 1783.
D. Onder de Linden excud.
J. Houbraken sculp. 1758.

Effigies ALBERTE tuæ DVRERE iuuentæ,
Sed non Virtutum, talis in Orbe viget;
Ars si se, genium, mores q; referre valeret,
Clarior illa tua non foret effigies.

I. Lancelotius Inc.




Maria
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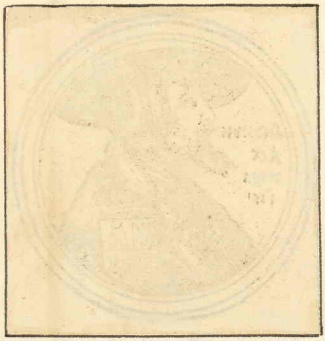
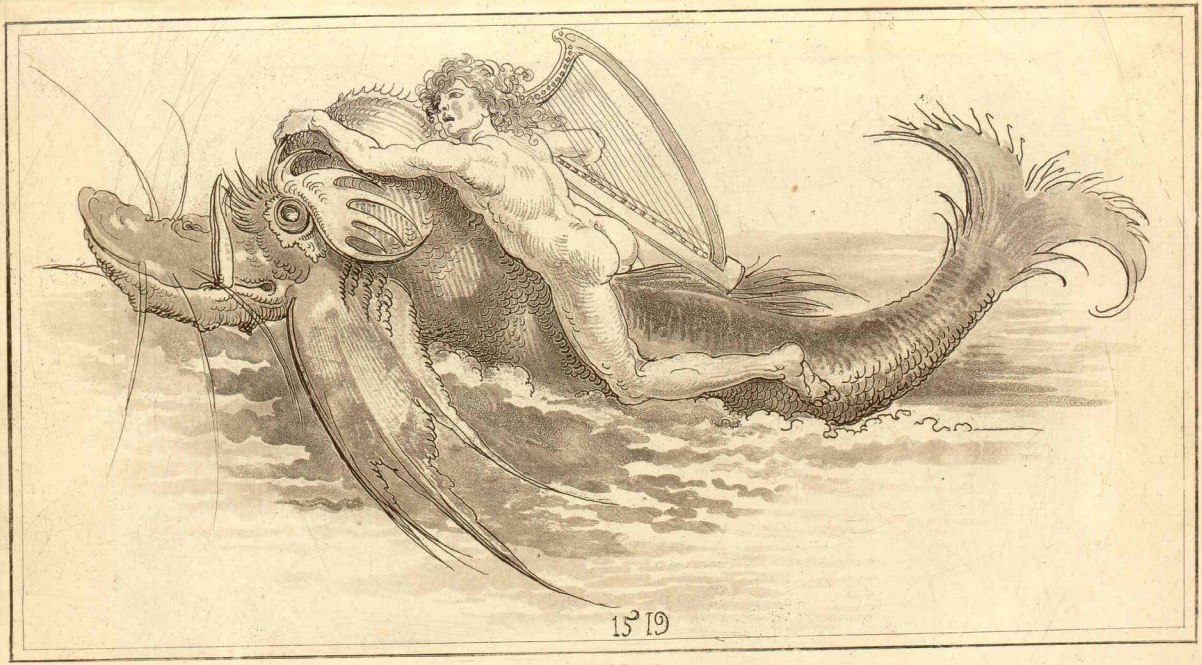




ALBERT DURER.

Apud C.M.

Such is his design. In composition, copious without taste, anxiously precise in parts, and unmindful of the whole, he has rather shewn us what to avoid than what to follow; In conception he sometimes had a glimpse of the sublime, but it was only a glimpse. Such is the expressive attitude of his Christ in the garden, and the figure of Melancholy as the Mother of Invention. His Knight attended by Death and the Fiend, is more capricious than terrible, and his Adam and Eve are two common models, hemmed in by rocks. If he approached genius in any part of the art, it was in colour. His colour went beyond his age, and in easel pictures, as far excelled the oil-colour of Raphael for juice, and breadth, and handling, as Raphael excels him in every other quality. His drapery is broad, though much too angular, and rather snapt than folded. Albert is called the father of the German school, and if numerous copyists of his faults can confer that honour, he was. That the exportation of his works to Italy should have effected a temporary change in the principles of some Tuscan artists, in Andrea del Sarto and Jacopo da Pontormo, who had studied Michelangiolo, is a fact, which proves that minds at certain periods may be as subject to epidemic influence, as bodies. F.

CORNELIUS DUSART.

Conversations, Dancings, and Taverns.

DIED 1704, AGED 39.

He was born at Haerlem, in 1665, where he became a disciple of Adrian Ostade, and made a near approach to the merit of his master. He habituated himself to observe the manners, customs, and passions of the boors and peasants, at their feasts, sports, fairs, dancings, drinkings, and quarrellings; and rendered his compositions entertaining, by a lively and true representation of nature, as it appeared in the characters, amusements, and expressions of persons in very low life.

The imagination of Dusart was remarkably strong, and his memory amazing; for, whenever he saw a striking original figure, which he thought capable of being introduced into any future design, he could, at any distance of time, recall the idea of it, and retain every trace of it so distinct, as to describe it with the same attitude, humour, and natural turn, as if the object had been then present before his eyes.

He was naturally of a weak constitution, which was still more impaired by his constant application and study. He was of a sober and retired turn of mind, being no farther fond of company, than as it might promote discourse on his favourite topics, such as painting, drawing, designs, or prints, as he had of the latter a very large and curious collection. His most intimate friend was Adam Dingemans, who was a great collector of prints and drawings, and a constant visitor of Dusart; and that friend, having one day sat with him for some time, and leaving him only while he went home to fetch a curious drawing for his amusement, at his return in about half an hour, found Dusart lying dead on his bed. Whether that unexpected sight affected Dingemans too violently, or whether grief for the sudden loss of his friend made too strong an impression on his mind, is uncertain, but he died on that very day, and the two friends were interred together in the same church.

Dusart had a great deal of merit; his colouring is in the school of Ostade, and he had rather more dignity and spirit than his master; but he never could arrive at the perfections

of Oftade, either in colouring, compofition, or handling. His fubjects are full of humour, and they are all real pictures of nature in low life. His figures, as well as thofe of Oftade, want elegance; but there is abundance of truth in his characters, and a competent degree of tranfparence in his colouring; his perfpective is very exact, and his local colours are true.

NICHOLAS DUVAL.

Hiftory.

DIED 1732, AGED 88.

He was born at the Hague, in 1644, and inftructed in the art of painting by Nicholas Wieling, a confiderable hiftory painter, with whom he made a good progrefs. On his quitting that mafter, he travelled to Rome, and continued there for fome time; from thence he vifited Venice to improve his colour.

During his refidence in Italy, he became a difciple of Pietro da Cortona, to whofe ftyle and manner of compofition and colouring he ever after entirely adhered; and returned to his own country with the reputation of being an excellent painter. His merit introduced him to the favour of the Nobility, and at laft recommended him to King William III. who employed him in feveral works at Loo, and intrufted him to clean and put in order the celebrated cartons of Raphael, and to place them in Hampton-court. He was afterwards appointed director of the academy at the Hague.

It is much to be regretted, that fuch a mafter as Duval, poffeffed of fuch extraordinary talents, and fo capable of being an honour to his profeffion, fhould have left fo few of his works. But his love of the art was extinguifhed by the affluence of his fortune, which ought rather to have proved the means of increafing it.

The tafte of compofition and defign of Duval refembles that of his mafter; in the falon of the academy at the Hague, there is a cieling of his defign, and probably is his beft work.

MARC VAN DUVENEDE.

Hiftory.

DIED 1729, AGED 55.

This painter was born at Bruges, in 1674, and went to Italy when he was very young. Two years he fpent at Naples, diligently purfuing his ftudies; but he derived his principal fkill and improvement from being a difciple of Carlo Maratti, with whom he continued four years; nor did he withdraw himfelf from the infpection of that able inftructor till he was thoroughly qualified to merit the approbation of the public.

As his reputation had extended itfelf to his own country, no fooner was his return thither known, than he was employed in feveral grand works for the churches and convents; but, in a few years he grew indolent, by having an eafy income independent on his profeffion; and, for feveral years before his death, he performed not any thing of confequence.

His pictures, as to compofition and colouring, were entirely in the manner of Maratti; he had a good tafte of defign, an eafy and broad manner, full of force; but it ought to be obferved, that thofe of his firft time, foon after his return from Italy, are very eafily diftinguifhed from thofe of his latter time, by a very different degree of merit.

At

At Bruges, in the chapel of St. Chriſtopher, there is a capital picture of this maſter, repreſenting the martyrdom of St. Lawrence; and in that city alſo, there is a fine compoſition, of Solomon offering incenſe to idols.

DYCK. Vid. VANDYCK.

E.

GERBRANT VANDER EECKHOUT.

Portrait, Hiſtory.

DIED 1674, AGED 53.

HE was born at Amſterdam, in 1621, and was a diſciple of Rembrandt, whoſe manner of deſigning, colouring, and penciling, he imitated ſo wonderfully, that it is difficult to diſtinguiſh between ſeveral of his paintings, and thoſe of his maſter.

He painted after nature, and with ſuch a force as only nature can equal; his touch, and his colouring, are the ſame as Rembrandt's; but he rather excelled him in the extremities of his figures. His principal employment was for portraits, and in thoſe he was admirable; but he ſurpaſſed all his contemporaries in the power he had of painting the mind in the countenance. His maſter-piece in that ſtyle was the portrait of his own father, which had ſo much force, reſemblance, and life, as to aſtoniſh even Rembrandt himſelf when he ſaw it.

But, although Eeckhout painted portraits to ſo great a degree of perfection, that he was perpetually ſolicited to work in that way, yet he was much more pleaſed to paint hiſtorical ſubjects, as he executed them with equal ſucceſs. In that ſtyle his compoſition is rich, and full of judgment; the diſtribution of his maſſes of light and ſhadow is truly excellent; and in the opinion of many connoiſſeurs, he had more tranſparence in his colouring, and better expreſſion than his maſter. Yet that is ſtrongly conteſted by others. His back-grounds are generally clearer and more bright than thoſe of Rembrandt; and by all judges he is allowed to be, by far, the beſt diſciple of that maſter; little inferior to him in moſt particulars, and in ſome reſpects he is accounted to ſurpaſs him. However, it muſt impartially be obſerved that, if he attained to the perfections of Rembrandt, he alſo ſhared his defects; if he excelled in expreſſion and colouring, he was likewiſe incorrect in his deſign, he wanted elegance and grace, and was totally negligent of the coſtume.

In the collection of the Elector Palatine, a picture of this maſter is mentioned, as having a ſtrong and admirable expreſſion; the ſubject is, Chriſt among the Doctors; the principal figure being repreſented with an air, countenance, and attitude, ſo very expreſſive, that a ſpectator would imagine he knew what they ſaid, or even what they thought. And another picture of this maſter, repreſenting Simeon with Chriſt in his arms, is a moſt excellent performance.

ANTHONY VANDEN EECKHOUT.

Fruit, Flowers.

DIED 1695, AGED 39.

He was born at Bruſſels, in 1656, and it is not aſcertained from what maſter he learned the art of painting; but he travelled to Italy with his brother-in-law Lewis Deyſter, a very eminent artiſt, with whom he painted in conjunction, during the whole time of his continuance abroad; Deyſter painting the figures, and Eeckhout the fruit and flowers. Yet, in the works of thoſe aſſociated artiſts, there appeared ſo perfect a harmony and union, that the difference of their pencils was quite imperceptible, the colouring and the touch ſeeming undoubtedly of the ſame hand.

When he returned to Bruſſels, he received many marks of reſpect and diſtinction, and alſo an appointment to a very honourable ſtation; yet he ſoon forſook friends, honours, and a certainty of being enriched, and embarked for Italy, where he wiſhed to ſpend the remainder of his days. But chance conducted him to Liſbon, where his pictures ſold for an exceeding high price, as he painted all his ſubjects in the Italian taſte.

He diligently and curiouſly ſtudied nature; and, during his reſidence in Italy, he had taken pains to ſketch ſo many elegant forms of fruits and flowers, that he had a ſufficient number for all his future compoſitions, and he diſpoſed them with an infinite variety. He had lived at Liſbon not above two years, when a young lady of quality, and of great fortune, married him; but his ſucceſs and affluence unhappily excited the envy and jealouſy of ſome abandoned ruffians, who ſhot him as he was taking the air in his coach, nor could the aſſaſſins ever be diſcovered.

GERARD EDEMA.

Landſcape.

DIED 1700, AGED 48.

He was born at Amſterdam, in 1652, and was a diſciple of Everdingen; and having made a good proficiency under that maſter, he applied himſelf to the ſtudy of nature. As his imagination was moſt delighted with the magnificent wildneſs of nature, he made his principal ſtudies among the mountains of Switzerland; and the ſcenes he choſe to repreſent, were tracks of rude uncultivated countries, interſperſed with rocky hills, cliffs, caſcades, and torrents, which he always expreſſed well.

His manner of painting is broad and bold, in imitation of the ſtyle of his maſter; his ſkies are ſomewhat warm; but in the greateſt part of his pictures they are rather fiery, and not very agreeable to the eye; and although there is ſomewhat ſtriking in his compoſitions, yet even that which ſtrikes us is not always pleaſing.

He went to England in the year 1670, where he followed his profeſſion as long as he lived. It is obſerved, that neither his own works, nor the works of Everdingen, are at preſent in as much eſteem as they were formerly. The figures in the landſcapes of Edema were generally inſerted by Wycke.

JUSTUS VAN EGMONT.

Hiſtory.

DIED 1674, AGED 72.

This painter was born at Leyden, in 1602; and by ſome writers is mentioned as having ſtudied under Vandyck, though that circumſtance in his education ſeems not to be inconteſtably aſcertained. For many years he reſided in France, in the ſervice of Lewis XIII. and XIV. being one of thoſe maſters who were diſtinguiſhed by the Court, and employed in the eſtabliſhment of the Royal Academy of Painting and Sculpture at Paris.

He aſſiſted Vouet in many of his large undertakings, and painted hiſtorical ſubjects in large as well as in ſmall; and at that time was very highly regarded by the French Monarch, who admired his compoſitions extremely, and was very liberal in rewarding him for his work.

OTTOMAR ELLIGER, or ELGER, the Old.

Fruit, Flowers.

He was born at Gottenburg, in 1633, and became a diſciple of Daniel Segers, whoſe manner of handling and ſtyle of colouring he ſtudied with an exact and nice obſervation, and imitated him with the greateſt ſucceſs.

His extraordinary merit in his profeſſion procured him an invitation to the Court of Berlin, where his performances received an univerſal approbation; and they are as eagerly purchaſed as thoſe of Segers, his maſter; but they are very rarely to be met with in theſe kingdoms, moſt of them being carefully preſerved in the German collections, among which they are accounted conſiderable ornaments.

OTTOMAR ELLIGER, or ELGER, the Young.

Hiſtory.

DIED 1732, AGED 66.

He was born at Hamburgh, in 1666, the ſon of Ottomar Elliger, a famous flower-painter at Berlin. At firſt he learned the rudiments of the art from his father, and then was placed as a diſciple with Michael Van Muſſcher; but as the works of Laireſſe ſeemed to him to have an uncommon degree of beauty, he entered himſelf in the ſchool of that maſter, who took all poſſible care to improve him, by making him copy the works of the moſt eminent painters, and directing him to ſtudy nature attentively. Laireſſe laboured with ſo much earneſtneſs to accompliſh Elliger, that in one year he was qualified to compoſe readily, without following the manner of any maſter, except ſtudying ſimple nature.

His ſtyle is great, and his back-grounds are elegantly enriched with architecture; in which one may obſerve the noble remains of the ancient Greeks, Egyptians, and Romans; for, if the ſcene of the ſubject was laid in any of thoſe countries, he always contrived to introduce ſome bas-relief or monument, relative to the times in which the

tranſactions

tranſactions of his ſubject might hiſtorically be ſuppoſed to happen. In his compoſitions he ſhewed ſpirit as well as propriety, and afforded equal pleaſure to the profeſſed artiſts, and to perſons of literature.

Several grand ſalons and apartments, at Amſterdam, are painted by Elliger; and for the Elector of Mentz he painted two very fine deſigns, the one, the death of Alexander, and the other, the Nuptials of Peleus and Thetis, which are exceedingly admired and applauded. For thoſe Elliger was amply rewarded, and received conſiderable preſents from the Elector, who propoſed to appoint him his principal painter, with a large penſion; but he politely declined accepting that intended honour.

He not only painted in large, but excelled equally in ſmall eaſel pictures; and even one of his compoſitions, which repreſents the Banquet of the Gods, is ſufficient to perpetuate his reputation. But notwithſtanding his great talents, he gave himſelf up, in the latter part of his life, to drinking and diſſipation, which impaired his powers, and made a viſible alteration for the worſe in all his future compoſitions; ſo that, for the moſt part, they are very indifferent, and poorly coloured.

MATTHEW or MATTHIAS ELIAS.

Hiſtory, Portrait.

DIED 1741, AGED 83.

He was born at Caſſel, in 1658, of very poor parentage, and originally employed in attending cattle, while he was a youth; but as Corbeen, a painter of hiſtory, paſſed accidentally by, he ſaw the lad tracing out figures, and drawing a fortification on the ground, which induced him to deſire the parents of Elias to let him have the boy to educate him, and teach him the art of painting, as he ſaw ſuch ſtrong appearances of a promiſing genius in him. The propoſal was accepted: Elias became his diſciple, and ſoon gained the affection and eſteem of his maſter, by ſhewing himſelf ſuperior to all his companions. At the age of twenty, he was ſent by his maſter to Paris for farther improvement, from whence he remitted ſome of his performances to his benefactor Corbeen; endeavouring by that means to repay him, to the beſt of his ability, for the care he had taken in his education.

For ſome years he continued at Paris, but went afterwards to Dunkirk, where he painted a grand altar-piece repreſenting the death of St. Barbe, which is nobly deſigned; and it procured him many admirers. For the church of the Carmelites alſo he finiſhed another, which is commended as an excellent compoſition, with great harmony, and a tone of colouring more true and more warm, than any of his uſual paintings. The beauty of the colouring in this work gained him the approbation of all perſons of judgment in the art; and their favourable opinion excited him to exert himſelf ſtill more to improve.

At firſt his colour was raw and cold, which is obſervable in a picture of his painting, in the church of Notre Dame, at Paris; but he acquired a different manner in his latter works, and his draperies were more broad, more eaſy, and more natural. His deſign is correct, and his compoſition very good, although he compoſed with labour and difficulty; and it took him up a conſiderable time before he could ſketch out a ſubject,

ſo

9 ADAM ELSHEIMER 28

Natif de Francfort en lan 1574. filz d'un Tailleur, faisoit son apren-
tissage a Francfort Chez Philippe Oudenbach, grain designateur, et tres bon
peinctre, neau-moins Surpassoit son maistre de beaucoup, estoit d'un Hu-
meur melancolique, se triuent ordinairement dans les Eglises ou en quel-
que Viele Ruine, exersent de sa facon son estude, on troue peu de ses
Ouures mais extremement labourées, auecque vne grande force et d'un diuin
entendement. Il a peu dessainque, mais tenant du grand maistre, Touchant sa vie
at aste de peu de dures, mourut pour laissent per le monde vne Renomée qui durera
a jamais: W. Hollar fecit. L. Monfrin pinxit et excudit.

Blemar Martini Sc.

Du Cabinet de Mr. Poullain


Incolumis Raphaele viam monstrante Tobias
Per varios cams, ita reditu domum.
Tu quoq si sequeris quo custos Angelus antcit
Securus cæli regna æterna subis.
Æl. Schlemer pinxit
W. Hollar fecit

ſo as to be ready for his pencil; but to conceal that labour from being obſerved by others, he admitted not any to ſee him at work.

Some of his portraits of men are well eſteemed; but thoſe of his women want elegance, as well in their dreſs and attitudes, as in the airs of their heads; and even in his hiſtorical pictures, the draperies of the female figures are not agreeable, nor are their heads attired with as much elegance as could be wiſhed.

ADAM ELSHEIMER, or ELZHEIMER.

Landſcapes and Moonlight, with ſmall Figures.

DIED 1620, AGED 46.

He was born at Frankfort, in † 1574, and was a diſciple of Philip Uffenbach; but as he, in a very ſhort time, proved a much better painter than his maſter, he determined to complete his ſtudies at Rome, to acquire that knowledge, which he perceived to be not ſo readily obtained in his own country.

When he arrived in Italy, he commenced an intimacy with Pinas, Laſtman, Erneſt Thomas of Landau, and other very eminent painters; and after examining the greateſt curioſities of Rome, in the works of the beſt ancient and modern artiſts, he fixed upon a ſtyle of painting peculiar to himſelf, of deſigning landſcapes with hiſtorical figures in ſmall, and in finiſhing them in ſo neat and exquiſite a manner, as to be without a competitor; and indeed far ſuperior to any painter of that time in which he flouriſhed, and perhaps to any ſubſequent artiſt.

He deſigned entirely after nature, and was remarkable for a moſt retentive memory; being capable of recollecting every incident that pleaſed him, and making a beautiful uſe of it in his compoſitions. But his excellence in his art did not enable him to purſue his profeſſion with comfort or affluence; for, notwithſtanding his incomparable merit, his work went on ſo ſlow, by the neatneſs of his finiſhing, that he could ſcarce ſupport himſelf or his family, by the product of his hand, and his genius. For his family was large; and the time he ſpent on every picture was ſo extraordinary, that though he received very conſiderable prices for his work, he could not ſubſiſt by what he earned; and being at laſt overwhelmed with debts, and caſt into priſon, although he was very ſoon releaſed, the diſgrace which he ſuffered, even by that ſhort confinement, preyed upon his ſpirits, and he ſunk under his complicated misfortunes. His death was exceedingly regretted, even by the Italians, who honoured and eſteemed him; and all the world lamented the ſevere fortune of ſo enlarged a genius, who deſerved more felicity than he enjoyed.

† The dates of the birth, death, and age of this maſter, are unaccountably different, according to different writers.

De Piles, Reſta, and the Hiſtorical Tables, fix his birth in 1574, his death in 1610, and at the age of 36.

Houbraken fixes his birth at Alkmaar, in 1621, and his death in 1675, at the age of 54, which is beyond all probability, as might eaſily be proved.

The authors of the Abrégé de la Vie des Peintres fix his birth truly in 1574, and his death in 1620, and yet ſay he died at 56; though, if he died at 56, he muſt have died in 1630, and not in 1620, as they alledge.

Mr. Deſcamps has copied the very ſame miſtake, of which the other French authors are guilty, without once reflecting that from 1574 to 1620 can only be 46 years, and not 56.

I have therefore preferred the dates in the Muſæum Florentinum, his birth at Frankfort in 1574, his death in 1620, aged 46.

It

It is impoſſible to conceive any thing more exquiſite in painting than the productions of the pencil of Elſheimer; for whether we conſider the fine taſte of his deſign; the neatneſs and correctneſs of the drawing of his figures; the admirable management and diſtribution of his lights and ſhadows; the lightneſs, the ſpirit, and the delicacy of his touch; or the excellence of his colouring; we are aſtoniſhed to obſerve ſuch combined perfections in one artiſt: in whoſe works, even the minuteſt parts will endure the moſt critical inſpection, and the whole together is inexpreſſibly beautiful.

Old Teniers and Bamboccio ſtudied the works of Elſheimer accurately; and it was from what they obſerved in his manner, that they arrived at that high degree of merit for which they are ſo celebrated. He underſtood the principles of the chiaro-ſcuro to the utmoſt perfection; and he ſhewed the ſolidity of his judgment in the management of his ſubjects, which for the moſt part were night-pieces, by candle-light or torch-light, moon-light, ſun-ſetting, or ſun-riſing; and in all of them he ſhewed his combined powers of knowledge and execution.

While he was alive, his pictures bore an exceſſive high price, which was amazingly enhanced after his death: and Houbraken mentions one of them, repreſenting Pomona, which was ſold for eight hundred German florins.

Sandrart deſcribes a great number of his capital performances; among which are, Tobit and the Angel, Latona and her Sons, with the Peaſants turned into Frogs; the Death of Procris; and his moſt capital picture of the Flight into Egypt, which needs no deſcription, as there is a print of it extant, engraved by Gaud, the friend and benefactor of Elſheimer. Some of his works are in the collection of the Grand Duke of Tuſcany.

JACOPO DA EMPOLI.

Hiſtory.

DIED 1640, AGED 86.

He was born at Empoli, in 1554, and learned deſign and colouring in the ſchool of Tommaſo di San Friano, a Florentine; but after the death of his maſter, being deſirous to improve his ſtyle, he ſtudied the works of Andrea del Sarto, and endeavoured to imitate not only the taſte of that great artiſt, but alſo his correctneſs. Nor did he fail of ſucceſs: for he by that means acquired an excellent manner of deſign, and an agreeable tone of colouring.

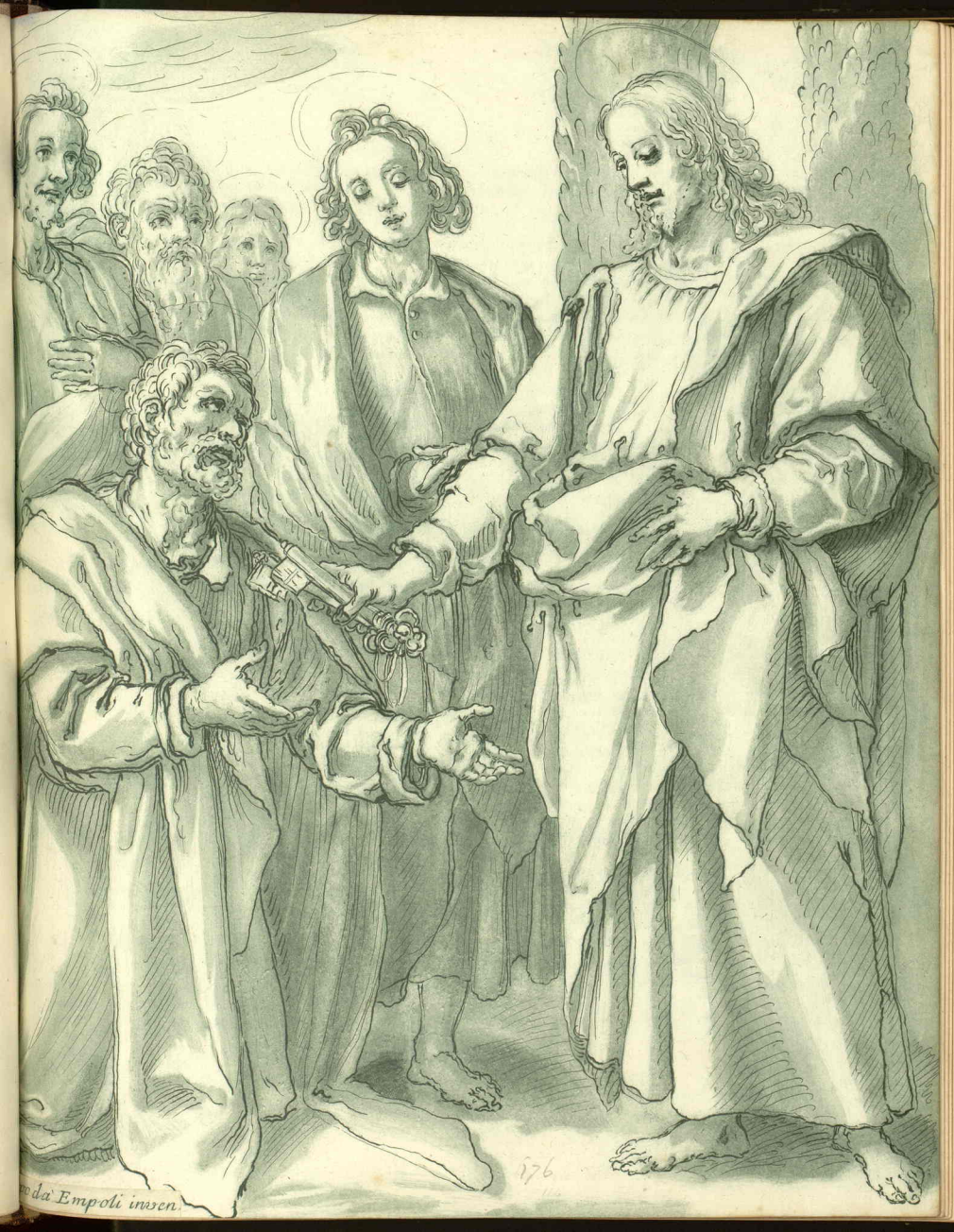
This maſter had a fine imagination; the airs of his heads are beautiful and elegant, and his compoſitions are full of life and ſpirit. But, beſide the acknowledged merit of Empoli, in the deſigns of his own invention, he had a peculiar power and excellence, in copying the works of the moſt celebrated maſters with ſo perfect an imitation, and ſo free a touch, as to puzzle the beſt judges, and make it difficult to diſtinguiſh between the originals and the copies.

CORNELIUS ENGHELBRECHT.

Hiſtory, Portrait.

DIED 1533, AGED 65.

He was born at Leyden, in 1468, and formed his ſtyle of painting by imitating John Van


da Empoli inisen.
176

Chimenti

Van Eyck, being the firſt of his countrymen who painted in oil. He was excellently ſkilled in his profeſſion, and worked, with equal reputation, in oil and diſtemper. He had a very commendable taſte of deſign; he diſpoſed his figures with judgment; and his draperies were rich, well caſt, and leſs hard and dry in the folds, than they appeared in the works of any contemporary artiſt. Lucas Van Leyden, who had been his diſciple, adopted his manner entirely; yet in many reſpects he was very much inferior to Enghelbrecht; for, by the ableſt connoiſſeurs of that time the latter was accounted a maſter of the firſt rank among the artiſts.

His moſt capital performance, according to Sandrart and Van Mander, is the repreſentation of the Lamb in the Revelation of St. John, which he painted for a chapel in the church of St. Peter at Leyden. It conſiſts of a great number of figures, which are well diſpoſed; the countenances are noble and full of expreſſion, and the penciling is very delicate; the whole together being an admirable performance.

CORNELIUS ENGHELRAMS.

Hiſtory.

DIED 1583, AGED 56.

He was born at Mechlin, in 1527; and principally, if not entirely, painted in diſtemper, in which he was allowed to excel.

For the church of St. Rombout he painted the Works of Mercy, in which he deſigned a multitude of figures, in a good ſtyle; and the character and expreſſions are ſo juſtly marked, that (as writers affirm) it is eaſy to diſtinguiſh thoſe who are real objects, from thoſe who are otherwiſe. Many of this maſter's works are to be ſeen in Germany: and in the church of St. Catherine at Hambourg, there is a grand and learned compoſition, of which the ſubject is, the Converſion of St. Paul.

ERLMITA DI MONTE SENARIO. Vid. STEPHANESCHI.

CÆSAR VAN EVERDINGEN.

Hiſtory, Portrait, and Landſcape.

DIED 1679, AGED 73.

He was born at Alkmaer, in 1606, and placed as a diſciple with John Van Bronkhorſt, being at that time very young; yet, when he had ſpent but a few years in that ſchool, his maſter had the ſatisfaction to obſerve a talent in Everdingen, ſuperior to all thoſe who were under his direction. He deſigned with great readineſs, as he poſſeſſed a lively imagination, and excelled equally in hiſtory and portrait. His colouring had abundance of force, and his pencil was free and firm.

Among a number of fine pictures of his painting, mentioned by writers on this ſubject, one is a noble compoſition repreſenting the Victory of David over Goliath. It was painted on the folding doors of the organ in the great church of Alkmaer; the ſketch of it is hung up in the Council Chamber of that city, and it is dated 1648. Another is a picture of the principal perſons of the artillery company, whoſe portraits are as large as life; it is extremely well deſigned, penciled, and coloured, and is a work which of

 itſelf

itſelf is ſufficient to eſtabliſh his reputation. Adrian Dekker, a very fine painter, was the diſciple of this maſter.

ALDRET VAN EVERDINGEN.

Landſcape.

DIED 1675, AGED 54.

This artiſt was the nephew of Cæſar Van Everdingen, born at Alkmaer, in 1621. His firſt inſtructor in the art of painting was Roland Savery; and afterwards he became a diſciple of Peter Molyn, under whom he made ſo remarkable a proficiency, that he added much to the honour of his inſtructor, and by many good judges was thought even to ſurpaſs him. His merit was not confined to one part of his profeſſion, but he poſſeſſed a general knowledge of every branch of it; for he not only excelled in landſcape, but his figures, animals, and buildings, all which he uſually ſketched after nature, have correctneſs, and good diſpoſition.

He conducted his diſtances with ſingular judgment, and gave to his trees ſo natural and eaſy a form, that they appeared from his pencil the ſame as they appeared from the hand of nature. His expreſſion of the impetuoſity of torrents, cataracts, and ſtorms at ſea, were invented and executed with great ſpirit; nor did he omit repreſenting the thin light vapours and miſts that are excited by the violent agitation of the waters; in all which particulars he had not a ſuperior.

His particular excellence was in landſcape, which his ſtudies after nature, or ſometimes his invention, readily furniſhed, and his pencil as happily executed. But he was moſt pleaſed with deſcribing the wildneſſes of romantic nature, which he had obſerved in a voyage he made up the Baltic, and on the coaſts of Norway. However, he frequently painted ſcenes that were ſolemn, of groves and foreſts, where the eye was pleaſingly deluded to diſtances exceedingly remote, through extenſive viſtas; and his compoſitions recommended themſelves, by affording an agreeable variety.

He finiſhed an abundance of drawings, which ſhewed a good invention, and great freedom of hand; and it is much lamented that he was ſo often engaged in painting large pictures; becauſe thoſe in a ſmall ſize are much ſuperior in the penciling and finiſhing, and are very highly valued in Holland and Flanders particularly.

JOHN VAN EVERDINGEN.

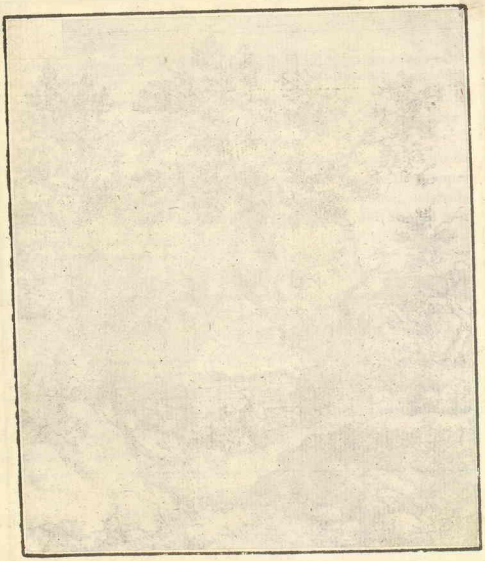
Still Life.

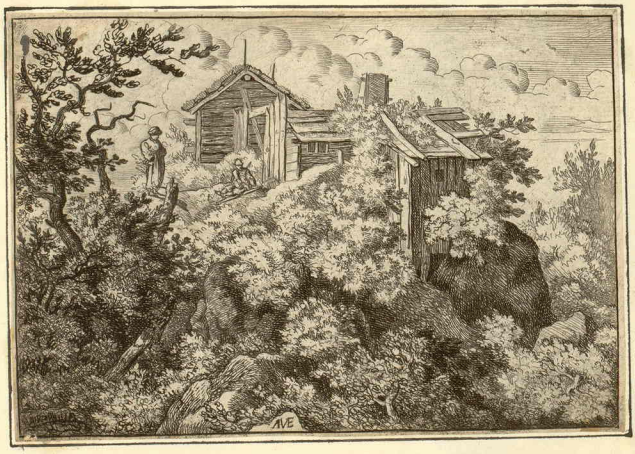
DIED 1656.

He was the youngeſt brother of Cæſar Van Everdingen, born alſo at Alkmaer, who painted ſubjects of ſtill life, more for the delight he had in thoſe kind of objects, which he carefully copied after nature, than from any proſpect of advantage, as he had been educated for the profeſſion of the law.

HUBERT

Van Everdingen

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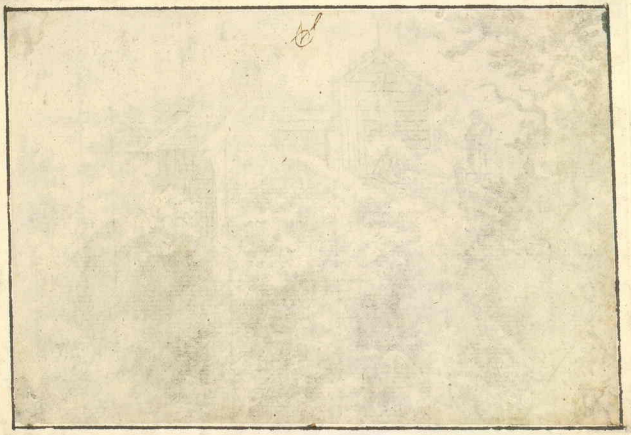


A. Everdingen. Apostool.

Published Nov.r 1792.

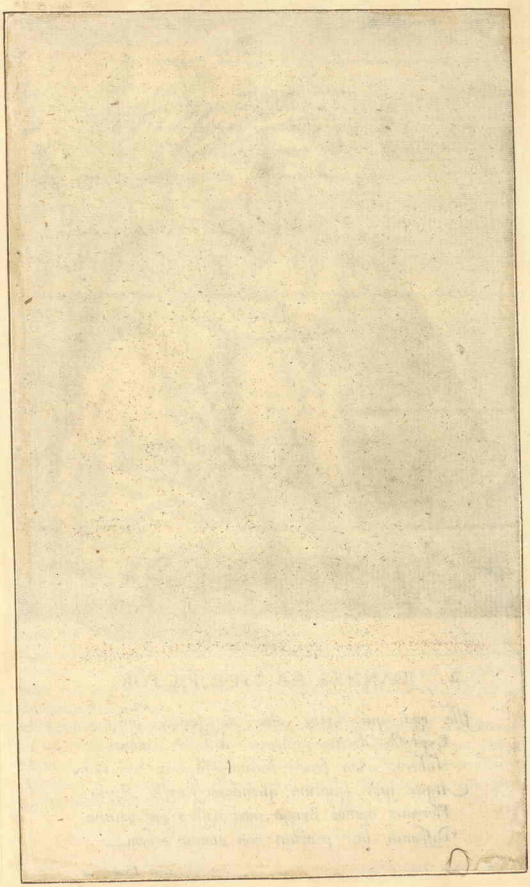
P. Eelsen pinxit 1631. Aveline sculpsit.

Le Musicien Espagnole

HVBERTO AB EYCK, IOANNIS FRATRI; PICTORI.

Quas modò communes cum fratre, Huberte, merenti
Attribuit laudes nostra Thalia tibi,
Si non sufficient: addatur & illa · tua quòd
Discipulus frater te superauit ope.
Hoc vestrum docet illud opus Gandense · Philippum
Quod Regem tanto cepit amore sui:
Eius vt ad patrios mittendum exemplar Iberos
†Coxenni fieri iußerit ille manu.

†Michaël Coxennius Mechlinien. insignis hac ætate pictor.



2 IOANNES AB EYCK, PICTOR.

Ille ego, qui lætos oleo de semine lini
Exprosso docui princeps miscere colores,
Huberto cum fratre Novum stupuere repertum,
Atque ipsi ignotum quondam fortassis Apelli,
Florentes opibus Brugæ: mox nostra per omnem
Diffundi late probitas non abnuit orbem.

Th. Galle excud. Dominicus Lampsonius.

HUBERT VAN EYCK.

Portrait, Hiſtory, and Perſpective.

DIED 1426, AGED 60.

This memorable maſter was born at Maaſeyk, on the borders of the Meuſe, in 1366, and is accounted the founder of the Flemiſh ſchool; being an artiſt of ſingular ſkill and genius. He was much eſteemed for ſeveral maſterly performances in diſtemper; and after the uſe of oil was happily found out, he was celebrated for his extraordinary and curious paintings in that way; but for none independent of his brother John Van Eyck, who is ſo univerſally revered, for being the firſt diſcoverer of the art of painting in oil, in 1410.

One work of Hubert, in conjunction with John, is ſtill preſerved in a church at Ghent; and it is not only beheld with admiration, but with aſtoniſhment. The ſubject is, the Four and Twenty Elders adoring the Lamb, as deſcribed in the Revelation of St. John. The deſign contains three hundred and thirty figures, with ſuch a diverſity of countenances as excites wonder even to this day; and it is never ſhewn except on feſtivals, or to oblige Princes and Ambaſſadors who expreſs a deſire to ſee it.

Philip I. of Spain wiſhed to purchaſe that painting; but finding it impracticable, he employed Michael Coxis to copy it, who ſpent two whole years on the work, and received four thouſand florins from the King, by whom it was placed in the Eſcurial.

JOHN VAN EYCK.

Hiſtory, Portraits, and Landſcapes.

DIED 1441, AGED 71.

This painter, who was ſo deſervedly famous, was the younger brother of Hubert Van Eyck, born at Maaſeyk, in 1370, and was a diſciple of his brother, but proved his ſuperior in that art.

Yet, although his pictures were ſurpriſingly finiſhed, though his compoſition was extremely good, and the landſcapes which he introduced in his deſigns were adorned with trees and plants copied from nature, and beautifully imitated; yet, his great honour ariſes from his inventing the uſe of oil in painting; which, after many an ineffectual proceſs, he diſcovered in the year one thouſand four hundred and ten. He had been very converſant in chemiſtry; and being extremely anxious to find ſome varniſh, or chemical preparation, that might preſerve his colours in their purity, upon repeated experiments he diſcovered, that colours prepared with linſeed or walnut oil, would retain their beauty and luſtre, without the aſſiſtance of varniſh. And to John Van Eyck the art of painting is indebted, for the durable perfection to which it has been conducted by ſucceeding artiſts.

He finiſhed his pictures with exquiſite neatneſs, which hath greatly contributed to the beauty of his works, as well as to their value. And although his taſte of deſign is not very elegant, yet his merit in other reſpects, and particularly his fortunate diſcovery of a ſecret ſo utterly unknown to former ages, will always recommend him to the juſt admiration of the lateſt poſterity.

In the collection of the Duke of Orleans, there is a picture by this master, representing the Wise Men's Offering: and it is said, that a capital painting by John Van Eyck, of the Lord Clifford and his family, is at Chiswick, in the collection of the late Earl of Burlington.

PETER † EYKENS, called the Old.

History.

He was born at Antwerp, in 1599, and became eminent for his style of composition in historical subjects; but the account which is given of him or his works by Weyerman, is, by other judicious writers, accounted false and absurd.

The compositions of this master are full of spirit; his figures have some degree of elegance; his draperies are broad, and the back-grounds of his pictures are enriched with architecture and landscape, in a good taste. As he always studied and copied nature, his colouring was warm, agreeable, and natural; and to his carnations he always gave a great deal of delicacy, particularly to the carnations of his nymphs and his boys.

He painted subjects in one colour, such as basso-relievos, and vases of marble, extremely well; and frequently he was employed to insert figures in the landscapes of other masters, as he designed them correctly, and adapted them to the different scenes, with propriety and judgment.

A fine composition, representing the Last Supper, painted by Eykens, is to be seen in St. Andrew's church at Antwerp; and in another church is a grand altar-piece, of which the subject is St. John preaching in the Desert, exceedingly well executed.

† Mr. Descamps, by some unaccountable oversight, in his second volume, page 35, mentions Peter Eykens the Old, as being born in 1599, the year of his death unnoticed; and in the third volume, page 286, he mentions the same Peter Eykens the Old as being born in 1650, and appointed Director of the Academy at Antwerp, in 1689; and yet, although he makes one of these painters older by half a century than the other, it is evident that he means, or at least describes, but one and the same person, as he enumerates their works, and ascribes the very same works to both; which may appear from the following extracts:

According to Descamps,

The works of Peter Eykens the Old. Born 1599, vol. ii. p. 35.	The works of Peter Eykens the Old. Born 1650, vol. iii. p. 286.
St. Catherine disputing against the Pagans.	St. Catherine disputing against the Pagans.
The Last Supper.	The Last Supper.
St. John preaching, &c.	S. John preaching, &c.
Xavier baptizing a Pagan King, which is in the Jesuits church at Mechlin; and another, of Xavier restoring a dead body to life.	Xavier baptizing a Pagan King, which is in the Jesuits church at Mechlin; and another, of Xavier restoring a dead body to life.

F.

GENTILE DA FABRIANO.

History.

DIED 1412, AGED 80.

THIS mafter was born at Verona, in 1332, and was a difciple of Giovanni da Fiefole. In that early age of painting he rendered himfelf very famous, and was employed to adorn a great number of churches and palaces at Florence, Urbino, Siena, Perufia, and Rome, but particularly in the Vatican; and one picture of his, reprefenting the Virgin and Child, attended by Jofeph, which is preferved in the church of St. Maria Maggiore, was highly commended by Michael Angelo.

By order of the Doge and Senate of Venice, he painted a picture in the great Council Chamber, which was confidered as fo extraordinary a performance, that his employers granted him a penfion for life, and conferred on him the higheft honour of their State, which was, the privilege of wearing the habit of a noble Venetian.

His beft works were thofe which he executed in the early and middle part of his life; becaufe, in the decline of his years, he grew paralytic, and his pencil became unfteady. Giacomo Bellini was his difciple.

CHARLES FABRICIUS.

Perfpective, Portrait.

DIED 1654, AGED 30.

He was born at Delft, in 1624, and was efteemed the beft artift of his time in perfpective; he alfo accounted a good painter of portrait. As he had a very promifing capacity, the connoiffeurs conceived the higheft expectations of his becoming an ornament to his profeffion; but unhappily having his dwelling-houfe at Delft, near the great powder magazine, it fuddenly blew up, and he was killed in his chamber, while he was intent on his work; and along with him was killed Matthias Spoors, his difciple.

PIETRO FACHETTI.

Portrait.

DIED 1613, AGED 78.

He was born at Mantua, in 1535, and went to Rome to ftudy after the works of thofe great mafters, whofe paintings have embellifhed and enriched that city. His inclination directed him principally to portrait-painting, and he gradually arrived at fo eminent a degree of merit in that branch, that he might almoft be compared with Scipio Gaetano.

Moft of the Nobility of Rome, and particularly the ladies of diftinction, were painted by his hand; and his portraits were generally commended, for having a lively refemblance of the perfons, for being elegant in the defign, and for a lovely tafte with which they were executed.

PIETRO

PIETRO FACINI.

Hiſtory.

DIED 1602, AGED 42.

Pietro Facini, born at Bologna, in 1560, began to paint when already grown up to manhood, at the advice of Annibale Carracci, who, on ſeeing a whimſical deſign of his in charcoal, concluded he would be an acquiſition to his ſchool. Of this advice Annibale had reaſon to repent, not only becauſe Facini rouſed his jealouſy by the rapidity of his progreſs, but becauſe he ſaw him leave his ſchool, become his rival in the inſtruction of youth, and even lay ſnares for his life. Facini had two characteriſtics of excellence: a vivacity in the attitudes and heads of his figures, that reſembled the ſtyle of Tintoretto, and a truth of carnation which made Annibale himſelf declare that his colours ſeemed to be mixed with human fleſh. Beyond this he has little to ſurpriſe; his deſign is weak, his bodies vaſt and undefined, his heads and hands are ill ſet on: nor had he time to correct theſe faults; he died young, and even before the Caracci, in 1602. At St. Franceſco, in Bologna, is an altar-piece of his, the Marriage of St. Catherine, attended by the four tutelary ſaints of the city, and a number of infant angels, which ſhew the beſt of his powers. His children carolling, or at play, in the gallery Malvezzi, and elſewhere, at Bologna, are equally admired; they are in the manner of Albani, but with grander proportions. F.

VANDER FAES. Vid. LELY†.

ANTHONY FAISTENBERGER.

Landſcape.

DIED 1722, AGED 44.

He was born at Inſpruck, in 1678, and learned the art of painting from one Bouritſch, who lived at Saltzbourg; but he made the works of Gaſpar Pouſſin and John Glauber his models, and for his farther improvement ſtudied nature accurately. He was invited by the Emperor to the Court of Vienna, where, for a conſiderable number of years, he was employed, and greatly reſpected; and when he quitted Vienna, he was engaged ſucceſſively by ſeveral of the Princes of the Empire.

His landſcapes are pleaſing, particularly by the elegance of his buildings, which are deſigned in the Roman taſte. His ſcenes are often ſolemn, and enlivened by caſcades of water, rivers, and rocks; his trees are natural, their foliage is touched with ſpirit, and his colouring is real nature. He was not expert at deſigning figures; and therefore he made uſe of Hans Graaf, and the old Bredael, to paint the figures in thoſe landſcapes with which he adorned the gallery of the Emperor, and alſo in thoſe eaſel pictures which were painted for the cabinets of others.

† I have not changed this reference, becauſe it appears that his father had already adopted the name of Lely; and he himſelf preferred it when he was knighted, to the family name. F.

JOSEPH

JOSEPH FAISTENBERGER.

Landſcape.

This artiſt was the younger brother of Anthony, and alſo his diſciple; and during the time that the latter was engaged at Vienna, Joſeph was his aſſiſtant; and they aſſociated together in moſt of the large undertakings, in which Anthony was employed.

Glauber, and Gaſpar Pouſſin were his models, as they had always been the favourite painters of his brother; and the ſtyle, penciling, and colouring of theſe two artiſts, were ſo ſimilar, that there is ſcarce any diſcernible difference in their works.

PAOLO FARINATO.

Hiſtory.

DIED 1606, AGED 84.

He was born at Verona, in 1522, and ſucceſſively became the diſciple of Antonio Badile, and of Nicolo Golfino.

His taſte of deſign was excellent, his imagination was fruitful, and he had a fine invention; ſo that in many reſpects he was an admirable maſter; but he was not often very happy in his colouring. Yet, the picture which he painted for the church of St. George at Verona, which is carefully preſerved there to this day, is much ſuperior, in reſpect of colouring, to moſt of his performances; and in many particulars is ſo truly good, as to be accounted, by very able judges, not inferior to the work of Paolo Veroneſe. The ſubject of the picture, is the miraculous feeding of the five thouſand; in which there are a multitude of figures correctly deſigned, judiciouſly diſpoſed, and the attitudes are eaſy, natural, and becoming. That picture was deſigned and executed when he was ſeventy-nine years old; and what is worthy of being remarked is, that he poſſeſſed the lively powers of his imagination, and his uſual freedom of hand, at ſo advanced a period of his life; and that he retained the uſe of all his faculties to the laſt, though he was eighty-four when he died.

In the Palazzo Sagredo, at Venice, is an Ecce Homo by Farinato, in which the head of Chriſt hath a character that is inimitably fine. And at Verona, in the church of St. Giovanni in Fonte, is a picture repreſenting the Baptiſm of Chriſt by St. John, which is in a grand ſtyle, and a broad manner; but the deſign is not very correct, and the colouring is but indifferent, being too brown.

ORAZIO FARINATO.

Hiſtory.

He was born at Verona, and was the ſon and diſciple of Paolo, whoſe ſtyle and manner he ſtudiouſly imitated; and by the promptneſs of his genius, he compoſed with ſo much ſpirit and elegance, that the beſt judges conceived the moſt ſanguine hopes of his arriving at a high degree of perfection; but he died very young, univerſally regretted.

In the church of St. Stephen at Verona, ſeveral noble paintings by this maſter are preſerved, and they are extremely admired.

IL FATTORE. Vid. FRANCESCO PENNI.

FELTRO. Vid. MORTO DA FELTRO.

FRANCIS PAUL FERG, or FERGUE.

Landſcapes with Ruins, and Converſations.

DIED 1740, AGED 51.

This painter was born at Vienna, 1689, had different maſters. He quitted Vienna, 1718, and exerciſed his art with ſucceſs at Bamberg, went from thence to Dreſden, in company with Alexander Thiele, in whoſe landſcapes he inſerted the figures and animals. He paſſed over to England, where he married, became involved in his circumſtances, and, acccording to report, was found dead at the door of his lodgings, apparently exhauſted by cold, want, and miſery.

The ſtyle and ſubjects of this painter reſemble thoſe of Berghem and Wouwermans. The ruins which adorn his landſcapes are ſelected in a grand taſte, and often executed with a finiſh that diſcriminates the rougher ſurface of hewn ſtone from the poliſhed one of marble. He combined with great force of colour great truth of imitation. He etched well in aqua fortis, and his prints are eagerly ſought for by the curious. F.

WILLIAM FERGUSON.

Dead Birds, and Still Life.

DIED ABOUT THE YEAR 1690.

He was a native of Scotland, who learned the rudiments of the art in his own country, and ſpent ſeveral years afterwards in Italy and France. The ſubjects which he generally painted were dead fowls, and particularly pigeons and partridges; and ſometimes he painted dead animals, as hares and rabbits, beſides other objects of ſtill life.

No painter in that ſtyle could have a more neat pencil, nor finiſh his pictures with greater tranſparence. His objects, of whatever kind they are, have always abundance of truth and force, as nature was his perpetual model; they are grouped with ſingular eaſe and ſkill; and by his knowledge of the true principles of the chiaro-ſcuro, he diſtributed his lights in a powerful, and frequently in a ſurpriſing manner.

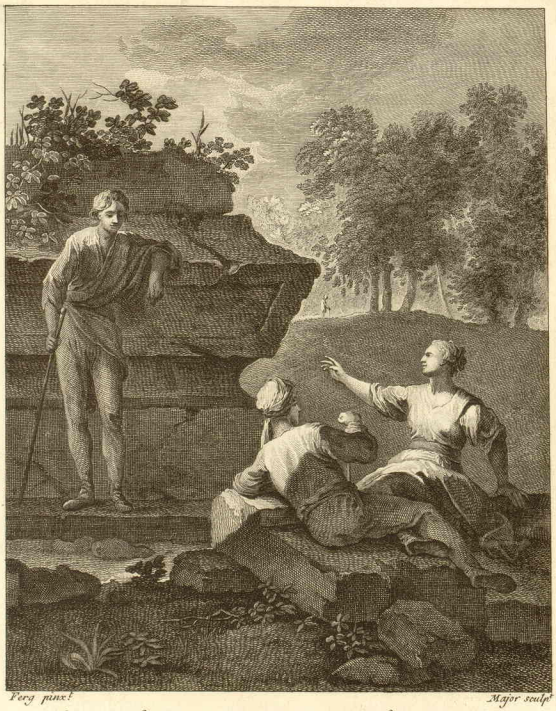
NUNZIO FERRAJUOLI.

Landſcape.

This painter was a diſciple of Luca Giordano, born in 1661; but nature directed him to the ſtudy of landſcape-painting.

He ſtudied the different beauties of Paul Bril, Albano, Pouſſin, Salvator Roſa, and Claude Lorraine; and, by a commendable ambition to imitate thoſe admired artiſts, he formed a ſtyle of his own, that was exceedingly agreeable; and became univerſally admired for the ſweetneſs of his colouring, for his lovely ſituations and diſtances, for a pleaſing mixture of tenderneſs and force, for the beauty of his ſkies, and the tranſparence of his waters.

GIOVANNI



Ferg pinxt. Major sculpt.

Engravd from an Original Painting of the same size
In the Possession of Mr. Robt. Alee.

London sold by T. Major Engraver in St. Martin's Lane.
Publishd according to Act of Parliament Decr. 17. 1763.

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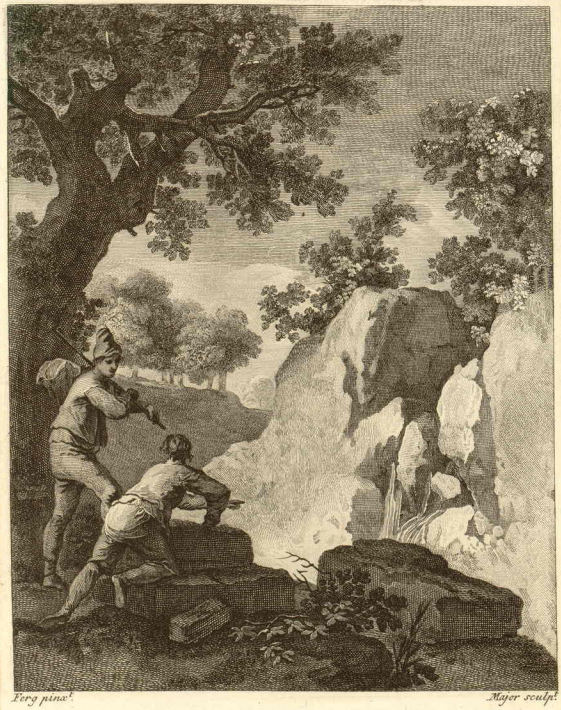

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Publish'd according to Act of Parliament Decr. 17 1763.

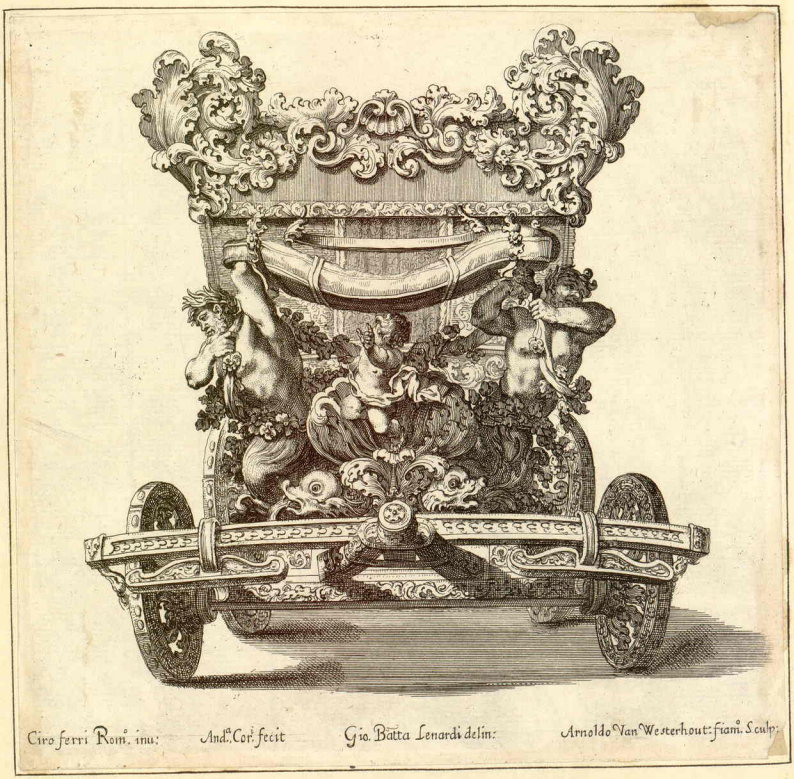
Ciro Ferri.

185

In the Collection of the Right Hon.ble Lord St. Helens.

Cyrus Pitman

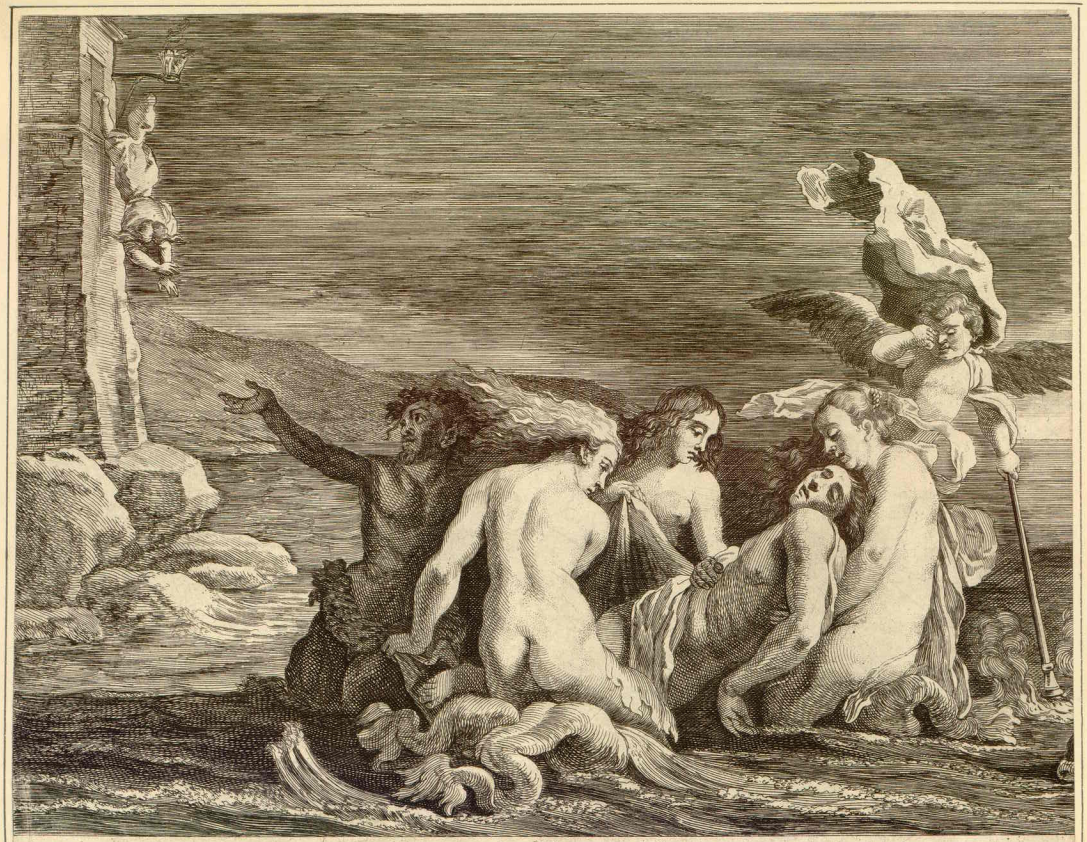
149



Ciro ferri Rom.ᵒ inu: Andᵃ. Corᵒ fecit Gio. Bätta Lenardi delin: Arnoldo Van Westerhout: fiam.ᵒ Sculp:

Portrait de Comedien. 105

Tableau de Dominiquin, qui est dans le Cabinet de Mr. Crozat



D. Fetti p. 3 Allu. Lata. 217

GIOVANNI ANDREA FERRARI, or DE FERRARA.

Hiſtory, Landſcape, Animals, Fruit, and Flowers.

DIED 1669, AGED 70.

He was born at Genoa, in 1599, and was a diſciple of Bernard Caſtelli; but, in order to obtain a more extenſive knowledge in his profeſſion, he ſtudied afterwards for ſome time under Bernardo Strozzi.

His application was attended with ſucceſs, for he at laſt attained to ſuch a degree of excellence, that he was equally expert in painting hiſtory, landſcape, fruit, animals, and flowers; and thoſe ſubjects he finiſhed in a ſmall ſize, but with extraordinary beauty and exactneſs, ſo that few of the Princes or Nobility of his time were ſatisfied without poſſeſſing ſome of his compoſitions.

Benedetto Caſtiglione was his diſciple.

FERRATO SASSO. Vid. SALVI.

CIRO FERRI.

Hiſtory.

DIED 1689, AGED 55.

Ciro Ferri, born at Rome, in 1634, was the favourite diſciple of Pietro da Cortona; ſeveral of whoſe works he finiſhed at Florence and at Rome. Their pictures ſometimes reſemble each other ſo cloſely that they cannot be aſcribed to either without heſitation. Generally he has leſs grace in deſign, leſs compaſs of mind, leſs breadth of drapery: his St. Ambroſio in the church of that Saint at Rome, offers the faireſt compariſon between him, his maſter, and his fellow ſcholar, Romanelli. His principal works in freſco are in the Palazzo Pitti at Florence, and at St. Maria Maggiore of Bergamo.

F.

DOMENICO FETI, or FETTI.

Hiſtory.

DIED 1624, AGED 35.

He was born at Rome, in 1589, where he became a diſciple of Ludovico Cigoli. From Rome he went to Mantua with the Cardinal Gonzaga; and, at his acceſſion to the Dukedom, was declared painter of that Court.

There is conſiderable force in the works of Feti, yet he ſometimes is too black; but he expreſſed the paſſions of the ſoul in a manner that was remarkably ſtrong; and had a certain mellowneſs in his colouring, which is extremely pleaſing to a judicious eye. Moſt of his performances are eaſel pieces, as he worked but very little for churches or convents, and like his maſter Cigoli, had leſs power in freſco than in oil; he had perhaps too marked a parralleliſm in his manner of compoſing, and more of ſize than grandeur. His works are ſcarce, as he died in the flower of life at Venice of ſome exceſſes.

ROLAND LE FEVRE.

Portraits, and naked Figures.

DIED 1677, AGED 69.

He is diſtinguiſhed by the name of Le Fevre de Venice; but he was in no great eſteem either for his attitudes or likeneſſes in portrait. He was accounted a better deſigner than painter, and was moſt remarkable for his curious method of ſtaining marble.

CLAUDE LE FEVRE.

Portraits, Flowers, and ſacred Subjects.

DIED 1675, AGED 42.

He was a native of France, born in 1633, who principally painted portraits, and was in much eſteem among his own countrymen. He painted flowers extremely well, and ſometimes hiſtorical ſubjects; but his greateſt merit was in the former. However, he followed his profeſſion in London with good ſucceſs, for ſeveral years, and died in that city.

DOMENICO FIASELLA, called SARZANA.

Portrait, Hiſtory.

DIED 1669, AGED 80.

He was born near Genoa, in 1589, and was called Sarzana, from the place of his nativity. At firſt he was a diſciple of Aurelio Lomi, and afterwards of Battiſta Pagi; but he went to Rome for his improvement, and there ſtudied after the beſt of the modern maſters, and the ſtatues of the ancients. By that judicious method he obtained an excellent taſte of deſign, which enabled him to paint in conjunction with Paſſignano, and Giuſeppe D'Arpino, and to eſtabliſh a good reputation. However, his great excellence conſiſted in painting portraits, which he executed with a remarkable juſtneſs of character, and with abundance of life.

GIOVANNI DA FIESOLE. Vid. GIOVANNI ANGELICO.

AMBROGIO FIGINO.

Hiſtory, Portraits.

DIED 1590.

This maſter was born at Milan, and was a diſciple of Giovanni Paolo Lomazzo; but, although he learned hiſtorical compoſition under his director, and was very well qualified to expect ſucceſs in that ſtyle, yet he devoted his whole ſtudy and attention to portrait-painting, in which laſt he eminently excelled. Thoſe ſubjects he worked up to the greateſt perfection, as well for the reſemblance, as for expreſſion and colouring; and it is atteſted by writers, that his pictures were valued at a very large price, the richeſt Princes of Italy expreſſing an ambition to be perpetuated by his pencil. At Wilton, in the collection of the Earl of Pembroke, there is a Deſcent from the Croſs, painted by this maſter.

FIORAVANTI

Still Life.

The ſubjects which were painted by this artiſt, were carpets, vaſes, muſical inſtruments, and ſuch ſorts of objects; and thoſe he imitated with ſo great truth and reſemblance of nature, ſuch exactneſs of colour, ſuch roundneſs and relief, that he was eſteemed one of the beſt in his profeſſion, in that ſtyle of painting.

FIORI. Vid. MARIO NUZZI.

BERTHOLET FLAMEEL, or FLAMAEL.

Hiſtory, Portrait.

DIED 1675, AGED 61.

He was born at Liege, in 1614, and received his firſt inſtruction from one Trippes, an indifferent painter; but afterwards he was more effectually improved by Gerard Douffleit, who had juſt returned to Liege from Italy. At the age of twenty-four he travelled through Genoa, Milan, Florence, and ſeveral other cities of Italy; but his arrival at Rome amply recompenſed him for the labour of his journey. In that city he ſtudied to great advantage, and copied the beſt works of the beſt maſters; by which he acquired a taſte ſo elevated, that it diſtinguiſhed him throughout Rome, and recommended him to the Court of Florence, to which he was honourably invited by the Grand Duke, and employed in ſeveral magnificent works, which eſtabliſhed him in the eſteem of that Prince, and procured him general applauſe.

After nine years abſence, he returned to his native city; and to confirm the high opinion which his countrymen had conceived of his abilities, he painted a Crucifixion for the collegiate church of St. John, in which he introduced a prodigious number of figures, officers, ſoldiers, and ſpectators; yet the compoſition is not confuſed.

In the midſt of wealth, poſſeſſed of public and private eſteem, and of every other circumſtance that could render life comfortable, he was ſeized with an unaccountable melancholy and dejection of ſpirits, which inceſſantly oppreſſed him, till it occaſioned his death; and many perſons believed his diſorder to have been occaſioned by poiſon adminiſtered to him by one Brinvilliers, who had been his intimate companion.

This maſter had a lively imagination, and a noble taſte for hiſtorical compoſitions. He was ſingularly ſkilled in antiquities, and in all his deſigns ſtrictly obſervant of the coſtume. His pictures uſually are enriched with porticos and colonnades, as he was an accompliſhed architect; his choice of nature was elegant, his expreſſion animated, and his pencil delicate. His colouring was exceedingly good; and his taſte of deſign was entirely of the Roman ſchool, as well in regard to correctneſs, as to the objects which he choſe to repreſent.

In the cupola of the barefooted Carmelites at Paris, he painted, in freſco, Elijah aſcending to Heaven in a Chariot of Fire, and Eliſha below, with his arms extended, to catch the mantle of the Prophet. At Liege are ſeveral grand altar-pieces, among which one in St. Paul's church deſcribes the Converſion of that Saint; and in the cathedral there is another by this maſter, repreſenting the Reſurrection of Lazarus.

GOVERT FLINK.

Portrait, History.

DIED 1616, AGED 44.

He was born at Cleves, in 1616, and by the appointment of his father was to have been bred up in a mercantile way; but neither the influence of his friends, nor the prospect of making an immense fortune, could prevail with him to abandon the art of painting, to which from his earliest youth he felt an invincible inclination. He was first placed with Lambert Jacobs; under whom he made an extraordinary proficiency, by capacity, diligence, and emulation to excel Backer, who happened to be a disciple of Jacobs at the same time. When he quitted his master, he went to Amsterdam, and entered himself in the school of Rembrandt; where he became so thoroughly captivated with the excellencies of that great artist, that he studied the style of composition, the manner of colouring, and the penciling of Rembrandt incessantly; and at last shewed himself not only a good imitator of him, but in some respects his equal, and in freedom of hand rather his superior.

Very soon he rose into high reputation, and was almost continually employed in painting the portraits of princes, and illustrious personages, although his genius was abundantly more inclined to paint historical subjects; and several of his performances in that style were admired for the goodness of the design, and the beauty of the colouring. He remarkably excelled in imitating the manner of Rembrandt, and many of his paintings are sold, at this day, for the work of his master.

But as the Italian taste began to be more noticed by the Flemish artists, and much more esteemed after the death of Rembrandt, Flink took great pains to alter his first manner. For which purpose he made a large collection of the finest casts that could be procured from Rome; of the best drawings and designs of the artists of Italy; as also of several of their paintings; and those he made his principal studies. When he imagined himself to be competently improved, he finished a noble design for the great hall of the Senate-House at Amsterdam, representing Solomon praying for wisdom; in which his disposition, and manner of grouping the figures, appear excellent, and the tone of the colouring is strong and lively. He likewise painted a grand historical composition for the Artillery Company at Amsterdam, consisting of portraits of the most distinguished persons of that body. The figures were well disposed, and every part of the picture was painted by Flink, except the faces, which, at Flink's recommendation, were painted after the life by Vander Helst.

He died young, and much regretted; and, after his death, his collection of prints and drawings were sold for twelve thousand florins. It is observed, that in the painting-room of this master, the light was admitted from above, through a kind of dome.

FRANCIS FLORIS, called the RAPHAEL of FLANDERS.

History.

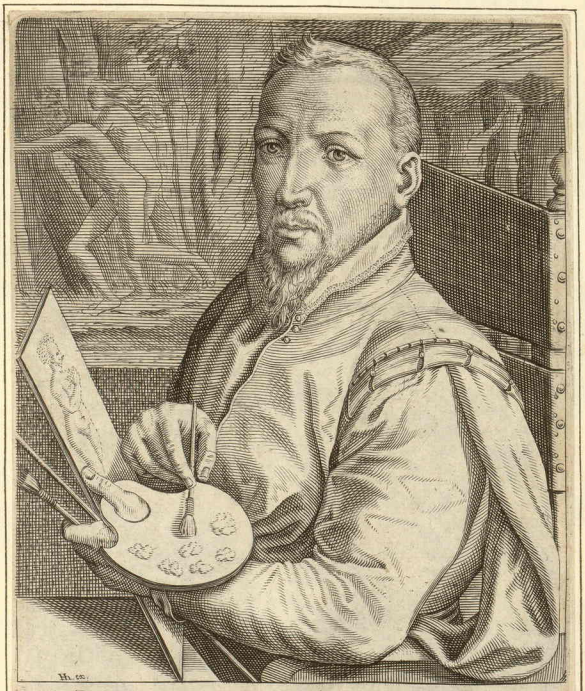
DIED 1570, AGED 50.

He was born at Antwerp, in 1520, and till the twentieth year of his age practised as a sculptor;


G. Flink pinxit
J. Houbraken sculpsit
JEAN APPELMAN,
Burgemeester en Raad der Stad
Amsterdam.
N. Petersen del. naar 't Schilderij, waar in de zelve voorkomt als Sergeant van de Burgerye; bewaarende
op de Krygsraads-Kamer van 't Stadhuis te Amsterdam.

G

153.



FRANCISCO FLORO ANVERPIANO,
PICTORI

Si pictor quantum natura, Flore, valebas,
Tantum adiunxisses artis et ipse tibi,
Dum tibi multa libet potius, quam pingere multum,
Nec mora te limæ iusta, laborque iuuat:
Cedite clamarem, pictores, omnibus oris
Quos vel aui, nostri vel genuêre patres.

a ſculptor; but having a ſuperior fondneſs for painting, he changed his profeſſion, and placed himſelf under the direction of Lambert Lombard; whoſe manner he always followed, and imitated him ſo well, that it is no eaſy matter to diſtinguiſh the work of one artiſt from the work of the other. When he had continued for ſome years with Lambert, he travelled to Rome, and there deſigned after the antiques; but principally ſtudied the works of Buonaroti, and in particular his Laſt Judgment, which he copied in a free and bold manner, his contours being finely marked, though he attended more to the parts than to the whole.

At his return to Antwerp, he ſurpriſed the artiſts of his time by his taſte of deſign, which was much more correct, and by his manner of compoſition, which was very different from the manner of his countrymen; and his performances gained him the honour of being called the Raphael of Flanders. His works at that time were in great eſteem, he grew rich, and might have been continually employed by moſt of the Princes of Europe, if his love of exceſſive drinking had not ſunk him into contempt.

He generally gave great roundneſs to his figures; and though they were ſo well handled as to bear a near inſpection, yet, at a diſtance, new beauties are frequently to be diſcovered. His readineſs of hand was remarkable, and his pencil ſeemed as quick as his invention; of which he gave an inconteſtable proof at the entry of Charles V. into Antwerp; for, being engaged to paint the triumphal arches for that grand ceremony, and having ſeven figures as large as life to finiſh in one day, he executed that number in ſeven hours.

In the Confraternity-hall of St. Michael, at Antwerp, there is a noble deſign of Francis Floris. The ſubject is the Fall of Lucifer; and it is highly celebrated for the goodneſs of the compoſition and handling, for the variety of attitudes in the Fallen Angels, and for the ſtrong expreſſion of the muſcles in the naked figures. And in the ſame church is preſerved an Aſſumption of the Virgin, no way inferior to the other, either in deſign of colouring, and the draperies are well caſt.

He had a bold and ſtrong manner, like the model he choſe to imitate, and was apt, like Buonaroti, to make the muſcular parts too full; but his tone of colouring was very pleaſing. He invented and compoſed with eaſe; but he had ſomething dry in his manner, and his figures have a certain ſtiffneſs, though they alſo frequently have an agreeable turn.

PROSPERO FONTANA.

Hiſtory.

He was born at Bologna, in 1512, and derived his knowledge in the art of painting from Innocenzo da Imola. He was accounted to have a fine invention, and his taſte of deſign was elegant; but the moſt remarkable honour he acquired, aroſe from his being the maſter of the two moſt celebrated painters of their age, Ludovico and Annibal Caracci.

He underſtood perſpective thoroughly, and his uſual ſubjects were hiſtories taken from ſacred and profane authors, with which he adorned many churches and chapels of Bologna, and other cities of Italy.

LAVINIA FONTANA.

Portrait, Hiſtory.

DIED 1602, AGED 50.

This paintreſs, the daughter of Proſpero Fontana, was born at Bologna, in 1552, and learned the art of painting from her father. Her inclination led her principally to paint portraits; and having obtained the honour of painting that of Pope Gregory XIII. ſhe ſucceeded ſo well, as to obtain the patronage of that eminent perſon.

She was accounted to have a very high degree of merit in her profeſſion; and being favoured by the Pope, ſhe had an abundance of employment from all the Nobility of Rome. She alſo painted hiſtorical ſubjects with extraordinary applauſe; for it was conſidered almoſt as a prodigy, to ſee ſuch lovely and natural colouring, ſuch a taſte of compoſition, and ſuch expreſſion in the works of a female artiſt.

However, ſhe happened to fail of ſucceſs in one grand hiſtorical ſubject, which made her determine to paint only portraits for the future, and in that ſtyle ſhe had no competitor.

JOHN BAPTIST BLAIN DE FONTENAY.

Flowers, Fruit.

DIED 1715, AGED 61.

He was born at Caen in Normandy, in 1654, and was taught the art of painting by John Baptiſt Monnoyer. He painted fruit, flowers, and inſects, extremely well; and his general manner was, to paint vaſes ornamented on the ſides with figures in bas-relief. Thoſe vaſes he likewiſe decorated with feſtoons of flowers in an elegant taſte, and grouped them with a great deal of judgment. He was much employed by Lewis XIV. particularly at the Gobelins, and died in the ſervice of that Monarch.

GIROLAMO FORABOSCO.

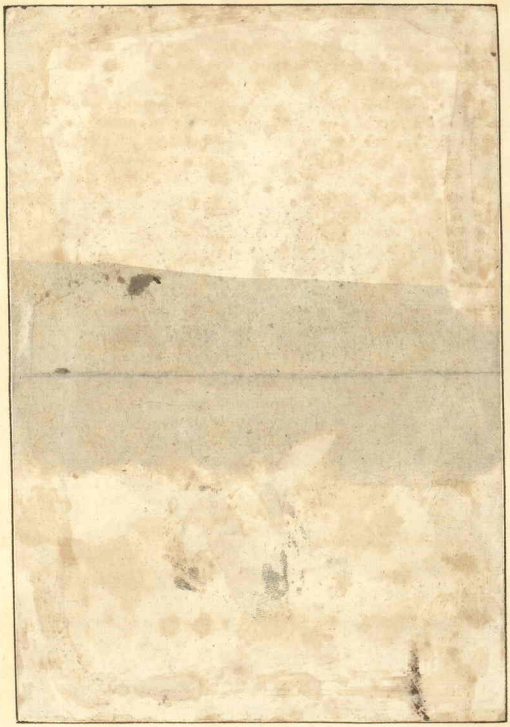
Hiſtory, Portrait.

He was born at Venice, about the year 1600, and was eſteemed an admirable artiſt, as well for the lively and natural tint of his colouring, as for his exquiſite touch and freedom of hand.

He was particularly remarkable for one excellence, which was, that with a ſingle caſt of his eye, on any perſon whoſe portrait he intended to draw, he could, by the power of his imagination, and the ſtrength of his memory, draw it ſo exceedingly like, as to have that perſon known at the firſt ſight. His paintings were ſo ſurpriſingly coloured and finiſhed, that they were ſaid to be worked by magic. Several hiſtorical compoſitions, and ſome of his portraits, are preſerved in Venice as curioſities. The laſt of his performances which are mentioned, are a portrait of the Doge Contarini, painted in 1655, and another of the Doge Peſaro, in 1659.

In the Palazzo Sagredo at Venice, among a great number of capital paintings by the beſt maſters, there is an old man's head, which ſeems to be a portrait of ſome perſon of eminence, painted by Foraboſco; and it is in every reſpect admirable, as to colouring, finiſhing, and character, full of nature, truth, and expreſſion.

JOHN




CHARLES DE LA FOSSE.
A. Walker sculpt.

JOHN BAPTIST FOREST.

Landſcape, Hiſtory.

DIED 1712, AGED 76.

He was born at Paris, in 1636, the ſon of a painter, who taught him the rudiments of the art; but, being not far advanced in the knowledge of his profeſſion, by thoſe inſtructions which he received at home, and alſo being very deſirous to obtain farther improvement, he went to Rome, and placed himſelf as a diſciple with Franceſco Mola.

He ſtudied diligently, and formed his taſte of landſcape on the manner of his maſter; but although he had, in ſome particulars, a conſiderable ſhare of merit, yet he proved very far inferior to his model. His trees were deſigned and touched in a maſterly ſtyle, and moſt of his ſituations and ſcenes were taken from nature; but his colouring was by no means agreeable, being often too black, though his pencilling was free and very bold.

CHARLES LA FOSSE.

Hiſtory, Landſcape.

DIED 1716, AGED 76.

This painter was born at Paris, in 1640, where he became a diſciple of Charles Le Brun; but when he had been directed by that maſter for ſome years, by the bounty of Lewis XIV. he was enabled to viſit Italy, and finiſhed his ſtudies at Rome and Venice. He had not as much ſucceſs in acquiring correctneſs, and a true elegance of taſte in deſign in the Roman ſchool, as he had in improving his ſtyle of colouring in the Venetian; for thoſe maſters which he particularly endeavoured to imitate were Titian and Paolo Veroneſe, and by attending to their works, he became a good colouriſt, and roſe into eſteem.

He was always fond of large compoſitions, and his abilities in that way procured him conſiderable employment in the Royal Palaces, and among the Nobility of France; and in London, he adorned Montague-houſe with ſome of his compoſitions, in conjunction with Baptiſt and Rouſſeau. The deſigns of two cielings painted by La Foſſe, are the Apotheoſis of Iſis, and an Aſſembly of the Gods.

Though he was conſiderably employed at Verſailles, Trianon, and Marly, yet he wanted grandeur in his taſte, and correctneſs in his deſign; his ſtyle of compoſition is rather heavy and loaded; his figures uſually are too ſhort, and his draperies but indifferently caſt. The principal merit of La Foſſe conſiſts in his colouring, as in that particular part he aimed at an imitation of Veroneſe and Rubens; yet even his colouring had but a very remote reſemblance to that look of nature which is always obſervable in the works of thoſe great artiſts.

JAMES FOUQUIERES.

Landſcape.

DIED 1659, AGED 79.

He was born at Antwerp, in 1580, and at firſt was a diſciple of Jodocus Mompert, but afterwards of John Brueghel, called Velvet Brueghel: however, he formed to himſelf

himſelf a manner more true than that of his maſter, and more like nature, though much leſs highly finiſhed. He became an incomparable painter of landſcape; and by ſome good judges, his pictures are conſidered as being worthy of ſtanding in competition with thoſe of Titian; the principal difference conſiſting in the difference of their ſcenery, rather than any diſparity of colouring or handling. Both artiſts painted on the ſame principles, and they both had a tone of colouring which was true, regular, and very natural.

The talent of Fouquieres was reſpectable; his figures were correctly deſigned, and in an elegant taſte; and he introduced them in his landſcapes with abundance of grace and probability. He painted equally in a large and a ſmall ſize; he ſtudied and imitated nature happily; and his paintings ſhew a fine effect, a great deal of force, and a proportionable degree of judgment; though ſometimes he is thought to be a little too green in his landſcapes.

He was engaged, and much careſſed, at the Court of the Elector Palatine, and afterwards ſpent ſeveral years of his life in France; where his works met with univerſal approbation, and he was proportionably well paid for his paintings. Yet, by ſome miſconduct, he ſunk into poverty, and died in the houſe of an inconſiderable painter, named Silvain, who lived in the ſuburbs of Paris.

He had reſided for ſeveral years at Rome and Venice, where he acquired that excellent ſtyle of colouring and deſign for which he is ſo deſervedly diſtinguiſhed.

BERTRAM DE FOUCHIER.

Portraits, Converſations.

DIED 1674, AGED 65.

He was born at Bergen-op-Zoom, in 1609; and having diſcovered an early genius to painting, his father placed him as a diſciple with Anthony Vandyck, at Antwerp. But that maſter not having ſufficient leiſure to attend to the careful inſtruction of his pupils, by his inceſſant employment, Fouchier went to Utrecht, and ſtudied under John Bylart, with whom he continued for two years.

When he found himſelf competently advanced in his knowledge of the art, under thoſe maſters, he travelled to Rome; where he ſtudiouſly examined the curious productions of ancient and modern artiſts, and attached himſelf to the taſte of Tintoretto, both in compoſition and colouring. It is highly probable that he would have reaped conſiderable advantage by his ſtudies at Rome, as he wanted neither abilities nor aſſiduity, if he, and his friend Yſendoren, had not been compelled to fly from that city, and retire to Florence; being threatened by ſome of the inquiſitors to have them puniſhed as heretics.

When he returned to his own country and followed his profeſſion, he ſoon perceived that the manner of Tintoretto, in which he painted, was not acceptable to his countrymen, as it had been in every part of Italy through which he had travelled; he therefore changed it entirely, and aſſumed the ſtyle and manner of Brouwer, in which he had extraordinary ſucceſs; and his compoſitions in that way were held in very great eſteem.

ANTONIO

ANTONIO FRANCHI.

Portrait, Hiſtory.

DIED 1709, AGED 71.

He was born at Lucca, in 1638, and was at firſt a diſciple of Pietro Paolini, a painter of very good account in that city; but when he had ſtudied for ſome time under him, he preferred the ſtyle of Roſelli and Pietro da Cortona to that of his maſter, and made their works the objects of his moſt ſtudious attention; yet, from a deſire to improve himſelf ſtill farther, he went to Florence, to place himſelf under the direction of Baldaſſare Franceſchini. There he acquired a fine taſte of deſign, correctneſs of outline, a lovely and natural tint of colouring, and rendered himſelf a diſtinguiſhed painter both of portrait and hiſtory.

At Florence he was employed to paint the pictures of the Grand Duke and Ducheſs; and by the latter was honoured with the title of being her principal painter. Several of the chapels in that city have their altar-pieces painted by him; and moſt of the Nobility employed him, not only for their portraits, but for hiſtorical compoſitions.

PIETRO DELLA FRANCESCA, DAL BORGO SAN SEPULCHRO.

Hiſtory, Battles, Portraits, and Night-Pieces.

†DIED 1458, AGED 86.

He was born at Borgo in Umbria, in 1372; and at the time when he flouriſhed, his works were highly eſteemed; though afterwards two of his beſt performances, which were painted in the Vatican by order of Pope Nicholas V. were taken down by Julius II. to make room for two others which were painted by Raphael, of which the ſubjects were St. Peter in Priſon, and the Miracle of Bolſena.

The battles of this ancient maſter have uncommon ſpirit in the attitudes of his horſes, as well as of his figures; each of them have good action, good expreſſion, and a very judicious diſpoſition. Moſt of his paintings are in Florence, Rome, and Arezzo. One of the moſt celebrated of his compoſitions, is a Night-Piece, in which he repreſents the Emperor Conſtantine as aſleep in his pavilion, attended by his Chamberlain, and a few of his guards; and an angel appearing to him as in a viſion, ſhewing him that ſign under which he ſhould fight and conquer. The light is diffuſed from the angelic glory, and diſtributed with the utmoſt judgment; ſo that the whole had a fine effect, and every thing preſerved the appearance of truth and nature.

He was an author as well as an artiſt, and wrote ſeveral treatiſes on geometry, and other branches of the mathematics, which are repoſited in the library of the Duke of Urbino.

† The authors of the Chronological Tables fix his death in 1443, at the age of 70; but Vaſari ſays he died in 1458, at the age of 86.

MARC ANTONIO FRANCESCHINI.

Hiſtory.

DIED 1729, AGED 81.

He was born at Bologna, in 1648, and was a diſciple of G. Batiſta Galli, and from him entered the ſchool of Carlo Cignani.

That maſter, who ſoon diſcerned the talents of his pupil, not only formed his ſtyle, but made him his relation by marrying him to a niece of his; he ſoon became his principal aſſiſtant, and by ſelecting the forms of different models for his uſe, the arbitrator of his deſign.

He was employed in embelliſhing many churches and convents, in his native city Bologna, and in other parts of Italy; and particularly at Modena, he painted the grand hall of the Duke's palace, ſo much to the ſatisfaction of that Prince, that he wiſhed to retain him at his court by an offer of a large penſion, and ſuch honours as were due to his uncommon merit. But Franceſchini preferred his freedom and eaſe to the greateſt acquiſitions; and, with polite reſpect, refuſed the offer. At Genoa he painted, in the great Council-Chamber, a deſign that at once manifeſted the fertility of his invention, and the grandeur of his ideas; for moſt of the memorable actions of the Republic were there repreſented, with a multitude of figures, nobly deſigned, judiciouſly grouped and diſpoſed, and correctly drawn. And in the Palazzo Monti, at Bologna, is a ſmall gallery painted by him, of which the colouring is exceeding lovely, though the figures appear to want roundneſs.

Franceſchini, though of the ſchool of Cignani, is original in the ſuavity of his colour, and the facility of his execution. He is freſh without being cold, and full without being crowded. As he was a machiniſt, and in Upper Italy what Cortona was in the Lower, ſymptoms of the mannerift appear in his works. He had the habit of painting his cartoons in chiar-oſcuro, and by fixing them to the ſpot where the freſco or the picture was to be placed, to judge of the effect.

He preſerved the powers of his mind and his pencil unaltered, at a very advanced age; and when he was even ſeventy-eight years old, he deſigned and coloured his pictures with all that fire and ſpirit for which he had been diſtinguiſhed in his beſt time.

BALDASSARE FRANCESCHINI, called VOLTERRANO.

Hiſtory, Landſcape, Portrait.

DIED 1689, AGED 68.

He was born at Volterra, in 1621, and derived his firſt knowledge of the art of painting from Matteo Sorella; but afterwards he became a diſciple of Roſelli, and ſucceſsfully imitated the graceful taſte of deſign, as well as the colouring and penciling of that great maſter. However, having obſerved ſomewhat ſtill more engaging in the colouring of Giovanni da San Giovanni, he ſtudied under him for ſome time, and at laſt completed his knowledge, by carefully copying the works of Correggio at Parma.

He was employed in a vaſt number of grand deſigns for religious houſes and chapels; and

Volterrano inv.; e del.: Mulinari inci.:

Old Franks pinxit

B. Baron sculp. Londi

and was allowed to have a fine invention, either for hiſtorical or poetical ſubjects, a ſenſible and ſtrong expreſſion, and an agreeable manner of colouring.

He alſo painted portraits in a noble ſtyle; and his landſcapes were univerſally admired for the delightful ſituations which he choſe, and the elegance of his figures, which are always introduced with ſingular judgment and propriety.

FRANCESCHINO. Vid. CARACCI FRANCESCO.

FRANCESCO FRANCIA. See RAIBOLINI.

*MARCO ANTONIO FRANCIABIGIO.

Hiſtory.

DIED 1524, AGED 41.

Franciabigio, or Francia Bigi as Baldinucci, or Francia as Vaſari calls him, born 1483, ſtudied for a ſhort time under Albertinelli, but is chiefly known as the competitor and in ſome works the partner of Andrea del Sarto. Similar in principle, but inferior to him in power, he ſtrove to ſupply by diligence the defects of nature, with what ſucceſs, will appear on a compariſon of his work in the cloiſter of the Nunziata at Florence, with thoſe of Andrea in the ſame place: on its being uncovered by the Monks, before it had received the ultimate finiſh, the painter, in a fit of ſhame or rage, gave it ſome blows with a hammer, nor ever after could be induced to terminate it. He ſucceeded better in two hiſtories which he inſerted among the freſcoes of Andrea, allo Scalzo, nor appears much inferior. He likewiſe emulated him at Poggio a Cajano, where he repreſented the return of M. Tullius from exile, a work, which, though it remained unfiniſhed, ſhews him to great advantage. F.

FRANCISQUE. Vid. FRANCESCO MILÉ.

FRANCISCUS FRANCKEN, or FRANCKS, called the Old FRANCK.

Hiſtory.

DIED 1616, AGED 72.

Very few circumſtances relative to this maſter are handed down by hiſtorians who treat of this ſubject, although his works are as generally known in theſe kingdoms, as they are in the Netherlands: nor are the dates of his birth, death, or age, thoroughly aſcertained; for Mr. Deſcamps ſuppoſes him to be born in 1544, to be admitted into the Society of Painters at Antwerp in 1561, which was at ſeventeen years of age; and he fixes his death in 1666, by which computation Francks muſt have been 122 years old when he died, which appears utterly improbable; though others fix his birth in 1544, and his death in 1616, aged 72, which ſeems to be neareſt the truth.

This maſter painted hiſtorical ſubjects taken from the Old or New Teſtament, and was remarkable for introducing a great number of figures into his compoſitions, which he had the ſkill to expreſs very diſtinctly. He had a fruitful invention, and compoſed readily; but he wanted grace and elegance in his figures, and was apt to crowd too many

many hiſtories into one ſcene. His touch was free, and the colouring of his pictures generally tranſparent; yet a predominant brown or yellowiſh tinge appeared over them, which neither looked natural nor agreeable. But, in ſeveral of his beſt performances, the colouring is clear and lively, the deſign good, the figures tolerably correct, and the whole together very pleaſing.

Vandyck often commended the works of this maſter, and eſteemed them worthy of a place in any collections. Many of them are frequently ſeen at public ſales, which render him well known, though ſeveral are alſo to be met with in thoſe places, which are unjuſtly aſcribed to Francks, and are really unworthy of him.

FRANCISCUS FRANCKEN, or FRANCKS, called the Young FRANCK.

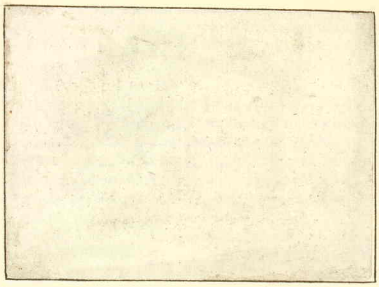
Hiſtory.

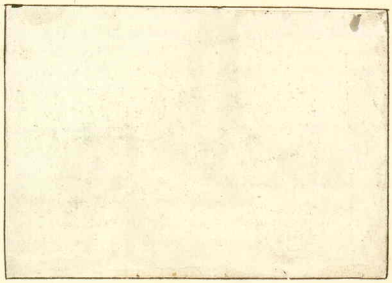
DIED 1642, AGED 62.

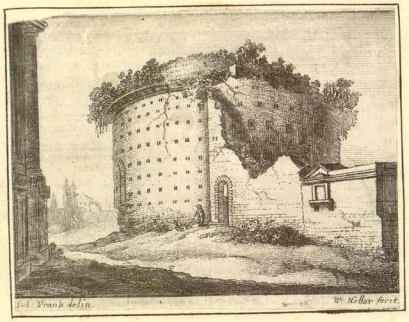
He was the ſon of the old Franciſcus Francks, born in 1580, and inſtructed in the art of painting by his father, whoſe ſtyle and manner he imitated in a large and ſmall ſize; but when he found himſelf ſufficiently ſkilled to be capable of improvement by travel, he went to Venice, and there perfected his knowledge of colouring, by ſtudying and copying the works of thoſe artiſts who were moſt eminent. And it hath ſeemed ſurpriſing that a painter ſo capable of great things in his profeſſion, ſhould devote his pencil to the repreſentation of carnivals, and other ſubjects of that kind, preferably to the deſigning hiſtorical ſubjects of a much higher rank, which might have procured for him abundantly more honour.

However, at his return to Flanders his works were greatly admired and coveted, being ſuperior to thoſe of his father in many reſpects; his colouring was more clear, his pencil more delicate, his deſigns had ſomewhat more of elegance, and his expreſſion was much better. The taſte of compoſition was the ſame in both, and they ſeemed to have the ſame ideas, and the ſame defects, multiplying too many hiſtorical incidents into one ſubject, and repreſenting a ſeries of actions, rather than one principal action or event. The ſubjects of both painters were uſually taken from the Old and New Teſtament, and alſo from the Roman hiſtory (except the ſubjects of young Francks while he continued in Italy); and it might have been wiſhed that each of them had obſerved more order and propriety in the diſpoſition of their ſubjects.

He had a great particularity in touching the white of the eyes of his figures, which appears as if a ſmall lump of unbroken white was touched on, with the point of a fine pencil, and it gives the figures a great deal of ſpirit. Even that particularity, well attended to, may be a means of determining the hand of this maſter. It ought to be obſerved, that from the ſimilarity of names, taſte, ſtyle, and colouring of the Old and Young Francks, their works are often miſtaken, and miſcalled, and the work of the one purchaſed for the work of the other. The moſt capital performance of this painter, is a ſcriptural ſubject in the church of Notre Dame at Antwerp; and an excellent picture, in the ſmall ſize, is Solomon's Idolatry, in which that King is repreſented as kneeling before an altar, on which is placed the ſtatue of Jupiter. There is a noble expreſſion in the figure of Solomon, and the drapery of the figure is broad and flowing; the altar is exceedingly enriched with fine bas-relief in the Italian ſtyle, and is exquiſitely finiſhed; the



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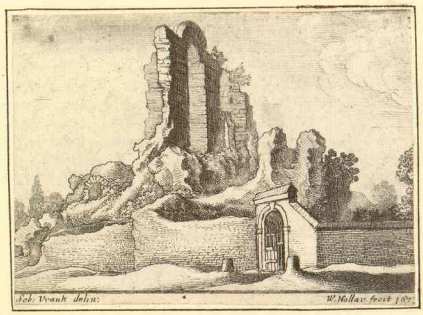
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W. Hollar fecit 167

the penciling is neat, the colouring clear and tranſparent, and the whole picture appears to have been painted on leaf gold.

SEBASTIAN FRANCKS, or VRANX.

Converſations, Hiſtory, Landſcapes, and Battle-Pieces.

He was born at Antwerp, in 1573, and was a diſciple of Adam Van Oort, and ſhewed a ſtrong genius to painting. His general ſtyle was landſcapes with ſmall figures and cattle, and according to Van Mander, he ſeems to have been the author of a peculiar ſtyle of painting in that way, which was imitated by ſeveral ſubſequent maſters, but not with equal ſucceſs.

He frequently painted hiſtorical ſubjects on copper; and the ſubject of one of thoſe, which was executed with extraordinary neatneſs, was the prophet Eliſha inſulted by the children: the outline of his figures in that compoſition is correct, the attitudes are agreeable, and the draperies looſe. He had a peculiar genius to paint battles, and ſucceeded well in all ſubjects where horſes could be introduced; but his chief merit was ſeen in his landſcapes, as he had a light touch, and an agreeable ſtyle of colouring. Two fine pictures of this maſter's hand are in the cabinet of the Elector Palatine; the one repreſents the Works of Mercy, and the other is a Converſation.

JOHN BAPTIST FRANCKS, or VRANX.

Hiſtory, Converſations.

This painter was born at Antwerp, in 1600, and is ſuppoſed to have been the ſon and diſciple of Sebaſtian Francks. At firſt he painted in the manner of his father; but having afterwards ſtudied the works of Vandyck and Rubens, he made them his models, and by that means corrected his ſtyle, and improved his colouring conſiderably.

For a long time he painted hiſtory; but after finiſhing ſeveral compoſitions of that kind, he painted eaſel pictures, repreſenting the inſides of galleries, or grand apartments, furniſhed with ſtatues, buſtos, paintings, and other elegancies; with perſons differently employed either in converſation, at play, or with concerts of muſic. Thoſe ſubjects he deſigned extremely well; his colouring was agreeable, and he finiſhed his works with a neat and delicate pencil; but his error was, that he did not judiciouſly diſtribute his light and ſhadow, ſo as to afford a pleaſing repoſe to the eye of a ſpectator; but gave the whole too equal a degree of brightneſs.

His beſt performance is deſcribed by Houbraken, as being truly excellent in its kind. It repreſents a grand apartment, or cabinet of a curious perſon, decorated with buſts, and other ornamental furniture elegantly diſpoſed; and arranged along the wall, are pictures hung up, which are ſo admirably finiſhed, that the different taſte of thoſe maſters whoſe works are ſuppoſed to be there, may at firſt ſight be diſtinguiſhed by the peculiar deſign, compoſition, and colouring. There are only two figures in that apartment, Vandyck and Rubens, who ſeem to be engaged in playing at tables; and it is exceedingly commended for the ſtriking likeneſs of thoſe artiſts, as alſo for the delicacy of the touch.

BATTISTA FRANCO.

Hiſtory.

DIED 1561, AGED 63.

He was born at Venice, in 1498; and having learned to draw and deſign, under the direction of ſome Venetian artiſts, till he was twenty years old, he then travelled to Rome; where having examined and conſidered the works of the moſt applauded maſters, he devoted himſelf entirely to the ſtyle and taſte of Michael Angelo Buonaroti; and at laſt was allowed to be the beſt of the young deſigners who frequented the chapel that had been enriched by the compoſitions of that great painter.

However, although his manner of deſigning was like that of Buonaroti; and though he imitated him ſucceſsfully in correctneſs of outline, and in a ſtrong expreſſion of the muſcular parts of the human body; yet, in his colouring, he was ſo dry, ſo black, and ſo hard, that his pictures ſeemed to have no other merit to recommend them, than the taſte of drawing and deſign, which, in particular parts, appeared very maſterly.

LUCAS FRANCOIS, called the Old.

Hiſtory, Portrait.

DIED 1643, AGED 69.

He was born at Mechlin, in 1574, and for ſix years was employed by the Kings of France and Spain; in which kingdoms many excellent paintings of his hand are ſtill preſerved and well eſteemed. He was equally eminent for hiſtory and portrait; and, by his profeſſion, was enabled to live in affluence, and to die poſſeſſed of riches, with an eſtabliſhed reputation.

LUCAS FRANCOIS, called the Young.

Hiſtory, Portrait.

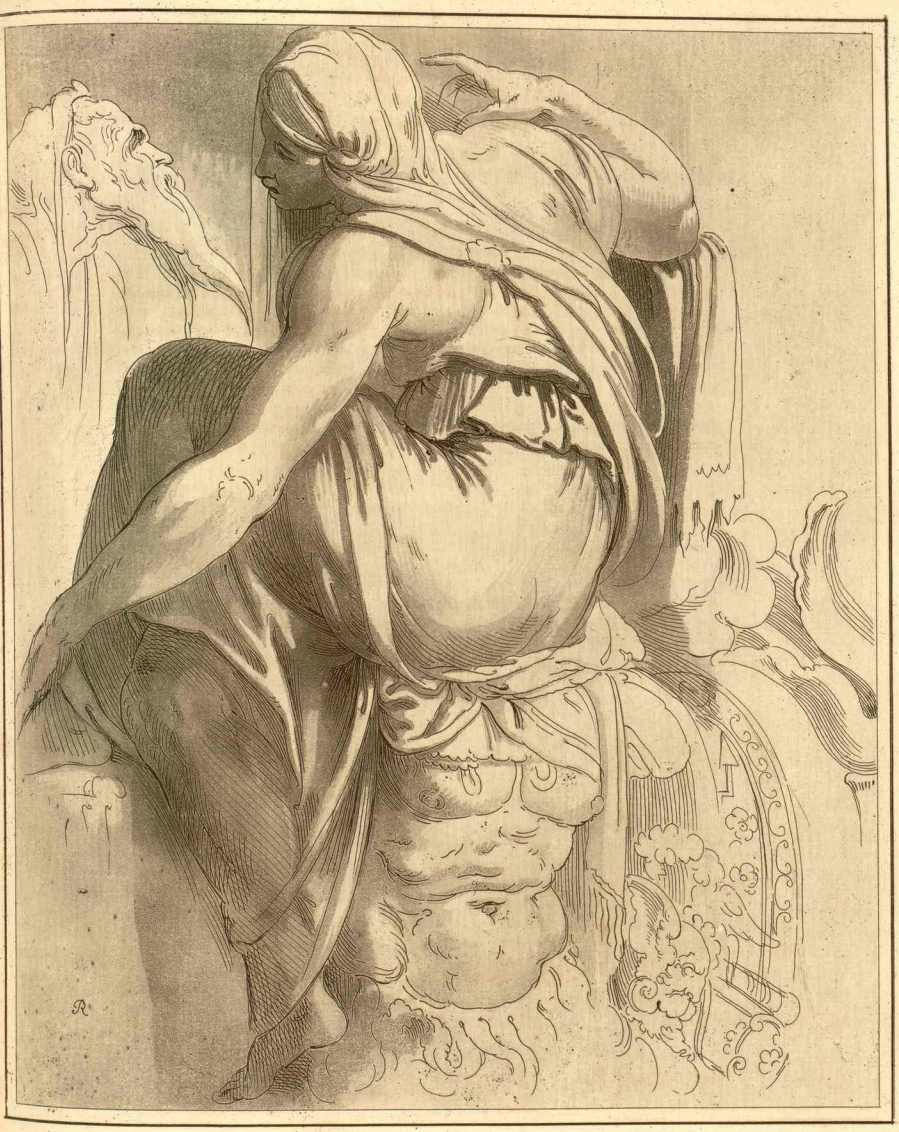
DIED 1654, AGED 48.

He was born at Mechlin, in 1606, and was the ſon and diſciple of Lucas Francois, who inſtructed him early in the art of painting, and took all poſſible care to cultivate the promiſing talents of his ſon. He made a great progreſs under the direction of his father; but as ſoon as he had acquired a competent ſhare of knowledge, he placed himſelf as a diſciple with Gerard Segers, who was at that time in high reputation.

He generally painted in a ſmall ſize, and finiſhed his works with ſingular neatneſs. He alſo applied himſelf to portrait-painting with great ſucceſs, being employed to paint many noble perſonages of the higheſt rank; and he had the uncommon ſatisfaction of gaining their approbation, and what is ſtill more, the friendſhip and eſteem of all his employers. He compoſed well, and his deſigns in general ſhewed felicity of conception, and much correctneſs, united with a tone of colouring that was clear and natural.

This maſter was not only eſtimable for his merit as a painter, but for the valuable qualities and accompliſhments he poſſeſſed; having an amiable diſpoſition of mind, and a knowledge of all the polite arts, and particularly of muſic.

SIMON



BATTISTA FRANCO.

In the Collection of B. West Esq.r President of the Royal Academy

LVCAS FRANÇHOYS

Peintre tres expert et renommé en grandes ordonnances, et pourtraicts, née a Malines.

Lucas Franchoys pinxit. *Coenr. Waumans sculp.*

SIMON FRANCOIS.

Portrait.

DIED 1671, AGED 65.

He was born at Tours, in 1606, and had no particular maſter; but obtained the knowledge of the art of painting by great labour, exerted in copying the works of others, who were confeſſedly eminent.

He ſtudied for ſeveral years in Italy, and returning through Bologna to his own country, he happened to contract an intimacy with Guido, who painted his portrait; and when he arrived at Paris, he had the good fortune to be the firſt who drew the portrait of the Dauphin, ſoon after that Prince was born. In that he ſucceeded ſo happily, and ſo much to the ſatisfaction of the King's Miniſters, that he flattered himſelf it would prove a means of eſtabliſhing his fortune and reputation; but finding himſelf undeſervedly diſappointed, he was ſo ſenſibly affected with the treatment he had received, that he retired from the world, to enjoy a life of privacy and quiet.

*INNOCENZIO FRANCUCCI.

Hiſtory.

DIED —— AGED 56.

This artiſt, chiefly known by the name of Innocenzio da Smola, his birth-place, was one of the eſtabliſhers of the Bologneſe ſchool. He became a diſciple of Francia, in 1506, then paſſed ſome time with Albertinelli, at Florence; and from the evidence of his works, and the teſtimony of Vaſari, ſtudied much after Fra. Bartolomeo and Andrea del Sarto: for though the main diſpoſition of his altar-pieces be ſtill gothic, he no longer uſed the ancient gilding, placed the Virgin on high in the centre, and ſurrounded her with ſaints, angels, architecture, and back grounds, ſkilfully grouped and arranged with novelty and taſte. Such is his ſtyle in the ſurpriſing pictures of the Duomo at Faenza, and Prince Ercolani; and in another at Peſaro, the aerial perſpective and back ground remind us of Lionardo da Vinci. He ſometimes placed ſmaller pictures under his altar-pieces, like that Preſepio at S. Giacomo of Bologna, which breathes the very ſpirit of Raffaello; that ſpirit he ſeems, indeed, to have aimed at in the greater part of his works, and to have approached it nearer than moſt of Raffaello's own ſcholars. He excelled Francia and his fellow-ſcholar Bagnacavallo in erudition, majeſty, and correctneſs. Subjects of novel combination and fiery fancy he has not produced, nor ſeem they to have been congenial with that mildneſs and tranquillity of character which hiſtory aſcribes to him. F.

IL FRARI. Vid. BIANCHI.

GIOVANNA

GIOVANNA FRATELLINI.

Hiſtory, Portrait.

DIED 1731, AGED 65.

This illuſtrious female, born at Florence, 1666, may be conſidered as the ſcholar of Gabbiani, though ſhe was qualified for the finiſh ſhe received in his ſchool by the previous inſtruction of other maſters. Giovanna poſſeſſed invention for hiſtoric painting, but her real excellence conſiſted in portrait. She executed equally well in oil, in crayons, in miniature, and in enamel. Coſmo III. with his family, and moſt of the Princeſſes and Princes of Italy, ſat to her. Her own portrait in the Ducal gallery, painted by herſelf, is at once an inſtance of her talent and maternal affection. It repreſents her in the act of painting *Lorenzo* her only ſon and pupil, a youth of the greateſt promiſe, but carried off by death in the bloom of life. It is painted in crayons, and equals the beſt productions of Roſalba. F.

MARTIN FREMINET, Chevalier.

Hiſtory.

DIED 1619, AGED 52.

He was born at Paris, in 1567, and was taught the art of painting by his father, who was but an indifferent artiſt; but he travelled to Italy, and ſpent fifteen or ſixteen years at Rome, Venice, and other cities of note, principally ſtudying the works of Michael Angelo Buonaroti; and it was imagined that he endeavoured to imitate the taſte of Parmigiano, in the contours of his figures, and in the airs of his heads. But although he worked after ſuch models, yet his figures, though deſigned in their manner, are abundantly more heavy, leſs elegant, and by no means agreeable. The action of the limbs is too violent, and the muſcular parts are often ſo ſtrongly marked, as even to appear under the draperies. The merit of this painter conſiſted in his invention and deſign, in his knowledge of anatomy and architecture.

However, he was much employed and eſteemed by Henry IV. of France, and Lewis XIII. for whom he executed the principal part of the paintings in the chapel at Fontainbleau, and had the honour of the Order of St. Michael being conferred upon him.

DIRK, or THEODORE FRERES.

Hiſtory.

DIED 1693, AGED 50.

He was born at Enkhuyſen, in 1643, and went early to Rome; where he devoted his whole time to ſtudy and practice, and acquired an excellent manner of deſigning the naked.

He ſtudied for ſeveral years in Italy, after the antiques, and the moſt capital paintings at Rome; and, in his own compoſitions, ſhewed how ſtrongly he had imbibed the taſte of the Roman ſchool. But his principal merit conſiſted in his drawing and deſign; having neglected to improve himſelf as he ought, in the beauty of colouring; though, had

84 Pg 110

Francis Pentiman,
of Bolton in the West riding of Yorkshire.
Aged 100.

had his colouring been equal to his taſte of deſign, he would have been ſurpaſſed by very few.

Sir Peter Lely had encouraged Freres to viſit London, from an expectation that he might have been employed at Windſor; but Freres, ſoon after his arrival, finding the preference was given to Verrio, returned again to Holland. In one of the palaces of the Prince of Orange, there are ſeveral noble pictures of this maſter; and in Amſterdam, a grand hall is entirely furniſhed with his works, which, Houbraken ſays, are much admired, for a free and fine taſte of compoſition, and an elegance of deſign.

CHARLES ALPHONSE DU FRESNOY.

Hiſtory, Portrait, Landſcape.

DIED 1665, AGED 54.

He was born at Paris, in 1611, where he was inſtructed by Perrier and Simon Vouet. But he did not long adhere to the manner of colouring peculiar to Vouet; for, as ſoon as he fixed himſelf at Rome, he made the works of Titian the model for his imitation.

He was more celebrated as a poet than as a painter; and yet no artiſt could have a more extenſive knowledge of the excellencies, refinements, or delicacies of the art, than he was univerſally allowed to poſſeſs; nor could any one have better abilities to direct others how to excel. His precepts are admirable, and demonſtrate clearneſs of judgment, and induſtry in carefully exploring every path which leads to perfection in the art of painting.

There are but few pictures of his hand mentioned by any writers; and among the number, are four landſcapes, in which the figures are painted by Mignart. It is only remarked, that in his ſtyle of colouring, he endeavoured to imitate Titian; and in his taſte of deſign, the ſtyle of the Caracci.

TOMASO DA SAN FRIANO. Vid. TOMASO MANZUOLI.

PETER FRITS, or FRITZ.

Apparitions, Enchantments, and Emblematical Pictures.

He was born at Delft, but ſtudied at Rome, where he reſided for a long time. His imagination was lively and ſtrong; and the ſubjects which he generally choſe to paint, were apparitions, and the wildneſſes of fancy, ſuch as the temptations of St. Anthony, as alſo ſhips and barks filled with ſpectres; in which ſubjects he ſhewed a very whimſical variety of forms and figures. Sometimes he painted emblematical deſigns, which were held in good eſteem.

In his return from Italy to his own country, he viſited ſeveral Courts of Europe, where the novelty of his ideas and the ſingularity of his compoſitions, rather excited laughter than approbation; and at laſt he ſettled at Delft. Yet even in his native city, the injudicious choice of his ſubjects had no ſucceſs; and he found but few purchaſers, although his work was executed with a great deal of force and ſpirit.

PHILIP FRUYTIERS.

Portraits, and Converſations, in Miniature.

This maſter was born at Antwerp; and although he was at firſt taught to paint in oil, yet he ſoon diſcontinued it, and preferred the painting in water-colours; in which manner he became ſo excellent, that it was doubted whether any contemporary maſter equalled him in it, particularly in reſpect of deſign. His invention was ready, and he compoſed his ſubjects extremely well; the airs of his heads have a conſiderable degree of grace, his draperies are broad, and the folds are in a good taſte.

Rubens ſhewed a great deal of eſteem for the work of Fruytiers, and had the portraits of himſelf and his family painted by him, in one picture; in which the compoſition, the attitudes, and the colouring, are worthy of Rubens himſelf. Weyerman ſaw this picture, and commends it highly.

*MATTHIAS FUESSLI.

Hiſtory, Portrait, Landſcape.

DIED 1665, AGED 67.

Matthias Fueſsli, a native of Zuric, was the pupil of Gotthard Ringgli, but completed his ſtudies in Italy, and chiefly at Venice. His extenſive talent was checked by the freaks of an ungovernable fancy, which ſeldom ſuffered him to finiſh his work. His ſubjects in general were battles, towns pillaged, conflagrations, ſtorms. F.

*JOHN CASPAR FUESSLI.

Portrait, Landſcape.

BORN 1706, DIED 1781.

C. Fueſsli, a native of Zuric, travelled to Germany, and became a pupil of Kupetzky. He reſided for ſome time at Raſtadt, as painter to that Court. The ſeries of conſular portraits which he painted after his return to Zuric, engraved in mezzotinto by Preiſler and others, may give an idea of his ſtyle and taſte. He lived in perſonal friendſhip or connexion with the moſt diſtinguiſhed characters in literature and art of his time, and among other works, publiſhed the lives of the Helvetic painters. He left three ſons, Rodolph, ſettled at Vienna, Henry, in England, and Caſpar, who died in the vigour of life, an entomologiſt of fidelity, diſcrimination, and taſte. F.

ISAAC FULLER.

Hiſtory, Portrait.

DIED 1676.

He was born in England, but he ſpent ſeveral years in France, ſtudying under Perrier as a diſciple. His maſter was much employed in drawing deſigns after antique ſtatues, which probably afforded Fuller an opportunity of copying them; and gave him alſo a fondneſs for expreſſing the muſcular parts with more hardneſs than he ought in his own compoſitions, imitating rather the ſtrength than the grace of the originals.

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RODOLPHUS MEISIUS
Eques,
Reipublicæ Tigurinæ Consul
A°. 1435.

As to his compoſition of hiſtorical ſubjects, it was but mean; his invention and diſpoſition being indifferent, and his colouring raw and unlike nature; though in portrait-painting he had a bold and maſterly pencil.

In the chapel of All Souls College, at Oxford, there is a Reſurrection painted by this maſter, of which ſeveral parts are accounted to have ſome degree of merit; and in Wadham College, in the ſame Univerſity, is an hiſtorical picture, which by many is eſteemed a good performance.

FRANCESCO FURINI.

Hiſtory.

DIED 1646, AGED 42.

This painter was born at Florence, in 1604, and received his firſt inſtruction from his father Filippo, called Sciameroni, a painter of no contemptible talents; but he was farther improved by Paſſignano and Roſelli, till at laſt he went to Rome. While he continued there, he purſued his ſtudies with ſuch diligence, that he acquired a fine taſte of deſign, and aſſociated with that eminent artiſt Giovanni di San Giovanni. He was particularly fond of deſigning naked figures, as in thoſe he ſhewed the utmoſt delicacy; and he principally choſe to paint thoſe ſubjects in which they could be introduced with elegance and propriety; ſuch as Adam and Eve, Lot and his Daughters, Noah's Drunkenneſs, and ſuch like; or ſimilar ſubjects from poetical hiſtory, as, the Death of Adonis, Diana and other Nymphs bathing, the Judgment of Paris, &c.

His works were exceſſively praiſed, and allowed to poſſeſs abundance of grace in the contours of his figures, as well as in the airs of his heads. Many of his paintings are in Florence, which are deemed to add honour to the valuable collections of the Nobility of that city.

JOHN FYTT.

Live and Dead Animals, Birds, Fruit, Flowers, and Landſcape.

He was born at Antwerp, about the year 1625, and was an excellent painter of all kinds of animals; to which he gave a natural, a bold, and elegant expreſſion. He ſtudied nature inceſſantly, and imitated her with the utmoſt truth and exactneſs. His colouring is ſtrong, and his touch firm; and in all the pictures of this maſter we ſee a wonderful freedom of hand, and a manner of penciling peculiar to himſelf, which eaſily diſtinguiſh the works of Fytt from thoſe of any other maſter.

He was one of the beſt artiſts of his time, and frequently painted in conjunction with Rubens and Jordaens; and whatever ſubject he choſe to repreſent, in the ſtyle which he adopted, was always deſigned and finiſhed in a maſterly manner. His general ſubjects were, live and dead game, wild boars, hares, dogs, fruits, flowers, and birds, particularly partridges; which he deſcribed with ſurpriſing truth, nature, and ſtrength.

He likewiſe imitated ſucceſsfully the bas-reliefs on vaſes of marble or porphyry; and gave uncommon freſhneſs to his fruits and flowers; and in objects of the animal kind, he deſcribed even the hairs of the animals, and the plumage of his fowl, with wonderful ſpirit, exactneſs, and freedom of pencil.

G.

BARENT GAAL.

Landſcapes, Battles, Fairs, and Inns.

HE was born at Haerlem, about the year 1650, in which city he was placed as a diſciple with Philip Wouwermans; and by carefully ſtudying the works of his maſter, as well as by diligently practiſing his precepts, he became a painter of conſiderable diſtinction.

He had a good manner of penciling; he underſtood the principles of perſpective; and managed his lights and ſhadows in all his compoſitions with great judgment. His figures and cattle are generally well deſigned and well diſpoſed, and are alſo tolerably correct; though, as he deſigned his figures after nature, and after mean models, they uſually want grace and elegance. There is much freedom in his trees, and many of his pictures are touched with ſpirit, the ſkies clear and pleaſant, and his grounds well broken.

He aſſociated in his work with Iſaac Koene, the landſcape-painter, for whom he always inſerted the figures; and although he cannot be accounted an artiſt of the firſt claſs, yet have his works a great deal of merit, and are every where well regarded.

ANTONIO DOMENICO GABBIANI.

Hiſtory, Portrait.

DIED 1726, AGED 74.

A. D. Gabbiani, born at Florence, 1652, was ſucceſſively the pupil of Subtermans and Vincenzo Dandini, ſtudied under Ciro Ferri at Rome, and after the beſt colouriſts at Venice. He was a ready and correct deſigner. His colour, though ſometimes languid, is generally true, juicy, and well united in the fleſh-tints. The greateſt flaw of his ſtyle lies in the choice, the hues, and the execution of his draperies. He excels in 'pretty' ſubjects; his Gambols of Genii and Children in the Palace Pitti, and elſewhere, are little inferior to thoſe of Baciccio. His greateſt and moſt famed work in freſco, is the vaſt cupola of Ceſtello, which was not wholly terminated. His altar-pieces are unequal, the beſt is that of S. Filippo in the church of the fathers Dell' Oratorio. In eaſel pictures he holds his place even in princely galleries. F.

WILLIAM GABRON.

Still Life.

He was born at Antwerp, where he learned the rudiments of the art; but his principal inſtruction and improvement he received in Italy, particularly at Rome, in which city he reſided for a conſiderable number of years.

He was much admired for his delicate imitation of thoſe objects which he painted after nature; ſuch as gold and ſilver vaſes, cups, and diſhes, china and porcelain ware, fruits, flowers, and inſects; and thoſe ſubjects he expreſſed with ſo great truth, as to afford the eye a very pleaſing deception.

G. Dom. Gabbiani inv. et del. XXXII Ant. Cioci sc.

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Ad. Dom. Gabbiani inv. et del. XXXXVIII Ant. Cioci sc.

GADDO GADDI.

Hiſtory.

DIED 1312, AGED 73.

He was born at Florence, in 1239, and was one of the firſt painters who imitated Cimabue, or deſigned in the Grecian taſte; being alſo an expert artiſt in works of Moſaic. He deſigned better than all the other painters of his time; and performed ſeveral great works at Rome and other parts of Italy, but particularly in Moſaic.

TADDEO GADDI.

Hiſtory.

DIED 1350, AGED 50.

He was born at Florence, in 1300, and inſtructed in the art by his father Gaddo; but he was afterwards a diſciple of Giotto. He had a good genius, which he ſtrengthened by great application; and acquired ſuch a manner of colouring, as rendered him very much ſuperior to his maſter. His figures were lively, and his expreſſion highly commendable, conſidering the early age in which he painted; his invention was ingenious, and his deſigns were executed with great freedom and eaſe.

The moſt memorable picture of this ancient artiſt, is the Paſſion of our Saviour, which is preſerved in the church of the Holy Ghoſt, at Arezzo.

AGNOLO GADDI.

Hiſtory.

† DIED 1387, AGED 64.

He was the ſon and diſciple of Taddeo, born at Florence, in 1323; and received his firſt inſtructions from his father, though he afterwards was aſſiſted in his ſtudies by Giotto. His manner of painting was like that of his father; but he was particularly ſolicitous to expreſs the paſſions with propriety.

ALEXANDER VAN GAELEN.

Battles, Huntings, and Animals.

DIED 1728, AGED 58.

This painter was born in 1670, and learned the art of painting under the direction of John Van Huchtenburg, who, beſides his profeſſion as a painter, was alſo a conſiderable

† There appears to be a remarkable inaccuracy in the Hiſtorical Tables publiſhed by Mr. Harms, in regard to Taddeo and Agnolo Gaddi; for, although Agnolo is inconteſtably the ſon of Taddeo, yet the year of their birth and their death are preciſely the ſame in thoſe Chronological Tables.

Table II. Taddeo Gaddi, born in 1300, died in 1350.

Table II. Agnolo Gaddi, born in 1300, died in 1350.

Whereas Agnolo died in 1387, and was born in 1323.

De Piles is alſo guilty of the ſame error; for he ſets down the year of Agnolo's death in 1350, and his birth in 1300; which dates only agree with the father Taddeo, and cannot poſſibly agree with the true dates of the ſon.

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picture-merchant; and Van Gaelen, before those pictures were exposed to sale, exerted himself in copying such of them as were of the best class, and of greatest value. Yet he did not content himself with observing their imitations of nature, but studied nature itself, in other countries as well as his own. His taste of composition and design was formed from the works of the many eminent artists which he had studied; and he obtained so great a freedom of hand, and such correctness of outline, that his pictures rose into very high esteem. His subjects were usually representations of the chase; huntings of the fox, the stag, or the wild boar; and his animals were extremely commended for their action and spirit.

The Elector of Cologne employed him for a long time; and he also visited London, where his paintings procured him many marks of favour, as his merit seemed to be very well known in England. While he continued in that kingdom, he was appointed to represent in a picture, Queen Anne drawn in a coach by eight horses, attended by her guards; and that subject he executed with so great success, that it contributed to the advancement of his fortune and his reputation. He also was engaged by an English Nobleman to paint three battle-pieces, representing engagements between King Charles I. and Oliver Cromwell, and a very large design of the decisive battle at the Boyne, between the armies of King William III. and James II.

SCIPIO DA GAETA. See PULZONE.

——— GAINSBOROUGH.

Landscapes, Portrait†.

DIED 1788, AGED 61.

He was born in 1727, and very early discovered a propensity to painting. Nature was his teacher, and the woods of Suffolk his academy. Here he would pass in solitude his mornings, in making a sketch of an antiquated tree, a marshy brook, a few cattle, a shepherd and his flock, or any other accidental objects that were presented. From delineation he got to colouring; and after painting several landscapes from the age of ten to twelve, he quitted Sudbury (his native place), and came to London, where he commenced portrait-painter. His portraits will pass to futurity with a reputation equal to that which follows the pictures of Vandyck; and his landscapes will establish his name on the record of the fine arts with honours such as never before attended a native of this isle. These subjects he painted with a faithful adherence to nature; and it is to be noticed, that they are more in approach to the landscapes of Rubens than to those of any other master. At the same time we must remark, his trees, fore-ground, and figures, have more force and spirit: and we may add, the brilliancy of Claude, and the simplicity of Ruisdael, appear combined in Mr. Gainsborough's romantic scenes. While we lament him as an artist, let us not pass over those virtues which were an honour to

† Neither the limits nor the design of this work permitted the insertion of the prolix extract tacked to this life, by the writer of the Supplement. The discourses of Reynolds are, or ought to be, in the hands of every student or dilettante of this country. Of the account itself not a word has been altered, though it be scarcely 'on this side of idolatry.' Posterity will decide whether the name of Gainsborough deserves to be ranked with those of Vandyck, Rubens, and Claude, in portrait and in landscape. F.

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THOMAS GAINSBOROUGH, R.A.

(1727—1788.)

FOUR years later than Sir Joshua Reynolds, Thomas Gainsborough was born in 1727 at Sudbury, Suffolk County, England. When a lad of fourteen or fifteen, he went to London to study the art of painting. He remained three years a member of St. Martin's Lane Academy, and at eighteen years of age returned to his native town an accomplished painter. When Sir Joshua was eighteen years of age, he had just started for London to commence his studies of art, while Gainsborough at that age had finished his art training there and had begun his professional work. To many persons outside of England, Gainsborough is known only as the great portrait painter who divided with Sir Joshua Reynolds the applause of his countrymen. But it ought never to be forgotten that, great as he was in portraiture, he was equally great in landscape painting. Indeed the latter branch of art was the one which furnished him the greatest delight. All the time he could spare from painting portraits for his patrons he spent in painting landscapes for himself. In his earlier works, he was doubtless influenced somewhat by the Dutch masters, Wynants, Hobbema, and Ruysdael. Later on, however, he developed an originality of style, a largeness of feeling, and a fidelity to nature which have made his finest landscapes a part of the art treasures of the English race. The scenes about his native village were the frequent subjects of his noblest pictures, and these he painted with the ardor of a lover

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and the hand of a master. It is quite true, that scarcely anybody bought them and that few even took the trouble to notice them; for at this period a just appreciation of native landscape art in England was something almost unknown. "They stood in long lines from his hall to his painting room," says Sir William Beechey, "and those who came to sit for their portraits rarely deigned to honor them with a look as they passed along." Portrait painting was the only kind of English art which brought home a guinea. Richard Wilson, when past middle life, tried the experiment of painting landscapes to the exclusion of portraiture, with which he had begun his career, but, great master that he was, he paid a heavy penalty for his choice, for his beautiful pictures were neglected and unsold, and the painter's days were spent in poverty and often in absolute want.

Of Wilson's landscapes one has beautifully said: "His streams seemed all abodes for nymphs, and his temples worthy of gods;" while of Gainsborough's, "The wildest nooks of his woods have their living tenants, and in all his glades and valleys, we see the sons and daughters of men."

Gainsborough's pictures, even in his early manner, when he seemed to have some of the Dutch painters in his mind,—particularly Wynants in composition, and Ruysdael in color,—have about them the stamp and the flavor of old England. And if he were to be influenced by any one, what better master in landscape painting could he possibly have than Ruysdael, whom Fromantin calls "the most distinguished figure in the school after Rembrandt;" and again, "next to Claude Lorraine, the greatest landscape painter in the world"? And yet if you compare the two, Gainsborough had a greater and more varied gamut of color than the Dutchman; he had equal richness and depth of tone, and with it all he gave to his subject a faithful and loving devotion unsurpassed even in the best achievements of the older master.

Later on Gainsborough's style changed. All suggestion of Dutch influence passed away. His manner of painting partook somewhat of the free, broad, sketchy handling and the mellow golden tone of Watteau; and yet it is doubtful if Gainsborough was at all familiar with the really fine pictures of the great French painter. But in whatever aspect Gainsborough's work is observed, whether in landscape or in portraiture, whether in his earlier or his later pictures, he is thoroughly national in his feeling and point of view, so that Sir Joshua rightly declared:

"If ever this nation shall produce a genius sufficient to acquire the honourable distinction of an English School, the name of Gainsborough will be transmitted to posterity, in this history of art, among the very first of that rising name."

Forty-eight years after Gainsborough's death, John Constable, in an address delivered at the "Royal Institute of Great Britain," paid this eloquent tribute to the landscape painting of his great Suffolk predecessor:

"The landscape of Gainsborough is soothing, tender, and affecting. The stillness of noon, the depths of twilight, and the dews and pearls of the morning, are all to be found on the canvases of this most benevolent and kind-hearted man. On looking at them, we find tears in our eyes, and know not what brings them. . . . Gainsborough has been compared to Murillo by those who cannot distinguish between the *subject* and the *art*. Like Murillo he painted the peasantry of his country, but here the resemblance ceases. His taste was in all respects greatly superior to that of the Spanish painter."—Leslie's "Life of Constable," p. 147.

Ernest Chesneau, the distinguished French art writer, in his "English School of Painting," says (page 115):

"And now I repeat what I have already said: Gainsborough is the father of English landscape. He proceeded on the contrary plan to that of Wilson. . . . He did

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not wait until a spirit from on high should influence him under other skies; he never left his island, and the Suffolk woods always seemed to him the most beautiful in the world." Again, at page 141, he contrasts Gainsborough and Constable in these words:

"The youth of both Gainsborough and Constable was spent in Suffolk, and thus this County has the honor of being the birthplace of England's two greatest landscape painters.

"Sweetness, grace, and a tinge of melancholy shed their softening charm over Gainsborough's landscape. Through the clouds one imagines a soft sky; no hard or sharp angles are visible; the too vivid colors tone themselves down, subject to his unconsciously sympathetic handling; every smallest detail breathes of the serenity which issued from Gainsborough's own peaceful temperament. The painting of the other artist, with its brilliant and sometimes even hard tones; its gusty rain-clouds driven before the north wind; its deep, frozen water, reveals to you the boldness of a strong nature, the agitations of a passionate soul. Whilst Gainsborough regards Nature in the light of his own pure and tender feeling, Constable, in a masterful and imperious manner, lifts the veil of beauty and depicts her in her grand and angry moods." *

The tenderness and the passionate impulse of Gainsborough's nature, so often seen in his landscapes, find expression also in his portraits. His love of color was greater than his love of form. In his portraits we occasionally discover defects in drawing, but they are not due so much to his inability to draw correctly, as to a slight carelessness in minor details, and his absorption in important things, as the grace, the elegance, the personal character, the air of distinction which he gave to his subject.

* "The English School of Painting," by Ernest Chesneau. Translated by Lucy N. Etherington. 2d ed. (London, 1885), pp. 141, 142.

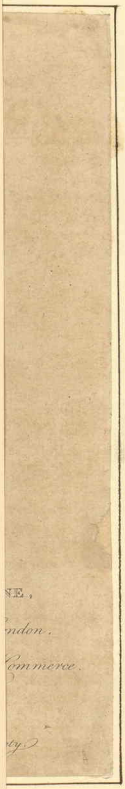
Besides all this he makes you feel that his portraits are distinct personalities; that they are alive—so much so, that they often seem as though about to speak. Gainsborough, moreover, has this distinction, that among all the painters of his country and time, and indeed almost among the painters of any country and time, he stands alone as one equally great in landscape or in portraiture. In his own day as a landscape painter he was without a peer; while in portraiture he divided supremacy in Sir Joshua's chosen field of art.

A present Associate of the Royal Academy, Mr. W. B. Richmond, concludes a critical essay on the works of Thomas Gainsborough as follows:

"The extreme freshness of colour in Gainsborough's portraits contrasts rather forcibly with the brown harmonies of his landscapes, so that he is nearer nature in the fresh face of a woman than in the colour of a pollard or oak. His portraits are not conventional; his landscapes often are. Therefore, his portraits are artistically the more valuable; and though admiration cannot hold aloof from, nor artistic enthusiasm stand unmoved before, his art as a painter of landscape, Gainsborough will live chiefly and rightly by those poetic, subtle, generous likenesses of the beauty, grace, and noble bearing of the men and women of his time.

"Without the variety or learning of Reynolds, wanting in the vigorous truth of Hogarth, less masterly in academic power than Romney, Gainsborough fascinates more than any of these great men, by the unconscious sympathy with which he feels, by the unartificial manner of his work, by his very simple love of truth, by the exquisite sensibility of his treatment, and above all, by as high a feeling for beauty as has been possessed by any English painter." *

* "English Art in the Public Galleries of London" (London, 1888), p. 36.



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Mr. Walter Armstrong says:

"The Ayrshire ploughman lives by the purity of his genius, by the quality, in fact, of his gift. Gainsborough will do the same. His pictures will not attract the scribe. Nobody will laboriously recount every stage in the process of their genesis. . . . They are simply gems born of the fire struck out at the contact of a rare artistic spirit with the beauty of the world."—"Gainsborough," p. 86.

Of this great artist, John Ruskin, with characteristic enthusiasm says:

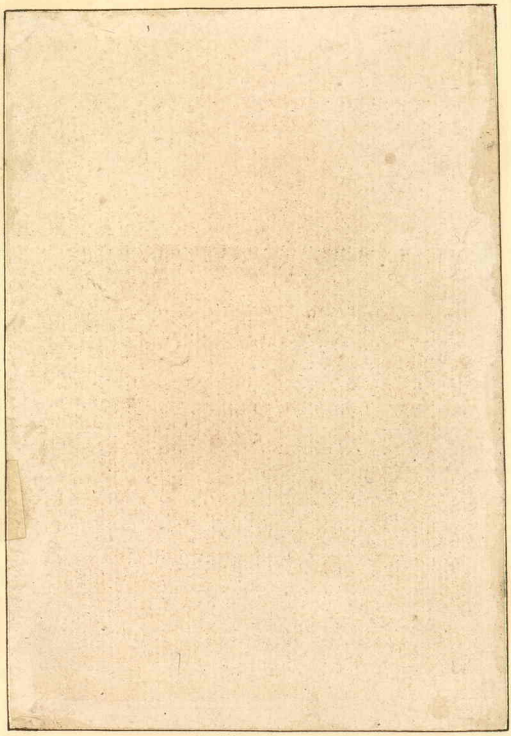
"A great name his, whether of the English or any other school. . . . The greatest colourist since Rubens. . . . Gainsborough's power of colour is capable of taking rank beside that of Rubens; he is the purest colourist, Sir Joshua himself not excepted, of the whole English School. . . . In the purely technical part of painting, Turner is a child to Gainsborough. . . . His hand is as light as the sweep of a cloud, as swift as the flash of a sunbeam. . . . His forms are grand, simple, ideal. . . . He never loses sight of his picture as a whole. . . . In a word, Gainsborough is an immortal painter."—"Handbook to the National Gallery," pp. 398, 399.

JACOB, LORD VISCOUNT FOLKESTONE,

First President of the Society Instituted at London,

for the Encouragement of Arts Manufactures & Commerce.

From the Original Picture in the Possession of the Society.



T. Gainsborough R.A. del. F. Bartolozzi sculp. R.A.

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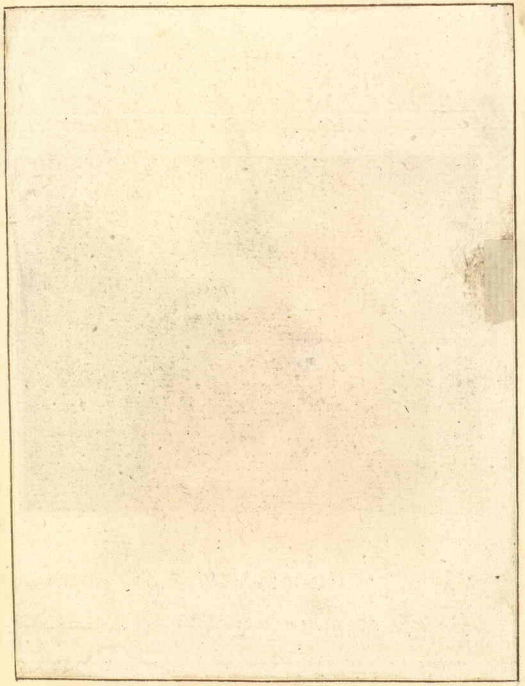
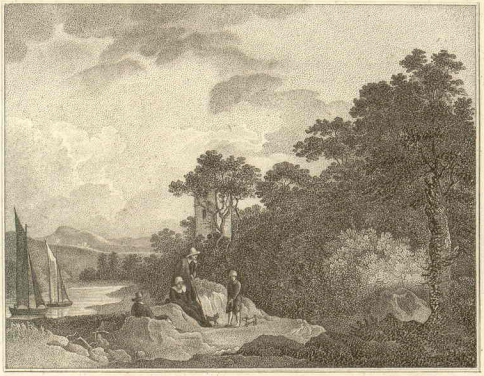
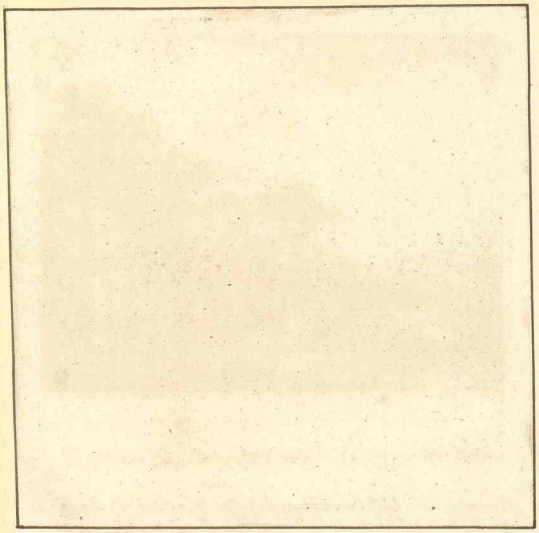
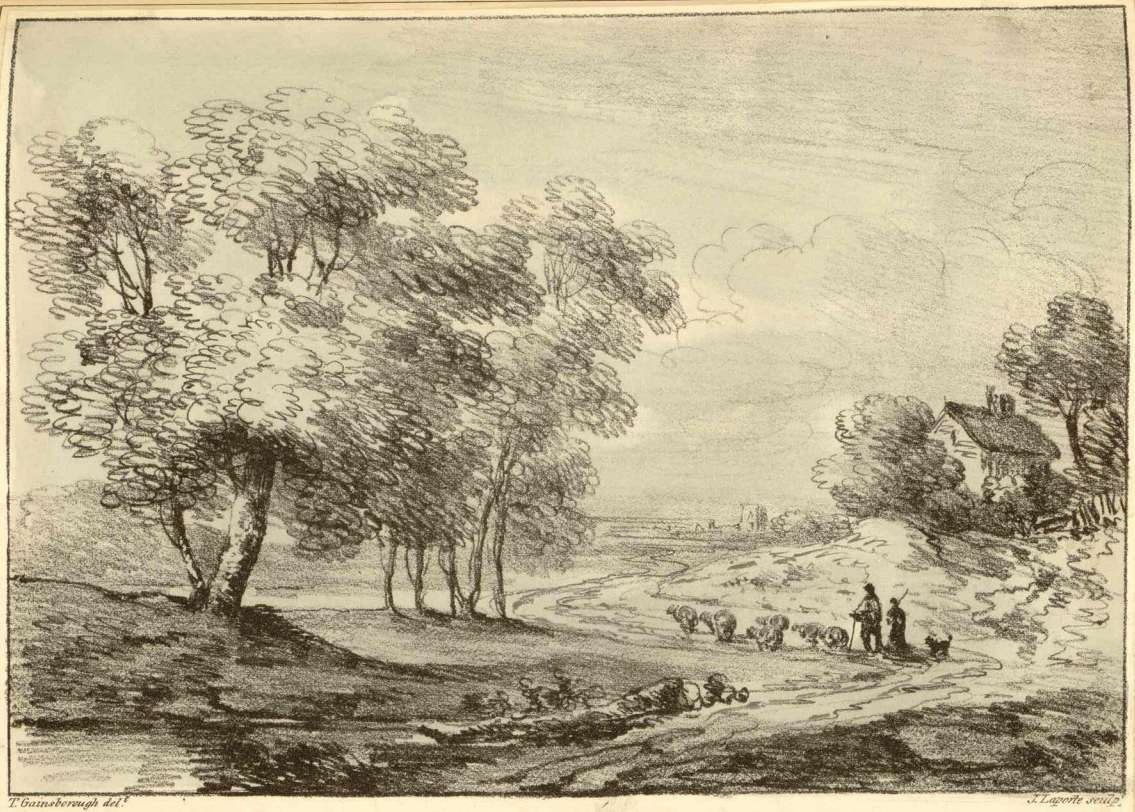




VIEW at WOLVERSTONE, SUFFOLK.

Painted by T. Gainsborough RA. & engraved by Wm. Birch, Enamel Painter.





T. Gainsborough del.t

J. Laporte sculp.

From the Original in the Collection of Dr. Monro.

T. Gainsborough R.A. del.

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From the Original in the Collection of Dr. Monro.

Pubd. 1 October 1, 1821

human nature, that generous heart, whofe ftrongeft propenfities were to relieve the genuine claims of poverty. If he felected, for the exercife of his pencil, an infant from a cottage, all the tenants of the humble roof generally participated in the profits of the picture; and fome of them frequently found in his habitation a permanent abode. His liberality was not confined to this alone: needy relatives and unfortunate friends were further incumbrances on a fpirit that could not deny; and owing to this generofity of temper, that affluence was not left to his family which fo much merit might promife, and fuch real worth deferve.

GALLANINO Vid. ALLOISI.

HIPOLITO GALANTINI, called CAPPUCCINO, and PRETE GENOESE.

Hiftory, and Portrait in large and in Miniature.

DIED 1706, AGED 79.

This artift was born at Genoa, in 1627, and was inftructed in the art of painting in miniature by Stefanefchi; in which ftyle he became very eminent, and fhewed an equal degree of merit in his larger compofitions. He was called Cappuccino, from his having entered into orders among the Capuchins at Florence; and by undertaking that profeffion, he was obliged to travel into Afia as a miffionary, and on that account is called Prete Genoefe.

At his return to Europe, happening to pafs through Paris, he was known to be a famous miniature-painter, and introduced to the King of France, who requefted Hipolito to paint feveral pictures for him; and from that Monarch he received many extraordinary marks of favour, as from the public he received a general approbation. He had a wonderful patience and application, and was remarkable for correctnefs and elegance; his ftyle was agreeable, his colouring very delicate, and his expreffion exact, and full of life.

In the Duke's palace at Florence, there is an admirable picture by this mafter, in which the figures are only at half-length, but as large as life. The fubject is the Payment of the Tribute-Money; it is accounted one of the moft capital performances of Galantini, and is executed with uncommon freedom and neatnefs of pencil. The colouring is lively, true, and has great force; and although the tints are bright and clear, yet the whole has abundance of harmony. The defign is in a fine tafte; the heads, efpecially thofe of the old men, are excellent; the fhadows have all the force of Valentino, without the blacknefs, and the head of one figure of a boy, feems real nature.

FILIPPO MARIA GALETTI.

Hiftory, Portrait.

DIED 1742, AGED 78.

He was an ecclefiaftic of the Order of Theatines, born in 1664, and was a difciple of Ciro Ferri. He became excellent in thofe branches of the art which he ufually practifed, and painted a great number of eafel-pictures and portraits through every part of Italy, but particularly in Florence, where he was employed by the Grand Duke, and gained univerfal commendation for the neatnefs of his finifhing, and the beauty of his colour.

FERDINANDO

FERDINANDO GALLI, furnamed BIBIENA.

Perſpective, Architecture.

DIED 1741, AGED 84.

Of this numerous family of artiſts, all from their native place furnamed Bibiena, Ferdinando, the ſon of G. Maria Galli, was the moſt celebrated. He was the pupil of C. Cignani, by whoſe advice he chiefly devoted himſelf to architecture. His ingenuity and works gave a new form to theatres and ſcenic decoration, and improved their mechaniſm. He paſſed much of his life in the ſervice of the Duke of Parma, much at Milano, and at the Court of Charles VI. at Vienna, more as an architect than painter. He was, however, not only an admirable ſcene-painter; his perſpectives for palaces and temples equally ſurpriſe by truth, grandeur of diſpoſition, and powerful effects of chiaroſcuro. Franceſco, his eldeſt brother, though not in depth, was equal to him in prompt and vaſt conception, and equally courted by the great; the figures in his brother's pictures are generally painted by him. F.

GIOSEFFO GAMBARINI.

Hiſtory.

DIED 1725, AGED 46.

Giuſeppe Gambarini, a Bologneſe, born 1679, paſſed from the ſchool of Lorenzo Paſſinelli to that of Ceſare Gennari, whoſe deſign and tints he followed. Want of dignity in the forms conſigns him to obſcurity as a painter of ſerious hiſtory but by pictures of Flemiſh taſte, women at work, ſchools of children, groups of beggars, and other popular ſubjects, well imitated from life, he gained opulence and a name. F.

JAMES GANDY.

Portrait.

DIED 1689, AGED 70.

This painter, although he was a very able artiſt, is but little known. He was born in the year 1619, and inſtructed by Vandyck; and his works are a ſufficient proof of the ſignal improvement he received from the precepts and example of that great maſter.

The cauſe of his being ſo totally unknown was, his being brought into Ireland by the old Duke of Ormond, and retained in his ſervice. And as Ireland was at that time in a very unſettled condition, the merit and the memory of this maſter would have been entirely unnoticed, if ſome of his performances, which ſtill ſubſiſt, had not preſerved him from oblivion. There are at this time in Ireland many portraits, painted by him, of noblemen and perſons of fortune, which are very little inferior to Vandyck, either for expreſſion, colouring, or dignity; and ſeveral of his copies after Vandyck, which were in the Ormond collection at Kilkenny, were ſold for original paintings of Vandyck.

LORENZO GARBIERI.

Hiſtory.

DIED 1654, AGED 64.

He was born at Bologna, in 1590, where he was placed as a diſciple in the academy of Ludovico Caracci, whoſe taſte of deſign he very ſtudiouſly endeavoured to imitate. But he was of a grave and melancholy diſpoſition, which always influenced him to chooſe thoſe kind of ſubjects that gave the mind of the ſpectator a ſimilar turn; ſuch as peſtilences, martyrdoms, &c. However, he had with a bold manner of deſigning great energy of colour, nor were his figures without a degree of grace, whenever his ſubject required it. The principal works of this maſter are at St. Michael in Boſco, and St. Antonio at Milano, where three pictures of his have been miſtaken for the works of the Caracci.

RAFAELLINO DEL GARBO.

Hiſtory.

DIED 1534, AGED 58.

He was born at Florence, in 1476, and learned the principles of deſign from Filippo Lippi. He gave ſuch proofs of genius in his early attempts, that there was the higheſt expectation of his being eminent in a more advanced age; for his deſigns were executed with unuſual freedom and ſpirit, and he ſoon appeared ſuperior to his inſtructor. In his beſt time, he painted the ſubject of the Reſurrection of Chriſt, which was greatly admired; the figures were well deſigned, the characters of the ſoldiers judiciouſly marked, the airs of the heads were graceful, and the whole compoſition was full of ſpirit; but he afterwards altered ſo much for the worſe, that all his latter productions were the objects of contempt and ridicule; nor did they ſeem the work of the ſame maſter.

In his beſt time his pictures were highly laboured, and the tint of his colouring in freſco, as well as in oil, was ſoft and pleaſant; but, before his death, he loſt all the reputation which he had deſervedly obtained by his more early performances, and he died in poverty and diſeſteem.

BENVENUTO GAROFALO. See TISI.

LUDOVICO GARZI, ROMANO.

Hiſtory, Portrait.

DIED 1721, AGED 81.

He was born at Rome †, in 1640, and was a diſciple of Andrea Sacchi; and in particular parts of his art poſſeſſed a great deal of the merit of his maſter. The airs of his

† The authors of the Abrégé de la Vie des Peintres ſay he was born in 1638, at Piſtoia, and went to Rome when he was fifteen years of age; but other writers affirm that he was born at Rome in 1640, and was diſtinguiſhed by the name of Ludovico Garzi Romano, as Julio Romano had been in the time of Raphael. Theſe authors are alſo guilty of another ſmall miſtake, in ſaying he was born in 1638, and was 81 when he died in 1721, whereas from thoſe dates he muſt have been 83; and to make the dates truly coincide with his age, they muſt be as above, born in 1640, died 1721, aged 81.

heads had grace and elegance, not inferior to thofe of Carlo Maratti, to whom he was a contemporary; and he was very defervedly placed in competition with that efteemed mafter, as the ftyle and tafte of Garzi was fo very fimilar to that of Carlo, that the works of the former are eafily miftaken for thofe of the latter.

Ludovico defigned correctly, and for invention and colouring might be compared with any mafter. His figures are finely turned, his draperies are natural and elegantly caft, and his groups of boys and angels are fingularly excellent.

MARIO GARZI.

Hiftory, Portrait.

He was the fon and difciple of Ludovico, born alfo at Rome, and became an extraordinary good painter. His ftyle in compofition and defign was entirely in imitation of his father; and in his manner of colouring and handling there appeared a ftrong refemblance.

He died before his father.

HENDRICK GAUD.

Landfcapes and fmall Figures.

DIED 1639, AGED 69.

He was born at Utrecht, in 1570, of an illuftrious family; and refided at Rome when Elfheimer followed his profeffion in that city. He contracted a moft intimate friendfhip with that excellent artift; ftudied his manner of penciling, defigning, and colouring; and made the works of Elfheimer models for his own imitation. He pre-engaged all the pictures that his friend and favourite could finifh, and even paid liberally for them before-hand, by which means he found himfelf in poffeffion of a moft defirable treafure.

Thofe pictures which Gaud himfelf painted were neatly and delicately touched, in colour and pencil refembling Elfheimer; but they were in no degree equal to the paintings of that admirable mafter, nor would they admit of even being compared with them. He practifed engraving as well as painting, and made feveral prints after the pictures of Elfheimer, which are well known to the curious, and are to be met with in moft collections of prints.

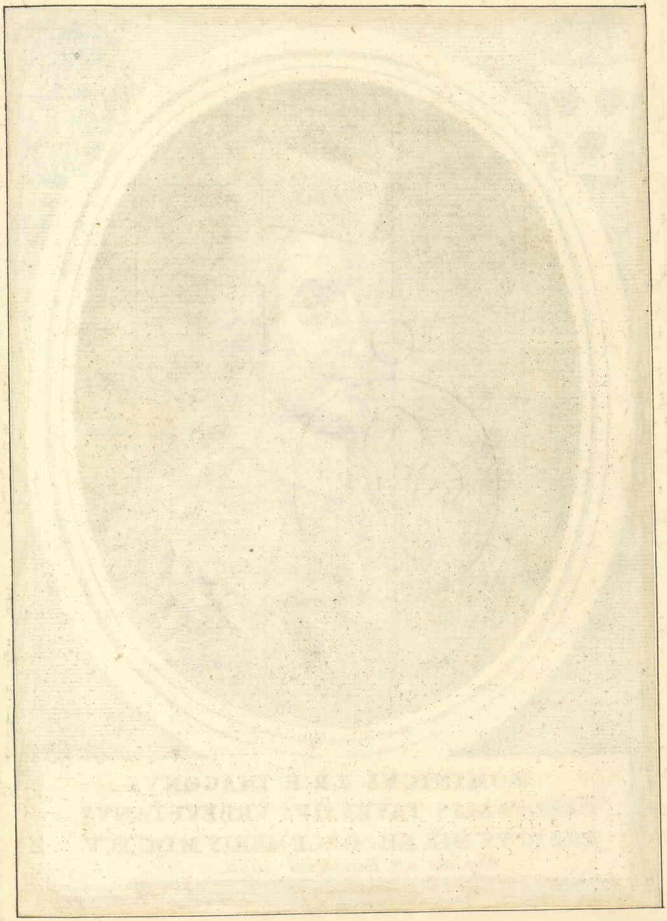
GAUDENTIO.

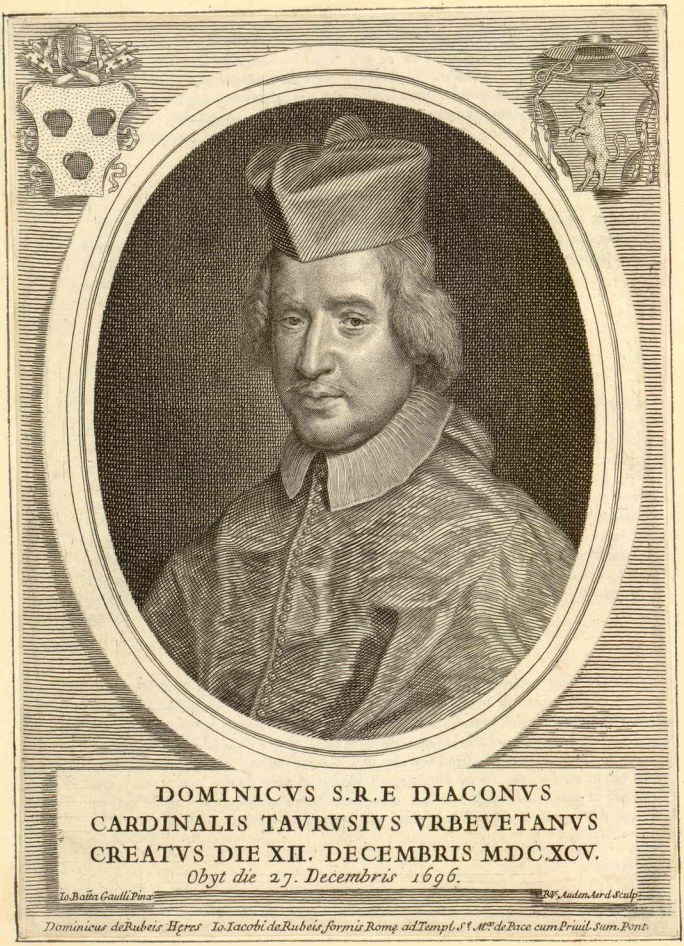
Hiftory.

He was born at Milan, about the year 1480, and flourifhed at the fame time with Raphael and Titian; and even at that period, when fome of the moft celebrated mafters that ever appeared were enriching Italy with their compofitions, Gaudentio was very highly efteemed for the fertility of his invention, and his extraordinary freedom of hand.

He painted equally well in frefco, and in oil; and finifhed a great number of paintings in his native city, which were accounted exceedingly good; particularly in the church of St. Celfus, he painted the grand altar-piece; and in a chapel belonging to the church of St. Maria della Gratia, he painted the hiftory of Chrift's Paffion, with figures as large as life.

GIOVANNI




DOMINICVS S.R.E DIACONVS
CARDINALIS TAVRVSIVS VRBEVETANVS
CREATVS DIE XII. DECEMBRIS M.DC.XCV.
Obyt die 27. Decembris 1696.
Io. Baptista Gaulli Pinx.
Rut. Auden Aerd. Sculp.
Dominicus de Rubeis Hæres Io. Iacobi de Rubeis formis Romæ ad Templ. S.ti Mar.ae de Pace cum Priuil. Sum. Pont.


Achatius Willing.
Ist geboren A. 1593. 2. Maij Gestorben A. 1670. 21 October.
C. Gedeler ad vivum pinxit.
H. Sandrart sculpsit.

GIOVANNI BATTISTA GAULI, called BACCICI.

Hiſtory, Portrait.

DIED 1709; AGED 70.

He was born at Genoa, in 1639, where he was inſtructed in deſign and colouring. But, under the protection of the Genoeſe Envoy, in whoſe train he was compaſſionately taken to Rome, he was accidentally made known to Bernini, and Mario Nuzzi, da Fiori; who not only directed him in obtaining a better knowledge in his art, but promoted him by their recommendation, and laid the foundation of that fortune and reputation at which he afterwards arrived.

He became excellent in portrait-painting, though his genius and talents were much better adapted to hiſtory; but he was ſo eagerly ſolicited to paint portraits, that he finiſhed an extraordinary number of thoſe ſubjects, among which were the portraits of five Popes, and all the Cardinals of his time.

His invention was good; his tone of colour lively and agreeable; and his touch was ſpirited. He underſtood the art of fore-ſhortening his figures to a wonderful degree; and gave them ſuch force, that they ſeem to come forth from the cielings which he painted. Thoſe works which he finiſhed in the angles of the dome of St. Agnes, in the Palazzo Navona, had ſuch ſtrength of colour, that they made the colouring of Ciro Ferri look feeble; and it is reported that the death of that great artiſt was occaſioned through chagrin, on ſeeing the effect of Gauli's performances ſo far ſuperior to his own. However, although he had great merit in many parts of his art, it muſt be confeſſed that he ſometimes is incorrect and heavy, and his draperies have too much of a manner in their folds.

JOHN VAN GEEL.

Hiſtory, Converſations.

This maſter painted in the manner of Metzu, and with ſo great exactneſs, that the work of the one frequently paſſes for the work of the other. Houbraken deſcribes a picture of Van Geel, in which he has repreſented a woman ſitting with a child in her lap. The figures in that deſign are very judiciouſly diſpoſed; and the drapery, which is of yellow ſatin, falls in eaſy, natural folds; it is painted with a thin, delicate colour; and the touch is light, neat, and ſpirited. The picture is in every reſpect ſo like Metzu, that it is generally taken for his work.

There are alſo ſea-ports, on which the name of John Van Geel is inſcribed, which are coloured with a great character of nature and truth, being alſo excellently deſigned, well penciled, and very tranſparent. The figures are introduced with propriety and judgment; they are in general neatly handled, but ſometimes the figures appear rather too large for perſpective proportion; but the whole together is pleaſing and maſterly. Yet, whether theſe are by the hand of that Van Geel who imitated Metzu, or by another artiſt of the ſame name, is not poſitively determined by the writers on this ſubject.

ARENT, or ARNOLD DE GELDER.

Portrait, History.

DIED 1727, AGED 82.

He was born at Dort, in 1645, and learned design in the school of Samuel Van Hoogstraten; but afterwards he went to Amsterdam, and became a disciple of Rembrandt, under whom he made so great a proficiency, that he approached near to the merit of that famous artist. Nor is it any way surprising, that in his colouring, handling, and freedom of pencil, he should so exactly imitate his master, since he resembled him as strongly as possible in his manner of thinking. And although many of Rembrandt's disciples quitted his style, in some time after they had quitted his school; yet it is observed of De Gelder, that he constantly adhered to it as long as he lived. He spent two years under the direction of Rembrandt; but he accomplished himself in his art, by a curious and attentive study of nature.

In imitation of his master, he also had a repository of such objects of still life as he might at any time have occasion to paint; as armour, fire-arms, spears, and old draperies; and the walls of his room were covered with stuffs, silks, or ensigns, tattered and whole; from which antique stores he dressed his figures, and furnished the back grounds of his pictures. When he represented fringes, or embroideries, he frequently laid on a mass of colour, and only broke it into the form he designed with the stick of his pencil, which generally produced a bold and good effect, if the work was viewed at a proper distance.

Among his principal works are mentioned the last scene of David's life, when Bathsheba requests him to make Solomon his successor; and Jacob the Patriarch blessing his children. His last work was the Sufferings of Christ, in twenty-two pieces, which Houbraken commends, for having a true and strong expression, a surprising variety of figures, and an excellent chiaro-scuro.

CLAUDE GELÉE, called CLAUDE LORRAINE,

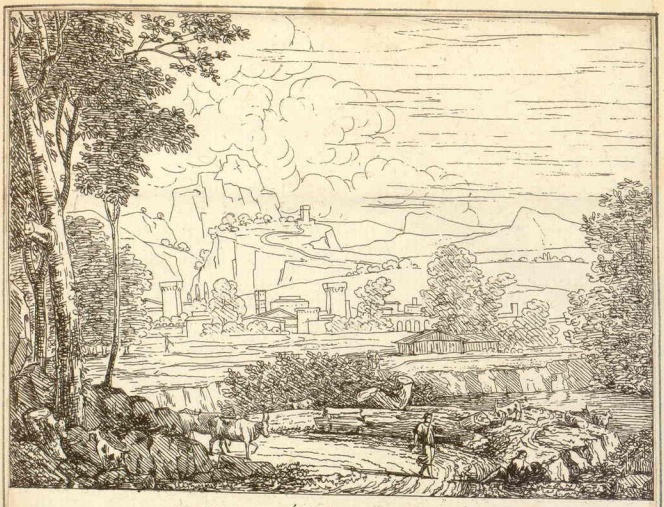
Landscape.

DIED † 1682, AGED 82.

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

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

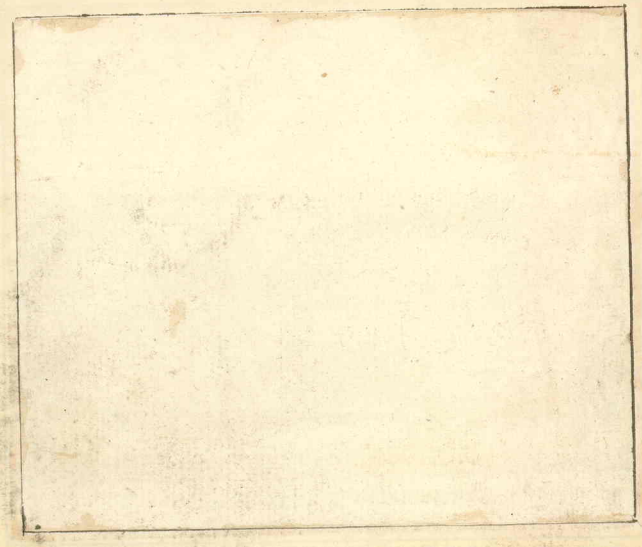
He

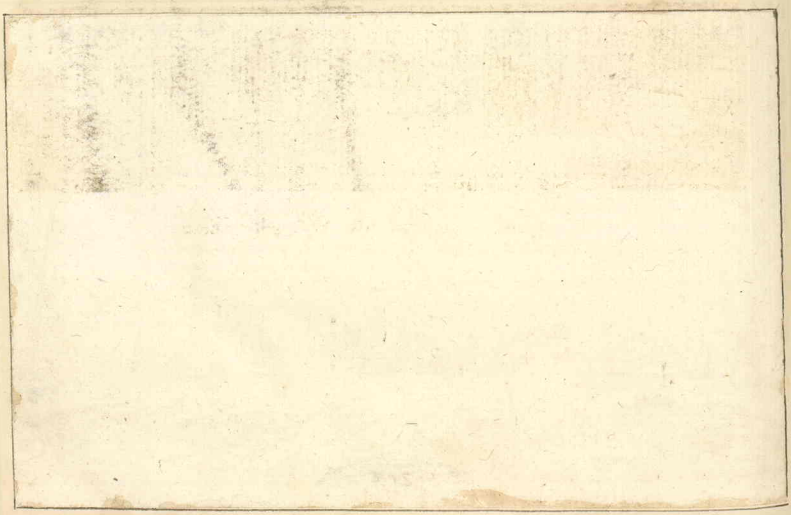


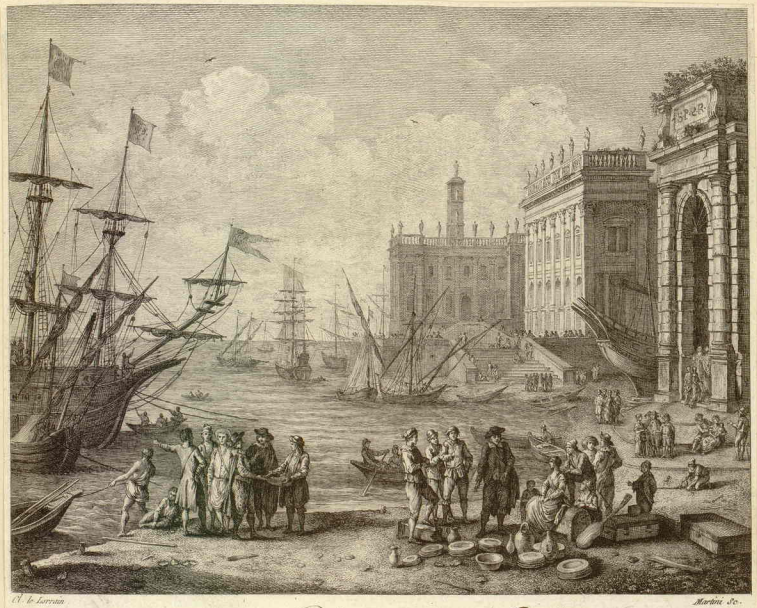
CLAUDE GELÉE dit LE LORRAIN, P.xit

hauteur 17 pouces ½, largeur 23 pouces ½, sur Toile.

CLAUDE GELÉE dit le Lorrain, P.xit – *Hauteur 23 pouces ¼, largeur 36 p.ces ⅓, sur Toile.*

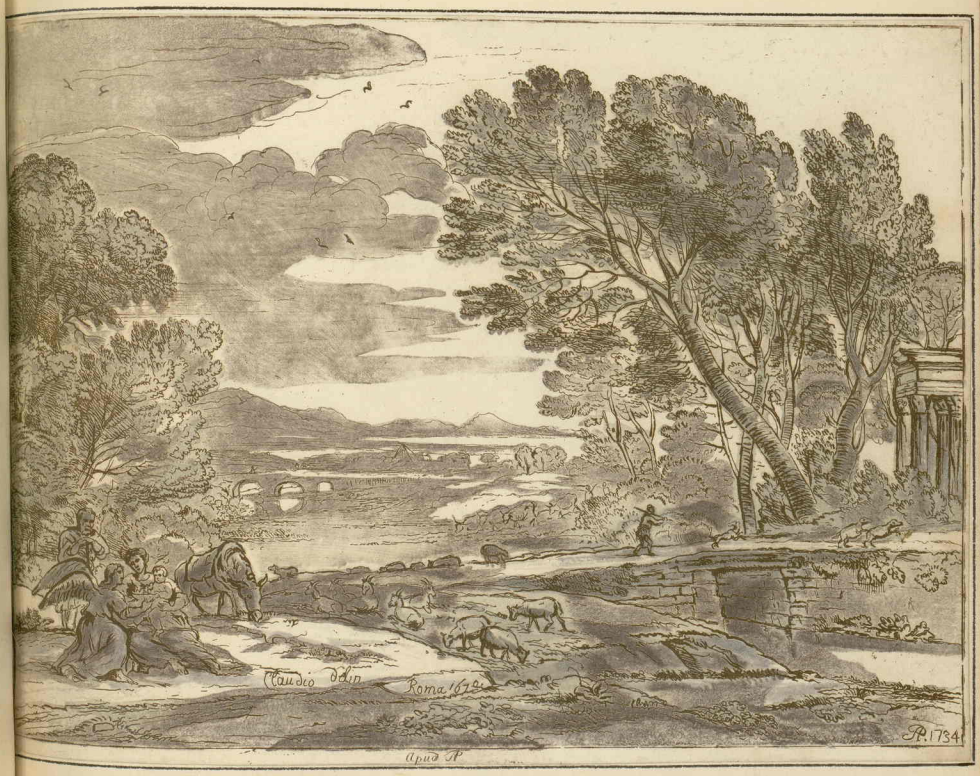




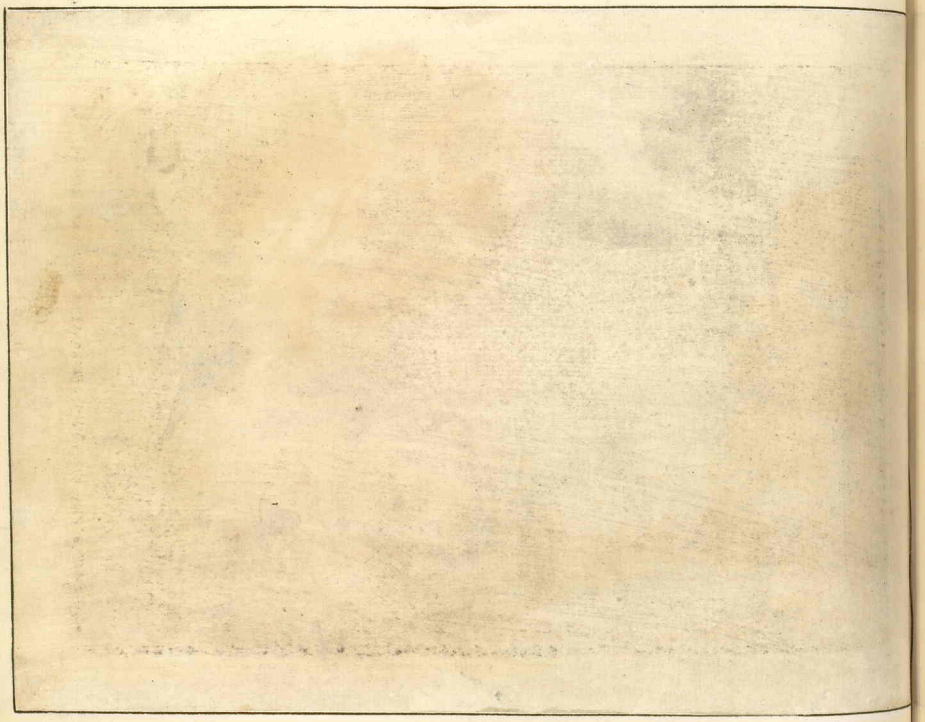


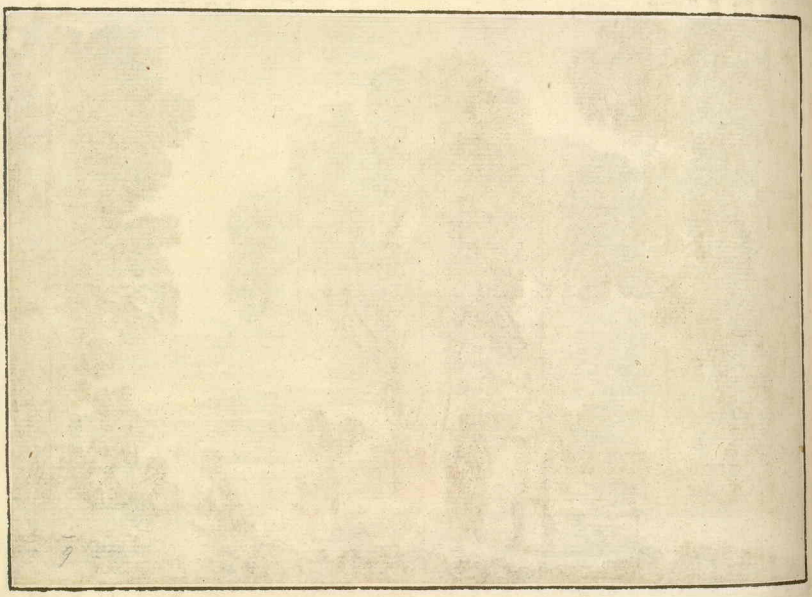
C. le Lorrain — Martini Sc.

Du Cabinet de Mr. Poullain



Arthur Pond





Claude le Lorrain delin.t — Published Sept.r 1.st 1775 by John Boydell Engraver in Cheapside. — R. Earlom fecit.

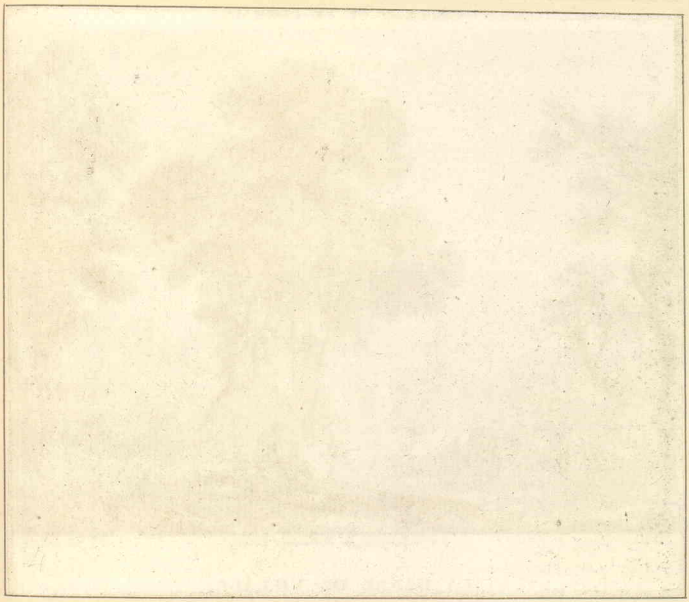
No. 115. *From the Original Drawing, in the Collection of the Duke of Devonshire.*

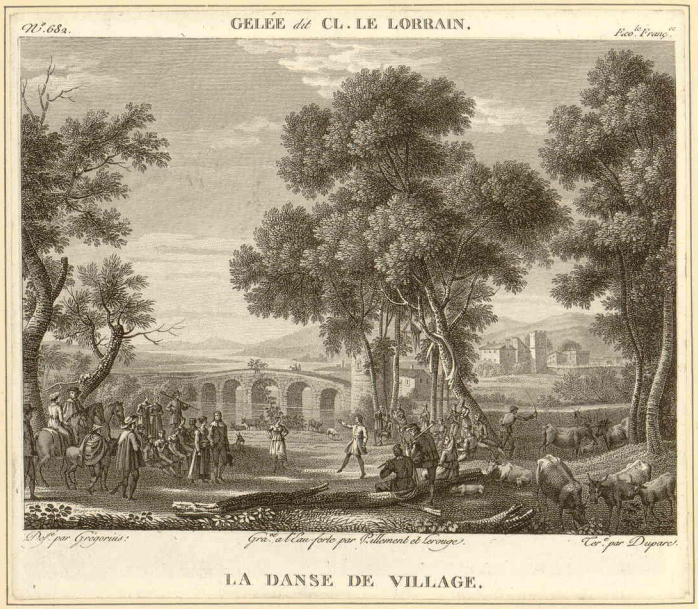
1.38

N.° 490. C. LE LORRAIN. Ecole Franç.te

Dess.t par Vafiret. Gr.d à l'Eau-forte par Dorillers f.eur Cor.d par Moinet.

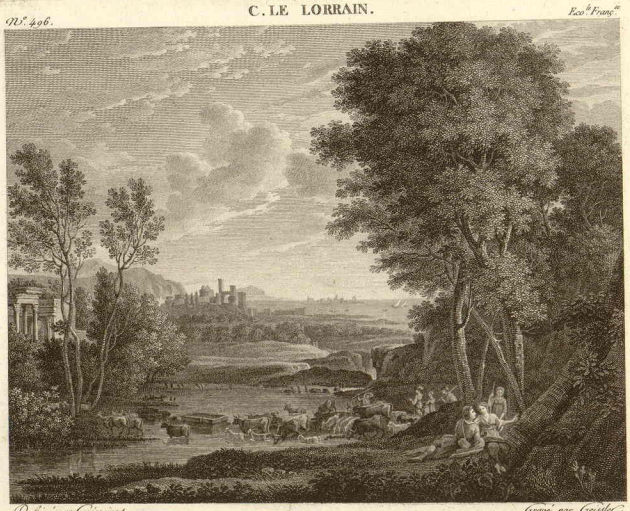
UN PORT DE MER.




N°. 682.
GELÉE dit CL. LE LORRAIN.
Peo.e Franç.e
Dess.t par Grégorius.
Gr.é à l'Eau forte par Pillement et Lorrage.
Ex.t par Duparc.
LA DANSE DE VILLAGE.

Published at Edinburgh 1 1 1821

N.° 406. C. LE LORRAIN. Ecole Franç.



Dessiné par Grégorius. Gravé par Gaudelet.

UN PAYSAGE.

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

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

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

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

On the firſt ſide he repreſented the veſtiges of an ancient Palace, bounded by a deep grove of trees, incomparably expreſſed as to the forms, ſtems, barks, branchings, and foliage; the proportional grandeur of thoſe trees, as well as the length of the grove, were perſpectively and beautifully ſet off by the ſhrubs and plants with which his ground was diverſified; and the eye was pleaſingly conducted to the ſecond wall, which ſeemed, by an artful contrivance and diſpoſition, to be only a continuation of the ſame ſcene, the ſame elevation of the horizontal line being obſerved through the whole work. On the ſecond ſide, he ſhewed an extenſive plain interſperſed with mountains and falls of water, as alſo with a variety of trees, plants, travellers, and animals; and this part of the compoſition was likewiſe connected with the third wall. In that, the lengthened proſpect ſhewed a ſea-port at the foot of ſome high hills, with a view of the ocean, and veſſels labouring amongſt the waves, which appeared in violent agitation; and on the fourth wall were repreſented caverns among rude rocks, ruins of buildings, and fragments of antique ſtatues; the compoſition, though divided into ſo many parts, conſtituting in the whole but one entire connected proſpect. But, as to the beauty, truth,

truth, and variety of the work, the power of language cannot ſufficiently repreſent them.

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

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

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

GUALDORP GORTZIUS, called GELDORP.

Portrait, Hiſtory.

DIED 1618, AGED 65.

This painter was born at Louvain, in Brabant, in 1553; and finding no ſufficient maſters in his own city, he went to Antwerp, to ſeek out others better qualified to inſtruct him in the art of painting; and placed himſelf under the direction of Franciſcus Franks. But that maſter dying in a ſhort time after, Geldorp became the diſciple of Francis Pourbus.

His principal employment was to paint portraits, in which ſtyle he received great encouragement, and was reckoned among the good artiſts of his time; yet Sandrart ſays, he was not capable of drawing a whole figure, nor was he expert in deſigning the hands, or the extremities with correctneſs or elegance; but, in the execution of both, was aſſiſted by other painters.

However, Deſcamps and other writers affirm, that he compoſed hiſtorical ſubjects with ſome degree of credit, and alſo heads, which had a great deal of merit. At Cologne there is a Danaë of his deſign, which is much praiſed; and two heads, one of Chriſt, and the other of the Virgin, which by ſome connoiſſeurs have been eſteemed little inferior to Guido.

Certainly one might be induced to believe, there muſt have been two different painters of that name; as the merit aſcribed to the paintings of Gortzius, by writers who had ſeen them, and were competent judges, ſeems to be incompatible with the character given to Geldorp by Sandrart, and by De Piles, who for the moſt part tranſlates Sandrart.

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JACOB GELLIG.

Fish, and Still Life.

He was born at Utrecht, about the year 1636, where he learned design and colouring; but he studied after nature entirely. The subjects which he chose to paint were those kinds of fish peculiar to rivers; as such objects were most frequently seen and sold at Utrecht.

As he never painted by the strength of imagination, or memory, but always copied every object as it was placed before him, his imitations were proportionably exact; and he designed them with a great deal of truth, and gave them the colour of nature. However, he had no great elegance in the disposition, nor had he any remarkable transparence in the colouring of his objects; though in other respects he had merit, and a free, firm manner of penciling. On the irruption of the French into Holland in 1672, he found so small a demand for his pictures, that he applied himself entirely to the painting of portraits.

VINCENTIO DI ST. GEMIGNANO, called VINCENTINO.

History.

DIED 1530, AGED 40.

He was born at San Gemignano, in the territory of Tuscany, in 1490; but he became a disciple of Raphael, and successfully imitated the style of that inimitable artist in his taste of design and composition, as well as in his colouring. He was employed by his master in many of the works in the Vatican. Several of his own compositions, which he painted in Rome, were designed in the manner of Raphael, and delicately coloured; yet, when he quitted Rome in 1527, at the plundering of that city, and returned to Tuscany, he did not perform any thing worthy of that reputation which he had acquired at Rome, under the guidance of Raphael.

GIACINTO GEMIGNANO, or GEMINIANI.

History.

DIED 1681, AGED 70.

He was born at Pistoia, in 1611, but travelled to Rome, and placed himself as a disciple with Pietro da Cortona; under whom he proved an historical painter of singular merit. He continued at Rome for some years, and finished several fine compositions for the churches and convents; by which he gained an established credit, and then returned to his native city.

LUIGI GEMIGNANO, or GEMINIANI.

History.

DIED 1697, AGED 45.

He was the son and disciple of Giacinto, born at Pistoia, in 1652; but he perfected his studies at Rome, where he also followed his profession, and obtained the reputation of being

being an excellent artiſt; for he not only deſigned and compoſed with much greater ſpirit than his father, but he excelled him in the beauty of his colouring, although he was not quite ſo correct.

GIROLAMO GENGA.

Hiſtory, Perſpective.

† DIED 1551, AGED 75.

He was born at Urbino, in 1476, and at the age of fifteen was placed in the ſchool of Luca Signorelli, of Cortona, a painter who at that time was in great eſteem; under whom he ſtudied for ſeveral years, and aſſiſted his maſter in moſt of his undertakings in different parts of Italy, but particularly at Orvieto; being acknowledged the beſt diſciple of that ſchool. Afterwards he ſpent three years with Pietro Perugino, at the ſame time that Raphael was under the care of that artiſt; and that intercourſe laid the foundation of a moſt cordial friendſhip between Raphael and Genga, which was never impaired.

As he had made perſpective and architecture his particular ſtudy, he excelled in both; and was employed by the Duke of Urbino to paint the ſcenery of his theatre, which Genga executed in an admirable manner, to his own honour, and the ſatisfaction of the Duke; and his extraordinary abilities in the ſeveral branches of his art, procured him ample employment at Rome and Florence (as well as at Urbino), where his performances were held in great eſteem.

BARTOLOMEO GENGA.

Hiſtory, Portrait.

DIED 1558, AGED 40.

He was the ſon and diſciple of Girolamo Genga, born at Urbino, in 1518. He was reputed an able artiſt, and painted entirely in the manner of his father; but, beſides his merit as a painter, he was alſo an architect and a ſtatuary.

CESARE and BENEDETTO GENNARI.

Hiſtory, Portrait.

Theſe two brothers, the ſons of Ercole Gennari, and a ſiſter of Guercino, were his heirs, his copyiſts, and imitators: they made numerous repetitions of his Sibyl, his St. John, and Herodias, recognized by tints leſs vigorous, and the want of that freſhneſs which diſtinguiſh the originals. After having worked jointly at Cento, Bologna, and various towns of Italy, Ceſare eſtabliſhed himſelf at Bologna, and continued to imitate his uncle; Benedetto went to England, and adopted a neater and more ſtudied manner: as painter to Charles II. he painted the portrait of that Prince and of his family, but at their expulſion, returned to Italy, nearly transformed to a Dutch or Flemiſh artiſt; ſuch was the truth with which he imitated velvets, ſilks, ſtuffs, ornaments, and whatever can give brilliancy to portraits, whilſt at the ſame time he

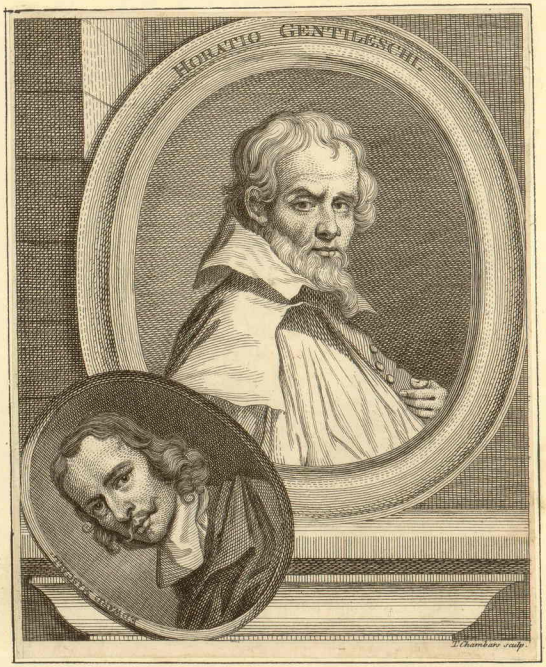
† Vaſari ſays he died in 1551, aged 75, and conſequently he muſt have been born in 1476; yet the author of the Chronological Tablets ſays he was born in 1496, and died in 1551, making him only 55 at his death, which is undoubtedly a miſtake.

corrected


GIROLAMO GENGA PIT.
ET ARCHITETTO.

14

Genuste Rose


HORATIO GENTILESCHI
T. Chambars sculp.

corrected and embellished the character of his sitters without impairing the resemblance: a taste so novel in Italy acquired him applause and distinguished employment. His historic works are, a St. Leopardo in the dome of Osimo, and a St. Zaccaria at Forli, which want only more vigour and relief, to be equal to Guercino. He died 1715, aged 82. F.

CÆSARE GENNARI.

Landscape, History.

DIED 1688, AGED 47.

He was a nephew and disciple of Guercino, born at Bologna, in 1641. In historical compositions he had a bold and noble style of painting, which was exceedingly admired; but his landscapes in particular were in a fine taste, and his trees touched with a free and firm pencil, much resembling the manner of his master.

ABRAHAM GENOELS.

Landscape, Portrait.

He was born at Antwerp, 1640. A disciple of Bakkereel and Firelans in landscape and perspective. He went to Paris, and was employed by Le Brun to paint the landscape in his battles of Alexander. At Rome he painted the portrait of Cardinal Rospigliosi, though little can be said in commendation of his portraits in general. In landscape he had a boldness of design, and vigour of colour, with a truth of imitation that never deviated into manner. He died old at Antwerp. F.

LUDOVICUS GENTILE. See PRIMO.

ORAZIO GENTILESCHI.

History.

DIED 1647, AGED 84.

Orazio Lomi, born at Pisa, 1563, a disciple of his half-brother Aurelio Lomi, took and propagated the name of Gentileschi, from his maternal uncle. He studied afterwards at Rome, and furnished the landscapes of Agostino Taffi with figures. His best works are at Turin and Genoa. In the house Cambiasi, there is a David standing over Goliah, by his hand, painted with a vigour and vivacity of tints that make him start from the canvas, and give the idea of a style yet unknown. He was the friend of Vandyck, who placed his portrait among the illustrious men of that time. He passed over to the Court of England, at the invitation of Charles I. when far advanced in life, and died there at the age of eighty-four. F.

ARTEMISIA GENTILESCHI.

Portrait, History.

DIED IN 1642.

Artemisia Gentileschi, his daughter and pupil, followed her father to England, but passed the best years of her life in Italy, in both countries respected for her talents, and

 courted

courted for her charms; inferior to her father, but more varied in hiſtory. Two hiſtorical pictures of her are at Florence, one in the Ducal gallery, the other in the poſſeſſion of Averardo de' Medici. That repreſents Judith killing Holofernes, a picture of deep impaſto, of a tone and an evidence that ſtrikes with terrour; the other is the Temptation of Suſanna, a work of much ſuavity from the choice of place, the grace of the principal figure, and the dreſs of the others. Artemiſia's greateſt excellence however lay in portraits, in theſe her talent was ſingular, and became known to all Europe. F.

SIR BALTHASAR GERBIER.

Portrait in Miniature.

DIED 1661, AGED 69.

He was born at Antwerp, in 1592, and arrived at a conſiderable degree of merit in his miniature paintings. He was employed by Charles I. who expreſſed a great eſteem for his works; and at the recommendation of the Duke of Buckingham, conferred on him the honour of knighthood, and appointed him his reſident at Bruſſels; in which employment he was for a long time continued, and he diſcharged that office with credit and probity.

SIMON GERMYN.

Fruit, Landſcape.

DIED 1719, AGED 69.

He was born at Dort, in 1650, and was a diſciple of Godfrey Schalcken, though afterwards he ſtudied under Lodowick Smits, called Hartcamp, of whom he learned a peculiar manner of painting fruit, as is mentioned in the account of Smits. And in reality he made great advantages by his works in that ſtyle, at the beginning; as his maſter Smits had done before him. However, the ſucceſs was not of any long continuance; for by his method of ſcumbling, blending, and torturing his colours, mixing thoſe that were durable with thoſe that were periſhable, his paintings, like thoſe of his maſter, ſoon faded, and loſt their original luſtre; and his pictures ſunk into diſeſteem. For which reaſon he applied himſelf entirely to the painting of landſcapes, which he practiſed as long as he lived.

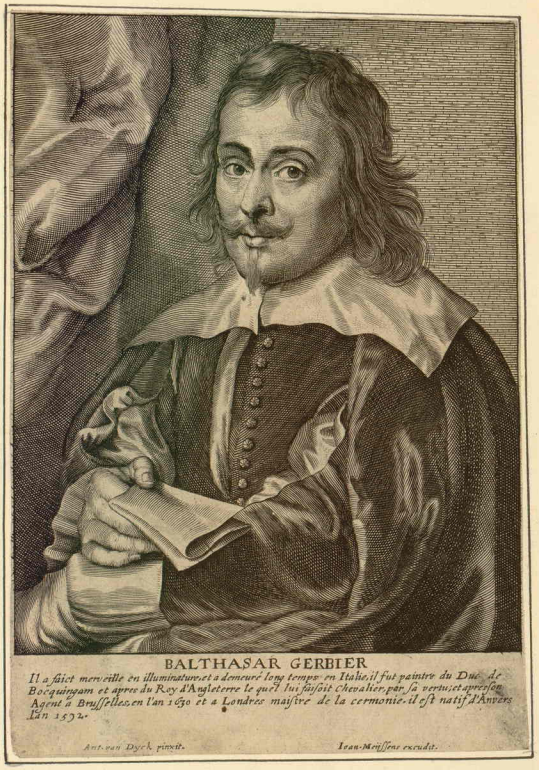
GERRARD of HAERLEM.

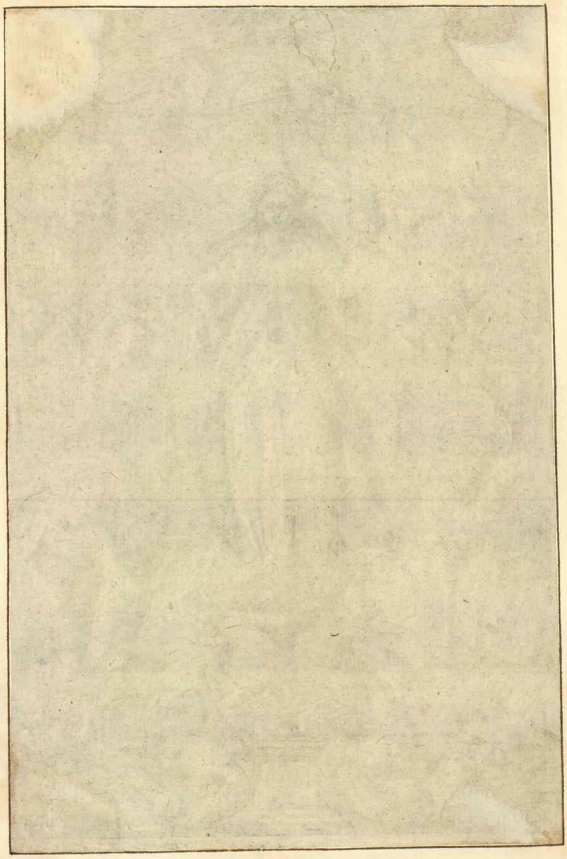
Hiſtory.

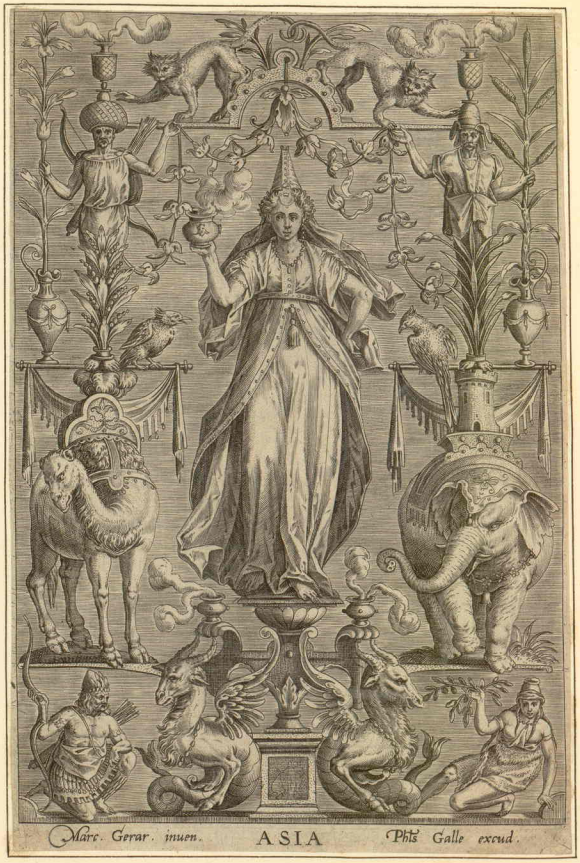
AGED 28.

He was born at Haerlem, and was a diſciple of Albert Van Ouwater, one of the firſt, after John Van Eyck, who painted in oil; and when he had practiſed under that maſter for a ſhort time, he ſhewed ſuch freedom of hand, ſo firm an outline, and ſuch an expeditious manner of colouring, that his maſter uſed to ſay he was born a painter. In many parts of his profeſſion he was equal to his maſter; but in deſign, expreſſion, and the diſpoſition of his ſubjects, he was far ſuperior. He underſtood perſpective extremely well, and was conſidered by his contemporaries as one of the beſt painters of his time.

For


BALTHASAR GERBIER
Il a faict merveille en illumineature et a demeuré long tempo en Italie, il fut paintre du Duc de Bocquingam et apres du Roy d'Angleterre le quel lui faisoit Chevalier par sa vertu et apres son Agent a Brusselles en l'an 1630 et a Londrés maistre de la cermonie. il est natif d'Anvers l'an 1592.
Ant. van Dyck pinxit.
Iean Meissens excudit.




Marc. Gerar. inuen.
ASIA
Phis Galle excud.


CHRISTOFARO GHERARDI
PITTORE.

For the church of St. John, at Haerlem, he painted a Defcent from the Crofs, which was efteemed an exquifite performance. The expreffion of the different paffions in the countenances of the Virgin and the Apoftles is admirable; and the whole is furprifingly beautiful. Albert Durer, who went to Haerlem to fee the works of Gerrard, faid that he muft have been a remarkable favourite of nature who could fo early arrive at fo great a degree of perfection.

MARK GERARDS.

Portrait, Hiftory, and Landfcape.

DIED 1635, AGED 74.

This painter was born at Bruges, in 1561; and about the year 1580 went to England, where he was appointed principal painter to Queen Elizabeth.

His pictures are generally neatly handled, and his carnations thin, light, and of a bluifh tint. He painted the proceffion of the Queen and Knights of the Garter in 1584; and although the portraits were fmall, they had a great refemblance of the perfons reprefented, with an uncommon fidelity as to their air and ftature.

GERARD PIETERSZ VAN ZYL, called GERRARDS.

Hiftory, Portrait, and Converfations.

DIED 1667, AGED 60.

This artift was born at Amfterdam, as fome writers affirm, or at Leyden, according to others, in the year 1607, and is known by the name of Gerrards. He learned the art of painting in his own country, but went to England to practife it; and happened to live in the fame houfe with Vandyck, with whom he cultivated an intimate friendfhip. By his having fo fortunate an opportunity of obferving the penciling of that inimitable mafter, he ftudiouffly laboured to imitate his manner of handling and colouring; and proved fo happy in his endeavours, that, after the death of Vandyck, he returned to Amfterdam, and rofe into fo high reputation, that he was diftinguifhed by the name of the fecond Vandyck.

His moft ufual fubjects were portraits, which he generally defigned in the hiftorical ftyle, after the manner of converfations; and he always gave his figures fuch draperies as were fuitable to the modes of the times. The hands of his women are particularly excellent, as well for the roundnefs and fine outline, as for the delicacy of the colouring, a circumftance which is peculiarly obfervable in the works of Vandyck.

One of the beft pictures of this mafter, is the Prodigal Son, which has a fenfible and ftrong expreffion, and is alfo excellently coloured.

CHRISTOFORO GHERARDI, called DOCENO.

Hiftory, Landfcape, and Grotefque.

DIED 1556, AGED 56.

He was born at Florence, according to the teftimony of fome authors, and at Borgo San Sepulchro according to others, in the year 1500. From his infancy he indulged himfelf in the practice of drawing and defigning; and without any inftruction or

aſſiſtance, except that of his own natural capacity, he had, at the age of ſixteen, made ſuch a progreſs in painting and deſigning different ſubjects, and alſo ſhewed ſomewhat ſo graceful in his manner, that he was conſidered as a prodigy. Some of his performances happening to fall under the obſervation of Raphael dal Colle, that artiſt was ſo much pleaſed and ſurpriſed with the taſte and execution of them, that he took Chriſtoforo under his own care, admitted him as one of his diſciples, and directed his hand and his judgment, till his pupil proved a very eminent maſter.

Chriſtoforo ſpent ſome years in the army, but he forſook the military life, to devote himſelf to painting; and became an univerſal artiſt, in not only deſigning hiſtorical figures, but alſo landſcapes, birds, beaſts, fiſhes, and particularly excelled in groteſque. He finiſhed a great number of works at Rome, Naples, and Florence, and in conjunction with Giorgio Vaſari, or rather under him, executed many deſigns in freſco, as well as in oil.

PIER LEONE GHEZZI, called CAVALIER GHEZZI.

Hiſtory, Portrait.

DIED 1755, AGED 81.

Pier Leone Ghezzi, of Rome, was the ſon and pupil of Giuſeppe Ghezzi, an imitator of Pietro da Cortona; a ſtyle which he himſelf adopted, though with more conſideration and greater celebrity. He was ſelected with Luti, Treviſani, and other machiniſts, to paint the Prophets in the church of St. John Lateran, and executed many other works of leſs conſequence: but the beſt of his fame he owes to his ſingular talent for caricatures, which filled the cabinets of Rome, and were ſpread all over Europe. As in theſe he ſpared neither rank nor ſex, he could not fail of becoming the favourite of a public whoſe licentiouſneſs of ſpeech he countenanced by equal licentiouſneſs of bruſh. F.

DOMENICO GHIRLANDAIO. See CORRADI.

GIOVANNI GHISOLFI.

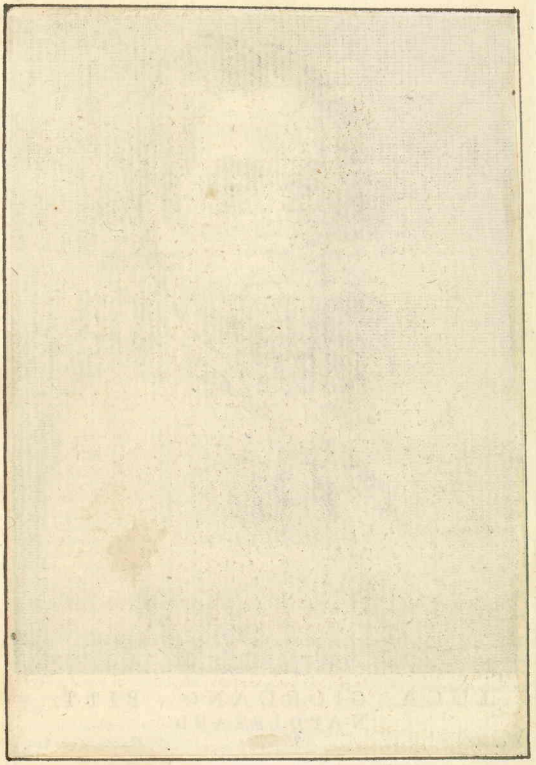
Perſpective Views and Sea-Ports.

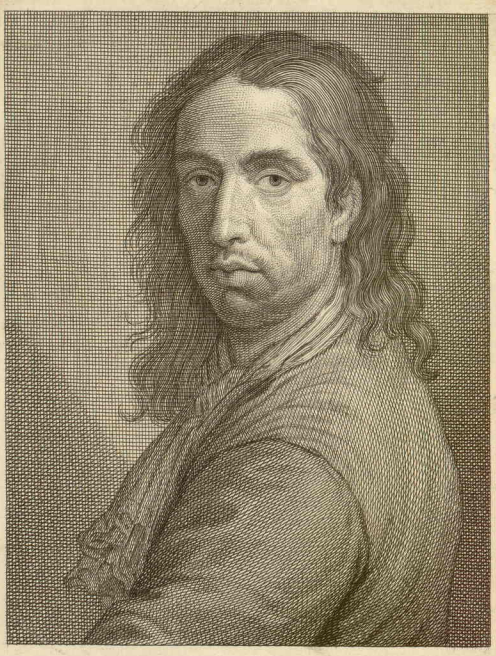
DIED 1683, AGED 60.

This maſter was born at Milan, in 1623, and received his firſt inſtruction in painting and perſpective from Girolamo Chignolo; but learned architecture from Antonio Volpini; though he ſeemed always proud to acknowledge himſelf deeply indebted to Salvator Roſa for his taſte and method of penciling.

He gave the firſt proof of his abilities, by deſigning and painting the grand triumphal arches for the reception of the Archducheſs of Auſtria when ſhe was to paſs through Milan; and ſoon after he went to Rome, where he deſigned all the remains of antiquity, the edifices, ruins, columns, or theatres. Of theſe ſketches he made uſe in his own compoſitions, and introduced hiſtorical figures ſuitable to thoſe veſtiges of ancient magnificence, or to the different ſituations which he choſe.

He is celebrated for the lightneſs and grandeur of his buildings, and the beauty of the perſpective, the judicious diſpoſition of the figures, the correctneſs and taſte of his deſign, and the truth, nature, and force of his colouring.





LUCA GIORDANO PITT-
NAPOLETANO

Giord.o f. Il. del. G. Batta Cecchi Sc.

RICHARD GIBSON.

Portrait.

DIED 1690, AGED 75.

He was born in England, in 1615, and was placed as a difciple with Francis de Cleyne, from whom he learned to paint portraits in water-colours and in oil; but he principally worked in the former. He perfected himfelf, however, by copying the works of Sir Peter Lely, and at laft gained a confiderable reputation. Nor was he more diftinguifhed as an artift, than he was remarkable for the minutenefs of his fize, his height being reputedly no more than three feet ten inches; and what was very fingular, he married a woman of the fame height as himfelf.

It is reported by fome writers, that a picture of this mafter's hand, reprefenting the Good Shepherd, being fhewn to King Charles II. was fo much admired by that Monarch, that it occafioned the death of Vander Dort the painter.

He drew the portrait of Oliver Cromwell feveral times; and had the honour of inftructing Queen Mary, when Princefs of Orange, and Princefs Anne (afterwards Queen of England), in drawing.

GILLEMANS.

Fruit, Still Life.

He was born at Antwerp, about the year 1672, and ftudied after nature thofe objects which he delighted to imitate. His fubjects were fruits of various kinds, particularly grapes, which he always painted in a fmall fize, but with a great deal of truth, and often with a great deal of roundnefs and relief.

He had a free and fpirited touch; his objects were well grouped, and his colouring was frequently very natural and lively; but being of fo much fmaller a dimenfion than what the eye is accuftomed to fee in nature, his pictures have not an effect equal to the neatnefs of his handling.

LUCA GIORDANO, called †LUCA FA PRESTO.

Hiftory, Portrait.

‡DIED 1705, AGED 76.

This mafter was born at Naples, in 1629, and at firft was the difciple of Giufeppe de Ribera, called Spagnoletto; but he ftudied afterwards under Pietro da Cortona. When

† The appellation of Luca fa Prefto was accidentally applied to Giordano; not on account of the fame he had acquired by his expeditious manner of painting, but from the mercenary eagernefs of his father, who fold at a high price the defigns of Luca, which he made after the compofitions of the great mafters, while he purfued his ftudies. The father of Luca fcarce allowed him time to refrefh himfelf, but ftill faid to him while he was at his meals as well as at his work, Luca, fa Prefto, or, Luca, make hafte; from which expreffion perpetually uttered, his companions gave him the nick-name of Fa Prefto.

‡ Authors difagree in the dates of the birth, age, and death of Luca Giordano. The writer of the Chronological Tables fixes his birth in 1626, his death in 1694, and his age at 68. In the Abrégé de la Vie des Peintres, it is faid he was born in 1632, died in 1705, aged 73; but Velafco affirms that he was born in 1629, and died in 1705, at the age of 76; and his authority feems to me to have the greateft weight, though the reader is at liberty to determine as his own judgment may direct him.

he

he quitted the ſchool of the latter, he went to Lombardy, to ſtudy Correggio; and then travelled to Venice, to improve himſelf by the colouring and compoſitions of the beſt Venetian artiſts.

He had a fruitful and fine imagination, and a moſt ſurpriſing readineſs and freedom of hand; his tone of colouring is agreeable; and his deſign, when he choſe, correct. He ſtudied the manners and particularities of the greateſt maſters with ſuch care and judgment, and poſſeſſed ſo happy a memory, that he not only retained in his mind a diſtinct idea of the ſtyle of every celebrated maſter, but had the ſkill and power to imitate them with ſuch a critical exactneſs, as to deceive even the ableſt connoiſſeurs.

It is very ſingular, that in this maſter we ſee ſo great a talent ſtoop to become a mimic of others. In his early time it might have been the effect of ſtudy, and an attempt to arrive at excellence; but we may obſerve the ſame diſpoſition of mind in thoſe pictures which he painted in the beſt periods of his life, many of them being in the peculiar manner of Titian, Tintoretto, Guido, and Baſſan. Some of thoſe paintings (ſays an ingenious modern † traveller) are ſo like, that I am well aſſured I could point out in the moſt capital collections in England, ſome called Titian's, which are inconteſtably no more than the ſportings of Giordano's pencil.

In one of the galleries of the Marquis Peraltra, at Milan, are to be ſeen ſeveral heads by Giordano, in the different manners of the Italian maſters. They are extremely fine, and one in particular of St. Gregory, in the manner of Guido. The grand altar-piece in the church of the Aſcenſion, at Naples, is one of the beſt performances of Giordano. It repreſents the Battle of the Angels, and the Fall of Lucifer; St. Michael ſtands in a noble attitude, with his feet upon Lucifer, both figures being ſupported by the air; two of the evil ſpirits ſeem loaded with the throne of that prince, which is tumbling along with them towards the abyſs; and there are a multitude of figures below, which appear already driven into puniſhment. The colouring of this picture is in the ſtyle of Rubens, freſh and brilliant, and has a moſt ſtriking effect, by the brightneſs of the local colours. There are likewiſe in the Palazzo Durazzo, at Genoa, a dying Seneca in the Bath, the Martyrdom of a Saint, and the conteſt between Perſeus and Demetrius, which juſtify all the honours and riches beſtowed by Monarchs on this great painter.

GIORGIONE, DEL CASTEL-FRANCO. See BARBARELLI.

GIOTTO.

Hiſtory, Portraits, and Moſaic.

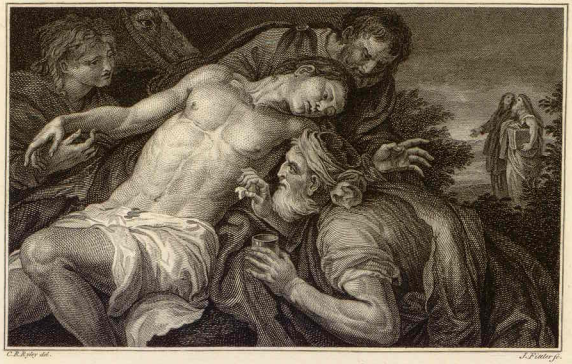
DIED 1336, AGED 60.

Giotto, or Ambrogiotto, born at Veſpignano, 1276, was a diſciple of Cimabue, but ſoon became ſuperior to his maſter, and arrived at a degree of art, which, in grace at leaſt, was not excelled before Maſaccio. It is not eaſy to account for the rapidity of his progreſs, unleſs we aſcribe it to his ſtudy of the antique, with which he might have become acquainted at Florence, and afterwards at Rome; and as we know that he was likewiſe a ſculptor, and that models of his exiſted at the time of Lorenzo Ghiberti, this conjecture becomes highly probable, when we conſider the character of his heads,

† Letters from the Eaſt.

the

Ch. X. ST. LUKE. V. 30.



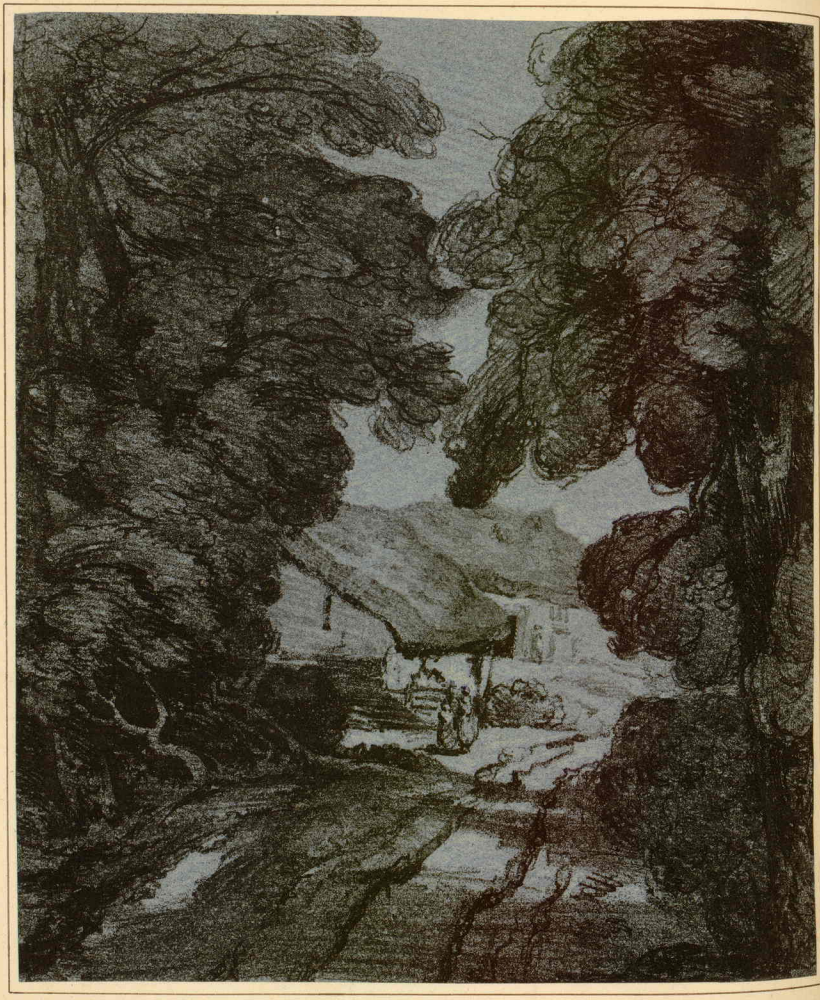
C. B. Ryley del. J. Finlay sc.

Done from the Original of Luca Giordano in the Possession of Lord Viscount Cremorne.

Published as the Act directs, Nov.r 1792, by J. Fisher & B. Bragg, London.

Published at Lilleshall C. 1791

Gurkha



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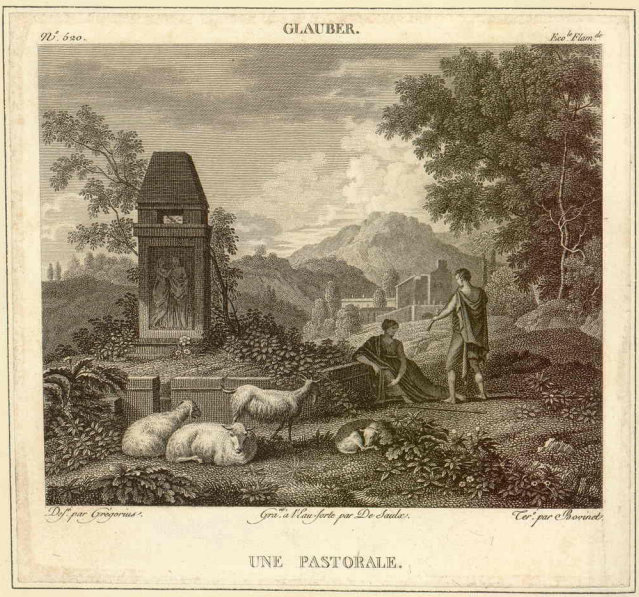
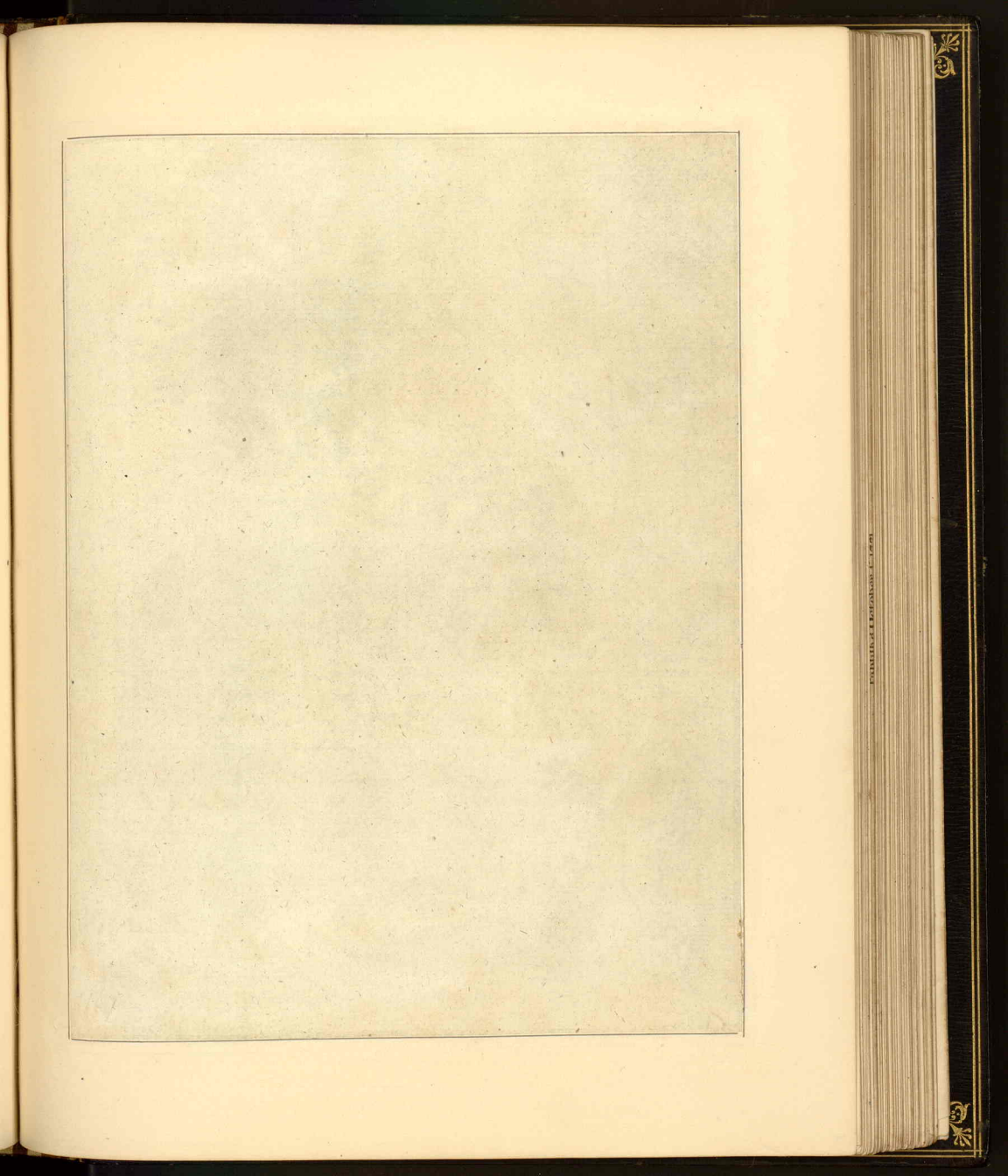

N.° 620.
GLAUBER.
Fec.t Flam.d
Dis.t par Grégorius.
Gr.d à l'Eau-forte par De Saulx.
Tir.t par Provinel.
UNE PASTORALE.



the ſquareneſs of his forms, the broad and majeſtic folds of his draperies, with the grave and decorous attitudes of his figures.

The beſt proof of his power in expreſſion, was once the celebrated Moſaic of the Novicella, or the Boat of St. Peter, in the portico of that Baſilica at Rome, though by the various alterations it underwent, its evidence be nearly loſt for us; we may, however, form a competent idea of it, from his remaining works at Aſſiſi, Florence, and Padua, where, in his female characters eſpecially, he ſeemed to have 'ſnatched a grace from nature beyond the reach of art.'

As he greatly improved Moſaic, ſo he may be ſaid to have reſtored portrait-painting, in which every eſſay before him had miſcarried. With the features he ſubſtantiated the air and character of Dante, Brunetto Latini, Corſo Donati, the firſt of whom placed his name in his Poem, as Petrarcha did in his Letters. F.

TOMASO GIOTTINO. See STEFANO.

GIOVANNI DA SAN GIOVANNI. Vid. MANNOZZI.

ANTONIO GIUSTI.

Hiſtory, Landſcape, Animals.

DIED 1705, AGED 81.

He was born at Florence, in 1624, and ſucceſſively became a diſciple of Cæſare Dandini, and Mario Balaſſi.

His invention was uncommonly fruitful and lively, and his talent extenſive; for with equal ſpirit and beauty he painted landſcapes, animals, and hiſtory; and in the latter, his figures were not only elegant, but correctly deſigned, and admirably coloured, with a free and a firm pencil.

JOHN GLAUBER, called POLIDORE.

Landſcape.

DIED 1726, AGED 80.

He was born at Utrecht, in 1646, and placed as a diſciple with Nicholas Berchem, under whom he made a very rapid progreſs. Yet he was not more charmed with the works of his celebrated maſter, than with the landſcapes of the great artiſts of the Italian ſchool, which he had an opportunity of ſeeing with Vylenbourg, who traded in pictures. With him therefore Glauber ſpent ſome years in ſtudying and copying the works of the beſt painters of Italy, which were in the poſſeſſion of Vylenbourg.

He then determined on a journey to Rome, and took along with him a younger brother, who was only fifteen years of age. In his route he ſtopped at Paris, and ſtaid one year with Picart, a flower-painter; and at Lyons he ſpent two years with Adrian Vander Cabel; nor would he have quitted the latter for ſome years longer, if the great concourſe of people who were going to the jubilee had not tempted him directly to Rome. In that city he ſtudied for two years, not neglecting any thing that might conduce to his improvement; and continued as long at Venice, to perfect himſelf in colouring.

At

At his return to his own country, he ſettled at Amſterdam, and lodged with Gerard Laireſſe; and thoſe two artiſts having the ſame love to their profeſſion, the ſame elevation of ſentiments, and a ſimilarity of taſte, became united in the firmeſt bonds of friendſhip; and there are beautiful landſcapes of Glauber's, painted at that time, which are enriched with elegant figures by Laireſſe.

Glauber is one of the moſt ſelect landſcape-painters among the Flemings: his taſte and manner are entirely of the Italian ſchool; his ſcenes are generally taken from the lovely views in the neighbourhood of Rome, and ſometimes from ſituations near the Alps. His colouring is warm, true, and excellent; his invention fertile; his pictures exquiſitely finiſhed; and at the ſame time there is ſuch an appearance of eaſe and freedom, that they do not ſeem to have coſt much pains. His touch is ſo particularly neat, that every diſtinct ſpecies of trees, or plants, may be diſtinguiſhed by the exactneſs of the leafing; and by a happy management of the aërial perſpective, his diſtances recede in a natural and pleaſing manner. Many of his paintings and deſigns are in the ſtyle of Gaſpar Pouſſin.

His pictures uſually bear a conſiderable price, eſpecially when they have that additional merit, of figures by the hand of Laireſſe.

JOHN GOTLIEF GLAUBER.

Sea-Ports, Landſcapes, Architecture.

DIED 1703, AGED 47.

He was the brother and diſciple of John Glauber, born at Utrecht, in 1656, and was alſo a diſciple of Jacob Knuyf, at Paris. He travelled with his brother to Rome, and reſided there for two years, and afterwards viſited Venice; at his return to Holland his works were ſoon noticed, and much admired, as well for their taſte of deſign, as the excellence of their finiſhing; and his pictures are very often miſtaken for thoſe of his brother.

Although this painter had a neat touch, and a delicate pencil, when he employed himſelf on cabinet pictures, yet he ſhewed a noble freedom of hand, and a touch full of ſpirit in thoſe large works which he executed in grand halls and ſalons. One of his capital landſcapes is in the palace of the Prince of Orange at Soeſdyk; which is exquiſitely deſigned and finiſhed, the figures being painted by Laireſſe. For ſeveral years he followed his profeſſion at Vienna, and afterwards at Prague, but he ſettled at Breſlau; and the greateſt part of his eaſel pictures are in different parts of Germany. In his landſcapes, his ſituations are pleaſant, and well choſen; and generally they are taken from nature.

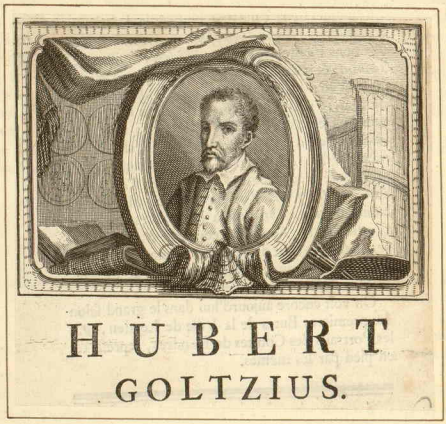
DIANA GLAUBER.

Portrait, Hiſtory.

She was the ſiſter of John and Gotlief Glauber, born at Utrecht, in 1650. She principally profeſſed portrait-painting, and in that ſtyle roſe to a degree of diſtinction; but ſhe alſo deſigned hiſtorical ſubjects, till ſhe was rendered incapable of handling the pencil, by being accidentally deprived of her ſight.

PIETRO

Published by Longman & Co.



HUBERT
GOLTZIUS.

PIETRO PAOLO CORTONESE, called IL GOBBO. See BONZI.

ANDREA GOBBO. See SOLARI.

GOBBO. Vid. CARACCI.

MARGARITA GODEWYCK.

Landſcapes, Flowers.

DIED 1677, AGED 50.

She was born at Dort, in 1627, and was inſtructed in the principles of painting by Nicholas Maas. She acquired a fine taſte for painting landſcapes, which ſhe ingeniouſly diverſified with views of rivers, caſcades, villages, groves, and diſtant hills, that rendered her compoſitions very pleaſing.

This lady was not more admired for her paintings in oil, than ſhe was for her working with a needle, the very ſame kind of ſubjects which ſhe expreſſed by her pencil, with an equal appearance of nature and truth in both; particularly ſhe worked flowers in embroidery, to the greateſt perfection.

HUGO VANDER GOES.

Hiſtory.

He was born at Bruges, and became a diſciple of John Van Eyck, from whom he learned the art of painting in oil; and according to Sandrart, he flouriſhed about the year 1480.

He had much capacity, and gave ſomething elegant and graceful to the heads of his figures, eſpecially to the female; he finiſhed his pictures with almoſt inexpreſſible neatneſs of pencil. The fore-grounds of his paintings are uſually enriched with plants, pebbles, and herbage of various kinds, imitated from nature, in a curious and exact manner. A great number of his works are preſerved at Bruges; particularly a picture of Abigail and her Maids in the preſence of David; in which the compoſition, expreſſion, and the becoming modeſty of the women, have been much commended.

HUBERT GOLTZIUS.

Hiſtory.

DIED 1583, AGED 63.

He was born at Venlo, in 1520, and was a diſciple of Lambert Lombard; but having copied ſeveral deſigns from the antique, under the direction of his maſter, it inſpired him with an ambition to ſtudy after the originals, and for that purpoſe he travelled to Rome, where he reſided for a conſiderable time.

That city furniſhed him with ample materials for future compoſitions in painting, and added abundantly to his literary knowledge, which enabled him to inveſtigate many curioſities in coins and medals, which he afterwards learnedly digeſted, and publiſhed with critical annotations. At Antwerp, he painted the hiſtory of Jaſon; but his pictures are exceedingly rare, although it is imagined that he painted a great number.

HENRY GOLTZIUS.

Hiſtory, Portrait.

DIED 1617, AGED 59.

This painter, who is chiefly known as one of the moſt powerful engravers, was born at Mulbrack, in 1558, of a glaſs painter. He travelled to Italy, and drew from the antique, Raphael, Polydoro, and others, though he ſeems particularly to have been impreſſed by the powers of Michelangiolo, whoſe faults he aggravated in an outrageous manner. He had, like moſt of his countrymen, an eye for colour, which is as mellow, vigorous, and tranſparent, as his deſign is violent, monotonous, and extravagant. F.

JOHN VAN GOYEN.

Landſcapes, Cattle, and Sea-pieces.

DIED 1656, AGED 60.

He was born at Leyden, in 1596, and was for ſome time inſtructed by Iſaac Nicholai, who was reputed a good painter; but afterwards he ſucceſſively became the diſciple of William Gerretſen, and of Eſaias Vandervelde, the moſt celebrated landſcape-painter of his time. Van Goyen very ſoon roſe into general eſteem, and his works are more univerſally ſpread through all Europe, than the works of any other maſter; for in painting he was indefatigable, and he poſſeſſed an uncommon readineſs of hand and freedom of pencil.

It was his conſtant pleaſure and practice to ſketch the views of villages and towns ſituated on the banks of rivers or canals; of the ſea-ports in the Low Countries; and ſometimes of inland villages, where the ſcenes around them appeared to him pleaſing or pictureſque. Thoſe he afterwards uſed as ſubjects for his future landſcapes, enriching them with cattle, boats, and figures in character, juſt as the livelineſs of his imagination directed. He underſtood perſpective extremely well, and alſo the principles of the chiaro-ſcuro, which branches of knowledge enabled him to give his pictures a ſtrong and agreeable effect.

His ſtyle of painting was natural; and his ſubjects were ſea-pieces, or landſcapes with views of rivers, enlivened with figures of peaſants either ferrying over cattle, drawing their nets in ſtill water, or going to, or returning from market. Sometimes he repreſented huts of boors on the banks of rivers, with overhanging trees, and a beautiful reflection of their branches from the tranſparent ſurface of the waters. Theſe were the ſubjects of his beſt time, which he generally marked with his name and the year; and the high-finiſhed pictures of Van Goyen will be for ever eſtimable. But, as he painted abundance of pictures, ſome are ſlight, ſome too yellow, and ſome negligently finiſhed, though all of them have merit, being marked with a free, expeditious, and eaſy pencil, and a light touch.

His pictures frequently have a greyiſh caſt, which did not ariſe from any miſmanagement of the tints, or any want of ſkill in laying on the colours; but was occaſioned by his uſing a colour called Haerlem blue, much approved of at that time, though now entirely


Gysbrecht
Heer van Batenburg
H. Goltzius del.
J. Houbraken sc.

Quisquis amore bonas exercet sedulus arteis, / *Diemet staden bemind Consten t'Excereeren*
Congeret obryzum multa cum laude metallum. *Hem beladen beuint met veel Ryckdom in Eeren*

HGolius inventor. DELIGENTIA. Prov. 31:10 excudebat.


FÊTE BACHANTE
H. Goltzius pinx:
Gravé par P. W. van Megen, a Paris 1778.

169

Gonzalez Pinx. C.E.Ryley delin. J.Fittler Sculp.

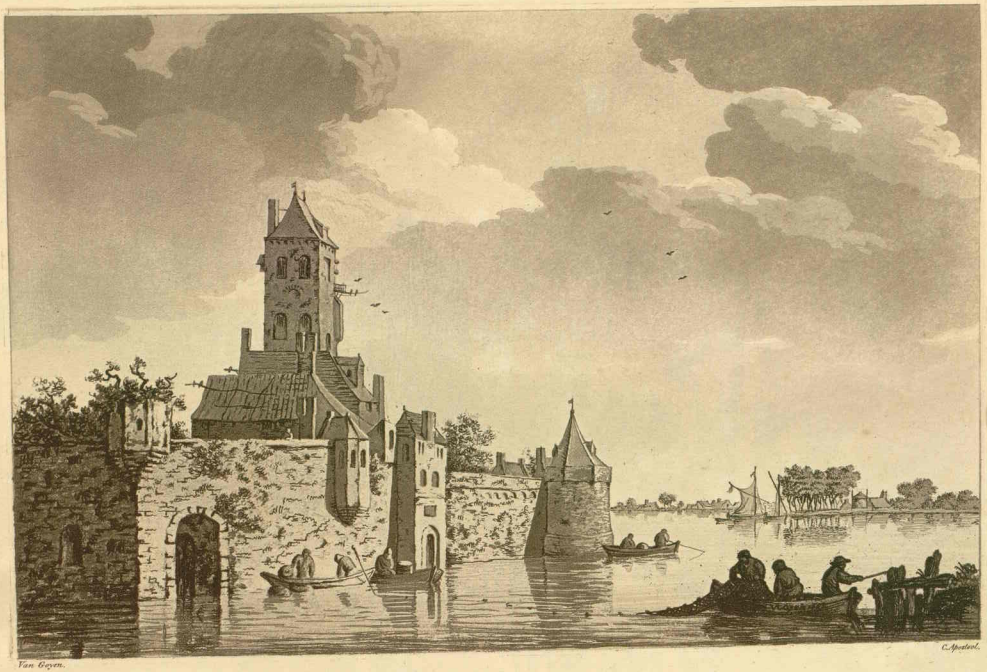
Done from the Original in the Possession of Samuel Athawes Esq.

Published as the Act directs, April 1790, by J.Fittler & R.Bowyer, London.

JEAN
VAN GOYEN,

Van Goyen Pinx.t

Eddis del. Delahan Sc.



Van Goyen. C. Apostool.

Published Nov.r 1790.

Published October 1.st 1793

J: V: Goyen, Pinx. — te Amsterdam, by S: Cruys. — H: Spilman, Sculpsit.

Published October 25 1771

Waille

FROM A DRAWING BY VAN GOIEN.

In the Collection of J. Barnard Esq.r

Published October 1st 1771


Ludovicus Goupy Pictor.
Se ipse pinx:
G. White sc.

entirely difufed, becaufe the artifts found it apt to fade into that greyifh tint; and it hath alfo rendered the pictures of this mafter exceedingly difficult to be cleaned, without injuring the finer touches of the finifhing. His beft works are valued fo highly, in moft parts of Europe, and efpecially in the Low Countries, that they defervedly afford large prices, being ranked in Holland with the pictures of Teniers; and at this time are not eafily procured, particularly if they are undamaged, though his flighter performances are fufficiently common.

BENOZZO GOZZOLI.

Hiftory, Portrait.

DIED 1478, AGED 78.

Gozzoli was a Florentine, the difciple of Frà Angelico, but the imitator of Mafaccio, to whom he was little inferior in moft, and fuperior in fome parts of the art. He lived long and died at Pifa, where his beft works ftill exift, and appear lefs loaded with the gaudy extravagance of that miffal ftyle which deluded the age. The bible-hiftories, with which he filled one entire fide of the Campo Santo at Pifa, are by Vafari ftyled 'a terrible work, performances to intimidate a legion of painters.' It is in that place where he difplays a power of compofition, a truth of imitation, a variety of character and attitude, a juicy, lively, lucid colour, and a pathos of expreffion that places him next to Mafaccio. The inequality of the work, however, feems to betray more than one hand. A fepulchre, erected to his memory by the gratitude of his employers, is placed near this work, with an epitaph in his praife. F.

BARENT GRAAT, or GRAET.

Landfcape, Cattle, Portrait, and Hiftory.

DIED 1709, AGED 81.

He was born at Amfterdam, in 1628, and received his inftruction from his uncle, a painter of animals, who was known by the name of Mafter John. Graat foon fhewed his capacity, in his ftudies after nature, and the excurfions he made to obferve it.

He preferred the ftyle of Bamboccio to all others; and ftudied the manner of that mafter, in regard to his animals, trees, and rural fcenery, with fuch accuracy, that his paintings frequently paffed for the works of Bamboccio. And it is related by Houbraken and Weyerman, that a picture of this mafter was publicly bought, and allowed by all the connoiffeurs to be indifputably of Bamboccio's hand, till, fome years after, an infcription was difcovered in one corner of it, *B. Graet fecit.*

Notwithftanding the applaufes he conftantly received for the performances in his firft manner, yet he quitted it for hiftory-painting, in which he was ambitious to fucceed. To accomplifh himfelf in that ftyle, he had determined to vifit Rome; but, having married in his own country, that plan of improvement was difconcerted; although, to compenfate in fome degree for that lofs, he provided for himfelf the beft drawings, prints, and defigns of the great Italian mafters; and all his fubfequent compofitions, as well in portrait as hiftory, were evidences of the refinement of his tafte.

He held an academy, in the manner of the Royal Academy at Paris, for fifteen years, to which the beſt artiſts of his time reſorted, to ſtudy after the naked, from living models; by which means he conſiderably improved the taſte, as well as the ſkill, of his contemporaries.

One of his moſt capital pictures, is the Hiſtory of David and Bathſheba; and his moſt diſtinguiſhed diſciple was John Hendrick Roos.

HENRY GRAAW.

Hiſtory.

DIED 1682, AGED 55.

He was born at Hoorn, in North Holland, in 1627, and received his firſt inſtruction from Peter Grebber; but he afterwards became a diſciple of Jacques Van Campen, with whom he continued for eight years; and gained ſo much credit by being reputed the beſt diſciple in that ſchool, that Prince Maurice of Naſſau engaged him to paint ſeveral cielings in the palace near the Hague.

But he was not content with the knowledge which he had hitherto acquired, and therefore travelled to Rome, where he ſtudied for three years, endeavouring to refine his national taſte, by deſigning and copying the works of the great maſters and the antiques. He at length ſucceeded ſo well, by induſtry and an apt genius, that Nicolo Pouſſin, looking over ſome of the ſtudies of Graaw, declared that he never ſaw a Fleming of whom he had higher expectations, nor any one of more promiſing talents. At his return from Italy, he lived alternately at Amſterdam and Utrecht, enriched by his works, and exceedingly admired.

He had a fine invention, his manner of compoſing was grand, and his diſpoſition ſhewed taſte and judgment. His draperies were large, his colouring good, his deſign correct; and he particularly excelled in naked figures, in which his choice was elegant, and the contours graceful. He left not many pictures; but what he finiſhed, will ſerve to eſtabliſh his reputation as an eminent maſter.

ANTIVEDUTO GRAMMATICA.

Portrait, Hiſtory.

DIED 1626, AGED 55.

A. Grammatica, whoſe father was of Siena, had for his maſter one Domenico Perugino, and poſſeſſed conſiderable talents. He was preſident of the Academy of S. Luca at Rome, but loſt his ſeat for having attempted to ſell the picture of S. Luke by Raphael to ſome nobleman, and to ſubſtitute a copy of his own in its place; he had a ſingular power in copying heads, and eminently ſucceeded in portrait. He gained applauſe, however, by greater works: a Nunziata of his in the church agl' Incurabili is celebrated for extreme vivacity of colour. F.

PETER

PETER GREBBER.

Hiſtory, Portrait.

He was born at Haerlem, about 1590, and was taught the firſt principles of the art by his father Francis Peter Grebber; but he was afterwards a diſciple of Henry Goltzius, and became an artiſt of conſiderable eſteem in his native city, where many of his performances are to be ſeen, and are ſtill very much admired.

It is not certain whether this painter had ever been in Italy; but, by his taſte of deſign, it appears that he muſt have been converſant with excellent models. He had the felicity of being the maſter of ſeveral very diſtinguiſhed artiſts, whoſe reputation reflected the higheſt honour on their inſtructor.

MARIA GREBBER.

Architecture, Perſpective, and Portrait.

She was the daughter and diſciple of Peter Grebber, born at Haerlem. Her talent lay chiefly in painting perſpective and architecture; in which branches of her art ſhe arrived at an extraordinary degree of excellence.

GRECHETTO. Vid. CASTIGLIONE.

JOHN GREENHILL.

Portrait.

DIED 1669, AGED 20.

He was an Engliſh artiſt, born at Saliſbury, in 1649, and became a diſciple of Sir Peter Lely, whoſe ſtyle of painting he imitated ſucceſsfully, in crayons, as well as in oil. He was accounted very little inferior to his maſter, and probably would have ſtood in competition with him, if Sir Peter would have allowed him free acceſs to his painting room, and permitted him to ſee the method of his uſing his colours, and his manner of penciling. But, by the moſt authentic accounts, Lely grew jealous of the abilities of Greenhill, and conſidered him as a rival; and except one time when he ſtood at his maſter's back, while he was painting the portrait of Mrs. Greenhill, he never was admitted to ſee him paint.

He had much natural capacity, and copied the picture which Vandyck painted of Killigrew with a dog ſo extremely well, that it was miſtaken for the original; and his portraits in crayon were much admired. At firſt he was very induſtrious; but afterwards he gave himſelf up to an irregular and diſſolute courſe of life, and died by an accidental fall, as he returned from the tavern, in the bloom of his years †.

† This account is not very conſiſtent; it is difficult to gueſs what Greenhill could want of Lely, if he had acceſs to the works of Vandyck. F.

JOHN

JOHN GRIFFIER, called the Old.

Landſcape, Cattle, and Ruins of Italian Buildings.

DIED 1718, AGED 73.

He was born at Amſterdam, in 1645, and became the pupil of Roland Roghman, whoſe dark manner he quitted to imitate the freſher tones of A. Vandervelde and Lingelbach. He went to England and ſettled in London. His ſubjects were ruins, or views enriched with figures, cattle, boats, &c. which he deſigned and placed well. His imitations of Rembrandt, Poelemburg, Ruyſdael, and Teniers, have often been taken for originals.

ROBERT GRIFFIER, called the Young.

Landſcapes, Cattle.

He was the ſon of Griffier, born in England in 1688, and learned the art of painting from his father; to whom he was eſteemed not inferior, as well in reſpect of his taſte and deſign, as of his colouring and pencil.

Robert ſettled at Amſterdam, where he followed his profeſſion with very great reputation. His ſubjects were often in the ſtyle of thoſe which his father was fond of painting; but he diſtinguiſhed himſelf extremely, by his views of the Rhine, in which he introduced a number of figures, very delicately touched, in the manner of Herman Sachtleven. He was alive in 1713.

GIO. FRANCESCO GRIMALDI, called IL BOLOGNESE.

Figures, Landſcape.

DIED 1680, AGED 74.

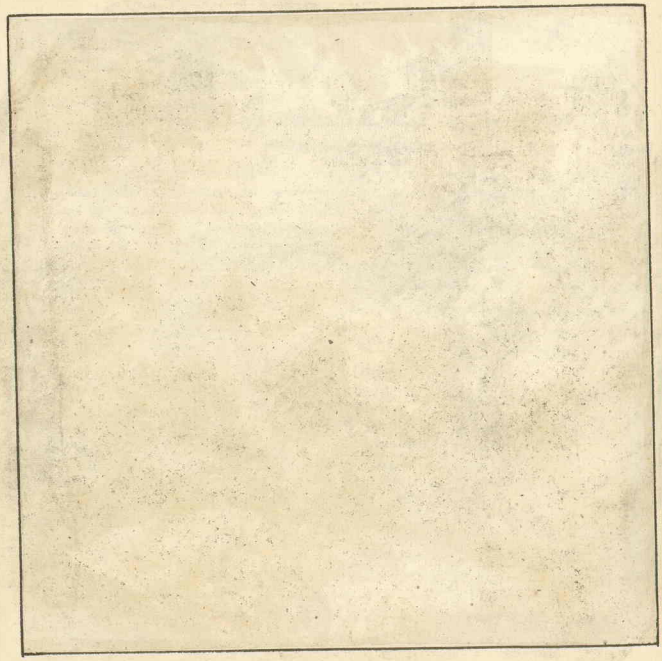
G. F. Grimaldi, celebrated by the name of Il Bolognese, was a diſciple of A. Caracci; but lived many years at Rome, and ſome at Paris in the ſervice of Card. Mazarine and of Lewis XIV. His chief power lay in landſcape, though he deſigned figures well, was a good architect, underſtood perſpective, and engraved. His pencil equalled his deſign, light, and flowing with great depth of colour, bolder in the maſſes and the daſh of buſhy foliage than Caracci's, but perhaps too green. Innocent X. employed him in concurrence with other painters in the Vatican and the Quirinal, and even in churches. The gallery Colonna poſſeſſes many of his views, which remained chiefly in Italy, leſs known on this ſide of the Alps than thoſe of Pouſſin and Claude. F.

HUBERT GRIMANI, or HUBERT JACOBSZ.

Portrait.

DIED 1629, AGED 30.

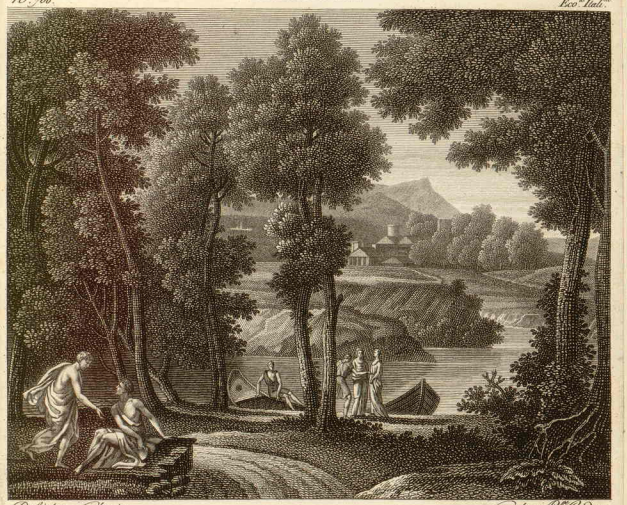
This painter was born at Delft, in 1599; and having been taught the rudiments of painting in his own country, he travelled to Venice when he was very young, and ſtudied there after the beſt maſters of that celebrated ſchool. His name was originally Hubert Jacobſz;




Io. fran.co Grimaldi Bolognese inu. fec.

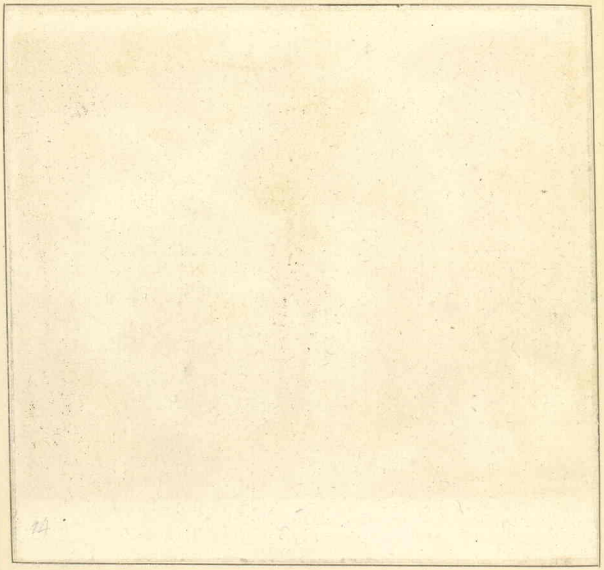
171

N.° 700. BOLOGNESE. Ecole Ital.ne



Dessiné par Grégorius. Gravé par P.re Cardano.

UN PAYSAGE.



Jacobſz; but having reſided for nine years at Venice, and ſpent that time in ſtudy and practice, he afterwards afforded ſo many proofs of ſingular merit, that he was taken into the family of the Doge Grimani, and aſſumed the name of his patron, which his own poſterity retained ever after.

He was excellent in painting portraits, and made himſelf remarkable in the firſt years of his practice; but by having frequent opportunities of painting the portraits of ſeveral Engliſh noblemen, who were impatient of ſitting a competent time, to admit of finiſhing their pictures, equal to the artiſt's inclination or ability, he habituated himſelf gradually to a more expeditious manner of painting; but it was alſo more ſlight and more negligent. For which reaſon his latter works are in no degree comparable with thoſe of his earlier time.

*SAMUEL HENRY GRIMM.

Landſcape, Antiquities.

BORN 17—, DIED 179—.

Grimm was a native of Burgdorf in the Canton of Berne, and poſſeſſed conſiderable talents for landſcape, as he had not only method and taſte to copy, but fancy to imagine, and judgment to arrange. His figures were ſubſervient to his deſign, and grouped or diſpoſed with ſkill. His colour was mellow and warm, and with a decided touch and rapid pencil he knew to unite an air of Flemiſh finiſh. As an oil-painter, however, he is ſcarcely known; the greater part of his life which he ſpent in England, was taken up in making drawings for the ſociety and private collections of Antiquaries. He lived reſpected by all who knew him, and was buried in the church-yard of St. Paul's, Govent Garden. F.

JACOB GRIMMER.

Landſcape.

DIED 1546, AGED 36.

He was born at Antwerp, in 1510, and at firſt was inſtructed by Matthew Kock, though he afterwards became the diſciple of Chriſtian Queburg. Landſcape was his favourite purſuit; and to qualify himſelf moſt effectually for that branch of the art, he applied himſelf diligently to ſtudy nature, till he was able to imitate it with ſucceſs. His diſtances and his ſkies were admirably coloured, his trees touched with ſpirit and freedom, and his buildings were well choſen. He had a ready manner of finiſhing, and the whole together had a natural and pleaſing effect.

GUERCINO DA CENTO. Vid. BARBIERI.

GUIDO RENI. See RENI.

GULIELMO. Vid. WILLIAM VAN AELST.

PETER

PETER GYZEN.

Landſcape.

He was born at Antwerp, about 1636, and became a diſciple of John Brueghel, whoſe manner he induſtrioſly imitated. His ſubjects were views of villages, on the banks of rivers, eſpecially views of the Rhine, in the ſtyle of Sachtleven; and he adorned his landſcapes with figures, well deſigned, and neatly penciled. In his larger pictures he was not ſo happy as in thoſe of a ſmall ſize, like his maſter; which occaſioned the latter to be abundantly more eſteemed, as they were touched with ſpirit, and without his general dryneſs. If this painter could but have found out the art of uniting his colours, he might have equalled his maſter; but the reds, greens, and yellow, predominate in his pictures too much, and deſtroy the effect and the harmony.

H.

JOHN VAN HAANSBERGEN.

Landſcape, Hiſtory, Portrait.

DIED 1705, AGED 63.

HE was born at Utrecht, in 1642, and was a diſciple of Cornelius Poelemburg, whoſe manner he adopted.

He proved one of the beſt copiers of his maſter; ſhewed the ſame taſte of landſcape, figures, back-grounds, and ornaments; and his works were frequently taken, by good judges, for thoſe of Poelemburg. However, his productions were not held in the ſame eſteem; for, although there appeared a ſtrong reſemblance in their compoſitions, yet he was accounted inferior to his maſter in correctneſs of drawing, in the delicacy of his figures, and in the neatneſs of his touch. And, for that reaſon, he was adviſed by his friends to undertake portrait-painting, for which he ſeemed to be extremely well qualified; eſpecially for female forms, as the tint of his colouring was exceedingly well adapted to delicate complexions; and therefore he applied himſelf entirely to that branch, and his ſucceſs was anſwerable to the moſt ſanguine expectations.

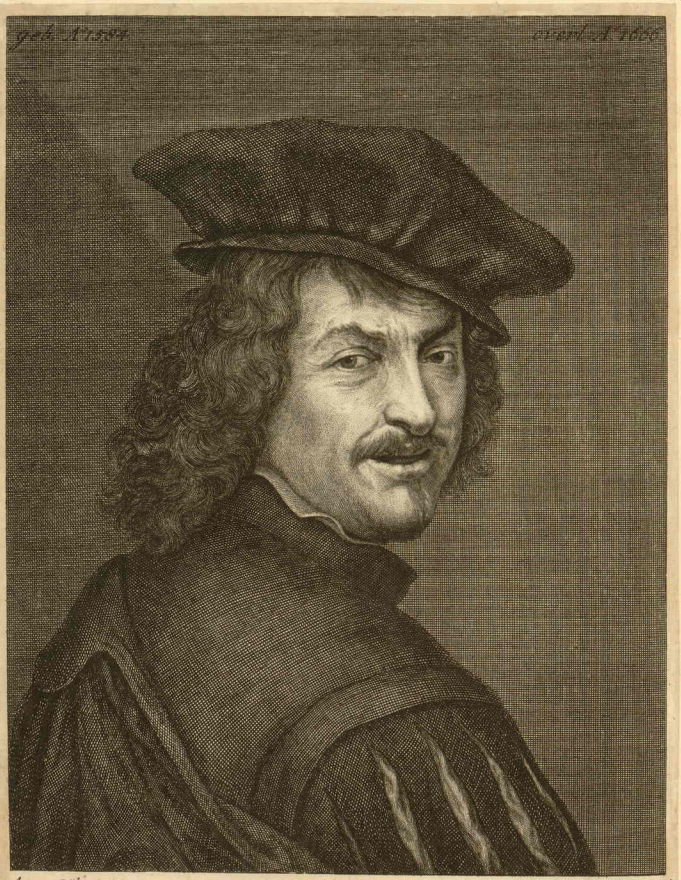
The ſubjects of his firſt time were the ſame as thoſe of Poelemburg, naked figures of Nymphs or Deities, with which he enriched the ſcenes of his landſcapes: his deſigns were taken from true as well as fabulous hiſtories, and he always finiſhed them with neatneſs and care.

JOHN HACKAERT, or HAKKERT.

Landſcape.

This maſter was born at Amſterdam, about the year 1635, and, through the Netherlands, was highly admired, for the delicate manner of handling obſervable in his landſcapes.

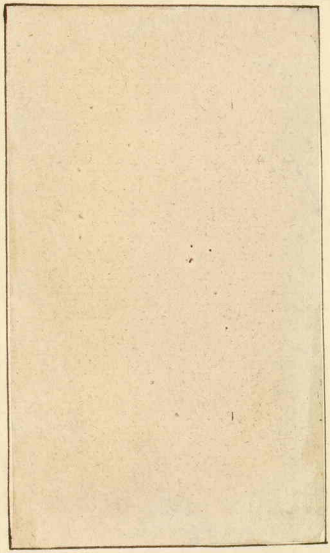
J.P. Hackert a Paris 1766.

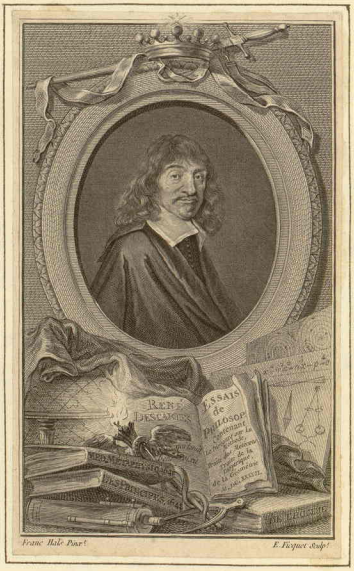


Ant. van Dijk pinxit *D. Coster sculp.*

FRANS HALS. *Schilder.*


C°. PIETER VANDEN BROECKE · VAN ANTWERPEN
ANNO · CIↃ · IↃC · XXXIII · ÆTATIS SVÆ · 48 ·
EEN VVR BETAELT HET AL
Dit is die vanden BROECK, die Parsen deed verwondren
Dit eerst den Bataver op t Roode meyr quam dondren
Dit hy den Arabier en Indus was te land
Dit eerst t voor t Hollants volck den handel heeft gepleent
F. Hals
A. Mo





Franc Hale Pinx.t E. Fiquet Sculp.t

landſcapes. The ſcenes he choſe for his ſubjects, were broken grounds, with caverns, grottos, and mountainous views, which he deſigned after nature; and to furniſh himſelf with ſuch objects as had an agreeable wildneſs, he travelled through the moſt romantic ſcenes of Germany and Switzerland, and ſketched every thing that pleaſed his particular taſte, or that could be introduced into his future compoſitions.

Hackaert was not very expert at deſigning figures; and therefore, at his return to Holland, he aſſociated with Adrian Vandervelde, who generally painted the figures for him; and by that means the pictures of this maſter acquired a conſiderable additional value.

CORNELIUS VAN HAERLEM. Vid. CORNELIUS CORNELISZ.

THEODORE VAN HAERLEM.

Hiſtory.

DIED 1470, AGED 60.

He was born at Haerlem, about the year 1410; and by ſtudying nature diligently, he rendered himſelf a painter of diſtinction. And that he had a large portion of merit, for the age in which he flouriſhed, there is a very competent proof in a picture of his painting at Utrecht. It is leſs hard and dry than moſt of the works of his contemporary artiſts, and very highly laboured in the finiſhing. The picture is an altar-piece, with two folding-doors, as was cuſtomary at that time; on the inſide appears the repreſentation of Chriſt, and on the doors the figures of St. Peter and St. Paul, as large as life. On the picture there is the following inſcription, written in golden letters: *Theodorus Haerlemenſ. fecit me, Lovanii, anno* 1462.

JOHN VAN HAGEN.

Landſcapes.

This painter was of the county of Cleve; and moſt of his works conſiſt of views and ſcenes, which he ſketched after nature, in the neighbourhood of Cleve and Nimeguen. His manner was pleaſing, and his colouring natural; but there is one circumſtance which leſſens the value of the works of this maſter exceedingly, and that is the fading of the blues and greens of his pictures, by ſome defect in the colours, and too freely uſing ſphaltum; for by that means they are turned black, and are now very remote from their original tint. The deſigns which he made after nature are very highly eſteemed, and moſt of them are marked between the years 1650 and 1662; as alſo are ſome of his beſt paintings.

FRANCIS HALS.

Portrait.

DIED 1666, AGED 82.

He was born at Mechlin, in 1584, and (according to the Chronological Tables) was a diſciple of Charles Van Mander. He had a lively and prompt turn, and applied himſelf diligently to the ſtudy of nature, as well as to explore the true principles of his art, in reſpect of colouring and penciling; till he ſo effectually confirmed his hand and his

judgment, that he became an admirable painter of portraits. No artiſt of his time was ſuperior to him, except Vandyck, in that branch of his profeſſion; and but very few painters could be admitted into competition with him.

He painted in a beautiful manner, and gave his portraits a ſtrong reſemblance, a lively expreſſion, and a true character. His colouring was extremely good and natural; and he mixed his tints in a peculiar manner, ſo as to give a ſurpriſing force to his pictures, by the freedom and boldneſs of his pencil; it being profeſſedly his opinion, that a maſter ought to conceal, as much as poſſible, the labour and the exactneſs requiſite in portrait-painting.

Vandyck had conceived ſo high an opinion of the merits of Hals, by having examined ſeveral of his performances, that he went to Haerlem, where that artiſt lived, with no other intention than to pay him a viſit; and introduced himſelf as a gentleman on his travels, who wiſhed to have his portrait painted, and yet had but two hours to ſpare for that purpoſe. Hals, who was hurried away from the tavern, took the firſt canvas that lay in his reach, and ſat down to his work in a very expeditious manner. In a ſhort time he had proceeded ſo far, that he deſired Vandyck to look at what he had done; and that artiſt not only ſeemed to be much pleaſed, but told Hals that ſuch work ſeemed to him ſo very eaſy, he was perſuaded he could do it himſelf.

Immediately he took the palette and pencils, made Franck Hals ſit down, and ſpent a quarter of an hour in painting his portrait; but, the moment Hals caſt his eyes on it, he cried out in aſtoniſhment, that no hand except that of Vandyck could work ſo wonderfully, and he embraced him with a degree of tranſport not to be deſcribed.

Vandyck endeavoured to prevail on him to go as his aſſociate to England, and engaged to enrich him; but Hals declined that honourable propoſal, and told him, that his happineſs conſiſted ſolely in the enjoyment of his friends and his bottle, and while he poſſeſſed thoſe, he was fully content with his condition and his country. Thoſe celebrated artiſts quitted each other with mutual regret; and Vandyck uſed to ſay, that Hals would have been the beſt in his profeſſion, if he had given more tenderneſs to his colours; for, as to his pencil, he knew not one who was ſo perfectly maſter of it.

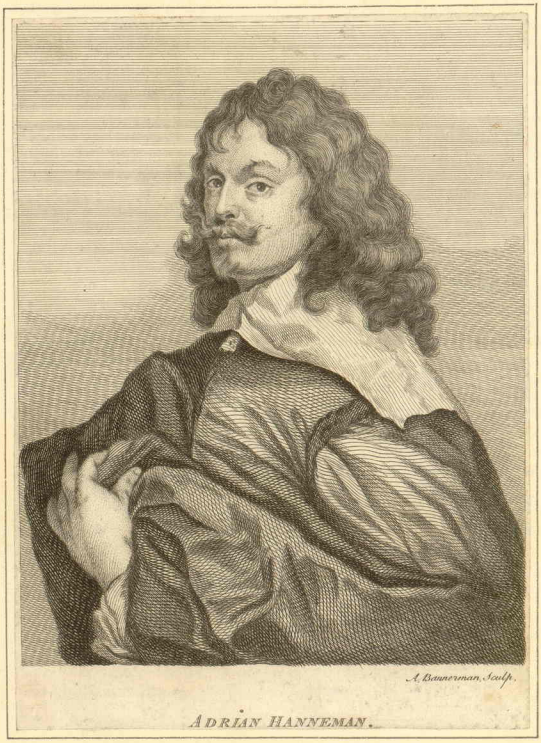
DIRK HALS.

Converſations, Animals.

DIED 1656, AGED 67.

He was the brother of Franck Hals, born at Mechlin, in 1589, and was a diſciple of Abraham Bloemart, under whoſe direction he principally practiſed the painting of animals; but when he quitted that maſter, he choſe for his general ſubjects, drolls, converſations, feaſts, or merry-makings, which he deſigned with a great deal of low humour and ſpirit; but he was in no degree comparable with his brother, either in correctneſs, colouring, or excellence of handling.

JOHN



ADRIAN HANNEMAN.

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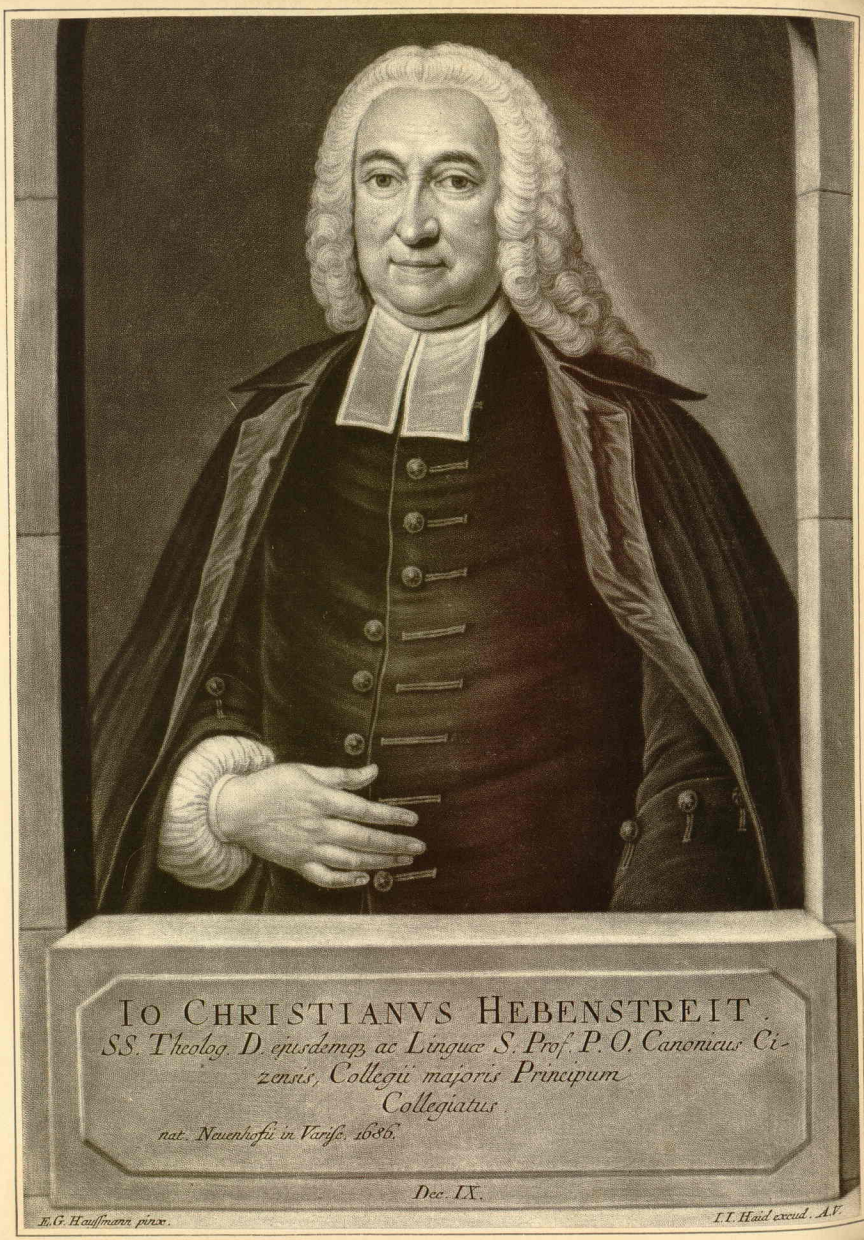

IO CHRISTIANVS HEBENSTREIT.
SS. Theolog. D. ejusdemq; ac Linguæ S. Prof. P. O. Canonicus Ci-
zensis, Collegii majoris Principum
Collegiatus
nat. Nuenhofii in Varisc. 1686.
Dec. IX.
E. G. Haussmann pinx.
I. I. Haid excud. A. V.

JOHN HANNEMAN.

Portrait, History.

DIED 1680, AGED 69.

He was born at the Hague, in 1611, and, according to the teſtimony of ſome writers, was a diſciple of Vandyck; but with much more probability, according to others, he was a diſciple of Hubert Raveſtein. However, he formed his taſte, and his manner of penciling, by ſtudying and copying the works of Vandyck, obſerving particularly the airs of the heads, which he very happily imitated; and in the tints of his carnations he had ſomewhat ſo extremely ſoft and delicate, as to give them an appearance little inferior to thoſe of Vandyck. Several of Hanneman's copies after that illuſtrious painter's works ſhewed ſuch exactneſs, and at the ſame time ſuch a freedom of hand, that they are frequently miſtaken for originals.

Although he was uſually employed in portrait-painting, yet he ſometimes deſigned hiſtorical and allegorical ſubjects. Of the latter kind there is a large picture in the hall of the States of Holland, repreſenting Peace, under the figure of a beautiful woman ſeated on a throne, holding a dove on her knees, and crowned with wreaths of laurel by two genii. The compoſition is rich, and it is painted with a great deal of force; the carnations approaching very near to the tints of Vandyck. He continued in England for ſixteen years, and, at his return to the Hague, became the favourite painter of the Princeſs Mary of Orange.

PETER HARDIME.

Fruit, Flowers.

DIED 1748, AGED 70.

He was born at Antwerp, in 1678, and inſtructed in the art of painting by his brother Simon Hardime, a flower-painter, who died at London in 1737. Peter imitated the manner of his brother; but he had ſuperior talents, and excelled him to a very great degree; though he withdrew himſelf from his direction when he was only nineteen years old, and at that age ſet up in his profeſſion. He fixed on the Hague for his place of reſidence, and found ſufficient employment among the principal perſons in that city, which increaſed his reputation daily ſo far, that his works were diſtributed through all the Low Countries. In the monaſtery of the Bernardines, near Antwerp, in the year 1718, he painted four large deſigns, repreſenting the four ſeaſons, in which he introduced all the fruits and flowers peculiar to each. That is accounted the moſt capital of his performances; the objects are well grouped, the fruits and flowers are fine imitations of nature, freely handled, with an agreeable tone of colouring, and are well finiſhed.

Terweſten employed him to paint the flowers and fruits in his compoſitions, which before had been undertaken by Verbruggen; but at laſt the taſte for thoſe kind of ſubjects and ſtill life declining through all Europe, and his buſineſs not being as conſtant as it had been formerly, he fell into a fixed melancholy, imagining himſelf and his works to be diſeſteemed, and he died through diſcontent and deſpondency.

HARTCAMP. Vid. LODOWICK SMITS.

FRANCIS HAYMAN.

Figures.

DIED 1776, AGED 68.

This artiſt, who was a native of Devonſhire, and ſcholar of Brown, owed his reputation to the pictures he painted for Vauxhall, which recommended him to much practice in giving deſigns for prints to books, in which he ſometimes ſucceeded well, though a ſtrong manneriſt, and eaſily diſtinguiſhable by the large noſes and ſhambling legs of his figures. In his pictures his colouring was raw, nor in any light did he attain excellence. He was a rough man, with good natural parts, and a humouriſt; a character often taſted by contemporaries, but which ſeldom aſſimilates with, or forgives the riſing generation.

JOHN VAN HECK.

Landſcapes, Animals, Fruit, Flowers, and Still Life.

He was born at the village of Quaremonde, near Oudenarde, about the year 1625, and went early to Rome, where the Duke of Bracciano became his patron, and engaged him for a conſiderable time in his ſervice. His reputation increaſed the demand for his works, and moſt of the Cardinals and Princes at Rome were ſolicitous to procure ſome of his paintings.

He not only painted flowers and fruit in a good ſtyle, and finiſhed them with neatneſs, but alſo landſcapes, deſigned after the beautiful ſcenes in the neighbourhood of Rome; and he enlivened them by ſmall figures, very correctly and delicately drawn. He likewiſe painted vaſes of ſilver, agate, porphyry, marble, or bronze, in imitation of the antique; and other objects of ſtill life, in which he ſhewed an agreeable choice, and good compoſition. Though the Italians were fond of the works of Van Heck, and readily purchaſed them, yet he ſpent the latter part of his life at Antwerp, were he lived in the higheſt eſteem.

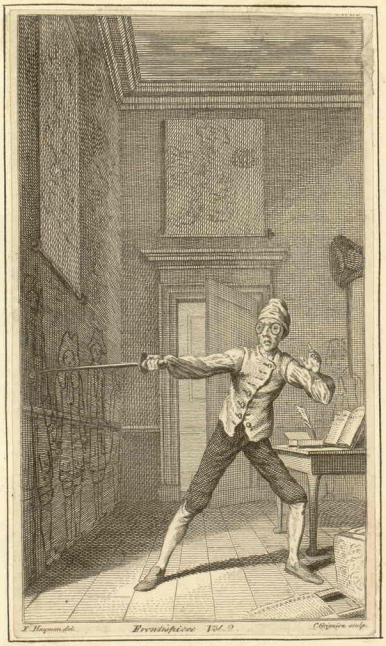
NICHOLAS VANDER HECK.

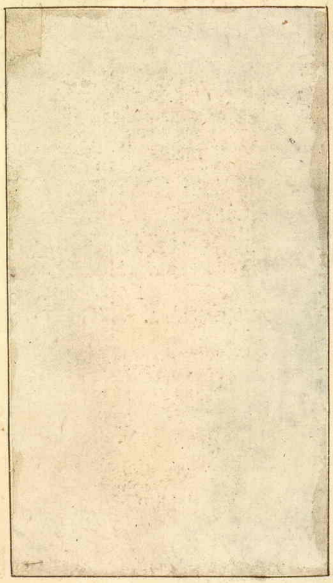
Landſcape, Hiſtory.

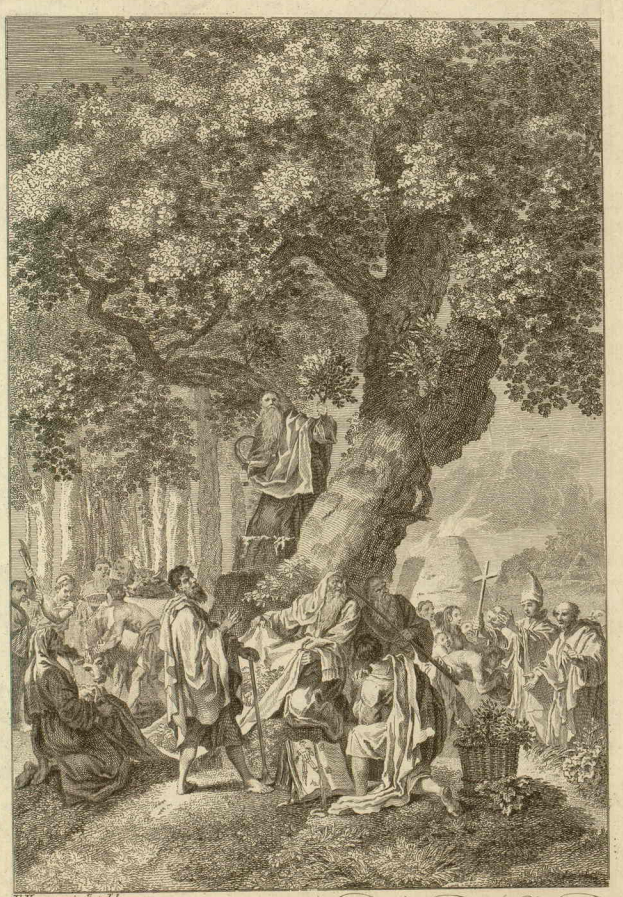
This painter was born in Holland, about the year 1580, and learned the art of painting from John Naeghel, at the Hague. He diſtinguiſhed himſelf as a good compoſer of hiſtorical ſubjects, but his greateſt excellence was ſeen in his landſcapes. His manner of penciling was ſtrong and firm, his colouring natural and lively; and his knowledge of the chiaro-ſcuro enabled him to give his pictures a bold and ſtriking effect.

Three hiſtorical compoſitions of this maſter are preſerved in the Town-Houſe at Alkmaer. In the firſt is repreſented the beheading of the Bailiff of South Holland, by order of Count William the Good, for an act of oppreſſion exerted againſt a poor peaſant; the ſubject of the ſecond is the puniſhment of an unjuſt Judge, who was flayed alive by order of Cambyſes; and the third is the Judgment of Solomon.

MARTIN

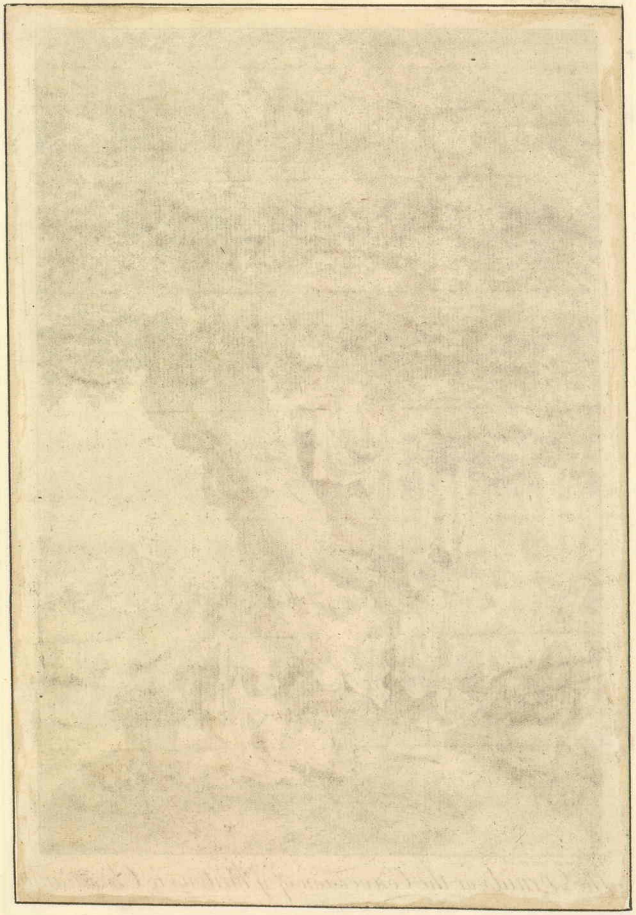

F. Hayman del.
Frontispiece Vol. 2.
C. Grignion sculp.





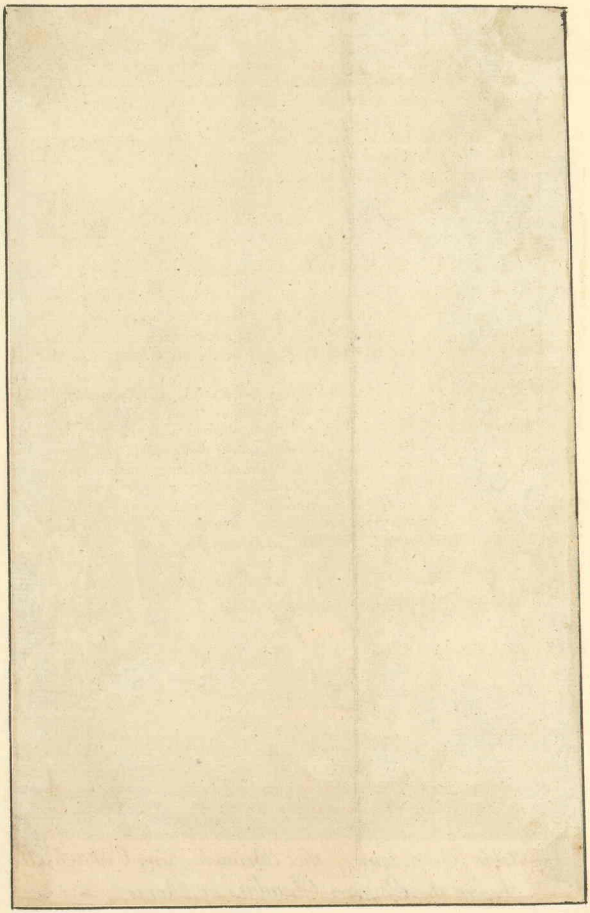
F. Hayman. inv.t et del.

The Druids, or the Conversion of ye Britons to Christianity.



Hayman Delin. C. Grignion.

The Noble Behaviour of the British King Caractacus, before the Emperer Claudius at Rome.



MARTIN HEMSKERK VANDER HECK.

Buildings and Landſcape.

He was the nephew of Martin Hemſkirk, and the ſon of Nicholas Vander Heck, under whom he was taught the principles of drawing and deſign, and the art of colouring; but, although he had the advantage of ſo able an inſtructor, he had neither the capacity nor the execution of that eminent artiſt, and in landſcape appeared to be very much his inferior.

Moſt frequently he choſe for his ſubjects, old caſtles, and other antiquated buildings, in the ſtyle of Roland Roghman; and he was obſerved to be particularly fond of painting the caſtle of Egmont, in its different views.

WILLIAM, and VIGOR, VAN HEEDE.

Hiſtory.

VIGOR DIED 1708, AGED 49.—WILLIAM DIED 1728, AGED 68.

Theſe painters were brothers, ſuppoſed to be born at Furnes, in the years 1659 and 1660; but by their having lived for a long time in Italy, where they perfected themſelves in the knowledge of their profeſſion, they have left very few of their beſt works in their own country. Vigor returned to Furnes before his brother; but William continued longer at Rome.

He was invited by the Emperor to Vienna; and was engaged to work for other Princes of Germany, who expreſſed a ſtrong deſire to detain him at their different Courts. In the church of St. Walburg, at Furnes, there is a capital picture of this maſter, repreſenting the Martyrdom of a Saint. It is deſigned in the manner of Laireſſe, full of ſpirit in the compoſition, with a tone of colouring that is very natural; and through the whole, the chiaro-ſcuro is judiciouſly obſerved. The works of theſe brothers are very rarely to be met with, even at Furnes, where they both lived for a great many years; from whence it is concluded, that they were purchaſed by ſtraugers, who knew how to prize their merit better than their own countrymen.

JOHN DAVID DE HEEM.

Fruit, Flowers, and Still Life.

DIED 1674, AGED 74.

He was born at Utrecht, in 1600, and was taught the art of painting by his father David de Heem, a good painter of fruit and flowers; who guided the taſte of his ſon to the ſubjects, and had the ſatisfaction to ſee himſelf abundantly ſurpaſſed by him.

The ſubjects in which he excelled, were fruit, flowers, vaſes of gold and ſilver richly emboſſed, muſical inſtruments, Turkey carpets, and ſuch like objects of ſtill life. He ſtudied nature minutely, and might juſtly be ſaid rather to have embelliſhed, than to have imitated nature; every thing that he painted being not only truly, but elegantly exact. A peculiar tranſparence of colouring diſtinguiſhes his pictures from thoſe of moſt others, but particularly when he repreſents tranſparent bodies, ſuch as cryſtal, glaſs,

glafs, or gems; nor can a judicious eye confider the union, the harmony, or the freftnefs of his tints, without admiration.

During his life, his paintings were fold for incredible fums, which rendered them fcarce purchafeable by any who had not immenfe fortunes; and by that means he was enabled to live in a degree of affluence proportionable to the excellence of his talents and his merit.

CORNELIUS DE HEEM.

Fruit and Still Life.

He was born at Utrecht, about the year 1623, the fon and difciple of John David de Heem; and being very carefully inftructed by his father, he became a good painter; delighted in the fame fubjects, compofed, coloured, and penciled in the fame ftyle and manner, but never arrived at the excellence of his father, although he had in many refpects abundance of merit. His principal power confifted in painting vafes, carpets, and fuch objects of ftill life; which, from a fimilarity of colouring, difpofition, and touch, are frequently taken for the work of David.

LUCAS DE HEERE.

Portrait, Hiftory.

DIED 1584, AGED 50.

He was born at Ghent, in 1534, the fon of John de Heere, the beft ftatuary of his time; and Anne Smyters, who had the reputation of being a moft furprifing paintrefs of landfcapes in miniature. Van Mander gives almoft an incredible account of one performance of that female artift.

That writer fays, fhe painted a landfcape, reprefenting a windmill with the fails bent; the miller appeared as if mounting the ftairs, loaded with a fack; upon the terrace where the mill was fixed, was feen a cart and horfe, and on the road feveral peafants. The whole was highly finifhed, and penciled with wonderful delicacy and neatnefs, and was alfo accurately diftinct; yet the painting was fo amazingly minute, that the furface of it might be covered with one grain of corn.

From fuch parents De Heere had a fair profpect of gaining every neceffary part of inftruction; and having, under their direction, learned to defign and handle the pencil with eafe and freedom, he was placed as a difciple with Francis Floris. With that mafter he improved fo expeditiouffy, as to become in fome refpects his equal, but in compofition and invention his fuperior.

On his quitting the fchool of Floris, he travelled to France, where he was employed for fome years by the Queen Mother, in drawing defigns for tapeftry: and while he continued at Fontainbleau, he ftudied after the antique ftatues preferved in that palace, though he never made fo happy a ufe of that ftudy in his fubfequent compofitions, as might have been expected from his talents. At his return to his native city, he painted a great number of portraits with applaufe; and he was remarkable for having fo retentive a memory, that if he faw any perfon but once, he could paint his likenefs as ftrong as if he had his model before his eyes.

On

On the ſhutters of the altar-piece in the church of St. Peter, at Ghent, he painted the Deſcent of the Holy Ghoſt on the Apoſtles, in which the draperies are extremely admired; and, in the church of St. John, he painted an altar-piece repreſenting the Reſurrection.

His manner was ſtiff, reſembling that of his maſter; but in the colouring of the heads of his portraits, there appears a great deal of nature and clearneſs; and he is very commendable for his high finiſhing, as well as for giving a fullneſs to his draperies. This artiſt reſided for ſeveral years in England, where many of his portraits of the Nobility, are ſtill preſerved, and they are very much eſteemed.

DANIEL VAN HEIL.

Landſcape, Froſt, and Houſes on Fire.

He was born at Bruſſels, in 1604, and ſtudied after nature. As a painter of landſcapes he had a great reputation; but he diſcontinued that manner, being more pleaſed with ſubjects which excited pity and terror, ſuch as conflagrations of cities, villages, or palaces; and thoſe he repreſented with abundance of truth, and often with a terrible exactneſs.

The pictures of this maſter are very frequent, and ſome of them are extremely well coloured, and freely and firmly penciled. Among his capital performances are mentioned, the Deſtruction of Troy, the Burning of Sodom, and an excellent winter-piece, which is in the collection of Prince Charles of Lorraine. He had a light touch, a natural tone of colouring, and a very great variety in the ſcenes of his landſcapes.

JOHN BAPTIST VAN HEIL.

Hiſtory, Portrait.

He was born at Bruſſels, in 1609, being the brother of Daniel and Leonard Van Heil, and principally devoted himſelf to paint ſacred and poetical ſubjects from hiſtory, which were much eſteemed; though ſometimes he painted portraits. His invention was fertile and lively; he had a good manner of penciling; and was accounted much ſuperior to either of his brothers. According to De Bie, all thoſe three artiſts were alive in 1661.

LEONARD VAN HEIL.

Flowers and Inſects.

He alſo was born at Bruſſels, in 1603; and thoſe objects which he choſe to paint, were imitated from nature, and deſcribed with the utmoſt exactneſs. He generally painted in a ſmall ſize, but in an exquiſite manner, and with a neat and delicate pencil.

*JOSEPH HEINTZ.

Hiſtory, Portrait.

DIED —— AGED ——

Fueſsli, the biographer of this artiſt, leaves us in the dark with regard to the time of his birth and death. He was a native of Berne, and made a conſiderable figure in that circle

circle of artiſts who ſhared the favours of the Emperor Rodolph II. at Prague, at whoſe expence he is ſaid to have completed his ſtudies in Italy. The main aim of the German ſchool, at that period was, to unite the tone and chiaroſcuro of Correggio, with the fire and motion of Tintoretto, a ſcheme which proved leſs abortive in the productions of Joſeph Heintz than in the more mannered and wilder effuſions of his companions. His Leda is Corregieſque; Diana ſurpriſed by Acteon, and the Rape of Proſerpina, combine with ſuperior poetry of conception, the powerful chiaroſcuro and glow of the Venetian. A cabinet-piece by Heintz, in the collection of Canon Nyſcheler at Zuric, repreſenting himſelf with his wife and family, poſſeſſes every excellence of Terburg or Metzu. F.

THEODORE HELMBREKER.

Hiſtory, Converſations, Landſcape.

DIED 1694, AGED 70.

Helmbreker, born at Haerlem, 1624, was the diſciple of Peter Grebber, but travelled for improvement to Italy, where he ſpent the greater part of his life, and died.

He had an extenſive talent, though not on a large ſcale. His beſt works are converſations, fairs, beggars, landſcapes, &c. in a ſtyle which ſometimes reſembles that of Bamboccio. In his latter works he has however more clearneſs than depth. F.

MATTHEW VAN HELMONT.

Markets and Fairs.

He was born at Bruſſels; but he principally reſided at Antwerp. It is not mentioned under what maſter he learned the art of painting; yet it is ſuppoſed that he travelled through Italy, by the taſte obſervable in all his compoſitions. His uſual ſubjects were markets, fairs, ſhops with fruits and vegetables, or elaboratories of chemiſts, in the Italian ſtyle; and his works were much prized by Lewis XIV. who enriched France with the paintings of many foreign artiſts, among which the works of this maſter held a conſiderable rank.

SEGRES JACQUES VAN HELMONT.

Hiſtory.

DIED 1726, AGED 43.

He was the ſon and pupil of Matthew Van Helmont, born at Antwerp, in 1683, but being deprived of his father at an early period, was indebted for his progreſs chiefly to his own exertions and perſeverance.

His compoſitions were in the grand ſtyle; his colouring is true, his deſign correct; and among the Flemiſh artiſts, he is conſidered as a painter of diſtinction. The great altar-piece in the church of the Carmelites at Bruſſels, was of Van Helmont's compoſition, the ſubject is Elijah ſacrificing before the Prieſts of Baal. A great number of his works are in the churches, convents, palaces, and public edifices of the Low Countries.

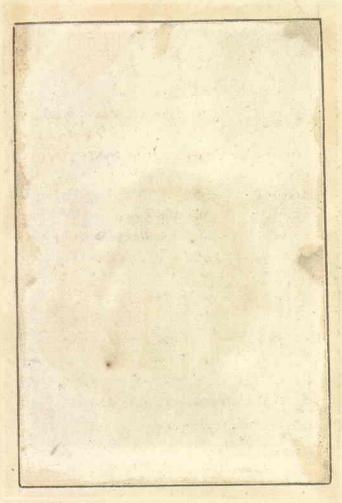
BARTHOLOMEW


EGBERT MEEUWSZOON KORTENAAR,
Luitenant-Admiraal
van Holland en Westfriesland.
B. van der Helst pinxit.
J. Houbraken fecit.

ROELOF BICKER,

Schepen en Raad der Stad Amsterdam.

N. Tetsovati del. na 't Origineele Schilderij, voor in 't zaale voorkomende de Regeeringe der Burgery, berustende op de Regentale Kamer van 't Stadhuis te Amsterdam.




Pl. 60.
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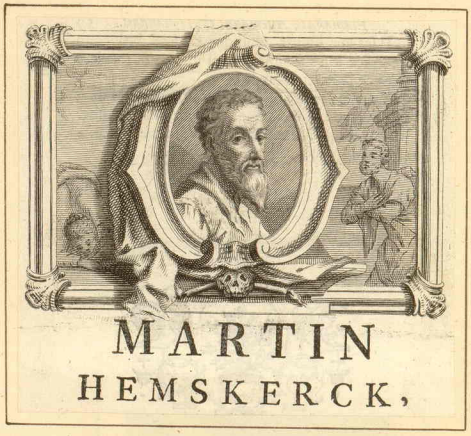


MARTIN
HEMSKERCK,

BARTHOLOMEW VANDER HELST.

Portrait, Hiſtory.

DIED 1670, AGED 57.

He was born at Haerlem, in 1613, and became one of the beſt portrait-painters of his time. He ſometimes employed his pencil on hiſtorical ſubjects; and the landſcapes which he introduced in thoſe compoſitions are always in a good taſte, and deſigned with a great deal of truth and nature. But his chief merit conſiſts in portraits, which he deſigned in an agreeable ſtyle, with a light, free touch, and a mellow pencil; with broad draperies, and beautiful colouring. If on compariſon he be found inferior to Vandyck, it is perhaps leſs in execution than taſte.

His moſt capital performance, is in the Chamber of Juſtice in the Town-Houſe of Amſterdam; it repreſents the principal officers of the Trained Bands as large as life. The carnations, the attitudes, the draperies, are finely deſigned and executed; the local colours are good, and the ornaments, with the vaſes of gold and ſilver, are delicately finiſhed, and imitated to great perfection.

MARTIN HEMSKERCK.

Hiſtory.

DIED 1574, AGED 76.

He was born at the village of Hemſkerck, in 1498, and at firſt learned deſign from John Lucas; but afterwards became a diſciple of John Schoreel. His beginnings were unpromiſing and heavy; yet, by the dint of uncommon induſtry and aſſiduity, he overcame every difficulty and diſcouragement, and obtained the character of being a very conſiderable maſter.

After he quitted the ſchool of Schoreel, he imitated the manner of that painter entirely; and finiſhed a picture for the chapel of the artiſts at Haerlem, repreſenting St. Luke painting the portrait of the Virgin, which was ſo exactly in the ſtyle of Schoreel, that it ſeemed impoſſible to determine whether it had not really been executed by that maſter. However, although he had competent employment in his own country, to detain him there, yet he was eagerly deſirous to ſee Rome; and having procured letters of recommendation, he travelled thither, and met with a very favourable and honourable reception. There he applied himſelf to ſtudy the antique, and the works of Michael Angelo Buonaroti, and copied many of the ſuperb ruins in the environs of Rome, intending thoſe deſigns for the ornament of his future compoſitions.

After an application of three years, he returned to his native country, and changed his manner of deſigning; though, by many able judges, his early manner after Schoreel was preferred to his latter, the muſcular parts not being expreſſed ſo ſharp in his firſt deſigns as they were afterwards †.

† He invented with more fertility than taſte or propriety; his deſign is oſtentatious without ſtyle, and his forms long without elegance. He rather grouped than compoſed, and ſeems to have been unacquainted with chiaroſcuro. His coſtume is always arbitrary and often barbarous, and in the admiſſion of ornaments and the diſpoſition of his ſcenery, he oftener conſulted the materials which he had compiled at Rome, than fitneſs of place, or the demands of his ſubject. F.

EGBERT HEMSKERCK, called the Old.

Drolls, and Converſations.

It ſeems very extraordinary, that no circumſtance relative to the time in which this great painter flouriſhed, or to the ſchool in which he was taught, ſhould be taken notice of by any of the writers on the ſubject of painting; although, perhaps, through all Europe no painter is more univerſally known, and few had more admirers.

He deſigned and drew correctly, his colouring is extremely natural and tranſparent, and his pictures have a ſtrong effect, from his accurate management of the chiaro-ſcuro. His touch is free, firm, and full of ſpirit, and his expreſſion is admirable. Some of his pictures appear rather too dark, particularly in the back-grounds; though perhaps that defect might have been occaſioned by the colours having changed from their original tint, or perhaps from the ſevere treatment of unſkilful cleaners or varniſhers. But his genuine works, when entire, and well preſerved, have a clearneſs and force equal to any of the Flemiſh artiſts. The great reputation of Hemſkerck hath excited ſo great a number of painters either to imitate his manner, or to copy his works, that abundance of pictures are ſold for his real performances, which are a diſhonour to his genius and his pencil.

EGBERT HEMSKERCK, called the Young.

Drolls, Enchantments, and Devils.

DIED 1704, AGED 59.

He was born at Haerlem, in 1645, and was a diſciple of Peter Grebber: but he imitated the manner of Brouwer, and alſo of the Elder Hemſkerck. He quitted his own country to ſettle at London, where, for a long time, his compoſitions were exceedingly eſteemed, though now they are much ſunk in their value.

He had abundance of humour, and a very lively and whimſical imagination, which cauſed him to delight in compoſing the moſt wild, fanciful, and uncommon ſubjects; ſuch as the nocturnal intercourſe of witches, devils, and ſpectres, temptations of St. Anthony, and enchantments; and thoſe ſubjects he executed with a free pencil, and a ſpirited touch. His drawing was tolerably correct, and in ſome of his compoſitions extremely good; and his colouring was generally commendable, though ſometimes it appears diſagreeable by its foulneſs.

It was cuſtomary with him to introduce his own portrait among the drolls and converſations which he deſigned; and for that purpoſe he had always a ſmall looking-glaſs placed near his eaſel.

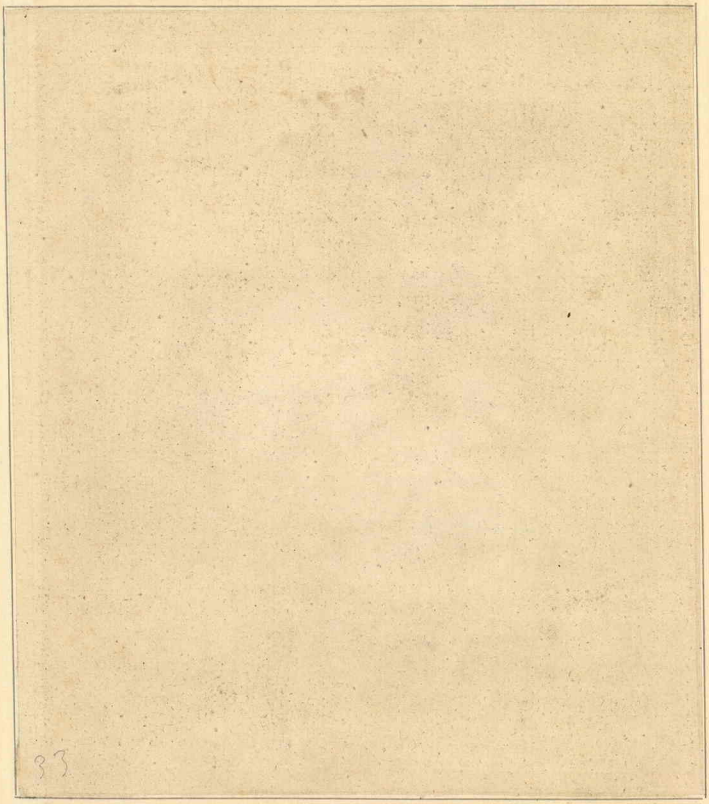
HENRY HERREGOUTS, the Old.

Hiſtory.

He was born at Mechlin, about the year 1666, and learned the principles of his art in his native city; but he formed his ſtyle of painting from ſtudying the works of the beſt maſters, and improving his knowledge by an accurate ſtudy after nature.

In all his compoſitions he ſhewed a fertile invention, his ſtyle of painting was grand, his deſign full of ſpirit, and his colouring agreeable. His figures had expreſſion and character,


HK. pinx.
J. D.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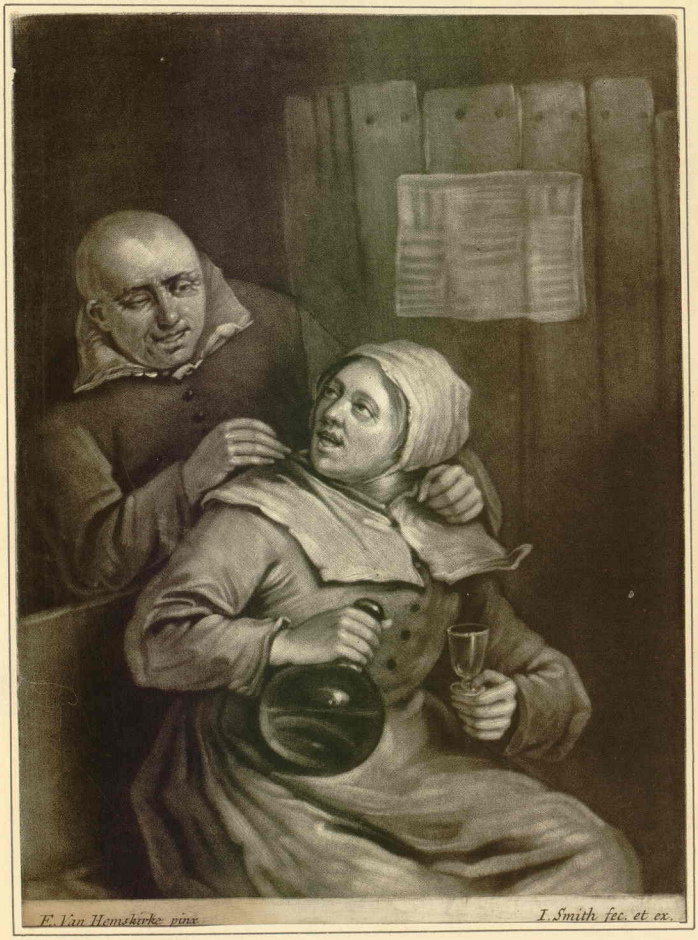


E. Van Heemskirke pinx. *I. Smith fec. et ex.*


26

O. Rare Show

J. Smith

character, and his draperies were eafy and natural; he painted with great freedom of pencil, and his touch was broad and firm. His general fubjects were defigned in a large fize, and in fome of his compofitions the figures were abundantly larger than life.

Moft of the churches at Antwerp and Bruges were adorned with the paintings of this mafter; but his moft capital performance is in the parifh church of St. Anne at Bruges; of which the fubject is the Laft Judgment; and the compofition, as well as the execution, afford fufficient evidence of the merit of this mafter.

He had a fon,

——— HERREGOUTS, the Young,

Who, though a very confiderable artift, was much inferior to his father. However, many of his paintings are in the churches at Bruges, and are greatly efteemed; one of which is in the church of the bare-footed Carmelites, and reprefents the Prefentation of Chrift in the Temple.

WILLIAM DE HEUSCH.

Landfcapes, Animals.

He was born at Utrecht, in 1638, and learned the firft rudiments of the art in his native city; but he went early to Rome, and placed himfelf as a difciple with John Both. As he had the advantage of fuch an inftructor to direct him in his ftudies, he foon made a very great preficiency, and adhered to the beautiful manner of his mafter; not only in the tints of his colouring, but alfo in the handling, and in the agreeable choice of his fubjects.

He defigned entirely after nature, and fketched the views of the Rhine, and the Tiber, of Frefcati, and Tivoli, from which he compofed his landfcapes; always reprefenting fuch fcenes and fituations as were uncommonly ftriking or beautiful; fo that his pictures were exceedingly admired in Rome, and bought at large prices. He enriched his landfcapes with excellent figures and animals of different kinds, which were elegantly defigned, and finifhed with neatnefs; and he generally chofe for his fubjects, huntings, harveft-time, or fhepherds and villagers, employed in different occupations or amufements.

JACOB DE HEUSCH.

Landfcape, Animals.

DIED 1701, AGED 44.

Jacob de Heus, or Heufch, was the nephew and pupil of William, whom he furpaffed; he went to Rome, and ftudied the ftyle of Salvator Rofa: the choice of his landfcapes is picturefque, his animals and figures are touched with fpirit, and his colour has energy and truth.

ABRAHAM DE HEUSCH.

Plants, Infects.

He was born at Utrecht, about the year 1650, and learned the art of painting from Chriftian Striep. His favourite fubjects were plants, and herbs of different kinds, infects, ferpents, reptiles; all which he copied from nature, with very fingular

 neatnefs

neatneſs and truth. It was impoſſible to behold ſuch exactneſs of imitation, and ſuch exquiſite finiſhing as he beſtowed on his pictures, without being aſtoniſhed at his patience, as well as the ſkill he ſhewed in the diſpoſition of his objects. Not many of the works of this maſter are to be ſeen, as he ſpent a great deal of time in giving them as much perfection as he could, and as he quitted painting for a commiſſion in the navy.

JOHN VANDER HEYDEN.

Landſcape, Palaces, and Buildings, ancient and modern.

DIED 1712, AGED 75.

This extraordinary artiſt was born at Gorcum, in 1637, and derived his early knowledge of painting from a painter on glaſs, of no great note; his taſte directed him to the choice of ſuch ſubjects as are very rarely ſeen in ſo great perfection, as they have been repreſented by his pencil. He painted churches, temples, palaces, views of cities, and country-houſes; which he deſigned with all imaginable preciſion after nature, and added new beauties to them, by the landſcapes, the trees, and lovely diſtances, which he introduced with great propriety and judgment.

His pictures are finiſhed with inexpreſſible neatneſs, and amazing patience; and he had one particularity, which can ſcarcely be found in any other maſter, which was, that he painted his buildings ſo minutely exact, as to admit of counting even the ſtones or bricks employed in their conſtruction. Yet the objects in his pictures form admirable maſſes of light and ſhadow; the chiaro-ſcuro is well underſtood; the perſpective excellent; and the union and harmony are not injured, by the ſurpriſing care and delicacy of the handling.

Several maſters have finiſhed their works as highly as Vander Heyden; but few of them have poſſeſſed the art of uniting mellowneſs with high finiſhing. Nothing appears laboured or ſervile; nothing hard, ſtiff, or dry; but the more minutely and critically we examine his paintings, we cannot avoid being the more aſtoniſhed to obſerve the taſte and conduct viſible through the whole.

Among other conſiderable buildings, he painted the view of the Royal Exchange and Monument at London, of the Town-houſe at Amſterdam; the views of Rome, Cologne, and Delft, and many churches and palaces, which are filled with a multitude of figures, all buſy and in motion, and very judiciouſly diſpoſed: and all thoſe figures being painted by Adrian Vandervelde (till 1672, in which year Adrian died), they add ſtill a greater degree of value to the pictures of this maſter.

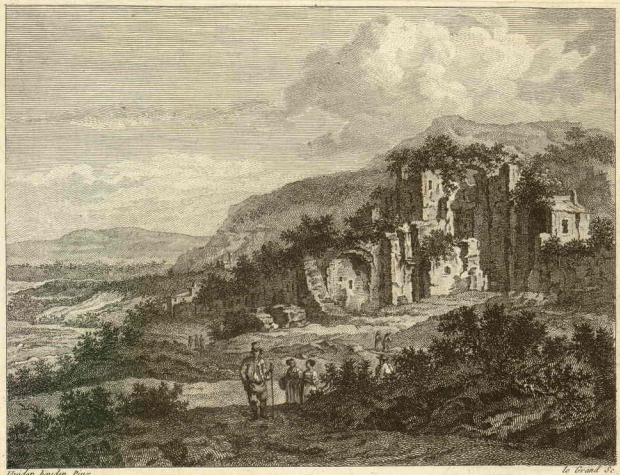
It is recorded of Vander Heyden, that his penciling was ſo wonderfully nice, as to enable him to paint the picture of a Bible lying open, only of the ſize of a man's palm, in which the writing was exceedingly ſmall, and yet ſo clear in the character, that every letter was diſtinctly legible.

JOSEPH HIGHMORE.

Portrait.

DIED 1780, AGED 88.

He was the nephew of Serjeant Highmore, and was bred a lawyer, but quitted that profeſſion for painting, which he exerciſed with reputation amongſt the ſucceſſors of Kneller,



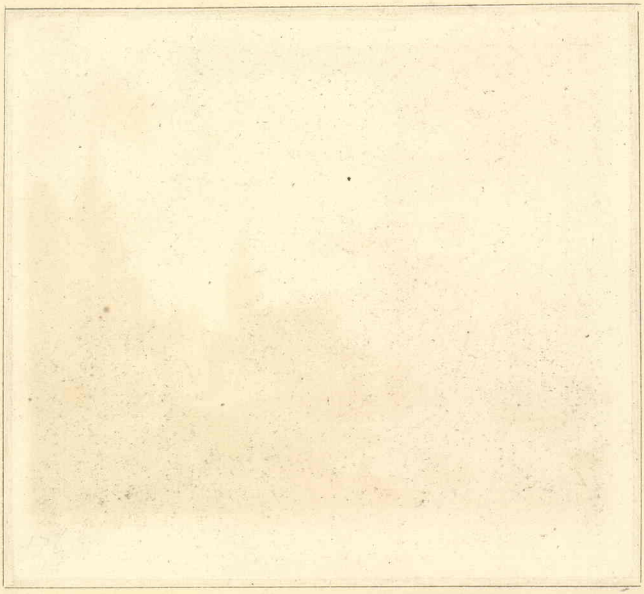
Vander heyden Pinx. le Grand Sc.

Du Cabinet de Mr. Poullain

N°. 501. VANDER HEYDEN. Ecole Flam.de

Dess.e par Vasserot. Grav.e à l'eau-forte par Chataigner. Term.e par Niquet.

VUE D'UN VILLAGE.



N.° 545. VAN DER HEYDEN. Ecol.e Flam.de

Dess.t par Vaisseret. Grav.t à l'Eau-forte par De la Porte. Term.t par Niquet.

EGLISE ET PLACE D'UNE VILLE DE HOLLANDE.

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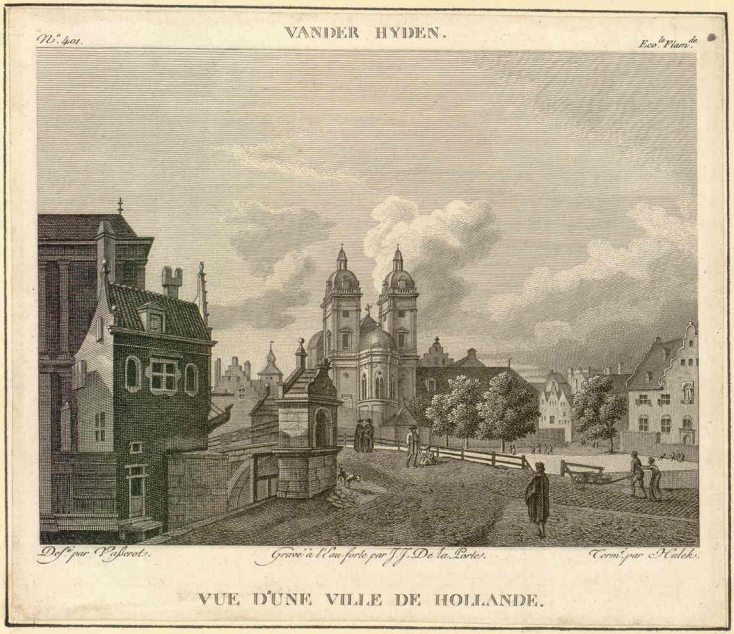
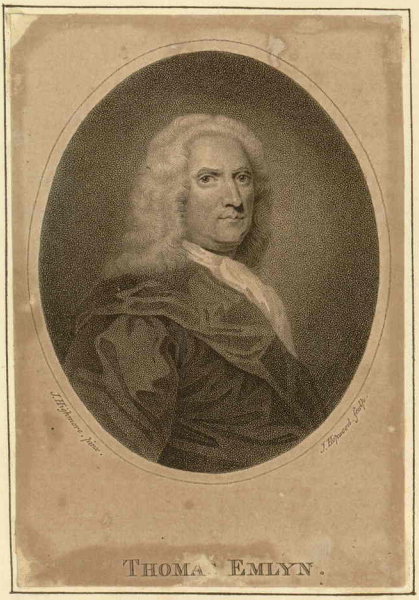
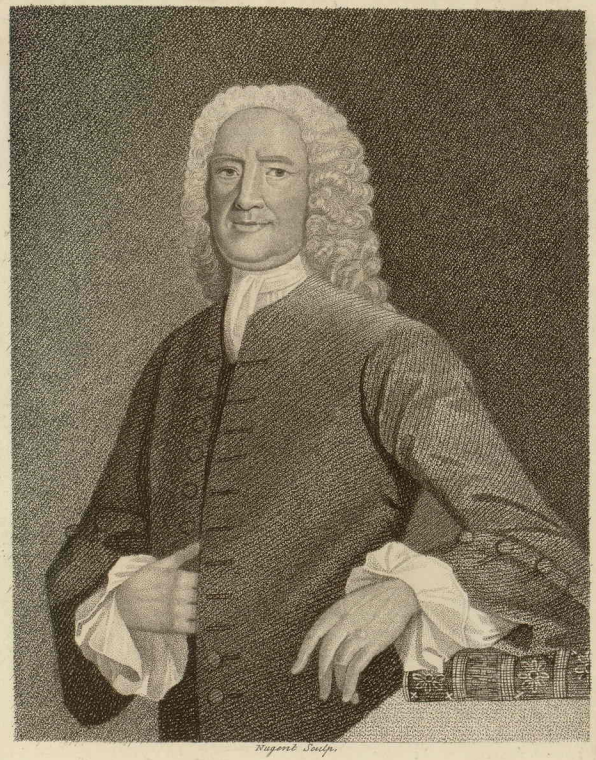

N.° 401.
VANDER HYDEN.
Ecole Flam.de
Dess.t par Vaillerot.
Gravé à l'eau forte par J.J. De la Porte.
Term.t par Hidek.
VUE D'UNE VILLE DE HOLLANDE.


J. Highmore, Pinx.
J. Basire, Sculp.
THOMA EMLYN.

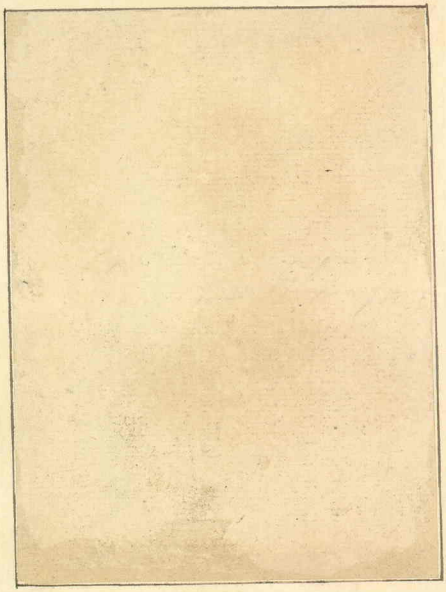


Nugent Sculp.

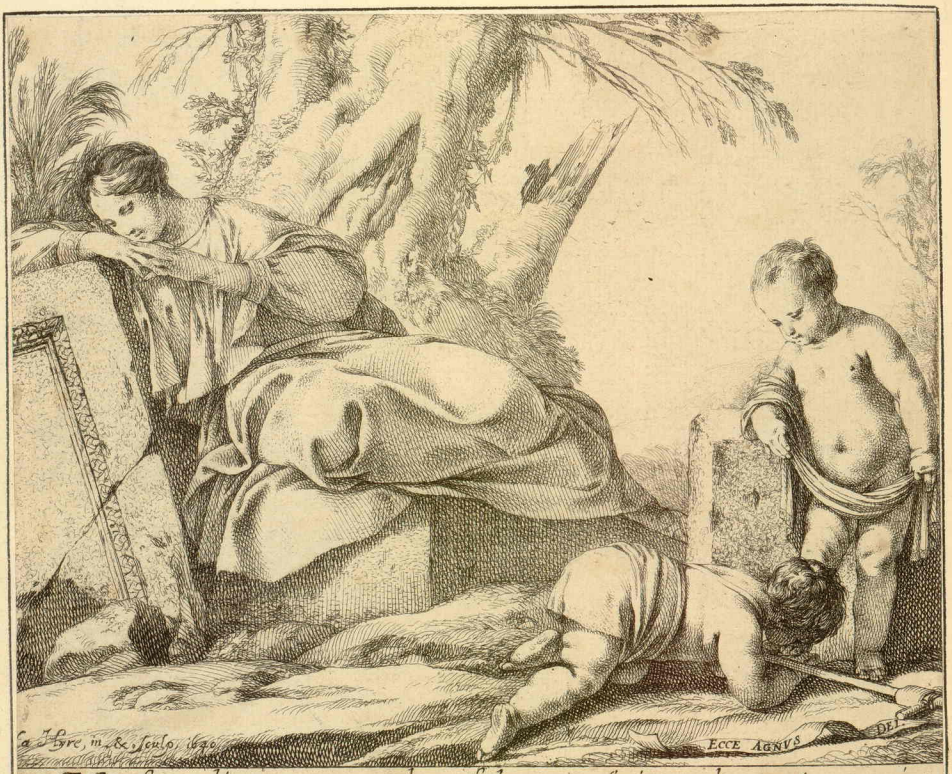
HOPTON HAYNES ESQ.r

From an Original Picture by Highmore, in the Possession of the Revd. Dr. Disney


T. Highmore Pinx.
J. Faber fecit.



Mrs. Cross



Non sum dignus procumbens soluere corrigiam calceamentorum eius

Kneller, under whom he entered into the Academy; and, living at firſt in the city, was much employed there for family pieces. He afterwards removed to Lincoln's-Inn-Fields, and painted the portraits of the Knights of the Bath, on the revival of that Order, for the ſeries of plates which he firſt projected, and which were engraved by Pine. He publiſhed two pamphlets, one called, A critical Examination of the Cieling painted by Rubens in the Banqueting Houſe, in which architecture is introduced, as far as relates to perſpective; together with the diſcuſſion of a queſtion, which has been the ſubject of debate among painters: the other, The Practice of Perſpective, on the Principles of Dr. Brook Taylor, &c.

NICHOLAS HILLIARD.

Portraits in Miniature.

DIED 1619, AGED 72.

He was the ſon of Nicholas Hilliard of Exeter, born in that city in 1547; and for want of a proper inſtructor, he ſtudied the works of Hans Holbein, which to him ſeemed preferable to all others. But although he copied the neatneſs of his model, he was incapable of acquiring the force and nature which that great maſter impreſſed on all his ſmaller performances. He could never arrive at any ſtrength of colouring; his carnations were always pale, and void of any variety of tints; yet his penciling was exceedingly neat, the jewels and ornaments of his portraits were expreſſed with lines incredibly ſlender, and even the hairs of the head and of the beard were almoſt diſtinctly to be counted. He was exact in deſcribing the dreſs of the times, but he rarely attempted more than a head; and yet his works were much admired and highly prized. He painted the portrait of the Queen of Scots, which gained him univerſal applauſe; and Queen Elizabeth ſat to him for her portrait ſeveral times.

LAWRENCE DE LA HIRE.

Landſcape, Hiſtory.

DIED 1656, AGED 50.

He was born at Paris, in 1606, and devoted to the profeſſion by his father, who was a painter in ſome degree of credit. He was the only artiſt of his time in France, who did not endeavour to imitate the manner of Vouet; though that which he aſſumed was not at all ſuperior, and he continued a mannerift of an inferior order.

PHILIP DE LA HIRE.

Landſcapes, Converſations.

DIED 1719, AGED 42.

He was born at Paris, in 1677; and it is uncertain under what maſter he ſtudied the art of painting, but he choſe to imitate the ſtyle of compoſition, and the manner of Watteau. He painted the ſame kind of ſubjects with great ſucceſs, and ſome of his pictures are not without merit.

MINDERHOUT HOBBIMA.

Landſcape.

This eminent painter is ſuppoſed to be born about the year 1611, at Antwerp; but the maſter from whom he received his inſtruction is not known. He ſtudied entirely after nature, ſketching every ſcene that afforded him pleaſure, and his choice was exceedingly picturesque. His grounds are always agreeably broken, and he was particularly fond of deſcribing ſlopes diverſified with ſhrubs, plants, or trees, which conducted the eye to ſome building, ruin, grove, or piece of water, and frequently to a delicate remote diſtance; every object perſpectively contributing to delude our obſervation to that point.

The forms of his trees are not unlike Ruyſdael and Dekker; and in all his pictures he ſhews an admirable knowledge of the chiaro-ſcuro. His colouring is extremely good, and his ſkies evidently ſhew that he made nature his principal director, by the ſhape and diſpoſition of his clouds, as alſo by thoſe peculiar tints, by which he expreſſed the riſing and ſetting of the ſun, the morning and evening. His touch is light, free, and firm; and his paintings have a very ſtriking effect, by the happy diſtribution of his light and ſhadow. The figures which he himſelf deſigned are but indifferent, which was a defect imputable to Claude Lorraine and Gaſpar Pouſſin, as well as to Hobbima; but the latter, conſcious of his inability in that reſpect, admitted but few figures into his deſigns, and thoſe he uſually placed ſomewhat removed from the immediate view, at a prudent diſtance from the front line. However, moſt of his pictures were ſupplied with figures by Oſtade, Teniers, and other very famous maſters, which muſt always give them a great additional value.

The works of Hobbima are now exceedingly ſcarce, and induſtriouſly ſought for.

JOHN VAN HOECK, or HOUK.

Hiſtory, Portrait.

DIED 1650, AGED 50.

He was born at Antwerp, according to Deſcamps, about the year 1600, and was placed under the direction of Rubens.

From the ſchool of Rubens he viſited Rome, and reſided there for ſome years. His merit ſoon procured him the favour of the prime Nobility and Cardinals; and his works were admired not only in Rome, but in other parts of Italy through which he travelled. At the ſolicitation of the Emperor Ferdinand II. he went to Vienna; where he painted the portraits of the Imperial family, and compoſed ſeveral hiſtorical pictures. The portraits which he painted were remarkable for their reſemblance, and are conſidered as not much inferior to Vandyck; and the altar-piece which is preſerved in the church of Notre Dame at Mechlin, repreſenting a Dead Chriſt, with the figures of the Virgin, St. John, and Mary Magdalen, beautifully executed, ſufficiently evidences his ſtrength in hiſtorical compoſition.

ROBERT

INDEX No. 2.

NAMES OF THE PAINTERS.

*** The Figures within Brackets indicate the Dates respectively of the Birth and Death of the Painter.

INDEX No. 3.

NAMES OF THE CONTRIBUTORS OF WORKS ILLUSTRATING THE ART OF THE SCULPTOR-GOLDSMITH.

*** The Letters refer to the Cases, and the Numbers following to the Works in those Cases.

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