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The Gentleman's and Connoisseur's Dictionary Of Painters

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JOHN VAN HAANSBERGEN.

*Painted Landscape, History, and Portrait.**Died 1705, aged 63.*

He was born at Utrecht, in 1642, and was a disciple of Cornelius Poelemburg, with whom he at once had the advantage of an excellent instructor, and as excellent an example. When he quitted that school, in order to follow his profession, he was for some time undetermined what style to fix on; or, what manner of painting, might be attended with the greatest probability of success. But, observing that the prodigious demand for the works of Poelemburg, excited a number of artists to imitate, and copy him, he fixed on that method to acquire reputation and fortune.

He proved one of the best copyers of his master; shewed the same taste of landscape, figures, back-grounds, and ornaments; and imitated his manner so happily in his own compositions, that his work was frequently taken, by good judges, to be the work 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 intirely 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.

Painted 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. 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 romantick scenes of Germany and Switzerland, and sketched every thing that pleased his particular taste, or that could be introduced into his future compositions. And by that means, his pictures recommended themselves



to all the lovers of painting, by affording a spectator a view of what is grand, uncommon, and pleasing, and at the same time, what cannot but be deemed a true, and exact, representation of nature.

As he spent a great deal of time, in roaming about the mountains and vales of Switzerland, it happened that some of the peasants, and miners, observed him sketching his designs; and being surprized at the novelty of those characters which were struck out by his pencil, they concluded him to be a magician; and therefore seized, secured, and dragged him with violence before a magistrate. But, the judge knowing Hackaert, and his profession, and finding upon inquiry, the cause of his being so ignominiously treated, he protected him from any farther insult, and shewed him every mark of respect, and friendship.

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.

Painted 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 cotemporary 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 S. Peter, and S. 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.

Painted Landscapes.

This painter was of the country 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

of his best paintings; of which a few were exposed to sale in the year 1715, at the Hague, and bought by a person well skilled in painting, who gave for them a very large sum.

FRANCIS HALS.

Painted Portraits.

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 genius, 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 judgement, 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 merit of Hals, by having examined several of his performances, that he went to Haarlem 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 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.



DIRK HALS.

*Painted Conversations, and 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 HANNEMAN.

*Painted Portrait, and 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.

*Painted Fruit, and 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

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.

JOHN VAN HECK.

Painted 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 he industriously pursued his studies, and resided for several years. He produced so many publick proofs of his merit, in many parts of the art of painting, that the Duke of Bracciano became his patron, and engaged him for a considerable time in his service. But, 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 painted flowers and fruit in a good style, and finished them with neatness; but, his genius enabled him also to paint landscapes, which he designed after the beautiful scenes in the neighbourhood of Rome, and he enlivened them by small figures, very correctly and delicately designed. 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, where he lived in the highest esteem.

NICHOLAS VANDER HECK.

Painted Landscape, and 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 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

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Holland,



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 Cambyfes; and the third, is the judgement of Solomon. Each of those paintings, shew a good invention, and design; and they are all extremely well executed.

MARTIN HEMSKERK VANDER HECK.

Painted 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 genius 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 HEED E.

Painted 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, where his close application improved him to such a degree, as to occasion an extraordinary high price to be given for his pictures. His merit obtained him the universal approbation of the best judges, and procured to him the honour of being ranked by them among the ablest masters of his time. And whoever will deliberately view, and consider, the works of this artist, which are at Rome, Venice, and Naples, will find an evident proof, that the high commendations they received, were justly due to their merit.

On account of his established reputation, 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 S. Walburg at Furnes, there is a capital picture of this master, representing the Martyrdom of a Saint. It is designed in the manner of Laireffe, full of spirit and genius 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 strangers, who knew how to prize their merit, better than their own countrymen.

JOHN DAVID DE HEEM.

Painted 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 same 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 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, or gems; nor can a judicious eye consider the union, the harmony, or the freshness of his tints, without admiration.

Although subjects of the still life kind, are not in so great request as they formerly have been; yet the genuine works of De Heem, are so generally admired, that they are bought up at considerable prices, and are thought to deserve a place, among the works of the greatest masters, even at this day. During his life, his paintings were sold for incredible sums, which rendered them scarce purchasable, by any who had not immense 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.

The true pictures of this master, may be determined without much difficulty; for, they are executed with astonishing neatness; with a free, broad, and a light touch; they are exquisitely finished, judiciously grouped, and admirably coloured; and those insects which are often interspersed among his fruits, and flowers, afford an agreeable deception to the eye, and appear to be real. It was remarked of him, that his last pictures, were rather more excellently finished, than those of his early time; and perhaps, no eminent painter hath been more injuriously treated than John de Heem, by having works ascribed to him, which are absolutely unworthy of him. His father David, and his son Cornelius, both painted the same subjects, but they were inferior to him in an extraordinary degree; yet, their works are frequently passed on injudicious purchasers, as genuine pictures of that great man, though, by a true connoisseur, the difference is very easily perceptible.

He painted a garland of fruits and flowers, for John Vander Meer, exceedingly delicate, for which the possessor refused two thousand guilders; and he presented it to King William III, who in return bestowed on Vander Meer, an employment of considerable value, and carried the picture along with him to England.



CORNELIUS DE HEEM.

Painted Fruit, and Still Life.

He was born at Utrecht, about the year 1623, the son and disciple of John David de Heem; and being very carefully instructed by his father, he became a good painter, delighted in the same subjects, composed, coloured, and penciled in the same style and manner, but never arrived at the excellence of his father, although he had in many respects abundance of merit. His principal power consisted in painting vases, carpets, and such objects of still life; which, from a similarity of colouring, disposition, and touch, are frequently taken for the work of David.

LUCAS DE HEERE.

*Painted Portrait, and History.**Died 1584, aged 50.*

He was born at Ghent, in 1534, the son of John de Heere, the best statuary of his time, and Anne Smyters; who had the reputation, of being a most surprising paintress of landscapes in miniature. Van Mander gives almost an incredible account, of one performance of that female artist.

That writer says, she painted a landscape, representing a windmill with the sails bent; the miller appeared, as if mounting the stairs, loaded with a sack; upon the terrace where the mill was fixed, was seen a cart and horse, and on the road several peasants. The whole was highly finished, and penciled with wonderful delicacy, and neatness, and was also accurately distinct; yet, the painting was so amazingly minute, that the surface of it might be covered with one grain of corn.

From such parents, de Heere had a fair prospect, of gaining every necessary part of instruction; and having, under their direction, learned to design, and handle the pencil with ease and freedom, he was placed as a disciple with Francis Floris. With that master he improved so expeditiously, as to become in some respects his equal, but in composition, and invention, his superior.

On his quitting the school of Floris, he travelled to France, where he was employed for some years by the Queen mother, in drawing designs for tapestry; and while he continued at Fountainbleau, he studied after the antique statues, preserved in that palace, though he never made so happy a use of that study, in his subsequent compositions, as might have been expected from his genius, and talents. At his return to his native city, he painted a great number of portraits with applause; and he was remarkable for having so retentive a memory, that if he saw any person, but once, he could paint his likeness as strong, as if he had his model before his eyes.

On the shutters of the altar-piece in the church of S. 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 S. John, he painted an altar-piece representing the Resurrection.

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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 fulness 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.

Painted Landscape, Frost, and Houses on Fire.

He was born at Bruffels, 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.

Painted History, and Portrait.

He was born at Bruffels, 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.

Painted Flowers, and Insects.

He also was born at Bruffels, 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.

THEODORE HELMBREKER.

Painted History, and Conversations.

Died 1694, aged 70.

This painter was born at Haerlem, in 1624, and was a disciple of Peter Grebber; but after the death of that master, he applied himself to the study of nature, and likewise to a careful observation of the works of the most famous artists.



artists. Having at last obtained as much improvement as he possibly could in his own country, he went to Venice, Rome, Naples, and Florence, and spent several years in Italy; where his works procured him universal admiration. After some years of absence, he returned to Haerlem; yet, he could not be induced, by the most importunate solicitations of his friends, to continue there for any length of time; but went again to Rome, where he spent the principal part of the remainder of his life.

He had an excellent manner of painting; his invention was lively; his composition good; his figures were designed with taste, and elegance; they had a fine expression, and good relief; his subjects were disposed with singular judgement; and his colouring was agreeable. His landscapes have abundance of truth, variety, and nature, producing a very striking effect; and whatever animals, or figures, he introduced, are finished with a delicate and free pencil, and a skilful management of the chiaro-scuro. So that the harmony, the variety, and the spirit of his compositions, afford the eye a singular degree of pleasure.

His extensive genius qualified him, not only to compose historical sacred subjects, which he always painted with great success, but he had also a particular talent for painting conversations, fairs, beggars, receiving alms, and the marching of troops; by which compositions he procured the approbation of the best judges. He sometimes painted in the style of Bamboccio, and was accounted not inferior to him; but, the tints of his colouring were rather more clear, especially those of his latter time.

As he made Rome his residence for so many years, the Italians possess most of this master's performances; and value them so highly, as to retain them in their own country. For which reason, his works are very rarely to be met with in any other part of Europe. He frequently painted in large, but his most applauded pictures, are those of the smaller size.

At Rome, in the Jesuit's church, is a noble landscape, in which is introduced the Temptation of Christ in the Desert. At Naples, in the refectory of the Jesuit's college, are three sacred subjects, admirably executed; Christ in the Garden, Christ carrying his Cross, and Christ crucified; and at Amsterdam, in the possession of Mr. Klock, is an incomparable picture, representing a convent, of which the architecture is intirely in the Italian taste, excellently designed, and highly finished; and before the building appear a great assemblage of men, women, and children, who are served with victuals by pilgrims. The whole is admirably handled, with good expression, with a free and neat pencil, and very agreeable colouring.

MATTHEW VAN HELMONT.

Painted 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 chymists, 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.

Painted History.

Died 1726, aged 43.

He was the son of Matthew van Helmont, born at Antwerp, in 1683, and from his birth was of a weak and tender constitution, which continued during his whole life. His father, who was a painter in great reputation, took unusual care to instruct him, and he had the satisfaction to see him possessed of great abilities, at an age when others only begin to learn. He had the misfortune to be deprived of his father, whilst he himself was very young; but, by that portion of knowledge which he had already acquired, and by the strength of his own genius, he was enabled to study nature, and also to improve himself by designing after noble models. The city of Brussels afforded him sufficient opportunities to exert his talents, and establish his reputation; for, he was perpetually employed, and painted almost without intermission. But, by too close an application for one of so tender a frame, he shortened his days; and died when he had only arrived at his forty-third year.

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, which is accounted a capital performance, was of Van Helmont's composition; and the subject of that painting, 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, of which they are allowed to be the principal ornaments.

BARTHOLOMEW VANDER HELST.

Painted Portrait, and History.

Died 1670, aged 57.

He was born at Haerlem, in 1613, and proved an excellent colourist and designer; so that in Holland, he is accounted 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 consisted in portraits, which he designed in an agreeable style, with a light, free touch, and a mellow pencil; with broad draperies, and beautiful colouring. Many of his countrymen, out of a national partiality, do not hesitate to compare him even with Vandyck; but, when the works of both are inspected by a judicious eye, they cannot certainly be admitted to stand in any degree of competition.

Several paintings of this master are to be seen at Amsterdam, which are exceedingly admired; one, that is his most capital performance, is in the Chamber of Justice in the Town-House of that city. 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. Sir Godfrey Kneller was profuse in his commendation of that picture, and also in praising the abilities of the artist; and the judgement of so eminent

eminent a master in the same style, is a sufficient attestation of the merit of Van deHelft.

M A R T I N H E M S K E R C K .

Painted 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 intirely; and finished a picture for the chapel of the artists at Haerlem, representing S. 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. His invention was fruitful, which qualified him to paint all kinds of subjects; and his design, though dry, was easy, and learned. His composition was good, and he was fond of introducing pieces of architecture in his back-grounds; but he wanted grace in the countenances of his figures, and in the airs of his heads; the muscles of the body were abundantly too hard and dry, especially in the naked; his figures are generally too long, his draperies heavy, and his works sufficiently prove, that he had very little, or no knowledge of the chiaro-scuro.

E G B E R T H E M S K E R C K , called the Old.

Painted 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 have had more admirers.

Undoubtedly, the taste of his composition, compared with that of the Italian artists, is but low; yet, it ought to be considered, that he took his subjects from nature; from persons of the meanest occupations, employed in the meanest offices, whose figure, dress, actions, or manners, could not furnish the imagination with any idea of elegance; and that he studied no farther, than to express the variety of humours, observable in the characters of that boorish class of people, with whom he was most conversant.

To study nature in its undisguised appearances, and to trace every passion of the human mind, in the lineaments of the face, and in the attitudes of the body, seems to have been the utmost of his ambition; and for that purpose, he frequented all places of public resort, inns, taverns, gaming-houses, fairs, feasts, or merry-makings; and by that means acquired a surprizing power of expressing every humourous incident, that promoted his own mirth or amusement, or that might contribute to the mirth or amusement of others.

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 intire, 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.

The picture of a sick woman, at present in the possession of the author of this book, affords a manifest proof of the merit and excellence of Hemskerck. The patient is represented as in her bed-chamber, attended by a nurse-keeper, a boy apparently in great affliction, and a physician examining an urinal. The back-ground is clear, the perspective of the room, and its furniture very exact; and the principal figure is unusually bright, to attract the attention of the spectator. On the right hand is the bed, at the side of which the woman is placed in an elbow-chair, resting her hands on the arms of it. Sicknes and pain appear in the limbs, and the whole body expresses feebleness, and lassitude. Her form is designed in a style superior to the Flemish taste; it is easy, elegant, and graceful, and she turns her eyes with a melancholy anxiety on the doctor, as if waiting for his opinion, and dreading it. The light is very judiciously thrown on the principal figures, and as to the shape, limbs, and attitude of the woman, they are worthy of any artist of the Roman school.

EGBERT HEMSKERCK, called the Young.

Painted 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 S. Anthony, and enchantments; and those subjects he executed

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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.

Painted 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, and a ready genius; his style of painting was grand, his design full of spirit, and his colouring agreeable. His figures had expression, and character, and his draperies were easy and natural; he painted with great freedom of pencil, and his touch was broad and firm. His general subjects were designed in a large size, and in some of his compositions the figures were abundantly larger than life. Frequently he was engaged to insert the figures in the landscapes of other artists, and particularly in many of the landscapes of John Asselyn.

Most of the churches at Antwerp, and Bruges, are adorned with the paintings of this master; but his most capital performance, is in the parish church of S. Anne at Bruges; of which the subject is, the Last Judgement; and the composition, as well as the execution, afford sufficient evidence of the merit of this master.

He had a son,

— HERREGOUTS, the Young,

Who, though a very considerable artist, was much inferior to his father. However, many of his paintings are in the churches at Bruges, and are greatly esteemed; one of which is in the church of the Bare-footed Carmelites, and represents the Presentation of Christ in the Temp'le.

WILLIAM DE HEUSCH.

Painted Landscapes, and Animals.

He was born at Utrecht, in 1638, and learned the first rudiments of the art in his native city; but he went early to Rome, and placed himself as a disciple with John Both. As he had the advantage of such an instructor to direct him in his studies, he soon made a very great proficiency, and adhered to the beautiful manner of his master; not only in the tints of his colouring, but also in the handling, and in the agreeable choice of his subjects.

He designed entirely after nature, and sketched the views of the Rhine, and the Tiber, of Frascati, and Tivoli, from which he composed his landscapes; always representing such scenes and situations, as were uncommonly striking, or beautiful;

beautiful; so that his pictures were exceedingly admired in Rome, and bought at large prices. He enriched his landscapes with excellent figures, and animals of different kinds, which were elegantly designed, and finished with neatness; and he generally chose for his subjects, huntings, harvest-time, or shepherds and villagers, employed in different occupations, or amusements.

JACOB DE HEUSCH.

Painted Landscape, and Animals.

Died 1701, aged 44.

This painter was nephew to William de Heusch, and was born at Utrecht, in 1657. He was carefully instructed by his uncle, and after he had practised for some years, approached so near to the taste of design, the touch, and the colouring of his master, that there was scarce any perceptible difference in their works.

When he had for some time painted in that style, he went to Rome by the advice of his uncle; and there attended the academy, to improve himself in drawing and design, and distinguished himself above all the artists of his time. At his intervals of leisure, he studied the works of the great masters, examining their perfections, and defects; but, in his own judgement, preferred Salvator Rosa to them all. He therefore fixed on him for his model, particularly in his small figures; and to impress on his mind strong ideas of that master's manner of design, he viewed every scene around Rome, and its neighbouring villages, which could furnish him with a sufficient variety.

At last he surpassed his uncle, and his works were bought eagerly, by persons of the best taste in Rome, and Venice; which enabled him to live in a splendid condition, while his amiable personal qualifications procured him respect, and esteem. His landscapes are true representations of beautiful and elegant nature; the sites are agreeably chosen; the grounds and trees well coloured, and touched with freedom; and the figures, sheep, oxen, and other animals, designed with abundance of truth, correctness, and spirit.

ABRAHAM DE HEUSCH.

Painted Plants, and Insects.

He was born at Utrecht, about the year 1650, and learned the art of painting from Christian Striep. His favourite subjects were plants, and herbs of different kinds, insects, serpents, and poisonous reptiles; all which he copied from nature, with very singular 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.

*Painted Landscape, Palaces, and Buildings, antient 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; but his genius enabled him to improve by studying after nature, and 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 judgement.

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 surprizing 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.

NICHOLAS HILLIARD.

*Painted 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

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 honoured him so far, as to sit to him for her portrait several times.

One of his most capital limnings was a whole length of that Queen in her robes, sitting on her throne; and two other pictures are mentioned in very high terms of commendation, the one being the portrait of his father, the other a portrait of himself.

LAWRENCE DE LA HIRE.

Painted Landscape, and 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 mannerist. His taste was but indifferent, and if it was more natural, and finished, than that of Vouet, yet it was not agreeable.

His landscapes were undoubtedly the most pleasing part of his works; for, he finished them with great care; but his figures, either in historical subjects, or in landscape, were not to be commended; being not truly natural, either in the airs of the heads, the contours of the limbs and bodies, or in the fingers, which were too long, and too much contorted. The keeping (as it is termed) in his pictures, was exceedingly faulty, from an improper and injudicious use of the aerial perspective; for, instead of making his objects apparently die away perceptively, his distances were involved in a confused mistiness, which was extremely disagreeable; and his figures, in proportion as they receded from the base line, were clouded and indistinct. That defect rendered the works of this master generally less estimable, though they are still commended by many of his own countrymen.

PHILIP DE LA HIRE.

Painted Landscapes, and 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 accounted to have a good degree of merit.

MINDERHOUT



MINDERHOUT HOBBI MA.

Painted 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 intirely 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 Ruyfdael, 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 Pouffin, 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; and his paintings were so highly prized a very few years ago in London, that one of them was sold for above an hundred pounds; and it is probable, the works of this celebrated artist are as estimable at this day. Not many of his pictures have appeared in this kingdom, although he has often been dishonoured, by having many mean performances ascribed to him. But, one of the most genuine landscapes of Hobbima, perfectly well preserved, is in the possession of Thomas Cobbe, Esq; in Dublin, which has been often examined with singular pleasure; and on the picture is inscribed, *Minderhout Hobbima, 1663.*

JOHN VAN HOECK, or HOUK.

*Painted History, and Portrait.**Died 1650, aged 50.*

He was born, according to Descamps, about the year 1600, but according to the Chronological Tables, the year of his birth is erroneously fixed in 1578. His native city was Antwerp, and his early time of life was cultivated with extraordinary care by his parents; who had him instructed in the sciences, and polite literature, before his genius determined him to choose painting for his profession. He was then placed under the direction of Rubens, whose education had

had been formed in the same manner, and a similarity of disposition established a reciprocal affection between them.

When he had continued in the school of Rubens, till he distinguished himself as an able artist; to acquire still greater improvement, he visited Rome, and resided there for some years, studying after the best models. 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 had an opportunity to exert his talents, by painting the portraits of the Imperial family, and also by adorning the churches, convents, and cabinets of the Nobility, with a variety of excellent compositions. He continued in Germany, till the Arch-duke Leopold took him in his retinue to Flanders, having before honoured him with the title of his principal painter; but he died in his own country, universally regretted, and esteemed. The portraits which he painted were remarkable for their resemblance: and are accounted to be not much inferior to Vandyck. His composition was good, his manner of designing ingenious, his colouring strong, clear, and natural, and his pencil, though delicate, was yet equal to the grandest works in which he was employed.

The portraits of the Arch-duke Albert, and Isabella, which are in the cabinet of Prince Charles of Lorraine, at Brussels, will always be acknowledged as a competent proof of his merit in that style; 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, S. John, and Mary Magdalen, beautifully executed, sufficiently evidences the strength of his genius for historical compositions.

ROBERT VAN HOECK.

Painted Battles, Encampments, and Skirmishings of Armies.

He was born at Antwerp, in 1609, and became an artist of very uncommon distinction, favoured in the highest degree by the King of Spain, and by that Monarch appointed Comptroller of the Fortifications throughout all Flanders.

The pictures which he painted were generally of a small size, with abundance of figures; and he particularly excelled in those subjects which admitted of introducing the greatest number of them, such as battles, plundering of villages, marchings of armies, or encampments.

His works are truly estimable, his design was exceedingly correct; his touch had unusual neatness, and his colouring was delicate. In all his compositions he designed an inconceivable multitude of figures, in a small compass; so that it seemed difficult even to the eye to observe the variety, though every figure, when nicely examined, appeared distinct, and correctly designed.

GERARD HOET.

Painted History, and Landscape.

Died 1733, aged 85.

He was born at Bommel, in 1648, and was a disciple of Warnard van Rysen, an excellent painter, who had been bred in the school of Poelenburg; but, his
genius



genius soon exerted itself in such a manner, that he was enabled to proceed happily in his profession, without being indebted to any instructor.

When he commenced artist, he was at first invited to Cleve, where his paintings procured him very great credit; but he was afterwards prevailed on to visit France, yet in that kingdom he had not the good fortune to meet with encouragement, in any degree proportioned to his merit; and therefore he turned his attention to England, whither he certainly would have directed his course, had he not been dissuaded by Vosterman, who at that time was preparing to leave the Court of London. At last he settled at Utrecht, and in that city, and its neighbourhood, found a sufficient number of admirers, and friends, who constantly employed his pencil; and afforded him continual opportunities, to display his abilities, in executing several grand and beautiful designs, for cielings, salons, and superb apartments, and also in finishing a great number of easel pictures for their cabinets.

The reputation of Hoet, for knowledge and skill in his profession, was so universally established at Utrecht, that he was appointed director of an academy for drawing and painting, which he conducted with great honour to himself, and remarkable advantage to his pupils. He had a lively imagination, a very ready invention, and a fine genius for composition; as also a nice adherence to the costume. His manner of painting was clean and neat, and he was thoroughly master of the true principles of the chiaro-scuro. His figures in general are designed with elegance, and drawn with correctness; his colouring is lively, natural, and full of harmony, from the judicious opposition of his light and shadow; his touch is light, and firm, and his pictures have a great deal of transparency. His small easel paintings are exceedingly delicate in the touch, and the finishing; and yet his larger works are always penciled with a freedom that is suitable to those grander compositions.

Many capital pictures of this master are in the palace of Slangenbergh; and his eminent talents may be seen in the grand stair case at Voorst, the seat of the Earl of Albemarle. In Holland, and also in our kingdoms, several charming pictures of Hoet are preserved; some of them in the manner of Poelenburg, and others in the style of Carel du Jardin.

JOHN, or HANS HOLBEIN.

Painted Portrait, and History.

Died 1554, aged 56.

This admirable painter was born at Basle, in 1498, and instructed in the art by his father John Holbein. In the early part of life, he pursued his studies with incessant assiduity; and being possessed of an elevated genius, his progress was exceedingly rapid; so that he soon became far superior to his instructor. He excelled all his cotemporaries in portrait; and in that style arrived at so high a degree of perfection, that Zuccherò, who certainly was well qualified to judge of his merit, did not hesitate to compare his portraits, with those of Raphael, and Titian.

He painted equally well in oil, water-colours, and distemper, in large, and in miniature; but he had never practised the art of painting in miniature, till he resided



resided in England, and learned it from Lucas Corneli; though he afterwards carried it to its highest perfection. His paintings of that kind, have all the force of oil colours, and are finished with the utmost delicacy. In general he painted on a green ground, but in his small pictures frequently he painted on a blue.

The invention of Holbein was surprizingly fruitful, and often poetical; his execution was remarkably quick, and his application indefatigable. His pencil was exceedingly delicate; his colouring had a wonderful degree of force; he finished his pictures with exquisite neatness; and his carnations were life itself. His genuine works are always distinguishable by the true, round, lively imitation of flesh, visible in all his portraits, and also by the amazing delicacy of his finishing.

He visited London at the request of Erasmus, who recommended him to Sir Thomas More; and Sir Thomas immediately employed him, shewed him every mark of respect and real friendship, entertained him at his own table, allowed him an apartment in his house, and detained him for three years. In which time he painted the portraits of his patron, and all the family of Sir Thomas; as also several portraits of his relations and friends, which were hung up in a grand hall. As soon as King Henry VIII, beheld those performances, he was so struck with their beauty, their life, and admirable likeness, that he took Holbein into his service, and favoured him highly as long as he lived.

It is observed by most authors, that Holbein always painted with his left hand; though one modern writer objects against that tradition, (what he considers as a proof) that in a portrait of Holbein painted by himself, which was in the Arundelian collection, he is represented holding the pencil in the right hand. But, with great deference to the opinion of that ingenious connoisseur, that evidence cannot be sufficient to set aside so general a testimony of the most authentic writers on this subject; because, although habit and practice might enable him to handle the pencil familiarly with his left hand; yet, as it is so unusual, it must have had but an unseemly and awkward appearance in a picture; which probably might have been his real inducement for representing himself without such a particularity. Besides, the writer of Holbein's life, at the end of the treatise by De Piles, mentions a print by Hollar, still extant, which describes Holbein drawing with his left hand. Nor is it so extraordinary or incredible a circumstance; for, other artists mentioned in this volume are remarked for the very same habit; particularly Mozzo of Antwerp, who worked with the left; and Amico Aspertino, as well as Ludovico Cangiagio, who worked equally well with both hands.

The genius and excellence of this master were sufficiently shewn in the historical style, by two celebrated compositions which he painted in the hall of the Steel-yard Company; and they were universally admired for the richness of the colouring, as also for the strong character in the figures through the whole. Zuccherò, on seeing those pictures, expressed the highest esteem for Holbein, and even copied them in Indian ink.

Abbe du Bos observes, that the altar-piece at Basle painted by Holbein may be compared with the best productions of Raphael's disciples for composition, and preferred to them with respect to colouring; that he shews a greater degree of knowledge of the chiaro-scuro, and particular incidents of light that are truly



marvellous. That observation of Du Bos, may perhaps be considered by some judicious readers as a just description of the perfections of Holbein; and to others of equal taste and judgement, it may appear as an encomium a little too high stretched. Holbein undoubtedly had many excellencies, which procured him, very deservedly, the admiration of all Europe; but to equal him in portrait with Raphael and Titian, as Zucchero did, or to place him on an equality with the best of Raphael's disciples in composition, as Abbe du Bos has done, seems to be not altogether justifiable; for, notwithstanding the abundant merit of this master in many respects, it cannot be denied, that the German gout predominates through most, if not all of his compositions.

It is indeed to be lamented, that such a number of pictures are positively asserted to be of the hand of Holbein, which are a dishonour to his pencil; but any judicious person, who hath observed one genuine picture, will not easily be imposed on.

In the Florentine collection are the portraits of Holbein, Luther, Sir Thomas More, and Richard Southwell, all painted by this master; and in the cabinet of the King of France, beside several portraits, there is an historical subject by Holbein, representing the Sacrifice of Abraham, which is accounted a fine performance.

CORNELIUS HOLSTEIN.

Painted History.

He was born at Haerlem, in 1653, the son and also the disciple of Peter Holstein, a painter on glass, by whose careful instruction he became an artist of considerable eminence.

Among many applauded pictures of this master, Houbraken mentions one which he had the opportunity of examining; it represented the Triumph of Bacchus; and several naked figures, particularly of boys, were introduced in the design. He describes it as being well composed, correctly drawn, and pleasingly coloured; and although a large sum had been paid for it, yet even that large sum seemed to be far short of its value. He also mentions the cieling of the Treasury at Amsterdam, as being exceedingly well designed and executed.

GILLES HONDEKOETER.

Painted Landscapes, and Live Fowl.

He was born at Utrecht, in 1583, and imitated the style of composition, and the manner of colouring, of Roland Savery, and David Vinckenbooms. He studied after nature those views which he intended for his landscapes, and in general made an agreeable choice. The forms, and leafing of his trees, are more in the taste of Vinckenbooms than Savery, but they are well handled, and firmly penciled; though sometimes perhaps they are a little too brown, or too yellow.

He painted different kinds of fowls, with singular truth and exactness, and frequently filled his small landscapes with no other objects; but those he finished highly, and with great transparence of colouring.

GYSBRECHT

GYSBRECHT HONDEKOETER.

Painted Fowls.

He was born at Utrecht, in 1613, the son of Gilles Hondekoeter, from whom he learned design and colouring. The subjects he painted were cocks, hens, ducks, and other domestic fowls, which he described in a lively and strong manner, giving his objects agreeable attitudes, and colouring them exactly after nature. The works of this master are very often injudiciously ascribed to his son, although the paintings of Gysbrecht are in every respect abundantly inferior to those of Melchior Hondekoeter.

MELCHIER HONDEKOETER.

*Painted Fowls.**Died 1695, aged 59.*

He was the son of Gysbrecht Hondekoeter, born at Utrecht, in 1636, and from his infancy was carefully trained up to the profession by his father. He chose the same subjects, but in his manner of painting them, he surpassed not only his master, but even the best of his cotemporaries in a very high degree. Till he was seventeen years of age, he practised under the direction of Gysbrecht, and accustomed himself to paint several sorts of birds; but particularly he was pleased to represent cocks, hens, ducks, chickens, and peacocks, which he described in an elegant variety of actions, and attitudes.

After the death of his father, which happened in 1653, he received some instructions from his uncle John Baptist Weenix; but his principal, and best instructor, was nature, which he studied with intense application, and that enabled him to give to every animal he painted such truth, such a degree of force, expression, and life, as seemed to equal nature itself; nor did any artist take more pains, to study every point that might conduce to the perfection of his art. His pencil was wonderfully neat, and delicate; his touch light, his colouring exceedingly natural, lively, and remarkably transparent; and the feathers of his fowls were expressed with such a swelling softness, as might readily and agreeably deceive the eye of any spectator.

It is reported, that he had trained up a cock to stand in any attitude he wanted to describe, and that it was his custom to place that creature near his easel; so that at the motion of his hand, the bird would fix itself in the proper posture, and would continue in that particular position, without the smallest perceptible alteration, for several hours at a time.

The landscapes which he introduces as the back grounds of his pictures, are adapted with peculiar judgement and skill, and admirably finished; they harmonize with his subject, and always increase the force and the beauty of his principal objects. His touch was very singular, in imitating the natural plumage of the fowls he painted; which not only produced a charming effect, but also may prove serviceable to an intelligent observer, to assist him in determining which are the genuine pictures of this master, and which are impositions. The works of Hondekoeter are justly in very great request and estimation, and they generally afford a large price, almost in proportion to their value.



ABRAHAM HONDIUS.

*Painted Landscapes, Animals, Huntings, and Conversations.**Died 1691, aged 53.*

This painter, who is well known in our kingdoms, was born at Rotterdam, in 1638, according to the most authentic writers, though Descamps fixes his birth in 1650, twelve years later. He appears to have been an universal master, painting with equal readiness landscapes, animals of all kinds, particularly dogs, huntings of wild animals, boars, deer, wolves, and foxes, as also conversations, and fowls; but his favourite subjects were huntings.

His manner seems peculiar to himself; it was bold and free, and except Rubens and Snyders, few masters have painted animals in a greater style, or with more spirit. There is certainly a great deal of fire in his compositions, but his colouring is often extravagant, and his drawing extremely incorrect. In general his penciling was harsh, and he delighted in a fiery tint; yet, some of his small pictures are very neatly finished. There is a great inequality as to the merit of the works of Hondius; some of them being in every respect abundantly superior to others; but there is scarce any master whose compositions are so easily distinguishable, as those of Hondius, by certain particularities in his touch, his taste of design, and his colouring.

Several of his pictures of dogs are much esteemed, and one especially is mentioned, in which he represented thirty different species of those animals, all being well designed, and every distinct animal being characterized with some peculiar air, action, expression, or attitude. As he was exceedingly harassed and tormented with the gout, the works of his latter time are more negligently executed, than those which he finished in his prime; and therefore, they very much contribute to lessen the reputation he had acquired by some of his more studied, and better finished performances.

His most capital picture is the burning of Troy, in which there are a variety of figures, many of them well designed, and disposed with judgement. Houbraken also mentions a candlelight of this master's hand, in which appeared a fine opposition of light and shadow, and the figures were extremely well designed, and well coloured.

GERARD HONTHORST.

*Painted History, Portrait, and Candlelight Pieces.**Died 1660, aged 68.*

He was born at Utrecht, in 1592, and was placed as a disciple with Abraham Bloemart: but when he quitted that master, he travelled to Rome, and proceeded so happily in his studies, as to be accounted one of the best artists of his time. He continued at Rome for several years, being employed there by persons of the first rank, and particularly by Prince Justiniani, for whom he performed many considerable works.

His particular excellence was shewn in his night-pieces, representing figures by candlelight, which usually were as large as life. Even Rubens professed himself an admirer of his paintings in that style; and Sandrart highly commends a picture of the Decollation of St. John by torch-light, which he saw at Rome, in the church of Madonna della Scala. He also mentions another in the

Justiniani

Justiniani gallery, of which the subject is, Christ brought bound before Pilate in a white Robe; and in that composition, the light proceeding from the flambeau and torches produced so uncommon a lustre, and so bold an effect, that no preceding artist had performed any thing in that style that could be compared with it. Sandrart also observes, that Honthorst was as much distinguished while he resided at Rome, for his night-pieces in large; as Elsheimer was, for his manner of designing the same subjects in small.

Soon after his returning to his own country he visited London, and obtained the favour of King Charles I, by several grand performances, and portraits; especially by one allegorical picture, in which he represented the portraits of the King and Queen, in the character of two deities, and the portrait of the Duke of Buckingham in the character of Mercury, introducing the liberal arts to that monarch and his consort. For that composition, which was well drawn and extremely well coloured, the king presented him with three thousand florins, a service of plate for twelve persons, and a beautiful horse; and he had afterwards the honour to instruct the Queen of Bohemia, and the Princess's her children, in drawing.

His pencil is free and firm, and his colouring hath a great deal of force, although it often is not pleasing, by a predominancy of the yellow and brown tints; yet undoubtedly Honthorst would have been an excellent painter, if he had known how to give more grace, and more correctness to his figures.

At his return from London to Holland, he adorned the pleasure houses of the Prince of Orange with many poetical subjects, which he executed in fresco as well as in oil; but, he principally was employed in painting portraits, which are described as having good expression, and extraordinary life and force, by their broad masses of light being contrasted by strong shadows.

WILLIAM HONTHORST.

Painted History, and Portrait.

Died 1683, aged 79.

This painter, who was brother to Gerard Honthorst, was born at Utrecht in 1604, and learned the art of painting from Abraham Bloemart. The portraits which he painted were very much esteemed, and in reality those were his most commendable performances; for the historical subjects of his hand, which generally were painted in a large size, are in no degree equal to those of Gerard, either in respect of the composition, the handling, or the colour, although they are frequently sold for the works of that master.

PETER DE HOOGE.

Painted Conversations.

Born about the Year 1643.

Neither the native city, nor the master of this painter are ascertained by any of the writers on this subject; but, by his manner of painting, Descamps accounts him to have been one of the best disciples of Berchem. However, he seemed to admire and imitate the manner of Mieris, Metz, and Slingeland, although



although in the finishing of his pictures, he did not arrive at the perfection of those great artists.

The heads and hands of his figures, have sometimes a degree of force, scarce unworthy of being compared to Vandyck; but, his touch is more broad and free than either Metz or Mieris, and he falls far short of their exquisite neatness. His pencil is light and firm; his design correct and in a good taste, as if he had been instructed in some celebrated school. His usual subjects are conversations, in which the draperies of his figures are taken from the modes of the times; and as to his colouring, it is extremely good, natural, and strong.

DIRK, OF THEODORE VAN HOOGESTRAETEN.

Painted Landscapes, and Still Life.

Died 1640, aged 44.

He was born at Antwerp, in 1596, and at first was bred to the goldsmith's business and engraving; but, having by accident gained the friendship of some Flemish painters, who instructed him in the rudiments of the art, he very soon became such an extraordinary proficient, that he quitted his original profession, and devoted himself intirely to painting.

He acquired a free manner of handling, and designed his subjects in a good taste, distinguishing himself above many of those artists, who had from their infancy been regularly trained to the profession; and as he made it his constant practice to study after nature, the scenes of his landscapes, and all the objects he chose to paint, were represented with great truth and exactness.

SAMUEL VAN HOOGESTRAETEN.

Painted Portrait, History, Landscapes, Statues, and Perspective.

Died 1678, aged 51.

He was born at Dort, in 1627, and learned the first principles of the art from his father Theodore van Hoogestraeten, who took all possible care of his education; and when by study and practice he seemed qualified for greater improvement, he was placed as a disciple with Rembrant. For some time he retained the manner of that master, particularly in his portraits, and painted with success; but he disused it gradually, and adopted another from which he never afterwards departed.

He had a spirit so emulous, that in whatsoever subjects he saw others excel, he was solicitous to imitate them, and felt an ambition to arrive at an equal degree of eminence in every particular branch; whether it was landscape, animals, architecture, calms at sea, storms, fruit, or flowers; and each of those subjects he painted agreeably. He was employed by the emperor at Vienna, to whom he presented three pictures of his own painting; one, a portrait; another, Christ crowned with Thorns; and the third, a piece of still life, highly finished; with which that monarch seemed to be exceedingly pleased, and he honoured the artist with a chain of gold and a medal.

From Germany he visited Rome, with a desire of improvement; and after some time spent in contemplating the curiosities of that city he went to England, where he received so much encouragement and kindness, as enabled him in a few years, to return to his own country extremely enriched, as most foreigners do, who visit that land of liberality and munificence, if they have merit in any profession. His portraits were remarkable for good handling, for an agreeable likeness, and a good tone of colouring, as well as for retaining their original strength and lustre, for a long time. The historical pictures of his hand are well designed, but the colour of his draperies does not please the judicious; and it must be confessed, that there is somewhat dry and stiff in his manner.

JOHN HOOGZAAT.

Painted History.

Died 1712, aged 58.

He was born at Amsterdam, in 1654, was placed as a disciple with Gerard Laireffe, and accounted one of the best of those artists who were formed in that school. Laireffe was always profuse in his praise, and recommended him to the favour of the principal nobility, who soon afforded him opportunities of establishing his reputation.

He was equally qualified to paint in large, or in small; and in all his works shewed a good genius, a great deal of spirit, and a masterly execution. King William III. esteemed him highly, and employed him to adorn several apartments in his palace at Loo.

JOHN HOSKINS.

Painted Portrait.

Died 1664.

He was taught to paint portraits in oil, when he first applied himself to study the art of painting, and followed that manner for some years; but afterwards he practised miniature, and in that way exceeded any of his performances in oil. King Charles, the Queen, and many of the nobility sat to him; and he had the satisfaction to form two distinguished disciples, Alexander and Samuel Cooper, the latter of whom proved far superior to his master, and extended his reputation through all Europe.

In the heads painted by Hoskins, there is a great character of nature, and truth, but the carnations want variety of tints, and appear too much of a brick-colour. However, Mr. Walpole, (who is a very competent judge,) mentions one work of Hoskins, which he says may be accounted perfect; it is a portrait of a man, rather young, in which he thinks the colouring equal to Oliver, and the hair is touched with exquisite freedom. It is in the possession of Mr. Fanshaw.



CORNELIUS HOUSEMAN, or HUYSMAN.

*Painted Landscapes, and Animals.**Died 1727, aged 79.*

He was born at Antwerp, in 1648, but lived mostly at Mechlin, and for that reason, he is distinguished by the appellation of Houseman of Mechlin. He was the son of an eminent architect; and being deprived of his parents while he was very young, his uncle, who took care of his education, placed him with Gaspar de Witt, from whom he learned to paint landscapes; though he was principally indebted to the study of nature, for his taste of design. But, while he was under the direction of that master, happening accidentally to see some of the works of Artois, they affected him to such a degree, that he went directly to Brussels in search of that painter, and became his disciple.

No sooner had he commenced artist, than he attracted the eyes, the attention, and the approbation of the best judges; and particularly of the celebrated Vander Meulen, who was at that time on his journey through Flanders. That great artist, to shew how highly he esteemed the merit of Houseman, offered him a considerable pension, and every encouragement to engage him in the service of the French King. But, as his abilities were well known in Mechlin, and through all the Low Countries, which furnished him with sufficient employment at home, he politely declined all those generous offers, and lived intirely at Mechlin.

For some years he retained the manner of his master Artois, in all his compositions, and with great success; but afterwards he formed a manner peculiar to himself, that was much superior. Houseman is considered as one of the best among the Flemish painters of landscape; his style is extremely in the taste of the Italian school; his colouring is bold, and his touch free, and excellent; and in most of his pictures he is fond of introducing a strong, warm mass of light, breaking on some part of his fore-ground, which is usually much enriched with plants and herbage. He always painted the figures and animals in his own landscapes, and designed them well; and frequently he was employed by other artists, to adorn their landscapes with cattle and figures, Minderhout, Achtschellings, and Artois, being of the number.

He also painted the landscapes in the back-grounds of historical pictures, for other artists of considerable eminence.

In all his compositions he produced a fine effect, by the opposition of his lights and shadows, judiciously contrived; and he had a remarkable happiness in representing the hilly grounds, or distant mountains. His buildings, trees, and skies are all copied from nature, and they must always afford pleasure, as they have abundance of truth, and excellent penciling.

JAMES HOUSEMAN, or HUYSMAN.

*Painted History, and Portrait.**Died 1696, aged 40.*

He was born at Antwerp, in 1656, and studied under Backereel; who had been a disciple of Rubens, and afterwards became a competitor with Vanduyck. But

But Backereel being persecuted by the Jesuits, on account of some satirical verses which he had wrote against them, and obliged to fly from his country; Housman, left destitute, went to England, and painted both history and portrait successfully, being accounted to rival Sir Peter Lely in the latter. Several of his works are still to be seen, which are as highly finished, and coloured with as much force as any of Sir Peter's.

In his own judgement he preferred the portrait which he painted of Queen Catherine, to all his other performances; but certainly the most capital work of this master was over the altar of the Queen's chapel at S. James's; and some Cupids of his painting, have been justly and extremely admired.

JOHN RUDOLPH HUBER.

Painted Portrait, and History.

Died 1748, aged 80.

He was born at Basle, in Switzerland, in 1668, and learned the rudiments of the art from Gaspar Meyer, an indifferent painter; but in a short time he surpassed his instructor, and placed himself as a disciple with Joseph Werner, where he changed his early manner; and by studying after some good casts, taken from antique statues, he proved a very good designer. At the age of nineteen he went to Italy, and stopped first at Mantua, where he studied the works of Julio Romano, and copied them carefully, before he visited any other cities of Italy. At Verona and Venice, he particularly studied Titian, and was so indefatigable, that he was considered as a pattern to those of his own profession.

While he resided at Venice, he was exceedingly caressed by Tempesta, and painted the figures in the landscapes of that eminent master, as long as he continued in that city. He also copied many of the works of Bassan, Titian, Tintoretto, and Paolo Veronese, during three years which he spent with Tempesta; and likewise critically observed what peculiarity of taste, colouring, or pencil, constituted the excellence of each. From Venice he visited Rome, where he found new opportunities of improving, by the amazing productions of Raphael, Guido, and the Caracci; and what still added to his advantage, was, that he obtained the friendship of Carlo Maratti. That great master appeared pleased with Huber's manner of colouring and design, he took delight to promote his knowledge, and assisted him freely, with his advice and instruction on every occasion. But, having observed him to be very much inclined to paint portraits in miniature, he took pains to dissuade him from it; and wished him to reserve himself for works of a nobler character.

After a residence of six years at Rome, which he spent in designing the antiques, attending the academy, and pursuing his studies day and night with unwearied diligence, he returned to his native city; where his merit soon procured him every mark of distinction. His first remarkable work, was a family-piece for the Marquis of Baden Dourlach, of a very large size; by which he gained the greatest applause, and his reputation was spread through all Germany. He was also employed by the Duke of Wirtemberg, who appointed Huber his principal painter, and gave him sufficient opportunity to exert his genius, in historical compositions for the ceilings and walls of his grand
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apartments ; nor was there a Prince in Germany, who did not seem solicitous to possess some of Huber's performances.

It is remarked of him, that he painted three thousand and sixty-five portraits, besides a great number of historical pictures ; all of them finished by his own hand, unassisted by any other artist ; and, by way of distinction, he was commonly called the Tintoret of Switzerland. The colouring of this master is bold and strong, his touch light, and he shewed great freedom and readiness of hand in all his best works. Yet, it ought to be observed, that among the paintings of Huber, there are several of a very inferior degree of merit ; which probably might have been occasioned, by the prodigious number of paintings in which he was engaged, and his unwillingness to disoblige by a refusal ; therefore, his character is drawn only from those works, which he finished with a proper degree of attention and care. He designed correctly, having acquired that habit by his studies at Rome, and his observation of nature ; and though he lived to the age of fourscore, yet the vigour of his genius subsisted to the last year of his life.

LUCAS HUGENSE. Vid. LUCAS, VAN LEYDEN.

JOHN VAN HUGTENBURGH.

Painted Battles, Encampments, and Huntings.

* Died 1733, aged 87.

This eminent master was born at Haerlem, in 1646, and it is asserted by some writers, that he received his first instruction from his father, who was an artist in good esteem. But it is allowed by most, that his intimate connexion with John Wyck, was what chiefly contributed to give him an early fondness for the profession ; and that by the frequent opportunities he had, of observing the manner of that master's working, aided by excellent instructions, he made so rapid a progress, as immediately discovered the strength and the fire of his genius.

He had a brother, Jacques van Hugtenburgh, who lived at Rome, and had been a disciple of Nicholas Berchem, which determined John to undertake a journey to Italy to visit him ; and when he arrived in that city, he was amply rewarded for his fatigue and expence, by having the most admirable models to form his taste of design, and the directions of his brother to guide his judgement ; and his improvement was proportionably evident. But the death of his brother compelled him to discontinue his studies, and leave Italy ; and returning through France, he spent some time with Vander Meulen at Paris, in which artist he had the happiness to find a friend and an instructor, who freely communicated to him every secret of his art.

At his return to Holland, his works very soon raised him to the highest rank of credit, and recommended him to the particular favour of Prince Eugene ;

* There appears a considerable difference among writers, in the dates of the death and age of this master ; for according to Descamps he died in 1733, aged 87 ; according to the Chronological Tables, he died in 1730, aged 84 ; and according to Houbraken, he died in 1719, aged 73 ; but I have preferred the authority of Mr. Descamps.

who

who employed him to paint all those battles and sieges, which he had so happily conducted. So that Hugtenburgh had the honour, to design all the operations of that war, (the victories of that great general, and the Duke of Marlborough) with the utmost exactness, and with universal applause. He was also engaged for some time in the service of the Elector Palatine, who testified the esteem he had for this artist, by presenting him with a chain of gold, and a medal.

Hugtenburgh had an elegant taste of composition and design; he studied nature accurately, and by that means, not only gave great correctness to his figures and cattle, but the expression, action, motion, and attitude that best suited every character, and every object. The countenances of his figures are skilfully and properly diversified, according to the different people which his subject required him to represent; the features of a Turk, a Sclavonian, or a Cossack, are distinguishable in his paintings from those of other kingdoms, as much as their draperies; and one nation in its habits and air, might at first sight be observed to differ as it does in nature, from the air and habits of another. His pencil is very delicate, his colouring remarkably transparent, his keeping exceedingly good, and by the aerial perspective his distances are as beautifully thrown off, as those of Wouwermans. His skies are usually bright and clear, but they are always well adapted, and he managed the Chiaro-Scuro with extraordinary skill; so that with great justice, he is accounted one of the best battle painters of the Low Countries.

JACQUES VAN HUGTENBURGH.

Painted Views of Rome, and Animals.

Died 1669, aged 30.

He was the elder brother of John, born at Haerlem in 1639, and learned the principles of painting in his own country, from the celebrated Nicholas Berchem, to whom he was a disciple; but, he left Haerlem when he was a very young man, and travelled to Rome, where he followed his profession with great credit; and if he had not been cut off in the very bloom of life, would probably have been an honour to his country.

PETER VANDER HULST.

Painted Landscapes, Conversations, Kermes's, Flowers, and Reptiles.

Died 1708, aged 56.

He was born at Dort, in 1652, and having been instructed by different masters in his native city, he determined on a journey to Rome; where, not finding his genius adapted to grand compositions in the historical style, he contented himself with subjects of a lower kind: and being exceedingly pleased with the pictures of Mario da Fiori, he felt an invincible ambition to imitate them, and from that time applied himself to paint flowers, insects, and reptiles. The flowers which he chose to paint, were of a wilder sort than those of De Heem, or Segers; and among those flowers he generally introduced toads, and frogs, and particularly lizards and serpents, with insects of various kinds; all which he painted in perfection. When he had spent some years in Italy, he



attempted to paint portraits, but he succeeded not in that style, as he had constantly done in painting other subjects.

His colouring is lively and agreeable, his touch very free, and his manner of design is intirely in the taste of the Italian school. His works are not so highly finished as those of Mignon or De Heem; but they shew a particular genius in the design, character, and disposition, rarely seen among the Flemish painters of those subjects, who are always most attentive to the neatness of their finishing.

It is reported, that a great encourager of artists, proposed a prize of a diamond worth three hundred florins, to six eminent painters; which prize was to be given to that person whose work should be adjudged the best. The six competitors were, Jardin, Potter, Slingeland, Vander Heyden, Weenix, and Vander Hulst, and the prize was adjudged to the latter. Supposing that account to be a fact, it must appear a demonstrative proof, of an extraordinary degree of merit in this master.

JUSTUS VAN HUYSUM, the Old,

Painted Landscapes, Battles, and Flowers.

Died 1716, aged 57.

He was born at Amsterdam, in 1659, and was a disciple of Nicholas Berchem. While he was yet young, he gave early promises of his having an apt genius, and it is to be wished, that he had always adhered to the style, and colouring of his master. But it afterwards appeared, that by an unaccountable levity of temper, and through an ambition to excel in several branches, such as history, portrait, battles, sea-pieces, and flowers, he with difficulty made himself only regarded for the latter, and without any extraordinary merit in any one of them.

While he employed himself in painting landscapes, they were laboriously high finished, and there was somewhat very pleasing and picturesque in his scenery; yet there was rather an appearance of stiffness in his manner, with too great a predominancy of a yellowish tint, and his trees and shrubs have often too pale or bright a verdure. The subjects in which he was allowed to make the best appearance, were flowers; in which style he had the honour to instruct his son John Van Huysum, who proved an ornament to his profession, and almost above a possibility of being equalled by any future artist. He left three sons who became painters, and were very eminent artists, and a fourth, who teaches in Holland the art of drawing and design.

JUSTUS VAN HUYSUM, the Young,

Painted Battles.

Aged 22.

He was born at Amsterdam, the brother of the celebrated John van Huysum, and died when he had arrived only at his twenty-second year. He painted battles in a large and a small size, with exceeding readiness and freedom, without having

having recourse to any models; and he composed his subjects, merely by the power of his own lively imagination, disposing them also with judgement, and taste.

JACOB VAN HUYSUM.

Painted Copies of his Brother John's Works.

Died 1740, aged 60.

He was born at Amsterdam, in 1680, and died at London, where he had resided for several years. His merit chiefly consisted, in imitating the works of his brother John; which he did with such critical exactness, beauty, and delicacy, as frequently to deceive the most sagacious connoisseurs; and he usually had twenty guineas for each copy.

He also composed subjects of his own invention, in the same style, which were very much prized; and his paintings increased in their value, like those of his brother John.

JOHN VAN HUYSUM.

Painted Flowers, Fruit, and Landscape.

Died 1749, aged 67.

This illustrious painter hath surpassed all who have ever painted in that style, and his works excite as much surprize by their finishing as they excite admiration by their truth.

He was born at Amsterdam, in 1682, and was a disciple of Justus van Huysum his father. He set out in his profession with a most commendable principle, not so much to paint for the acquisition of money, as of fame; and therefore he did not aim at expedition, but at delicacy, and if possible to arrive at perfection in his art. Having attentively studied the pictures of Mignon, and all other artists of distinction who had painted in his own style; he tried which manner would soonest lead him to imitate the lightness, and singular beauties of each flower, fruit, or plant, and then fixed on a manner peculiar to himself, which seems almost inimitable. He soon received the most deserved applause, from the ablest judges of painting; even those who furnished him with the loveliest flowers, confessing, that there was somewhat in his colouring and penciling that rendered every object more beautiful, if possible, than even nature itself. His pictures are finished with inconceivable truth; for he painted every thing after nature, and was so singularly exact, as to watch even the hour of the day in which his model appeared in its greatest perfection.

By the judicious he was accounted to paint with greater freedom than Mignon, or Brueghel; with more tenderness, and nature, than Mario da Fiori, Michael Angelo di Campidoglio, or Segers; with more mellowness than De Heem; and greater force of colouring than Baptist. His reputation rose to such a height at last, that he fixed immoderate prices on his works; so that none but Princes, or those of princely fortunes, could pretend to become purchasers. Six of his paintings were sold, at a publick sale in Holland, for prices that were almost



almost incredible. One of them, a flower-piece, for fourteen hundred and fifty guilders; a fruit-piece for a thousand and five guilders, and the smaller pictures for nine hundred.

The vast sums which van Huysum received for his works, caused him to redouble his endeavours to excel; no person was admitted into his room while he was painting, not even his brothers; and his method of mixing the tints, and preserving the lustre of his colours, was an impenetrable secret, which he never would disclose. Yet this conduct is certainly not to his honour; but rather an argument of a low mind, fearful of being equalled or surpassed. From the same principle, he would never take any disciples, except one lady, named Haverman, and he grew envious and jealous even of her merit.

By several domestick disquiets his temper became changed, he grew morose, fretful, and apt to withdraw himself from society. He had many enviers of his fame, which hath ever been the severe lot of the most deserving, in all professions; but, he continued to work, and his reputation never diminished. It is universally agreed, that he has excelled all who have painted fruit and flowers before him, by the confessed superiority of his touch, by the delicacy of his pencil, and by an amazing manner of finishing; nor does it appear probable, that any future artist will ever become his competitor. The care which he took to purify his oils, and prepare his colours, and the various experiments he made to discover the most lustrous, and durable, is another instance of his extraordinary care, and capacity.

From having observed some of his works that were perfectly finished, some only half finished, and others only begun, the principles by which he conducted himself may perhaps be discoverable. His cloths were prepared with the greatest care, and primed with white, with all possible purity, to prevent his colours from being obscured, as he laid them on very lightly. He glazed all other colours except the clear and transparent, not omitting even the white ones, till he found the exact tone of the colour; and over that he finished the forms, the lights, the shadows, and the reflexions, which are all executed with precision and warmth, without dryness, or negligence. The greatest truth, united with the greatest brilliancy, and a velvet softness on the surface of his objects, are visible in every part of his compositions; and as to his touch, it looks like the pencil of nature.

Whenever he represented flowers placed in vases, he always painted those vases after some elegant model, and the bas-relief is as exquisitely finished as any of the other parts. Through the whole, he shews a delicate composition, a fine harmony, and a most happy effect of light and shadow. Those pictures which he painted on a clear ground, are preferred to others of his hand, as having greater lustre; and as they demanded more care, and exactness, in the finishing; yet, there are some on a darkish ground, in which appears rather more force, and harmony.

It is observed of him, that in the grouping of his flowers, he generally designed those which were brightest in the centre, and gradually decreased the force of his colour from the centre to the extremities. The birds nests and their eggs, the feathers, insects, and drops of dew, are expressed with the utmost truth, so as even to deceive the spectator. And yet, after all this merited and just praise, it cannot but be confessed, that sometimes his fruits appear like

wax,