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The Gentleman's and Connoisseur's Dictionary Of Painters

Pilkington, Matt.

London, 1770

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

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

C U Y L E N B U R G .

Painted History, Landscape, and Figures in Caves.

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

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

C U Y P. Vid. K u Y P.

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J A C O P O D ' A G A R .

Painted History, and Portrait.

Died 1716, aged 76.

He was born at Paris, in 1640, and was a disciple of Ferdinand Vouet; from whom he learned to design subjects of history, which he performed with a good deal of credit. But, perhaps conscious that his genius would not enable him to arrive at any high degree of excellence in that style, he applied himself to draw and paint portraits after the life; and very soon acquired a great reputation through all Flanders.

His manner of designing those subjects, was elegant; he had a pleasing and lively tone of colour; and his works were admired at most of the courts of Europe.

Europe. But, he was particularly invited to the court of Denmark, where he was received with every mark of respect, and immediately engaged in the service of that monarch, being also employed by the principal nobility at Copenhagen. The merit of his paintings, and his politeness of manners, gained him the particular regard of the king; who conferred on him an employment of honour near his own person, and appointed him his principal painter; and at the death of his patron, Christian V, he was continued in the same appointments, by the successor Frederick IV.

As he was desirous to establish his fame in other countries, he felt an eager ambition to visit London, where he knew the polite arts were as zealously cultivated, as the artists were liberally and generously rewarded; and he obtained permission to spend some time in that country, whither the merit and character of the artist had arrived before him. His reception amply answered his most sanguine expectations; for, the nobility, and the lovers of the art, kept him constantly at work, and when he returned to Denmark, he was loaded with riches and honour, and possessed an universal esteem as long as he lived.

The portrait of D'Agar, painted by himself, is honoured with a place in the gallery of the eminent painters at Florence.

D I R K D A L E N S.

Painted Landscape.

Died 1688, aged 29.

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

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

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

P I E T R O D A N D I N I.

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

Died 1712, aged 66.

He was born at Florence, in 1646, and received his first instruction in the art of painting from Valerio Spada, who excelled in small drawings with a pen. Whilst he was under the care of that artist, he gave such evident proofs of a ready genius, that he was then placed as a disciple with his uncle Vincentio Dandini, a master of great reputation through all Italy, who had been bred up
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under Pietro da Cortona. Vincentio soon observed the close application of his pupil, and therefore gave him all possible assistance, by directing him to design after nature, till practice confirmed him in correctness; he also encouraged him to furnish his mind by reading history; and made him attend the publick lectures on anatomy, that he might be thoroughly acquainted with the structure of the human body, and the true situation and action of every member, and muscle.

From so regular, and excellent an education, he became an admirable artist; and even his first productions were applauded, for the goodness of the design, and the pleasing tone of his colouring. But, when he had an opportunity to exert his talents, and to discover the fertility of his invention, and the grandeur of his ideas, in several large compositions which he finished, he was ranked among the most able masters of his time.

He travelled through most of the cities of Italy, studying the works of those who were most distinguished; and resided for a long time at Venice, where he copied the paintings of Titian, Tintoretto, and Paolo Veronese; and afterwards visited Parma and Modena, to design the works of Correggio; omitting no opportunity that might contribute to improve his hand, or his judgement. When he returned to Florence, the Grand Duke Cosmo III, the Grand Dutchess Victoria, and the Prince Ferdinand, kept him perpetually employed, in fresco painting as well as in oil; his subjects being taken not only from sacred or fabulous history, but from his own invention and fancy, which frequently furnished him with such as were odd and singular, and especially with whimsical caricatures.

He had a most extraordinary talent for imitating the style of even the most celebrated ancient painters, of every school, particularly Titian, Veronese, and Tintoretto; and with a force and elegance, equal to his subjects of history, he painted portraits, landscapes, architecture, flowers, fruit, battles, animals of all kinds, and likewise sea-pieces; proving himself an universal artist, and excellent in every thing he undertook. He had a refined taste of design; a beautiful tone of colour; great firmness and freedom of pencil; and an unusual mixture of force, and sweetness, with an agreeable harmony, appeared in all his compositions, resulting from a judicious use of the Chiaro-Scuro.

He had a son,

OCTAVIO DANDINI,

Who proved not inferior to him in any branch of his profession, and was an honour to his family, and his country.

CÆSARE DANDINI.

Painted History.

He was born at Florence; and was the elder brother, and first instructor of Vincentio Dandini the uncle of Pietro. This master had successively studied as a disciple with Cavalier Curradi, Passignano, and Christofano Allori; from whom he acquired a very pleasing manner of designing, and colouring. He was

was extremely correct in his drawing, and finished his pictures highly. Several noble altar-pieces in the churches of Florence are of his hand ; and one, which is in the chapel L'Annonciata, is particularly admired.

CAVALIER DANIELLO. Vid. DANIEL SYDER.

HENRY DANKERS.

Painted Landscapes.

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

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

He had a brother named

JOHN DANKERS,

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

DIRK VAN DELEN.

Painted Insides of Churches, and Perspective Views.

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

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

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



JACOB DELFT.

*Painted Portrait.**Died 1661, aged 42.*

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

DEODATO DELMONT.

*Painted History.**Died 1634, aged 53.*

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

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

BALTHASAR DENNER.

*Painted Portraits.**Died 1747, aged 62.*

He was born at Hambourg, in 1685, and was instructed in the principles of the art, by the most noted master in Altena; though afterwards, he was placed under the direction of another painter at Dantzick; and having, for some time, practised

practised with those professors, he improved himself by copying the best pictures which could be procured in the latter city, and also studied diligently after living models.

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

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

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

JACQUES DENYS.

Painted History, and Portrait.

This artist was born at Antwerp in 1645, and was a disciple of Erasinus Quellinus; but, went young to Rome, and Venice, where he spent some years, in copying the works of Raphael, Julio Romano, Guido, and Titian, and forming his taste of design and colouring from the compositions of those celebrated masters; by which method of conducting his studies, his own compositions shewed all the elegance of the Roman, and Venetian schools.

The Arch-duchess at Mantua having heard the genius of Denys very greatly commended, invited him to her court, and took him into her service; and not long after, the Duke of Tuscany obtained permission for him to visit Florence,

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where



where he painted the portraits of that prince and his family; nor would the Grand Duke have suffered him to leave his court, if Denys had not been under prior engagements to return to Mantua. However, the Grand Duke expressed the most kind concern for parting with him; he made him many valuable presents, among which were a rich gold chain and a large medal of gold; and he honoured Denys with letters patent, declaring his esteem for the talents, and personal merit of that artist. At his return to Mantua, he finished several grand historical compositions for his patroness, and adorned the principal apartments of the palace with such works, as were sufficient to rank him among the most able in his profession.

The Arch-dutcheſs wiſhed to engage him in other new deſigns, in order to detain him longer in her ſervice; but, the love of his native country prevailed over all other conſiderations with him, as he had then reſided in Italy for fourteen years; and he returned to Antwerp, loaded with riches, and honours. By all the artiſts, and lovers of the art, he was received in that city, as in triumph; but, he enjoyed that honour only for a ſhort time, and died ſoon after, extremely regretted in every part of Europe, whither his fame had extended.

The greateſt part of his works are in Italy, few of them being to be ſeen or purchaſed in his own country. Yet, at Antwerp is to be ſeen an *Ecce Homo* of his painting, which, as well in deſign as colouring, is intirely in the ſtyle of Vandyck. There is alſo in the ſame city a portrait, moſt beautifully coloured, and painted with ſo great freedom and force, as if portrait had been his peculiar ſtudy, and excellence. In general, he was remarkable for great correctneſs of deſign; his colouring is bold; and his manner hath abundantly more of the ſchool of Italy, than of that of Flanders.

PETER CORNELIUS DERYCK, or DERICK.

Painted Portraits, Landſcapes, and Cattle.

Died 1630, aged 62.

He was born at Delft, in 1568, and was a diſciple of Hubert Jacobs; and having acquired a good degree of knowledge under that maſter, he went to Italy, where he ſtudied the different ſtyles of the moſt eminent maſters, and at laſt fixed on Baſſan as his model. In copying and deſigning he ſpent fifteen years at Rome, Venice, and other cities of Italy; and painted a great number of pictures in a large, as well as in a ſmall ſize.

His portraits were very much admired; but, thoſe pictures which he painted in the manner of Baſſan, were commended for the goodneſs of the deſign; for the firmneſs and freedom of his touch; and the ſpirit of thoſe animals which he introduced into his compositions. His peculiar excellence was his imitation of the ſtyle, the manner and the tint of colouring of Baſſan; and that imitation he performed with ſuch exactneſs, that even good judges are frequently deceived by ſome of the pictures of Deryck.

WILLIAM DERYKE.

*Painted History.**Died 1697.*

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

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

FRANCIS DESPORTES.

*Painted Animals, Huntings, Flowers, and Insects.**Died 1743, aged 82.*

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

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

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

In the train of the Duke d'Aumont, when he went as ambassador to England, Desportes arrived in London; he took with him some of his paintings, as a specimen of his abilities; and during his continuance in that city, he experienced (as many others of his countrymen have done) the generous encouragement of the English, who purchased many of his performances, which are sufficient evidences of his merit.

JAQUES DEWIT,

*Painted History, and Portrait.**He was alive in 1744.*

This master was born at Amsterdam, in 1695, and shewed a very early fondness for the art; and while he was extremely young, learned the first principles of drawing and design, from Albert Spiers a portrait painter; but, afterwards, he was placed as a disciple with Jacques Van Hal, a painter of history, whose reputation was considerable. With that master he continued two years; and then, applied himself to study after nature, and likewise to copy



some capital paintings of Rubens and Vandyck, to which he obtained access by the interest of his uncle, (a lover of the art, and a very curious collector) from which his principal improvement arose.

In 1713 he obtained the first prize in the academy, for designing after a living model; and the first prize for painting history; and he made himself particularly known, by sketching several of the cielings in the Jesuits church at Antwerp, which had been originally painted by Rubens, and Vandyck, and were very much injured by lightening; and those grand compositions had been intirely lost to the publick, if they had not been thus preserved by the industrious curiosity of Dewit, in whose sketches they still subsist.

He was much solicited to paint portraits, but it was with the utmost dislike he ever undertook it; as it was, not only so much inferior to historical subjects, but because success in that style, depended greatly on the caprice, vanity, self-admiration, or ignorance of others; and at last he totally refused it, although he received the most deserved applause, for what he had done in that way. He principally painted ceilings, and grand apartments, and in all his compositions shewed an elegance of taste, with a tolerable correctness of design.

His most noted work was for the Burgomasters of Amsterdam in their great council chamber. The subject which Dewit chose, was, Moses appointing the seventy Elders. It was a grand composition, forty-five feet wide, by nineteen high; and the whole work is a proof of a fine taste, noble ideas, and a freedom of hand capable of executing the dictates of a lively imagination. Although he had never seen Rome, he had acquired the style of the Italian masters, by studying after the finest designs of the best artists of that country, which he had collected with great judgement, and expence.

His colouring is extremely good, and his compositions are pleasing; because they are always ingenious, and in the grand manner; his pencil is free, and his touch full of spirit and brilliancy; and a better taste of design, would have rendered him truly eminent. But, his greatest excellence consisted in his imitation of bas-relief in stone, wood, or plaister; which objects he painted with so much roundness as to deceive the eye, by giving them the appearance of real carvings; and those works of his, are highly prized in every part of Europe.

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

JOHN BAPTIST VAN DEYNUM.

Painted Portraits in Miniature, and History in Water Colours.

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

His subjects were portraits in miniature, and also history and landscapes in water colours; which he executed with surprizing neatness, judgement, and taste. The greatest part of his paintings were purchased by the Emperor, and the

the King of Spain ; and his works were admired for the delicacy of his touch, for the sweetness of his colouring, for the exquisite manner in which he finished them, and also for an elegance in his composition.

LEWIS DEYSTER.

Painted History.

Died 1711, aged 55.

This master was born at Bruges, in 1656, and was placed as a disciple under the direction of John Maes, a painter of portrait and history ; but, he perfected himself in the knowledge of the true principles of design and colouring, by studying the antiques, and the best modern productions at Rome for six years ; and spending six years more at Venice, in copying, and curiously examining, the beautiful compositions of the Venetian artists.

When he returned to his own country, he was of so retired a disposition, that he was scarce known even in his own city ; though he had abundant merit, and though his works were at the same time generally admired. But, he was compelled to engage in several performances for the publick, which introduced him more effectually to the world, and enriched him, while they raised his reputation.

At Bruges, he painted two excellent pictures ; the one, Rebecca with Abraham's Servant at the Well ; and the other Judith and Holophernes. But, his most capital compositions are, the Death of the Virgin, which is an incomparable performance, not only evidencing the abilities of Deyster, in respect of design, but also the great accuracy with which he had studied nature ; the Resurrection of Christ ; and the appearing of Christ to Mary Magdalen and the other Mary ; in which the figure of our Saviour is accounted no way inferior to Vandyck, either in colouring, or design.

He composed in the grand style, and much in the taste of the Italian school ; he gave a great deal of elegance to the airs of his heads, and to the extremities of his figures ; his draperies are loose and light, so as to make the naked in the limbs perceptible, and the folds are large and well chosen ; his colouring is warm, and the shadows were only glazed in the finishing, with a composition, called Sphaltum.

ANNA DEYSTER.

Painted History.

Died 1746, aged 50.

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



ADRIAN VAN DIEST.

*Painted Landscapes, and Cattle.**Died 1704, aged 49.*

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

His taste of landscape was formed almost intirely (as he often declared) by designing those lovely views in the western parts of England, and along the coasts. He wanted, however, a great deal of that excellence at which he might have arrived, had he seen Italy, and been not only conversant with the beautiful scenery of that country, but with the works of the great masters, who were eminent in that style which he cultivated. Some of his pictures, finished in his best manner, have great clearness and transparence in the colouring, and a peculiar tenderness in the distances; they are truly fine in the skies, have an uncommon freedom in the clouds, and an agreeable harmony through the whole.

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

ABRAHAM VAN DIEPENBEKE.

*Painted History.**Died 1675, aged 68.*

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

His invention was fertile, and shewed genius, and his execution was full of spirit; but, it was no inconsiderable prejudice to him, to have been engaged in such a number of designs as were perpetually thrown in his way; and which he was obliged to strike out in a hurry, without competent time allowed, for judgement

judgement to revise, digest, and correct them. Designs for title pages, for theses, and devotional subjects, engrossed the greatest part of his time and his labour; or designs for the decoration of books; of which kind, that called the Temple of the Muses afforded him great employment, and added some honour to the artist, merely as a designer.

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

ABRAHAM DIEPRAAM.

Painted Conversations.

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

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

WILLIAM DOBSON.

Painted Portrait, and History.

Died 1646, aged 36.

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

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

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

It is much to be lamented, that an artist born with such happy talents, and so excellent a genius, should have wanted those advantages in his studies, which might probably have raised him to the highest excellence; had he seen Italy, had he even beheld the antiques, and been furnished with an opportunity of examining, as Vandyck and Rubens had done, the perfections of the illustrious artists of Rome and Venice, it is no way improbable that Dobson might have equalled the best portrait painters that ever lived, since without any of those aids, he is only in some particulars inferior to any of them.

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

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

JACOB VANDER DOES, the Old.

Painted Landscape, and Animals.

Died 1673, aged 50.

He was born at Amsterdam, in 1623, and for some years was the disciple of Nicholas Moyaert; but in the twenty first year of his age he quitted Holland, and travelled to Rome, where he arrived in a very necessitous condition, and was supported by the young artists of the Bentvogel society.

He spent several years at Rome, designing and painting with inexpressible application; and at last adopted the manner of Bamboccio, preferably to the multitude of great masters whose works he had considered; and made him the model for his own performances. And it soon became evident, that his choice was judicious, as his future works approached very near to the merit of that great painter.

He had naturally a great diffidence of his own abilities, and often felt himself not pleased with his work, even after exerting his utmost pains, and industry; and frequently he grew melancholy, by imagining that he observed others

others arrive at a greater degree of perfection than himself. However, when he returned to Holland, he had as much success as he could desire; and having married a person who possessed a considerable fortune, he followed his profession with much more pleasure, and content.

His temper, which was morose and disagreeable, procured him the hatred and contempt of all his acquaintances in Italy; and compelled him to return to his own country. The only friend who did not forsake him, was Karel du Jardin; as he alone could endure his disgusting humour. Yet, those two painters were as opposite in their style, as they were unlike in their dispositions; Jardin loved to paint clear, and chearful; Vander Does was fond of the brown, and dark, and his very pictures seemed to partake of the gloominess of his temper.

In the composition of his landscapes his taste was noble, and the small figures with which he adorned them, were well designed, and touched with spirit; the animals also, which were chiefly sheep, or goats, were painted with such truth, and delicacy, that few artists have surpassed him in that point. He perfectly understood the principles of the chiaro-scuro, and grouped his figures with judgment, and propriety; but his particular excellence consisted in designing sheep in a variety of attitudes, with abundance of correctness, and a tint of colour that was true nature.

It is observed, that his pictures brought higher prices during his life, than they have done since his decease; though many of them have extraordinary merit, and some of them are very deservedly much valued.

* JACOB VANDER DOES, the Young.

Painted History.

Died 1693, aged 39.

He was born at Amsterdam, in 1654, the son of Jacob, and younger brother of Simon Vanderdoes. He was at first a disciple of Karel du Jardin, with whom he continued till that painter went to Rome; and then he placed himself as a disciple with Netscher, and studied under his direction for two years; but, when he quitted him, he sought for additional improvement from the instruction of Gerard Laireffe, who at that time was in high reputation at Amsterdam. Under those eminent artists he made such a progress, as enabled him to afford the publick sufficient proofs of his uncommon talents, and a promise of making still higher advances in the art.

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

* The authors of the Abregé &c. are guilty of a great mistake, in applying to Jacob Vanderdoes the Old, all the circumstances of Vanderdoes the Young, confounding those artists with each other. Vid. Descamps, and the Chiron, Tab.



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

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

SIMON VANDER DOES.

Painted Landscapes, Cattle, and Portrait.

Died 1717, aged 64.

He was born at Amsterdam, in 1653, and learned the art of painting from his father, Jacob Vander Does, who painted landscapes, and cattle; and Simon chose the same subjects, the same style, and the very same manner of painting. He travelled at first to Frizeland, in order to follow his profession in that country; but, he did not receive sufficient encouragement, to detain him there for any length of time, and therefore determined to visit England, where probably his real merit happened not to be known, for he continued there only one year, and returned to the Hague.

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

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

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

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

CARLO, OF CARLINO DOLCE.

Painted History, and Portrait.

Died 1686, aged 70.

He was born at Florence, in 1616, and was a disciple of Jacopo Vignali. His first attempt was a whole figure of S. John, painted when he was only eleven years

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

This great master was particularly fond of painting divine subjects, although he sometimes painted portraits. His works are easily distinguished; not so much by any superiority to other renowned artists, in design, or force, as by a peculiar delicacy with which he perfected all his compositions; by a pleasing tint of colour improved by a judicious management of the Chiaro-Scuro, which gave his figures a surprising relief; by the graceful airs of his heads; and by a general harmony, accompanied with exquisite finishing.

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

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

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

DOMENICHINO, or DOMENICO ZAMPIERI.

Painted History, and Landscape.

Died 1641, aged 60.

This admired master was born at Bologna, in * 1581, and received his first instruction in the art of painting from Denis Calvart; but afterwards he became a disciple of the Caracci, and continued in that school for a long time. The great talents of Domenichino did not unfold themselves as early in him, as talents much inferior to his, have disclosed themselves in other painters; he was studious, thoughtful, and circumspect; which by some writers, as well as by his companions, was misunderstood, and miscalled dullness. But the intelli-

* It seems very unaccountable, that De Piles sets down the year of the birth of Domenichino, in 1551, and his death in 1648, and then observes that he died at 60 years of age; whereas, according to those very dates, he must have been at his death 97, instead of 60.



gent Annibal Caracci, who observed his faculties with more attention, and knew his abilities better, testified of Domenichino, that his apparent slowness of parts at present, would in time produce what would be an honour to the art of painting.

He persevered in the study of his art with incredible application, and attention; and daily made such advances, as enabled him at last to appear in an honourable light, even among the most famous artists that have ever appeared. It is acknowledged by all writers, that his thoughts were judicious from the beginning, and they were afterwards elevated, wanting but little of reaching the sublime; and whoever will consider the composition, the design, and the expression in his Adam and Eve, his Communion of S. Jerom, and in that admirable picture of the Death of S. Agnes at Bologna, will readily perceive that they must have been the result of genius, as well as of just reflections; although Mr. De Piles says, he is in doubt whether Domenichino had any genius or not.

That ingenious writer, seems willing to attribute every degree of excellence in Domenichino's performances, to labour, or fatigue, or good sense, or any thing but genius; yet how any artist could (according to his own estimate in the ballance of painters) be on an equality with the Caracci, Nicolo Poussin, and Lionardo da Vinci, in composition and design, and superior to them all by several degrees in expression, and also approach near to the sublime, without having a genius, or even without having an extraordinary good one, seems to me not easily reconcileable. If the productions of an artist, must always be the best evidence of his having, or wanting a genius, the compositions of Domenichino, must ever afford sufficient proofs in his favour.

As to correctness of design, expression of the passions, and also the simplicity and variety in the airs of his heads, he is allowed to be little inferior to Raphael; yet, his attitudes are but moderate, his draperies rather stiff, and his pencil heavy. However, as he advanced in years and experience, he advanced proportionably in merit, and the latest of his compositions are his best. There is undoubtedly in the works of this eminent master, what will always claim attention and applause, what will for ever maintain his reputation, and place him among the number of the most excellent in the art of painting.

One of the chief excellencies of Domenichino consisted in his painting landscapes; and in that style the beauty arising from the natural and simple elegance of his scenery, his trees, his well broken grounds, and in particular the character and expression of his figures, gained him as much publick admiration, as any of his other performances.

The Communion of S. Jerom, and the Adam and Eve are too well known to need a description, and they are universally allowed to be capital works, especially in the expression. In the Palazzo della Torre at Naples, there is a picture by Domenichino, representing a Dead Christ on the knees of the Virgin, attended by Mary Magdalen and others. The composition of this picture is very good, and the design simple and true; the head of the Magdalen is full of expression, the character excellent, and the colouring tolerable; but, in other respects, the penciling is dry, and there is more of coldness than of harmony in the tints. But in the church of S. Agnes, at Bologna, is an altarpiece which is considered as one of the most accomplished performances of this master, and shews the taste, judgement, and genius of this great artist in a true light.

light. The subject is the Martyrdom of S. Agnes, and the design is extremely correct, without any thing of manner. The head of the Saint hath an expression of grief, mixed with hope, that is wonderfully noble; and he hath given her a beautiful character. There are three female figures grouped on the right, which are lovely; with an uncommon elegance in their forms, admirably designed, and with a tone of colour that is beautiful. Their dress, and particularly the attire of their heads, is ingenious and simple; one of this master's excellencies consisting in that part of contrivance. In short, it is finely composed, and unusually well penciled; though the general tone of the colouring partakes a little of the greenish cast, and the shadows are rather too dark; yet that darkness may probably have been occasioned, or increased, by time.

JOHN DOMENIQUE.

Painted Landscape.

Died 1684.

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

PETER DONCKER.

Painted History.

Died 1668.

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

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

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

JOHN DONCKER.

Painted Portrait.

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

His great abilities in his profession, may be judged of by one picture preserved in his native city; in which are several portraits of persons who at that time were in the most honourable stations in Gouda; and it is painted with so great a free-



a freedom of pencil, and strength of colour, that it looks more like the work of an experienced and accomplished master, than the performance of so young a professor of the art.

LEWIS DORIGNY.

Painted History.

Died 1742, aged 88.

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

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

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

WILLIAM DOUDYNS, or DODOENS.

Painted History.

Died 1697, aged 67.

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

He continued at Rome for twelve years, copying and designing such works of the best antients and moderns, as could most conduce to his improvement, particularly the statues, and bas-relieves, of the Greek artists; and by that method of study and practice, he formed a style of composition which gained him the greatest approbation. It was his wish to have spent the remainder of his days in Italy; but, the importunity of his family and friends so far prevailed, that he returned to the Hague. He there met with an honourable reception, was immediately employed in several grand works, and appointed director of the academy, more out of a respect to his merit, than out of any regard to his fortune or family.

Doudyns had a grand manner of designing and composing his subjects; the correctness of his outline in the naked figures is remarkable, and he also gave them

them elegant and delicate forms. His draperies are well cast, broad, light, and natural, and his peccil is free and firm; so that the ablest judges considered his pictures, as the product of an Italian invention, taste, and design. Among many excellent compositions of this master, at the Hague, one is exceedingly commended, of which the subject is the Wisdom of Solomon.

JOHN FRANCIS DOUVEN.

Painted Landscapes, Animals, Portraits, and History.

Died 1727, aged 71.

He was born at Ruremonde, in 1656, and was placed as a disciple with Gabriel Lambertin at Liege, who had resided for several years at Rome; and after Douven had learned design and colouring under that master, for three years, he studied under the direction of Christopher Puitlink, a nephew of Lambertin's, who excelled in landscape and animals; from whom he acquired the habit of painting those subjects particularly well. But, he happened to meet with an opportunity of improving himself much more, by the favour of Don John de Velasco, superintendant of the finances at Ruremonde, for Charles II, King of Spain. That nobleman possessed a valuable and curious collection of the works of the best masters of Italy, and he employed Douven for three years, to copy the principal pictures of his cabinet; by which that young painter gained much more judgement, a much finer taste, a more elegant style of composition, a better manner of handling, and also a great deal of credit.

It seems probable, that Douven would have intirely pursued the historical style, if he had not been invited to the court of Dusseldorp; where his first work was to paint the portraits of the Duke, and other noble personages. He proved successful beyond his most sanguine expectations; which made him abundantly more attentive to that branch of painting ever after. He was only twenty-eight years of age, when he was appointed principal painter to that court. He afterwards attended the Duke to Vienna, where he had the honour to paint the portraits of the Emperor and Empress, for which he was amply rewarded, and received a chain of gold and a medal, as a peculiar mark of the Emperor's esteem. He was likewise employed at the courts of Portugal, Denmark, Modena, and Tuscany; and at the latter, so far obtained the favour of the Grand Duke, that he ordered the portrait of Douven, painted by the artist himself, to be placed in the gallery of painters; and, beside other princely gratuities, gave him a rich gold chain and a medal.

It is remarked of this master, that his pictures are well coloured, and well penciled; that they have abundance of force, and spirit, with a strong likeness, and a certain amiable and majestic air; principally occasioned by his placing the eyes of his figures in so natural a position, and yet with so much judgement, that they communicated dignity, life, thought, and expression to every character.

Very frequently he painted history in small, in which style his composition is good, his design correct, and very much in the taste of the Italian school. It is observed by the authors who have treated of this subject, that he had the singular honour, to paint after the life three Emperors, and the same number of Em-



presses, five Kings, seven Queens, and a great number of Princes, and Princesses.

GERHARD DOUW.

Painted Portraits, Conversations, and Subjects of Fancy.

Died 1674, aged 61.

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

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

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

It is almost incredible, what vast sums have been given, and are given at this day, for the pictures of Douw, even in his own country; as also in Italy, and every polite part of Europe; for he was exceedingly curious in finishing them, and patiently assiduous beyond example. Of that patience Sandrart gives a strong proof, in a circumstance which he mentions relative to this artist. He says, that having once, in company with Bamboccio, visited Gerhard Douw, they could not forbear to admire the prodigious neatness of a picture, which he was then painting, in which they took particular notice of a broom; and expressing their surprize at the excessive neatness of the finishing that minute object, Douw told them, he should spend three days more in working on that broom, before he should account it intirely complete. In a family picture of Mrs. Spiering, the same author says, that the lady had sat five days, for the finishing one of her hands, that leaned on an arm-chair. For that reason, not many would sit to him for their portraits; and he therefore indulged himself mostly
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in works of fancy, in which he could introduce objects of still life, and employ as much time on them as suited his own inclination. Houbraken testifies, that his great patron Mr. Spiering allowed him a thousand guilders a year, and paid beside whatever he demanded for his pictures, and purchased some of them for their weight in silver; but Sandrart, with more probability, assures us, that the thousand guilders a year were paid to Gerhard, on no other consideration, than that the artist should give his benefactor the option of every picture he painted, for which he was immediately to receive the utmost of his demand.

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

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

I cannot forbear remarking, that, among a number of gentlemen of fortune, who travel to Paris, and any part of Italy, there are some few who return without any real refinement of taste, to their own country; and being possessed with vanity, conceit, or affectation, bring back with them no more real knowledge of the art of painting, than they exported. Yet, in order to assume the appearance of that judgement and skill which they do not possess, their usual custom is to decry, and depreciate, all the works of the Flemish painters; and to despise those particular excellencies in them, which are generally above their capacities to discern, and which the more judicious Italians readily acknowledge.

But, those imperfect connoisseurs would act more wisely if they observed, that persons of the finest taste in Italy, prize the best of the Flemish masters, according to their proportional merit; they do not rank them with their own countrymen, for elegance of taste, for beautiful forms, for grace, or true grandeur of design; but, they admire the best of the Flemings, for their sweetness of colouring, for the charming effect of their chiaro-scuro, for their delicacy of pencil, for their transparence, and their true imitation of nature, though it may not be nature in her most graceful appearance. And they ought also to observe,

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that many of the most elegant collections and cabinets in Italy, particularly the celebrated Florentine collection, are repositories for the works of some of the Flemish masters, such as Douw, Teniers, Hobbema, Mieris, Berchem, Vanderwerf, Ruysdal, Brueghel, Rubens, Vandyck, Rembrant, Ostade, and others.

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

WILLIAM VAN DRILLENBURG.

Painted Landscape.

This painter was born at Utrecht, in 1626, and learned the art of painting, only for his amusement, from Abraham Bloemart; but, he made it afterwards his whole study, and practised it as a profession. When he had spent some years under Bloemart, he quitted him, and assumed a manner of painting very different from that of his master; for, he studied to imitate the style of John Both, in the choice of his subjects, and situations; in his trees, skies, and distances; and he might have stood in competition with him, if his colouring had more of the look of nature, or if his touch had been as light, free, and delicate, as the touch of that excellent master. But, notwithstanding all his industry, he could never arrive at that beauty of colouring, which distinguishes the landscapes of Both, and gives them so just a preference to the landscapes of most other painters.

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

D R O G S L O O T.

Painted Landscapes, and Fairs.

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

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

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

D R O S T.

Painted History, and Portrait.

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

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

A A R T J A N Z E D R U I V E R S T E I N.

Painted Landscapes, and Animals.

Died 1617, aged 53.

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

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

S I M O N D U B O I S.

Painted Portraits, Battles, and Cattle.

Died 1708.

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

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



JOHN LE DUC.

Painted Animals.

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

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

ISAAC DUCART.

*Painted Flowers.**Died 1697, aged 67.*

He was born at Amsterdam, in 1630, and painted generally on satin, giving his objects great lustre and beauty, and representing every flower as exact as it appears in its natural bloom; no artist before him having brought such a kind of painting to so great a degree of perfection. He resided for a long time in England, and from thence brought the art into Holland, where he practised it with extraordinary success.

HEYMAN DULLAERT.

*Painted History, and Portrait.**Died 1684, aged 48.*

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

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

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

ALBERT.

ALBERT DURER.

*Painted History, Landscape, and Portrait.**Died 1528, aged 57.*

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

No painter could possess a more universal genius, nor had a more extensive knowledge of the principles of his art, in all its different branches. Anatomy, perspective, geometry, civil and military architecture, were so thoroughly understood by him, that he wrote treatises on those several subjects. It was a great loss to himself, as well as to the world, that he was unacquainted with the antique; which would have refined his taste, and divested it of that, which appears Gothic in his ideas, and compositions. And Vasari does him the justice to affirm, that if Albert had been born in Florence, (and not in Germany) where he might have been early conversant with the beautiful works of the ancients, which are dispersed through all parts of Italy; he would have proved the best painter of the Italian school, as he now is the ornament of the Flemish.

He only studied unadorned nature, and never attended to those graces, which even the study of nature might afford him, by a judicious, or an elegant choice. However, his imagination was lively, his composition grand; his execution happy, and his pencil was delicate. He finished his works with exact neatness, and was particularly excellent in his madonna's, if he had encumbered them less with loads of drapery.

But, notwithstanding the Gothic gusto of his designs, there are beauties in them, by which the Italians themselves have improved considerably; and it is reported that even Raphael (who highly honoured the talents of Albert) received both pleasure and instruction from the prints of that extraordinary master.

Yet, although he far surpassed the painters of his own nation in many particulars, he could not avoid their defects; such as, a dryness and defect in the contours; a want of the just degradation of tints; an expression without an agreeable choice; and draperies, though cast in broad folds, which had an air of dignity, yet, not sufficiently, (in many of them) or not properly explaining the naked. He was no observer of the costume, even in the smallest degree; nor did he understand any thing relative to the aerial perspective; but, as to his composition, it shewed elevation of thought, and sound judgement. The finishing of his pictures was remarkably neat, and although he spent a great deal of time in engraving, he painted abundance of pictures.

Among the best of this master, are mentioned the Adoration of the Magi; the Virgin crowned with roses by angels; and Adam and Eve as large as life,

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

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



which are preserved in the cabinet of the Emperor at Prague. In a chamber at Munich is a picture by Albert, representing the first battle of Alexander with Darius, which is accounted an admirable performance, painted in the most finished manner, with incredible patience, and labour. It contains a prodigious number of figures; and yet, the hairs of their heads, and their beards, the smallest joints of their armour, and other minutiae, are distinctly expressed.

At Venice, in one of the grand apartments, is an *Ecce Homo*, which hath a great deal of merit; and in the Grand Duke's palace at Florence, is another picture of the same subject; less dry, and more grand in the composition, than usual; yet, the design and the colouring are but indifferent. But, in the gallery of that palace, an Adam and Eve is excellent, as also are the pictures of S. Philip, S. James, and his own portrait.

CORNELIUS DUSART.

Painted Conversations, Dancings, and Taverns.

Died 1704, aged 39.

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

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

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

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

ing. His subjects are full of humour, and they are all real pictures of nature in low life. His figures, as well as those of Ostade, want elegance; but there is abundance of truth in his characters, and a competent degree of transparence in his colouring; his perspective is very exact, and his local colours are true.

NICHOLAS DUVAL.

Painted History.

Died 1732, aged 83.

He was born at the Hague, in 1644, and instructed in the art of painting by Nicholas Wieling, a considerable history painter, with whom he made a good progress. On his quitting that master, he travelled to Rome, and continued there for some time; studying the beauties of the antiques, and also the noble compositions of the modern great artists; and from thence he visited Venice, where he acquired additional improvement, by studying those incomparable models, which occurred to him in that city.

During his residence in Italy, he became a disciple of Pietro da Cortona, to whose style and manner of composition and colouring, he ever after entirely adhered; and returned to his own country with the reputation of being an excellent painter. His merit introduced him to the favour of the nobility, and at last recommended him to King William III. who employed him in several works at Loo, and intrusted him to clean and put in order the celebrated cartoons of Raphael, and to place them in Hampton-court. He was afterwards appointed director of the academy at the Hague.

It is much to be regretted, that such a master as Duval, possessed of such extraordinary talents, and so capable of being an honour to his profession, should have left so few of his works. But, his love of the art, was extinguished by the affluence of his fortune, which ought rather to have proved the means of increasing it.

The taste of composition and design of Duval, is exactly like his master Cortona; and in the salon of the academy at the Hague, there is a ceiling of his design, which sufficiently shews the genius and the merit of this artist.

MARC VAN DUVENEDE.

Painted History.

Died 1729, aged 55.

This painter was born at Bruges, in 1674, and went to Italy when he was very young. Two years he spent at Naples, diligently pursuing his studies; but, he derived his principal skill and improvement, from being a disciple of Carlo Maratti, with whom he continued four years; nor did he withdraw himself from the inspection of that able instructor, till he was thoroughly qualified to merit the approbation of the public.

As his reputation had extended itself to his own country, no sooner was his return thither known, than he was employed in several grand works for the churches and convents; but, in a few years he grew indolent, by having an easy
income: