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The Gentleman's and Connoisseur's Dictionary Of Painters

Pilkington, Matt.

London, 1770

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like; or similar subjects from poetical history, as, the Death of Adonis; Diana and other nymphs bathing; the Judgement of Paris, &c.

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

JOHN FYTT.

Painted Live and Dead Animals, Birds, Fruits, Flowers, and Landscape.

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

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

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

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BARENT GAAL.

Painted Landscapes, Battles, Fairs, and Inns.

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

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

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

ANTONIO DOMENICO GABBIANI.

Painted History, and Portrait.

Died 1726, aged 74.

He was born at Florence, in 1652, and at first was intended for the profession of physick; but his father Antonio Domenico observing his predominant inclination to designing, placed him, while yet very young, under the care of Valerio Spada, who excelled in drawing with a pen; and had him likewise instructed, by Remigio Cantagallina, who was very famous for painting in miniature.

Having thus obtained some knowledge of design, he successively became a disciple of Subtermans, and of Vincentio Dandini; and by the instructions of those great masters, he soon acquired such a readiness, and correctness in designing, as his preceptors could not observe without astonishment; and therefore, in order still to improve his hand, Dandini caused him to copy all the compositions of Pietro da Cortona, which are in the Palazzo Pitti at Florence. While he was employed in that work, the Grand Duke Cosmo III, happening to see his performance, and being pleased with the exactness of the imitation, encouraged him, and condescended to become his patron; and by so unexpected an act of benevolence, animated the young artist to exert all his powers, to attain the highest perfection in his art. The Duke soon after, sent him to the Florentine academy at Rome, to be under the direction of Ciro Ferri; with whom he continued for three years, designing the best works of the best masters.

Yet still unsatisfied with the progress he had already made, he visited Venice, to obtain a thorough knowledge of colouring; and as soon as he thought proper to offer his compositions to the publick view, they were purchased by the principal Venetian nobility, on the recommendation of Sebastian Bombelli, a very eminent painter, with whom Gabbiani had an intimate friendship.

At his return from Venice, where he had particularly studied portrait painting, after Titian, and Tintoretto, the Grand Duke Ferdinand sat to him for his portrait; and as it was exceedingly admired, he was appointed to paint the Grand Princess Violante, and Anna Louisa the Duke's sister. He likewise finished several noble compositions for altar-pieces, in the churches of Florence, which effectually established his reputation. He had also the honour of being invited to the court of Vienna, where he painted the portraits of the Emperor, and the King of the Romans; and received the highest commendation, for the beautiful colouring, as well as the noble attitudes, and strong resemblance of his pictures.

That climate happening to disagree with his constitution, he returned in a bad state of health to Florence; and as soon as he felt himself restored by his native air, he was employed in the palaces of the prime nobility, every new work adding to his fame, which was spread through all the cities of Italy.

Among

Among many admirable paintings of this master, three are particularly mentioned, as being capital performances; one is, the Rape of Ganymede; another Erminia alighting from her Steed; and the third, the Repose in Egypt. Each of these are exceedingly beautiful in the colouring, and in a supreme degree, correct and elegant in the design. And among his grander works, is mentioned an incomparable altar piece; of which the subject is, the Assumption of the Virgin, who appears above, surrounded with glory; and below, are represented the Apostles, larger than life, with a wonderful variety of graceful and proper attitudes.

His ideas were very elevated; his invention was noble; his disposition, judicious; his design extremely correct; his attitudes well chosen; and always full of dignity, and character. He had a lively imagination, and an extraordinary readiness in his execution; his pencil being free, and yet delicate; and his touch, spirited. He is ranked in the first class of modern great masters, and accounted one of the ornaments of his time.

Unfortunately, he was killed by a fall from a scaffold, where he had been at work.

WILLIAM GABRON.

Painted Still Life.

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

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

GADDO GADDI.

Painted History.

Died 1312, aged 73.

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

TADDEO GADDI.

Painted History.

Died 1350, aged 50.

He was born at Florence, in 1300, and instructed in the art by his father Gaddo; but, he was afterwards a disciple of Giotto. He had a good genius, which he strengthened by great application; and acquired such a manner of colouring,

colouring, as rendered him very much superior to his master. His figures were lively, and his expressions highly commendable, considering the early age in which he painted; his invention was ingenious, and his designs were executed with great freedom, and ease.

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

AGNOLO GADDI.

Painted History.

* Died 1387, aged 64.

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

ALEXANDER VAN GAELLEN.

Painted Battles, Huntings, and Animals.

Died 1728, aged 58.

This painter was born in 1670, and learned the art of painting, under the direction of John van Huchtenburg; who besides his profession as a painter, was also a considerable picture-merchant; and Van Gaelen, before those pictures were exposed to sale, exerted himself in copying such of them as were of the best class, and of greatest value. Yet he did not content himself with observing their imitations of nature, but studied nature itself, in other countries as well as his own. His taste of composition and design, was formed from the works of the many eminent artists which he had studied; and he obtained so great a freedom of hand, and such correctness of outline, that his pictures rose into very high esteem. His subjects were usually representations of the chase; huntings of the fox, the stag, or the wild boar; and his animals were extremely commended, for their action and spirit.

The Elector of Cologne employed him for a long time; and he also visited London, where his paintings procured him many marks of favour, as his merit seemed to be very well known in England. While he continued in that kingdom, he was appointed to represent in a picture, Queen Anne drawn in a coach by eight horses, attended by her guards; and that subject he executed with so great success, that it contributed to the advancement of his fortune, and

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

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

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

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

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

his reputation. He also was engaged by an English nobleman, to paint three battle-pieces, representing engagements between King Charles I, and Oliver Cromwell, and a very large design, of the decisive battle at the Boyne, between the armies of King William III, and James II.

SCIPIO GAETANO.

Painted Portrait, and History.

Died 1588, aged 38.

He was born at Florence about the year 1550, and was a disciple of Jacopino dal Conte, an excellent painter of portrait; under whom he improved to such a degree, as not only to become far superior to his master, but superior to all his cotemporaries. His attitudes were designed in an elegant, and fine taste; the heads were lively, graceful, and as expressive as life itself; and his draperies were distributed in large, broad folds, with abundance of ease and nature. He excelled also in the historical style, and adorned several of the churches and palaces at Rome with his compositions. By a proper mixture of ultra marine, he gave unusual clearness to his colours; and he finished his pictures, with excessive neatness, and care.

In the Ambrosian Library at Milan, is a beautiful head of the Virgin by Gaetano; it is exquisitely well designed, the colouring is remarkably clear, and the freshness of the whole is truly admirable.

GALANINO. Vid. ALLOISI.

HIPOLITO GALANTINI, called CAPPUCCINO, and
PRETI GENOESE.

Painted History, and Portrait in large, and in Miniature.

Died 1706, aged 79.

This artist was born at Genoa, in 1627, and was instructed in the art of painting in miniature, by Stefanefchi; in which style he became very eminent, and shewed an equal degree of merit, in his larger compositions. He was called Cappuccino, from his having entered into orders, among the Capuchins at Florence; and by undertaking that profession, he was obliged to travel into Asia as a missionary, and on that account is called Preti Genoese.

At his return to Europe, happening to pass through Paris, he was known to be a famous miniature painter, and introduced to the King of France, who requested Hipolito to paint several pictures for him; and from that monarch he received many extraordinary marks of favour, as from the publick he received a general approbation. He had wonderful patience, and application, and was remarkable for correctness, and elegance; his style was agreeable, his colouring very delicate, and his expression exact, and full of life.

In the Duke's palace at Florence there is an admirable picture by this master, in which the figures are only at half length, but as large as life. The subject is the Payment of the Tribute Money; it is accounted one of the most capital performances

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performances of Galantini; and is executed with uncommon freedom, and neatness of pencil. The colouring is lively, true, and has great force; and although the tints are bright, and clear, yet the whole has abundance of harmony. The design is in a fine taste; the heads, especially those of the old men, are excellent; the shadows have all the force of Valentino, without the blackness; and the head of one figure of a boy, seems real nature.

FILIPPO MARIA GALETTI.

Painted History, and Portrait.

Died 1742, aged 78.

He was an ecclesiastick, of the order of Theatines, born in 1664, and was a disciple of Ciro Ferri. He became excellent in those branches of the art, which he usually practised, and painted a great number of easel-pictures, and portraits, through every part of Italy; but, particularly in Florence, where he was employed by the Grand Duke, and gained universal commendation, for the neatness of his finishing, and the beauty of his colour.

GALLI. Vid. BIBIENA.

GIOSEFFO GAMBARINI.

Painted History.

This master was born at Bologna, in 1679, and educated in the school of Lorenzo Pasfinelli, with whom he made a considerable progress in design, and handling; and was qualified to improve himself still farther, by studying at Rome, and Venice, where he acquired a more correct taste of composition, and colouring. He worked with great applause in several parts of Italy, especially at Rome; where in the chapel of S. Petronius, is to be seen one of his most capital performances. In many respects he was esteemed a very great master, but he was principally regarded for the excellence of his colouring, which was not only beautiful, but it had also abundance of force.

JAMES GANDY.

Painted Portrait.

Died 1689, aged 70.

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

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

L O R E N Z O G A R B I E R I.

Painted History.

Died 1654, aged 64.

He was born at Bologna, in 1590, where he was placed as a disciple in the academy of Ludovico Caracci, whose taste of design he very studiously endeavoured to imitate. But, he was of a grave and phlegmatick disposition, which always influenced him to choose those kind of subjects, that gave the mind of a spectator a melancholy turn; such as pestilences, martyrdoms, &c. However, he had a bold manner of designing, nor were his figures without a degree of grace, whenever his subject required it. The principal works of this master, are at S. Michael in Bosco, and they are executed in such a style, as will always support his reputation.

R A F A E L L I N O D E L G A R B O.

Painted History.

Died 1534, aged 58.

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

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

B E N V E N U T O G A R O F A L O.

Painted History, and Landscape.

Died 1559, aged 78.

He was born at Ferrara, in 1481, and having shewn evident tokens of an early fondness, as well as a very strong genius, to painting, his parents had him instructed in drawing, and design, by one Domenico Laneto, a painter

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who was in some credit at Ferrara, though his manner was but dry, and poor; but, on seeing the works of Boccacino Boccaci at Cremona, he placed himself under the direction of that master for two years, and advanced his knowledge considerably. At the age of nineteen he quitted Cremona, in pursuit of improvement, and went to Rome, where he studied incessantly, devoting the whole day, and the greatest part of the night, to designing, having Giovanni Baldini a Florentine painter for his director, and he afterwards practised under Lorenzo Costa at Mantua for two years.

At last his curiosity to see the works of Raphael, and Buonaroti, influenced him to return to Rome; and there he was filled with inexpressible astonishment and delight, to observe the elegance, and grace of the one, and the profound skill displayed in the design of the other. Immediately he despised that manner of the Lombard school, which had cost him the application of so many years to acquire, resolving to divest himself of it as soon as possible; and being fortunate enough to gain the friendship of Raphael, that illustrious artist instructed Garofalo in his own true principles of design, and colouring; till, by the industry of a few years, he refined his taste, and shewed himself worthy of the favours conferred on him by Raphael.

Unwillingly he quitted Rome and Raphael, being obliged to return to Ferrara, on account of his domestick affairs; but, he there met with every encouragement from the Duke, and his fellow citizens, as they soon perceived his new, and nobler manner, which appeared in the disposition, the attitudes, and the elegance of his figures; in his lively and agreeable tone of colour; and in the correctness of his outline; the whole composition having a considerable air even of Raphael himself.

In a chapel of the church of S. Francis, at Ferrara, he painted the Resurrection of Lazarus; which, for the variety and correctness of the figures, as well as for the beauty of the colouring, was excessively admired; and also another subject in the same chapel, representing the Murder of the Innocents; in which the attitudes, the actions, and the expression of the figures are admirable. Of that performance a judicious writer says, that one would certainly call it Raphael's; for, there is so much of the spirit, and manner, of that great master in it, that the mistake would almost do honour to the person who made it. But, the most capital work of Garofalo in oil colours, is in the chapel of S. George, near Ferrara. The subject is the Adoration of the Magi; and the excellence of that work established his fame, and procured him as much employment as he could possibly execute. He had the misfortune to lose the sight of one of his eyes, and yet he painted with as much delicacy as ever, till his sixty-ninth year; when he was totally deprived of his sight, and in that state he lived nine years.

In the Palazzo Zampieri at Bologna, there are two landscapes painted by Garofalo, which are in a fine taste, and have abundance of force, but they are rather too dark.

LUDOVICO GARZI, ROMANO.

*Painted History, and Portrait.**Died 1721, aged 81.*

He was born at Rome *, in 1640, and was a disciple of Andrea Sacchi; and in particular parts of his art, possessed a great deal of the merit of his master. The airs of his heads had grace and elegance, not inferior to those of Carlo Maratti, to whom he was a cotemporary; and he was very deservedly placed in competition with that esteemed master, as the style and taste of design of Garzi was so very similar to that of Carlo, that the works of the former are easily mistaken for those of the latter.

Ludovico designed correctly, and for invention and colouring might be compared with any master. His figures are finely turned, his draperies are natural and elegantly cast, and his groups of boys and angels are singularly excellent.

MARIO GARZI.

Painted History, and Portrait.

He was the son and disciple of Ludovico, born also at Rome, and became an extraordinary good painter. His style in composition and design, was entirely in imitation of his father; and in his manner of colouring and handling there appeared a strong resemblance.

He died before his father.

HENDRICK GAUD.

*Painted Landscapes, and small Figures.**Died 1639, aged 69.*

He was born at Utrecht, in 1570, of an illustrious family; and resided at Rome when Elsheimer followed his profession in that city. He contracted a most intimate friendship with that excellent artist; studied his manner of penciling, designing, and colouring; and made the works of Elsheimer models for his own imitation. He pre-engaged all the pictures that his friend and favourite could finish, and even payed liberally for them before-hand; by which means he found himself in possession of a most desirable treasure.

Those pictures which Gaud himself painted were neatly, and delicately touched, in colour and pencil resembling Elsheimer; but, they were in no degree equal to the paintings of that admirable master, nor would they admit of even being compared with them. He practised engraving, as well as painting, and made several prints after the pictures of Elsheimer, which are well known to the curious, and are to be met with in most collections of prints.

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

GIOVANNI GAUDENTIO.

Painted History.

He was born at Milan, about the year 1480, and flourished at the same time with Raphael, and Titian; and even at that period, when some of the most celebrated masters that ever appeared, were enriching Italy with their compositions, Gaudentio was very highly esteemed, for the fertility of his invention, and his extraordinary freedom of hand.

He painted equally well in fresco, and in oil; and finished a great number of paintings in his native city, which were accounted exceedingly good; particularly, in the church of S. Celsus, he painted the grand altar-piece; and in a chapel belonging to the church of S. Maria della Gratia, he painted the history of Christ's Passion, with figures as large as life.

GIOVANNI BATTISTA GAULI, called BACCICI.

*Painted History, and Portrait.**Died 1709, aged 70.*

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

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

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

BENOZZO GAZZOLI.

*Painted Portrait, Animals, and Landscape.**Died 1478, aged 78.*

He was a very antient master, born at Florence in 1400, and the disciple of Giovanni Angelico da Fiesole, who distinguished him above all his disciples, for expert-

expertness of hand, as also for a copious invention; and he proved superior to any of his cotemporaries in design. He gave a sufficient evidence of his abilities in historical composition, by designing the principal subjects of the Bible; and by the multitude and variety of his figures, he evidenced the extensiveness of his genius, as well as the goodness of his taste.

He painted all kinds of subjects with equal freedom and ease: he gained a general approbation by his performances, not only in history, but in portrait, landscape, animals, perspective, and ornaments of architecture; and was employed at Rome, Florence, Milan, and many other parts of Italy. His principal work is in the dome of the great church at Pisa, in which he has represented Christ disputing with the Doctors, which consists of a great number of figures, well designed, and with good expression.

JOHN VAN GEEL.

Painted History, and Conversations.

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

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

ARENT, OF ARNOLD DE GELDER.

Painted Portrait, and History.

Died 1727, aged 82.

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



of Rembrant, but he accomplished himself in his art, by a curious and attentive study of nature.

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

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

GUALDORP GORTZIUS, called GELDORP,

Painted Portrait, and History.

Died 1618, aged 65.

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

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

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

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

JACOB GELLIG.

Painted Fish, and Still Life.

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

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

VINCENTIO DI S. GEMIGNANO, called VINCENTINO.

Painted History.

Died 1530, aged 40.

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

GIACINTO GEMIGNANO, OF GEMINIANI.

Painted History.

Died 1681, aged 70.

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

LUIGI GEMIGNANO, OF GEMINIANI.

Painted History.

Died 1697, aged 45.

He was the son and disciple of Giacinto, born at Pistoia, in 1652; but, he perfected his studies at Rome, where he also followed his profession, and obtained the reputation of being an excellent artist; for, he not only designed, and composed, with much greater spirit than his father, but he excelled him in the beauty of his colouring, although he was not quite so correct.



GIROLAMO GENGA.

Painted History, and Perspective.

* Died 1551, aged 75.

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

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

BARTOLOMEO GENGA.

Painted History, and Portrait.

Died 1558, aged 40.

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

BENEDETTO GENNARI, called BENEDETTO.

Painted History, and Portrait.

Died 1715, aged 82.

This painter was born at Bologna, in 1633, being the nephew and disciple of Guercino, under whose direction he learned colouring, and design. He gave up his whole attention and study to imitate the style of his uncle, and his application was attended with proportionable success. For several years he continued with Guercino, assisting him in his works; but when he introduced himself to the world, by compositions of his own, he received all possible marks of public approbation.

By the advice of his friends he visited France, and was there eminently distinguished by Lewis XIV, who appointed him to paint several pictures for one of his palaces, and rewarded him honourably; he also succeeded happily in a portrait of the Duke of Orleans, which added abundantly to his reputation.

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

While

While he resided at Paris, he was engaged by a person in high station to compose a design of Endymion sleeping; but, being assured that his employer would not reward him in proportion to his labour, or the merit of his performance, he privately retired from Paris with his picture, which he had finished with his utmost skill, and went to London, where he knew the arts and sciences were always most liberally encouraged.

No sooner was Benedetto known in that city to be the nephew of Guercino, than he found admirers and friends, by whom he was introduced to King Charles II; and he had the honour of presenting to that monarch the picture of Endymion, as a proof of his ability. The King viewed it with pleasure, and rewarded the artist in a princely manner; and at the same time, Benedetto had the satisfaction to receive the universal applause of the best judges of painting in the English court.

He continued for a considerable time in England, very much caressed and employed; and on his leaving that country, retired to his native city Bologna, where he ended his days. In a chapel belonging to the church of S. Giovanni in Monte at Bologna, there is an historical picture by Benedetto, which is esteemed a fine performance, and extremely in the manner of Guercino. The subject is, a King receiving Baptism from S. Annian.

CÆSARE GENNARI.

Painted Landscape, and History.

Died 1688, aged 47.

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

ABRAHAM GENOELS.

Painted Landscape, and Portrait.

He was born at Antwerp, in 1640, and at first was a disciple of Jacques Bakereel, with whom he continued four years; but then having a great desire to learn perspective, he placed himself under the direction of Nicholas Firelans at Boisleduc, who was accounted the best artist of his time, in that branch. When he had thoroughly established himself in the best principles of painting, and perspective, and made a considerable proficiency in mathematical knowledge, he grew desirous to travel, in order to his further improvement, and directed his first journey to Paris.

In that city he met with Francisco Milé; and the same love to the art, particularly to landscape, united them in the strictest intimacy. Their greatest pleasure consisted, in communicating to each other their observations, their reflections, and their discoveries, which highly contributed to their mutual advantage. Genoels soon became known, and his work procured him respect, and esteem;



so that, De Seve engaged him to paint the landscape, in those designs for tapestry which he was preparing for Mr. Louvois. Afterwards, he was extremely favoured by Le Brun, who procured him an employment in the King's service, with an honourable pension, and an apartment in the Gobelins; and also engaged him to paint the landscape, in those celebrated pictures of the battles of Alexander.

When Genoels quitted France, he had an impatient longing to visit Italy; and after he had spent a few years at Antwerp, where his paintings were very much admired, he went to Rome. For some years he resided in that city, and devoted several months annually to retire to the villas about Rome, in order to study after nature. He observed the trees, skies, rocks, ruins, vistas, and buildings; from which he made sketches, to supply him with materials for his future compositions. And while he was at Rome, he painted the portrait of Cardinal Rospi gliosi, and also a few landscapes for the Spanish Ambassador.

Having finished his studies in Italy, he returned to France, and complimented Le Brun, and Colbert, with many of those curious designs which he had sketched near Rome; and notwithstanding the large offers of those great men, to induce him to continue with them; the love of his native country prevailed over all other considerations; and he spent the latter part of his life in his native city, greatly honoured and esteemed, having lived to a very advanced age.

There certainly cannot be a more convincing proof of the abilities of Genoels, than to observe, that De Seve, and Le Brun, as well as other eminent masters, employed him for the landscape in their works. The pictures which he designed, and finished, shew taste and genius; and it is easy to perceive, by the truth of every object he represents, that he had carefully and curiously studied nature. As to his portraits, they will not deservedly admit of much commendation; but in landscape, which was his chief excellence, his colouring was natural, and strong, and the execution easy, and free; nor had he any thing of the mannerist in any of his works; for, every touch of his pencil varies according to the difference of the objects he represents.

LUDOVICUS GENTILE.

Painted History, and Portrait.

Died 1670, aged 64.

This painter was born at Brussels, in 1606, and learned the rudiments of the art in that city; but, he travelled to Italy, and lived at Rome for thirty years. He was remarkable for a peculiar politeness of manners, and genteelness of dress, and likewise for associating with persons of the first rank, who, on account of his talents, and accomplishments, solicited his acquaintance. And it was principally on that account, that he acquired the name of Gentile, by which he is generally known; for, his real name was Ludovicus Primus, or Primo; though some writers think, it was given him by way of distinction, on account of the elegant forms of his figures.

He painted portraits in a neat and delicate style, and finished them exquisitely; yet he possessed so much skill and power of his pencil, as to conceal that abundant labour, which he bestowed on every one of them. The portrait of

Pope Alexander VII, gained him very high applause; and while he lived in Rome, most of the Cardinals, and Nobility, were painted by him; his pictures being accounted worthy of a place in the richest collections, among the best matters of Italy.

It seems somewhat unaccountable, that this artist should so particularly apply himself to portrait painting, when he was extremely well qualified to compose historical subjects, with equal merit, and success. In that style, his taste of design was good, his penciling free, and broad, and his colouring strong; but, in every respect so different from his portrait manner, that one could with difficulty be induced to believe, that the same pencil executed the one, and the other. In the parish church of S. Michael at Ghent, there is a grand altarpiece, representing the Crucifixion, which will convince every judicious eye, that Gentile was an extraordinary great master.

O R A Z I O G E N T I L E S C H I.

Painted History.

Died 1647, aged 84.

He was born at Pisa, in 1563, and was a disciple of Aurelio Lomi, his half brother. He distinguished himself greatly, by his works at Florence, Genoa, and Rome, as likewise in France, and Savoy; and so great was his reputation, that he was invited by King Charles I, to the Court of London, where he had a considerable appointment, together with apartments in the palace; and was employed in several works for that monarch, particularly at Greenwich in painting ceilings.

Sandrart, who was his most intimate friend, and who happened to be in London, when Gentileschi was there, describes a few of his pictures, which were painted for the King, in the highest terms of commendation, having seen them, and carefully examined them. One was the picture of Mary Magdalen, prostrate on the ground; with such a character of devout compunction, and divine meditation, as could not be more feelingly expressed by any artist. Another picture, was a holy family, representing the Virgin sitting on the ground, with the infant at her breast, and Joseph in a supine attitude resting his head on a sack; which picture, in regard of the drawing, the design, the colouring, and the disposition, as also for the appearance of nature, and truth, was justly to be admired. The third which Sandrart mentions, was Lot, sleeping on the bosom of one of his daughters, while the other is attentively observing them; and the whole was so happily executed, as to be equal to the performance of any master.

After the death of the King, when the valuable collection of that unfortunate Monarch was pillaged, and exposed to sale, by Cromwell, nine pictures of Gentileschi, which were in the palace, were sold for six hundred pounds; and are now said to be the ornaments of the hall at Marlborough-house. He attempted to paint portraits, but was very unsuccessful, as his greatest power lay in composing historical subjects, with figures as large as the life. The most capital performance of this master, is the portico of the palace of Cardinal Bentivoglio, at Rome.

A R T
E M I T S A N



ARTEMISIA GENTILESCHI.

Painted Portrait, and History.

She was the daughter and disciple of Orazio Gentilefchi, and proved far superior to him in portrait painting, though she did not equal him in history; yet some connoisseurs accounted her, even in history, very little inferior.

In historical compositions, her style was like that of her father, with figures as large as life; and the most celebrated picture of her hand, is the victory of David over Goliath. She had the honour to paint the portraits of some of the Royal family at London, and a great number of persons of the first rank.

SIR BALTHASAR GERBIER.

*Painted Portraits in Miniature.**Died 1661, aged 69.*

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

SIMON GERMYN.

*Painted Fruit, and Landscapes.**Died 1719, aged 69.*

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

GERRARD of HAERLEM.

*Painted History.**Aged 28.*

He was born at Haerlem, and was a disciple of Albert van Ouwater, one of the first, after John Van Eyck, who painted in oil; and when he had practised under that master for a short time, he shewed such freedom of hand, so firm an out-line

out-line, and such an expeditious manner of colouring, that his master used to say he was born a painter. In many parts of his profession he was equal to his master; but, in design, expression, and the disposition of his subjects, he was far superior. He understood perspective extremely well, and was considered by his cotemporaries, as one of the best painters of his time.

For the church of S. John at Haerlem, he painted a descent from the cross, which was esteemed an exquisite performance. The expression of the different passions in the countenances of the Virgin, and the Apostles, is admirable; and the whole is surprizingly beautiful. Albert Durer, who went to Haerlem to see the works of Gerrard, said that he must have been a remarkable favourite of nature, who could so early arrive at so great a degree of perfection.

CHRISTOFARO GERARDI, called D'AL BORGIO
S. SEPULCHRO.

Painted History, Landscape, and Grottesque.

Died 1556, aged 56.

He was born at Florence, according to the testimony of some authors, and at Borgo San Sepulchro according to others, in the year 1500. From his infancy he indulged himself in the practice of drawing, and designing; and without any instruction, or assistance, except that of his own natural genius, he had at the age of sixteen, made such a progress in painting, and designing different subjects, and also shewed somewhat so graceful in his manner, that he was considered as a prodigy. Some of his performances happening to fall under the observation of Raphael dal Colle, that artist was so much pleased, and surprized, with the taste and execution of them, that he took Christofaro under his own care; admitted him as one of his disciples; and directed his hand and his judgement, till his pupil proved a very eminent master.

Christofaro spent some years in the army, but he forsook the military life, to devote himself to painting; and became an universal artist, in not only designing historical figures, but also landscapes, birds, beasts, fishes, and particularly excelled in grottesque. He finished a great number of works at Rome, Naples, and Florence, which are greatly admired; and, in conjunction with Giorgio Vafari, executed many noble designs in fresco, as well as in oil, that were an equal honour to both artists.

MARK GERARDS.

Painted Portrait, History, and Landscape.

Died 1635, aged 74.

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

His pictures are generally neatly handled, and his carnations thin, light, and of a bluish tint. He painted the procession of the Queen, and Knights of the Garter in 1584; and although the portraits were small, they had a great resemblance.



blance of the persons represented, with an uncommon fidelity as to their air, and stature.

GERARD PIETERSZ VAN ZYL, called GERRARDS.

Painted History, Portrait, and Conversations.

Died 1667, aged 60.

This artist was born at Amsterdam, as some writers affirm, or at Leyden, according to others, in the year 1607, and is known by the name of Gerrards. He learned the art of painting in his own country, but went to England to practise it; and happened to live in the same house with Vandyck, with whom he cultivated an intimate friendship. By his having so fortunate an opportunity of observing the penciling of that inimitable master, he studiously laboured to imitate his manner of handling, and colouring; and proved so happy in his endeavours, that after the death of Vandyck, he returned to Amsterdam, and rose into so high a reputation, that he was distinguished by the name of the second Vandyck.

His most usual subjects were portraits, which he generally designed in the historical style, after the manner of conversations; and he always gave his figures such draperies as were suitable to the modes of the times. The hands of his women are particularly excellent, as well for the roundness, and fine out-line, as for the delicacy of the colouring; a circumstance which is peculiarly observable in the works of Vandyck.

One of the best pictures of this master, is the Prodigal Son, which has a sensible, and strong expression, and is also excellently coloured.

PIER LEONE GHEZZI, called CAVALIER GHEZZI.

Painted History, and Portrait.

Died 1755, aged 81.

He was born at Rome, in 1674, and instructed in design by his father, (Giuseppe Ghezzi, who was a painter) till he was properly established in that knowledge; and then he was taught the art of colouring, and penciling, not only in oil, but in fresco. And there are several paintings, executed by him in his early time, in which may be seen an exact observance of those rules prescribed by Giuseppe, which are customarily practised by the best, and most correct, artists of the Roman school.

His merit recommended him to the favour and protection of Cardinal Albani, who employed him in several considerable works; and that Cardinal, being afterwards elected Pope, became the patron of Ghezzi, and appointed him to adorn the gallery of Castel Gandolfo; as also to paint the prophet Micah, one of the twelve, in the church of S. John Lateran. By those, and other grand performances, his reputation was so effectually established through all Italy, that Francis I, Duke of Parma, engaged him in his service; and was so exceedingly pleased with his performances, that he created him a Count, and conferred on him the order of the Golden Spur.

If

If at any time he painted portraits, he undertook them unwillingly; for, where he could disengage himself without disobliging, he always endeavoured to do it; and yet, those portraits which he did finish, might stand in competition with those of the best artists in that style. His principal works are in the apartments and chapels of the Pope, the Cardinals, and the prime nobility of Rome; by whom he was held in the highest esteem.

DOMENICO GHIRLANDAIO.

Painted History, and Portrait.

Died 1493, aged 44.

He was born at Florence, in 1449, and originally bred to the trade of a Goldsmith; but having a strong natural inclination to painting, and a good taste, he applied himself with singular industry to arrive at the knowledge of the art, and placed himself as a disciple with Alessandro Baldovinetti. After some years spent in close application, he proved a very eminent artist, and gradually increased his reputation, till he was considered as one of the best painters of his time.

The first work by which he distinguished himself, was in a chapel belonging to the Vesputian family; in which he introduced the portrait of Americus Vesputius, the celebrated navigator, after whom the western world is named. Vafari enumerates a multitude of his works at Florence, Rome, Pisa, Lucca, and Siena, in all which cities he was excessively applauded, and caressed. However, although he justly deserved to be respected on account of his own merit, yet he derived a still greater degree of honour from his being the master of Michael Angelo Buonaroti.

His invention was fertile, and ready; his composition judicious; and he painted architecture perfectly well. But, he had somewhat dry, and stiff, in his manner; with which the eye of a connoisseur must ever be displeased. He rarely painted any historical subject, without introducing portraits after the life; and some particular parts in his compositions, that were perspectively represented, had a very good effect, making all reasonable allowance for the time in which he flourished.

He was fond of designing all the curious antiquities of Rome, the baths, columns, obelisks, arches, aqueducts, and amphitheatres; which he drew so exactly, only by looking at them, that the proportions of every single part, or member, had as true a proportion to the whole, as if he had executed the drawing, by a scale, and compasses. And, it is mentioned as an extraordinary instance of the accuracy of this master, that having made a drawing of the Colosseum, he designed one upright figure so truly proportioned to the building, that when, out of curiosity, that figure and the building were critically measured by rule, the whole, and every part, was found to correspond with the proportion of that figure.



RIDOLFO GHIRLANDAIO.

*Painted History, and Portrait.**Died 1560, aged 75.*

He was born at Florence, in 1485, and having been instructed by his uncle David Ghirlandaio, in design and colouring, he went to Rome; where he had the happiness of being beloved by the incomparable Raphael, of being also a favourite of Michael Angelo Buonaroti, and of being so much improved in his taste of composition, as to be accounted, at his return to Florence, one of the best designers of his time.

His colouring was excellent, but he acquired that perfection, not from the instruction or example of his uncle, but from having been the disciple of Bartolomeo di S. Marco. At Rome he was extremely admired, and constantly employed by the Pope, and the principal nobility; and in Florence also he was as highly favoured by the Grand Duke, in whose palaces there are several noble compositions by Ridolfo.

GIOVANNI GHISOLFI, or GISOLFI.

*Painted Perspective Views, and Sea Ports.**Died 1683, aged 60.*

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

He gave the first proof of his wonderful abilities, by designing and painting the grand triumphal arches, for the reception of the Archduchess of Austria, when she was to pass through Milan; and soon after he went to Rome; where, with inexpressible pleasure and industry, he designed all the beautiful remains of antiquity, the edifices, ruins, columns, or theatres. Of those sketches he made an elegant use in his own compositions, and introduced historical figures suitable to those vestiges of ancient magnificence, or to the different situations which he chose; so that, the whole together appeared full of harmony, and every part was excellent.

The lightness and grandeur of his buildings, the beauty of the perspective, the judicious disposition of the figures, the correctness and taste of his design, and the truth, nature, and force of his colouring, rendered his works justly precious in every part of Europe, and they maintain their reputation, and high value, even to this day.

RICHARD GIBSON.

*Painted Portrait.**Died 1690, aged 75.*

He was born in England, in 1615, and was placed as a disciple with Francis de Cleyne, from whom he learned to paint portraits, in water-colours, and in

oil; but he principally worked in the former. He perfected himself, however, by copying the works of Sir Peter Lely, and at last gained a considerable reputation. Nor was he more distinguished as an artist, than he was remarkable for the minuteness of his size; his height being reputedly no more than three feet ten inches; and what was very singular, he married a woman of the same height as himself.

It is reported by some writers, that a picture of this master's hand, representing the Good Shepherd, being shewn to King Charles II, was so much admired by that Monarch, that it occasioned the death of Vander Dort the painter.

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

G I L L E M A N S.

Painted Fruit, and Still Life.

He was born at Antwerp, about the year 1672, and studied after nature those objects which he delighted to imitate. His subjects were fruits of various kinds, particularly grapes, which he always painted in a small size, but with a great deal of truth, and often with a great deal of roundness, and relief.

He had a free, and spirited touch; his objects were well grouped, and his colouring was frequently very natural, and lively; but, being of so much smaller a dimension, than what the eye is accustomed to see in nature, his pictures have not an effect equal to the neatness of his handling.

L U C A G I O R D A N O, called * L U C A F A P R E S T O.

Painted History, and Portrait.

† Died 1705, aged 76.

This master was born at Naples, in 1629, and at first was the disciple of Giuseppe de Ribera, called Spagnoletto, but he studied afterwards, under Pietro da Cortona. When he quitted the school of the latter, he went to Lombardy, to examine the astonishing productions of the pencil of Correggio; and then travelled to Venice, to improve himself by studying the beautiful colouring, and grand compositions of the best Venetian artists. There the works of Titian, and Paolo Veronese, principally engaged his attention; from

* The appellation of Luca fa Presto was accidentally applied to Giordano; not on account of the fame he had acquired by his expeditious manner of painting; but, from the mercenary eagerness of his father, who sold at a high price, the designs of Luca, which he made after the compositions of the great masters, while he pursued his studies. The father of Luca scarce allowed him time to refresh himself, but still said to him while he was at his meals as well as at his work, Luca fa Presto, or Luca make haste; from which expression perpetually uttered, his companions gave him the nick-name of Fa Presto.

† Authors disagree in the dates of the birth, age, and death of Luca Giordano. The writer of the Chronological Tables fixes his birth in 1626, his death in 1694, and his age at 68. In the Abregé de la Vie des Peintres, it is said he was born in 1632, died in 1705, aged 73; but Velasco affirms that he was born in 1629, and died in 1705, at the age of 76, and his authority seems to me to have the greatest weight, though the reader is at liberty to determine, as his own judgement may direct him.



the former he learned the force of the chiaro-scuro, and from the latter, the grandeur and majesty of style, which he united with the harmonious colouring of Cortona ; but he chiefly proposed to himself Veronese as his model.

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

It is a known circumstance of Giordano, that when he was employed at the Spanish court, the King shewed him a picture painted by Giacomo Bassan, for which that monarch seemed desirous to have a companion ; and Luca painted one in the manner of Bassan, so amazingly exact, that the king appeared equally pleased, and surprised. For which extraordinary performance, as also on account of a number of other excellent paintings, the king, to shew a publick testimony of his esteem for Giordano, conferred on him the honour of knighthood, and favoured him with several honorary, and valuable employments.

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

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

* Letters from the East.

GIORGIONE, DEL CASTEL-FRANCO.

*Painted History, Portrait, and Landscape.**Died 1511, aged 33.*

He was born at Castel-Franco, in the Venetian territory, in the year 1478, and learned the art of painting from Giovanni Bellini; though, in a few years he proved far superior to his master. He carefully studied and designed the works of Lionardo da Vinci, and from them derived his first notions of the force of well adapted lights and shadows, to add life and spirit to the figures; till by frequent experiments, he produced such a new, and animated, style of colouring, as rendered him more admired than all the preceding artists; and, he still added to his taste, and judgement, by a diligent study of nature, which he imitated with remarkable fidelity, in all his compositions. He was one of the most eminent painters of his time; and the first who observed the powerful effect, of strong lights opposed by strong shadows, which he practised with astonishing success; and from him, Titian studied and improved that enchanting part of painting, till he excelled Giorgione.

His taste of design is delicate, somewhat resembling the gusto of the Roman school; though he frequently seems more attentive to the roundness, than to the correctness of his figures. De Piles very justly remarks, that it is a matter of wonder to consider, how all of a sudden he soared, from the low dry manner of Bellini's colouring, to the supreme height to which he raised that lovely part of painting, by joining an extreme force, with an extreme sweetness. However, when we reflect that nature, and da Vinci, were his models, and that he had a genius happily qualified to study them judiciously, we may more easily account for that excellence, by which he was so eminently distinguished. His pencil was light, easy, and free; his knowledge of the chiaro-scuro very extensive; and his carnations had more the appearance of real flesh, than of being a fine imitation of it. He frequently painted figures at half length; and in the portrait style, those of the Doges Loredano and Barbarigo, are excellent; and his figures cannot but be admired for their bold relief, as well as for the harmony of his colouring, and the charming force of his light and shadow.

His landscapes are exquisite, both for taste and colouring, and he found out some secret, to keep his colours fresh and lively; especially the greens. His works are held in the highest esteem; the greatest part of them were grand compositions in fresco; but his easel pictures were few, and as well on account of their scarcity, as of their merit, they are exceedingly valuable.

At Venice there is a picture by Giorgione, representing Christ bearing his Cross, which is held in a kind of veneration; and in the Palazzo Sagredo in the same city, is preserved a portrait, painted in a style that is wonderfully grand.

GIOSEPPINO. Vid. ARPINO.

GIOTTO.

*Painted History, Portrait, and Mosaick.**Died 1336, aged 60.*

This antient artist was born at Vespignano, in 1276, and was a disciple of Cimabue; but, he was far superior to his master in the airs of his heads, the attitudes



attitudes of his figures, and in the tone of his colouring. He had sufficient judgement, to divest himself of the stiffness of his own master, and of those Greek artists who had been the instructors of Cimabue; but, could not arrive at such a degree of perfection in the art, as to express the tenderness of the flesh, the strength of the muscles in the naked, or the different passions of the human mind in the countenances of his figures; except in the Mosaick, which is remarkable for expression.

He was principally admired for his works in Mosaick, the best of which is over the grand entrance of S. Peter's church at Rome. The observation of Alberti on that picture is, that in the ship of Giotto, the expression of the fright and amazement of the disciples, at seeing S. Peter walk on the sea, is so excellent, that each of them seems to give some peculiar mark of the terror of his mind, and also of his particular thoughts, by a different attitude of his body.

At Florence is the famous Mosaick of the Death of the Virgin, so highly commended by Michael Angelo Buonaroti; and Vasari says, that his works were universally admired, for the correctness of the figures, for their proper disposition, and for easy, natural, attitudes. In a chapel at Padua, there are several subjects taken from the New Testament, particularly a Crucifixion; and the casting lots for the vesture of Christ; which are painted in fresco. Nothing of the stiff manner of Cimabue, or of the Greek painters, appears in this work: the attitudes are just, and many of them graceful; but the naked figures, are by no means equal to those that are clothed.

T O M A S O G I O T T I N O .

Painted History.

Died 1356, aged 32.

He was born at Florence, in 1324, and his name was originally Tomaso di Stefano, being the son of Stefano Florentino; but he was called Giotto, from the great resemblance between his style, and that of Giotto. He received his first instruction in the art of painting from his father, but he was so enamoured with the works of Giotto, and at last imitated his manner with so much success, that in many respects he surpassed him. His taste of design, his ideas, and his invention, were so exactly like that great artist, that it was a matter of some difficulty and skill to determine between the works of the one, or the other; so that it was usually said, the soul of Giotto animated Tomaso.

The pains he took, to finish his pictures as high as possible, with an extraordinary neatness, and harmony of colour, procured him general applause, and made his performances exceedingly admired; for, he was so peculiarly delicate as to make the different stuffs of his draperies easily discernible; and yet, he preserved in those parts, as also in the disposition of his figures, grace united with judgement.

G I O V A N N I D A S A N G I O V A N N I . Vid. M A N N O Z Z I .

A N T O -

ANTONIO GIUSTI.

*Painted History, Landscape, and Animals.**Died 1705, aged 81.*

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

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

JOHN GLAUBER, called POLIDORE.

*Painted Landscape.**Died 1726, aged 80.*

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

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

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

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

natural and pleasing manner. Many of his paintings, and designs, are in the style of Gaspar Poussin.

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

JOHN GOTLIEF GLAUBER.

Painted Sea-ports, Landscapes, and Architecture.

Died 1703, aged 47.

He was the brother and disciple of John Glauber, born at Utrecht in 1656, and was also a disciple of Jacob Knuyf at Paris. He travelled with his brother to Rome, and resided there for two years, diligently observing whatever he thought worthy of his study, or imitation; and afterwards visited Venice, where he devoted all his hours to his improvement, painting after nature, and after the best pictures of the most eminent in the profession. At his return to Holland his works were soon noticed, and much admired, as well for their taste of design, as the excellence of their finishing; and his pictures are very often mistaken for those of his brother.

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

Frequently he painted sea-ports, in the manner of Knuyf his master; and likewise pieces of architecture, which he adorned with figures correctly designed, and well disposed. His colouring is warm and true, and his reputation is so thoroughly established in Germany, and the Low Countries, that he is ranked among the number of the best artists of his time.

DIANA GLAUBER.

Painted Portrait, and History.

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

PIETRO PAOLO CORTONESE, called GOBBO.

Painted Fruit, and Landscape.

Died 1640, aged 60.

This eminent painter was born at Cortona, in 1580, and learned the principles of design from his father; but was afterwards the disciple of one Crescentio at Rome, and perfected himself in the most essential parts of his profession, by studying after nature, with judgement, and accuracy. His merit soon recommended him to the notice, and esteem, of the most able judges at Rome; and as he excelled equally in painting fruit, and landscape, he found a generous patron in Cardinal Borghese, who employed him to adorn his palace.

The fruit which he painted, had so true and expressive an imitation of nature, that nothing could possibly be more exact; and by his thorough knowledge of the Chiaro-Scuvo, he gave an extraordinary roundness, and relief, to every object. But, his greatest excellence consisted in his colouring, for, in design he was not remarkably superior to others.

No painter can be more admired than this master, as all the subjects he painted are admirably relieved, touched with a spirited and free pencil, and charmingly coloured. However, most of the Italian writers on this subject, seem rather a little too florid in their commendation of his works, when, as a part of their encomium, they compare him to Zeuxis among the antient artists of Greece.

ANDREA GOBBO.

Painted History.

Died 1527, aged 57.

He is supposed to have been born at Milan, about the year 1470, and is only memorable for his agreeable manner of colouring, for the neatness of his pencil, and the labour he bestowed on finishing his pictures very highly.

GOBBO. Vid. CARACCI.

MARGARITA GODEWYCK.

Painted Landscapes, and Flowers.

Died 1677, aged 50.

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

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



HUGO VANDER GOES.

Painted History.

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

He had an extraordinary genius, and gave a great deal of elegance and grace to the heads of his figures, especially to the female; and finished his pictures with almost inexpressible neatness of pencil. The fore-grounds of his paintings are usually enriched with plants, pebbles, and herbage of various kinds, imitated from nature, in a curious and exact manner. A great number of his works are preserved at Bruges, particularly, a picture of Abigail and her Maids in the presence of David; in which the composition, and expression, are wonderfully fine; and the becoming modesty of the women, cannot be sufficiently commended, or admired.

HUBERT GOLTZIUS.

*Painted History.**Died 1583, aged 63.*

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

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

It was observed by some of his cotemporaries, that he had the talents, the knowledge, the patience, and the domestick vexations of Socrates.

HENRY GOLTZIUS.

*Painted History, and Portrait.**Died 1617, aged 59.*

He was born at Mulbrack near Venlo, in 1558, and at first, was instructed by his father, who painted on glafs, though afterwards he learned design from Jacques Leonhard; but his own genius and application raised him to that considerable rank, which he held among the best artists of his time, for painting, and also for engraving. He travelled through several parts of Italy, having an eager desire to accomplish himself by his studies at Rome; and on his arrival in that city, he assumed the name of Henry Bracht, to conceal himself, and his talents, as much as possible, in order to avoid interruption; till he thought himself capable of appearing to advantage. He was indefatigable



in examining, studying, and designing the finest of the antiques, and devoted his whole attention to that one point. That he might not omit any thing, that could possibly contribute to his improvement, he frequently sailed in the Pope's, and the Neapolitan galleys, to observe the swellings and depressions of the muscles of the slaves, and the turn of their limbs, as they laboured at the oar; and also, made many designs after Raphael, and Polidoro, as well as after the antique. Yet, notwithstanding all those assistances, his invention cannot be much commended; his taste of design is neither elegant, nor natural; and very often there is somewhat irregular, and wild, in his manner. His colouring is clear, but it is rather cold; and the extremities of his figures are generally extravagant, or at least very singular, and constrained, as well as his attitudes.

Although he did not begin to paint, till he was so far advanced in life, as to be near forty; yet, it is incredible what a number of pictures he finished. He had an art, peculiar to himself, of giving a delicate glazing and transparence to his colours; and he afterwards touched them in such a manner, as to give them a great effect. One picture of Goltzius, is mentioned with high commendation; the subject of it is Danae; on one side of her is a figure representing Mercury, and another of an old Woman. In that picture the naked is well understood, and the colouring is natural.

As his works were very numerous, his execution must have been remarkably ready; for, it is thought that no artist, in so short a compass of years, ever drew as many designs, as came from his hand. He engraved several prints after his own paintings, and imitated in that way, the manners of many different masters; such as Floris, Hemskirk, Blockland, or Sprangher; and after the latter, he engraved the grand composition of the Banquet of the Gods.

I cannot deny a place to a memorable adventure of this master, as it may afford the reader some evidence of his talents, and his spirit. Goltzius had been told, that some connoisseurs depreciated his works, and would not allow them by any means to be compared with those of Albert Durer. Being therefore piqued by a censure which appeared to him very unmerited, he engraved a design of the Circumcision, in the style and manner of Albert; and took care not to lose a single proof. When the plate was finished to his satisfaction, he struck off only one print, which he discoloured with smoke, to give it an appearance of age, and burned the part where the mark of the engraver is usually fixed; and the print he sent among others to the fair at Franckfort.

The connoisseurs saw with surprize that print, and immediately concluded it to be of Albert's own hand; declaring that the suite of his works was incomplete without it. But, when Goltzius had sufficiently amused himself with their conjectures, and positive declarations about it; to mortify them effectually, he shewed them the plate of his own engraving; to let them see what incompetent judges they were of the works of artists, and how imperfect their boasted discernment must appear to all the world.



JOHN VAN GOYËN.

*Painted Landscapes, Cattle, and Sea-pieces.**Died 1656, aged 60.*

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

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

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

His pictures frequently have a greyish cast, which did not arise from any mismanagement of the tints, or any want of skill in laying on the colours; but, was occasioned by his using a colour called Haerlem blue, much approved of at that time, though now intirely disused, because the artists found it apt to fade into that greyish tint; and it hath also rendered the pictures of this master, exceedingly difficult to be cleaned, without injuring the finer touches of the finishing. His best works are valued so highly, in most parts of Europe, and especially in the Low Countries, that they deservedly afford large prices, being ranked in Holland, with the pictures of Teniers; and at this time are not easily procured, particularly if they are undamaged, though his slighter performances are sufficiently common.

The rapid execution of this master cannot be more effectually described, than by a story which is related by Hoogstraten, in the fourth book of his School of Painting. He tells us that Van Goyen, Knipbergen, and Parcelles, had agreed to paint a picture in one day, in the presence of other artists their friends, for a con-

considerable wager ; those artists were to determine which was the best, and to give the money that was deposited, as a premium to the most deserving.

As soon as Van Goyen took the panel, without having made any previous sketch, he first laid on the light colour for the sky, and then he rubbed on several different shades of brown, laying on masses of light in the fore-ground in several spots. Out of that confused appearance, he touched every part with wonderful celerity and spirit, so as to produce trees, buildings, water, distant hills, vessels lying before a sea-port ; and boats filled with figures properly employed. He finished it perfectly before the limited time, to the astonishment of the spectators ; and it was declared to be an excellent performance.

Knipbergen proceeded with his work in a quite different manner ; for instead of beginning to colour his canvas, he sketched on his palette the design which he had formed in his imagination, and took pains to give it as much correctness as he possibly could ; every rock, tree, waterfall, or other object, was disposed in the manner it was intended to be finished in the painting, and he ventured no farther, than to transfer each part, from the sketch to the canvas. That picture also was executed within the time, and allowed by the artists to be extremely good, as well for the design, as the colouring, and handling.

But the method observed by Parcelles, differed from both ; for, when he took his palette and pencils in his hand, he sat for a long time ruminating, and reflecting on his subject ; because, it was his opinion, that sedate thought and reflection, were full as requisite, before any master began his work, as the management of the pencil was afterwards. His composition was a sea-piece, admirably designed, and delicately finished, within the time appointed.

When the judges deliberated on the merits of each, the voices were united in favour of Parcelles ; for, they observed, that though the pictures of Van Goyen, and Knipbergen, were full of spirit, taste, and good colouring ; yet, in the picture by Parcelles, there was equal merit as to the handling and colouring, and more truth, as being the result of attentive thought, and judicious premeditation.

A lovely picture by Van Goyen, of his best time and manner, on which his name, and the year are inscribed, is in this city. It represents a river or canal ; the water remarkably transparent, and affording a beautiful and natural reflexion of the trees, huts, and other objects on the banks, so that the whole scene is still, and solemn. In different parts are introduced boats, either filled with cattle, or with fishermen drawing their nets ; but they are kept down so judiciously, as not to disturb the eye, but contribute to its repose. This picture is in the possession of the lady Viscountess Kingland.

DOROTHEA HENRIETTA GRAAF. Vid. SYBILLA MERIAN.

BARENT GRAAT, or GRAET.

Painted Landscape, Cattle, Portrait, and History.

Died 1709, aged 81.

He was born at Amsterdam, in 1628, and received his instruction in the art of painting from his uncle, a painter of animals, who was known by the name



of Master John. Graat soon shewed the strength of his genius, by his proficiency; and grew indefatigable in his studies, particularly in his studies after nature. He spent many hours in the fields, observing the different effects of light on all the objects around him, either at sun rising, at noon, or the close of the day; he designed every animal with care, and great exactness, especially horses, sheep, and goats; and the ideas with which his mind was furnished, by that constant imitation of nature; were so strongly impressed, and so fresh and lively, that he composed his subjects with ease, and designed every thing with spirit, correctness, and truth.

He preferred the style of Bamboccio to all others; and studied the manner of that master, in regard to his animals, trees, and rural scenery, with so great accuracy, that his paintings frequently passed for the works of Bamboccio. And it is related by Houbraken and Weyerman, that a picture of this master was publickly bought, and allowed by all the connoisseurs to be indisputably of Bamboccio's hand, till some years after, an inscription was discovered in one corner of it, *B. Graet fecit.*

Notwithstanding the applauses he constantly received for the performances in his first manner, yet he quitted it for history painting, in which he was ambitious to succeed. And to accomplish himself in that style, he had determined to visit Rome; but, having married in his own country, that plan of improvement was disconcerted; although to compensate in some degree for that loss, he provided for himself the best drawings, prints, and designs of the great Italian masters, and all his subsequent compositions, as well in portrait as history, were evidences of the refinement of his taste.

He held an academy, in the manner of the royal academy at Paris, for fifteen years, to which the best artists of his time resorted, to study after the naked, from living models; by which means he considerably improved the taste, as well as the skill, of his cotemporaries. As to himself, he had a ready manner of painting, with a touch that was free, light, and spirited; his colouring was strong and agreeable; and he particularly excelled in painting horses, goats, and sheep. There is a great deal of union and harmony in his compositions; and he was equally eminent in history, and portrait; being correct in his design, and shewing in every object, how carefully he had studied after nature.

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

HENRY GRAAW.

Painted History.

Died 1682, aged 55.

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

But, he was not content with the knowledge which he had hitherto acquired, and therefore travelled to Rome, where he studied for three years, endeavouring

to refine his national taste, by designing and copying the works of the great masters, and the antiques. He at length succeeded so well, by industry and an apt genius, that Nicolo Pouffin, looking over some of the studies of Graaw, declared that he never saw a Fleming of whom he had higher expectations, nor any one of more promising talents. At his return from Italy, he lived alternately at Amsterdam and Utrecht, enriched by his works, and exceedingly admired.

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

PETER GREBBER.

Painted History, and Portrait.

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

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

MARIA GREBBER.

Painted Architecture, Perspective, and Portrait.

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

GREGHETTO. Vid. CASTIGLIONE.

JOHN GREENHILL.

Painted Portrait.

Died 1669, aged 20.

He was an English artist, born at Salisbury in 1649, and became a disciple of Sir Peter Lely; whose style of painting he imitated successfully, in crayons, as well as in oil. He was accounted very little inferior to his master, and probably would have stood in competition with him, if Sir Peter would have allowed him free access to his painting room, and permitted him to see the method of his using his colours, and his manner of penciling. But, by the most authentick accounts, Lely grew jealous of the abilities of Greenhill, and considered him as
a rival;

a rival ; and except one time when he stood at his master's back, while, he was painting the portrait of Mrs. Greenhill, he never was admitted to see him paint.

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

J O H N G R I F F I E R, called the Old.

Painted Landscape, Cattle, and Ruins of Italian Buildings.

Died 1718, aged 73.

This painter was born at Amsterdam, in 1645, and was a disciple of Roland Roghman. By his industry to learn the art of painting, and having the appearance of a ready genius, he gained the affection of his master, and also of all those artists, who were intimate with Roghman ; among whom were, Rembrant, Ruysdael, Adrian Vandervelde, and Linglebach, who allowed Griffier the liberty of seeing their works, and added to that kindness their advice, and instruction. He made several attempts to be admitted into the school of Rembrant, but that master still objected, that he would not deprive his friend Roghman of any of his pupils.

He very early observed, that in landscape, clearness is commendable ; and saw that Adrian Vandervelde, and Linglebach, gave a freshness and brightness to their pictures, that made them appear with more truth, and more like nature ; and therefore, he quitted the dark and dusky manner of his master, and studied the works of those two excellent painters, so thoroughly, that he imitated them with great success, and excited some degree of envy in Roghman. At last, he grew desirous to see England ; and having visited his friend John Loten, who at that time was much esteemed in London for painting landscapes ; Griffier liked the country, the inhabitants, and the encouragement he met with, and from those inducements settled in London, and followed his profession with sufficient advantage.

The subjects he generally painted were Italian ruins ; views of the Rhine, and the Thames ; prospects of London, and the Villa's in the environs ; and those he executed with a rich look, and neatness in the colouring ; enlivening his landscapes with elegant small figures and cattle, with boats, and different kinds of vessels, well designed, and correctly drawn. He had an uncommon command of his pencil, which enabled him to adapt it to the style of several distinguished masters. Sometimes he imitated Rembrant, and at other times Poelemburg, Ruysdael, and Teniers ; just as his fancy directed ; and in all his imitations he shewed extraordinary merit, and good observation. So that, many of his works have been sold, for the genuine paintings of those masters, in whose style he designed them ; but particularly those which he copied after Teniers, or painted in imitation of his manner.

He seemed to have a very unsettled turn of mind, by which he almost ruined his fortune, and his family ; for, he bought a yacht, in which he sailed to
Holland

Holland, having embarked on board it all his paintings, his substance, and his family; but unfortunately, he was cast away near the Texel, lost every article of his effects, and would have been reduced to beg, if he had not been relieved by the discretion of his daughter, who prudently sewed up some guineas in her girdle. And in another voyage he was thrown upon a sand bank, where he stuck for eight days, till a very high tide providentially cleared him from that dangerous situation.

The works of this Griffier were extremely esteemed in his own country, as well as in England, during his life; and they were so peculiarly admired by the Duke of Beaufort, that he purchased as many as he could procure, nor would he permit Griffier to paint for others, as far as it was in his power to prevent him.

ROBERT GRIFFIER, called the Young.

Painted Landscapes, and Cattle.

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

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

GRIMALDI. Vid. BOLOGNESE.

HUBERT GRIMANI, or HUBERT JACOBSZ.

Painted Portrait.

Died 1629, aged 30.

This painter was born at Delft, in 1599, and having been taught the rudiments of painting in his own country, he travelled to Venice when he was very young, and studied there after the best masters of that celebrated school. His name was originally Hubert Jacobsz, but having resided for nine years at Venice, and spent that time in study and practice, he afterwards afforded so many proofs of singular merit, that he was taken into the family of the Doge Grimani, and assumed the name of his patron, which his own posterity retained ever after.

He was excellent in painting portraits, and made himself remarkable in the first years of his practice; but, by having frequent opportunities, of painting the portraits of several English noblemen, who were impatient of sitting a competent time, to admit of finishing their pictures, equal to the artist's inclination, or ability, he habituated himself gradually to a more expeditious

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manner of painting ; but it was also more slight, and more negligent. For which reason, his latter works, are in no degree comparable with those of his earlier time.

J A C Q U E S G R I M M E R.

Painted Landscape.

Died 1546, aged 36.

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

G U E R C I N O D A C E N T O. Vid. B A R B I E R I.

G U I D O R E N I.

Painted History, and Portrait.

Died 1642, aged 68.

This memorable artist was born at Bologna, in 1574, and at an early age became the disciple of Denis Calvart, a Fleming of great reputation ; but afterwards, he entered himself in the school of the Caracci. He carefully studied the style of those great masters, but imitated that of Ludovico, preferably to that of Annibal, or Agostino ; because, there appeared more of grandeur and grace in his compositions, than in those of the others, and his first performances were intirely in the manner of that master.

However, being as yet undetermined what style to fix on, for his future works, he went to Rome ; where he examined every thing worthy of his attention, and particularly the works of Raphael, with which he seemed enraptured. He was also struck with the surprising effect of the paintings of Caravagio, and for some time adopted that manner ; till he found that it was not generally approved, and required too much labour to succeed in it. He then fixed on a manner peculiar to himself, which was easy, graceful, great, and elegant ; which secured to him the universal applause of the whole world, and the admiration of posterity ; so that, he is ranked among the first, and best artists, of any age since the revival of the art.

All the excellencies of painting seem united in this superior genius ; for, whether we consider the grand style of his composition, the delicacy of his ideas, the disposition of his objects in general, or the beautiful turn of his female forms, his colouring, or his graceful airs of the heads, all are admirable, and fill the mind with a kind of extasy. All subjects, indeed, were not

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equally adapted to the genius of Guido. The tender, the pathetick, the devout, in which he could manifest the sweetness, and the delicacy of his thoughts, were those, in which he peculiarly excelled; those, which distinguish him from every other painter; and almost give him precedence to all.

In expressing the different parts of the body, he had a remarkable particularity; for he usually designed the eyes of his figures large, the nostrils somewhat close, the mouth small, the toes rather too closely joined, and without any great variety, though that was not occasioned by any want of skill, but out of choice, and to avoid affectation. The heads of his figures are accounted not inferior to Raphael, either for correctness of design, or an engaging propriety of expression; and De Piles very justly observes, that the merit of Guido consisted in that moving and persuasive beauty, which did not so much proceed from a regularity of features, as from a lovely air which he gave to the mouth, with a peculiar modesty which he had the art to place in the eye.

His draperies are always disposed with large folds, in the grand style; and with singular judgement contrived to fill up the void spaces; free from stiffness, or affectation; noble and elegant. Though he did not understand the principles of the Chiaro-Scuro, yet he sometimes practised it, through a felicity of genius. His pencil was light, and his touch free, but very delicate; and although he took pains to labour his pictures highly, yet, it is said, he generally gave some free and bold strokes to his work, in order to conceal the toil and time he had bestowed upon it. His colouring is often astonishingly clear, and pure; but sometimes also, his pictures, and more especially those of his latter time, have a greyish cast, which changed into a livid colour, and his shadows partook of the green. But his works have ever been deservedly admired through all Europe, and to this day increase in their value, and esteem.

Many of his latter performances, are not to be placed in competition with those, which he painted before he unhappily fell into distressed circumstances, by an insatiable appetite to gaming; for, his necessities compelled him to work for immediate subsistence, which gave him the habit, of painting in a more slight and negligent manner; without any attention to his honour, or his fame.

In the church of S. Philip Neri at Fano, there is a grand altar-piece by Guido, representing Christ delivering the Keys to S. Peter. The head of our Saviour is exceeding fine, that of S. John admirable, and the other Apostles are in a grand style, full of elegance, with a strong expression, and it is well preserved. In the archiepiscopal gallery at Milan is a S. John, wonderfully tender in the colouring, and the graces diffused through the design, excite the admiration of every beholder. At Bologna, in the Palazzo Tanaro, is a most beautiful picture of the Virgin, the Infant Jesus, and S. John; in which the heads are exquisitely graceful, and the draperies in a grand style. But, in the Palazzo Zampieri, is preserved one of the most capital paintings of Guido. The subject is, the penitence of S. Peter after denying Christ, with one of the Apostles seeming to comfort him. The figures are as large as life, and the whole is of an astonishing beauty; the painter having shewn, in that single performance, the art of painting carried to its highest perfection. The heads are nobly designed; the colouring clear, and precious; and the expression inimitably just, and natural. There is also in the collection of the Earl of Moyra, in Dublin, a fine head by Guido, representing Christ crowned with Thorns; it has a graceful and
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affecting expression, and shews, in an amiable style, all the dignity and resignation of the sufferer.

G U I D O C A G N A C C I.

Painted History.

Died 1680, aged 80.

He was born, according to the testimony of some writers, at Castel Durante, in the year 1600, but according to others, at Bologna; where he studied the art of painting in the school of Guido, and for several years continued under his direction. He took extraordinary pains, to observe the method of handling, and colouring, which his master practised; and he studied to mix his colours in the same manner, that, if possible, he might appear a disciple worthy of his director. But, he failed of success, by endeavouring unskilfully, to add more force than was usually remarked in the pictures of Guido. However, he had great merit in many parts of his profession; and spent the greatest portion of his life at Vienna, where he met with sufficient encouragement.

There are several paintings by this master, at Bologna. The subject of one, is an emblematical representation of human life; and although the design is but poor, yet the heads are in a good taste, and it is well coloured. Another is in the Palazzo Zambecari, representing a Man stabbing a Woman; the figures are as large as life; the colouring is fresh, and the whole together extremely good.

G U L I E L M O. Vid. WILLIAM VAN AELST.

P E T E R G Y Z E N.

Painted Landscape.

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

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